MESSAGE FROM THE DIRECTOR

At the Block, art experiences are a springboard for dialogue about issues and ideas that are relevant to our lives today. 2016-2017 was a year of transportive springboard exhibitions. These exhibitions placed a strong emphasis on contemporary art and artists whose work tackles topics as challenging as personal and historic trauma, cultural assimilation, gender identity, remembering, and the responsibilities of those who remember.

Fortunately, the legacy of these projects will live on through acquisitions of work for the Block's collection. Building the collection enables the Museum to inspire original student research and to serve as a significant teaching resource.

ACQUISITION HIGHLIGHTS

- The exhibition We Are Revolutionaries, the Wall of Respect and Chicago's Mural Movement marked the 50th anniversary of the landmark mural created by artists on Chicago's South Side, depicting more than 50 African American heroes and leaders. The Block acquired a study portrait of trumpet player and bandleader Miles Davis by artist Jeff Donaldson (1932-2004), one of the rare remaining traces of the historic Wall and the process of its creation. Donaldson was the first African American to earn a doctorate in art history at Northwestern. The sketch is currently being featured in the landmark exhibition Soul of A Nation: Art in the Age of Black Power organized by the Tate Modern in London.
- With the support of the Block's Board of Advisors and the artist's estate, the Block acquired a number of works from Tseng Kwong Chi: Performing for the Camera, the first-ever museum survey of the artist's playful, powerful, and subversive performances and photographs. This gift honored the extraordinary tenure of Daniel Linzer, who served as Northwestern University Provost from 2007 to 2017 and departed from Northwestern in July 2017. Dan was instrumental in championing the Block's interdisciplinary mission and vision.
- From its exhibition If You Remember, I'll Remember, the Block acquired a major work by Eastern Band of Cherokee artist Shan Goshorn, whose conceptual baskets, created from reproductions of archival documents and photographs, are a vehicle for weaving together her critical insights into US government policies regarding Native Americans. The gift was made possible with partial support from Sandi Lynn Riggs, Jean and Robert Guritz, and members of the Block Leadership Circle.

The Block's engagement program amplified the themes of these exhibitions to ensure these extraordinary artworks became a lived experience for our visitors.

PROGRAMMATIC HIGHLIGHTS

- In February 2017, more than 200 participants joined Seneca artist Marie Watt for a series of Equity Sewing Circles, speaking together about issues of social justice while contributing stitches to a collective artwork that became part of If You Remember, I'll Remember.
- Elders who were imprisoned in the Japanese-American internment camps in World War II came to the Block to share their stories in connection with an artwork by Kristine Aono featured in If You Remember, I'll Remember. Presenting Aono's monumental, participatory wall installation enabled the Block to commemorate the 75th anniversary of Executive Order 9066, which ordered the wartime internment of over 120,000 Japanese-American citizens and residents living on the west coast of the United States.

VISITING ARTISTS HIGHLIGHTS

Finding opportunities to engage bold ideas through the artistic process is now a regular part of the Block's program. This year French-Algerian artist Kader Attia created new work that grew out of campus visits to the Melville J. Herskovits Library of African Studies and meetings with scholars from Anthropology, African Studies, Art History, Global Health, Theater, and with scientists of the Feinberg AbilityLab. Together they considered the concept of “repair” in the face of the traumas of history.

A new initiative connects artists to students and faculty in the McCormick School of Engineering through campus visits. It began this year with programs featuring artists Pedro Reyes, Hasan Elahi, Jen Bervin, and Dario Robleto.

THE “SPRING” OF YOUR SUPPORT

It is with great pride that we also share the news that the significance of our work has been recognized and shared by a growing number of supporters, including our first grant from the National Endowment for the Humanities. New endowments were established by members of the Block Board of Advisors, including the Susan and Stephen Wilson Associate Director of Engagement, the Steven and Lisa Munster Tananbaum Curator of Modern and Contemporary Art, and the Block Board of Advisors Endowment to support exhibitions, publications, and the Museum's collection.

This support provides the “spring” necessary to elevate us to new heights in 2017-2018. We thank the University and our many friends who are committed to ensuring that the Block can continue to connect art to life for everyone who participates in what we do.

Lisa Graziose Corrin, Ellen Philips Katz Director
Corinne Granof, Curator of Academic Affairs, leads student docent training.

Janet Dees, Curator of Modern and Contemporary Art, provides insight into an artwork in the exhibition *If You Remember, I'll Remember* (2017).
BOARD OF ADVISORS

Christine O. Robb, Winnetka, IL, Appointed 2011, Chair, Board of Advisors, President and CEO, Artists’ Concepts, Inc. (WCAS’66) (SP WCAS’66)

Anu Aggarwal, Chicago, IL, Appointed 2015, Art Collector (SP KSM’97)

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

Maria Bell, Los Angeles, CA, Appointed 2015, President/Founder, Vitameatavegamin (WCAS’85)

Christine Bernstein, Pacific Palisades, CA, Appointed 2016, Artist (Parent ‘17)

Stuart H. Bohart, New York, NY, Appointed 2016, Former Financial Advisor, Fortress Investment Group (WCAS’89)

Priscilla Vail Coldwell, Brooklyn, NY, Appointed 2016, Curator and Advisor, PVC Fine Arts, LLC. (WCAS’85)

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Lisa G. Corrin, Evanston, IL, Ex-officio, The Ellen Philips Katz Director of the Block Museum

Nicole Druckman, Evanston, IL, Appointed 2013, Grant Writer (WCAS’92) (SP WCAS’93)

Kristin Peterson Edwards, Darien, CT, Appointed 2013, Former Art Dealer; Community Volunteer (WCAS’92)

Kate Ezra, New Haven, CT, Retired, Yale University Art Gallery (TGS PhD ’83)

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R. Hugh Magill, Winnetka, IL, Appointed 2006, Senior Vice President, Northern Trust Company (SP Music ’86)


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’85)

Selig D. Sacks, New York, NY, Appointed 2007, Managing Director and General Counsel, Ruton Capital (WCAS’69) (Parent ’17)

Jean E. Shedd, Evanston, IL, Ex-officio, NU Associate Provost for Budget, Facilities, and Analysis (KSM’97)


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)

Gilbert Unangst, Evanston, IL, Appointed 2013, Project Leader, Boston Consulting Group (KSM’14) (SP KSM’14)

Sue Wilson, Evanston, IL/Santa Barbara, CA, Appointed 2015, Community Volunteer (MDL’70) (SP WCAS’70 KSM’74)
MISSION

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

- To be a dynamic, imaginative, and innovative teaching and learning resource at Northwestern University through an artistic program that is a springboard for thought-provoking discussions relevant to the curriculum and to our lives today.
- To inspire and develop a new generation of artists, scholars, and arts professionals by providing experiential learning opportunities bridging the classroom and the world beyond the campus.
- To serve as a crossroad between campus and community, by creating an environment where all visitors feel welcome to participate.
CAMPUS PARTNERS
2012–NOW

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Bienen School of Music
Black Arts Initiative
Block Student Advisory Board
Block Student Docents
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Center for Student Involvement
Change Makers
Chaplain’s Office
Colloquium on Ethnicity and Diaspora
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Dance Program
Human Resources
International Office
Kaplan Institute for the Humanities
Lipstick Theater
Martin Luther King Day Committee
Melville J. Herskovits Library of African Studies
Multicultural Film Collective
Multicultural Student Affairs
Native American and Indigenous Student Alliance
Neighborhood and Community Relations
New Student and Family Programs
Norris
Northwestern Alumni Association
Northwestern Image Lab
Northwestern Press
Northwestern University Libraries
One Book One Northwestern
Ordinary Media
Residential Colleges Academic Initiatives
STITCH: Fashion Set Free
Wirtz Center for Performing Arts
Women’s Center
Women of Color Gathering

DEPARTMENTS & ACADEMIC UNITS
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Performance Studies
Philosophy
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Programs of Poetry and Poetics
Psychology
Religious Studies
RTVF
School of Communication
School of Education and Social Policy
Slavic Languages and Literature
Sociology
Sound Design
Spanish and Portuguese

Northwestern students tour the exhibition *If You Remember, I’ll Remember.*
District 65 middle school class tours the exhibition If You Remember, I’ll Remember.

CULTURAL PARTNERS 2012–NOW

CHICAGO
- Alphawood Gallery
- The Art Institute of Chicago
- The Arts Club of Chicago
- The Center on Halsted
- Chicago Architectural Biennial
- Chicago Artists Coalition
- Chicago Department of Cultural Affairs
- Chicago Humanities Festival
- Columbia College
- DePaul University
- Hyde Park Art Center
- INTIMATE Performance Festival
- Japanese American Service Committee
- Museum of Contemporary Art
- One State Together in the Arts
- Oriental Institute, University of Chicago
- Poetry Foundation
- Terra Foundation for American Art
- Tibetan Alliance
- School of the Art Institute of Chicago
- Smart Museum of Art
- University of Illinois at Chicago

NATIONAL & INTERNATIONAL
- Americans for the Arts
- American Alliance of Museums
- Association Art Museum Curators
- Association of Art Museum Directors
- College Art Association
- District 65 Foundation
- Grey Gallery, NYU
- Museum Computer Network
- Museum der Moderne Salzburg
- National Arts Marketing Project
- Open Engagement
- Princeton University Press
- Society for Cinema & Media Studies
- Tang Teaching Museum & Art Gallery
- University of Notre Dame
- Yale University Art Gallery

Evanston & REGIONAL
- Associated Colleges of the Midwest
- Beacon Academy
- City of Evanston
- City of Evanston Cultural Arts
- Curtis Cafe Alliance
- District 65 Foundation
- Downtown Evanston
- Evanston Art Center
- Evanston Chamber of Commerce
- Evanston Community Foundation
- Evanston Literary Festival
- Evanston Made
- Evanston Public Library
- Evanston Public Schools
- Evanston Township High School
- Highland Park High School
- James B. Moran Center for Youth Advocacy
- Mather Senior Living
- Merion Senior Center
- Mudlark Arts Camp
- New Trier High School
- North Shore Convention and Visitors’ Bureau
- Project N.I.A.
- Wheeling High School
- Wilmette Park District
- Women Make Movies
- Youth Opportunity United (Y.O.U.)
- YWCA
FALL EXHIBITIONS

Tseng Kwong Chi: Performing for the Camera
September 17–December 11
Main Gallery

Born in Hong Kong, educated in Vancouver and Paris, and later based in New York City, Tseng Kwong Chi (1950–1990) produced a large body of witty, playful, performance-based photography that both captured the pivotal downtown Manhattan art and club scenes of the 1980s and reflected the increasingly globalized movement of people across nations and continents. Tseng called himself an “inquisitive traveler, a witness of my time and an ambiguous ambassador.” His works alternately function as witness to his life and community and as wry social commentary, raising critical questions about identity and culture.

