



2019 - 2020  
**ANNUAL  
REPORT**

Northwestern | **THE BLOCK**  
museum of art



# THE BLOCK MUSEUM OF ART • ANNUAL REPORT

September 1, 2019 – August 31, 2020

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# MESSAGE FROM THE DIRECTOR

There is a saying, “Never waste a crisis.” Over this past extraordinary year, regardless of the many challenges we faced, the Block team discovered approaches to connecting art, ideas, and audiences, to being a dynamic and responsive site of inquiry and experimentation, and to holding space where the experience of art could bring meaning to this difficult time.

2019-2020 was planned as a celebration of “Global Modernisms,” with a full calendar of exhibitions, programs, screenings, and conversations dedicated to broadening perspectives on mid-20th century art. Exhibitions and public programs were organized to present art in the context of the political, social, and broader cultural forces shaping its production. This focus continued the Block’s commitment to bringing to light and raising up art and histories that have been understudied.

The year also focused on building partnerships across the campus, across the region, and beyond. The exhibition *Pop América*, organized by Duke University’s Nasher Museum of Art, offered the opportunity for a new programmatic partnership with our colleagues at the National Museum of Mexican Art. *Modernisms* organized by the Grey Art

**Museums are storytellers and meaning-makers with immense capacity to question and transform the dominant narratives of history by providing engagement with works of art.**

Gallery, at New York University, enabled us to continue our ongoing relationships with the Grey and the Middle East & North African Studies Program at Northwestern. Funded by the National Endowment for the Arts, *Morning Will Come: Modernity in Indian Cinema* became the site of close partnership with the Consulate General of India. The eleven screenings in *Ism Ism* became a city-wide event, offering a platform for partnerships between Block Cinema and independent film venues across Chicago. The final exhibition in our Global Modernism series: *Taking Shape: Abstraction from the Arab World, 1950s – 1980*, presented in collaboration with the Barjeel Art Foundation based in Sharjah,

UAE was rescheduled for 2022 due to the pandemic, and will be the capstone of this global initiative. These partnerships each served as a reminder that works of art are bridge builders uniting us through a shared understanding of the experiences and histories of others.

This clarity around our role as a bridge-builder inspired the Block team when we closed our physical galleries in March 2020 and quickly became a museum without walls. My colleagues showed imagination and resilience, generosity and ingenuity. As spring turned to summer, the Block metamorphosed with the seasons. We launched a digital exhibition in support of our temporary installation crew; built a multilingual progressive web app; taught an online course with the Department of Art History; supported faculty using the collection remotely; organized Zoom workshops;

reshaped our core student engagement programs with student input; and hosted digital film screenings with powerful live discussions featuring film critics and filmmakers. The lessons we learned are evergreen, not least what we have learned about our organizational culture: The Block is nimble, responsive, and strategic and its teaching, learning and research mission is the North Star that can guide us through the most unexpected, indeed, the most unimaginable experiences and to transform them without losing our way.

The global outcry for racial equity was a reminder that the Block has a responsibility to reflect on its complicity in perpetuating injustice. The Block team also used this year to reckon with all aspects of our work, our operations, our history, and that of Northwestern University. Museums are storytellers and meaning-makers with immense capacity to question and transform the dominant narratives of history by providing engagement with works of art. In so doing, museums literally and figuratively help us to see what has been overlooked and even suppressed. This year will be seen as a starting point, leading us closer to our ideal: to be a truly diverse, inclusive, and equitable museum and an instrument of change. We are grateful to all of you who support us in this work and look forward to what’s ahead when our galleries reopen in fall 2021.



– Lisa Graziose Corrin,  
Ellen Philips Katz Director,  
The Block Museum of Art



# MISSION STATEMENT

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

- Presenting art across time, cultures, and media;
- Convening interdisciplinary discussions in which art is a springboard for exploring issues and ideas;
- Collecting art that supports the Northwestern University curriculum.

# VISION STATEMENT

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

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

To serve as a crossroad between campus and community, by creating an environment where all visitors feel welcome to participate.



A gallery space with large red 3D letters spelling 'BLOCK' in the background. A large white text overlay is centered on the left side of the image. The text reads: 'A FOCUS ON GLOBAL MODERNISMS'.

A FOCUS ON  
**GLOBAL  
MODERN  
ISMS**

**THE BLOCK MUSEUM DEVOTED ITS 2019 - 2020 YEAR** to a conversation on the diversity of global modernisms. Three exhibitions and two major cinema programs sought to present a mid-20th century view of art as it is entwined with culture and politics around the globe. These artworks exemplify a spirit of visual and political revolution that crossed beyond national borders and inspired a generation of artists. This is a crucial moment to revisit these histories and explore the fundamental connections between them.

Due to the COVID-19 closure the exhibition *Taking Shape: Abstraction from the Arab World, 1950 – 1980*, originally scheduled for spring 2020, was rescheduled for fall 2022. We thank our colleagues at NYU's Grey Art Gallery and the Barjeel Art Foundation for their generous collaboration in shifting this significant exhibition to a later point in our schedule.





# POP AMÉRICA, 1965–1975

September 21 – December 8, 2019  
Main Gallery & Alsdorf Gallery

Visitors to *Pop América* view "Bang, Bang" by Emilio Hernández Saavedra





Student docents prepare for tour of *Pop América*

## POP AMÉRICA, 1965–1975

*Pop América, 1965–1975* challenged and reframed familiar notions of Pop Art by bringing together artists from North and South America, as well as the Caribbean. *Pop América* was the first exhibition to unify Latin American and Latinx expressions of Pop and explore how artists working across the hemisphere embraced its bold and colorful imagery, references to mass culture, and representations of everyday objects, signs, and symbols. The exhibition made a timely and critical contribution to a deeper understanding of this period and the impulses behind Pop Art from the mid-1960s through the mid-1970s.

*Pop América* featured nearly 100 artworks by artists working in Argentina, Brazil, Chile, Colombia, Cuba, Mexico, Peru, Puerto Rico, Venezuela, and the United States, sparking an expansion and reconsideration of Pop as a U.S. and British phenomenon. The exhibition reshaped debates over Pop's perceived political neutrality and aesthetic innovations. The artists in the exhibition create vital dialogues that cross national borders and include Antonio Dias, Rubens Gerchman, Roy Lichtenstein, Marisol, Cildo Meireles, Marta Minujín, Hugo Rivera-Scott, and Andy Warhol, among others. United by their use of Pop's visual strategies, these artists have made bold contributions to conceptualism, performance, and new-media art, as well as social protest, justice movements, and debates about freedom.

*Pop América, 1965–1975* was co-organized by the Nasher Museum of Art at Duke University, Durham, North Carolina, and the McNay Art Museum, San Antonio, Texas. The exhibition was guest curated by Esther Gabara, E. Blake Byrne Associate Professor of Romance Studies and associate professor of Art, Art History & Visual Studies at Duke University.

*Pop América, 1965–1975* was a recipient of the inaugural Sotheby's Prize and supported by The Andy Warhol Foundation for the Visual Arts. Additional thanks to the Institute for Studies on Latin American Art (ISLAA) and to its President and Founder, Ariel Aisiks.

This project was supported in part by an award from the National Endowment for the Arts. The Block Museum of Art's presentation of the exhibition was supported in part by the Alumnae of Northwestern University.

*Pop América* opened in October 2018 at the McNay Art Museum in San Antonio, Texas, and was on view at the Nasher Museum at Duke University until July 2019 before traveling to the Block Museum at Northwestern University. At The Block exhibition programs were presented in partnership with the National Museum of Mexican Art.



Visitor attending the NMMA Advisory Board Tour



# OPENING CELEBRATION

## POP AMÉRICA POP IN

SEPTEMBER 28, 2019

The Block hosted an all-ages, open house to celebrate the opening of *Pop América, 1965–1975*, an exhibition that brought together artists from North, Central, and South America to reframe our understanding of Pop Art. *Pop América* is the first exhibition to unify Latin American and Latinx expressions of Pop and explore how its bold, colorful imagery and political potential was embraced by artists working across the hemisphere.

Over 400 guests "popped by" for activities happening throughout the afternoon:

**Ink Up** – Audiences rolled up their sleeves alongside **Instituto Gráfico de Chicago (IGC)** and participated in printmaking activities for all ages. Budding printmakers were invited to run a print through IGC's printing press or create their own original artwork using designs inspired by *Pop América*.

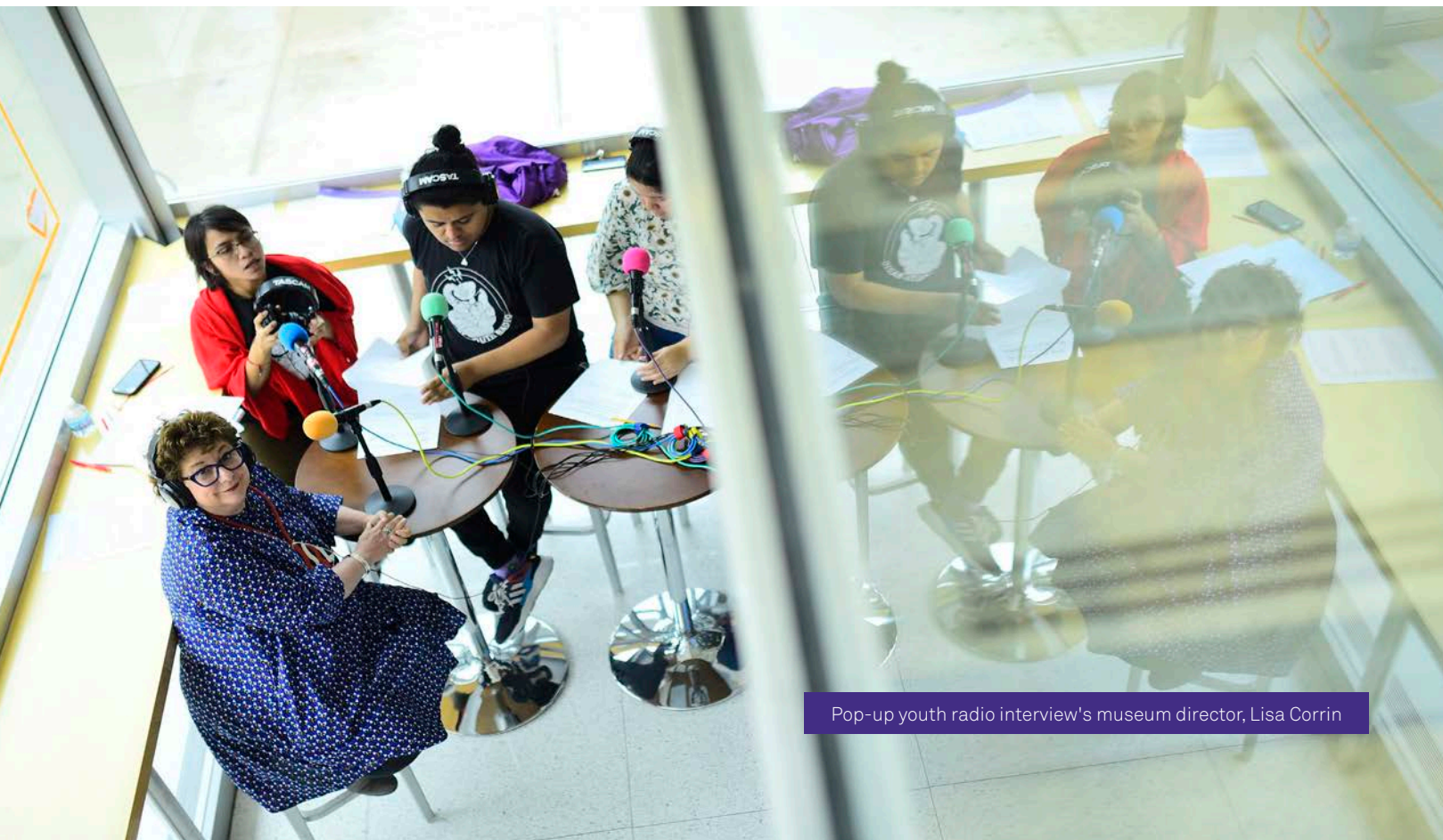
**Tune In** – Guests watched and tuned in to a live radio broadcast, recorded on-site at the museum by members of Pop-Up Youth Radio (PUYR), a project of **Yollocalli Arts Reach**, the youth initiative of the National Museum of Mexican Art.

**Get Down** – Audiences enjoyed live music sets by Chicago-based ensemble **Trío Calavera**, playing *son jarocho*—Mexican folk music that fuses African, Spanish-Arabic, and Indigenous music and poetry.

**Pop Around** - The day concluded with a tour of exhibition highlights with Block Museum curator Corinne Granof.



Instituto Gráfico de Chicago creates prints with visitors



Pop-up youth radio interview's museum director, Lisa Corrin



Trío Calavera performs at exhibition opening





Left to Right: Alejandra Uslenghi, Esther Gabara and Daniel Quiles

## POP AMÉRICA PROGRAMS & EVENTS

### EXHIBITION KEYNOTE

## CONTESTING FREEDOM CONVERSATION WITH CURATOR ESTHER GABARA

OCTOBER 2, 2019

The ground-breaking exhibition *Pop América* drew attention to Latin American and US Latinx artists who turned the “Pop” of Pop art into a verb by using familiar images of modern life—including mass media, fashion, food, and advertising—to make forceful interventions into art and society. Audience members heard directly from **Esther Gabara**, curator of *Pop América*, about the politics of Pop as well as the artists from across the hemisphere who shared dreams and struggles over the idea of a singular América.

Gabara is E. Blake Byrne Associate Professor of Romance Studies and Art, Art History & Visual Studies at Duke University. She was joined in conversation by **Alejandra Uslenghi**, Northwestern Associate Professor of Spanish & Portuguese and Comparative Literary Studies, and **Daniel Quiles**, Assistant Professor of Art History, Theory, and Criticism at the School of the Art Institute of Chicago. This program was presented in partnership with the Northwestern University Department of Spanish and Portuguese.

## GALLERY TALK MI CASA ES SU CASA TOUR WITH NMMA DIRECTOR CESÁREO MORENO

OCTOBER 16, 2019

*Mi casa es su casa*. The popular Spanish saying regarding Mexican hospitality is as familiar to US tourists as it is in towns across Mexico. The saying implies the ideas of extended families and of home. Audiences joined **Cesáreo Moreno**, Visual Arts Director and Curator for the National Museum of Mexican Art, to examine select works in *Pop América* created by Mexicans on both sides of the border and uncover similarities among them. Like *primos hermanos* (first cousins), many of the works of art, and the artists who created them share a creative lineage, a culture without borders. Presented in partnership with the National Museum of Mexican Art.

### FAMILY PROGRAMS

## TALES OF ART AT THE BLOCK

OCTOBER 19, 2019 / NOVEMBER 9, 2019 / FEBRUARY 29, 2020

Museums are full of stories. On these three Saturdays museum-goers of all ages explored *Pop América* and took part in family friendly read-aloud stories and interactive activities designed to help you look closer and think deeper about the art on view at the museum. The Block Student docent team supported these family days designed to help young-people discover the stories hidden beneath the surface of the art at the museum.



Cesáreo Moreno leads exhibition tour





Tour group in front of Marisol's *Mi mamá y yo (My Mother and I)*

# CONVERSATIONS AMÉRICA NOW CHICAGO ARTISTS IN DIALOGUE

OCTOBER 30, 2019

The Block hosted an in-depth conversation with three Chicago artists facilitated by **Sarita Hernández** of the National Museum of Mexican Art. The panel discussed how their practices are rooted in issues of identity and community, and how ideas and approaches from *Pop América* remain relevant in our contemporary moment. The panel included:

- **Vicko Alvarez Vega** a comic artist, organizer, and educator whose work involves themes of growing up Latinx, queerness, and processing the fear of deportation.
- **Nicole Marroquin** a teacher, educator, and artist whose work explores belonging and spatial justice. She has been researching student uprisings in Chicago Public Schools that occurred from 1967 to 1974.
- **Diana Solís** a visual artist and art educator who has taught for over 30 years at organizations that include Urban Gateways, Jane Addams Hull-House Museum, Gallery 37, and ElevArte Community Studio.

Presented by The Block Museum in partnership with the National Museum of Mexican Art. Reception and marketing support courtesy of The Alumnae of Northwestern University. Presented in conjunction with One Book One Northwestern and Northwestern: 150 Years of Women.



Left to Right: Sarita Hernández, Diana Solís, Nicole Marroquin and Vicko Alvarez Vega

## GALLERY TALK

# THE POLITICS OF SOUPS AND SODAS JERÓNIMO DUARTE-RIASCOS & ALEJANDRA USLENGHI

OCTOBER 23, 2019

**Jerónimo Duarte-Riascos** and **Alejandra Uslenghi**, Northwestern Professors in the Department of Spanish and Portuguese, led a gallery tour highlighting female artists' involvement in the Pop movement, engaging artworks that bring the language of new media and conceptualism in dialogue with emancipatory movements. The talk considered the politics of "soups and sodas" and the ways in which artists used everyday consumer objects to present and embody critiques of the status quo in Latin America and the US. Presented by The Block Museum in partnership with the Northwestern University Department of Spanish and Portuguese.



LECTURE  
THE POLITICS OF TASTE

NOVEMBER 20, 2019

In the '60s and '70s many Latin American artists seized opportunities to reinvigorate the arts through the aesthetics of urban popular culture, impoverished materials, recycling strategies, ephemeral interventions, movable graffiti, and practices of dematerialization. Colombian artist **Beatriz González** is one such artist who forged radical new aesthetics that call attention to urban consumerism as well as appropriation, recycling, and reproduction. **Ana María Reyes**, Assistant Professor in Latin American Art History, Boston University discussed *The Politics of Taste: Beatriz González and Cold War Aesthetics* (2019), her book which examines González's essential legacy in Latin American art history. Presented by The Block Museum in partnership with the Northwestern University Department of Spanish and Portuguese and the Department of Art History.

WORKSHOP  
THE POETRY OF POP AMÉRICA

DECEMBER 4, 2019

A poetry discussion and creative writing workshop in conversation with *Pop América, 1965–1975*. Together, participants read and discuss Pop poems from a wide range of North, Central, and South American poets. After engaging with the exhibition, the group composed original poems in dialogue with the works on view, including themes related to the concept of "America," nationality, borders, and migration. **Maggie Queeney** of The Poetry Foundation lead the session. Presented by The Block Museum in partnership with The Poetry Foundation.

CINEMA SERIES  
POP AMÉRICA

FALL 2019

*Pop América, 1965–1975* presents Pop Art as a cultural dialogue transgressing the borders of nations, the boundaries of media, and the limits of "good taste." The same can be said of these two films, made in Brazil and the United States, which speak to each other in languages borrowed equally from advertisements, news reports, soap operas, and the avant-garde.

**THE RED LIGHT BANDIT (1968)**

OCTOBER 24, 2019

This delirious "Third World western" offers a subversive, New Wave-inspired spin through the trash heap of Brazilian pop culture. With *The Red Light Bandit*, a farcical account of a real-life serial criminal made larger-than-life by the news media, 21-year-old director Rogério Sganzerla delivered the signature work of Brazil's Cinema Marginal, a radical film movement dedicated to the rejection of good taste.

**ANDY WARHOL'S THE LIFE OF JUANITA CASTRO (1965)**

NOVEMBER 22, 2019

Camp, historical topicality, New York's underground theater scene, and Warhol's disarming and energizing anti-cinema approach to filmmaking all combine in this loosely-scripted, irreverent portrait of Fidel Castro and his family (some members of which are played by experimental filmmaker Marie Menken and Warhol superstar Ultra Violet). **Bruce Jenkins**, SAIC professor and co-author of the forthcoming *The Andy Warhol Film Catalogue Raisonné*, introduced the screening.



The Red Light Bandit (1968)



Andy Warhol's The Life of Juanita Castro (1965)





Students from Evanston's Youth and Opportunity United tour with Engagement Manager Lauren Watkins

## EXHIBITION PRESS

### **THE ECONOMIST: Sotheby's launches a new prize for cutting-edge curators (September 28, 2017)**

"The 2018 Sotheby's Prize will be shared by the Museum of Contemporary Art in Chicago (MCA) and the Nasher Museum of Art at Duke University, two American institutions that are planning shows of under-represented areas of art history. "Many Tongues: Art, Language and Revolution in the Middle East and South Asia" curated by Omer Kholeif, a Cairo-born scholar who is now at the MCA, will open in October 2019. "Pop América: 1965-1975" will open in October 2018 at the McNay Art Museum in San Antonio, Texas, before moving to the Nasher Museum and then on to the Block Museum at Northwestern University in Evanston, Illinois almost a year later." F.R.

### **DUKE TODAY: Sotheby's prize recognizes forthcoming Nasher Museum exhibit on Latin American influence on pop art (September 28, 2017)**

"The exhibit also marks the 50th anniversary of social unrest throughout the Americas, a time when artists used Pop to resist dictatorships in Brazil and Argentina, to support the Cuban Revolution, to criticize aggressive state modernization and violence in Mexico and Colombia, and to battle for civil rights in the United States. Pop América will open in October 2018 in San Antonio, Texas, at the McNay Art Museum, which is partnering with the Nasher Museum to stage the exhibition. After visiting the Nasher, it will travel to the Block Museum at Northwestern University."

### **INDY WEEK: How Does Latin-American Pop Art Complicate a Canon Dominated By North America? (April 10, 2019)**

"Pop América contains pieces that are a rare treat to see in North American museums, including works by avant-garde sculptor and illustrator Felipe Ehrenberg and a slide projection by experimental theater actor and conceptualist Juan José Gurrola." Laura Jaramillo

### **HYPERALLERGIC: The Latin American History of Pop Art (April 12, 2019)**

"From Third World Liberation movements and interracial intimacies to lived and aestheticized experiences of exile and diaspora, the exhibition showcases what remnants and resonances — improbably, imperceptibly, spectrally, or spectacularly — gets through." Brenna M. Casey

### **ALL CITY CANVAS: POP AMÉRICA: EXPO SOBRE EL ARTE POP LATINOAMERICANO (April 22, 2019)**

"Se trata de una exposición de casi cien obras de varios artistas pop de latinoamérica. Exponentes de Argentina, Brasil, Chile, Colombia, Cuba, México, Perú, Puerto Rico y también de Estados Unidos. A partir de sus obras expuestas se introducen marcos históricos que nos harán replantearnos algunos datos sobre el pop. Sobre todo, en esta parte del continente" Karla Mariana Huerta







**BE LATINA: Game-Changing Art Exhibit Unpacks the Latino History of Pop Art (June 28, 2019)**

"Latin pop is finally getting its due, after years of being boxed out of the mainstream." Kat McCue

**ST. LOUIS PUBLIC RADIO: Commentary: Pop Art Has Made A Global Impact On The Art World (August 5, 2019)**

"Despite the wide appeal of Pop art's engaging imagery, the broader public remains unaware of the participation and significant contribution of Latin America and Latino/Latina artists working at the same time and alongside their U.S. and European counterparts. The exhibition at the Nasher is the first exhibition with a hemispheric vision of Pop. The exhibition has made a timely and critical contribution to a more complete understanding of this artistic period." Nancy Kranzberg



**MICHIGAN AVENUE MAGAZINE: Feast Your Eyes: Top 5 Picks for Fall Arts Season (September 2019)**

"It's going to be bold, bright and interesting too, because it's pop art that people just aren't as familiar with," says Corinne Granof, Block's curator of academic programs" Kyle Macmillan

**THE DAILY NORTHWESTERN: "Pop América" exhibition showcases the rich tradition of Latin American pop art (September 25, 2019)**

"There's a playful quality to a lot of the work in the exhibition," Granof said. "But there's also a lot of work that has this stronger political edge and are responding to economic conditions, social conditions, political conditions. So it's really this rich and nuanced look, a broad look at these artists who are working in the syntax of pop and then making it their own." Wilson Chapman

**THE DAILY NORTHWESTERN: Esther Gabara discusses the politics of Latin American pop art at block event (October 3, 2019)**

"Pointing to the title of "Pop América," the exhibition's curator Esther Gabara reveals a message behind the accent over the letter 'e'. "It declares independence from the United States' long presumption of ownership of the world, as well from the troubled history of the idea of Latin America," said Gabara." Aaron Wang



**CHICAGO SUN TIMES: Art in Chicago this fall: An overdue overview of a neglected era, and 10 other highlights (September 13, 2019)**

"Pop art was not just a phenomenon in the United States and Great Britain. This touring exhibition, co-organized by Duke University's Nasher Museum of Art and the McNay Art Museum in San Antonio, offers the first unified look at permutations of the movement across Latin America and ties them into what was happening farther north." Kyle MacMillan



## EXHIBITION PRESS

**REBELLIOUS MAGAZINE: Get Your Aesthetics in Gear: Explore 100 Years of Art in Two Seasons (October 6, 2019)**

"As temperatures drop this fall and winter, Chicagoans can pop into warm and welcoming galleries to discover a variety of art forms generated from 1919 to 2019." Janet Arvia

**WTTW: CHICAGO TONIGHT: 'Pop America' Reframes Pop Art, Expands Notion of 'America' (October 17, 2019)**

"Pop Art gets reframed in a new museum show that looks closely at the visual culture of the 1960s and '70s – and sheds light on an entire hemisphere of artwork that really pops." Marc Vitali

**F NEWS MAGAZINE: Agit Póp (November 7, 2019)**

"That little accent above the "e" in "Pop América," the title of the Block Museum of Art's exhibition on view through December 8, does so much more than translate the title into Spanish and Portuguese. It makes a point to look south — all the way down to Tierra del Fuego — and therefore understand the region as a whole.... The work in "Pop América" is now half a century old — yet it maintains its relevance." Luis Lopez Levi

**CHICAGO TRIBUNE: Pop Art isn't what you think, unless you figured on a dash of military dictatorship, a sprinkling of runaway inflation or a smidge of guerrilla factions (November 18, 2019)**

"Pop América" includes a disarmingly colorful selection of sculptures, prints, paintings and film from artists located across América. Keep the accent, as América here follows its Spanish usage, meaning North, Central and South America as a single unbroken continent, plus the Caribbean Islands. The geography can be dizzying, traveling from Brazil to Argentina to Colombia to Cuba to Peru, then up to Mexico and, yes, the United States, but that's part of the excitement of a survey exhibition of art you may not have even known existed. It's just the beginning." Lori Waxman

**ART AND OBJECT: When Latin America took on Pop Art (November 25, 2019)**

"Now at the Block Museum at Northwestern University, Pop América examines the decade from 1965 to 1975, a period of political turmoil and social dissent in Latin America. This was a period exploding with visuals—a world of signs and icons of both abundance and catastrophe—and artists quickly mined the political potential of this new media, with all its anarchic sensibilities." Claire Voon



## BLOCK STORIES

- **Inside Pop América: Corinne Granof on what makes the exhibition "pop"**  
OCTOBER 4, 2019
- **Contesting Freedom: "Pop América, 1965–1975" Curator Conversation with Esther Gabara [Video]**  
OCTOBER 21, 2019
- **Wattz Up! Yollocalli's Pop Up Youth Radio broadcasts from The Block Museum**  
OCTOBER 31, 2019
- **"Constantly in Translation": Artists Vicko Alvarez Vega, Nicole Marroquin, and Diana Solís on identity, activism, and Pop [Video]**  
NOVEMBER 20, 2019
- **The Block receives gift of posters by Argentinean Pop Artist Edgardo Giménez**  
DECEMBER 3, 2020



POP AMÉRICA

1965-1975





# CIUDAD MODERNA

## TERENCE GOWER

January 26 – April 14, 2019  
Alsdorf Gallery

Visitors view video installation in Alsdorf Gallery



Terence Gower:

## Ciudad Moderna

The work of artist Terence Gower (b. British Columbia, 1965) poses a critical question about modernism: what happened to the utopian promise of the 20th century? His visually inventive and deeply researched films in video, sculpture, installation, drawing, and photography reveal defining landmarks of architectural modernity, in contemporary architectural discourse as a symbol of progress and a space of lived experience.

The built environment of mid-century Mexico City are the focus of Gower's video, *Ciudad Moderna* (2004), which wittily transforms the architectural backdrop of the 1966 Mexican comedy film *Despedida de Casada*, to examine its modernist architectural backdrop. Throughout much of the 20th century, Mexico City was fertile ground for urban planners and progressive architects seeking development, luxury, and social reform through design. Oscar Niemeyer (1906) and Luis Barragán's *Despedida de Casada* (1966) became symbols of a new, cosmopolitan Mexico—a vision that government intervention in 1968.

Using video techniques of digital analysis and compositing, Gower peels back layers of detail from his cinematic source material, analyzing some of the most famous edifices of a utopian moment in Latin American history. Projection drawings and freeze frames become "photo-murals," emphasizing the stark formalism of structures like architect Mario Pani's apartments on the Paseo de la Reforma (1964). High modernism and pop culture collide as Gower shifts from depersonalized interiors to swinging musical numbers, presenting architecture as a visual abstraction as well as a vibrant theatre of activity. These kinetic moments suggest that modernism was as much a style as a movement, one that circulated the globe with a dazzling, if short-lived vision of progress.

A limited-edition work, *Ciudad Moderna* is part of a gift of 68 works of contemporary art donated to the Block Museum in 2016 by art collector, philanthropist and software innovator Peter Norton. The Block gift is one of a series Norton has made to university art museums throughout the country. The gifts recognize and support institutions integrating art into teaching and learning across disciplines, fostering creative museum practices and engaging audiences with diverse forms of contemporary art. The exhibition was organized by Michael Metzger, Pick-Laudati Curator of Media Arts at the Block Museum.



Entry wall *Ciudad Moderna*



Stills from *Ciudad Moderna* (2004)

## CIUDAD MODERNA

Working in video, sculpture, drawing and photography, New York-based artist Terence Gower (b. British Columbia, 1965) investigates the material and intellectual histories of postwar positivism in art and architecture. The contemporary built environments of 1960s Mexico are the focus of his 2004 video, *Ciudad Moderna*. A kinetic, six-minute montage of clips drawn from the 1966 Mexican comedy film *Despedida de Casada*, *Ciudad Moderna* wittily transforms its source material to examine the film's modernist architectural backdrop.

Throughout much of the 20th century, Mexico City was fertile ground for progressive architects and urban planners seeking development and social reform through design. Using freeze frames, projection drawings and clever digital composites, Gower analyzes some of the most celebrated monuments of this utopian moment in Latin American history, from Mexico City's famed Museum of Anthropology to the Hotel Presidente in Acapulco. Pop culture and high modernism collide as Gower shifts from depersonalized interiors to swinging musical numbers, presenting architecture as a visual abstraction as well as a space of lived experience.

A limited-edition work, *Ciudad Moderna* is part of a gift of 68 works of contemporary art donated to the Block Museum in 2016 by art collector, philanthropist and software innovator Peter Norton. The Block gift is one of a series Norton has made to university art museums throughout the country. The gifts recognize and support institutions integrating art into teaching and learning across disciplines, fostering creative museum practices and engaging audiences with diverse forms of contemporary art.

*The exhibition is curated by Michael Metzger, Pick-Laudati Curator of Media Arts. This exhibition is supported by the Bernstein Family Contemporary Art Fund, the Illinois Arts Council Agency, and the Mary and Leigh Block Endowment.*

### EXHIBITION PRESS

**NEWCITY: Terence Gower's "Ciudad Moderna" Sketches a Vision of Modern Life in Mexico (March 9, 2020)**

An essayistic reflection on one film's assembled iconography of modernness between architectural form and social habit, "Ciudad Moderna" ultimately scales up to broader questions of how culture at large has performed the modern city." Marina Resende Santos





# MODERNISMS

IRANIAN, TURKISH, & INDIAN  
HIGHLIGHTS FROM NYU'S  
ABBY WEED GREY COLLECTION

January 21 – early close March 13, 2020  
Main Gallery





Visitor to *Modernisms*

## MODERNISMS: IRANIAN, TURKISH, & INDIAN HIGHLIGHTS FROM NYU'S ABBY WEED GREY COLLECTION

*Modernisms: Iranian, Turkish, and Indian Highlights from NYU's Abby Weed Grey Collection* surveyed art from three nations where artists created vibrant forms of modernism in the 1960s and 1970s. Challenging histories of artistic modernism that too often begin and end in the West, *Modernisms* explored an under-recognized flowering of innovation and risk-taking in art beyond Europe and North America.

Influenced by local traditions, cultural exchange and the sights and sounds of modern life, artists in Iran, Turkey and India forged distinctive new modes of expression. From Iranian and Turkish artists who explored calligraphy and ornamentation through avant-garde abstraction, to Indian painters whose expressive canvases drew upon Hindu iconography, the 114 works in *Modernisms* reflected the lively dialogue between East and West, past and present. These works testified to both the continuity of culture and the disruption of modernity.

Organized by New York University's Grey Art Gallery, *Modernisms* drew from the collection of curator and patron Abby Weed Grey. Grey traveled widely in Asia and the Middle East, searching for art that brought the visual language of modernity into dialogue with non-Western heritages. With a robust collection of some 700 paintings, sculptures and works on paper, she founded the Grey Art Gallery in 1975, stimulating learning through cross-cultural exchange. Through her collection, this exhibition tells a story of "multiple modernities," reflecting the diversity of formal and cultural responses to the changing world of the 1960s and 1970s.

*The exhibition was on view at Grey Art Gallery at NYU from Sept. 10 to Dec. 7, 2019 before coming to The Block. The exhibition was curated for The Block by Kathleen Bickford Berzock, associate director of curatorial affairs, and Michael Metzger, Pick-Laudati Curator of Media Arts.*

This exhibition was accompanied by a companion installation *Regional Modernisms: Works from the Block's Permanent Collection*. This selection considered the ways American artists have added their voices to global dialogues of modern art while reflecting local contexts. The installation was generously supported by the Norton S. Walbridge Fund, the Illinois Arts Council Agency, and The Graduate School, Northwestern University. It has been curated by Cait DiMartino, Block Curatorial Graduate Fellow, 2019–20.