Tseng Kwong Chi: Performing for the Camera, on view at Northwestern University Block Museum of Art from September 17 to December 11, 2016, was the first major solo museum exhibition of the photographer’s works, which have long sparked the imaginations of younger artists. The exhibition featured over 80 photographs including well-known works—such as Tseng’s collaborations with Keith Haring and his East Meets West and Expeditionary series—as well as examples from the artist’s archive that have rarely been shown.

Tseng Kwong Chi: Performing for the Camera was organized by the Grey Art Gallery at New York University and the Chrysler Museum of Art, Norfolk, Virginia with the support of the Mapplethorpe Foundation. The exhibition was conceived and curated by the late Amy Brandt, McKinnon Curator of Modern and Contemporary Art at the Chrysler Museum of Art, and was presented in her memory.

The Block Museum’s presentation of Tseng Kwong Chi: Performing for the Camera was generously supported by Zeynep Keyman and the David C. and Sarajean Ruttenberg Arts Foundation.

Muna Tseng, sister of the artist and executor of the Tseng Kwong Chi estate, leads a tour focusing on her brother’s life and legacy.
In fall of 2016, the Block Museum presented Keep the Shadow, Ere the Substance Fade: Mourning during the AIDS Crisis, an exhibition of art and objects which spoke to themes of bereavement and materiality, curated by the Block’s Graduate Student Fellow C.C. McKee. The exhibition included a significant loan from the collection of the Museum of Contemporary Art Chicago: Felix Gonzalez-Torres’s Untitled (The End) (1990). A participatory work that invites audience to take sheets of paper, this loan extends until the work is fully diminished. After the exhibition, the Block Museum and the Northwestern University Libraries collaborated to reinstall the impermanent artwork in Northwestern’s Deering Library.
FALL EXHIBITIONS

Salaam Cinema! 50 Years of Iranian Movie Posters
September 17–December 11
Aldorf Gallery

The rare posters in this exhibition were selected from the Hamid Naficy Movie Poster Collection at Northwestern University Libraries Archives. Dating from the 1960s to the present, the posters in the collection document the social history of cinema in Iran and over half a century of dramatic political turmoil and change.

After the end of World War II, the Iranian film industry rapidly expanded and modernized. Two major parallel cinemas emerged—commercially driven filmfarsi (Persian language) productions and an influential new wave cinema of dissent. The posters in Salaam Cinema! highlight the most prevalent filmfarsi genres, including pre-revolutionary melodramas and comedies that reinforce traditional values, cultural identity, gender stereotypes, and the Iranian star system. The exhibition also features posters from post-revolutionary, author-driven cinematic movements: dystopian new wave films that underscore the mounting paranoia, fear, and anger leading up to the 1978-79 Islamic revolution; nationalist films expressing the trauma of the Iran-Iraq War; films directed by and starring women that critically explore their representation on screen; and more contemporary art house films that examine post-revolutionary Iranian society.

Iranian cinema frequently addresses film culture itself—the act of filmmaking, genre conventions, the experience of going to the movies, and cinephilia that is specific to Iran. This self-reflexivity was central to the exhibition and the accompanying film series Iranian Cinephilia: From Filmfarsi to Art-House Cinema. A national symposium, Lucid Figurations: Iranian Movie Poster and Film Art, took place at the Block Museum on November 17th and 18th.

This exhibition was curated by Hamid Naficy, Sheikh Hamad Bin Khalifa Al-Thani Professor in Northwestern University’s School of Communication, in collaboration with the Block Museum’s Curator of Media Arts, Michelle Puett; Simran Bhalla, PhD candidate in Screen Cultures; Azadeh Safavian, PhD candidate in the Comparative Literary Studies Program; and the students in Professor Naficy’s Winter 2016 course “National Cinemas: Iranian Art House Cinema and Visual Culture.”

The exhibition was presented in partnership with the Northwestern University Libraries and was generously supported through co-sponsorship by the Buffett Institute for Global Studies and the Aldorf Gallery at the Block Museum Endowment Fund.

Keep the Shadow, Ere the Substance Fade: Mourning during the AIDS Crisis
September 17–December 11
Katz Gallery

During much of the 20th century, death was a private and comparatively silent event. However, during the HIV/AIDS crisis in the 1980s and 90s, a politicized resurgence of highly visible and public acts of mourning emphasized the body ravaged by the virus. In some ways, these practices paralleled the public and material mourning practices of the nineteenth century. By juxtaposing objects and artworks related to mourning from the Victorian Era—intricately woven hairworks and ornate brooches kept as bodily relics of the deceased—and during the AIDS crisis, Keep the Shadow examined two analogous cultures of bereavement. The exhibition proposed that these historical periods uniquely relied on the materiality of the individual body, and items associated with it, as relics in order to grapple with mortality and persevere in the face of death. Curated by 2015-16 Block Museum Graduate Fellow, C.C. McKee.

Artists in the exhibition included Eric Avery, Félix González-Torres, David Grieger, Robert Mapplethorpe, Richard Mock, Domingo Orejudos, Andres Serrano and Leonard Rifas. The exhibition was curated by Block Museum 2015-2016 graduate fellow C.C. McKee.

**Winter Exhibitions**

**If You Remember, I’ll Remember**  
February 4–June 18  
Main Gallery

*If You Remember, I’ll Remember* was an invitation to reflect on the past while contemplating the present through works of art exploring themes of love, mourning, war, relocation, internment, resistance, and civil rights in 19th and 20th century North America. This exhibition included works by artists Kristine Aono (b. 1960), Shan Goshorn (b. 1957), Samantha Hill (b. 1974), McCallum & Tarry (active 1998-2013), Dario Robleto (b. 1972), and Marie Watt (b. 1967). By engaging with historic documents, photographs, sound recordings, oral histories and objects of material culture drawn from institutional and informal archives, these artists highlighted individuals’ stories or make connections to their own histories. Some made explicit links to events across time periods, while in others these associations are implicit.

2017 marked two milestones that connect to works in this exhibition. February 19th was the 75th anniversary of Executive Order 9066 which ordered the war-time internment of over 120,000 Japanese-American citizens and residents living on the west coast of the United States. June 12th was the 50th anniversary of the Supreme Court’s decision of the case Loving v. Virginia, which found laws prohibiting interracial marriage— then in effect in sixteen states—unconstitutional. Touchstones for other works included a class photograph of students at Pennsylvania’s Carlisle Indian Industrial School (operational 1879-1918), documents from a Chicago family archive relating to the early history of the 16th Street Baptist Church in Birmingham, Alabama, a photograph of an early 20th century Potlatch off Vancouver Island, and the love letters of soldiers who served in various wars in which the United States was involved. *If You Remember, I’ll Remember* juxtaposed themes and histories that are rarely considered in relationship to each other. Together these works posed questions about the purposes and processes of remembering and the responsibilities of those who remember.

*If You Remember, I’ll Remember* was organized by Janet Dees, Curator, Mary & Leigh Block Museum of Art, Northwestern University, and its title was taken from a 2013 essay by the artist Dario Robleto.

This exhibition was funded through support from the Bernstein Family Contemporary Art Fund, Stephen, Dianne, Katy and Becky Loeb, the Diane and Craig Solomon Contemporary Art Fund, the Illinois Arts Council Agency and the Mary and Leigh Block Endowment.
As part of the exhibition *If You Remember, I’ll Remember*, the Block Museum of Art commissioned artist Marie Watt to create a new work that was reflective of the exhibition’s themes of empathy and remembrance. Throughout Winter 2017, over 300 community members from Northwestern, Evanston, and Chicago came together to lend their hands to the creation of a project. During these sewing circles, participants engaged in conversations around equity, community, and justice. The resulting work is *Companion Species: Ferocious Mother and Canis Familiaris* (2017), which was installed in the exhibition on April 20, 2017.
Kader Attia: Reflecting Memory
January 21–April 16
Alsdorf Gallery

The Block Museum presented an exhibition of newly commissioned work by the internationally acclaimed French-Algerian artist Kader Attia (b. 1970), based in part on the artist’s research in the collections of Northwestern University’s Herskovits Library of African Studies and interviews with university faculty across disciplines. Conceived as an installation, the exhibition featured collage, a sculpture, and an extended film-essay. Taken as a whole, the works expand on Attia’s long-term exploration of trauma and repair, both of the body and of society, and will probe the legacies of colonialism, slavery, and xenophobia in our time.

Kader Attia grew up moving between Algeria and the suburbs of Paris, and uses this experience of living as a part of two cultures as a starting point to develop a dynamic practice that confronts cultural differences. His debut solo exhibition was held in 1996 in the Republic of Congo, and since then his artistic career has gained major international recognition, with inclusion in exhibitions such as the 50th Venice Biennale (2003), dOCUMENTA13 (2012), the 8th Lyon Biennial (2015), the 5th Marrakech Biennial (2016), and Dak’Art 2016. Attia has recently exhibited in major shows at the Museum of Modern Art, the Centre Pompidou, the Tate Modern, and the Guggenheim Museum. In 2016 he was awarded the Marcel Duchamp Prize, among France’s most prestigious arts award, and his solo exhibition Sacrifice and Harmony, at the Museum für Moderne Kunst, Frankfurt, was named German exhibition of the year by the International Association of Art Critics (AICA).

Kader Attia: Reflecting Memory was organized by the Block Museum in partnership with the Melville J. Herskovits Library of African Studies. The curatorial team included Block curators Kathleen Blockford Berzock and Janet Dees, and Antawan I. Byrd, PhD candidate in Art History. Support for the exhibition was provided by the Myers Foundations, the Diane and Craig Solomon Contemporary Art Fund, the Alsdorf Gallery at the Block Museum Endowment Fund, and the Alice Kaplan Institute for the Humanities.
Kader Attia, Still from Reflecting Memory, 2016, 40 min, HD film, courtesy the artist, Lehmann Maupin, Galerie Nagel Draxler, Galleria Continua, and Galerie Krinzinger.
We Are Revolutionaries: The Wall of Respect and Chicago’s Mural Movement  
April 21–June 18  
Katz Gallery

In 1967, the Organization of Black American Culture painted a huge mural “guerrilla-style” on the wall of a decaying building on the South Side of Chicago. They called it the Wall of Respect. This mural, which grew out of the Black Liberation Movement of the 1960s, was controversial from the start and only survived a few years—but in that time it inspired a community movement that went on to paint vivid colors on walls across the city and beyond. The Wall of Respect’s 50th anniversary was 2017, and many events in the Chicago area commemorated its significance. Using photographs and documents relating to the Wall of Respect and other murals, this exhibition explored the mural movement in Chicago in its historical context, investigating how race and class have intersected with the spatial politics of the city.

This exhibition was collectively curated by students in the Department of Art History first year seminar, taught by Rebecca Zorach, Mary Jane Crowe Professor in Art and Art History.

Everything is Fine: Department of Art Theory and Practice MFA Thesis Exhibition  
May 4–June 18  
Alsdorf Gallery

This exhibition and associated events and publications were the culmination of the course of study leading to the Master of Fine Arts (MFA) degree. Candidates engaged in intensive research during their tenure in the Department of Art Theory and Practice as they developed their individual art-making practices in a climate of rigorous critical thinking. The MFA Thesis Exhibition was the place in which they turned their research, as manifested in the works of art they have made, over to the public. The exhibition included the work of Lama Altakruri, Kentaro Kumanomido, Sara Milkes, Craig Neeson, Titus Wonsey.

This exhibition and the associated events were co-organized by the Department of Art Theory & Practice and the Block Museum at Northwestern University. Support provided by the Norton S. Walbridge Fund; the Myers Foundations; the Jerrold Loebl Fund for the Arts; and the Alsdorf Endowment.
**COLLECTION EXHIBITIONS**

**Mining Pictures: Stories from Above and Below Ground**
February 4–April 2
Katz Gallery

*Mining Pictures: Stories from Above and Below Ground* looked at ways artists and other image makers construct narratives about industry. The exhibition featured artworks and documents of mining, and the complex networks of power, technology, and family and labor relations that keep this industry in motion. In bringing these works together, *Mining Pictures* sought to illuminate the representational tropes of scientific progress and human sentiment and expose the constructed quality of the visual stories about industry. The exhibition spotlighted the mining photography of Bruce Davidson and W. Eugene Smith, and set their work in conversation with prints, drawings, and photographs from the late-nineteenth and twentieth centuries.

Curated by 2016-17 Block Museum Graduate Fellow, Talia Shabtay. This exhibition was generously supported by the Norton S. Walbridge Fund.

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**The Block Collects: Lovis Corinth**
April 2 - June 18, 2017
Katz Gallery

This grouping of late self-portraits by Lovis Corinth (German, 1858–1925) from the Block Museum collection showed an artist intensely examining or perhaps even resisting his own mortality. Corinth was among the best-known artists working in late nineteenth and early twentieth-century Germany and an influential member of the Berlin Secession, a group of artists formed to challenge the official artists' association. This collection focus was curated by Curatorial Assistant Linnea Hodge (WCAS, Art History 2017).
Opening Program: Five Takes on Tseng Kwong Chi
October 1, 2 PM
Attendees experienced Tseng Kwong Chi’s photographs through the lenses of five local artists and thinkers. Through rapid fire presentations and performances, the program explored Tseng Kwong Chi’s legacy of cultural infiltration, political subversion and identity lived inseparable from art. Presenters included Chicago-based artists Rashayla Marie Brown and Leonard Suryajaya, Northwestern professors Joshua Chambers-Letson and Jessica Winegar, and Block Museum curator Janet Dees.

The Big Draw: Tracing the Building
October 5, 6 PM
Walter Kitundu is a multimedia artist and MacArthur Fellow whose practice ranges from building instruments to photographing wildlife. The Block Museum, a modernist structure designed by Chicago architect Dirk Lohan, sits a stone’s throw from Lake Michigan. As part of Evanston’s city-wide Big Draw, people of all ages were invited to join Kitundu in drawing in light on the Block building, responding to the architecture and the view beyond.

Opening Celebration: Salaam Cinema!
October 6, 5 PM
The Block kicked-off of the Block Cinema film series Iranian Cinephilia with a celebration of the exhibition Salaam Cinema! 50 Years of Iranian Movie Posters. The evening featured a gallery talk by curators Michelle Puetz and Hamid Naficy, as well as a conversation and screening with “the father of Iranian animation,” Nouredin Zarrinkelk.

Keep the Shadow: The Body and Mourning
October 13, 6 PM
Block Graduate Fellow C.C. McKee drew connections between mourning-related objects and artworks from the Victorian Era and during the AIDS crisis—the foundation of his exhibition Keep the Shadow, Early the Substance Fade: Mourning during the AIDS Crisis. McKee was joined in conversation with professor Alessia Ricciardi, whose work has explored mourning from the perspective of psychoanalysis, literature and film.

A Conversation with Muna Tseng
October 26, 6 PM
Visitors experienced the work of Tseng Kwong Chi in a guided tour with Muna Tseng—choreographer, dancer, and sister of the artist. Tseng, who is the trustee of the Tseng Kwong Chi estate, led a guided tour of her brother’s life and art, giving insight to work whose complexity is belied by its easy humor and grace.

Inquisitive Traveler: A Walk Through the World(s) of Tseng Kwong Chi
November 3, 12 PM
Visitors experienced a lunch time walk through the world(s) of Tseng Kwong Chi led by Block Museum Curator of Global and Contemporary Art, Janet Dees. By focusing on a few select works in the exhibition Tseng Kwong Chi: Performing for the Camera, Dees highlighted some of the important themes running through the artist’s witty work.

Elizabeth and Todd Warnock Lecture Series: Jennifer Roberts (Harvard)
The Sift: Screenprinting and the Art of the 1960s
November 16, 5 PM
Examining the work of Andy Warhol, Corita Kent, Ed Ruscha and others, this talk explored the specific material, historical, and conceptual qualities of the screenprinting medium.
FALL/WINTER

Lucid Figurations: Iranian Movie Poster & Film Art
November 17, 7 PM
Filmmaker Rakhshan Bani-Etemad opened the “Lucid Figurations” symposium with a discussion and screening of her 2014 film Tales.

November 18, 9 AM
Two panels featuring international scholars and artists focused on the art of movie poster design and the culture of cinephilia in Iran. The symposium closed with a tribute to Abbas Kiarostami, presented by his son Ahmad Kiarostami. Symposium co-sponsored by Northwestern University Department of Anthropology, Department of Radio-TV-Film, Screen Cultures Program, International Studies Program, Buffett Institute for Global Studies and the Center for Global Culture and Communication

Opening Day: Kader Attia
January 21, 2 PM
The Block Museum celebrated the opening of a newly commissioned installation by internationally renowned artist Kader Attia, informed by his research in the Melville J. Herskovits Library of African Studies and interviews with Northwestern faculty across disciplines. Curators Kathleen Bickford Berzock and Janet Dees gave context to the project, followed by a conversation between Attia and Caroline Bledsoe and Peter Locke, faculty members in anthropology and global health studies. The conversation was moderated by art history PhD candidate Antawan I. Byrd.

Elizabeth and Todd Warnock Lecture Series:
Purchased by L. Sickman in Peking: A Conversation with Marsha Haufler
January 18, 5 PM
Over the course of the 20th century, Western museums acquired quantities of thangkas (Tibetan-style paintings) made in Tibet and China. In the early 1930s, Laurence Sickman, acting on behalf of the Nelson Gallery in Kansas City, acquired an impressive array of objects that became the foundation for one of the most highly regarded collections of Chinese art in America. Marsha Haufler, professor of art history at the University of Kansas, introduced Sickman’s thangkas and use them to illuminate the trade in such objects and their reception in American art museums. This program was organized by the Department of Art History.

Opening Day: If You Remember, I’ll Remember
February 4, 10 AM
The exhibition If You Remember, I’ll Remember was an invitation to think about the present while reflecting on the past. Visitors dropped in for a first look at the exhibition and joined artist Marie Watt in a sewing circle. Later, exhibition curator Janet Dees and participating artists Kristine Aono, Samantha Hill, Dario Robleto, and Marie Watt took part in a presentation and panel discussion on the show’s crucial themes.

Equity Sewing Circle with Artist Marie Watt
February 8, 6 PM
Blankets, one of the primary materials used by Seneca artist Marie Watt, are everyday objects that can carry extraordinary histories. Many of Watt’s larger blanket works are made in community, notably in “sewing circles,” to bring people together in conversation and making. Over 140 community members joined us for hands-on participation in one of Watt’s projects while also taking part in conversation on the theme of equity. Partners included Northwestern’s Native American and Indigenous Peoples Steering Group, NAISA, CINAS, Multicultural Student Affairs, and the office of Neighborhood and Community Relations.
Cultural Production, State Violence, and Subjected Positions of Transgressions
March 1, 5:30 PM
The Northwestern Colloquium for Ethnicity and Diaspora provides a space for interrogating current issues of citizenship, race, and ethnicity. The Colloquium presented a panel that examined how national and state power leads to criminalization of racialized, gendered, queer(ed), and classed bodies. Speakers focused on the impact of visual culture in shaping continual and momentary “states of emergency” and the way that this violence is documented, archived, and remembered.

The Artist in the Archive: Interdisciplinary Perspectives on Kader Attia in the Herskovits Library
March 2, 5 PM
As a foundation for producing his new commission for the Block, artist Kader Attia mined the holdings of Northwestern's renowned Melville Herskovits Library of African Studies. The renowned library's scope is as wide and diverse as the continent of Africa itself. Herskovits Library curator Esmeralda Kale presented a look at objects in the library's collection that formed part of Attia's research. Members of AfriSem, a consortium of graduate students focused on African Studies, then explored intertwined areas of Attia's research—architecture, psychopathology, and prosthetics—taking materials from the Library as a point of departure.