*Modernisms: Iranian, Turkish, and Indian Highlights from NYU's Abby Weed Grey Collection* was organized by the Grey Art Gallery, New York University, and made possible in part by the generous support of Dalinc and Mehves Ariburnu; Violet Jabara Charitable Trust; WLS Spencer Foundation; A. Alfred Taubman Foundation; Avid Modjtabai; Charina Endowment Fund; Persian Heritage Foundation; Vazifdar Builders Pvt. Ltd.; Ariel and Alaleh Ostad; the Grey's Director's Circle, Inter/National Council, and Friends; and the Abby Weed Grey Trust. In-kind support was provided by ArtCareNYC Inc. The Block's presentation of the exhibition was supported in part by generous gifts from Anu and Arjun Aggarwal, Emine and Selim Gulcelik, and by the Illinois Arts Council Agency.



Visitor to *Modernisms*



## OPENING CONVERSATION MODERNISMS

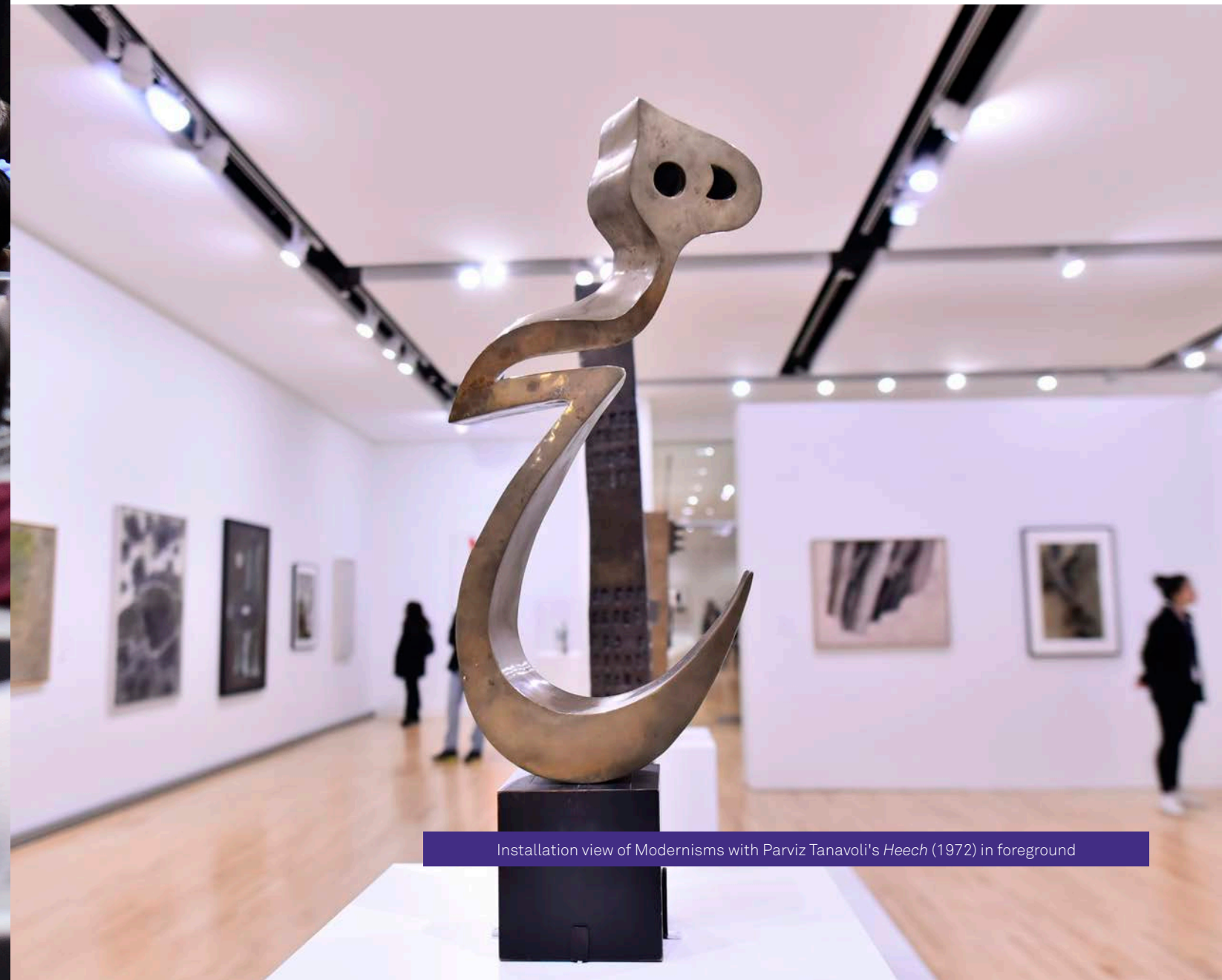
JANUARY 22, 2020

Audiences joined us to celebrate the opening of *Modernisms: Iranian, Turkish, and Indian Highlights from NYU's Abby Weed Grey Collection*. *Modernisms* surveyed art from three nations where unique and vibrant forms of art-making flourished in the 1960s and 1970s. Challenging histories of artistic modernism that too often begin and end in the West, *Modernisms* explored an under-recognized flowering of innovation and risk-taking in art beyond Europe and North America.

The opening conversation spotlighted the work of four Northwestern University graduate students —**Maryam Athari**, **Hamed Yousefi**, **Simran Bhalla**, and **Özge Karagöz**— who are breaking new ground in the study of the “multiple modernities” at play in Iranian, Indian, and Turkish art. These scholars were joined in discussion by Block curators **Kathleen Bickford Berzock** and **Michael Metzger**.



Opening program of *Modernisms*. Left to right: Michael Metzger, Kathleen Bickford Berzock, Simran Bhalla, Hamed Yousefi, Özge Karagöz and Maryam Athari



Installation view of *Modernisms* with Parviz Tanavoli's *Heech* (1972) in foreground



SPOTLIGHT GALLERY TALKS  
 MODERNISMS  
 WITH VIDURA BAHADUR & HAMED YOUSEFI

VIDURA BAHADUR ON FEBRUARY 7, 2020  
 HAMED YOUSEFI ON FEBRUARY 27, 2020

Audiences were invited to take an in-depth look at select works in the *Modernisms* exhibition during these monthly spotlight gallery talks, led by Northwestern scholars advancing the study of Iranian, Indian, and Turkish art.

**Vidura Jang Bahadur** is a photographer based in Chicago and over the last two decades traveled extensively across India, China, Tibet and the United States. He is currently pursuing a PhD in Communication Studies in the program of Rhetoric and Public Culture at Northwestern University.

**Hamed Yousefi's** research looks at the convergence of three categories: avant-garde art, the global south, and the Cold War. As a filmmaker, he has made numerous documentaries including a series of essay films about the aesthetic history of the Islamic Republic of Iran.

**Maryam Athari** is a PhD student researching the dynamics of the global contemporary art world in relation to the region broadly called the Middle East. She is focused on visual arts in contemporary Tehran, Iran.

**Özge Karagöz** is a PhD student in the Department of Art History. Her research concentrates on transnational histories of art, specializing in the circulation of modern art and revolutionary politics on the Turkish-Soviet-French axis in the first half of the twentieth century.

Tours with Maryam Athari and Özge Karagöz were canceled due to COVID closure.



Scholar Hamed Yousefi in the *Modernisms* exhibition



Left to right: Hannah Feldman, Hamed Yousefi, W.J.T Mitchell and Danny Postel

SCREENING AND CONVERSATION  
 THE FABULOUS LIFE AND THOUGHT OF AHMAD FARDID  
 HAMED YOUSEFI IN CONVERSATION WITH WJT MITCHELL

FEBRUARY 20, 2020

At the center of this engrossing 2015 documentary history is Ahmad Fardid, a 20th-century Iranian philosopher who rejected “Westoxification,” or the pernicious effect of Western culture on Iranian society. Directors Hamed Yousefi and Ali Mirsepassi navigate his inscrutable, yet highly influential theories (which reflect the dual influence of Martin Heidegger and political Islam) using scholarly interviews and astonishing archival footage. Whether praised as an intellectual leader or condemned as a charlatan, Fardid’s peculiar example tests the limits of Modernism’s claims to universality. Presented in English and Farsi with English subtitles.

**Hamed Yousefi** (Co-director and Northwestern University doctoral candidate in Art History), **Hannah Feldman** (Northwestern Associate Professor of Art History), and **W.J.T Mitchell** (Professor of English and Art History at University of Chicago and editor of *Critical Inquiry*) took part in a post-screening discussion moderated by **Danny Postel** (Assistant Director of the Center for International and Area Studies.)

Co-presented by Block Cinema with the Iranian-American Fund for Cultural Programming, the Critical Theory Program, the Department of Philosophy, the Department of Art History, and the Middle East & North African Studies Program at Northwestern.



**CONVERSATION**  
“THE PICTURE IS THE WINDOW”  
LYNN GUMPERT AND LISA CORRIN  
ON ABBY GREY & INTREPID ART COLLECTING

**MARCH 4, 2020**

Consisting of more than 700 artworks, the Abby Weed Grey Collection of Modern Asian and Middle Eastern Art at New York University comprises the largest institutional holdings of Iranian, Turkish and Indian modern art in any American university museum. This unparalleled historical resource was amassed by Abby Weed Grey (1902-1983), a self-described “dyed-in-the-wool Midwesterner” from St. Paul, Minnesota. In the 1960s and early ’70s, when few other American collectors were attuned to art being made in the Middle East and Asia, Grey traveled extensively in these regions, steadily acquiring works by contemporary local artists. Throughout her life, Grey’s collecting was guided by a belief in the power of art to stimulate intercultural dialogue.

Audiences joined **Lynn Gumpert**, Director of the Grey Art Gallery at NYU and **Lisa Corrin**, Director of the Block Museum of Art, for a conversation on this intrepid woman collector and her legacy.



Lynn Gumpert (left) and Lisa Corrin (right) in conversation



Brick and Mirror (1965)

**CINEMA**  
SELECTIONS FROM THE GOLESTAN FILM WORKSHOP

**WINTER 2020**

The Golestan Film Workshop, founded by Ebrahim Golestan, was a collective of leftist Iranian artists that mostly produced commissioned films for the National Iranian Oil Company and other institutions in the 1950s and 60s. This series, programmed to complement the exhibition *Modernisms: Iranian, Turkish, and Indian Highlights from NYU’s Abby Weed Grey Collection*, included several recent restorations of these signature works of Iranian modernist cinema.

**BRICK AND MIRROR (EBRAHIM GOLESTAN, 1965, IRAN, DCP, 125 MIN) FEBRUARY 6, 2020**

*Brick and Mirror* was the Golestan Film Workshop’s only feature film, but it had an enormous impact on Iranian cinema, and garnered international acclaim. The film, directed by Golestan from his own unfinished script, is a precursor to Iran’s New Wave, bringing together social realism with poetic expressionism. Forough Farrokhzad appears briefly, in one of her few acting roles. *Brick and Mirror* also provides a rare view of the cosmopolitan Tehran of the 1960s, but takes care to expose the underlying tensions that were portents of political change in Iran. Shown in a recent digital restoration by the Cineteca di Bologna.

**THREE FILMS BY FORUGH FARROKHZAD AND EBRAHIM GOLESTAN FEBRUARY 12, 2020**

These three films demonstrate the rich aesthetic possibilities of the sponsored film. *The House is Black* (1961), directed by Forugh Farrokhzad, is considered a masterpiece of Iranian cinema. The film, screening in a recent Cineteca di Bologna restoration, focuses on a leper colony, and Farrokhzad, a modernist poet, brings a lyrical and humanist but unsentimental grace to the subject. *Wave, Coral, and Rock* (1958-1961) is a poetic reflection on the processes of labor and industrialization under Iran’s new oil regime. A highly collaborative film, it betrays the uneven concerns of various transnational and nationalist interests. Finally, Golestan’s *The Hills of Marlik* (1963), also newly restored, focuses on an archaeological excavation, considering the land’s use in the past, present, and future. In Farsi with English subtitles.

New restorations of Farrokhzad’s *The House is Black* and Golestan’s *The Hills of Marlik* thanks to Cineteca di Bologna. Print of *Wave, Coral, and Rock* courtesy of the Film Studies Center at the University of Chicago.





Visitors to *Modernisms*

## EXHIBITION PRESS

### **THE NEW YORKER: Goings on About Town - Modernisms (October 2019)**

"The many standouts here include the Indian artist Prabhakar Barwe's fiery cosmograms, inspired by both Tantric painting and Paul Klee; the entrancing calligraphic abstractions of the Iranian modernist Charles Hossein Zenderoudi; and the prints of Mustafa Aslier, whose flat geometries incorporate Turkish folk motifs. The show is as edifying as it is eye-catching." Johanna Fateman

### **WALL STREET JOURNAL: 'Modernisms: Iranian, Turkish, and Indian Highlights From NYU's Abby Weed Grey Collection' Review: Globe-Trotting to Build a Unique Collection (September 17, 2019)**

"These works are the highlights of a collection unsurpassed in its depth and breadth by any other in the U.S. Whether visitors are interested in the politics of this time and region or the artistic achievements of individual artists, the exhibition offers unique opportunities to satisfy one's curiosity." Michael FitzGerald

### **CHICAGO HOTELS MAGAZINE: 10 of the best winter exhibitions in Chicago (December 13, 2019)**

"The exhibition's works are all centered around the wellspring of art that emerged out of the modernist revolution of the mid-20th century – a time when these countries underwent significant political, social and cultural change." Paul Joseph

### **NEWS INDIA TIMES: Major Indian, Iranian and Turkish modern art exhibition at Northwestern University, Illinois (December 23, 2019)**

"This is the first time that selections from its Iranian, Turkish and Indian modern art holdings have been presented together in a cross-cultural study. In doing so, *Modernisms* sheds new light on how artists of the period created works that drew on their specific heritages while also engaging in global discourses."

### **INDIA POST: Collection of modern art works from India to be on view in Chicago (December 13, 2019)**

"The exhibition marks the first time that selections from its Iranian, Turkish and Indian modern art holdings that will be presented together in a cross-cultural study. In doing so, "Modernisms" will shed new light on how artists of the period created works that drew on their specific heritages while also engaging in global discourses."







**CHICAGO TRIBUNE: Visual art winter preview: 10 shows to look forward to in 2020 (January 2, 2020)**

"The Block continues its expansion of what we think we know about modern art with this selection of 114 paintings, prints and sculptures bought during the 1960s and 70s by Abby Weed Grey, a widowed Midwestern army-wife-turned-globetrotting art lover. In her ability to look beyond Eurocentric art discourses, Grey, like the artists she collected, proved herself to be ahead of her time." Lori Waxman



**NEWCITY: Art Top 5: January 2020 (January 7, 2020)**

"This wide-ranging survey helps correct West-centric art historical records by focusing on the exciting innovations coming out of three nations in the 1960s and 1970s." Kerry Cardoza

**DAILY NORTHWESTERN: "Modernisms" displays the rich culture of Asian and Middle Eastern modernist art (January 15, 2020)**

"When you look at Abby Weed Grey's collection and her interests, you can't separate it from her identity as an American," Berzock said. "While this is a collection that comes from NYU and was created by a particular woman with a particular perspective, we are very interested in foregrounding the perspectives and experiences of the artists themselves." Yunkyo Kim



**CHICAGO SUN-TIMES: The Mix — Cool things to do and see in Chicago Jan. 16-22 (January 15, 2020)**

"The new exhibit "Modernisms: Iranian, Turkish and Indian Highlights from NYU's Abby Weed Grey Collection" is a survey of art from three nations where vibrant forms of modernism were created in the 1960s and 1970s. The 114 colorful and intriguing works range from Iranian and Turkish artists who explore calligraphy and ornamentation through avant-garde abstraction to Indian painters whose expressive canvases draw upon Hindu iconography." Mary Houlihan

**ART DAILY: Unparalleled collection of Modern Art from India, Iran and Turkey on view at The Block Museum (January 23, 2020)**

"Modernisms participates in ongoing discourse seeking to critically reexamine the canon of modern art, including projects such as the recently renovated galleries of New York's Museum of Modern Art, with their expanded presentation of works created by artists from around the globe."



## EXHIBITION PRESS

**NORTH BY NORTHWESTERN: The Rec Center: Explore modernism at the Block Museum (January 30, 2020)**

"Two striking paintings from Parviz Tanavoli's *Last Poet of Iran* series greet you as you enter the gallery and its Iranian section. It's hard to look at the colorful, uncomplicated sequences of figures and not see a bit of Basquiat, but then you look at the placard and remember that the paintings are from 1962. Leave your Western art history at the door." Justin Curto

**FORBES: Block Museum Of Art At Northwestern University Continues 'Year Of Global Modernisms' Exhibition Series (February 12, 2020)**

"Now is an exciting time for art lovers. Art history is being rewritten before our eyes. It is being rewritten in a broader, richer, more complete fashion which not only includes a greater diversity of creators, but a greater diversity of work." Chadd Scott

**CHICAGO TRIBUNE: Review: 'Modernisms' at the Block Museum shows off best of Iranian, Turkish art (February 25, 2020)**

"Visitors to the galleries of most American museums could be forgiven for thinking that modernism happened in the United States and Western Europe and hardly anywhere else. Paris! New York! Berlin! It's a stubbornly narrow viewpoint that has recently begun to broaden. Yale announced in January that its traditional undergraduate art history survey class will be replaced by a handful of globally oriented thematic courses; a few months earlier, the newly expanded MoMA reopened with a more diverse hanging of art than ever before. In Chicago right now, the Block Museum is leading the charge with "Modernisms: Iranian, Turkish, and Indian Highlights from NYU's Abby Weed Grey Collection," on view through April." Lori Waxman

**NEW CITY: One World Through Art: A Review of Modernisms at the Block Museum (March 13, 2020)**

"Over the past decade, the Art Institute of Chicago has shown two twentieth-century artists from India, Rabindranath Tagore and M.F. Hussain (who also has a piece on view here). Modern art from Iran and Turkey has yet to appear. Perhaps this show is a step in that direction." Chris Miller



## BLOCK STORIES

- **Block Museum announces exhibitions for 2019-2020 "Year of Global Modernisms"**  
AUGUST 19, 2019
- **"Modernisms: Iranian, Turkish, and Indian Highlights from NYU's Abby Weed Grey Collection" offers new view of global modernity**  
DECEMBER 12, 2019
- **'Modernisms' reveals artistic responses to the 20th-century's 'crisis in humanity'**  
FEBRUARY 11, 2020
- **"The Picture Is the Window": Lynn Gumpert and Lisa Corrin on Abby Grey and intrepid art collecting [Audio]**  
APRIL 3, 2020
- **Collection Spotlight: Two Forms (Divided Circle), Barbara Hepworth**  
APRIL 9, 2020









# MORNING WILL COME

## MODERNITY IN INDIAN CINEMA

Winter & Spring 2020  
Pick-Laudati Auditorium & Online

Program curator Simran Bhalla (left) with Kunal Sen (right)





Interview (1971)

India is home to the world's most prolific and diverse film industries, and Bollywood movies in particular have found rapturous audiences from Russia to the Middle East. This series, presented as a complement to *Modernisms: Iranian, Turkish, and Indian Highlights from NYU's Abby Weed Grey Collection*, featured seminal classics of Indian cinema that have rarely been projected in the United States. In addition to landmark films by Guru Dutt, Ritwik Ghatak, and Mrinal Sen, which consider postcolonial conflicts between tradition and modernity, the series featured a program dedicated to the Shabistan Film Archive. The series was presented with support from the Consulate General of India, Chicago, and the National Endowment for the Arts.

This curated series of five screenings, presented during the Winter 2020 season, exemplifies the Block Museum's global approach to the arts by shining a light on a national cinema largely underrepresented in American film programming. Working with the Shabistan Film Archive, an organization dedicated to the preservation of Indian film, The Block has overseen the restoration of Indian films rarely seen in the United States, including a number of films such as 1971's *Badnam Basti* that were presumed lost.

#### A NIGHT WITH THE SHABISTAN FILM ARCHIVE

JANUARY 24, 2020

The Shabistan Film Archive is a non-profit initiative, based in Bangalore, dedicated to preserving South Asian cinema. Thousands of Indian films have been lost to history as reels are sold, discarded, or neglected. Shabistan's mission is to rescue as many original prints as possible, and has built an archive that spans everything from B-movies to documentaries, and includes important works of Hindi and regional cinemas. This special event featured a conversation with executive director **David Farris**, and Northwestern professor and Shabistan operations director **David Boyk** who presented rare reels from Shabistan's singular film collection.

#### INTERVIEW (1971)

JANUARY 30, 2020

Bengali filmmaker Mrinal Sen pioneered a bracing blend of political modernism and popular appeal with *Interview*, the first film in his celebrated "Calcutta Trilogy." In the film, labor strikes and political demonstrations prevent an ambitious young man from retrieving his Western-style suit from the laundry, putting an important job interview in jeopardy. Sen explodes the neo-realist trappings of this plot through daring shifts in style and perspective, challenging colonial and cinematic conventions alike. *Interview* was presented in a new digital restoration, with an introduction and discussion by **Kunal Sen**, the filmmaker's son. Screened in a restored DCP courtesy of the National Film Archive of India.



Shabistan Film Archive shows off rescued film reels to Block Cinema audiences



Pyasa (1957)



"From restored masterpieces to rediscovered landmarks, every screening in *Morning Will Come: Modernity in Indian Cinema* is a special occasion. As a whole, these five programs present engrossing and complex pictures of a transforming India, glimpsed from across a spectrum of languages, genres, and perspectives. The series epitomizes the mission of Block Cinema: staging unique encounters with the moving image that foster a broader awareness of the world beyond the screen."

—Michael Metzger,  
Pick-Laudati Curator of Media Art.

**THE RUNAWAY (1958)**

**FEBRUARY 7, 2020**

In *The Runaway*, Bengali auteur Ritwik Ghatak brings his unique gift for stylistic play and trenchant social observation to this story of a runaway child lost in the big city. Fed up with his authoritarian father's mistreatment, the enterprising eight-year-old Kanchan runs away from his small village to Calcutta, where he discovers the delights and hardships of life among the urban underclass. *The Runaway* is a precursor to Parallel Cinema, a film movement that served as a critical counter to Bollywood fantasies of the 1960s and 1970s. Presented in a new digital restoration by the National Film Archive of India.

**PYAASA (THIRST) (1957)**

**FEBRUARY 14, 2020**

Guru Dutt's melancholy romantic drama is an icon of Hindi cinema's golden age. Dutt, who counts among India's greatest directors, also stars in the film as Vijay, a poor poet searching for recognition and respect. Set in Calcutta, the film considers the position of the creative underclass amidst postcolonial India's uncompromising development agendas. *Pyasa*, presented on Valentine's Day, also features some of Bollywood's most enduring love songs, composed by S.D. Burman and Sahir Ludhianvi.

The Runaway (1958)



The Runaway (1958)





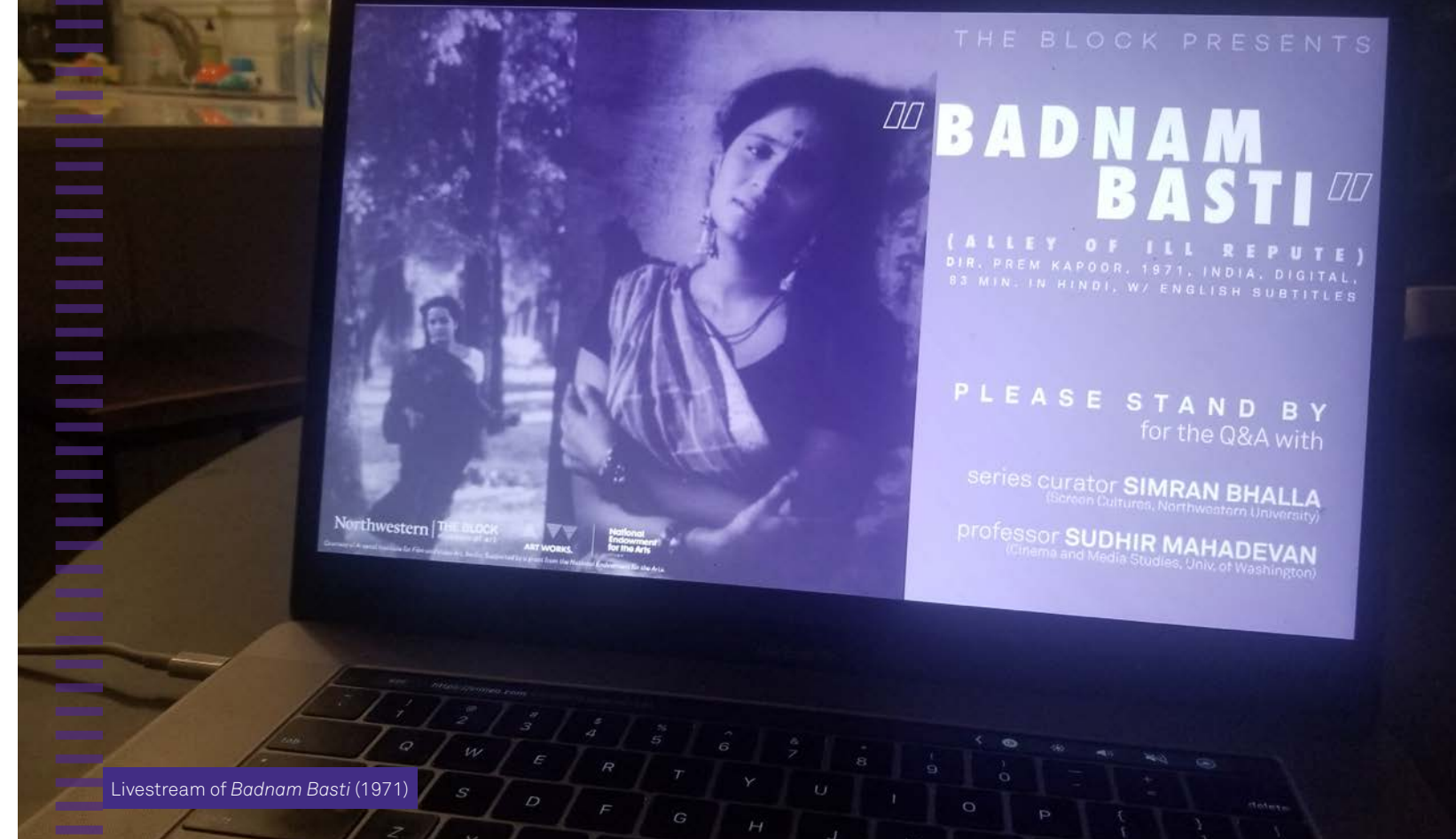
## ONLINE: BADNAM BASTI (ALLEY OF ILL REPUTE)

MAY 7, 2020

While the original screening date was canceled due to the Spring 2020 closure, The Block Museum hosted a special livestream broadcast of Prem Kapoor's *Badnam Basti* (*Alley of Ill Repute*) followed by an online discussion with **Simran Bhalla** (PhD candidate in Screen Cultures and interdisciplinary graduate fellow at the Block Museum of Art for 2019-2020) and **Sudhir Mahadevan** (Associate Professor of Cinema and Media Studies at the University of Washington, Seattle). The conversation was moderated by **Michael Metzger** (Pick-Laudati Curator of Media Arts)

*Badnam Basti* is considered one of the first Indian films to explore queer relationships. Based on a novel by Hindi writer Kamleshwar Prasad Saxena, it centers on a love triangle between two men and one woman on the margins of society. The film is noted for its adventurous editing, strong performances, neorealist style, and the music by Vijay Raghav Rao, one of postcolonial India's most innovative composers. Although *Badnam Basti* was recut and rereleased in 1978, it has since faded into obscurity; until recently, the film was presumed lost.

Presenting a new digital transfer from the only known 35mm print, this event may mark the first time this film was screened for US audiences. The broadcast was watched by over 300 participants from around the world and covered by international press.



Livestream of *Badnam Basti* (1971)



## BLOCK STORIES

- **The Block receives NEA grant to support series of rare Indian cinema**  
January 23, 2020
- **Meet Block Museum Fellow Simran Bhalla**  
October 24, 2019
- **Lost Hindi film "Badnam Basti": Uncovering a classic of queer cinema history at The Block**  
August 6, 2020

## SERIES PRESS

**TIMES OF INDIA: "Almost 50 Years later, First Hindi film on Queer Love Makes waves" (May 27, 2020)**

"Slowly, the seminal film fell off the map till experts located a print in Arsenal Institute for Film and Video Art's collection, Berlin. The black and white film was streamed online earlier this month, courtesy Block Museum, Northwestern University." Avijit Ghosh

**FIRSTPOST: "India's first gay film Badnam Basti resurfaces after nearly half a century's hibernation in Berlin archive (May 29, 2020)"**

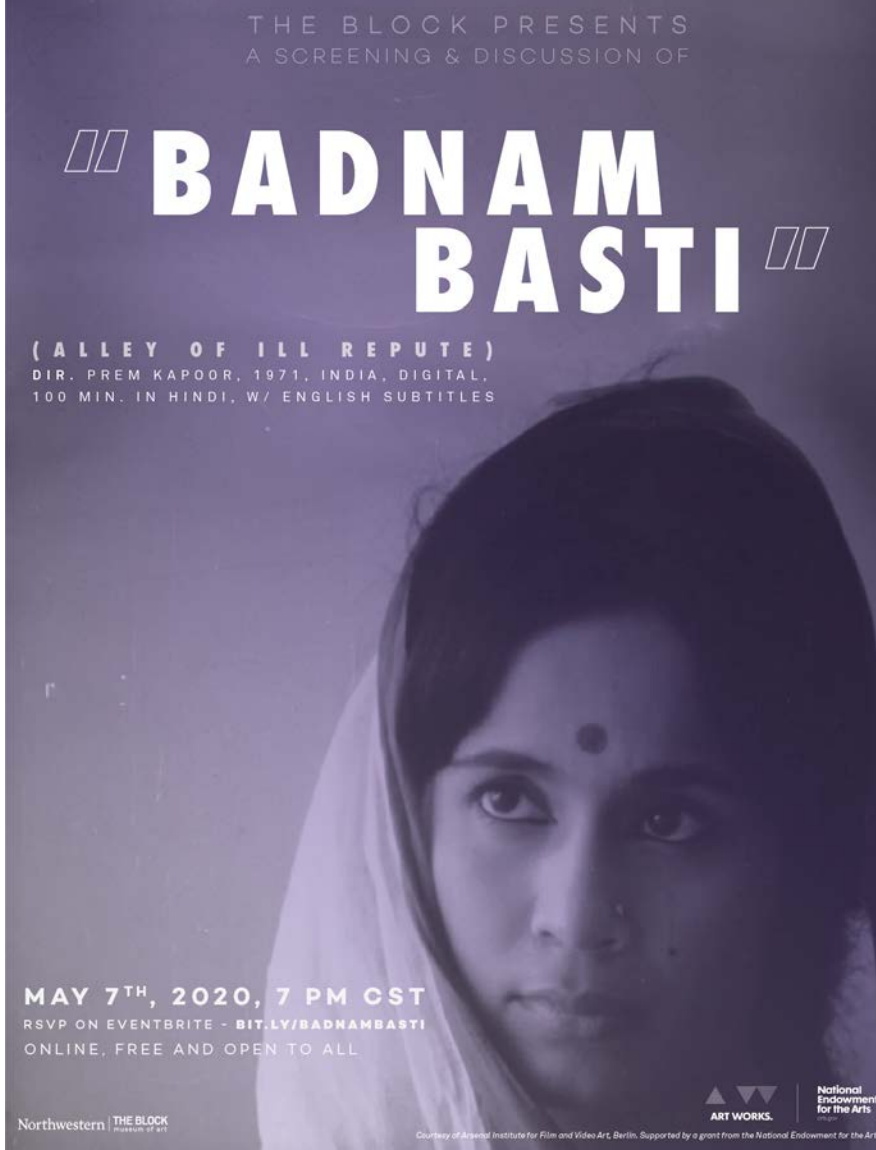
"Badnam Basti's fate is as chequered as its history. The 1971 Hindi film considered as India's first movie depicting a homosexual relationship and thought to be lost, has emerged after 49 years of hiding in an archive in Berlin. It is one year short of celebrating half a century of obscurity." Manish Gaekwad

**THE DAILY NORTHWESTERN: Block Museum screens "Badnam Basti," considered first LGBTQ Indian film (May 8, 2020)**

"India's LGBTQ movement has been gaining ground the last couple of decades, and so I think there's a lot of interest in this film to see this thing that we thought that we never talked about," Bhalla said. "It's really important to understand how we thought about sexuality, how we govern sexuality, and it's just important for reflecting on our past." Katie Jahns

"I have been heartened to see people around the world sharing their views on the film, both on social media and in the press. The film's discovery has been valuable to academics and film lovers, but the reaction from the queer South Asian community in particular has been inspirational"

—Simran Bhalla,  
PhD in Screen Cultures,  
Interdisciplinary Fellow 2019–2020







Representatives from the Consulate General of India Chicago with the Block Cinema team





# ISM, ISM, ISM

EXPERIMENTAL CINEMA IN  
LATIN AMERICA

Fall 2019  
Pick-Laudati Auditorium

Double projection set up for *Ism Ism Ism* program



El día que me quieras, (1999)



Presented in conjunction with The Block's exhibition *Pop América: 1965-1975*, Block Cinema screened selected programs from *Ism, Ism, Ism*, a groundbreaking touring film series that offers the first comprehensive survey of Latin America's vibrant experimental film history. Organized by filmmakers and curators/critics Jesse Lerner and Luciano Piazza these programs featured key works made between the 1930s and the 2000s across the Americas. The Block hosted five programs from the series, and co-presented another six programs at venues around Chicago.

*Ism, Ism, Ism* represents the first major survey of Latin America's vibrant experimental film history to tour the United States. The series features key historical and contemporary works from Argentina, Brazil, Bolivia, Chile, Colombia, Cuba, Ecuador, Mexico, Paraguay, Peru, Uruguay, Venezuela, Puerto Rico and the U.S. The series explores a wealth of materials culled from the forgotten corners of Latin American film archives as well as extraordinary recent productions from across the continent.

"Encompassing work from more than a dozen countries and surveying more than eight decades of filmmaking, this program promises to profoundly reshape the way we understand the history of artists' cinema,"

—Michael Metzger,  
Pick-Laudati Curator of Media Art.

"*Ism, Ism, Ism: Experimental Cinema in Latin America*" was organized by Los Angeles Filmforum as part of The Getty Foundation's "Pacific Standard Time: LA/LA" project, a large-scale initiative supporting Latin American-themed exhibitions across art institutions throughout Southern California. The project was a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with the city of Los Angeles. After touring extensively in Los Angeles, New York, Mexico City and Medellín, Columbia, The Block presented the first showing of these rare films in Chicago.