Gallery Tour: Mining Pictures - Stories from Above and Below Ground
March 7, 4 PM
Block 2016-17 Curatorial Fellow Talia Shabtay offered a closer look at her exhibition Mining Pictures, examining images of the mining industry and the cultural construction of visual stories depicting workers and labor.

Bearden's Odyssey: Poets Respond to the Art of Romare Bearden
March 31, 6 PM
Borrowing from Romare Bearden's aesthetic palette and inspired by his Odysseus series, Bearden's Odyssey: Poets Respond to the Art of Romare Bearden (Northwestern University Press/TriQuarterly Books) gathers, for the first time, poems from 35 of the most revered African diaspora poets in the United States. Join award-winning editors and contributors Kwame Dawes, Matthew Shenoda, and Chris Abani for a reading and discussion of Romare Bearden's power and influence in the contemporary artistic world. Book signing to follow.

This program was organized by Northwestern University Press.
Installation Unveiling: Marie Watt: Sewing Community
April 20, 6 PM
In Winter 2017, community members from Northwestern, Evanston, and beyond joined together with artist Marie Watt to lend their hands to sewing circles, embroidering words of equity, maternity, and empowerment. These stitches and conversations became part of a new work for the exhibition If You Remember, I’ll Remember. Community members joined us for the unveiling of this project and spoke with Watt about her community-based and participatory practice.

Open Engagement Open House
April 21, 10 AM
The Block Museum welcomed artists, scholars, practitioners, and advocates of socially engaged art from around the world visiting for the free Open Engagement national conference. Curator Janet Dees introduced If You Remember, I’ll Remember, artist Samantha Hill shared her work on the American South, curator Susy Bielak described the partnerships involved in community-based practice, and professor Rebecca Zorach went behind-the-scenes with the exhibition We Are Revolutionaries. The program was presented in conjunction with the conference Open Engagement 2017 – JUSTICE.

Debt Dialogues: Reparations in the Native American and Japanese American Context
April 26, 6 PM
What does it mean to be indebted—politically, economically, artistically, or ethically? Artist Kristine Aono, whose work was featured in the exhibition If You Remember, I’ll Remember, was joined by Smith University’s Laura Fugikawa (Women and Gender Studies) as well as Northwestern’s Kelly Wisecup (English) to discuss the theory and complexity of reparations in American history. Co-presented by the Kaplan Institute for the Humanities and made possible in part by the support of the Harris Lecture Fund.

Crowe Symposium: Art, Publics, Politics: Legacies of the Wall of Respect
April 28, 10 AM; April 29, 9:30 AM
In 1967, the Organization of Black American Culture painted a huge mural “guerrilla-style” on the wall of a decaying building on the South Side of Chicago. They called it the Wall of Respect. On the 50th anniversary of the project, scholars, artists, and participants convened to commemorate and mark the legacy of this act, which inspired a community mural movement that continues to resonate to this day. Presented in partnership with the Department of Art History
Ordinary Media: Always-On Formats, Genres, Aesthetics
May 18
Ordinary Media was a research workshop that investigates the ways in which digital technologies come to suffuse and saturate everyday experience. A day of new media screenings and talks culminated in a keynote from Shaka Mcglotten (SUNY Purchase), author of *Virtual Intimacies: Media, Affect, and Queer Sociality*.

The Block Collects: Lovis Corinth
May 24, 4 PM
Curatorial Assistant Linnea Hodge (WCAS, Art History 2017), led an afternoon gallery discussion of the works of Lovis Corinth (German, 1858-1925). A display of late self-portraits from the Block Museum collection showed an artist intensely examining or perhaps even resisting his own mortality. Corinth was among the best-known artists working in late nineteenth and early twentieth-century Germany and an influential member of the Berlin Secession, a group of artists formed to challenge the official artists’ association.

Elizabeth & Todd Warnock Lecture Series: Alessandra Russo
May 24, 5 PM
Alessandra Russo (Columbia University) is a leading scholar of Latin American colonial art, visual culture, and literary studies. She is author of the books *The Untranslatable Image* (2014) and *El realismo circular* (2005), and co-editor of *Images Take Flight* (2015; best book award in “theory of art” and Grand Prix du Jury at FILAF, 2016), an exhibition catalog on Mexican indigenous feather painting. This program was organized by the Department of Art History.
On October 6, 2016 just before sunset, visitors to the Block Museum joined Kitundu for an artist-led walk to see and hear the sounds of the lake at the museum’s doorstep. As the sky darkened, the artist and guests returned to the museum to “draw” together with light and shadow on the walls of the Block Museum lobby and the surrounding areas. Visitors used light projectors and constructions that Kitundu had crafted. Kitundu's creations were inspired by the bronze sculpture installed permanently in the Block Museum lobby, Neil Goodman’s Subjects-Objects (2000).

*Tracing the Building* was an event presented in conjunction with The Big Draw Evanston, a month-long festival of informal drawing programs.
In 2016-2017, the Block Museum joined with the McCormick School of Engineering to inaugurate an ongoing series of Art + Engineering lectures addressing the intersections of creativity and scientific inquiry. During weeklong visits, the artists met with faculty throughout Northwestern to discuss parallels and alignments between areas of research. The visiting artists also conducted public lectures at both McCormick and the Block — underscoring the importance of creative modes of inquiry across disciplines and exemplifying the “whole-brain” thinking process that unites artistic and scientific research.

Hasan Elahi: Art and Surveillance
Saturday, October 29
“In an era in which everything is archived and tracked, the best way to maintain privacy may be to give it up.” —Hasan Elahi, The New York Times
How do our lives translate to data? After 9/11, American interdisciplinary artist Hasan Elahi (b. 1972, Bangladesh) was the subject of an intensive, erroneous FBI investigation. He responded by putting his entire life online, from his financial data to transportation logs. The artist spoke about the resulting project, “Tracking Transience,” which explores the relationship between location, repetition, technology, and surveillance in the media age. Elahi’s visit was presented in partnership with the 2017 Chicago Humanities Festival.

Jen Bervin: Silk Poems
Monday, February 13
Jen Bervin is an interdisciplinary artist and poet whose works weave together art, writing, science, and her own life. Bervin discussed her project Silk Poems, poems written in nanoscale in the form of a silk biosensor. Consulting nanotechnology and biomedical labs, she fabricated a silk film with poems written in a six-character chain that corresponds to human DNA.

Dario Robleto: The Pulse Armed with a Pen: An Unknown History of the Human Heart
Wednesday, May 10
Dario Robleto is a transdisciplinary artist, storyteller, and “citizen-scientist” whose research-driven practice results in intricately handcrafted objects that reflect his exploration of music, popular culture, science, war, and American history. Part storytelling, original research and rare sound performance, Robleto’s The Pulse Armed With a Pen wove together topics as diverse as the earliest attempts to record the heartbeat as sound and image, the heartbeat and brainwave recordings currently on a probe heading for the edge of the Solar System, pre-Edison sound recordings, and recent developments in the history of the artificial heart.

Art + Engineering: Pedro Reyes
Wednesday, May 17, 2017
Pedro Reyes (b. 1972, Mexico City) has won international attention for large-scale projects that address current social and political issues. The artist’s works integrate elements of theater, psychology and activism and take on a variety of forms. In 2008, Reyes commenced Palos por Pistolas, a project that collected over 1,500 guns from donors throughout Mexico and melted them down into shovels. With those shovels, Reyes and his studio planted 1,500 trees. The program’s success garnered attention from the Mexican Army, which donated 6,700 weapons to the artist. These became the basis for Disarm (2013), which converted the donated military weapons into self-playing musical instruments.
In 2016-2017, the Block Museum inaugurated the Visual Vanguard speaker series. The series presents conversations with a new generation of global arts leaders working internationally who are transforming the way we experience and think about art today.

The Barnes: A Singular Museum’s Past, Present, and Future
Wednesday, November 2
Northwestern alumnus Thom Collins, an innovative museum director and accomplished art historian and educator, is the executive director and president of The Barnes Foundation in Philadelphia. The Barnes is a renowned collection of post-impressionist and early modernist art that was established by Dr. Albert C. Barnes in 1922 to “promote the advancement of education and the appreciation of fine arts and horticulture.” It has gone through significant transformation in its service to contemporary audiences since its move to Center City Philadelphia in 2012. Collins shared his perspective on the past, present, and future of the Barnes and the museum field more broadly.

Presented in partnership with the Northwestern University Department of Art History and supported by the Block Leadership Circle in memory of Phyllis Weil Ellis and her dedication to the Block Museum.

Abdellah Karroum on Generation 00: Artists as Citizens
Thursday, February 23
Abdellah Karroum spoke to his work as the director of Mathaf: Arab Museum of Modern Art in Qatar and as the founder and artistic director of L’appartement 22, an experimental collaborative space for exhibitions and artists’ residencies in Rabat, Morocco. The museum director also discussed his recent research examining artistic production during the decade preceding the uprisings in Tunisia and the Arab world. Karroum’s research focuses on the years between 1999 and 2011, highlighting a long decade of disruptive artistic initiatives that preceded the “revolutions” and political actions of the Arab Spring.

Presented in partnership with the Department of Art History and the Program in Middle East and North African Studies and with the support of the Buffett Institute for Global Studies and the Alice Kaplan Institute for the Humanities.

Bisi Silva, Director of Centre for Contemporary Art, Lagos
Wednesday, April 5
Bisi Silva is an independent curator and the founder and artistic director of the Centre for Contemporary Art in Lagos, Nigeria, an innovative independent arts organization which opened in 2007 to provide a platform for the development, presentation, and discussion of contemporary visual art and culture. In 2012, CCA launched the ASIKO Art School, an intensive training program focused on the critical theory, research methodologies, and conceptual strategies that underpin curatorial and artistic practice intended to address a gap in visual arts higher education for many artists, curators, and cultural practitioners across Africa. In her presentation, Silva discussed her practice through these institutions and shared future directions for her work.

Presented in partnership with the Northwestern Libraries and the Department of Art History with the support of the Buffett Institute for Global Studies, the Program of African Studies, and the Alice Kaplan Institute for the Humanities.
In recent years, the Block Museum’s Engagement Department renewed its commitment to making community engagement a priority and instigating partner-driven work. From that point, the Block and Evanston’s Y.O.U. (Youth Opportunity United) began working together, co-hosting family nights at the Museum, organizing visits from elementary, middle, and high-school groups, connecting at Y.O.U.’s community schools, and, most substantially, collaborating on the Leadership Project—a program for Y.O.U. high-school students that fosters youth development through critical dialogue around issues of social justice.

In 2017, Y.O.U. and the Block interlaced the Leadership Project’s theme of “Defiance with Purpose” with the Block’s exhibition, *If You Remember, I’ll Remember*, which featured work by seven contemporary artists exploring themes of love, mourning, war, relocation, internment, resistance, and civil rights in 19th and 20th-century North America. Through visits with artists and ongoing dialogue in the galleries at the Block and back at Y.O.U. headquarters, we are asking: Where do you see injustice in the world? What is the relationship between art and activism? What forms can resistance take?

Students of Y.O.U. participate in *The Nail That Sticks Up the Farthest...* (2017), by artist Kristine Aono. The 48-foot installation memorializes and draws attention to the internment during World War II of 120,313 Japanese-American residents, two-thirds of whom were U.S.-born American citizens. The Block Museum preparators and registrar team worked closely with the artist to execute her vision for the participatory work, which included 120,313 holes and 120,313 nails.
Iranian Cinephilia: From Filmfarsi to Art House Cinema
October 6–November 18
This series featured ten discrete programs (and over 14 films) focusing on tough guy movies; new wave and art house films; post-revolutionary women’s films; and films made in exile. Many of these films highlighted the cinephilic culture and cinema inside Iran, including the earliest extant Iranian silent fiction movie by Ovanes Ohanians, Mr. Haji the Movie Actor (1933), which will be screened with live piano accompaniment. Filmmakers Noureddin Zarrinkelk, Rachshban Banietemad, and Ahmad Kiarostami presented their films in person and engaged in conversation with Northwestern University students, faculty, visiting scholars, and the community.

Exploiting Who? Fred Williamson’s Revolutionary Heroes in 1970s Blaxploitation Film
October 13–October 14
This program highlighted the work of Northwestern alumnus Fred Williamson, who was in attendance to introduce and discuss two of his greatest starring roles. A professional football player-turned-actor/filmmaker, Williamson is one of the most iconic directors and stars of 1970s black action films (commonly referred to as “Blaxploitation”—a term which Williamson amongst others believes was coined to discredit the films). Williamson created and preserved his on-screen persona from the ghettoized roles for black men that plagued Hollywood pre-1970. These films presented social issues to a mainstream audience by following black heroes who overcome symbolic oppression.

Karl Wirsum (1973)
November 4
Digitally restored by Pentimenti Productions, Suzanne Simpson’s Karl Wirsum is a little-known 1973 film that peeks into the sun-dappled California studio of a young artist as he embarks on an extraordinary career. Wirsum’s psychedelic marionette sculptures still dazzle today, while his narration and a newly composed mind-bending soundtrack (performed live) draw viewers into his process and personality. Live musical accompaniment by Alex Inglizian and Marc Riordan. A post-screening discussion was moderated by John Corbett featured Karl Wirsum, filmmaker Suzanne Simpson, Alex Inglizian, and Marc Riordan.

Eyeworks Festival of Experimental Animation 2016
November 11–November 12
The Eyeworks Festival of Experimental Animation returned to the Block Cinema for its seventh annual festival. Founded in Chicago in 2010 by filmmakers Alexander Stewart and Lilli Carré, Eyeworks is a curated annual festival that exhibits classic and contemporary experimental animation. The 2016 Eyeworks screenings at the Block featured two programs of short films, with classic and contemporary films programmed side-by-side. In addition, this year the festival included Hobfürdő, a dazzling 1979 Hungarian feature by György Kovácsenay. Festival directors Alexander Stewart and Lilli Carré introduced the programs in person.

Keep the Shadow
September 29–September 30
Two films, Listen To This: Videos by Tom Rubnitz and Derek Jarman's Blue (1993), screened in conjunction with the Block exhibition Keep the Shadow: Ere the Substance Fade: Mourning during the AIDS Crisis.
“The Gay Left”: Homosexuality in the Era of Late Socialism
February 3–March 3

The series The Gay Left considered the complex ways in which the ideologies of communism, socialism, and capitalism affect sexual minorities. Including work from both sides of the Iron Curtain the series brought multiple perspectives and historical moments into conversation in order to fight against forgetting. First in the series was the Yugoslavian cult classic WR: Mysteries of the Organism (1971) which was banned for sixteen years in the country for “deriding the Socialist Federal Republic.” In It Is Not the Homosexual Who Is Perverse, But the Society in Which He Lives (1971) director Rosa von Praunheim carefully dissects the landscape and codes of gay West Germany. It was after a screening of this film in 1971 that the first gay rights organization formed in West Berlin, heralding a new era of public visibility and political agitation among gays and lesbians. Another Way (1982), the first mainstream Hungarian film to deal with lesbianism, gained a dedicated cult following among the GBLTQ youth during the cold war. Finally Bruce LaBuce’s 2002 satirical and sexy The Raspberry Reich posits a political dystopia where residents are invited to liberate themselves from their heterosexuality and “join the homosexual intifada.”

February 16–February 17

Presented as a cinematic compliment to the Art Institute of Chicago’s contemporaneous exhibition, Provoking Photography in Japan between Protest and Performance, 1960–1975, these three screenings provided an opportunity to explore the historical intersection of experimental filmmaking with documentary cinema traditions in a period of radical social and political change. These programs offered a glimpse into how Japanese filmmakers working in the late 1960s’ linked experimentation with cinema – the materiality of film, multiple projection, and genre conventions – to the political upheavals of this moment. Interventions in the aesthetics and the institution of cinema parallel, in many of these films, challenges to cultural conventions and social institutions of the period. Scholar and curator Hirasawa Go, and director

Dreams Are Colder Than Death (2014)
February 28

Arthur Jafa and Kahlil Joseph’s 2014 documentary Dreams Are Colder Than Death, explores the question of what it means to be black in America in the 21st century through a series of interviews with individuals including visual artist Kara Walker, author Hortense Spillers, filmmaker Charles Burnett, and ex-Black Panther Kathleen Cleaver. The film was presented by the Northwestern University Black Arts Initiative which hosted a post screening conversation around race and identity.
Los Muertos (2004)
April 7
Acclaimed filmmaker Lisandro Alonso presented his film, Los Muertos, at the Block. Los Muertos, Alonso’s first feature, is a key film of the New Argentine Cinema, a loose movement of filmmakers that directly and obliquely deal with Argentina’s troubled history and its place in the modern world. Los Muertos is a haunting, quiet film about the physical and psychic journey of a man recently released from prison. Already on the fringes of society, Vargas moves further into the untamed jungle and waterways as he travels to find his adult daughter.

The Cinema Of Chantal Akerman: Time, Borders, Politics
April 6–April 28
Chantal Akerman died in October 2015 at the age of sixty-five, leaving behind a body of work that spans five decades and stands as one of the most significant contributions to modern cinema. Positioned in between fiction and documentary, Akerman’s films give visibility to those people and places that our culture overlooks or relegates to the margins because of gender, race, or age; or simply because they have found themselves on the wrong side of history. This series culminated in a one-day symposium, The Cinema of Chantal Akerman: Time, Borders, Politics, organized by the Northwestern Image Lab and the Department of French and Italian. The symposium brought together renowned scholars from the fields of film and media studies, art history, and political theory, and took place on Friday, April 28, 2017.

The Loving Story (2011)
May 11
Janet Dees, curator of If You Remember, I’ll Remember, selected Nancy Buirski’s film The Loving Story to screen in conjunction with the exhibition. The exhibition featured McCallum & Tarry’s Exchange (2007) which resonates with this film’s subjects, Richard and Mildred Loving. This documentary, through interviews and historical documentation, illuminates the story of the Lovings, who were taken into custody and imprisoned in 1958 for illegally co-habiting as a mixed race couple— their miscegenation represented a violation of Virginia’s Racial Integrity Act.

2017 NU Student Film Festival
May 19
Attendees explored the next wave of independent short films at the 2017 Northwestern University Student Film Festival. The Block screened a wide variety of documentaries, fiction shorts, music videos, experimental films and animated pieces created by students from across the NU community. The festival also featured a live, multimedia music performance by Leo Galbraith-Paul, Justin Enoch, and Brock Stuessi.

NU DOCS
June 6–June 9
Northwestern University’s MFA in Documentary Media proudly presented the thesis films of its second graduating class. Audiences watched a great selection of new short documentaries, engaged in dialogue with the filmmakers, and celebrated their accomplishments.

Nancy Buirski, The Loving Story [still], 2011
Lisandro Alonso, Los Muertos [still], 2004