#### APPROPRIATIONS OF A REVOLUTIONARY FIGURE

OCTOBER 3, 2019

Images of Ernesto "Che" Guevara are the most contested and reproduced in Latin America, and this program explored ways this iconic figure has been represented in experimental films. Dialogue with Che, by legendary queer Nuyorican artist José Rodríguez Soltero, parodies Hollywood portrayals of the revolutionary hero. Photographic representations of Che are the subject of both Pedro Chaskel's *A Photograph Travels the World*, which analyzes an iconic still taken by Alberto Korda at a political rally in 1960, and Leandro Katz's *El día que me quieras*, which retraces the story behind the last photographs of Che Guevara as he lay dead, surrounded by his captors, taken by Freddy Alborta in 1967.

#### DREAMS OF SUITCASES AND A BLUE LOBSTER

OCTOBER 11, 2019

This program of short films explored cinema's oneiric, disturbing, and irrational potential. Filmed in 1954 in a Colombian fishing town, *The Blue Lobster* anticipates Magical Realism with a tale of a foreign secret agent who is investigating radioactive lobsters. Lost for decades in Chilean archive, *La maleta*, the first film by celebrated auteur Raúl Ruiz, offers a surreal mix of suitcases and somnambulists. Mariana Botey's *El dedal de rosas*, in collaboration with the actor-director-artist Juan José Gurrola, represents an intersection between two generations of Mexico's avant-garde.

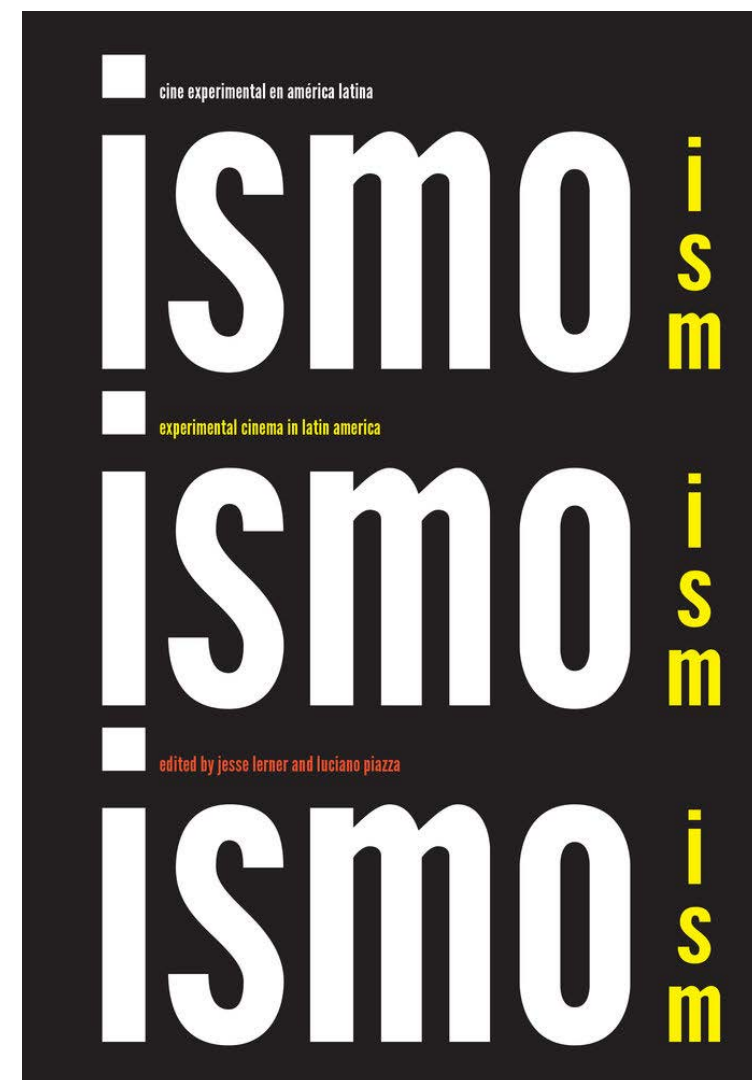
#### COUNTERCULTURES AND UNDERGROUNDS

OCTOBER 18, 2019

This program explores countercultural and underground practices across a range of local and global movements. Several films document performances, ephemeral actions, or public interventions, as in Narcisa Hirsch's *Marabunta*, which documents her interaction with an audience coming out of a screening of Antonioni's *Blow Up*. Manuel Delanda's *Ismism* captures the filmmaker's own interventions on Manhattan billboards, rendered across the city with an X-Acto knife. Films by Sérgio Péo and Rolando Peña disrupt urban spaces, while Alfredo Gurrola's *Segunda Primera Matriz* uses poetry to in the service of radical, alternative culture.

#### RECYCLED CINEMA & ESTRELLAS DE AYER: LATIN CAMP NOVEMBER 1, 2019

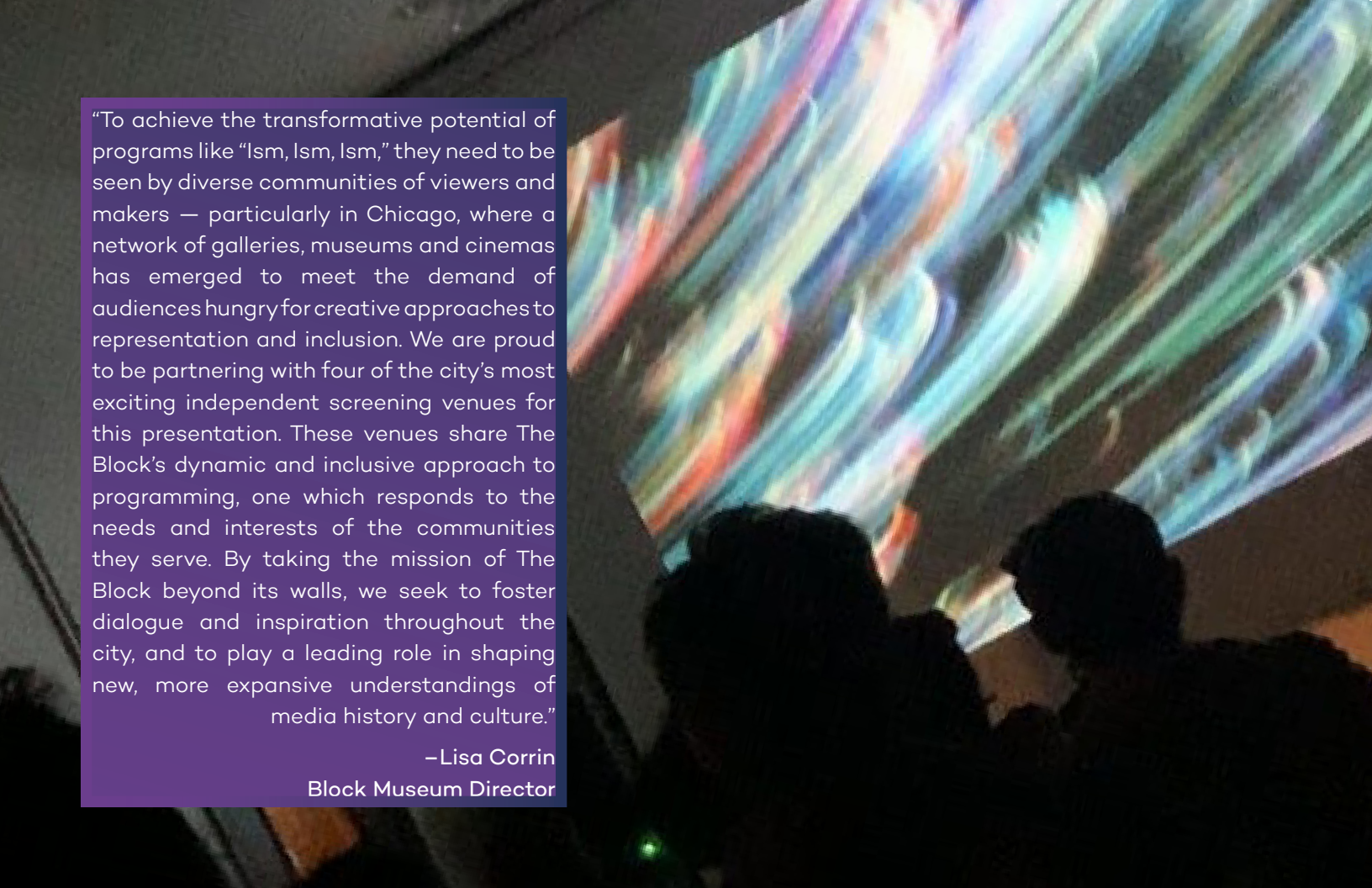
This evening offered two programs exploring alternative strategies of appropriation: found footage and camp. "Recycled Cinema" presented acts of decolonization and critique through collages of appropriated images and audio, challenging dominant modes of representation. The filmmakers in "Estrellas de Ayer" borrow an alternative reading of Hollywood stars, emphasizing queer nostalgia and excess. Films such as Teo Hernandez's *Estrellas de ayer* and José Rodríguez Soltero's *Lupe* pay homage to Greta Garbo, Joan Crawford, Marlene Dietrich, and Lupe Vélez with performative extravagance.







Ism screening at Filmfront (top) and Comfort Station (below)



“To achieve the transformative potential of programs like “Ism, Ism, Ism,” they need to be seen by diverse communities of viewers and makers — particularly in Chicago, where a network of galleries, museums and cinemas has emerged to meet the demand of audiences hungry for creative approaches to representation and inclusion. We are proud to be partnering with four of the city’s most exciting independent screening venues for this presentation. These venues share The Block’s dynamic and inclusive approach to programming, one which responds to the needs and interests of the communities they serve. By taking the mission of The Block beyond its walls, we seek to foster dialogue and inspiration throughout the city, and to play a leading role in shaping new, more expansive understandings of media history and culture.”

—Lisa Corrin  
Block Museum Director

## ISM, ISM, ISM CHICAGO SCREENINGS

FALL 2019

The Block hosted five programs from the “Ism, Ism, Ism” series at its cinema at Northwestern University in Evanston, and co-presented another six programs at venues around Chicago,

### NIGHTINGALE CINEMA (1084 N MILWAUKEE AVE, CHICAGO, IL)

**META: CINEMA CRITIQUES CINEMA**      **OCTOBER 9, 2019**

In a reflexive mode, the filmmakers in this program contemplated their chosen medium, its history, defining characteristics and iconic movements.

#### UMBRALES:

**EXPERIMENTAL WOMEN FILMMAKERS FROM LATIN AMERICA**      **NOVEMBER 13, 2019**

This program showcases female filmmakers who sought to carve out a place within the male-dominated world of Latin American independent audiovisual production

### FILMFRONT (1740 W 18TH ST, CHICAGO, IL)

**DARK MATTER**      **OCTOBER 12, 2019**

Military coups; civil wars; authoritarian regimes; U.S. led invasions: experimental cinema in Latin America has not escaped the impact of such ongoing forms of social upheaval. In many of these contexts, resistant social commentary can be a precarious, even dangerous, project. This program unfurled a roster of defiant expressions. With co-curator **Jesse Lerner** in person.

**BILINGUAL AESTHETICS**      **OCTOBER 19, 2019**

A critical look at cinematic investigations around issues of languages, translation, and communication. This program explored the movement between languages as a manifestation of identity pluralities.

### COMFORT STATION (2579 N MILWAUKEE AVE, CHICAGO, IL)

**PSYCHEDELIA AND ABSTRACTION**      **NOVEMBER 6, 2019**

Abstraction has been a recurring strategy in Latin American visual cultures since long before the European Conquest.

### ACRE (1345 W 19TH ST, CHICAGO, IL)

**URBAN HARMONIES/DISSONANT CITIES**      **NOVEMBER 16, 2019**

This program offers a range of urban visions—some more celebratory, others more critical—of the architecture, daily life, public spaces, and transportation of cities such as Buenos Aires, Havana, Lima, Bogotá, Los Angeles, Santiago, and London.





Program curator Jesse Lerner



Lupe (1966)

## BLOCK STORIES

- **"Histories that we've missed": Jesse Lerner on Ism, Ism, Ism [Audio]** (Nov. 27, 2019)
- **Block Museum brings rare Latin American films to Chicago** (Sept. 23, 2019)

## SERIES PRESS

### CHICAGO READER: 'Ism, Ism, Ism' provides glimpses into overlooked world (October 3, 2019)

"With films from more than a dozen countries screening at venues from Evanston to Pilsen, you wouldn't be wrong to count "Ism, Ism, Ism: Experimental Cinema in Latin America" ("Ismo, Ismo, Ismo: Cine Experimental en América Latina") among the most wide-ranging festivals of its kind to appear in Chicago in recent years." Catey Sullivan

### The Daily Northwestern: Block Museum presents film series "Ism, Ism, Ism" (October 16, 2019)

"These underseen works expand the conversation around the 20th century's visual culture, which can be transformative for a new generation of artists, scholars and filmgoers." Aaron Wang



El dedal de rosas (1998)





# SPRINGBOARD PROGRAMS

The Block is home to screenings and events that serve as sites of partnership, platforms for innovative scholarship, and springboards for discussion about contemporary life. These events provided rich discussion this year.

VED



One way or Another(1974)



# N

150 YEARS OF  
WOMEN

ONE BOOK ONE NORTHWESTERN CINEMA SERIES

## HIDDEN FIGURES

WOMEN OF COLOR BEHIND THE CAMERA

FALL 2019 & WINTER 2020

Drawing on the example of the 2019-2020 One Book One Northwestern selection, Margot Lee Shetterly's *Hidden Figures: The Untold True Story of Four African-American Women who Helped Launch Our Nation Into Space*, Block Cinema presented a yearlong series celebrating the history of women of color behind the camera. Featuring rarely-screened films and in-depth discussions with filmmakers and historians, these programs championed the scholars, educators, curators, and archivists who work to make hidden histories visible today. Co-presented by Block Cinema One Book One Northwestern, the Black Arts Initiative, SPS Graduate Programs Master of Arts in Liberal Studies, and Northwestern 150 Years of Women.

ONE WAY OR ANOTHER (1974/1977)

OCTOBER 23, 2019

In more ways than one, Afro-Cuban filmmaker Sara Gómez (1942-1974) was a trailblazer—the first woman director at the Cuban Film Institute (ICAIC), she pioneered a hybrid documentary-narrative form with her only feature, *De Cierta Manera (One Way or Another)*. The film uses a fictional love story between a man and woman from vastly different backgrounds to study the complexity of post-revolutionary Cuban society. Completed after Gómez's sudden death at age 31, *One Way or Another* stands today as a major milestone in both Latin American and Black women's cinema.

SISTERS IN CINEMA: AN EVENING WITH YVONNE WELBON

OCTOBER 16, 2019

Block Cinema welcomed Chicago-based filmmaker (and Northwestern Film Studies PhD) **Yvonne Welbon** to present her 2003 documentary *Sisters in Cinema*. In the film, Welbon explores the history of African American women feature film directors from the 1920s onward, including Cheryl Dunye, Zeinabu irene Davis, Julie Dash, and others. An accomplished filmmaker herself, Welbon discussed her own experiences as a working artist, scholar, and advocate, including her current project, a brick-and-mortar cinema resource center on Chicago's southside.

TWICE AS NICE (1989) WITH FILMMAKER JESSIE MAPLE

JANUARY 31, 2020

Competition, family, friendship, and community are explored through the lens of basketball in Jessie Maple's *Twice as Nice*, which tells a story of twin college athletes competing to be the first female draft pick in the "MBA." Rarely seen for decades after its debut, *Twice as Nice* was recently restored by the Black Film Center/Archive with support from the National Film Preservation Foundation, using long-missing elements discovered at a film lab. Director **Jessie Maple** is a true trailblazer: the first African-American woman to join the International Photographers of Motion Picture & Television union, she also established a long-running venue for independent Black filmmakers in her own home. Maple appeared in person to discuss the film, and her new memoir *The Maple Crew*, which reflects on these achievements.

COMPENSATION (1999)

FEBRUARY 27, 2020

Zeinabu irene Davis' 1999 feature is one of the most formally audacious and emotionally resonant films ever made in Chicago. Telling two versions of a love story between a deaf woman and a hearing man—one set at the turn of the 20th century, the other in the 1990s—*Compensation* adopts a playful, fluid style, drawing on silent-film tropes and experimental montage techniques. 20 years after its debut, the film remains a revelation. The event featured an introduction by **Gerald Butters** (Professor, MA in Liberal Studies program at Northwestern University) and post-screening discussion with Butters, **Golden Owens** (PhD candidate in Screen Cultures at NU), and director **Zeinabu irene Davis** (via Skype). This film has subtitles in English. The post-screening conversation was sign language–interpreted.

### BLOCK STORIES

- **Yvonne Welbon on the "Hidden Figures" of Cinema History [Audio]**  
November 14, 2019
- **"I invest in myself and I make my films": Jessie Maple on breaking boundaries and filmmaking [Audio]**  
February 6, 2020



Compensation (1999)





Left to Right: Programmer Joyy Norris, Yvonne Welbon and Michael Metzger

Jessi Maple with audience members



CINEMA SERIES

## PERSPECTIVES ON HORROR

EXPLORING THE GENRE'S HISTORY

FALL 2019

In October 2019, Block Cinema explored the history of horror cinema through a variety of critical and creative lenses. Pairing new documentaries and classic films with in-depth introductions and discussions, including guest appearances by celebrated artists and scholars, this series to shed new light on film fright.

**THE ELEPHANT MAN (1980)**

OCTOBER 10, 2019

Although noted for its evocative black and white cinematography and for John Hurt's sensitive and powerful performance as Merrick, this classic film's emotional landscape derives, as in all of Lynch's works, from its rich, atmospheric use of sound. Introduction by seven time-Academy Award-winning sound designer **Gary Rydstrom**. Co-presented by Block Cinema with the MA in Sound Arts and Industries

**HORROR NOIRE: A HISTORY OF BLACK HORROR (2019)**

OCTOBER 25, 2019

Block Cinema welcomed scholar, author, and Vice President and Associate Provost for Diversity at Texas A&M University, **Robin R. Means Coleman** to introduce and discuss the documentary Horror Noire, based on her field-changing 2011 book *Horror Noire: Blacks in American Horror Films* from the 1890s to the Present. Both the book and the film examine the alternately problematic and affirming history of Black Americans in the horror genre, in front of and behind the camera. Co-presented by Block Cinema with Humanities On the MAP, sponsored by the School of Communication

**I WALKED WITH A ZOMBIE (1943)**

OCTOBER 31, 2019

This collaboration between RKO producer Val Lewton and director Jacques Tourneur is one of the most celebrated in the history of horror, and *I Walked with a Zombie* may be the pair's masterpiece. The film's mesmerizing low-key cinematography conjures an atmosphere of exotic dread and uncertainty, but the darkest shadow cast in this Gothic melodrama is the one cast by the island's ugly history of slavery and colonialism. This Halloween screening was introduced by **Ashley R. Smith**, doctoral candidate in Screen Cultures.

### SERIES PRESS

**NORTH BY NORTHWESTERN: Block Cinema examines horror films in new series (October 10, 2019)**

"Of all film genres, horror is really the one that benefits the most from being seen in a group with other people, where it is a part of a collective experience" Lami Zhang

### BLOCK STORIES

**"Something unexpected underneath the surface": Sound Designer Gary Rydstrom on "The Elephant Man" [Audio]**  
November 25, 2019

*I walked with a Zombie (1943)*



*The Elephant Man (1980)*





## SPECIAL EVENTS CINEMA SELECTS

2019-2020

### CHICAGOLAND SHORTS VOL. 5

SEPTEMBER 26, 2019

Organized by Full Spectrum Features, a nonprofit committed to producing, exhibiting, and supporting the work of women, LGBTQ, and minority filmmakers, this annual showcase of local work includes a dynamic selection of recent experimental, narrative, documentary, and performance-based short films. Curated by Raul Benitez (Full Spectrum Features/Comfort Film), Melika Bass (independent filmmaker/SAIC professor), and Emily Eddy (Nightingale Cinema/Onion City Film Festival/Video Data Bank), the program included work by graduates of NU's MFA in Documentary Media program.

### FÉLICITÉ (2017)

SEPTEMBER 27, 2019

The award-winning drama *Félicité* stars Congolese musician Véro Tshanda Beya Mputu as a nightclub singer who learns that her teenage son has been gravely injured in a motorcycle accident. As she races across Kinshasa to gather money for her son's operation, director **Alain Gomis** juxtaposes Félicité's dreamlike journey with her music, performed by Mputu with her ensemble, the Kasai Allstars. Gomis appeared in person for a discussion with a panel of Northwestern students and scholars. Co-sponsored by Block Cinema and the Northwestern Program in African Studies

### MY FIRST FILM (2019)

OCTOBER 4, 2019

Block Cinema presented *My First Film* a live multimedia performance in which filmmaker **Zia Anger** interacts with media on screen and with the audience, using real-time text, spontaneous Google searches, audience directives, and AirDrops. Through the performance, Anger probes and dissects her "abandoned" works to re-imagine the relationship between the audience, the filmmaker, the movie theater, and cinema. The event was a vital, singular, innovative performance that explored what it means to be a woman and an artist, showcasing Anger's sensibilities and pushing the boundaries of cinematic experience.

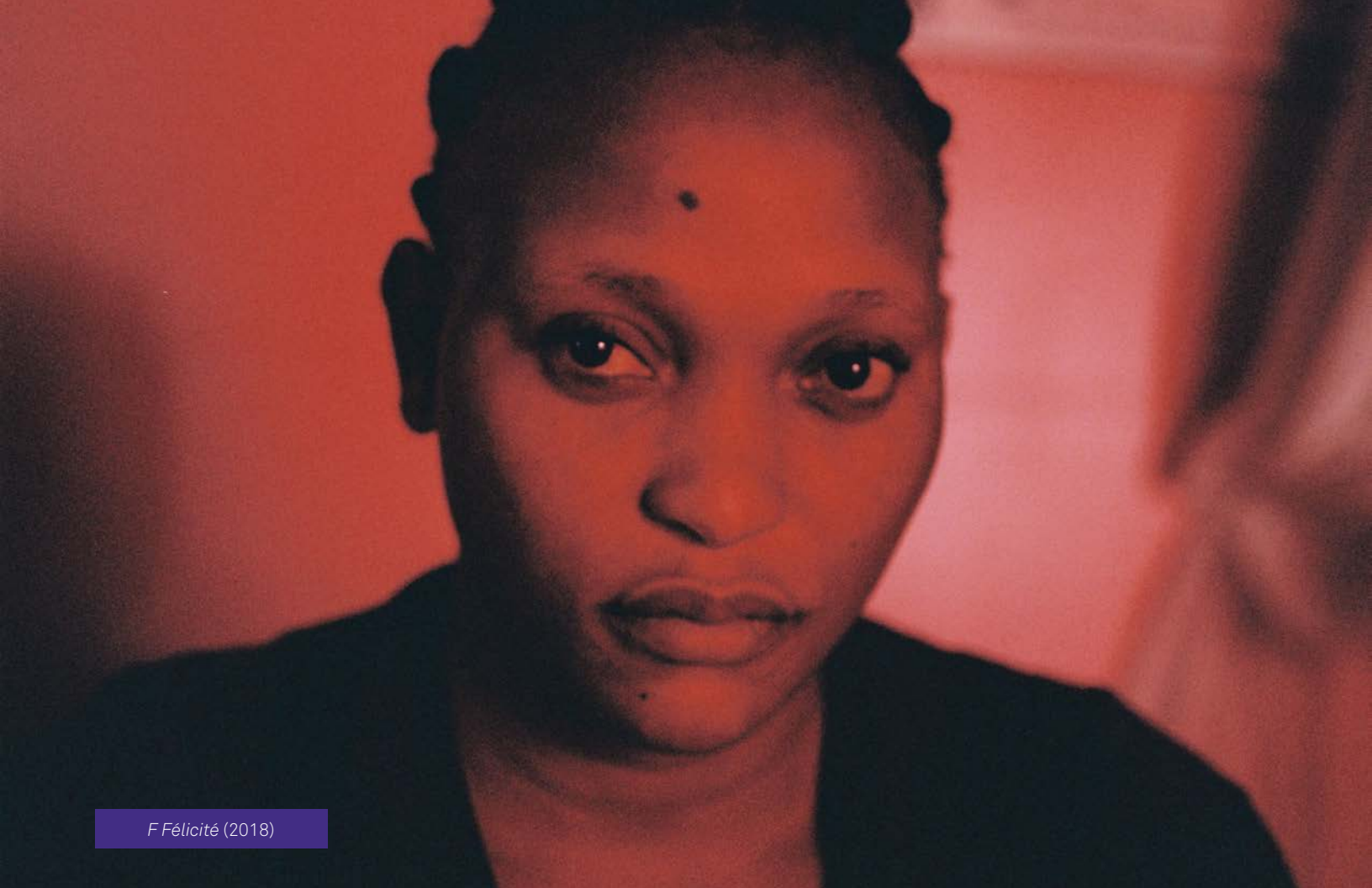
#### CHICAGO READER: Zia Anger relies on herself with *My First Film* (October 3, 2019)

In *My First Film*, Anger critiques the flawed system that's shaped her career. More importantly, she gives herself the space and agency to find out what it is she wants to say with her art when she doesn't seek approval from the outside world." Cody Corral

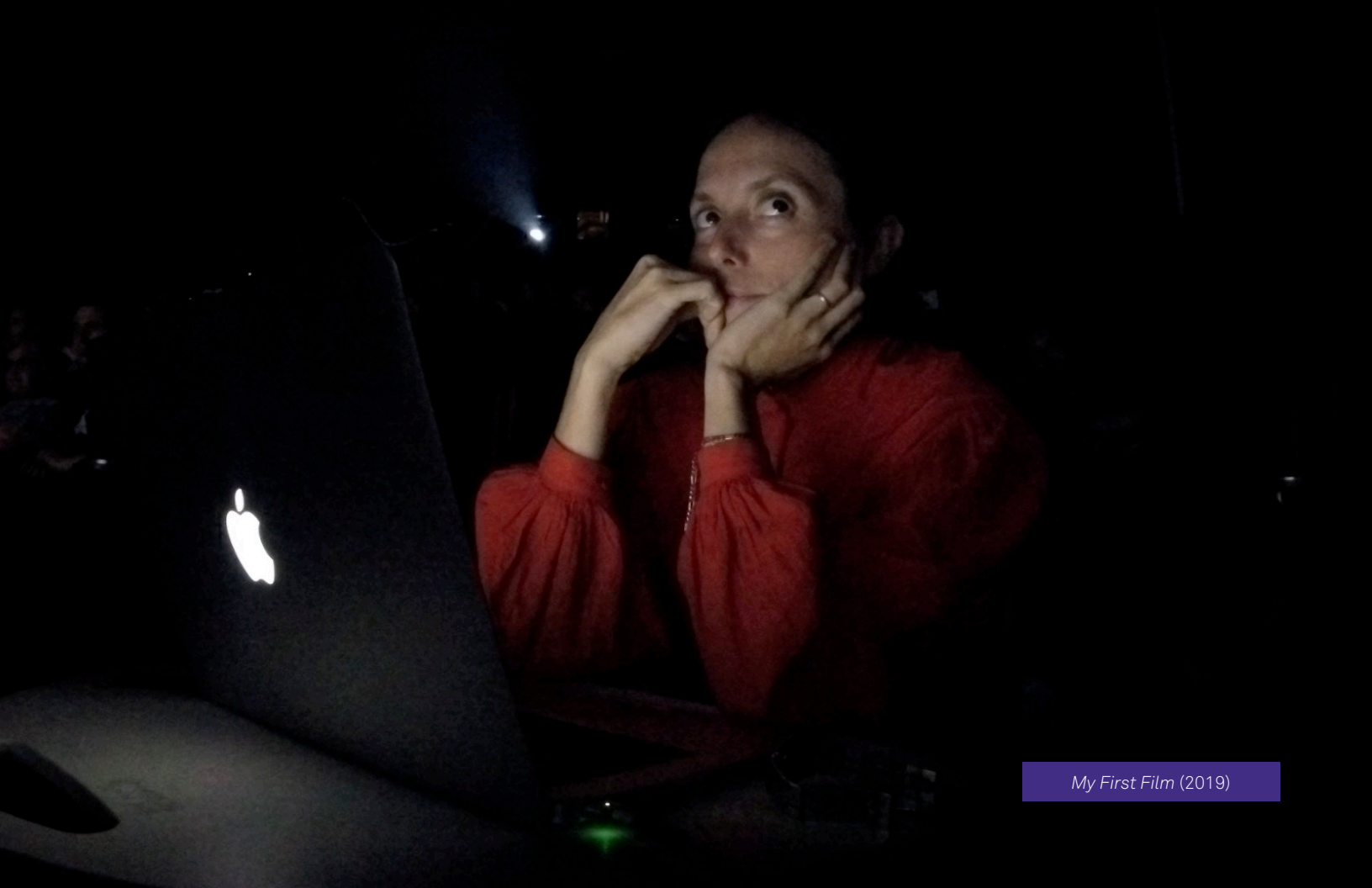
### NOSTALGIA FOR THE LIGHT (2010)

OCTOBER 17, 2019

35 years after his landmark 1975 film *The Battle of Chile* vividly captured the chaos surrounding the overthrow of the Allende government, documentarian Patricio Guzmán returns to the painful memories of the Pinochet years in *Nostalgia for the Light*. This moving film explores Chile's Atacama desert, home to one of the world's most powerful observatories—and to the bones of hundreds of political prisoners abducted and murdered by the military regime. Guzmán artfully juxtaposes our universal search for answers with the quest for justice carried on by the nation's survivors. Introduced by **Lily Frusciante**, doctoral candidate in Northwestern's Department of Spanish & Portuguese.



F Félicité (2018)



My First Film (2019)



## 2019 EYEWORKS FESTIVAL OF EXPERIMENTAL ANIMATION

NOVEMBER 2, 2019

Marking its tenth year (and its fifth year at Block), the Eyeworks Festival of Experimental Animation is a thoughtfully-curated showcase of abstract animation and unconventional character animation that features brand-new work, recent discoveries, and tantalizing retrospective selections. Founded and programmed by filmmakers and artists Alexander Stewart and Lilli Carré, this year's presentation at Block included short works by Janie Geiser, Barbara Hammer, Allison Schulnik, Kevin Eskew, Sebastian Buerkner, and many more, in two different programs. In person: festival curators **Alexander Stewart** and **Lilli Carré**

## THE PRISON IN TWELVE LANDSCAPES (2016)

NOVEMBER 7, 2019

The Block welcomed Toronto-based filmmaker **Brett Story** for two nights of her acclaimed documentary films. *The Prison in Twelve Landscapes* explores the criminal justice system and mass incarceration in the U.S. from a number of oblique vantage points, rather than focusing on prisons themselves. Throughout, Story connects the ways that the prison-industrial complex reverberates through communities around the country, offering micro-portraits that illuminate the reach of the prison system beyond penitentiary walls. Co-presented by Block Cinema with the Kaplan Institute for the Humanities and the MFA in Documentary Media.

## THE HOTTEST AUGUST (2019)

NOVEMBER 8, 2019

Brett Story's newest film is billed as "a film about climate change, disguised as a portrait of collective anxiety." *The Hottest August* offers snapshot of the state of the country in August 2017 as viewed by residents of New York City. What are people worried about and what do they see for the future? As the city swelters, Story weaves the people and places of NYC and its boroughs into a larger picture of a society buffeted from one crisis to the next, capped by the persistent threats brought on by climate change. Filmmaker **Brett Story** in person. Co-presented by Block Cinema with Humanities On the MAP, sponsored by the School of Communication and the MFA in Documentary Media.

## WHOSE STREETS? (2017)

NOVEMBER 15, 2019

To commemorate the fifth anniversary of the Ferguson Uprising, Block Cinema partnered with Northwestern's Black Arts Initiative and the Kaplan Institute for the Humanities to present *Whose Streets?*, a searing, up-close and personal document of the resistance movement that emerged in the wake of the killing of unarmed teenager Michael Brown by Missouri police. Filmmaker and activist **Sabaah Folayan** appeared in person to discuss the film, which offers both a chilling record of militarized police repression, and a stirring wake-up call to a new generation of civil rights activists.

After the film, Cinema hosted a discussion with Folayan, **Emeka Ekwelum**, PhD candidate in the Department of African American Studies, and **Kristiana Rae Colón**, playwright and co-founder of the #LetUsBreathe Collective, an alliance of artists and activists organizing through a creative lens to imagine a world without prisons and police. Co-presented with the Black Arts Initiative, the Alice Kaplan Institute for the Humanities, the Department of African American Studies, the Center for African American History, the Program in American History, the MFA Program in Documentary Media, and the Graduate School at Northwestern.







*You Were an Amazement on the Day You Were Born* (2019)



*America in Transition* (2017)

**AMAZEMENTS: VIDEOS BY EMILY VEY DUKE AND COOPER BATTERSBY**

**NOVEMBER 21, 2019**

For 25 years, Emily Vey Duke and Cooper Battersby have been producing one of the most singular and exciting bodies of work in experimental cinema. Their videos combine animation, wry humor, and custom-written songs into interwoven vignettes that explore the perplexities, heartaches, and fleeting wonders of the contemporary world. This program featured a selection of Duke and Battersby's earlier work, as well as their most recent video, *You Were an Amazement on the Day You Were Born*. In person: artists **Emily Vey Duke and Cooper Battersby**. Presented by Block Cinema in partnership with the Northwestern Department of Art Theory and Practice

**CHICAGO READER: Emily Vey Duke and Cooper Battersby create bittersweet experimental videos exploring life's big questions (November 21, 2019)**

With "Amazements" Duke and Battersby provide a largely engrossing and refreshing view of some of the fundamental questions of human existence, and even manage to have a bit of a laugh while doing it." Adam Mullins-Khatib

**WHEN THE EARTH TREMBLED, OR THE STRENGTH OF LOVE (1913)**

**DECEMBER 6, 2019**

The first long film by the Lubin Manufacturing Company, an early cinema rival to Thomas Edison, *When the Earth Trembled* is both a family melodrama—about a father who interferes in his son's marriage—and an early spectacle, with the 1906 San Francisco earthquake as a central focus. The film incorporates some of Lubin's own newsreel footage of the quake's aftermath, and features specially-built break-away sets. Many of Lubin's films were destroyed in a vault fire a few years later; *Trembled* was accompanied by a selection of related films that survive purely by chance or only as fragments. Restored print courtesy of the San Francisco Silent Film Festival with live accompaniment by **David Drazin**

**CARMEN JONES (1954)**

**JANUARY 17, 2020**

Otto Preminger brought Georges Bizet's beloved opera blazingly to the modern screen in *Carmen Jones*, famous for its daring, all-Black cast, its astonishing Cinemascope compositions, and above all for the bewitching star turn by Dorothy Dandridge. Playing the titular temptress, Dandridge established herself as a major talent, rewriting the possibilities of African American femininity on screen. Presented in an imported 35mm print from the British Film Institute.

**FAMILIES IN TRANSITION**

**JANUARY 23, 2020**

This program brought together two documentary stories about families navigating the complexities of gender across generational and cultural lines. **Oli Rodriguez's** autobiographical documentary, *Lyndale*, returns to footage shot over a decade ago, tracing his brother's struggles with mental illness alongside his own transition experience. **André Pérez's** web series "America in Transition" profiles the experiences of trans people of color; in the episode *A Family Matter*, Pérez explores the mother-son dynamics of transitioning. Pérez and Rodriguez appeared to discuss their films and their experiences as trans filmmakers in Chicago. Co-presented by Block Cinema with the Kaplan Institute for the Humanities, the NU Queer Pride Graduate Student Association, and the Northwestern Women's Center. This event was also part of the Kaplan Institute for Humanities Dialogue 2019-2020: Memorializing.

**THE DAILY NORTHWESTERN: The Block brings transgender stories to campus (January 23, 2020)**

"The camera can be a way of seeing yourself from the outside or of getting some distance, either with yourself or between yourself and the people around you. It's another way of creating intimacy or changing the terms of a relationship." Aaron Wang





The Bride (1973)

**GELIN (THE BRIDE) (1973)**

**FEBRUARY 21, 2020**

Regularly cited as one of the best Turkish films of all time, Ömer Lütfi Akad's *The Bride* narrates the struggles of a family who moves from rural Anatolia to modern Istanbul. With compassion and keen sociological insight, *The Bride* examines the effects of migration on traditional family structures. Known as the "masterless master" of Turkish film, Akad pioneered a realist style that transformed the nation's cinema; *The Bride*, the first feature in his landmark trilogy on migration, is his masterpiece. Co-presented by Block Cinema with the Keyman Modern Turkish Studies program.

**ELECTRO-PYTHAGORAS (A PORTRAIT OF MARTIN BARTLETT) (2017) WITH SOUND DESIGNER ERNST KAREL**

**FEBRUARY 13, 2020**

British film artist Luke Fowler lends his unmatched gift for portraiture to this sensitive, curious exploration of electronic music composer Martin Bartlett. *Electro-Pythagoras* turns the conventions of biographical documentary on their head, weaving personal photographs, letters, notes, rare performances, into a dense, evocative fugue. Sound artist Ernst Karel's soundtrack is every bit as adventurous. Following the screening, Karel performed a quadrophonic sound composition, drawing on recordings from Bartlett's archives. Co-presented by Block Cinema with the MFA in Documentary Media at Northwestern, the MA in Sound Arts and Industries, the Department of Performance Studies, and CHIRP Radio 107.1 FM.

**PRESENT.PERFECT (2019)**

**FEBRUARY 28, 2020**

Shengze Zhu's award-winning experimental documentary *Present.Perfect* surveys contemporary China through the lives of live-streaming "anchors" broadcasting their everyday experiences to unseen audiences around the world. Chicago-based filmmaker Zhu crafts an absorbing, far-ranging cinematic essay on the construction and performance of identity, posing stark questions about community, labor, gender, disability, and the economic forces that shape our social realities. In Person: filmmaker **Shengze Zhu**. Co-presented by Block Cinema with the MFA in Documentary Media at Northwestern.



Block promotional graphic for A Moon For My Father

**A MOON FOR MY FATHER (2019) WITH FILMMAKER MANIA AKBARI**

**MARCH 5, 2020**

At age 30, Iranian filmmaker Mania Akbari was diagnosed with breast cancer and underwent a double mastectomy. *A Moon For My Father*, an epistolary essay film made in collaboration with her partner, the British sculptor Douglas White, positions Akbari's illness within layers of personal and national history. Rich in texture and astonishingly intimate, Akbari's film presents memory as a poetic, embodied experience. Filmmaker **Mania Akbari** participated in a Q&A with Northwestern professor of Screen Cultures **Hamid Naficy** after the screening. Co-presented by Block Cinema with the Iranian American Fund for Cultural Programming and the Middle East and North African Studies program at Northwestern.





Filmmaker Oli Rodriguez (right) with Sekile Nzinga, Northwestern chief diversity officer (right)





The Warnock lecture series convenes at The Block

**Northwestern**  
Department of Art History

LECTURE SERIES  
DEPARTMENT OF ART HISTORY  
WARNOCK LECTURE SERIES

We were proud to continue our partnership with Northwestern's Department of Art History for the presentation of the ongoing Warnock Lecture series

**DELL UPTON:**  
**PUTTING MONUMENTS IN THEIR PLACES**

**NOVEMBER 6, 2019**

Recent struggles to remove Confederate monuments from American civic space have focused appropriately on their origins in the particular history of this slavery-based, white-supremacist society. The talk considered Confederate statues in juxtaposition to European monuments to develop insights into the distinctive situation of the American South. Dell Upton is a historian of architecture, material culture, and cities. He focuses both on the United States and on the global scene.

**MARIËT WESTERMANN:**  
**FIRST ART: GARDENS OF EDEN AND THE HUMAN CONDITION**

**FEBRUARY 26, 2020**

Mariët Westermann, former executive Vice President of the Andrew W. Mellon Foundation and current Vice Chancellor and Professor of Arts and Humanities at New York University Abu Dhabi, discussed her research around Renaissance and Early Modern gardens. The author of *A Worldly Art: The Dutch Republic 1585–1718* (1996) and *Rembrandt – Art and Ideas* (2000), she is currently preparing an exhibition and book on the Garden of Eden as an idea with varying resonance in Judaism, Christianity, and Islam.

**ARTIST TALK**

**SONYA CLARK**  
**THE FLAG WE (SHOULD) KNOW**

**FEBRUARY 5, 2020**

Throughout her more than two-decade career, artist **Sonya Clark** has explored the meaning embedded in commonplace objects and materials such as textiles, hair, combs, and currency, to reflect on the complex issues of race, American history, and black cultural production. Her recent work presents challenging questions about nationhood and memorialization through the investigation, reconstruction, and dismantling of flags as symbols. Clark's 2019 project *Monumental Cloth, the Flag We Should Know*, explores the symbolic legacy of the Confederate Battle Flag by invoking its lesser-known historical counterpart, the Confederate Flag of Truce. Clark discussed this work in the context of her larger oeuvre and was joined in conversation by **Janet Dees**, the Block's Steven and Lisa Tananbaum Curator of Modern and Contemporary Art.

This discussion was presented in conjunction with the Kaplan Institute for Humanities Dialogue 2019-2020 Memorializing, a year-long conversation about commemorating, contesting, and claiming from humanistic perspectives. Co-presented by The Block Museum of Art, Department of Art Theory and Practice, and the Alice Kaplan Institute for the Humanities.



Sonya Clark





Installation by M. Carmen Lane

**CONVERSATION**  
**OPEN THE DOOR:**  
**MEMORY, MOURNING, AND THE ANCESTOR AS FOUNDATION**

**FEBRUARY 18, 2020**

February 18, 2020 marks posthumously the 86th birthday of Audre Lorde and the 89th birthday of Toni Morrison (the first since her death on August 15, 2019). **M. Carmen Lane** and **Michael Rakowitz** engaged in a public talk on ancestry, place, dispossession, and the steadfastness of survival. Using textual prompts from both Lorde and Morrison, the artists continued a dialogue that began half a decade ago and which has impacted both of their practices—which involves grief as both a material and a process that resists disconnection.

M. Carmen Lane was the February 2020 Artist in Residence of the Department of Art Theory and Practice and the Alice Kaplan Institute for the Humanities. This talk was also part of the Kaplan Institute's 2019-2020 Memorializing Dialogue. This event was co-presented by The Block Museum of Art, Department of Art Theory and Practice, Kaplan Humanities Institute and ATNSC Center for Healing & Creative Leadership.

**COMMUNITY EVENT**

**BRIGHT NIGHT FOR THE ARTS 2019**

**DECEMBER 5, 2019**

Community members were invited to recognize and celebrate all those who help make Evanston a vibrant and creative community at the annual “A Bright Night for the Arts” celebration.

The event was hosted by **Mayor Stephen Hagerty** and the Evanston Arts Council, along with community partners, The Block Museum of Art at Northwestern University, the Evanston Chamber of Commerce, and Family Focus

Mayor Hagerty presented the Mayor's Awards for the Arts to honorees selected by the Evanston community and the Evanston Arts Council. “Bright Spots” on view for the event included a performance by Identity Dance. Evanston Made provided a slideshow highlighting work created by Evanston artists, and Evanston's Terrain Biennial showcased the outdoor art installations for this year's citywide exhibition.



Art installation during Bright Night event



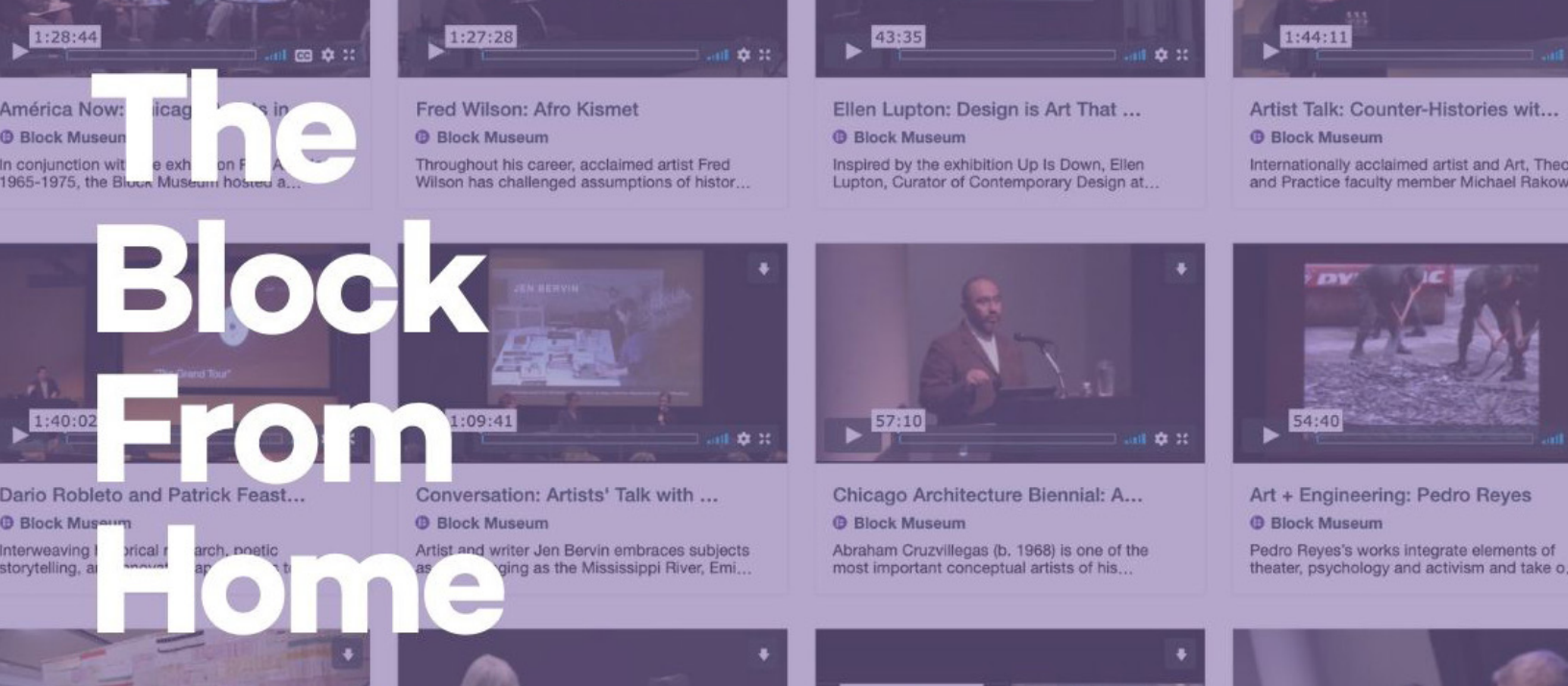


# DIGITAL TEACHING & LEARNING

Spring & Summer 2020

Curatorial Associate Melanie Garcia Sympson works with Madeline Hultquist, Undergraduate Research Assistant





While operating remotely in Spring 2020, The Block Museum of Art embraced **digital engagement and outreach** as a core activity of its work in support of Northwestern's students and faculty, as well as the general Evanston community. A specially launched website *TheBlockFromHome* offered content selections for audiences to browse during the initial months of quarantine.

Throughout Spring 2020 The Block sought to:

- extend its commitment as a resource for interdisciplinary teaching, learning and research at Northwestern and beyond;
- showcase, cultivate, and catalyze thought-provoking discussions about art and its relevance to contemporary life;
- provide free, rich, and accessible arts and culture experiences for existing and new audiences.

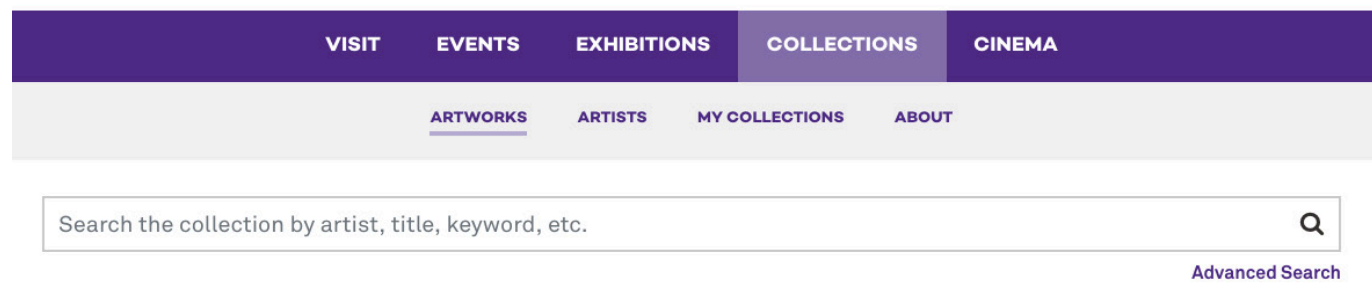
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Art encounters, even in a digital space, offer opportunities to help us make sense of what is happening around us, broadening our understanding of who we are in relation to one another. We believe that museums have a unique role to play right now. While this moment brings unprecedented challenges, it also offers new ways to connect and make meaning together.

-LISA CORRIN, DIRECTOR  
THE BLOCK MUSEUM OF ART



Social media excerpt from Director's Letter, March 2020



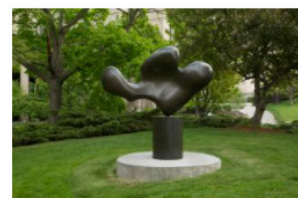
## The Block Museum Collection

With over 6,000 artworks in its holdings, The Block Museum of Art enriches teaching, learning, reflection, and dialogue while serving as a springboard for interdisciplinary thinking about the issues of our time. The foundation of the museum's collection lies in prints, drawings, photographs, and other works on paper, and these continue to be areas of expansion. Additionally, The Block collects modern and contemporary art globally across all mediums.

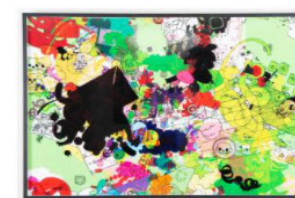
Learn more about engaging with The Block collection, including teaching resources and database tutorials.

[VIEW ALL WORKS >](#)

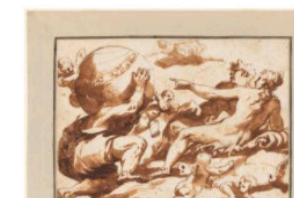
### Collection Highlights



**Campus Art Walk**  
13 OBJECTS



**Computer-generated Art**  
18 OBJECTS



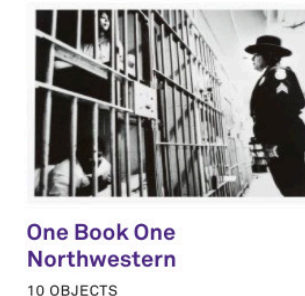
**Drawings**  
20 OBJECTS



**Global Modern and Contemporary Art**  
19 OBJECTS

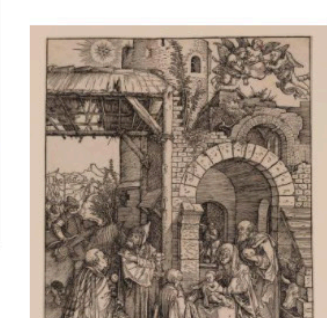


**One Book One Northwestern**  
10 OBJECTS



“Collaboration with The Block enabled me to draw on the collection, as well as the expertise of staff, to expand the scope of my classes in ways that will leave a lasting impact both on the students' experience with the material we studied and also on my own pedagogy.”

- Topher Davis, Assistant Professor of French



## ONLINE RESOURCE COLLECTION DATABASE

LAUNCHED SPRING 2020

Recognizing the importance of online research to students and faculty, The Block completed a major, multi-year digitization process to document all artworks in our collection with hi-res digital photography. In Spring 2020, The Block launched **eMuseum**, our new online collection database, making the over 7000 works in the collection available to all from anywhere at any time.





Students in *Collecting / Critique* class present their recommendation to Block staff

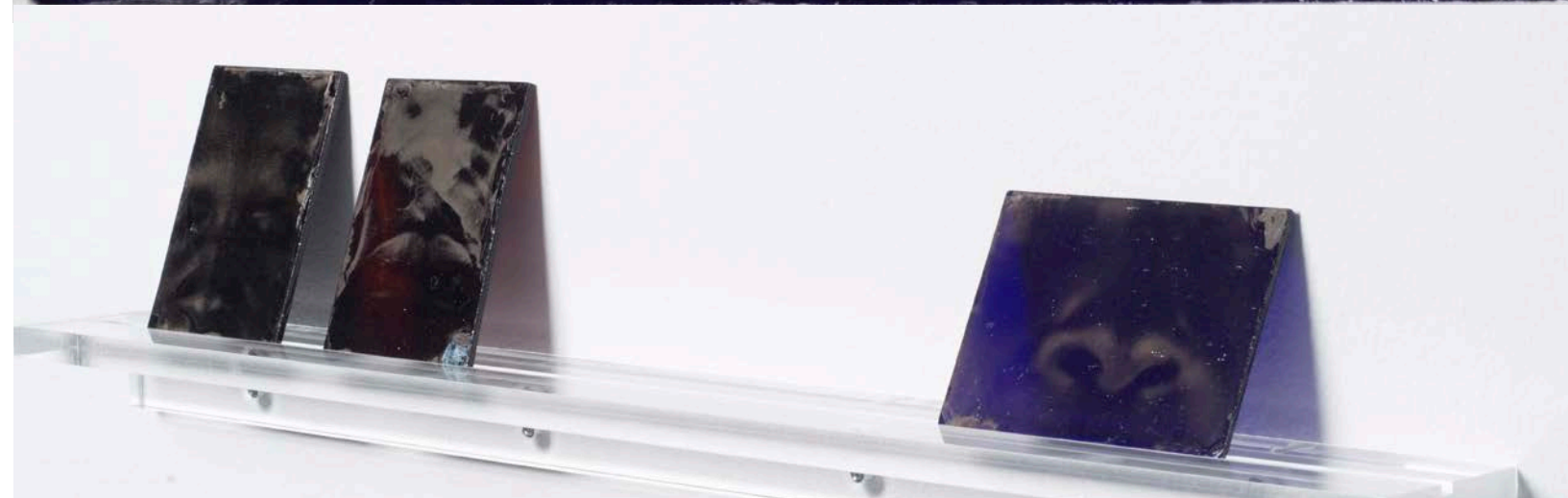
## CO-TAUGHT COURSE COLLECTING/CRITIQUE ART, MUSEUMS, AND THINKING ABOUT HISTORY

SPRING 2020

Throughout Spring 2020, The Block co-presented a **course** with the Department of Art History, *Collecting/ Critique: Art, Museums, and Thinking About History*, examining ongoing debates in the museum field around collecting and presenting museum collections. The culmination of the course was a student-led acquisition of artwork for The Block collection facilitated through meetings with scholars, artists, and gallerists participating remotely.

“We thought the work needed to be something that had a multi-dimensional engagement with history, meaning that it really kept up with The Block’s mission statement of presenting art across time, culture and media. We also need to diversify the current collection in terms of its medium and the identity of the artist. We wanted the work to reflect on multiple levels with social, historical, and personal history. We wanted to reframe perspectives and offer a new way of looking. We wanted it to surprise us and invite reflection and close looking and dialogue.”

–Brianna Heath (WCAS ‘21)



**2020 STUDENT ACQUISITION:**  
Myra Greene (American, born 1975), *Undertone #17, #23, #51*, from the series *Undertones*, 2017-18. Three stained-glass ambrotypes and acrylic shelf, *Undertone #17*: 4 1/8 x 3 in. (10.5 x 7.6 cm) *Undertone #23*: 4 x 2 15/16 in. (10.2 x 7.5 cm) *Undertone #51*: 3 x 4 in. (7.6 x 10.2 cm). Mary and Leigh Block Museum of Art, Northwestern University, purchase funds donated by Richard and Susan Rieser.





## STUDENT CONNECTIONS

### DIGITAL PROGRAM STUDENT DOCENTS

SPRING 2020

During the Spring 2020 quarter, The Block's **18 student docents** actively engaged in remote learning focused on the museum's collection. Adopting a work of art for their in-depth research, they become its "ambassador," building a digital file that will support future teaching, exhibition development, and docent training. The students also fostered community through a remote social space, "The Virtual Block Spot," where they met each Friday.

"I bring so much from The Block into my everyday life! Right now, I am carrying the many facilitation skills that The Block has taught me into my work for a student group a part of. As we navigate virtual meetings, the patience, consideration, and compassion that I have learned from The Block have been vital in ensuring that our conversations are always both productive and thoughtful."

– Erin Claeys (Comm '21)

### DIGITAL PROGRAM CHECKING IN ON... SERIES

SPRING 2020

Select student workers continued to contribute to The Block during Spring 2020, supporting our teaching mission and learning from our staff. A blog series titled **Checking In On...** allowed us to share their work with the public and celebrate their contributions.

The Block has been a central part of my undergraduate experience, and over the last few years. I miss spending afternoons in the Block library and seeing my wonderful colleagues every day, but working on these projects reminds me of the importance of art in our everyday lives, especially during challenging times like these. Engaging with art—both online and offline!—opens space for reflection, for dreaming, for building strength and community.

– Lois Biggs (WCAS '20)

## DIGITAL PROGRAM DOCENT DIARIES SERIES

SPRING 2020

In addition to their collection research The Block docents engaged the public throughout the quarter by launching a Spring 2020 student blog series called **Docent Diaries**. In weekly public posts the students shared glimpses into their personal lives, cultural inspiration, and remembrances from their museum work.

"I am always thinking about Caravans of Gold, particularly the fragment of Qingbai porcelain. This small object showed how interconnected the world was, despite the common idea that the world didn't globalize until much later. Especially right now, when we are all craving connectivity, it makes me happy to think about all that the world has seen and shared."

– Janet Lee (Medill '20)

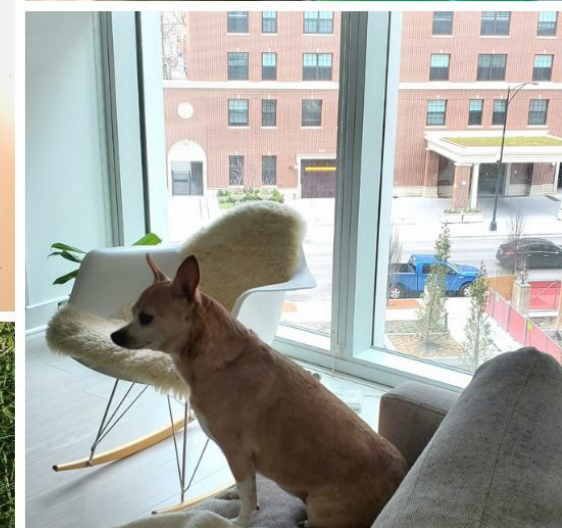
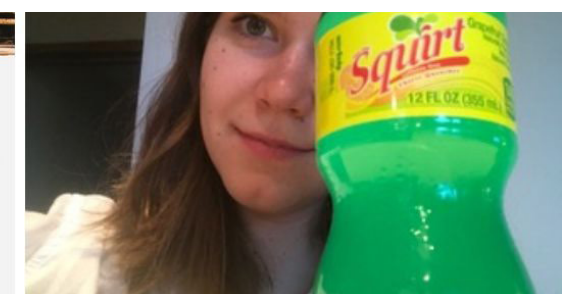
## DIGITAL PROGRAM DIRECTOR DIALOGUE WITH THE 2020 CLASS

SPRING 2020

In a series of online conversations, museum director Lisa Corrin spoke with graduating Northwestern seniors about how the Block has contributed to their Northwestern direction, and why museums matter at this time. The resulting dialogues celebrated the work of the students and amplified their contributions in a series of online videos shared during graduation week.

"Being willing to have your mind changed, even in a leadership or facilitator position, and adopting a willingness to notice something new and to be surprised is a profound gift that docent work at the Block has given me, and one I don't take for granted."

– Meghan Considine (WCAS '20)





**PROJECT SPOTLIGHT**  
**THE BLOCK INSTALLATION “CREW” IN  
QUARANTINE – A DIGITAL PROJECT**

**SPRING 2020**

**When the Spring 2020 exhibitions could not go forward as planned due to COVID-19 closure, The Block Museum and its scheduled installation team found innovative new ways to make meaning together.**

When the ripples of the current COVID-19 pandemic were starting to be felt in mid-March, it became clear that we would have to temporarily shutter the museum. Our spring exhibition could not be installed in a pandemic. How could we honor our commitments to our loyal Crew of temporary workers and enable them to also honor their commitments to us; commitments that had been made many months prior to the pandemic’s necessary shelter-in-place response? How might we engage The Crew with our galleries closed?

The Block knew that our Crew, as gig economy workers, would be especially impacted by the pandemic because they could not perform their work from home. We also recognized that these individuals, so important for what the public experiences in museums, are often invisible to visitors. How could the Block raise awareness of their contributions and also draw attention to the fact that so many preparators are artists who support their creative practices by working behind-the-scenes in museums?

As a response to these questions, The Block suggested The Crew create new work using their originally scheduled hours. The Block proposed documenting this new work on the museum’s website along with profiles and statements introducing The Crew to the public.

This project became a special opportunity to learn first-hand how working with objects in museums impacts the creative process. We could not have wished for better collaborators as we entered into this first-of-its-kind endeavor. Our colleagues on The Crew not only embraced the unknown, but used this project to create inspiring, thoughtful projects; meeting the challenge of this moment with a spirit of inquiry, innovation, and generosity. We conclude the project with a renewed gratitude for The Crew’s contributions to the mission of The Block and with deeper appreciation of their collective work in the museum and in their individual work as artists.

**SEE PROJECT**

“This project acknowledges the crew of artists who are often invisible to the public, but without whom, exhibitions would not exist. These profiles on the Block Museum’s page serve to support us as skilled artists and preparators, and we are grateful to be included in the Northwestern community in this manner.”  
–Christina Warzecha, artist, Block Museum preparator

Clockwise from top left: Work by Harry Kutter, Dave Ford, Ty Wubbenhorst, Christine Wallers, and Steve Lalik





# CURRICULAR CONNECTIONS

## INITIATIVE ART AND ENGINEERING

SPRING 2020

**Malcolm Maclver**, Professor of Biomedical Engineering and Mechanical Engineering continued his ongoing partnership with artist **Dario Robleto**. Robleto serves as the McCormick School of Engineering and Block Museum of Art Artist-at-Large. Robleto connected remotely with Maclver's students to discuss his ongoing artistic work around the idea of empathy in scientific and medical narratives.

"Artists are provocateurs. They are people who expand your thinking, transform, reveal, provoke. In our work with Dario Robleto we wanted someone curious. As scientists, Dario is our Socrates, challenging us to go beyond and ask different questions."  
– Julio M. Ottino, dean of Northwestern Engineering



Dario Robleto

## PARTNERSHIP CENTER FOR HEALTH EQUITY TRANSFORMATION

SPRING 2020

**Melissa Simon**, Director of the Northwestern Center for Health Equity Transformation, and a Northwestern Medicine Obstetrician and Gynecologist, has been caring for pregnant patients infected with the Covid-19 virus. In spring 2020, The Block began working with her team to develop a series of summer discussions for student health equity fellows using works of art from the Block's collection focused on art and healing.

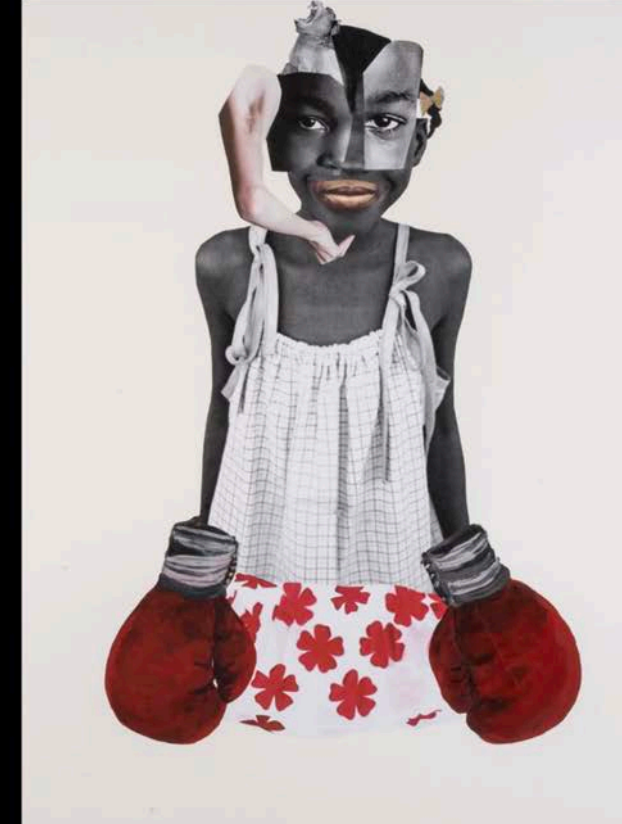
"I believe in the power of coming together as a museum and a Center located in a medical school to heal our city through conversations stimulated by works of art and with artists"

– Melissa Simon, Director of the Northwestern Center for Health Equity Transformation

Dario Robleto, *The First Time, the Heart (Umbilical Cord, First Gasp, Cutting of Cord, 1886)*, 2017.

Deborah Roberts  
"She's Mighty Mighty" (2017)

Mixed media on paper  
30 x 22 inches (framed 33 x 25 in)



In your breakout groups, please discuss the following:

1. Does the title, "She's Mighty Mighty," change your interpretation of this work? If so, how? If not, why?
2. What does the title mean to you? What ideas does this raise within the lens of health equity and your work this summer?

Zoom teaching slide

## PARTNERSHIP TEACHING SUPPORT

SPRING AND SUMMER 2020

Throughout the 2020 closure, The Block Museum continued to reach out to Northwestern faculty to offer **support for remote teaching** using works of art from the museum's collection. Services included selection and consultation of databases and images, Block staff joining classroom digital discussions, and online lectures or workshops. Faculty also made use of The Block From Home web portal offering expanded visibility for the museum's rich archived content. Visitors were invited to explore highlights from The Block's audio, video and publication program from home or from the digital classroom.

Some units supported in Spring 2020:

- Art History
- McCormick School of Engineering
- Center for Leadership
- Linguistics
- French
- Anthropology
- OLLI

"At the Center for Leadership, we often use images to help people explore and deepen what they know about leadership, teamwork and mentoring others. People expect to see and talk about Abraham Lincoln. But what about art that is co-created by an artist working through others? This can speak to the subtle nature of how leadership and followership is less of a position or title and more of shared action. What about an image that upends who we think of as a leader or that sparks dialogue about a leader's worst impulses? These conversations are possible because of our relationship with The Block. They brought art to our voice, selecting images and stories from their collection that speaks to these and so many other ideas. It is a signature that makes our work more effective and certainly unique."