The Cinema Of Chantal Akerman: Time, Borders, Politics
1. Art + Engineering: Dario Robleto on the shared quest of art and science Aug 29, 2017
2. Poets Respond to the art of Romare Bearden at the Block Aug 23, 2017
3. Northern Trust to Donate Artwork to Block Museum at EXPO CHICAGO 2017 Aug 16, 2017
4. Bisi Silva on building sustainable contemporary arts organizations in Nigeria Aug 9, 2017
5. Art + Engineering: Pedro Reyes on the beauty of non-directed research Aug 1, 2017
6. Tananbaums Endow Curator Position at Block Museum of Art Jul 26, 2017
7. Block Museum to explore ‘William Blake and the Age of Aquarius’ Jul 19, 2017
8. Collection Spotlight: Berlin (traced and painted), First, Louise Lawler - Jul 12, 2017
10. Scholars and artists on the complex history of Chicago’s public art Jun 28, 2017
13. Art + Engineering: Jen Bervin on her poetic and material influences Jun 7, 2017
15. If You Remember, I’ll Remember – Opening Day Conversation May 24, 2017
16. Collection Spotlight: Death and the Artist (Tod und Künstler), Lovis Corinth May 16, 2017
17. 120,313 Nails Illustrate a Weighty American History May 10, 2017
18. Block acquires 1967 study portrait for Wall of Respect by Jeff Donaldson May 2, 2017
19. Exhibition, Website, and Symposium trace colorful legacy of the Wall of Respect Apr 25, 2017
20. Block Museum and University Libraries collaborate on installation of Félix González-Torres work Apr 19, 2017
22. Block Student Docents – Learning and Leading in the Gallery Apr 5, 2017
23. Block Museum staff proud to be ‘Readers of Evanston’ Mar 29, 2017
27. Meet Veronica L.S. Robinson, Block Museum Assistant Registrar Mar 1, 2017
28. “Generation 00: Cultural Practices before the Middle East Uprisings” colloquium with Abdellah Karroum Feb 21, 2017
29. Kader Attia: Reflecting Memory – Exhibition Opening Day Feb 15, 2017
30. Themes of protest and dissent unite a season of cinema Feb 8, 2017
31. ‘If You Remember, I’ll Remember’ poses timely questions Feb 2, 2017
32. Collection Spotlight: Project Diaspora, Omar Victor Diop Jan 25, 2017
33. Announcing Winter 2017 Program Lineup Jan 18, 2017
34. Scholars of Iranian Film Speak at Lucid Figurations Symposium Jan 11, 2017
35. Acclaimed artist Kader Attia to unveil solo exhibition at Block Museum Jan 3, 2017
38. Meet Lauren Cochard Watkins, Block Museum Engagement Manager Dec 7, 2016
40. Thom Collins talks new strategies for the Barnes Foundation Nov 23, 2016
41. Collection Spotlight: Manguera Dormida (Sleeping Hose), Gabriel Orozco Nov 16, 2016
42. Hasan Elahi Examines the Intersection of Technology and Art Nov 9, 2016
43. Artists and Scholars Give Their “Five Takes” on Tseng Kwong Chi during exhibition opening celebration Nov 2, 2016
44. Tracing the Building with Walter Kitundu Oct 26, 2016
45. Meet the Block Museum 2016-2017 Graduate Curatorial Fellow, Talia Shabtay Oct 19, 2016
47. Materiality in Art: Weinberg and McCormick Students Collaborate to Uncover the Material Science of Art at the Block Museum Sep 29, 2016
48. Fall 2016 Block Cinema Lineup Released Sep 21, 2016
49. Block Collection Spotlight: Untitled (Milk Strainer), Mona Hatoum Sep 14, 2016
50. Announcing Fall 2016 Program Lineup Sep 7, 2016
Ferrato, Donna (American, b.1949)  
**Gabriel the Wife Killer, Sacramento, CA**  
1988  
Inkjet print  
20 x 24 inches  
Gift of David Kieselstein KGSM '88  
2016.16.8

Ferrato, Donna (American, b.1949)  
**Vikki + Her Mom Carol + Brother Derrick, Pittsburgh Shelter for Battered Women, 1984**  
Inkjet print  
20 x 24 inches  
Gift of David Kieselstein KGSM '88  
2016.16.2

Ferrato, Donna (American, b.1949)  
**AMEND Batterer's Program, Denver, Colorado, 1985**  
Inkjet print  
20 x 24 inches  
Gift of David Kieselstein KGSM '88  
2016.16.3

Ferrato, Donna (American, b.1949)  
**Battered Woman + Cop Philadelphia, 1986**  
Inkjet print  
20 x 24 inches  
Gift of David Kieselstein KGSM '88  
2016.16.4

Ferrato, Donna (American, b.1949)  
**Women's Advocates St. Paul, 1986**  
Inkjet Print  
20 x 24 inches  
Gift of David Kieselstein KGSM '88  
2016.16.5

Ferrato, Donna (American, b.1949)  
**Diamond, the boy who said "NO," for hitting his Mom, Minneapolis, 1987**  
Inkjet print  
20 x 24 inches  
Gift of David Kieselstein KGSM '88  
2016.16.6

Ferrato, Donna (American, b.1949)  
**Dona Tire Marks, Minneapolis, 1988**  
Inkjet print  
20 x 24 inches  
Gift of David Kieselstein KGSM '88  
2016.16.7

Ferrato, Donna (American, b.1949)  
**Diamond, Age 27, become a hairdresser and chose to live free from all forms of Abuse, Minneapolis, 2007**  
Inkjet print  
20 x 24 inches  
Gift of David Kieselstein KGSM '88  
2016.16.12

Ferrato, Donna (American, b.1949)  
**Diamond, Mother + Daughter Murdered by an Abusive Boyfriend, Washington, DC, 1993**  
Inkjet print  
20 x 24 inches  
Gift of David Kieselstein KGSM '88  
2016.16.11

Ferrato, Donna (American, b.1949)  
**Mother Who Kill in Self Defense serve 3 times longer than the Men Who Kill Their Wives, 1989**  
Inkjet print  
20 x 24 inches  
Gift of David Kieselstein KGSM '88  
2016.16.10

Ferrato, Donna (American, b.1949)  
**Vogue Study for the Wall of Respect (Miles Davis), 1967**  
Inkjet print  
20 x 24 inches  
Gift of David Kieselstein KGSM '88  
2016.16.13

Ferrato, Donna (American, b.1949)  
**Oil on heavy cream wove paper with mixed media**  
24 x 18 inches  
Gift of the artist, 2017.1.5

Ledgerwood, Judy (American, b.1959)  
**Study for Doha Painting #4**, 2013  
Acrylic on paper  
10 x 30 inches  
Gift of the artist, 2017.1.4

Ledgerwood, Judy (American, b.1959)  
**Study for Doha Painting #6**, 2013  
Acrylic on paper  
10 x 30 inches  
Gift of the artist, 2017.1.6

Ledgerwood, Judy (American, b.1959)  
**Mother + Daughter Murdered by an Abusive Boyfriend, Washington, DC, 1993**  
Inkjet print  
20 x 24 inches  
Gift of David Kieselstein KGSM '88  
2016.16.12

Ledgerwood, Judy (American, b.1959)  
**diamond, Age 27, become a hairdresser and chose to live free from all forms of Abuse, Minneapolis, 2007**  
Inkjet print  
20 x 24 inches  
Gift of David Kieselstein KGSM '88  
2016.16.11

Ledgerwood, Judy (American, b.1959)  
**Mother Who Kill in Self Defense serve 3 times longer than the Men Who Kill Their Wives, 1989**  
Inkjet print  
20 x 24 inches  
Gift of David Kieselstein KGSM '88  
2016.16.10

Ledgerwood, Judy (American, b.1959)  
**Vogue, 1987**  
Painting  
20 x 24 inches  
Gift of David Kieselstein KGSM '88  
2016.16.9

Ledgerwood, Judy (American, b.1959)  
**Acrylic on paper**  
10 x 30 inches  
Gift of the artist, 2017.1.2

Ledgerwood, Judy (American, b.1959)  
**Study for Doha Painting #2**, 2013  
Acrylic on paper  
10 x 30 inches  
Gift of the artist, 2017.1.3

Ledgerwood, Judy (American, b.1959)  
**Study for Doha Painting #3**, 2013  
Acrylic on paper  
10 x 30 inches  
Gift of the artist, 2017.1.4

Ledgerwood, Judy (American, b.1959)  
**Study for Doha Painting #4**, 2013  
Acrylic on paper  
10 x 30 inches  
Gift of the artist, 2017.1.5
Tseng, Kwong Chi (Chinese, American, 1950–1990)
Mt Rushmore, North Dakota (from the series East Meets West a.k.a. Expeditionary Self-Portrait Series), 1986
Gelatin silver print, selenium-toned
36 x 36 inches
Purchased by the Block Museum Board Advisors in honor of Provost Daniel Linzer for his dedication to the arts at Northwestern and to the Block Museum of Art
2017.4.3f

Tseng, Kwong Chi (Chinese, American, 1950–1990)
Paloma Picasso and Tseng Kwong Chi, 1980
From the portfolio Costumes at the Met
Gelatin silver print
10 x 8 inches
Purchased by the Block Museum Board Advisors in honor of Provost Daniel Linzer for his dedication to the arts at Northwestern and to the Block Museum of Art
2017.4.3g

Tseng, Kwong Chi (Chinese, American, 1950–1990)
Tseng Kwong Chi and Pauline Trigère, 1980
From the portfolio Costumes at the Met
Gelatin silver print
10 x 8 inches
Purchased by the Block Museum Board Advisors in honor of Provost Daniel Linzer for his dedication to the arts at Northwestern and to the Block Museum of Art
2017.4.3i

Tseng, Kwong Chi (Chinese, American, 1950–1990)
Tseng Kwong Chi and Franois Trigère, 1980
From the portfolio Costumes at the Met
Gelatin silver print
10 x 8 inches
Purchased by the Block Museum Board Advisors in honor of Provost Daniel Linzer for his dedication to the arts at Northwestern and to the Block Museum of Art
2017.4.3j

Tseng, Kwong Chi (Chinese, American, 1950–1990)
Unidentified Woman, Karen Bjornson, Halston and Tseng Kwong Chi, 1980
From the portfolio Costumes at the Met
Gelatin silver print
10 x 8 inches
Purchased by the Block Museum Board Advisors in honor of Provost Daniel Linzer for his dedication to the arts at Northwestern and to the Block Museum of Art
2017.4.3k

Tseng, Kwong Chi (Chinese, American, 1950–1990)
Jerry Falwell with Jeanne Gianas and Bruno Schmidt, 1981
From the series Moral Majority
Printed 2014
Gelatin silver print
14 x 11 inches
Gift of Muna Tseng Dance Projects Inc./Tseng Kwong Chi Archive
2017.4.7

Tseng, Kwong Chi (Chinese, American, 1950–1990)
Ido “Jerry” Dolan, 1981
From the series Moral Majority
Printed 2014
Gelatin silver print
14 x 11 inches
Gift of Muna Tseng Dance Projects Inc./Tseng Kwong Chi Archive, 2017.4.8

Tseng, Kwong Chi (Chinese, American, 1950–1990)
Alfonso D’Amoto, 1981
From the series Moral Majority
Printed 2014
Gelatin silver print
14 x 11 inches
Gift of Muna Tseng Dance Projects Inc./Tseng Kwong Chi Archive, 2017.4.9

Remembering Old Times, c. 1981
Green serpentine stone
31 x 22 x 20 inches
In memory of Philip Pearlman, Gift of Kevin Stein
2017.5

Levinthal, David (American, b. 1949)
Untitled from the series Barbie, 1997
Polaroid
24 x 20 inches
Gift of an anonymous donor
2017.6.1

Levinthal, David (American, b. 1949)
Untitled from the series Barbie, 1998
Polaroid
24 x 20 inches
Gift of an anonymous donor
2017.6.2

Levinthal, David (American, b. 1949)
Untitled from the series Barbie, 1998
Polaroid
24 x 20 inches
Gift of an anonymous donor
2017.6.3
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**ACQUISITIONS**

The exhibition *We Are Revolutionaries: The Wall of Respect and Chicago’s Mural Movement* ran April 21 to June 18, 2017. In conjunction with the exhibition, the Block Museum was pleased to announce an important acquisition for the Museum’s permanent collection. The Museum purchased a 1967 study portrait of trumpet player and band leader Miles Davis by artist Jeff Donaldson (1932–2004). The work is one of the rare remaining sketches for *The Wall of Respect* and provides valuable documentation of Donaldson’s process in thinking about his portion of the mural. In the final version of the Wall, Donaldson included his portrait of Miles Davis among other portraits of African-American musicians, including John Coltrane, Charlie Parker, and Sonny Rollins. The painting also has significance for Northwestern University, as Donaldson earned a Ph.D. in Art History from Northwestern in 1974, the first African American to do so.