– Adam Goodman, Director, Northwestern Center for Leadership



# CARAVANS OF GOLD: PROGRESSIVE WEB APP

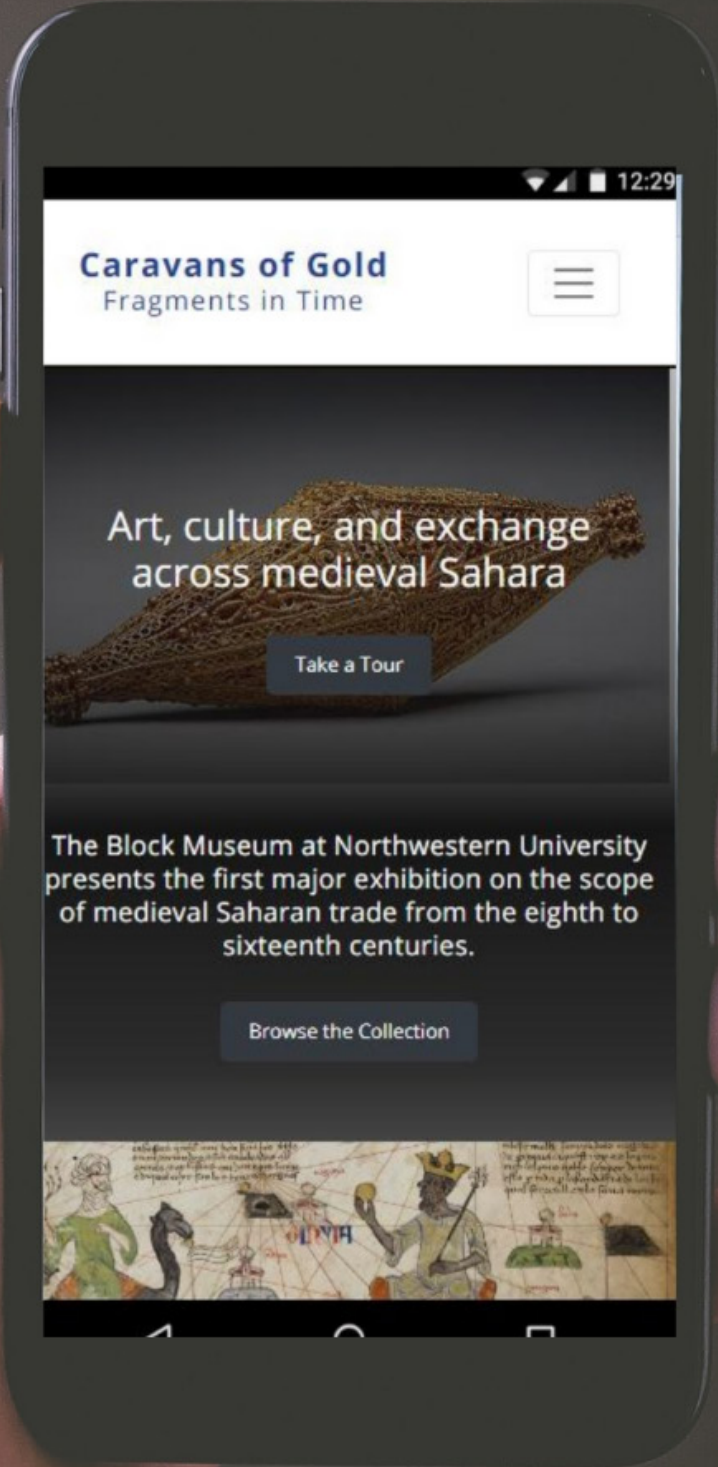
SPRING 2020

**What crosses continents, can travel 13 centuries into the past, and takes up just 10 MB on a smartphone? A multilingual, minimal computing project brings exhibition to African partners and users worldwide.**

In Spring 2020, The Block Museum released a **free, mobile web app** designed to share the groundbreaking touring exhibition *Caravans of Gold*, with international audiences. Developed by The Block and the Northwestern Libraries in partnership with a team of undergraduate students, the digital project capitalizes on current developments in mobile technology as well as the ethical philosophies of the minimal computing movement.

The app was created to ensure that global audiences with limited or intermittent access to network bandwidth and mobile data, including project partners in Mali, Morocco, and Nigeria, are able to engage with the exhibition. Presented in English, French, and Arabic, a fully multilingual format offers accessibility to those in the exhibition’s African partner countries and beyond.

“Access to knowledge for all is an equity issue,” says Lisa Corrin, The Block’s Ellen Philips Katz Director. “The development of this app exemplifies The Block’s commitment to a global perspective, and to equity, core values of our work. The project is designed to take collaborative scholarship, originally generated through international partnerships, and ensure it is accessible to international communities.



[SEE PROJECT](#)



“During this process we grappled with pressing questions: What impact does our position as North American students have on our interpretation of African material culture for African audiences? How can we prioritize ethical strategies of presentation and interpretation?”  
– Nicholas Liou (WCAS '20)

Students who worked on app present their research at College Art Association Conference, February 2020. Left to right: Emily Rose Andrey, Brianna Heath, Meghan Clare Considine, Nicholas Liou



# AUDIENCE ENGAGEMENT

## ONLINE RESOURCE #NUARTSATHOME

SPRING 2020

In late Spring 2020, The Block Museum joined partners at the Office of Global Marketing and Communication to support the launch of #NUArtsAtHome, a University platform showcasing selections to Watch, Listen, and Learn from across Northwestern's Arts units.

"The Arts are central to the Northwestern experience and the identity of our University. This platform brought Northwestern creativity in the arts to the world when it was most needed."  
- Lisa Corrin, Director, Block Museum of Art

"While our [the Block] offices may look different, we are all still working on our projects and looking to the future of the museum! I am excited to contribute to this project as it will bolster the amount of information available to the public and fellow students through our online resources, This is especially important now."  
- Madeline Hultquist (WCAS '21)

WATCH  
LISTEN  
LEARN

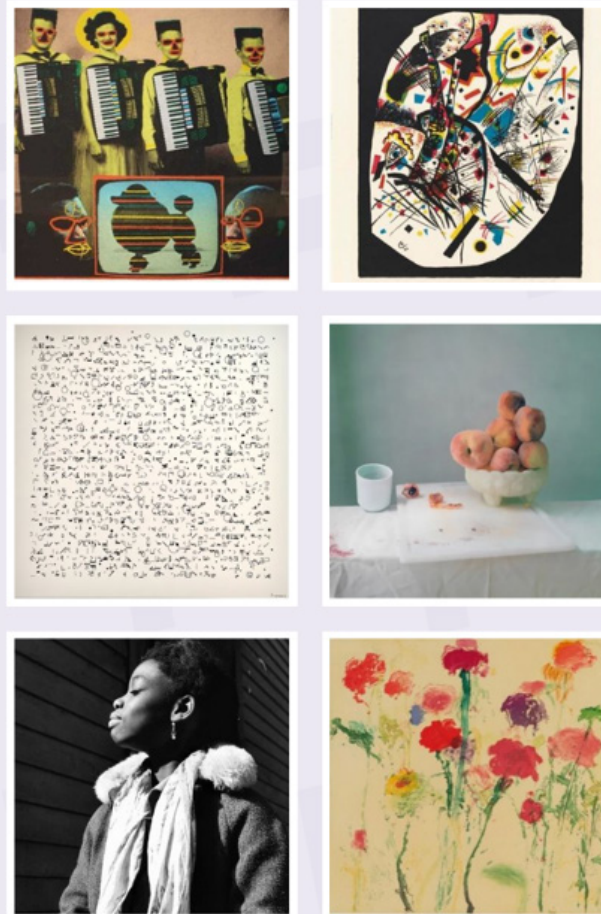
## #NUArtsAtHome

## SOCIAL CONTENT COLLECTION SPOTLIGHT

SPRING 2020

The Block Collection Spotlight invites a closer look at objects in the collection written by Northwestern students, staff, faculty across fields of study. This ongoing series includes in-depth essays reflecting objects from the collection. In Spring 2020, highlights from the series were shared across campus platforms - including to all Northwestern staff, faculty and alumni through Global Marketing and Alumni newsletters.

"Thank you so much for presenting these. They are fabulous, and really help to make the digital world seem closer to home. I'm so grateful!"  
- Claudia Swann, Associate Professor of Art History



## SOCIAL CONTENT COLLECTION STAFF PICKS

SPRING 2020

Each week during Spring 2020, members of The Block's team, its graduate fellows, and undergraduate student interns and docents offered Quarantine Picks from the museum's collection and archives. These widely-read selections also appeared in museum social media and its newsletter, addressing the cultural tone and issues raised in this challenging moment from multiple perspectives.

"We only meet once a week online and this doesn't give us much time for the students to practice... I am having them look at the Block's quarantine staff picks and record a spoken response to what they see and read there. They will get good opportunities to think about the role of artwork in their lives and start to use their analytical skills to express their thoughts in English."  
- Ken Konopka, English Language Programs Instructor

**BLOCK STAFF PICK**  
This week: *Three collection photographs of a vibrant, social Chicago*

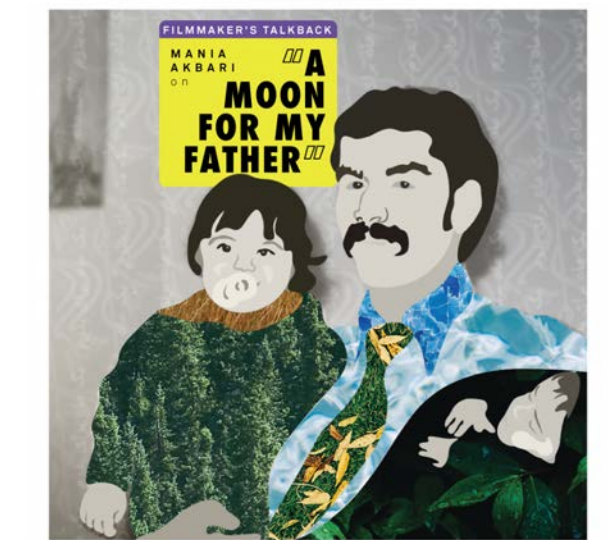
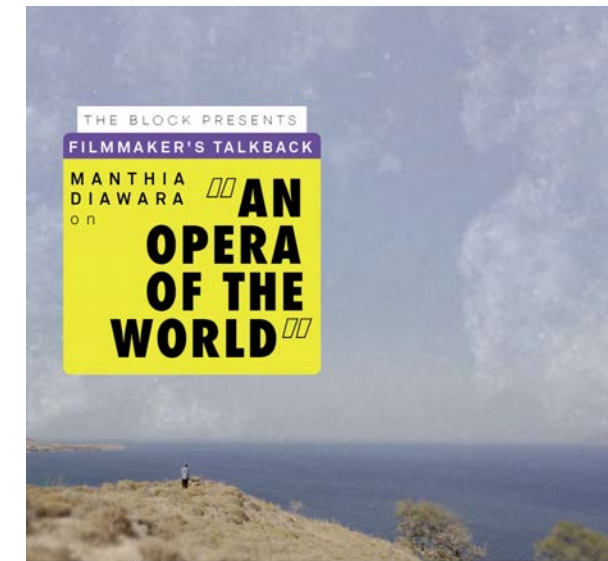


## SOCIAL CONTENT ARCHIVE SELECTIONS

SPRING 2020

Each week during Spring 2020, The Block offered new releases from its back archive including lectures, panel discussions and performances. These interviews with innovative contemporary artists and filmmakers had never before been seen by the public. Refreshed social media graphics highlighted these curated content picks, showcasing selections for audiences seeking to engage remotely.

"Access to our collections, exhibitions and engagement programs reflects a core Block value--knowledge equity. Sharing selections of past programs enables the museum to fulfill its mission for art to be a springboard for discussions of ideas and issues that are relevant now and to provide access to these discussions far beyond Northwestern."  
- Lisa Corrin, Director





## DIGITAL CINEMA EVENTS

### ONLINE THESIS SHOWCASE NU DOCS: DOPPLER EFFECT

JUNE 11 & 12 2020

The 2020 MFA degree candidates in Documentary Media at Northwestern University presented their thesis films online in the annual showcase of "NU Docs" through the Block Museum of Art. The NU Doc Media Thesis Showcase: Doppler Effect took place in two parts on Thursday, June 11th and Friday, June 12 2020.

#### PART 1: DARK GLASS

A documentary film can take on the staggering task of reflecting our realities back at us. It has the power to shift the scale of this reflection from the life of one person to the slow-moving eddies of human history, and all scales in between. Rhythms and rhymes abound when cinema captures experience: a documentary offers a view of ourselves "through a glass, darkly." These imperfect visions make space for a poetry and truth that is arrived at by meditation. These five films will be our cloudy mirrors: they will show us forms that appear familiar and may even seem to track our own movements. Within each of these films lies its own bubble universe—a road existing in a quantum state—and you are the stationary observer. The program interrogated the possibility of cinema to show us ourselves in the form of each other; using the specificity and focus afforded by cinema to construct a bridge between worlds and identities.

*Sacred Brick Technology*, 2020, 13 mins.

Ian Bertorelli

*Ted*, 2020, 20 mins.

Cindy Zhang

*A Distant Surface*, 2020, 18 mins.

Abbigail Vandersnick

*Decisiones*, 2020, 19 mins.

Emmely Aldave

*Reality Show*, 2020, 16 mins.

Xinyan Wang

#### PART 2: HUMAN LOOM

A shared history is a fabric that binds people together: a fabric woven on a giant loom busy with all of our hands, collectively picking at the warp as the shuttle of time ceaselessly flies back and forth. Documentaries can set out to pluck at these threads and to highlight the relationships and memories that bind us together by granting us the time necessary to experience this collective product of our lives. These five films are the weaver's hands, stringing together moments of certainty and uncertainty teased out from a world's worth of personal stories. What does it mean for us when that fabric begins to fray? Who do we look to repair and re-stitch these memories and relationships? The program tested the limits of cinema's ability to do just that with five stories that expound on our connections—fractured or intact—and appeal to the ancient and restorative effect of storytelling itself.

*Otros Tiempos*, 2020, 11 min.

Mireya Guzmán-Ortiz

*Suspensus*, 2020, 14 mins.

Milton Guillén

*Everything Becomes One Year Ago*, 2020, 17 min.

Elana Meyers

*tres cuartos y un techo*, 2020, 18 mins.

Isabella Ostos Campos

*2047*, 2020, 18 min.

Ready Ni

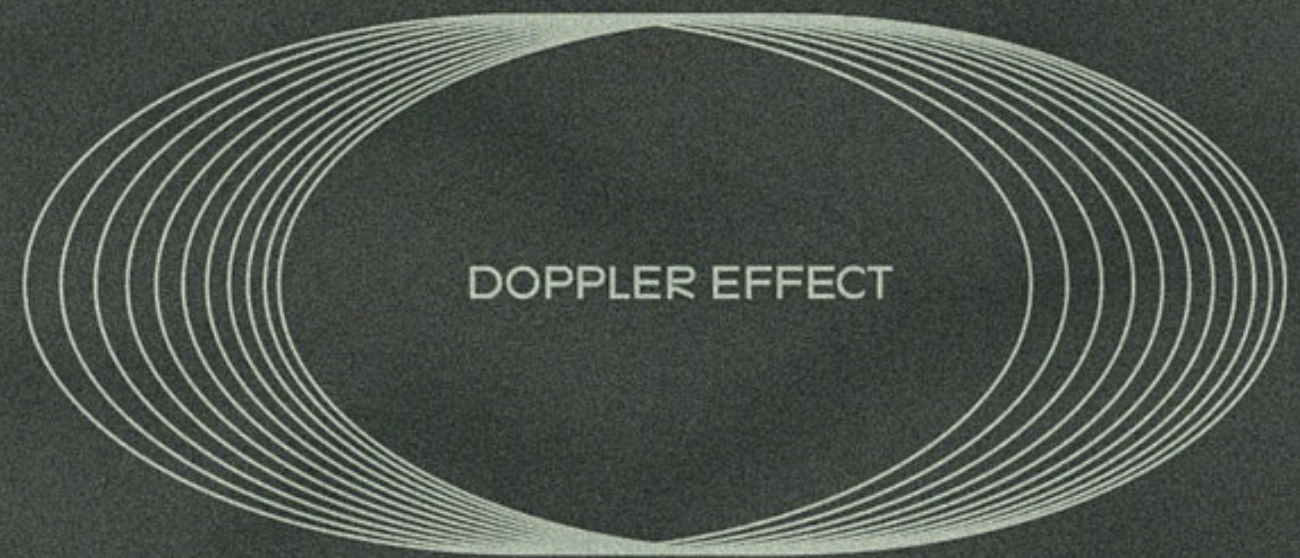
MFA THESIS SCREENINGS 2020

NU DOC MEDIA AND BLOCK CINEMA PRESENT

IAN BERTORELLI  
ABBIGAIL VANDERSNICK  
CINDY ZHANG  
EMMELY ALDAVE  
XINYAN WANG

11

"The Block was such an integral part of our showcase. It was really great to be able to screen our graduate work despite our remote setting, and so generous of The Block to help us make it a reality. Mike, Rebecca, and Malia were thoughtful, encouraging, and flexible with our needs, and the screening felt seamless in its new format."  
– Elana Meyers, MFA in Documentary Media, 2020



DOPPLER EFFECT

12

JUNE

RUIDI NI  
MILTON GUILLÉN  
ELANA MEYERS  
MIREYA GUZMÁN-ORTIZ  
ISABELLA OSTOS CAMPO



## DIGITAL CINEMA EVENTS

### DESKTOP CINEMA WORKING GROUP NEW DIGITAL ECOLOGIES

MAY 28, 2020

The Desktop Cinema Working Group is a nascent collective of scholar-filmmaker-curators committed to the significance of computer screen capture in moving-image practices. As more of our lives become hypermediated by the computer desktop, what insights can we glean from the wide range of contemporary works that deploy (or destroy) the space of the computer screen? What predictions, explanations, or possibilities can we find in the prehistory of this genre, in the longstanding interactions between graphical user interfaces and "cinema"? How do working artists exploit the genre's possibilities to interrogate critical social, political, and environmental issues beyond the computer screen?

#### AS IF SAND WERE STONE... & WHAT IS DEEP SEA MINING?

APPROX. 60 MIN

**Ben Mendelsohn's** *As If Sand Were Stone...* (35 min, 2019), is an essay film examining the making and remaking of urban waterfronts in New York City. Narrated by landscape architect Gena Wirth, the film analyzes dredging and sand filling as key infrastructural processes in the production of urban space. The film combines observational footage of New York's massive harbor deepening project with a series of self-reflexive research spirals about human earth moving in the region. Mendelsohn's documentary will screen alongside two episodes of *What Is Deep Sea Mining?* (12 min, 2018-2019), a series of innovative web documentaries by the Portuguese media collective Inhabitants. Following the screening, Mendelsohn and Inhabitants collaborator **Margarida Mendes** were in conversation with **Jacob Leveton**, PhD candidate in Art History at Northwestern University. Co-sponsored by the Environmental Humanities Working Group, the Alice Kaplan Institute for the Humanities, and the Program in Critical Theory at Northwestern.



### POLICING SURVEILLANCE YOUNG PEOPLE'S RACE, POWER, AND TECHNOLOGY

JUNE 17, 2020

In partnership with the TREE lab in Northwestern's School of Education and Social Policy, the Block Museum presented a special online screening of three documentaries produced by students of the Young People's Race, Power, and Technology (YPRPT) project. YPRPT is an afterschool program, developed in conjunction with community partners including Evanston Township High School, Family Matters, Endangered Peace, and the Lucy Parsons Labs, bringing together NU undergraduate students with youth and community members to jointly investigate the ethical and social dimensions of specific law enforcement technologies such as facial recognition and gang databases.

The screening was introduced by the Block's associate film programmer **Malia Haines-Stewart** and professor **Sepehr Vakil** (Northwestern University) and then followed by a live panel discussion between the YPRPT student filmmakers and mentors. The conversation was moderated by **Jessica Marshall** (PhD student in Learning Sciences at Northwestern University School of Education and Social Policy).

*Targeted*

by David Lewis, Jessica Rodriguez, Izadorius Tortuga

*Racial Recognition*

by Yuzuka Komiyama-Kasai, Gregory Voelkel

*Melting Ice*

by Eliana Chandra, Jazminé Morrow

"To say that these films are deeply and acutely relevant is to state the obvious. For me, the power of education is in the values, perspectives and identities that we make possible in learning environments. Learning is about knowledge and skills, but it is also about developing a sense of self, a sensibility of compassion and care, and an informed awareness of power and injustice."

– Sepehr Vakil, Assistant Professor of Learning Science, SESP & Co-Founder of Northwestern's TREE Labs





Michael Metzger



Lindsay Bosch



Joe Scott



Melanie Garcia Sympson



Corinne Granof



América



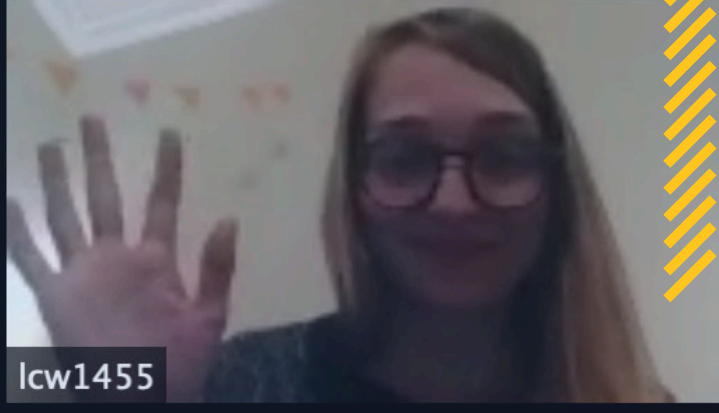
Elisa Quinlan



Janet Dees



Kristina



lcw1455



lcg694



Jenna Robertson



Jeff Smith



Rebecca Lyon



kathleen



Dan Silverstein



alisaswindell



Kate





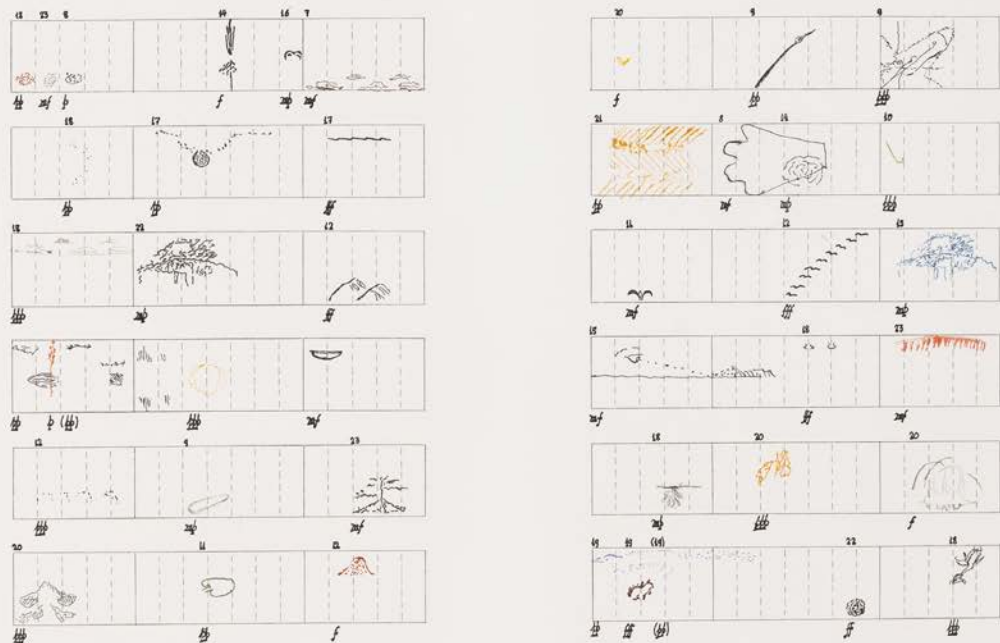
# ACQUISITIONS & LOANS

THE BLOCK COLLECTION  
IN 2019-2020



2019-2020

# ACQUISITIONS



**John Cage (American, 1912–1992)**  
**Score Without Parts (40 Drawings by Thoreau):**  
**Twelve Haiku**  
 1978  
 Hardground etching, softground etching,  
 photo etching, drypoint, sugarlift aquatint, and  
 engraving on paper  
 22 ¼ x 29 7/8 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of George Austin  
 Conkey, M.D.  
 2019.23.1

John Cage (American, 1912–1992)  
 17 Drawings by Thoreau  
 1978  
 Photoetching on paper  
 24 ½ x 36 ¼ inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of George Austin  
 Conkey, M.D.  
 2019.23.2

John Cage (American, 1912–1992)  
 Changes and Disappearances No. 16  
 1979–82  
 Color etching with photoetching, engraving and  
 drypoint on paper  
 11 ½ x 22 ½ inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of George Austin  
 Conkey, M.D.  
 2019.23.3

John Cage (American, 1912–1992)  
 On the Surface  
 1980–82  
 Accidental marks printed in color from shaped  
 plates on handmade paper  
 18 5/8 x 24 ¼ inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of George Austin  
 Conkey, M.D.  
 2019.23.4

John Cage (American, 1912–1992)  
 Dereau No. 6  
 1982  
 Color etching with aquatint, engraving,  
 photoetching and drypoint on paper  
 18 ¼ x 24 ½ inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of George Austin  
 Conkey, M.D.  
 2019.23.5

John Cage (American, 1912–1992)  
 HV 18  
 1983  
 Color monotype collograph on paper  
 18 ½ x 11 ¾ inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of George Austin  
 Conkey, M.D.  
 2019.23.6

John Cage (American, 1912–1992)  
 EninKa No. 45  
 1986  
 Smoked paper monotype with branding on gampi  
 paper chine collé  
 24 ¾ x 18 ¾ inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of George Austin  
 Conkey, M.D.  
 2019.23.7

John Cage (American, 1912–1992)  
 Dramatic Fire  
 1989  
 Aquatint and embossing on smoked paper  
 18 x 22 ¾ inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of George Austin  
 Conkey, M.D.  
 2019.23.8

John Cage (American, 1912–1992)  
 Without Horizon No. 2  
 1992  
 Drypoint, aquatint, and hard and soft ground  
 etching on smoked paper  
 7 3/8 x 8 5/8 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of George Austin  
 Conkey, M.D.  
 2019.23.9

**Andrea Carlson (Grand Portage Ojibwe, b. 1979)**  
**Anti- Retro**  
 2018  
 Color screenprint on paper  
 34 x 48 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, purchase funds  
 donated by Julie and Lawrence Bernstein  
 Family Art Acquisition Fund, Press Collection  
 Endowment Fund, and Block Museum Special  
 Projects Fund  
 2020.2

Bethany Collins (American, born 1984)  
 April 9, 1963  
 2016  
 Embossed paper  
 26 ¼ x 18 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, purchase funds donated  
 by Julie and Lawrence Bernstein Family Art  
 Acquisition Fund, Press Collection Endowment  
 Fund, and Block Museum Special Projects Fund  
 2020.3.1

Richard Diebenkorn (American, 1922–1993)  
 X  
 1986  
 Drypoint with hard ground etching and aquatint  
 on paper  
 19 ½ x 13 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of James and  
 Margie Krebs  
 2019.19.1





Rosalie Favell (Canadian, born 1958)  
Facing the Camera: Daphne Odjig, Ottawa,  
Ontario, 2009  
2009  
Inkjet print  
17 x 22 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, Block Friends of Art  
Fund purchase  
2019.26.1

Rosalie Favell (Canadian, born 1958)  
Facing the Camera: Marie Watt, New York, 2010  
2010  
Inkjet print  
17 x 22 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, Block Friends of Art  
Fund purchase  
2019.26.2

Rosalie Favell (Canadian, born 1958)  
Facing the Camera: James Luna, Winnipeg,  
Manitoba, 2011  
2011  
Inkjet print  
17 x 22 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, Block Friends of Art  
Fund purchase  
2019.26.3

Rosalie Favell (Canadian, born 1958)  
Facing the Camera: Charlene Teters, Santa Fe,  
New Mexico, 2012  
2012  
Inkjet print  
17 x 22 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, Block Friends of Art  
Fund purchase  
2019.26.4

Rosalie Favell (Canadian, born 1958)  
Facing the Camera: Chris Pappan, Santa Fe, New  
Mexico, 2012  
2012  
Inkjet print  
17 x 22 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, Block Friends of Art  
Fund purchase  
2019.26.5

Rosalie Favell (Canadian, born 1958)  
Facing the Camera: Jaune Quick -to -See Smith,  
Santa Fe, New Mexico, 2012  
2012  
Inkjet print  
17 x 22 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, Block Friends of Art  
Fund purchase  
2019.26.6

Rosalie Favell (Canadian, born 1958)  
Facing the Camera: Nicholas Galanin, Santa Fe,  
New Mexico, 2012  
2012  
Inkjet print  
17 x 22 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, Block Friends of Art  
Fund purchase  
2019.26.7

**Rosalie Favell (Canadian, born 1958)**  
**Facing the Camera: Shan Goshorn, Santa Fe,  
NM, 2012**  
**2012**  
**Inkjet print**  
**17 x 22 inches**  
**Mary and Leigh Block Museum of Art,**  
**Northwestern University, Block Friends of Art**  
**Fund purchase**  
**2019.26.8**

Rosalie Favell (Canadian/Métis, b. 1958)  
Facing the Camera: Me, Rosalie Favell,  
Melbourne, Australia, 2016  
2016  
Inkjet print  
17 x 22 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, Block Friends of Art  
Fund purchase  
2019.26.9

Rosalie Favell (Canadian, born 1958)  
Facing the Camera: Ryan Rice, Toronto, Ontario,  
2016  
2016  
Inkjet print  
17 x 22 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, Block Friends of Art  
Fund purchase  
2019.26.10

Aaron Leonard Freeland (Navajo, born 1956)  
Untitled  
ca. 1989  
Monoprint on paper  
23 ½ x 19 ½ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of James and Margie  
Krebs  
2019.19.2

Myra Greene (American, born 1975)  
Undertone #17, #23, #51, from the series  
Undertones  
2017-2018  
Three stained-glass ambrotypes and acrylic shelf  
5 ½ x 24 x 2 ½ inches  
Mary and Leigh Block  
Museum of Art, Northwestern University,  
purchase funds donated by Richard and Susan  
Rieser  
2020.3.2

Leonard Havens (American, 1914-1973)  
Ogden Bridge  
1940  
Linoleum cut on paper  
6 x 10 ½ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Raye and Shelly  
Isenberg  
2020.1.1

Leonard Havens (American, 1914-1973)  
Nature's Revenge  
1940  
Color woodblock on paper  
10 ½ x 16 ½ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Raye and Shelly  
Isenberg  
2020.1.2

Leonard Havens (American, 1914-1973)  
Total War  
1943  
Linoleum cut on paper  
11 ¼ x 8 3/8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Raye and Shelly  
Isenberg  
2020.1.3

Leonard Havens (American, 1914-1973)  
Memories of Japan  
Undated  
Linoleum cut on paper  
8 ½ x 11 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Raye and Shelly  
Isenberg  
2020.1.4

Leonard Havens (American, 1914-1973)  
Standing Nude  
Undated  
Linoleum cut on paper  
8 ½ x 6 ¾ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Raye and Shelly  
Isenberg  
2020.1.5

Leonard Havens (American, 1914-1973)  
Factories  
1938  
Color woodcut on paper  
12 3/8 x 8 ½ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Raye and Shelly  
Isenberg  
2020.1.6



"The series I call Facing the Camera is the start of a large document of Indigenous artists. Between the years of 2008 and 2018 and in various locations in Canada, the United States, and Australia, 500 portraits were made. The impetus for the series derived from my realization that a document had not been made of individuals who make up the Indigenous arts community. The impetus for the series derived from my realization that a document had not been made of individuals who make up the Indigenous arts community... I use the portrait convention to acknowledge the agency of the individual in bringing together in a conscious and unconscious way, the numerous cultural and personal factors through which the sense of self is expressed."

– Rosalie Favell, artist



# 2019-2020 ACQUISITIONS



Leonard Havens (American, 1914–1973)  
Jazz Musicians  
Undated  
Lithograph on paper  
12 ¾ × 17 ¼ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Raye and Shelly  
Isenberg  
2020.1.7

Pearl Hirshfield (American, born 1922)  
Pieta  
1975  
Color screenprint on paper  
25 1/8 × 21 3/16 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Pearl Hirshfield  
2019.30

Sky Hopinka (Ho-Chunk/Pechanga, born 1984,  
Ferndale, WA)  
Cloudless Blue Egress of Summer  
2019  
Two-channel HD video, color, with stereo sound,  
13 min.  
Mary and Leigh Block Museum of Art,  
Northwestern University, Block Friends of Art  
Fund purchase  
2019.27.1

**Edward Hopper (American, 1882–1967)**  
**The Cat Boat**  
1922  
Etching on paper  
13 ¾ × 17 ¾ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Belverd E.  
Needles, Jr. and Marian Powers  
2019.33.3

Corita Kent (American, 1918–1996)  
cure of the blind man  
1957  
Color screenprint on wove paper  
26 × 24 1/16 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of James and Margie  
Krebs  
2019.19.3

**Martin Lewis (American, 1881–1962)**  
**Arch, Midnight**  
1929  
Drypoint on paper  
10 ¾ × 15 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Belverd E.  
Needles, Jr. and Marian Powers  
2019.33.1

Martin Lewis (American, 1881–1962)  
Break in the Thunderstorm  
1930  
Drypoint on paper  
15 ½ × 13 ½ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Belverd E.  
Needles, Jr. and Marian Powers  
2019.33.2

Maya Lin (American, born 1959)  
Geography Lesson 8, Ghost  
1999  
Color monotype on paper  
35 × 24 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of James and Margie  
Krebs  
2019.19.7

Peggy Lipschutz (American, 1918–2019)  
Untitled [caricature of Richard Nixon]  
ca. 1970s  
Ink on paper  
8 × 5 ½ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Ruth Lipschutz  
2019.31.1

Peggy Lipschutz (American, 1918–2019)  
Untitled [caricature of Richard Nixon]  
ca. 1970s  
Ink on paper  
8 × 5 ½ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Ruth Lipschutz  
2019.31.2

Peggy Lipschutz (American, 1918–2019)  
Untitled, from a storyboard series depicting the  
Haymarket Affair  
ca. 1970s  
Pen and ink and watercolor on paper  
15 × 20 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Ruth Lipschutz  
2019.31.3

Peggy Lipschutz (American, 1918–2019)  
Untitled, from a storyboard series depicting the  
Haymarket Affair  
ca. 1970s  
Pen and ink and watercolor on paper  
15 × 20 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Ruth Lipschutz  
2019.31.4

Peggy Lipschutz (American, 1918–2019)  
Untitled, from a storyboard series depicting the  
Haymarket Affair  
ca. 1970s  
Pen and ink and watercolor on paper  
20 × 30 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Ruth Lipschutz  
2019.31.5

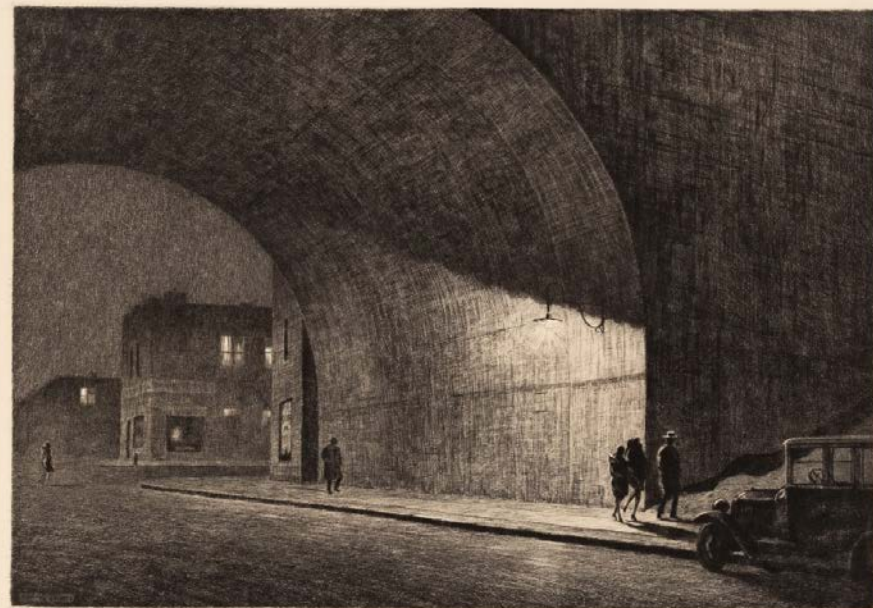
Peggy Lipschutz (American, 1918–2019)  
Untitled, from a storyboard series depicting the  
Haymarket Affair  
ca. 1970s  
Pen and ink on paper  
20 × 30 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Ruth Lipschutz  
2019.31.6

Peggy Lipschutz (American, 1918–2019)  
Untitled, from a storyboard series depicting the  
Haymarket Affair  
ca. 1970s  
Pen and ink on paper  
20 × 30 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Ruth Lipschutz  
2019.31.7

Peggy Lipschutz (American, 1918–2019)  
Untitled, from a storyboard series depicting the  
Haymarket Affair  
ca. 1970s  
Pen and ink on paper  
20 × 30 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Ruth Lipschutz  
2019.31.8

Peggy Lipschutz (American, 1918–2019)  
Untitled, from a storyboard series depicting the  
Haymarket Affair  
ca. 1970s  
Pen and ink on paper  
20 × 30 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Ruth Lipschutz  
2019.31.9

Peggy Lipschutz (American, 1918–2019)  
Sketchbook  
ca. 1970s  
Sketchbook with drawings in chalk and pastel on  
newsprint  
5/16 × 12 × 18 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Ruth Lipschutz  
2019.31.10



"Showing a city underpass at the late hour, Martin Lewis's *Arch, Midnight* conveys a fraught moment in city night life with contrasts of shadows and light. A master of intaglio printmaking, Lewis often depicted city life at moments of activity, exploring themes of loneliness and companionship. Lewis was a friend of the artist Edward Hopper, whose *Cat Boat* is also seen here. Hopper is also well known for his depictions of the city and its inhabitants, but in *Cat Boat* he shows a leisure activity on the Hudson River. Although Hopper became a painter primarily, the artist sought Lewis's advice during the period early in his career when he made etchings."