After its presentation at the Block Museum, the painted sketch traveled to London’s Tate Modern to be part of the exhibition *The Soul of a Nation: Art in the Age of Black Power*, which was on view from July to October 2017. *The Soul of a Nation* will also travel to the Crystal Bridges Museum in Arkansas and the Brooklyn Museum of Art. The painting was also part of the exhibition *The Freedom Principle: Experiments in Art and Music, 1965 to Now*, which originated at the MCA in Chicago in 2016.

“This is a relatively early work by Donaldson, and it shows a fresh and immediate approach to representation. It’s exciting to see how the work also hints at a fracturing of the background space, a practice that became a signature of the artist’s later work.”

-Kathleen Bickford Berzock, Associate Director of Curatorial Affairs

The collection in use for teaching in the Eloise W. Martin Study Center.
Daumier, Honoré (French, 1808–1879)
Les Boursicotières (Ladies from the Stock Exchange), 1856
Lithograph on newsprint
8 x 9 5/8 inches
Gift of Sidney and Vivian Kaplan
2002.3.260

Daumier, Honoré (French, 1808–1879)
L’astronome allemand lâchant un fameux canard (The German astronomer releasing a famous duck), 1857
Lithograph on newsprint
8 3/4 x 10 1/8 inches
Gift of Sidney and Vivian Kaplan
2002.3.274

Daumier, Honoré (French, 1808–1879)
Parisiens prenant déjà leurs précautions pour ne pas être rôtis par la comète (Parisians already taking their precautions to avoid being roasted by the comet), 1857
Lithograph on newsprint
9 5/8 x 13 3/4 inches
Gift of Sidney and Vivian Kaplan
2002.3.276

Daumier, Honoré (French, 1808–1879)
Galilée très‑surpris du nouvel aspect qu’offre la surface de la terre (Galileo, amazed at the new aspect of the earth’s surface), 1867
Lithograph on newsprint
13 x 11 inches
Gift of Sidney and Vivian Kaplan
2002.3.322

Daumier, Honoré (French, 1808–1879)
Lanterne magique!!! (The Magic Lantern) 1869
Lithograph on newsprint
Gift of Sidney and Vivian Kaplan
2002.3.336

Daumier, Honoré (French, 1808–1879)
Ceci a tué cela (These are responsible for those!), 1871
12 1/2 x 9 3/8 inches
Lithograph
Gift of Sidney and Vivian Kaplan
2002.3.345

**SOUL OF A NATION: ART IN THE AGE OF BLACK POWER**
Tate Modern, London, England
July 12, 2017–October 22, 2017
Crystal Bridges Museum of American Art, Bentonville, Arkansas
February 2, 2018–April 23, 2018

Donaldson, Jeff (American, 1932–2004)
Study for the Wall of Respect (Miles Davis), 1967
Oil on heavy cream wove paper with mixed media
24 x 18 inches
Purchased with funds from Block Friends of Art
2017.2

**Shan Goshorn’s Cherokee Burden Basket: Singing a Song for Balance (2012)** was acquired by the Block Museum in 2017 after being featured in the group exhibition **If You Remember, I’ll Remember**, along with several other works by the artist. Goshorn’s conceptual baskets combine Cherokee aesthetics with thought-provoking content—including historical photographs and texts—to address the links between historical events and ongoing struggles for Native American sovereignty and self-determination. The paper splints from which the basket is woven are printed with excerpts from historical documents, including the Carlisle Indian Boarding School mission, the Indian Removal Act of 1830 and the Treaty of New Echota—an 1835 treaty in which the Cherokee purportedly agreed to leave their territory in North Carolina for land in Oklahoma.

“This innovative work builds upon the Block collection's traditional strengths in works on paper and bolsters the number of works by contemporary Native American artists in the collection, which also includes works by Frank Big Bear, Edgar Heap of Birds, Dylan Miner, and Jaune Quick-to-See Smith.”

—Janet Dees, Curator of Modern and Contemporary Art
In keeping with the Museum's commitment to presenting art across time, culture, and media, Block Cinema's 2016-17 screenings and special events highlighted the diversity of voices in and around Northwestern, as well as the exciting changes taking place in the cinematic arts. We continue to emphasize bringing filmmakers to campus to introduce and discuss their work. Providing this unique opportunity for our audiences to gain valuable insights into the creative process has carved out a unique niche for our program within. Guests this year included the Iranian filmmakers Ahmad Kiarostami, Rakhshān Banietemad, and Noureddin Zarrinkelk, as well as Masanori Oe, Arthur Jafa, Lisandro Alonso, Fred Williamson, and Suzanne Simpson among many others. Our most engaging programs emphasized the strengths of the Museum and its commitment to global and cross-cultural art, and drew attention to underrepresented films and filmmakers.

In the fall of 2016, Block Cinema partnered with Northwestern University Archives to present a short tribute to Northwestern alumnus Fred Williamson. Block Cinema also partnered with artists and curators Alexander Stewart and Lilli Carr to bring the Eyeworks Festival of Experimental Animation to campus for its second year. In conjunction with the Block Museum's exhibition Salaam Cinema! 50 Years of Iranian Movie Posters, we hosted an extensive screening series surveying over 70 years of Iranian film history, including a symposium with leading scholars and filmmakers in Iranian film.

In Winter 2016, we were fortunate to have scholar/film curator Hirasawa Gō and filmmaker Masanori Oe in person for a series of Japanese experimental cinema focusing on the 1960s and 1970s. We also invited Art History Ph.D. student Thomas Love to program a series based on his research on how the ideologies of communism, socialism, and capitalism address sexual minorities, which he titled The Gay Left: Homosexuality in the Era of Late Socialism.

Spring 2016 featured a collaboration with Professor Domietta Torlasco from the Department of French and Italian who curated a film series and symposium in tribute to the recently deceased filmmaker Chantal Akerman. Spring 2016 also marked the graduation of the second class of MFA graduate students in Northwestern University's Documentary Media program. Block Cinema hosted an extremely popular (and engaging) showcase of the students' final thesis projects in June over three consecutive evenings.

Block Cinema connected with the multitude of resources on campus through interdisciplinary collaborations with the Departments of Radio-TV-Film, French and Italian, the Middle East and North African Studies Program, the Documentary Media Program, Art History, Black Arts Initiative, University Archives, the Alumnae of Northwestern University, Spanish, and Portuguese.

Justin Lintelman, Associate Film Programmer

COMMUNICATIONS

2016-2017 has been a year of extraordinary growth for the Block Museum's communication goals. Committing to weekly updates to our 14,000 newsletter subscribers, we sent 45 email newsletters over the course of the year with a 25% open rate – much higher than the industry average. Our social media engagement on all channels has grown more than 150% in the last year, particularly within Facebook—with the number of followers moving from 3,200 on September 1, 2016, to 8,165 on September 1, 2017.

With the hiring of Caroline Claflin, Communications Coordinator, whose professional focus is media production, we have had great success in growing our video strategy. Throughout the year, we began regularly covering the Museum's activity with long-form video documentation, audio edits shared as podcasts, and short-form web videos that garner high audience engagement. We also inaugurated a series of one-on-one video interviews that allow for behind-the-scenes conversations with the Museum's wealth of visiting artists and scholars.

In October 2017, we contracted with NeonCRM to host and maintain the Museum's member database, and we look forward to the ongoing development of this customer relationship management tool. Throughout the year, we continued to develop and extend our usage of a free RSVP system for all museum engagement events – leading to increased metrics and improved audience communication.

The hiring of a new Fine Arts Editor, Stephanie Kulke, within the Office of Global Marketing and Communications has been a great support to the Museum's earned media strategy, as evidenced by the extensive press listings at the end of this report. The Block put forward 14 formal press releases during this fiscal year and authored 50 blog posts on its Wordpress site. These posts boasted a readership of over 100,000 visitors, embodying the museum's more comprehensive, narrative, and integrated content strategy. 2016-17 saw an increased focus on sharing stories of the work that we do, the people who we collaborate with, and the ideas that drive us, and we look forward to extending these narratives in the year ahead.

Lindsay Bosch, Communications Manager
2016–2017 marked a depth of new partnerships and initiatives for the Engagement Department, in collaboration with colleagues across the museum, campus, Evanston, and Chicago.

**CAMPUS CONVENER**

Last year, we embarked on a partnership with the McCormick School of Engineering, recognizing our shared emphases on learning through making and the value of risk and invention. We brought four contemporary artists to campus to explore what it would look like to embed an artist into the School of Engineering. Each of these artists is an inventor and an educator and has deep experience working in laboratories and research sites nationally and internationally. During the artists’ visits, we met with faculty and students from Astrophysics, Art Theory and Practice, Bioethics, Computer Science, the Center for the Writing Arts, Material Science, Medical Anthropology, Robotics, Poetry and Poetics, the Segal Design Institute, and Sound Studies, among others. These visits resulted in new relationships and plans for future residencies.

Over the course of the year, we also hosted three global museum leaders for public programs and conversations with faculty and students. Bisi Silva’s visit was particularly rich. It included a public lecture focused on curatorial practice and pedagogy on the continent, an interdisciplinary seminar at the Program of African Studies on Developing a History of Women Artists in Nigeria, a cross-disciplinary gathering at Northwestern University Libraries focused on the CCA Library, and one-on-one meetings with Herskovits Library curator Esmerelda Kale, and individual Northwestern faculty members, and studio visits with scholars and artists from across Chicago.