—Corinne Granof, Academic Curator





Peggy Lipschutz (American, 1918–2019)  
Sketchbook  
ca. 1970s  
Sketchbook with drawings in chalk and pastel on newsprint  
5/8 x 18 x 24 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Ruth Lipschutz  
2019.31.11

Peggy Lipschutz (American, 1918–2019)  
Sketchbook  
ca. 1970s  
Sketchbook with drawings in chalk and pastel on newsprint  
¾ x 24 x 18 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Ruth Lipschutz  
2019.31.12

Peggy Lipschutz (American, 1918–2019)  
Sketchbook  
ca. 1970s  
Sketchbook with drawings in chalk and pastel on newsprint  
3/8 x 18 x 24 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Ruth Lipschutz  
2019.31.13

Peggy Lipschutz (American, 1918–2019)  
Sketchbook  
ca. 1970s  
Sketchbook with drawings in chalk and pastel on newsprint  
5/16 x 12 x 18 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Ruth Lipschutz  
2019.31.14

Brice Marden (American, born 1938)  
Suzhou II  
1998  
Etching and sugarlift aquatint, drypoint, and scraping printed in colors on paper  
26 x 18 ½ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of James and Margie Krebs  
2019.19.4

Peter Moore (American, born England, 1932–1993)  
George Maciunas performing Nam June Paik's "One for Violin Solo," Fluxhall (359 Canal Street), New York City, April 11, 1964  
1964  
Gelatin silver print  
10 x 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Barbara Moore/  
Bound & Unbound  
2019.24.1

Peter Moore (American, born England, 1932–1993)  
Robert Rauschenberg in "Pelican," First New York Theater Rally, May 25, 1965  
1965, printed 1996  
Gelatin silver print  
14 x 11 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Barbara Moore/  
Bound & Unbound  
2019.24.2

Peter Moore (American, born England, 1932–1993)  
Yoko Ono's "Morning Piece," September 12, 1965  
1965, printed 1996  
Gelatin silver print  
14 x 11 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Barbara Moore/  
Bound & Unbound  
2019.24.3

Peter Moore (American, born England, 1932–1993)  
Joseph Schlichter performing Trisha Brown's "Man Walking Down the Side of a Building," New York City, April 18, 1970  
1970, printed 1996  
Gelatin silver print  
14 x 11 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Barbara Moore/  
Bound & Unbound  
2019.24.4

Elizabeth Murray (American, 1940–2007)  
Dotty  
2000  
Color woodcut and linoleum cut on paper  
20 1/16 x 16 ¾ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of James and Margie Krebs  
2019.19.8

Stan Natchez (Shoshone/Paiute, born 1954)  
Untitled  
Date unknown  
Monotype on paper  
31 x 25 ½ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of James and Margie Krebs  
2019.19.5

Nathan Oliveira (American, 1928–2010)  
London Site 5  
1984  
Color monotype on paper  
19 x 18 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of James and Margie Krebs  
2019.19.9

Nam June Paik (American, born Seoul, South Korea, 1932–2006)  
Cage- Cunningham  
1985  
Color photolithograph on paper  
22 ¼ x 26 ½ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of George Austin Conkey, M.D.  
2019.23.10

Ed Paschke (American, 1939–2004)  
Flamenco  
Undated  
Screenprint on paper  
30 x 26 ¼ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Marc and Sharon Paschke  
2019.20.1

Ed Paschke (American, 1939–2004)  
Flamenco  
1991  
Color screenprint on paper  
26 3/16 x 27 ¾ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Marc and Sharon Paschke  
2019.20.2

Ed Paschke (American, 1939–2004)  
Compassion (study drawing)  
1992  
Pencil and black ball point pen on paper  
14 ¾ x 20 ½ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Marc and Sharon Paschke  
2019.20.3

Ed Paschke (American, 1939–2004)  
Compassion (black key plate)  
1992  
Lithograph on paper  
18 x 20 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Marc and Sharon Paschke  
2019.20.4

Ed Paschke (American, 1939–2004)  
Compassion  
1992  
Color lithograph on paper  
8 x 20 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Marc and Sharon Paschke  
2019.20.5

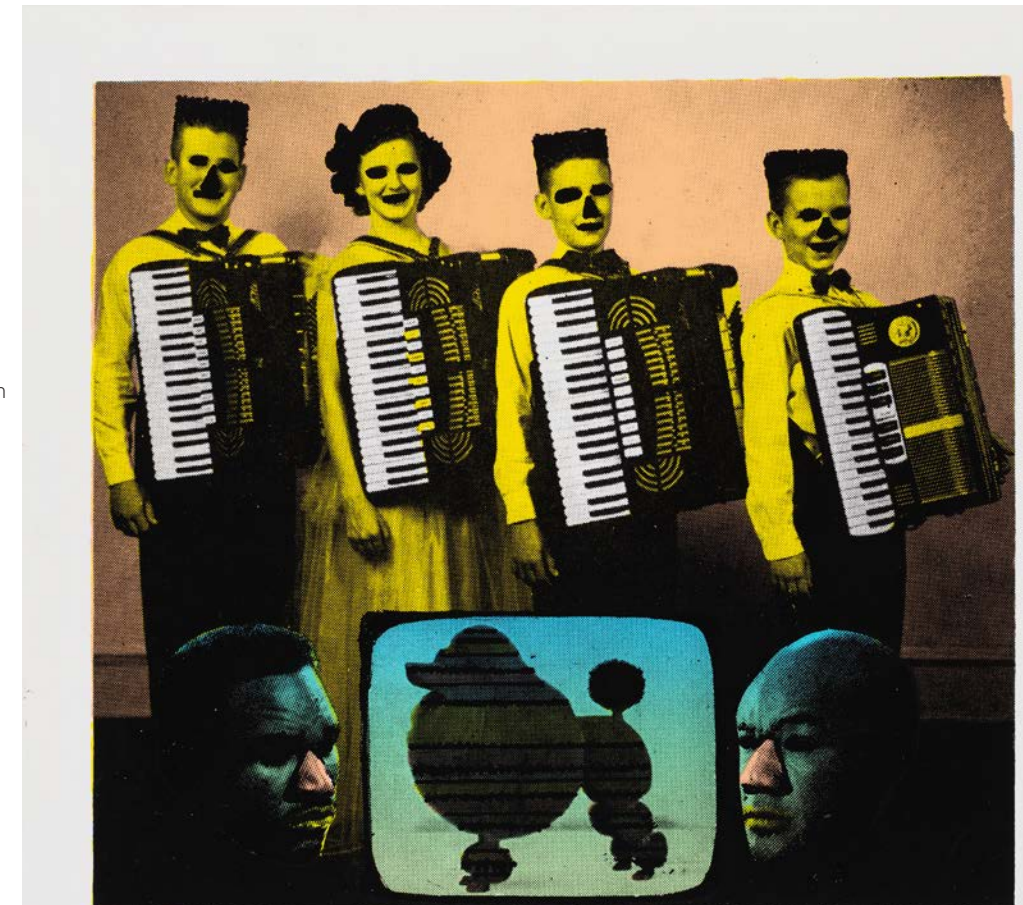
Ed Paschke (American, 1939–2004)  
Pharaoh 47  
2001  
Silkscreen monoprint on paper

34 x 26 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Marc and Sharon Paschke  
2019.20.6

Ed Paschke (American, 1939–2004)  
Pharaoh  
2001  
Silkscreen monoprint on paper  
34 x 26 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Marc and Sharon Paschke  
2019.20.7

Ed Paschke (American, 1939–2004)  
Pharaoh  
2001  
Silkscreen monoprint on paper  
34 x 26 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Marc and Sharon Paschke  
2019.20.8

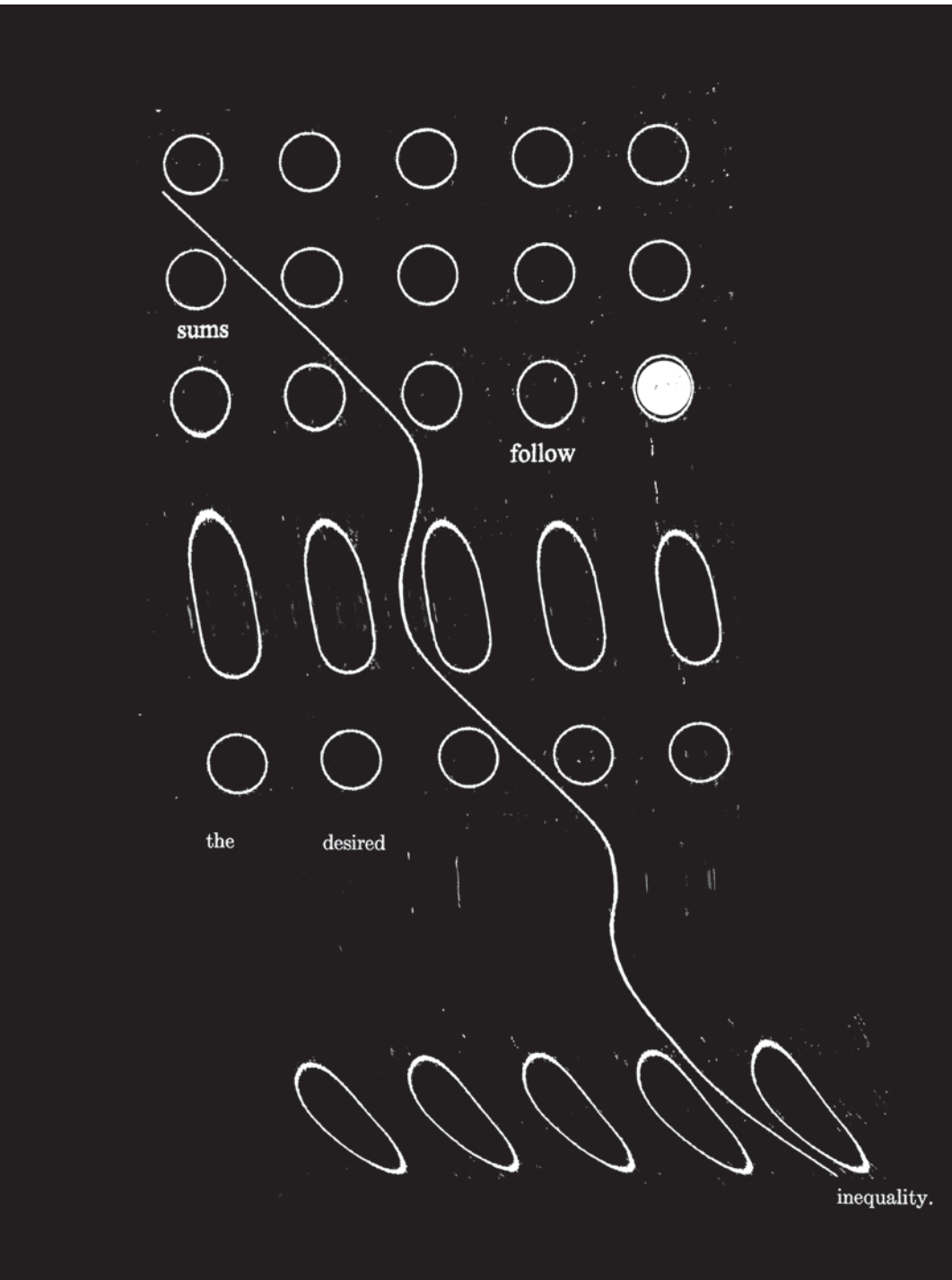
Byron Randall (American, 1918–1999)  
Diabolical Machine  
1947  
Woodcut on paper  
18 x 12 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Laura Chrisman  
2019.22





2019-2020

# ACQUISITIONS



Kameelah Janan Rasheed (American, born 1985)  
 Approximations  
 2019  
 Inkjet print on paper  
 24 x 20 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, purchase funds  
 provided by the Julie and Lawrence Bernstein  
 Family Art Acquisition Fund  
 2019.18.1

Kameelah Janan Rasheed (American, born 1985)  
 Lazy Equation  
 2019  
 Inkjet print on paper  
 20 x 16 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, purchase funds  
 provided by the Julie and Lawrence Bernstein  
 Family Art Acquisition Fund  
 2019.18.2

Kameelah Janan Rasheed (American, born 1985)  
 Method < Why?  
 2019  
 Inkjet print on paper  
 40 x 30 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, purchase funds  
 provided by the Julie and Lawrence Bernstein  
 Family Art Acquisition Fund  
 2019.18.3

**Kameelah Janan Rasheed (American, born 1985)**  
**Sum Follow**  
 2019  
 Inkjet print on paper  
 20 x 16 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, purchase funds  
 provided by the Julie and Lawrence Bernstein  
 Family Art Acquisition Fund  
 2019.18.4

Kameelah Janan Rasheed (American, born 1985)  
 What is the Solution to the Above Problem  
 2019  
 Inkjet print on paper  
 20 x 16 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, purchase funds  
 provided by the Julie and Lawrence Bernstein  
 Family Art Acquisition Fund  
 2019.18.5

Robert Rauschenberg (American, 1925-2008)  
 L.A. Uncovered #12  
 1998  
 Color screenprint on paper  
 40 1/2 x 30 11/16 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of James and Margie  
 Krebs  
 2019.19.6

Adam Rolston (American, born 1962)  
 Untitled (Goodman's Egg and Onion Matzos)  
 ca. 1993  
 Acrylic on canvas  
 24 3/16 x 24 3/16 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Norman L.  
 Kleeblatt  
 2019.16

James Rosenquist (American, 1933-2017)  
 Bunraku  
 1970  
 Lithograph on paper  
 sheet: 32 x 23 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of James and Margie  
 Krebs  
 2019.19.10

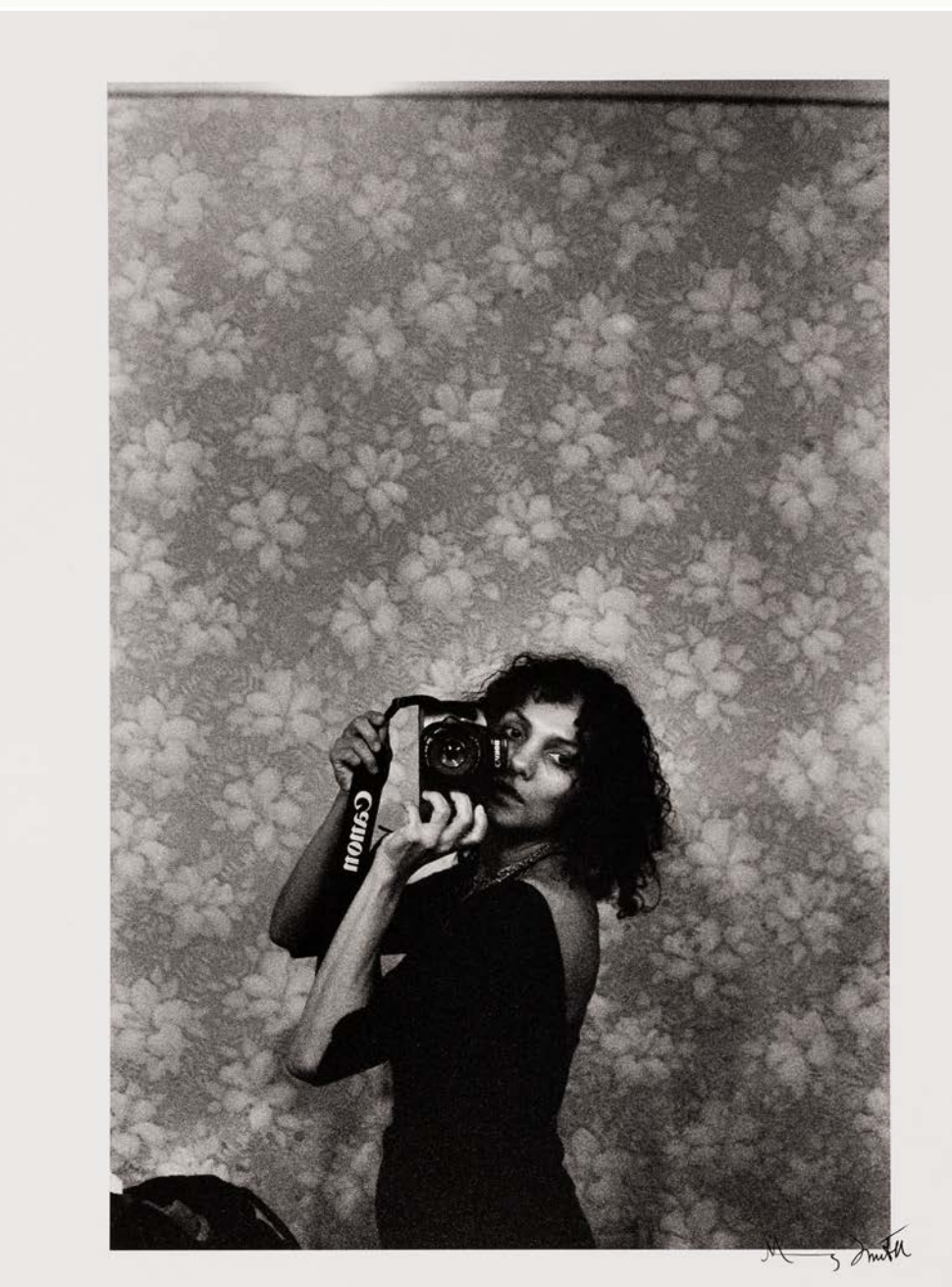
Amy Sillman (American, born 1955)  
 N & V  
 2007  
 Color soft ground etching with soap ground and  
 spit bite aquatints on paper  
 37 x 28 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of James and Margie  
 Krebs  
 2019.19.11

**Ming Smith (American)**  
**Sun Ra Space I, New York City, NY**  
 1978  
 Gelatin silver print  
 8 x 10 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, purchase funds  
 donated by Julie and Lawrence Bernstein Family  
 Art Acquisition Fund  
 2019.28.1 [TOP]

**Ming Smith (American)**  
**Untitled (Self-Portrait with Camera)**  
 1975, printed 2019  
 Gelatin silver print  
 20 x 16 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, purchase funds  
 donated by Julie and Lawrence Bernstein Family  
 Art Acquisition Fund  
 2019.28.2 [BOTTOM]

Federico Solmi (American, born Italy, 1973)  
 The Great Farce  
 2017-2019  
 Nine-channel digital color video installation with  
 sound, 8:11 min  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of the artist  
 2019.25.1

Federico Solmi (American, born Italy, 1973)  
 The Great Farce  
 2017-2019  
 Nine-channel video installation presented in a  
 handcrafted box with sound, 8:11 min  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of the artist  
 2019.25.2



"The artist Kameelah Janan Rasheed uses a visual language familiar to many—rows of circles from a multiple-choice exam—to encourage us to question the logic of systems whose authority might be taken for granted. The print looks like a warped negative of a machine-readable answer sheet, with the circles contorted in a way that undermines the perceived order of the whole exercise. She also plays on the dual valence of the word "inequality," innocuous in the context of math, but highly charged in the context of social justice."  
 — Melanie Garcia Svmpson, Curatorial Associate





**Edward Steichen (American, born Luxembourg, 1879–1973)**  
**Lady in the Doorway**  
 1897  
 Gelatin silver print mounted on board  
 7 ½ × 9 1/16 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Richard and  
 Jackie Hollander in memory of Ellyn Lee  
 Hollander  
 2019.29.1 [TOP]

Edward Steichen (American, born Luxembourg, 1879–1973)  
 Woods  
 ca. 1898  
 Platinum print  
 7 13/16 × 6 3/16 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Richard and  
 Jackie Hollander in memory of Ellyn Lee  
 Hollander  
 2019.29.2

Edward Steichen (American, born Luxembourg, 1879–1973)  
 Untitled (possibly mother and Dana Steichen)  
 1904  
 Platinum print  
 10 × 6 9/16 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Richard and  
 Jackie Hollander in memory of Ellyn Lee  
 Hollander  
 2019.29.3

Edward Steichen (American, born Luxembourg, 1879–1973)  
 Avocados, France  
 ca. 1920, printed 1950s  
 Platinum print  
 10 15/16 × 13 7/8 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Richard and  
 Jackie Hollander in memory of Ellyn Lee  
 Hollander  
 2019.29.4

Edward Steichen (American, born Luxembourg, 1879–1973)  
 Grasshopper  
 1920, printed 1950s  
 Gelatin silver print mounted on board  
 13 ¾ × 10 13/16 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Richard and  
 Jackie Hollander in memory of Ellyn Lee  
 Hollander  
 2019.29.5

Edward Steichen (American, born Luxembourg, 1879–1973)  
 Interloper, Voulangis, France  
 1920, printed 1950s  
 Gelatin silver print  
 13 7/8 × 10 15/16 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Richard and  
 Jackie Hollander in memory of Ellyn Lee  
 Hollander  
 2019.29.6

Edward Steichen (American, born Luxembourg, 1879–1973)  
 Time-Space Continuum  
 ca. 1920, printed 1950s  
 Gelatin silver print  
 7 15/16 × 9 15/16 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Richard and  
 Jackie Hollander in memory of Ellyn Lee  
 Hollander  
 2019.29.7

Edward Steichen (American, born Luxembourg, 1879–1973)  
 Wheelbarrow with Flower Pots, Voulangis, France  
 1920  
 Gelatin silver print  
 8 × 10 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Richard and  
 Jackie Hollander in memory of Ellyn Lee  
 Hollander  
 2019.29.8

Edward Steichen (American, born Luxembourg, 1879–1973)  
 Diagram of Doom #1 (Grasshopper)  
 1921  
 Gelatin silver print  
 10 × 8 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Richard and  
 Jackie Hollander in memory of Ellyn Lee  
 Hollander  
 2019.29.9

Edward Steichen (American, born Luxembourg, 1879–1973)  
 Mullen Foliage  
 ca. 1921  
 Gelatin silver print  
 9 7/8 × 7 15/16 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Richard and  
 Jackie Hollander in memory of Ellyn Lee  
 Hollander  
 2019.29.10

Edward Steichen (American, born Luxembourg, 1879–1973)  
 Sunflowers  
 ca. 1921  
 Gelatin silver print  
 9 7/8 × 7 7/8 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Richard and  
 Jackie Hollander in memory of Ellyn Lee  
 Hollander  
 2019.29.11

**Edward Steichen (American, born Luxembourg, 1879–1973)**  
**Three Girls' Heads**  
**First quarter of 20th century**  
**Platinum print**  
**6 5/8 × 8 7/8 inches**  
**Mary and Leigh Block Museum of Art,**  
**Northwestern University, gift of Richard and**  
**Jackie Hollander in memory of Ellyn Lee**  
**Hollander**  
**2019.29.12 [BOTTOM]**

Edward Steichen (American, born Luxembourg, 1879–1973)  
 Brancusi's Endless Column in Steichen's Garden,  
 Voulangis, France  
 1922  
 Gelatin silver print  
 9 5/8 × 7 11/16 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Richard and  
 Jackie Hollander in memory of Ellyn Lee  
 Hollander  
 2019.29.13

Edward Steichen (American, born Luxembourg, 1879–1973)  
 Brancusi's Endless Column in Steichen's Garden,  
 Voulangis, France  
 ca. 1922  
 Gelatin silver print  
 10 × 8 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Richard and  
 Jackie Hollander in memory of Ellyn Lee  
 Hollander  
 2019.29.14

Edward Steichen (American, born Luxembourg, 1879–1973)  
 Diagram of Doom # 21922  
 Gelatin silver print  
 10 × 8 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Richard and  
 Jackie Hollander in memory of Ellyn Lee  
 Hollander  
 2019.29.15





# 2019-2020 ACQUISITIONS

Edward Steichen (American, born Luxembourg, 1879-1973)  
Carl Sandburg  
1923  
Gelatin silver print, toned  
10 x 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.16

Edward Steichen (American, born Luxembourg, 1879-1973)  
Carl Sandburg, Elmhurst, Illinois  
1923  
Gelatin silver print  
10 x 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.17

Edward Steichen (American, born Luxembourg, 1879-1973)  
Vase with White Leafy Flower #5  
ca. 1925  
Platinum print  
10 x 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.18

Edward Steichen (American, born Luxembourg, 1879-1973)  
Model Peggy Fish, for Vogue  
1925  
Gelatin silver print  
9 15/16 x 7 15/16 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.19

Edward Steichen (American, born Luxembourg, 1879-1973)  
Foxgloves, France  
1926  
Gelatin silver print  
10 x 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.20

Edward Steichen (American, born Luxembourg, 1879-1973)  
Foxgloves, France  
1926, printed 1960s  
Gelatin silver print  
10 x 8 1/8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.21

Edward Steichen (American, born Luxembourg, 1879-1973)  
Greta Garbo, Hollywood  
1928  
Gelatin silver print mounted on board  
9 15/16 x 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.22

Edward Steichen (American, born Luxembourg, 1879-1973)  
Advertisement for Jergen's Lotion  
1928  
Gelatin silver print  
9 15/16 x 7 15/16 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.23

Edward Steichen (American, born Luxembourg, 1879-1973)  
Ferenc Molnar  
1929  
Gelatin silver print  
10 x 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.24

Edward Steichen (American, born Luxembourg, 1879-1973)  
Advertisement for Coty Lipstick, for Vogue  
ca. 1930  
Gelatin silver print  
10 x 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.25

Edward Steichen (American, born Luxembourg, 1879-1973)  
Flowers  
ca. 1930  
Gelatin silver print  
10 x 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.26

Edward Steichen (American, born Luxembourg, 1879-1973)  
Models in Gowns by Madeleine Vionnet, for Vogue  
1930  
Gelatin silver print  
10 x 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.27

**Edward Steichen (American, born Luxembourg, 1879-1973)**  
**Amelia Earhart, for Vanity Fair**  
**1931**  
**Gelatin silver print**  
**10 x 8 inches**  
**Mary and Leigh Block Museum of Art,**  
**Northwestern University, gift of Richard and**  
**Jackie Hollander in memory of Ellyn Lee**  
**Hollander**  
**2019.29.28**

Edward Steichen (American, born Luxembourg, 1879-1973)  
Advertisement for Kodak  
1933  
Gelatin silver print  
10 x 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.29

Edward Steichen (American, born Luxembourg, 1879-1973)  
Nude Torso, for Vogue Beauty Primer  
1934, printed 1950s  
Gelatin silver print  
13 15/16 x 10 15/16 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.30



“The Hollanders’ generous gifts have become the foundation of our modern photography collection here at The Block ... These vibrant works continue to live and breathe through study here at the museum. These works will be placed within the context of a collection that is not only deepening its foundational strengths but actively expanding outward, growing in the diversity of represented artists and global perspectives it represents. New generations of scholars will be able to find ways in which Steichen’s work takes on unexpected meanings when placed within these global dialogues and new resonances with contemporary issues and ideas.”  
- Lisa Corrin, The Block’s Ellen Philips Katz Director



Edward Steichen (American, born Luxembourg, 1879–1973)  
Thomas Mann  
1934  
Gelatin silver print  
9 ¾ × 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.31

Edward Steichen (American, born Luxembourg, 1879–1973)  
Models in Gowns by Jay Thorpe and Saks Fifth  
Avenue, for Vogue  
1935  
Gelatin silver print  
10 × 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.32

Edward Steichen (American, born Luxembourg, 1879–1973)  
Model in Wedding Dress, for Vogue  
1935  
Gelatin silver print  
10 × 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.33

Edward Steichen (American, born Luxembourg, 1879–1973)  
Models in Dresses, for Vogue  
1935  
Gelatin silver print on board  
9 15/16 × 7 15/16 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.34

Edward Steichen (American, born Luxembourg, 1879–1973)  
Life Mask of Abraham Lincoln by Leonard W. Volk,  
Chicago  
1935, printed 1960s  
Gelatin silver print  
13 15/16 × 11 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.35

Edward Steichen (American, born Luxembourg, 1879–1973)  
Life Mask of Abraham Lincoln by Leonard W. Volk,  
Chicago  
1935, printed ca. 1960  
Gelatin silver print  
10 × 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.36

Edward Steichen (American, born Luxembourg, 1879–1973)  
Luigi Pirandello, New York  
1935, printed 1960s  
Gelatin silver print  
13 15/16 × 10 7/8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.37

Edward Steichen (American, born Luxembourg, 1879–1973)  
Model in Dress and Hat, for Vogue  
1937  
Gelatin silver print  
9 15/16 × 7 15/16 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.38

Edward Steichen (American, born Luxembourg, 1879–1973)  
Carl Sandburg  
1939, printed 1960s  
Gelatin silver print  
13 15/16 × 17 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.39

Edward Steichen (American, born Luxembourg, 1879–1973)  
Dana Miller in the Pond, Umpawag, CT  
1954  
Gelatin silver print  
10 × 8 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.40

Edward Steichen (American, born Luxembourg, 1879–1973)  
Woman Holding a Vase  
ca. 1905  
Platinum print  
8 1/16 × 5 13/16 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Richard and  
Jackie Hollander in memory of Ellyn Lee  
Hollander  
2019.29.41

Frank Stella (American, born 1936)  
Newstead Abbey  
1970  
Lithograph on paper  
16 × 22 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, bequest of Phillip M.  
Migdal  
2019.21.1

Frank Stella (American, born 1936)  
Henry Garden  
1972  
Lithograph on paper  
16 × 22 inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, bequest of Phillip M.  
Migdal  
2019.21.2

**Unidentified photographers**

**Snapshots**  
**Late 19th/20th century**  
**Selection of 223 photographs from the Peter**  
**Cohen J. Cohen Collection Various dimensions**  
**Mary and Leigh Block Museum of Art,**  
**Northwestern University, gift of Peter J. Cohen**  
**2019.17.1-223**

James A. McNeill Whistler (American, 1834–1903)  
Little Venice  
1880  
Etching on paper  
7 ¾ × 10 ¾ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Belverd E.  
Needles, Jr. and Marian Powers  
2019.33.4

Terry Winters (American, born 1949)  
Rhizome  
1998  
Linoleum cut on paper  
18 ½ × 24 ½ inches  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of James and Margie  
Krebs  
2019.19.12

This is supposed to make you homesick for Chicago...I said  
it's supposed to...not that it will.

c 1956

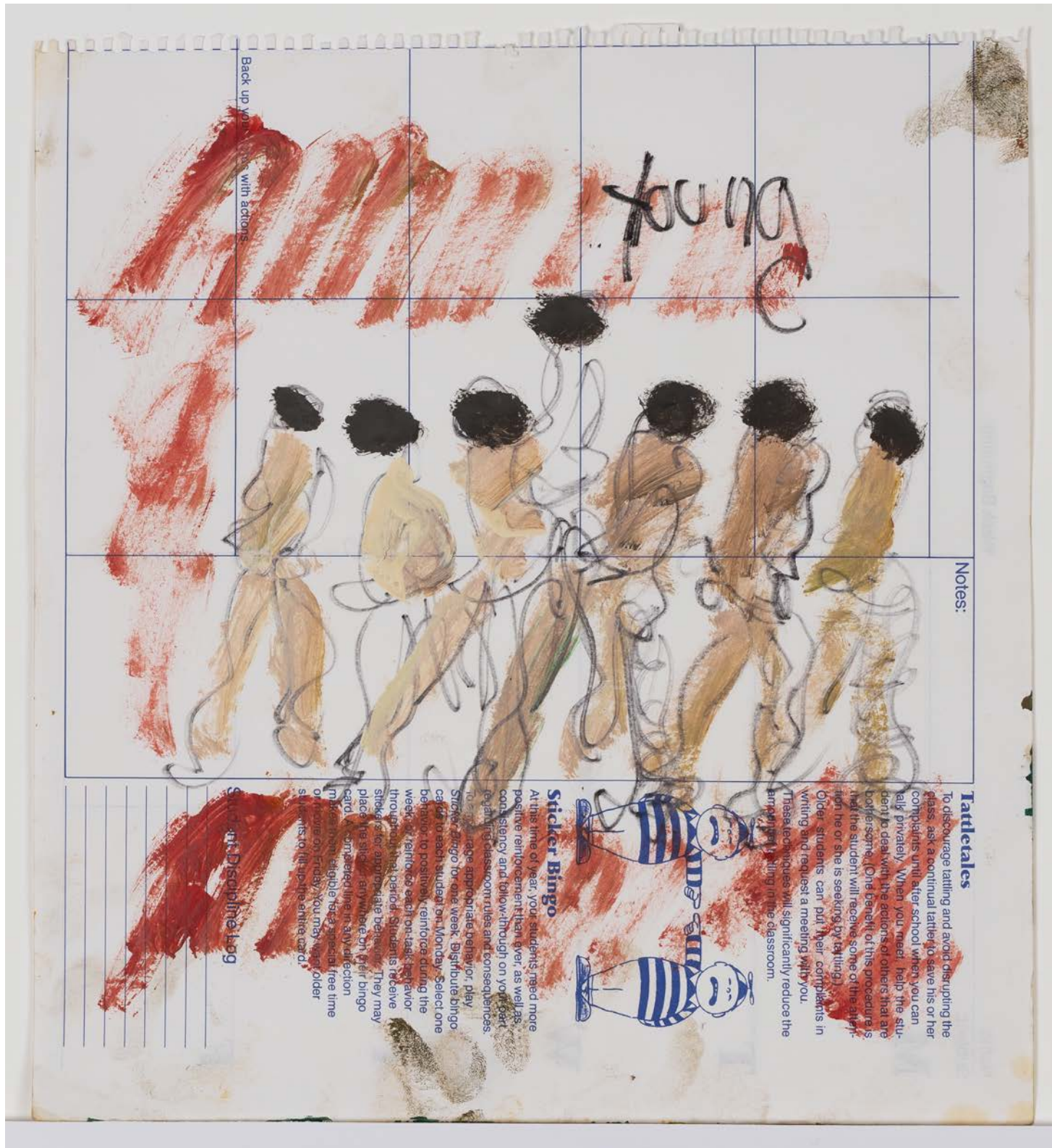


Peter J. Cohen is a New York-based collector of snapshots and vernacular photographs. From a modest start at a local flea market over two decades ago, Cohen's stunning collection has since swelled to more than 60,000 photographs organized into 130 categories. Peter J. Cohen is a New York-based collector of snapshots and vernacular photographs. From a modest start at a local flea market over two decades ago, Cohen's stunning collection has since swelled to more than 60,000 photographs organized into 130 categories. Block Museum acquisitions were made in conjunction with faculty advisors.



[OPPOSITE PAGE, LEFT TO RIGHT] ROW 1: 2019.17.2 Verso; ROW 2:  
2019.17.19, 2019.17.18, 2019.17.2 ROW 3: 2019.17.203, 2019.17.213,  
2019.17.215 ROW 4: 2019.17.82, 2019.17.82, 2019.17.93 ROW 5:  
2019.17.153, 2019.17.2, 2019.17.174, 2019.17.179





Purvis Young (American, 1943–2010)  
 Untitled  
 1980/ 2000  
 Acrylic house paint on paper  
 12 × 8 ½ inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Selig and Angela  
 Sacks  
 2019.32.1

Purvis Young (American, 1943–2010)  
 Untitled  
 1980/ 2000  
 Acrylic house paint on paper  
 15 × 11 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Selig and Angela  
 Sacks  
 2019.32.2

**Purvis Young (American, 1943–2010)**  
**Untitled [crowd]**  
 1980/ 2000  
**Acrylic house paint and marker on paper**  
**12 × 10 inches**  
**Mary and Leigh Block Museum of Art,**  
**Northwestern University, gift of Selig and Angela**  
**Sacks**  
**2019.32.3**

Purvis Young (American, 1943–2010)  
 Untitled [horses]  
 1980/ 2000  
 Acrylic house paint on paper  
 11 × 11 ½ inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Selig and Angela  
 Sacks  
 2019.32.4

Purvis Young (American, 1943–2010)  
 Untitled [crowd]  
 1980/ 2000  
 Acrylic house paint and marker on cardboard  
 12 × 11 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Selig and Angela  
 Sacks  
 2019.32.5

Purvis Young (American, 1943–2010)  
 Untitled [crowd]  
 1980/ 2000  
 Crayons and marker on paper  
 12 × 11 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Selig and Angela  
 Sacks  
 2019.32.6

Purvis Young (American, 1943–2010)  
 Untitled [horses]  
 1980/ 2000  
 Acrylic house paint on paper  
 9 × 7 ½ inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Selig and Angela  
 Sacks  
 2019.32.7

Purvis Young (American, 1943–2010)  
 Untitled [cemetery]  
 1980/ 2000  
 Acrylic house paint on paper  
 11 × 8 ½ inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Selig and Angela  
 Sacks  
 2019.32.8

Purvis Young (American, 1943–2010)  
 Untitled [pregnant woman]  
 1980/ 2000  
 Acrylic house paint on paper  
 11 × 7 ½ inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Selig and Angela  
 Sacks  
 2019.32.9

Purvis Young (American, 1943–2010)  
 Untitled  
 1980/ 2000  
 Acrylic house paint on cardboard  
 11 × 8 ½ inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Selig and Angela  
 Sacks  
 2019.32.10

Purvis Young (American, 1943–2010)  
 Untitled  
 1980/ 2000  
 Acrylic house paint on plastic  
 8 × 7 ½ inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Selig and Angela  
 Sacks  
 2019.32.11

Purvis Young (American, 1943–2010)  
 Untitled  
 ca. 1970s  
 Blue ballpoint pen on paper  
 12 × 8 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Selig and Angela  
 Sacks  
 2019.32.12

Purvis Young (American, 1943–2010)  
 Untitled  
 ca. 1970s  
 Black ballpoint pen on paper  
 11.5 × 9 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Selig and Angela  
 Sacks  
 2019.32.13

Purvis Young (American, 1943–2010)  
 Untitled  
 ca. 1970s  
 Black ballpoint pen on paper  
 11.5 × 8.5 inches  
 Mary and Leigh Block Museum of Art,  
 Northwestern University, gift of Selig and Angela  
 Sacks  
 2019.32.14

"Purvis Young (1943–2010) produced a sizable body of work that includes paintings, murals, books, and drawings. Across these media, he explored themes reflecting his responses to the tumultuous events and social changes that took place in Overtown, Florida, where he spent his entire life. He would return to these themes—the destruction of predominantly African American urban neighborhoods like Overtown caused by systemic racism and disenfranchisement, the transhistorical struggles of immigrants and people of color, and the hopes of these communities—throughout his career, using materials scavenged from the neighborhood: "What you find on the street is yours. You don't have to pay man for it. It was there for you."

## 2019–2020 ACQUISITIONS



# 2019-2020 LOANS FROM THE MUSEUM COLLECTION



## Exploring Aspects of War In and Through the Visual Arts

**Northern Illinois University  
August 27 through November 13, 2019**

Otto Dix, German, 1891 – 1969

Die Trümmer von Langemarck (The Ruins of Langemarck), plate 5 from the portfolio Der Krieg (War), 1924

Etching with aquatint  
15 3/8 in x 13 3/4 in  
gift of Norman Gold, 1986.2.19

Otto Dix, German, 1891 – 1969

Überfall einer Schleichpatrouille (Suprise Attack on a Trench Guard), plate 4 from the portfolio Der Krieg (War), 1924

Etching with aquatint  
13 in x 10 in  
gift of Norman Gold, 1986.2.21

George Bellows, American, 1882 – 1925

The Cigarette, from the series The War, 1918  
Lithograph  
22 in x 27 7/8 in  
1995.72

George Bellows, American, 1882 – 1925

The Bacchanale, from the series The War, 1918  
Lithograph  
24 1/2 in x 31 1/2 in  
1995.73

Jacques Callot, French, 1592 – 1635

Death by Hanging, plate 11 from the series Les misères et les malheurs de la guerre (The Miseries and Misfortunes of the War), 1633

Etching  
3 1/4 in x 7 3/8 in  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Vivian S. Kaplan,  
2011.17.9

Jacques Callot, French, 1592 – 1635

The Firing Squad, plate 12 from the series Les misères et les malheurs de la guerre (The Miseries and Misfortunes of the War), 1633

Etching  
3 1/4 in x 7 3/8 in  
Mary and Leigh Block Museum of Art,  
Northwestern University, gift of Vivian S. Kaplan,  
2011.17.10

Jacques Callot, French, 1592 – 1635

Burning at the Stake, plate 13 from the series Les misères et les malheurs de la guerre (The Miseries and Misfortunes of the War), 1633

Etching  
3 1/4 in x 7 3/8 in  
gift of Vivian S. Kaplan, 2011.17.11

Jacques Callot, French, 1592 – 1635

The Wheel, plate 14 from the series Les misères et les malheurs de la guerre (The Miseries and Misfortunes of the War), 1633

Etching  
3 1/4 in x 7 5/16 in  
gift of Vivian S. Kaplan, 2011.17.12

Siri Margerin

I'm a Sharpshooter: Chantelle Bateman, from the portfolio War is Trauma, 2011

Offset color lithograph  
16 in x 12 in  
gift of the Alice Kaplan Institute for the Humanities,  
Northwestern University, 2012.7.4.3

Jeremy Begren

Hanging Tree, from the portfolio War is Trauma, 2011

Silkscreen  
16 in x 12 1/8 in  
gift of the Alice Kaplan Institute for the Humanities,  
Northwestern University, 2012.7.4.4

Drew Cameron

You Are Not My Enemy, from the portfolio War is Trauma, 2011

Silkscreen  
12 in x 16 in  
gift of the Alice Kaplan Institute for the Humanities,  
Northwestern University, 2012.7.4.5

Alec Dunn

Suzanne Swift, from the portfolio War is Trauma, 2011

Silkscreen  
24 in x 9 1/4 in  
gift of the Alice Kaplan Institute for the Humanities,  
Northwestern University, 2012.7.4.8

Nave Fortin, Siri Margerin

Maggie Martin, from the portfolio War is Trauma, 2011

Offset color lithograph  
16 in x 12 in  
gift of the Alice Kaplan Institute for the Humanities,  
Northwestern University, 2012.7.4.11

Ash Kyrie

Lamiyah Ali, from the portfolio War is Trauma, 2011

Silkscreen  
12 in x 16 in  
gift of the Alice Kaplan Institute for the Humanities,  
Northwestern University, 2012.7.4.14

Josh MacPhee

Captain America, from the portfolio War is Trauma, 2011

Silkscreen  
16 in x 12 in  
gift of the Alice Kaplan Institute for the Humanities,  
Northwestern University, 2012.7.4.18

Roger Peet

War is Trauma for Humans and Otherwise, from the portfolio War is Trauma, 2011

Silkscreen  
16 in x 12 1/2 in  
gift of the Alice Kaplan Institute for the Humanities,  
Northwestern University, 2012.7.4.21

Jesse Purcell

War is Trauma, Grenade, from the portfolio War is Trauma, 2011

Silkscreen  
16 in x 12 in  
gift of the Alice Kaplan Institute for the Humanities,  
Northwestern University, 2012.7.4.22

Eric Ruin

War is Trauma (Soldier and Woman in Iraq), from the portfolio War is Trauma, 2011

Silkscreen  
16 in x 12 in  
gift of the Alice Kaplan Institute for the Humanities,  
Northwestern University, 2012.7.4.24

Mary Tremonte

Extreme Art Resistance, from the portfolio War is Trauma, 2011

Silkscreen  
16 in x 12 in  
gift of the Alice Kaplan Institute for the Humanities,  
Northwestern University, 2012.7.4.29

Pete Yahnke

Rodney Watson, from the portfolio War is Trauma, 2011

Silkscreen  
16 in x 12 in  
gift of the Alice Kaplan Institute for the Humanities,  
Northwestern University, 2012.7.4.33

*Exploring Aspects of War* tackles the complex relationship of art in the depiction of war. The visual arts have served in all cultures and periods to document, motivate, memorialize, facilitate healing, critique and protest military action. *Exploring Aspects of War in and Through the Visual Arts* considers views on war and military conflict from the perspective of the homefront, the battlefield and back home again.

Works on view in the exhibition range from contemporary installation sculptures, documentary photographs, to historic seventeenth century prints and cover a wide scope of perspectives including veteran self-expression, art therapy, patriotism, protest, and shifting social and political views.

Guided by input from the Exhibition Advisory Committee, Art Museum staff curated this exhibition from artwork entered in a public call for entry, invited artists, works borrowed from other institutions and private collections, as well as the NIU Art Museum collection.



## Unknown and Solitary Seas: Dreams and Emotions of the 19th Century

Radcliffe Institute for Advanced Study, Harvard University  
November 4, 2019 through January 18, 2020.

Dario Robleto, American, born 1972  
8 months pregnant, 1870, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.7

Dario Robleto, American, born 1972  
Umbilical cord, first gasp, cutting of cord, 1886, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.9

Dario Robleto, American, born 1972  
Female, 24, exhaustion with excitement, pulse leaping, 1867, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.10

Dario Robleto, American, born 1972  
Threatening a little girl, 10, to go to dentist, 1896, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.13

Dario Robleto, American, born 1972  
Smelling Lavender, 1896, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.17

Dario Robleto, American, born 1972  
Exhausted by misery and undernourished; rest and

being fed, 1870, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.21  
Dario Robleto, American, born 1972  
Young lady, 28, much debilitated by prolonged mental work, the entertainment of company and the cares of a large household, 1874, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.22

Dario Robleto, American, born 1972  
After exercise and residence in the country, 1867, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.23

Dario Robleto, American, born 1972  
Full meal with wine, 1874, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.24

Dario Robleto, American, born 1972  
Eating chocolate, 1912, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.25

Dario Robleto, American, born 1972  
Under influence of hiccups, 1886, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.26

Dario Robleto, American, born 1972  
Smoking a strong cigar, 1874, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph

11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.27  
Dario Robleto, American, born 1972  
Experiment with cannabis, (sudden freedom from any usual feeling, beginning to feel and indefinite sensation of comfort), 1874, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.28

Dario Robleto, American, born 1972  
Before and after draught of hot milk, 1878, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.32

Dario Robleto, American, born 1972  
Religious guilt, 1878, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.40

Dario Robleto, American, born 1972  
Irregular pulse from a man, 62, whose work entailed severe bodily labor, 1902, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.43

Dario Robleto, American, born 1972  
A hard drinker, quite recently a sufferer of sunstroke, 1874, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.45

Dario Robleto, American, born 1972  
Twenty four hours before death (pneumonia) 1883, from the portfolio The First Time, The Heart (A Portrait of Life 1854–1913), 2017  
Photolithograph  
11 ½ × 14 ¼ in. (29.2 × 36.2 cm)  
gift of Northwestern Engineering, 2018.6.49



## Duro Olowu: Seeing Chicago

Museum of Contemporary Art, Chicago  
February 29, 2020 – May 10, 2020  
Exhibition closed on March 17, 2020 due to COVID-19  
Exhibition re-opened on July 24 through Sept 27, 2020

Yves Klein, French, 1928 – 1962  
Monochrome und Feuer (Triptych)  
Color silkscreens and gold leaf on cardstock  
18 in x 35 ¾ in  
gift of Bill and Sheila Lambert, 2014.7.3

Sam Gilliam, American, born 1933  
One, 1970  
Acrylic on unstretched canvas  
92 × 67 in. (233.7 × 170.2 cm)  
gift of the Collection of Walter A. Netsch and Dawn Clark Netsch, 2016.5

Kwame Brathwaite, American, born 1938  
Untitled (Nomsa Brath with earrings designed by Carolee Prince), 1964, printed 2017  
Inkjet print  
30 × 30 in. (76.2 × 76.2 cm)  
gift of the Allen-Niesen Family: Kim, Keith, Kelsey, and Kyle, 2019.13.1

Nigerian-born British designer **DURO OLOWU** is internationally recognized for his womenswear label launched in 2004. Characterized by unique fabrics, evocative patterns, and impeccable construction, the London-based designer's garments are informed by his international background and curator's eye. Olowu's multinational and multicultural viewpoint has translated into wildly popular platforms and projects from his dynamic Instagram account to his revelatory curatorial projects in London and New York.

Now Olowu turns his cosmopolitan eye to Chicago. Drawing from the city's public and private art collections including works in the MCA's collection, Olowu curates a show that reimagines relationships between artists and objects across time, media, and geography. Moving away from traditional exhibition formats, Olowu combines photographs, paintings, sculptures, and films in dense and textural scenes that incorporate his own work.

*The exhibition is guest-curated by Duro Olowu and organized for the MCA by Naomi Beckwith, Manilow Senior Curator, with Jack Schneider, Curatorial Assistant.*

**DARIO ROBLETO's** exhibition for the Radcliffe Institute examines the 19th-century origins of the pulse wave as a graphic expression of internal life. Robleto explores the profundity and confusion of this early moment, when ineffable emotional and sensory experiences first became visible as data. These waveforms eventually led to the voracious clinical data harvesting of today, but the earliest experiments were delicate and hesitant: pulse waves were traced into sooted paper with a stylus made of a single human hair, and scientists were not sure how (or whether) to interpret them.

Robleto's multimedia installation, based on extensive archival research, reawakens the intimacy, beauty, and emotional complexity of these first waveforms drawn from and by the heart. Casting them in steel and brass, printing and retrieving them from new layers of soot, and converting them into video and engineered sound, Robleto encourages us to attend to them with resonant forms of empathy, to reflect upon the lives of the 19th-century subjects who bequeathed them to us—and ultimately to imagine more heartfelt ways of inheriting and interpreting historical data.

Exhibition organized by Jennifer L. Roberts, Johnson-Kulukundis Family Faculty Director of the Arts at the Radcliffe Institute and Elizabeth Cary Agassiz Professor of the Humanities in the Faculty of Arts and Sciences, Harvard University.





Essi Rönkkö, Associate Curator of Collections preparing for class in museum study center



# Northwestern

MARY AND LEIGH  
BLOCK MUSEUM OF ART



Guests arrive to the Block.

2019 - 2020  
**OPERATIONS**





Block staff discuss new acquisition

## BLOCK STAFF

- Ellen Philips Katz Director **LISA GRAZIOSE CORRIN**
- Associate Director of Curatorial Affairs **KATHLEEN BICKFORD BERZOCK**
- Interdisciplinary Graduate Fellow **SIMRAN BHALLA**
- Senior Manager of Marketing & Communications **LINDSAY BOSCH**
- Assistant Director of Collections and Exhibition Management, Senior Registrar **KRISTINA BOTTOMLEY**
- Development Program Assistant **THERESA BUSCH-REED**
- Manager of Visitors Services **AARON CHATMAN**
- Steven & Lisa Munster Tananbaum Curator of Modern And Contemporary Art **JANET DEES**
- Art History Graduate Fellow **CAIT DIMARTINO**
- Academic Curator **CORINNE GRANOF**
- Associate Film Programmer **MALIA HAINES-STEWART**
- Director of Development **ELISA QUINLAN**
- Lead Preparator **MARK LEONHART**
- Head Projectionist **REBECCA LYON**

- Pick-Laudati Curator of Media Arts **MICHAEL METZGER**
- Susan & Stephen Wilson Associate Director, Campus and Community Education and Engagement **ERIN NORTINGTON**
- Visitors Services Officer **ROCIO OLASIMBO**
- Media & Communications Coordinator **EMMANUEL RAMOS-BARAJAS**
- Assistant to the Director **JENNA ROBERTSON**
- Associate Curator of Collections **ESSI RÖNKKÖ**
- Engagement Coordinator & Educator **AMÉRICA SALOMÓN**
- Collections and Exhibitions Coordinator **JOE SCOTT**
- Business Administrator **RITA SHORTS**
- Associate Director of Collections & Exhibitions Management **DAN SILVERSTEIN**
- Senior Business Administrator **JEFF SMITH**
- Visitors Services Office **JAMES STAUBER**
- Curatorial Research Associate **ALISA SWINDELL**
- Curatorial Associate **MELANIE GARCIA SYMPSON**
- Visitors Services Associate **VINCENT TAYLOR**
- Senior Advancement Manager **KATE HADLEY TOFTNESS**



Visitor Services during the Pop América Opening Celebration.





Erin Northington

## NEW YEAR, NEW FACES

In the 2019 - 2020 year we said goodbye to Engagement Manager **Lauren Cochard Watkins** and Associate Registrar, **Veronica Robinson**. We welcomed **Malia Haines-Stewart** into the role of Associate Film Programmer, **Emmanuel Ramos-Barajas** into the role of Media and Communications Coordinator, **Alisa Swindell** into the role of Curatorial Research Associate, and **Theresa Busch-Reed** into the role of Development Program Assistant

The Block Museum of Art also welcomed **Erin Northington** into a senior position as the Susan and Stephen Wilson Associate Director of Campus and Community Education and Engagement.

Northington comes to The Block from Harvard University where she served as the Assistant Director of Student Programs and Campus Initiatives at the Harvard Art Museums and has held roles of progressive leadership since 2011.

At the Harvard Art Museums, Northington directed student engagement and campus outreach initiatives, including co-curricular programming for students of all backgrounds and levels of museum experience, collaborations with campus offices, and long-term partnerships with groups who have been historically underrepresented in the museum field. During her tenure, she established the Harvard Art Museums Student Board, a multidisciplinary undergraduate advisory and ambassadorial group that works alongside museum staff and leadership to better integrate the museum into student life and respond to contemporary concerns.



Malia Haines-Stewart



Emmanuel Ramos-Barajas



Alisa Swindell



Theresa Busch Reed



Corinne Granof, Associate Curator



Kathleen Bickford Berzock, Associate Director of Curatorial Affairs



# BOARD OF ADVISORS

Winnetka, IL, Appointed 2011, Chair, Board of Advisors, President and CEO, Artists' Concepts, Inc. (WCAS'66) (SP WCAS'66) (Parent '93)

Chicago, IL, Appointed 2015, Art Collector (SP KSM'97)

New York, NY, Appointed 2017, Vice Chancellor, Marketing and Communications, Rutgers University (MDL'81)

New York, NY, Appointed 2018, Director of Exhibitions, Guggenheim Museum (Parent '22)

Los Angeles, CA, Appointed 2015, President/Founder, Vitameatavegamin (WCAS'85)

Chicago, IL, Appointed 2019, Medical Director, Northstar Healthcare, Clinical Associate Professor of Medicine, UIC

Pacific Palisades, CA, Appointed 2016, Artist (Parent '17, '23)

New York, NY Appointed 2019, Art Collector and principal and founder of the interior and floral design firm Cambridge Bell Flowers (Parent '24)

New York, NY, Appointed 2016, President, FORT LP (WCAS '89) (Parent '25)

Brooklyn, NY, Appointed 2016, Curator and Advisor, PVC Fine Arts, LLC. (WCAS'85)

Glencoe, IL, Appointed 2014, Former Public Defender; Community Volunteer (WCAS'90) (Parent '20)

Chicago, IL, Appointed 2013, Gallerist, Corbett vs. Dempsey Gallery, and professor (Comm PhD '94)

Evanston, IL, Ex-officio, The Ellen Philips Katz Director of The Block Museum

Evanston, IL, Appointed 2013, Grant Writer (WCAS'92) (SP WCAS'93)

Darien, CT, Appointed 2013, Former Art Dealer; Community Volunteer (WCAS'92)

New Haven, CT, Retired, Yale University Art Gallery (TGS PhD '83)

Chicago, IL, Appointed 2013, Founder/President, 555 International

Chicago, IL, Appointed 2012, Retired Ophthalmologist (FSM'74 '76 '80) (SP FSM'75 '79 '80)

**Christine O. Robb**

**Anu Aggarwal**

**Mary Baglivo**

**Clare Bell**

**Maria Bell**

**Daniel S. Berger**

**Christine Bernstein**

**Julie Bernstein**

**Stuart H. Bohart**

**Priscilla Vail Caldwell**

**Stacey Cantor**

**John Corbett**

**Lisa G. Corrin**

**Nicole Druckman**

**Kristin Peterson Edwards**

**Kate Ezra**

**James Geier**

**Lynn Hauser**

**Steven P. Henry**

New York, NY, Appointed 2018, Senior Director at Paula Cooper Gallery (WCAS'85)

**Rashid Johnson**

New York, NY, Appointed 2019, Artist

**Cheryl Johnson-Odim**

Evanston, IL, Appointed 2020, Provost Emerita, Dominican University (WCAS MA '75, WCAS PhD'78)

**Ellen Philips Katz**

New York, NY, Appointed 2005, Trustee, Northwestern University (WCAS'70)

**Zeynep Keyman**

Zürich and Istanbul, Appointed 2013, Art Collector, (Parent '07, '12)

**James A. Klein**

Riverwoods, IL, Appointed 2010, President, Acrobat Marketing Company (MDL '68; '69)

**Dianne Loeb**

Seattle, WA, Appointed 2014, NU Regent; Community Volunteer (KSM'80) (SP KSM'81)

**Angela Lustig**

Chicago, IL, Appointed 2014, Artist; Former VP/Group Creative Director, Abelson Taylor (SP MDL'67 '68)

**R. Hugh Magill**

Winnetka, IL, Appointed 2006, Senior Vice President, Northern Trust Company (SP Music '86)

**Kim Allen-Niesen**

Los Angeles, CA, Appointed 2017, Art Collector (Parent '16, '19)

**Craig Ponzio**

Evergreen, CO, Appointed 2019, Retired CEO, Art Collector, (Parent '22)

**Irwin Press**

Chicago, IL, Appointed 2012, Retired Professor, Notre Dame University; and co-founder, Press Ganey Associates (WCAS '59)

**Richard M. Rieser, Jr.**

Northbrook, IL, Appointed 2013, Founder and former CEO, First Oak Brook Bancshares (SP SESP '70)

**Sandra L. Riggs**

Lake Forest, IL, Appointed 2012, Board Member, The Alumnae of Northwestern University (Comm'65)

**Selig D. Sacks**

New York, NY, Appointed 2007, Managing Director and General Counsel, Ruton Capital (WCAS'69) (Parent '17)

**Jean E. Shedd**

Evanston, IL, Retired NU Associate Provost for Budget, Facilities, and Analysis (KSM'97)

**Diane Solomon**

New York, NY, Appointed 2012, Art Collector (Parent '10, '15)

**Lisa Tananbaum**

New York, NY, Appointed 2015, Art Collector (WCAS'86)

**Martha Tedeschi**

Cambridge, MA, Appointed 2017, Director of the Harvard Art Museums (WCAS PhD'94)

**Ken Thompson**

Lincolnshire, IL, Appointed 2015, Managing Director, Level X Consulting (WCAS '91)

**Susan Wilson**

Evanston, IL/Santa Barbara, CA, Appointed 2015, Community Volunteer (MDL'70) (SP WCAS'70 KSM'74)



## CURATORIAL REPORT

Any look back at 2020 will inevitably recount a tale of two realities, one before and one after the springtime arrival of the COVID-19 pandemic.

While in the first half of the academic year our curatorial program was presented largely within the walls of the museum, COVID-19 forced us to identify and distill the essential elements of the program that could be transferred to the virtual realm. Since mid-March we have continued our curatorial program remotely, and while we look forward with anticipation to the day when we can again carry out our mission by facilitating direct experiences with works of art, we remain committed to identifying and sharing many facets of our work through virtual platforms.

Designated a year of global modernisms, we presented three major loan exhibitions that revealed the artistic, political, and social movements of the mid-20th century from multiple vantage points. The exhibitions *Pop América: 1965-1975* and *Modernisms: Iranian, Turkish, and Indian Highlights from NYU's Abby Weed Grey Collection* featured many artworks never before seen in Chicago. *Modernisms* was presented alongside Terence Gower: *Ciudad Moderna*, the Block debut of this important work which was a 2016 gift to the museum. Our focus on global modernisms was also amplified by multiple Block Cinema screenings, including the series *Ism, Ism, Ism: Experimental Cinema in Latin America*, and *Morning will Come: Modernity in Indian Cinema*,

The continued acquisition of artworks selected to broaden The Block's collection and strengthen its relevance to teaching and learning across campus was among the areas of strategic focus for the year. 2020 notable acquisitions included works by Andrea Carlson, Rosalie Favell, Sky

Hopinka, and Kameelah Janan Rasheed. Major gifts included Federico Solmi's nine-channel video installation *The Great Farce* (2017-19); Dawoud Bey's monumental silver gelatin photograph *Untitled #17 (Forest)* from the series *Night Coming Tenderly, Black*; and a third gift from Richard and Jackie Hollander of 41 photographs by the renowned twentieth century photographer Edward Steichen, making The Block among the most important repositories for the artist's work.

In Spring 2020 the museum undertook its first student-led acquisition. Students in the Spring Quarter Art History course *Collecting/Critique*, which was taught remotely by Professor Hannah Feldman and Block staff members Essi Rönkkö and Kate Hadley-Toftness, selected *Undertone #17, #23, #51* (2017-2018), from the series *Undertones* by Maya Greene, to be added to the museum's collection.

In June the museum released a free mobile web app for The Block's groundbreaking touring exhibition *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa*, which can be viewed in English, Arabic, and French. The exhibition's April 2020 opening at the Smithsonian's National Museum of African Art was postponed until the Fall, with the exhibition extended there through July 2021.

– Kathleen Bickford Berzock,  
Associate Director of Curatorial Affairs



Pop América with view of Antonio Berni, *Mediodía* (Noontime), 1976.



From hosting live cinema events in the auditorium to taking screenings online, 2019-2020 has been a year of experiment and growth for Block Cinema, both before and during the pandemic.

Our year began in the Fall with an experiment: to complement the Block's presentation of *Pop América: 1965-1975*, Block Cinema hosted *Ism Ism Ism*, a touring retrospective of Latin American experimental cinema. For the first time, we organized these screenings of rare and astonishing films not only in the Block auditorium, but at community screening spaces throughout Chicago. Across the city and here in Evanston, we consistently brought in diverse and engaged audiences, positioning the Block as a driver of cultural dialogue and connection within and beyond our walls.

With this series, we inaugurated a year-long focus on global modernisms in cinema, an approach designed to complement the themes of the museum's exhibitions. Working closely with the museum's interdisciplinary graduate fellow, Simran Bhalla, we presented an ambitious series, *Morning Will Come: Modernity in Indian Cinema*, in the winter. This series, too, was the occasion for a number of firsts: supported Block Cinema's first NEA grant, we hosted Chicagoland premieres of restorations of some of India, Iran, and Turkey's greatest films to our screen; we were also fortunate to host the debut public program by the Shabistan Film Archive, an independent organization dedicated to preserving India's endangered film history. Although the series was cut short by the pandemic, but we were able to present the final film, *Badnam Basti*, as our inaugural virtual screening. Considered India's first

film to explore gay themes, *Badnam Basti* had not been seen in decades until we discovered the film in a German archive. By sharing *Badnam Basti* online, we brought new visibility to a film once thought irretrievably lost; thanks to our work, the work is now the subject of a restoration effort by the Film Heritage Foundation.

Throughout the year, we demonstrated Block Cinema's sustained commitment to students. Our successful move to remote programming allowed student filmmakers from the Young People's Race, Power, and Technology project and the MFA in Documentary Media to share their work with the world. This year also saw Block Cinema demonstrate its greatest commitment to diversity, equity, and inclusion to date. Of the 61 programs we organized for AY2019-2020 (including programs canceled due to COVID-19), fully half featured work by femme, trans, or non-binary filmmakers; 42 of these programs represented works by filmmakers of color. This investment in diversity also informed our choices regarding introductions, Q&A participants, resource development, student workers, and beyond. These values continue to shape our curation and our practices, as we strive to create a program that is responsive to and reflective of our community, both at Northwestern—and, increasingly, globally.

— Michael Metzger,  
Pick-Laudati Curator of Media Arts



Conversation after screening of *Whose Streets?* documentary. Left to right: Emeka Ekwelum, Sabaah Folayan, Kristiana Rae Colón, and Damon Williams



## CURATORIAL INTERNS & FELLOWS

Through internships and fellowships, the Block Museum provides undergraduate and graduate students with vital curatorial and museum experiences—from planning, researching, organizing or supporting exhibitions with curators, to shorter-term projects that contribute to museum content.

Students conduct object research, work on justifications for donation proposals, and write “collection spotlights” for the museum’s blog post. In addition to curatorial, students also have opportunities to work with staff members from departments across the museum, including exhibitions and collections, engagement and education, communications, visitors’ services, and business.

Each year, The Block hosts two graduate fellows, one student from the Department of Art History and one from another department across campus. In 2019–20, graduate fellows Cait DiMartino and Simran Bhalla contributed to The Block’s year of exploring global modernisms. Curatorial Graduate Fellow **Cait DiMartino** organized a collections-based installation, *Regional Modernisms*, as a complement to the exhibition *Modernisms: Iranian, Turkish, and Indian Highlights from NYU’s Abby Weed Grey Collection*. Cait also worked with Academic Curator Corinne Granof on initial planning for the anniversary exhibition *For One and All: Prints from the Block’s Collection*. Cait wrote a collection spotlight on Hector Duarte’s *Como te ven te tratan (How they see you, they treat you)* (Gift of Molly Day and John Himmelfarb, 2007.15.3) and worked on object research for several new acquisitions.

Interdisciplinary Graduate Fellow, **Simran Bhalla**, from the Department of Radio, Television, and Film, worked with Block Cinema curator, Michael Metzger, organizing screenings and programs in connection with exhibitions. She co-curated *Morning Will Come: Modernity in Indian Cinema* (winter 2020) and also played a central role in the development and realization of the series *Liberating History: Arab Feminisms and Mediated Pasts*, which was postponed until fall 2020 because of the COVID-19 pandemic. Simran also produced an insightful blog post on Barbara Helpworth’s *Two Forms (Divided Circle)* (Gift of Leigh B. Block, 1988.3.3) and researched Gillian Wearing’s *Homage to the woman with the bandaged face who I saw yesterday down Walworth Road* 1995 (Gift of Peter Norton, 2016.4. 59; 2016.4.60).

In the fall, **Madeline Hultquist** (Anthropology, Weinberg, 2021) joined the Block team as the first Undergraduate Research Assistant, funded through the Office of Undergraduate Research. Among Madeline’s responsibilities were research for the donation proposal and justification for three photographs by Mark Ruwedel (Gift of Gary B. Sokol, 2020.4.1–3), along with support on the collections database.



Simran Bhalla, Interdisciplinary Graduate Fellow

By hosting undergraduate interns and graduate fellows, Block staff aspires to provide rich and layered real work experiences and enable students to gain stronger skill sets, including writing for museum audiences and the broader public, working in a collection database. As fully engaged members of the staff, students come away with a deeper understanding

of the curatorial profession and the roles of academic museums within it.

– **Essi Rönkkö**,  
Associate Curator of Collections

– **Corinne Granof**,  
Academic Curator



# EXHIBITIONS & COLLECTIONS REPORT

## 2019-20 was a transformative year for The Block Museum, in ways both planned and unexpected.

The Block’s very talented exhibitions and collections department helped the museum navigate this uniquely challenging year. Sticking to the goals that we had long set out, as well as pivoting in new directions, allowed our team to accomplish many things – along with some unexpected results.

The Block’s exhibitions and collections team has always been about building strong collaborations and partnerships but this past year was remarkable for both sweep and scope. This included wonderful partner organizations that we had the chance to work with through our global exhibition program. *Caravans of Gold*, our traveling exhibition that originated at The Block, crossed international borders to the amazing Aga Khan Museum in Toronto, Canada. Returning stateside, the exhibition was slated to open at the Smithsonian’s National Museum of African Art in Washington, D.C. when, half-way through the installation, the global pandemic necessitated a temporary shutdown of the install. Working from home and with our Smithsonian partners, we found a way to keep the exhibition viable after a moderate delay, and several of us acted as “virtual” couriers, overseeing every aspect of the exhibition’s completion. This truly marked a new way of doing our traditional work-activities for which we would normally need to be physically present.

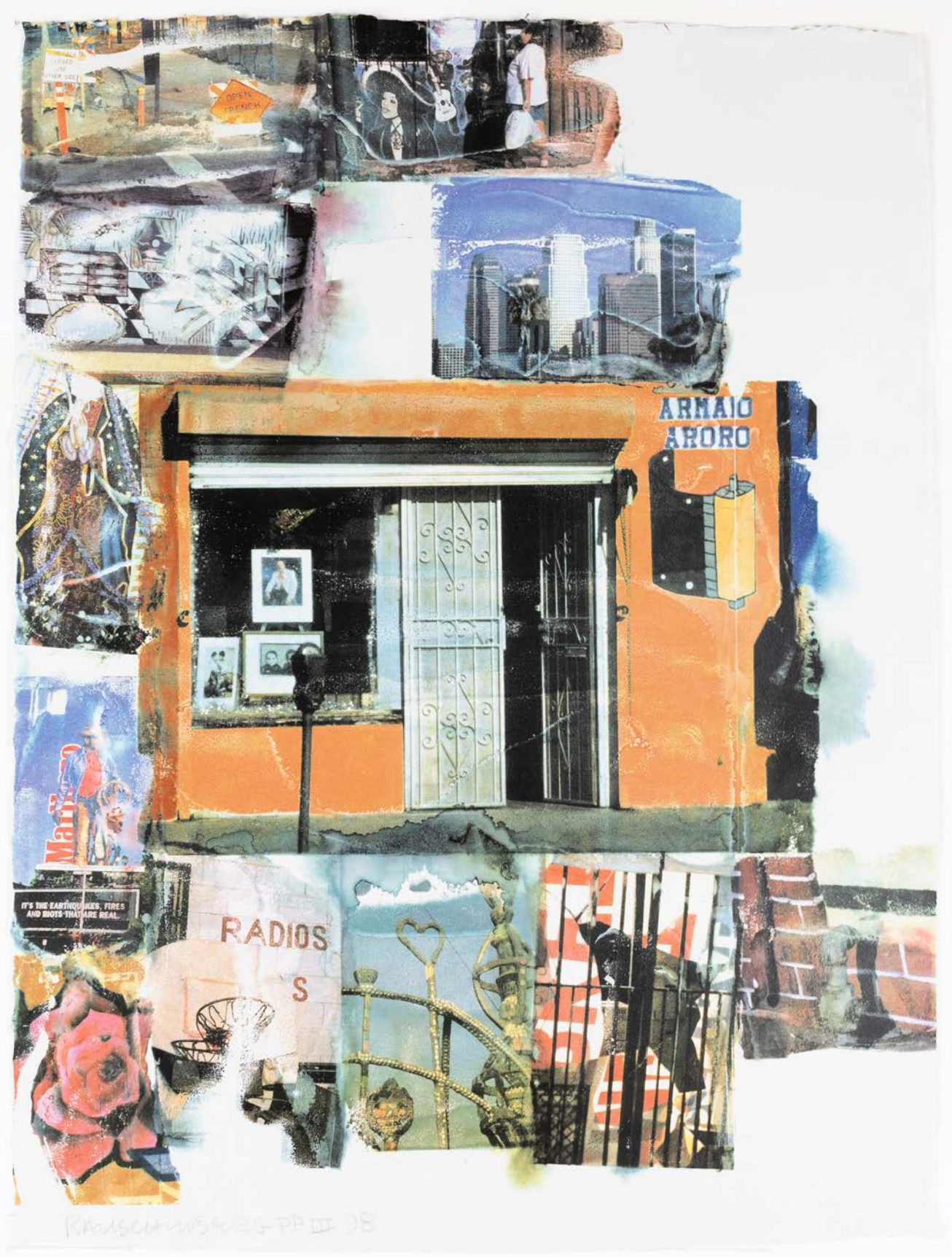
Other partners this past year included the Nasher at Duke University, from where we borrowed *Pop América*, as well as the Grey Art Gallery, from where we borrowed *Modernisms: Iranian, Turkish, and Indian Highlights*.

Delivering on our promise of increased access to our Collections, our team continued to work in close partnership with The Block’s curatorial department toward the culmination of a four year project to fully convert our collection database, photograph each object in our collection and digitize their records, as well as launch the exciting, highly interactive and external-facing eMuseum platform. eMuseum is an invitation to the public that holds the promise of making our collections open and searchable in a whole new way. In order for this program to be meaningful and robust, an incredible amount of data entry, cataloging, and object review had to take place.

As our team helped race to the finish line for a Fall 2020 launch, it became clear that this “all hands on deck” moment was only possible because of the flexibility and dedication that our team members demonstrated especially in the work-from-home environment. Staff members trained in the handling of physical objects were able to pivot, seamlessly, to the digital world of databases and files. This would be an impressive feat, in any circumstances, let alone when coupled with the other challenges we all faced this past year.

While there may be no true silver linings during a global pandemic—the toll and upheaval is just too great—the museum has found that there can, and must, be new ways of approaching our work.

**– Dan Silverstein,**  
Associate Director of Collections and  
Exhibition Management



Robert Rauschenberg (American, 1925–2008)  
*L.A. Uncovered #12*  
1998  
Color screenprint on paper  
40 1/2 x 30 11/16 inches  
Mary and Leigh Block Museum of Art, Northwestern University,  
gift of James and Margie Krebs  
2019.19.6



# ENGAGEMENT REPORT

**I**n 2019–2020, the Engagement Department continued creating and strengthening connections across Northwestern’s campus, Evanston, the North Shore, and Chicagoland at large.

In Fall 2019, through the presentation of *Pop América, 1965-1975*, Engagement built and sustained relationships with both existing and new partners. Previous partners included colleagues from Northwestern’s Department of Spanish and Portuguese and The Poetry Foundation, while budding partnerships included collaborators from the Medill School of Journalism and the National Museum of Mexican Art (NMMA), with whom we co-programmed throughout the quarter in events like our Opening Day Celebration, gallery talks, and the contemporary artists’ program *América Now: Chicago Artists in Dialogue*, facilitated by NMMA’s Sarita Hernández.

In Winter 2020, through alignment with *Modernisms: Iranian, Turkish, and Indian Highlights from NYU’s Abby Weed Grey Collection*, Engagement was able to foreground campus relationships and feature graduate students Maryam Athari, Vidura Bahadur, Simran Bhalla, Özge Karagöz, and Hamed Yousefi in programs like the exhibition’s opening lectures and gallery talks. Additionally, throughout Fall-Winter 2019-2020, Engagement actively continued training and leveraging its cohort of 23 Student Docents to grow relationships with the Block’s many audiences through tours of the museum’s exhibitions and student-led *Tales of Art at the Block* public programs.

In Spring 2020, as Northwestern pivoted to remote learning and work, the Engagement Department adapted to the online environment by centering its focus on the museum’s permanent collection and its Student Docents. Docent’s digital work researching the collection and continued online training offered the department key insights to begin modeling best practices for building community virtually and designing a fully remote Student Docent pilot program for the upcoming academic year.

In Summer 2020, as Engagement welcomed a new Associate Director of Campus and Community Education and Engagement at its helm, the department continued its focus on the permanent collection and growing interdisciplinary relationships through teaching and learning on campus, and in the community.

With live, online programs exploring objects in the collection with inquiry-based discussion, we collaborated with new partners at the Feinberg School of Medicine’s Center for Health Equity Transformation and deepened existing relationships with Evanston and Y.O.U.’s High School Leadership Project to explore critical issues of health equity, race, gender, policing, and the experience of young people today. As the new academic year approached, we sought advice from our senior Docents to launch an expanded



Tour group of students from Youth and Opportunity United, Evanston

Docent program that builds on existing strengths, and empowers our Student Docent team in new ways as ambassadors on campus, and as in-house student advisors to ensure we can continue to center student voices and perspectives at The Block.

As we look ahead to the coming year, and as is reflected by the department’s work throughout 2019-2020, the Block’s Engagement Department remains committed to building and strengthening partnerships, highlighting diverse perspectives, elevating student voices,

and creating critical dialogue about the world today through works from The Block’s collection.

**– América Salomón,**  
Engagement Coordinator and Educator

**– Erin Northington,**  
Susan and Stephen Wilson Associate Director, Campus and Community Education and Engagement





Docent Meghan Considine visits *Modernisms*

## THE WORK OF STUDENT DOCENTS

Docents develop and lead tours for the Block's many publics, offering object-based learning experiences for everyone from their own Northwestern peers, faculty, and staff to the greater Evanston, North Shore, and Chicagoland communities, including K-12 students, intergenerational and family audiences, and adult visitors. Docents develop and lead tours that center personal meaning-making and encourage our audiences to use artworks as a springboard for conversations relevant to contemporary issues and what's at stake in our lives today.

As part of their ongoing training, Docents engage in professional development throughout the academic year, including exhibition-specific training with museum curators and learning sessions with other museum colleagues, as well as regularly building their core skills in pedagogy, facilitation, and object-based teaching and learning with the Block's Engagement team.

From Fall 2019-Winter 2020, 23 Student Docents offered over **60** tours of Block exhibitions *Pop América, 1965-1975* and *Modernisms: Iranian, Turkish, and Indian Highlights from NYU's Abby Weed Grey Collection*. Additionally, between Fall-Winter, Student Docents designed and facilitated **3** *Tales of Art at the Block* public programs serving intergenerational and family audiences.

In Spring 2020, as Northwestern pivoted to remote learning and work, Docents adapted their roles to the online environment by researching objects from The Block's permanent collection, offering insights into their work through a Docent Diaries series shared via the museum's blog and social channels—and, in turn, helping the Block to begin modeling best practices for building community virtually.

## STUDENT DOCENTS 2019-2020

**Emily Andrey**  
Art History major; Russian and East European Studies minor; Chemistry minor; Premed

**Fiona Asokacitta**  
Art History, History, 2021

**Lois Biggs** (Tour Coordinator)  
Comparative Literature, Art History, 2020

**Alexis Bullock**  
Art, Theory and Practice; Psychology, 2020

**Erin Claeys**  
Theatre, 2021

**Meghan Considine**  
Performance Studies, Art History, 2020

**Max Han**  
Theatre, Neuroscience, 2021

**Chayda Harding**  
History, 2022

**Brianna Heath**  
Art History, German, 2021

**Sandra Kibet**  
Art, Theory and Practice, 2020

**Hyohee Kim**  
Learning Sciences, 2022

**Isabella Ko**  
Art History, French, 2020

**Janet Woojeong Lee**  
Journalism and International Studies - Culture and Society Concentration, 2020

**Kristine Liao**  
Journalism and International Studies, 2020

**Nicholas Liou**  
Art History, 2020

**Brooke Lummis**  
Creative Writing Major, Minor in Environmental Policy and Culture, 2020

**Sean McCarthy**  
Theatre, Psychology, 2020

**Lennart Nielsen**  
Theatre, International Studies, 2021

**Giboom (Joyce) Park**  
Neuroscience, Art, Theory and Practice, 2022

**Jeremy Pesigan**  
Theatre, 2020

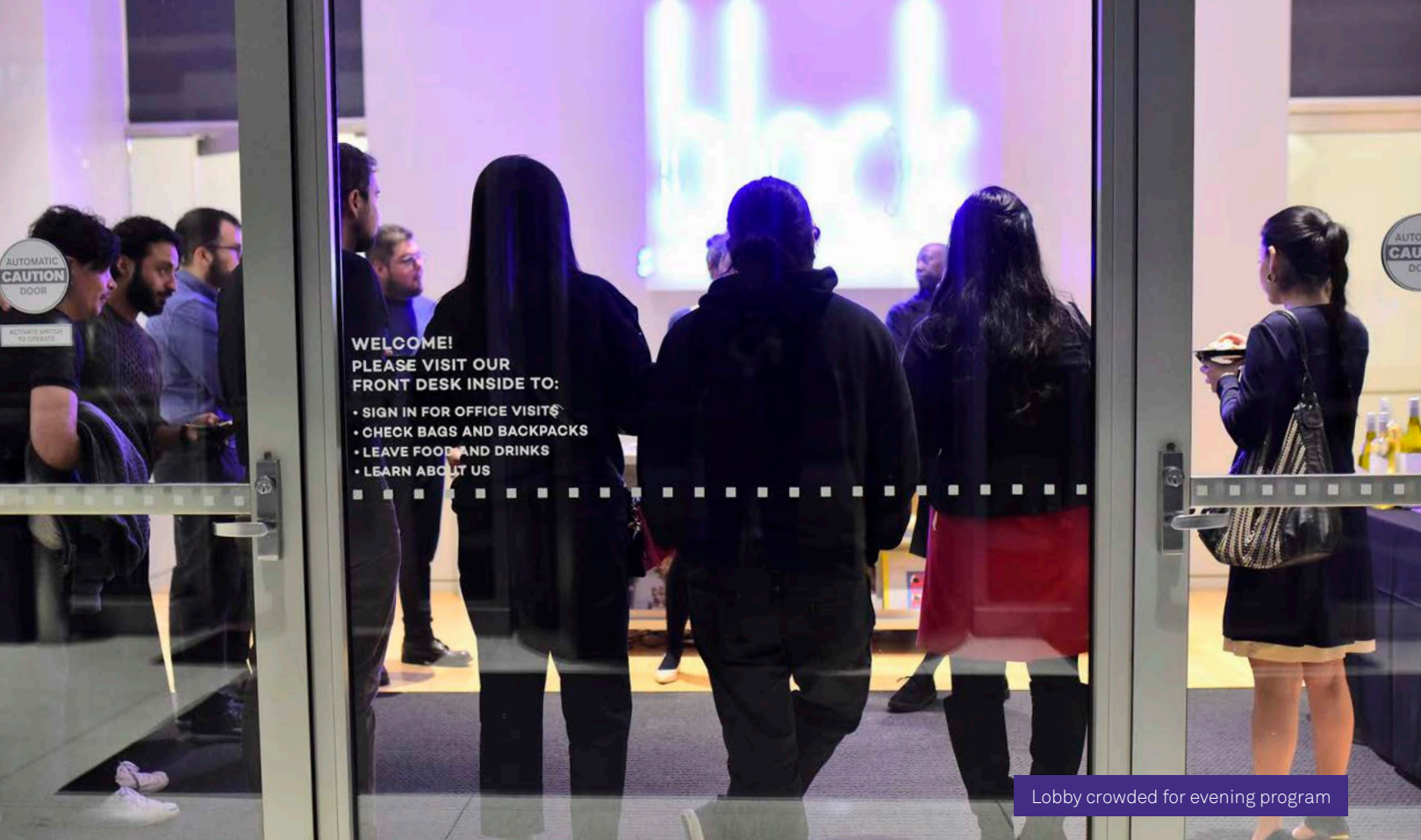
**Ella Rubenstein**  
Anthropology; Integrated Marketing Communication Certificate; Segal Design Certificate, 2020

**Abigail Sutter**  
Journalism, 2022

**Rory Kahiya Tsapayi**  
Journalism; (declaring Art History), 2021

**Maria Valencia**  
Radio/TV/Film, Anthropology, 2020





## ENGAGEMENT PROGRAM PARTNERS

### AFFILIATES

- Alice Kaplan Institute for the Humanities
- The Alumnae of Northwestern University.
- Black Arts Initiative Graduate Working Group
- New Student & Family Programs
- Northwestern: 150 Years of Women
- Northwestern Alumni Association
- Northwestern Community Development Corps (For participation in Project Pumpkin)
- Northwestern MLK Day Planning Committee (For participation in Dream Week Eva Jefferson Day)
- Office of Residential Academic Initiatives
- One Book One Northwestern

### DEPARTMENTS AND ACADEMIC UNITS

- Art History
- Art Theory and Practice
- Spanish and Portuguese
- Feinberg School of Medicine Center for Health Equity Transformation

### CULTURAL PARTNERS

- The Art Institute of Chicago (For participation in Northwestern Night at the Art Institute and JAM – Jobs at Art Museums)
- ATNSC Center for Healing & Creative Leadership
- City of Evanston
- Evanston Arts Council
- Evanston Township Public High School (For participation in Dream Week Eva Jefferson Day)
- Family Focus (For participation in Dream Week Eva Jefferson Day)
- National Museum of Mexican Art
- The Poetry Foundation

## TOUR GROUPS

### NU PROGRAMS

- AHEAD@Northwestern
- Alumni Relations and Development (Marketing + Communications)
- Helicon Literary and Arts Magazine
- Kellogg Design Club
- Northwestern IT Research Computing Services
- NU Libraries Conference Attendees
- NU University Circle
- Office of International Student and Scholar Services
- Office of Residential Academic Initiatives
- Reunion Open House Program Attendees
- University Housing (McManus)

### NU RECEPTIONS

- Homecoming Food Truck Festival
- Northwestern Martin Luther King, Jr. Dream Week (Eva Jefferson Day)
- Northwestern Project Pumpkin
- Northwestern University Reunion and Homecoming Open House
- Residential Colleges Reception
- Wildcat Welcome

### DEPARTMENTS AND ACADEMIC UNITS

- Art History
- Art Theory and Practice
- Journalism (Medill)
- Middle East and North African Studies (MENA)
- Radio, Television, and Film
- Spanish and Portuguese

### K-12/YOUTH

- After School Matters
- Evanston Township High School
- Evanston Township High School Latinx
- Heritage Week Attendees
- Highland Park High School
- Roycemore School
- Wilmette Park District Early Childhood Center
- Youth and Opportunity United (YOU) - (Staff, Dawes Elementary, Edison Elementary, Oakton Elementary, Walker Elementary, Washington Elementary)

### CULTURAL GROUPS

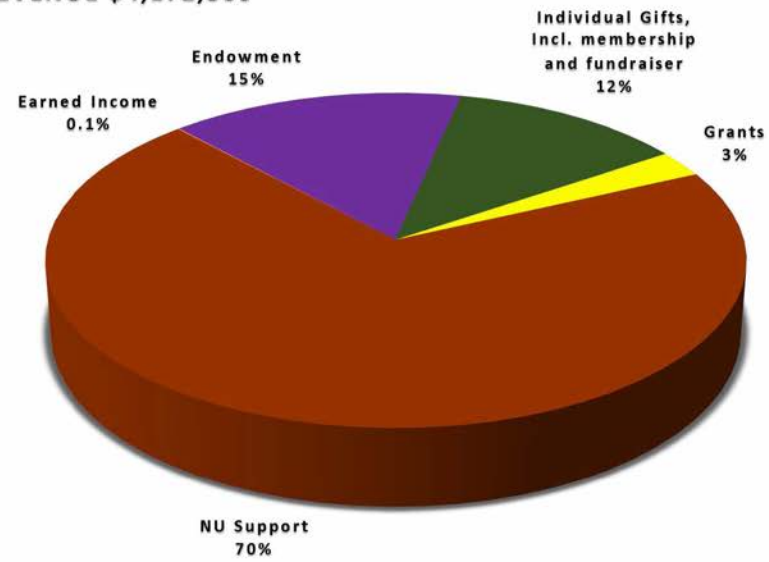
- 20th Century Club of Park Ridge
- Milwaukee Art Museum Members + Docents
- National Museum of Mexican Art Auxiliary Board
- Northern Trust
- Noyes Cultural Arts Center
- School of the Art Institute of Chicago



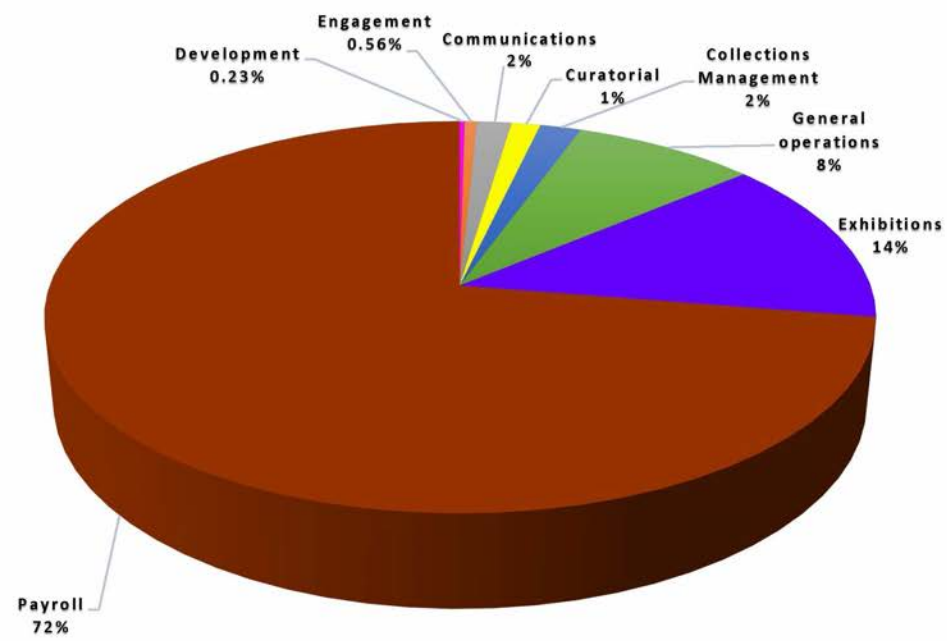


# FINANCIAL REPORT

## FY 2020 REVENUE \$4,172,360



## FY 2020 EXPENSES \$3,083,837



Cait Dimartino, Art History Graduate Fellow offers docent training on her exhibition *Regional Modernisms*



## GRANTS SUPPORT

This was an ambitious year for The Block's grants program. We set our sights high with major national funders and applied for more grants than in any previous year.

The results of these efforts included an unprecedented \$355,000 grant from the Terra Foundation for American Art. This grant will be foundational to our exhibition *A Site of Struggle: Making Meaning of Anti-Black Violence in American Art and Visual Culture*, as well as the companion publication and related programs. The grant includes critical support for the exhibition's travel to the Montgomery Museum of Fine Arts in Montgomery, AL, where the impact of the exhibition will be amplified by engagement with Montgomery's cultural organizations dedicated to education about the legacy of slavery and the struggle for civil rights in the United States.

The Terra Foundation's investment in *A Site of Struggle* is all the more significant now that the funding landscape has changed in the wake of COVID-19. The Block has received several unrestricted grants from organizations responding to the needs of museums during this challenging time. The Terra Foundation and the David C. and Sarajean Ruttenberg Arts Foundation provided significant grants in addition to existing grants already awarded to The Block during the 2020 fiscal year. Along with a grant from the Illinois Arts Council Agency, these general operating funds will support crucial areas, including staff salaries. The Myers Foundations also responded with flexibility in supporting the extended presentation of The Block's *Caravans of Gold* exhibition which will be on view into 2021 at the National Museum of African Art, Smithsonian Institution, in Washington, D.C.

The Ruttenberg Arts Foundation also supported the upcoming exhibition *Who Says, Who Shows, What Counts: Thinking about History with The Block's Collection*. This collection-based project further received generous grants from The Alumnae of Northwestern University and the Elizabeth F. Cheney Foundation.

BlockCinema received a notable grant from the Media Arts program of the National Endowment for the Arts, supporting *Morning Will Come*. This series, presented as a complement to *Modernisms: Iranian, Turkish, and Indian Highlights* from NYU's Abby Weed Grey Collection, featured important Indian films rarely (if ever) shown in the United States.

Northwestern's Undergraduate Research Assistant Program deserves special mention for a grant underwriting an internship for Madeline Hultquist '22. Hultquist assisted the curatorial department with research on artworks entering the collection as part of our 40th anniversary "Thinking about History" initiative. The Block is grateful to our many supporters who have bolstered this initiative and we look forward to celebrating together in 2021.

Right: Visitor to *Pop América*

## DEVELOPMENT REPORT

During our 2019-2020 year, we made significant progress towards The Block's \$26 million fundraising goal of part of Northwestern's We Will campaign.

Generous donors, alumni and friends of The Block came together to contribute towards our 40th Birthday "Thinking About History" art acquisition campaign which has brought over 550 new works of art to the Block collection to be used for our teaching and learning mission.

Members of our Block Board of Advisors remained actively engaged with our work as we rapidly pivoted to the online environment in the face of the pandemic and worked to address the growing racial justice movement through ongoing dialogues with our advisory board and our loyal donors and friends. We hosted more than 250 guests for a virtual "Museums at this Moment" program focused on how museums leaders are addressing the challenges of 2020 in partnership with Alumni Relations and Development New York office and the Northwestern Alumni Association.

Highlights from our development work included the third significant gift of Edward Steichen photographs for the Block collection from donors and Northwestern parents Richard and Jackie Hollander. This

gift of 41 silver gelatin and platinum prints significantly bolsters the Block's growing contemporary photography collection.

Other notable gifts included a bequest from local alumnus and Evanston resident Harvey Leva in honor of his passion and commitment to the visual arts in his community. Our Board of Advisors member and Northwestern Trustee Ellen Philips Katz made a significant unrestricted gift to The Block in honor of her 50th Northwestern reunion in 2020. And Board of Advisors member Julie Bernstein and her husband Lawrence Bernstein established the Julie and Lawrence Bernstein Family Contemporary Art fund to support global contemporary art acquisitions at The Block.

We welcomed a new Board of Advisors member, Cheryl Johnson-Odim, PhD, provost emerita at Dominican University and a Northwestern alumna as well as a former faculty and staff member. We also welcomed a new staff member Theresa Busch-Reed as our development program associate.





# 2019 – 2020 DONORS HONOR ROLL

## \$50,000 and above

Julie Bernstein and Lawrence Bernstein  
Elizabeth Ann Epstein and Stuart Henry Bohart  
Ellen Philips Katz  
Harvey A. Leva\*  
Lisa Munster Tananbaum and Steven A. Tananbaum  
Susan K. Wilson and Stephen R. Wilson

## \$25,000-\$49,999

Emine Gulcelik and Selim Gulcelik  
Zeynep Yasemin Keyman and Melih Keyman  
Eugene E. Myers\*  
Susan Gecht Rieser and Richard M. Rieser, Jr.  
Diane Solomon and Craig Solomon

## \$10,000-\$24,999

Anu Aggarwal and Arjun Aggarwal  
Amy O. Geier and James Geier  
Lisa Kadin and William Spiegel  
Sonny Kalsi  
Dianne Dardes Loeb and Stephen B. Loeb  
Sukey Caceres Novogratz and Michael E. Novogratz  
Craig Ponzio  
Andra S. Press and Irwin Press  
Sandra L. Riggs  
Christine Olson Robb and William John Robb  
David C. Ruttenberg\*

## \$5,000-\$9,999

Kim Allen-Niesen and Keith Allen-Niesen  
Mary L. Baglivo and James Meguerian  
Clare Bell  
Daniel S. Berger  
Christine Meleo Bernstein and Armyan Bernstein  
Nicole E. Rubens Druckman and James N.

Druckman  
Kristin Peterson Edwards  
Barbara N. Fuldner  
Lynn E. Hauser and Neil L. Ross  
Sari Klein and James A. Klein

## \$1,000-\$4,999

Nancy A. Abshire  
Katherine Best and Bob Best  
Kay Kujala Deaux  
Janet Sally Dumas  
Edith C. Eisner  
Elizabeth Ellrodt and Scott C. Schweighauser  
Judith Rachel Freeman  
Carol Ginsburg and Jerome J. Ginsburg  
Mary Ann Grumman and David L. Grumman  
Denise M. Gunter  
Jean L. Guritz and Gary Robert Guritz  
Robert A. Hastings  
Steven P. Henry  
Qidan Ke and Jian Ke  
Nancy Tims Magill and R. Hugh Magill  
Graciela Claudia Meltzer and Neal D. Meltzer  
Ann B. Mommsen and John C. Mommsen\*  
Carol J. Narup  
Janis W. Notz and John K. Notz  
Katherine Laun Olson  
Warren G. Petersen\*  
Jane H. Peterson and Lloyd J. Peterson  
Roselyn M. Laudati and James B. Pick  
Sarah M. Pritchard and Neal E. Blair  
Karen Richards Sachs and David Allan Sachs  
Jean E. Shedd  
Martha P. Tedeschi and Michael Lukasiewicz  
Priscilla A. Vail Caldwell  
Arete Swartz Warren

## \$500-\$999

Zoe Cruz  
Kate Ezra  
Mary Lynn Gibbons and James F. Gibbons  
Leslie A. Wiley and Larry Irving  
Doris J. Johnson  
Ronald L. Marmer  
Ilene B. Marquardt and Karl L. Marquardt  
Diane Baraban More  
Lauri Posner and Brian S. Posner  
Mary Bowman Ritchey and David B. Ritchey  
Patricia Balton Stratton

## \$250-\$499

Ruth Adler and Charles Adler  
P. Lindsay Chase-Lansdale  
Kathleen Roy Cummings and Daniel Cummings  
Sally S. Dobroski and Bernard J. Dobroski  
Bryna Goldman Gamson and Edward P. Gamson  
Phyllis J. Handelman and Chester S. Handelman  
Lynn Hughitt

Matthew Alan Kluk  
William R. Levin  
Marilyn McCoy and Charles R. Thomas  
Debra K. Mellinger and Edward M. Mellinger Jr.  
Debby Peterson  
Elisa Miller Quinlan and Michael Quinlan  
Sara L. Schastok and Horst P. Schastok  
James M. Shaeffer Sr.  
Virginia Cohen Vale\*  
James N. Wicklund

\*Deceased

## Northwestern University

Sexualities Project at Northwestern  
Undergraduate Research Assistant  
Program  
Northwestern Buffett Keyman Program  
Radio, Television, and Film; School of  
Communication  
Performance Studies; School of  
Communication  
Black Arts Initiative  
One Book One Northwestern



Block Crew installs Pop América



# 2019-2020 GRANTS

## \$100,000 AND ABOVE

Terra Foundation for American Art

## \$25,000 – \$99,000

Myers Foundations

## \$25,000 – \$99,000

David C. and Sarajean Ruttenberg Arts Foundation  
Illinois Arts Council Agency  
National Endowment for the Arts  
The Alumnae of Northwestern University

## \$5,000 – \$9,000

Hulda B. & Maurice L. Rothschild Foundation  
Elizabeth F. Cheney Foundation

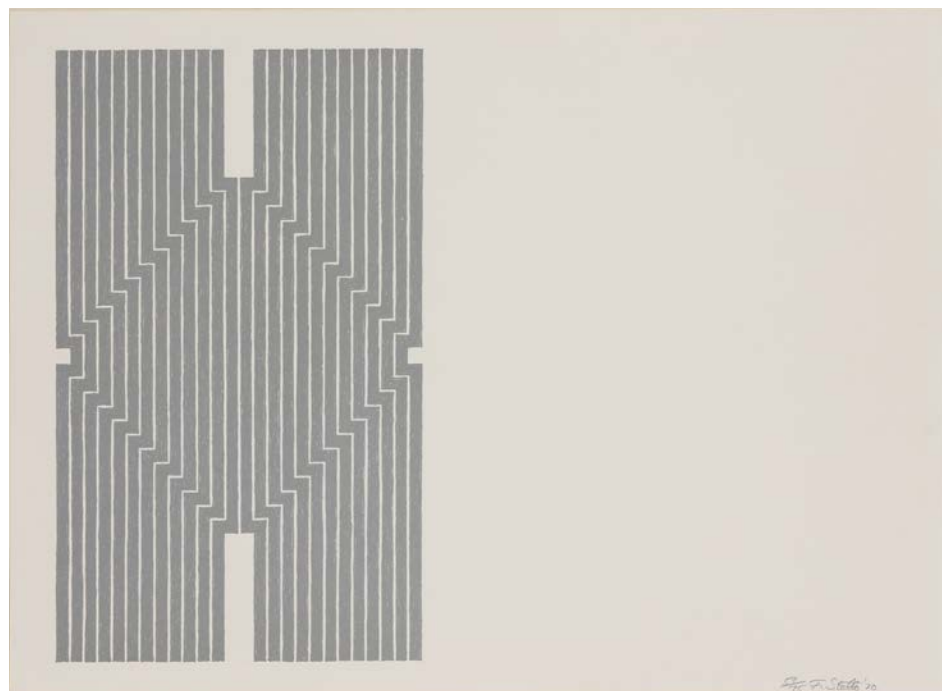
## Up to \$4,999

Rubens Family Foundation  
Undergraduate Research Assistant Program (NU)  
The Ko Family Foundation  
Romenesa Foundation  
Evanston Community Foundation

# 2019-2020 GIFTS OF ART

Laura Chrisman  
Peter Cohen Collection  
Dr. George Austin Conkey \*  
Jackie Hollander and Richard Hollander  
Lynn E. Hauser and Neil L. Ross  
Deborah Hirshfield  
Raye Isenberg and Shelly Isenberg  
Norman Kleeblatt  
James Krebs  
Ruth Lipschutz  
Philip Migdal Estate  
Barbara Moore  
Marian Powers and Belverd Needles, Jr.  
Marc Paschke  
Angela Himsel and Selig Sacks  
John Silberman  
Federico Solmi

\*Deceased



Frank Stella (American, born 1936)  
*Newstead Abbey*  
1970  
Lithograph on paper  
16 × 22 in.  
Mary and Leigh Block Museum of Art, Northwestern University, bequest of Phillip M. Migdal.  
2019.21.1