**COMMUNITY BRIDGE-BUILDER**

Just as those visits focused on our role as a convener and resource, another series of visits focused on our ongoing work as a bridge-builder between campus and community. The exhibition *If You Remember, I'll Remember* gave us the opportunity to partner with the artists Kristine Aono and Marie Watt in bringing their community-based practices to Northwestern, Evanston, and Chicago. In the fall, we hosted Aono and Watt for intensive site visits that included meetings with faculty from the Native and Indigenous Steering Committee, undergraduate student representatives of the Asian American Student Group, graduate students from the Colloquium for Ethnicity and Diaspora, and representatives from the American Indian Center, Japanese-American Citizens League, and Youth and Opportunity United (Y.O.U.), among many others.

The exhibition inspired further connections between the museum and a wide range of our constituencies, including student-organized dialogues in the galleries, docent training with colleagues from Social Justice Education, visits with high-school students from Students Organized Against Racism, and a “Poetry of Witness” writing workshop inspired by the exhibition in partnership with the Poetry Foundation.

**ONGOING PARTNERSHIPS**

In these projects and a host of programs, workshops, and convenings we offered throughout the year, we connected with new and ongoing partners. Last fall, as part of an Evanston-wide drawing festival, we worked with artist Walter Kitindu, a MacArthur Fellow, to develop a project in which participants could draw with light and shadow, responding to shapes mirroring those from Neil Goodman’s sculpture in the Block’s vestibule. We hosted Asian Languages and Studies for their fall gathering, in conjunction with Tseng Kwong Chi: Performing for the Camera. In the winter, we convened colleagues and students from across campus in conversation with Kader Attia and his work. His visit included a graduate-student organized program at the Melville J. Herskovits Library of African Studies in which students responded to Attia’s exhibition using their own research and materials from library. In the spring, as part of the conference Open Engagement, we served as an Open House site, welcoming colleagues from around the world.

Susan Bielak, Stephen and Susan Wilson Associate Director of Engagement/Curator of Public Practice
The Block Museum’s curatorial initiatives focus on creating unique opportunities for the direct experience of art and on providing avenues for thinking with and through art about issues of relevance to our lives today. In the academic year 2016-17, the Block Museum’s activities have included the presentation of innovative exhibitions and the expansion of the Museum’s permanent collection. We have also worked with students, through class visits and the Block’s Graduate Curatorial Fellowship and Summer Internship programs.

**INNOVATIVE EXHIBITIONS**

Block Museum exhibitions included *If You Remember, I’ll Remember* (Jan.–May 2017) the first major exhibition curated at the museum by Janet Dees, the Block’s Stephen and Lisa Munster Tannenbaum Curator of Modern and Contemporary Art. Dees conceived the exhibition as an invitation to reflect on the past while contemplating the present through works of art exploring themes of love, mourning, war, relocation, internment, resistance, and civil rights in 19th and 20th-century North America. The exhibition *Kader Attia: Reflecting Memory* (Jan.–Apr. 2017) was the culmination of a series of research trips to Northwestern University by the internationally acclaimed French-Algerian artist Kader Attia (b. 1970). The exhibition featured newly commissioned work based in part on the artist’s research in the collections of the university’s Herskovits Library of African Studies and interviews with faculty across disciplines. *Salam Cinema! 50 Years of Iranian Cinema Posters* (Sept.–Dec. 2016) was guest curated by Dr. Hamid Naficy, Sheikh Hamad Bin Khalifa Al-Thani Professor in the School of Communication, in collaboration with the Block Museum’s Curator of Media Arts, Michelle Puetz.

**STUDENT COLLABORATIONS**

The work of Block Curatorial Graduate Fellows was featured in two original exhibitions; *Keep the Shadow, Ere the Substance Fade: Mourning during the AIDS Crisis*, curated by C. C. McKee, and *Mining Pictures: Stories from Above and Below Ground*, curated by Talia Shabtay, both doctoral candidates in the Department of Art History. Additionally, undergraduates in the Department of Art History first-year seminar taught by Rebecca Zorach, Mary Jane Crowe Professor in Art and Art History, collectively curated *We Are Revolutionaries: Wall of Respect and Chicago’s Mural Movement*, while Linnea Hodge (WCAS, B.A.2017) curated *The Block Collects: Lovis Corinth*, a rotation of works from the Museum’s permanent collection. Rising sophomores Isabella Ko and Nicholas Liou were awarded 2017 Block Summer Undergraduate Curatorial Internships, during which they produced a Campus Art Walk featuring 16 sculptures from the Block’s collection located around the Arts Green and sculpture garden.

**EXPANDING THE COLLECTION**

The Block Museum’s permanent collection was enriched by the acquisition of important artworks through gifts and purchases. These included works by Jeff Donaldson, Shan Goshorn, and Tseng Kwong Chi, each of which expands the Museum’s collection in new directions and provides a lasting documentation of recent exhibitions. The Museum also received critical donations to the collection, including 44 silver gelatin prints by the acclaimed photographer Edward Steichen (1879–1973), the second major gift of photographs by Steichen to the Museum from Richard and Jackie Hollander.

Kathleen Bickford Berzock, Associate Director of Curatorial Affairs
The Block's income and expenses for operations decreased slightly in 2016-2017. The Museum was successful in securing grants but required less grant support for 2016-2017 projects. Some annual giving by the Block Board of Advisors was redirected towards a special initiative connected to the Block's goal in We Will. The Campaign for Northwestern. The Block received generous commitments to endow two staff positions and a Block Board of Advisors endowment for exhibitions, collections, and programs. Another endowment was expanded to support the Block's permanent collection. As these involve multi-year pledges for endowment support, they are not reflected in the revenue chart. The Block's increase in endowment income of 1.5% was due to a small additional endowment and growth of the principal. The Block is grateful to Northwestern's Office of the Provost for its non-recurring support of special projects taking place during 2017-2020. This increase in non-recurring appropriation is indicated on the revenue chart.

### GRANTS

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National Endowment for the Humanities  
National Endowment for the Arts | Weinberg College of Arts and Sciences  
Illinois Arts Council Agency  
Elizabeth F. Cheney Foundation  
Warnock Publications Fund | Myers Foundations  
Northwestern University Department of Art History  
David C. & Sarajean Ruttenberg Arts Foundation | The Alumnae of Northwestern University  
Robert Lehman Foundation, Inc.  
Elizabeth Firestone Graham Foundation |

**FY 2017 Revenue $3,315,850**

- Earned Income: 4%
- NU Appropriations: 61%
- Endowment: 16%
- Individual Gifts: 8%
- Grants: 8%
- Special Projects: 3%

*NU non-recurring special projects support

**FY 2017 Expenditures $3,269,628**

- Payroll: 70%
- Exhibitions and Block Cinema: 13%
- Operations: 8%
- Engagement (Educational and Communications): 6%
- Collections Management: 3%

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The Block is grateful to Northwestern's Office of the Provost for its non-recurring support of special projects taking place during 2017-2020. This increase in non-recurring appropriation is indicated on the revenue chart.
**6,000 WORKS IN THE COLLECTION**

- **32 BOARD OF ADVISORS MEMBERS**
- **25 FULL-TIME STAFF**
- **30 STUDENT DOCENTS**
- **15 STUDENT WORKERS**
- **2 GRADUATE FELLOWS**

**$20 MILLION ENDOWMENT**

**$3 MILLION OPERATING BUDGET**

**OPEN 36 WEEKS OF THE YEAR**

**40,000 TOTAL VISITORS**

- **INCLUDING 6,800 PUBLIC PROGRAM ATTENDEES AND 2,250 CINEMA ATTENDEES**

**400 ANNUAL EVENTS**

- **INCLUDING 99 TOURS & RESEARCH VISITS, 152 CLASSES, 105 PUBLIC PROGRAMS, 40 CINEMA SCREENINGS**

**90,000 ANNUAL WEB VISITORS**

- **15K EMAIL SUBSCRIBERS**
- **14K FOLLOWERS ON SOCIAL MEDIA**
- **150 ANNUAL PRESS MENTIONS**

**15K CAMPUS COLLABORATORS 14 NATIONAL AND REGIONAL FOUNDATIONS FUNDERS:**

We were pleased to announce the establishment of three extraordinary endowments during the 2016–2017 year. Surpassing its original $15 million fundraising goal, the Block Museum raised $18.8 million in funds and artworks through December 31, 2017, for We Will, The Campaign for Northwestern. The Block Museum's fundraising goal will be extended in 2017-2018, continuing the Museum's commitment to We Will, the University-wide fundraising effort to realize the bold ambitions set forth in Northwestern's strategic plan.

Steven and Lisa Munster Tananbaum Curator of Modern and Contemporary Art Fund
The Block received a major endowment from Lisa (WCAS ’86) and Steven Tananbaum in support of its modern and contemporary art program. The $1 million gift permanently establishes the position of the Steven and Lisa Munster Tananbaum Curator of Modern and Contemporary Art. Janet Dees will be the inaugural Steven and Lisa Munster Tananbaum Curator of Modern and Contemporary Art. The Tananbaums' gift will help advance the Block's capacity to present major exhibitions and to commission new work by artists working internationally, who will be invited to campus to interact with faculty and students and be nourished by the extraordinary resources of Northwestern.

“We are thrilled to support the Block Museum of Art in its commitment to serve as a dynamic, imaginative, and innovative teaching and learning resource for Northwestern University. It is our hope that students from every discipline will have the opportunity to interact and learn more about contemporary art and artists as this reflects different views and the culture of our times.” - Steven and Lisa Munster Tananbaum

Susan and Stephen Wilson Block Museum Engagement Fund
A new endowed gift from Northwestern University Trustee Stephen R. Wilson ’70, ’74 MBA and Susan K. Wilson ’70 will support the outreach efforts of the Block Museum of Art. The $1.5 million gift will permanently establish the Susan and Stephen Wilson Block Museum Engagement Fund. The Block is honored by the Wilson's recognition of the Museum as a site of innovative teaching and learning experiences for both students and our community. This visionary gift will help ensure meaningful engagement with art through partnerships and will expand the reach and impact of our programming.

“As Northwestern alumni, we have been excited by the work of the Block Museum in recent years to engage campus and community in teaching and learning experiences. Free and open to all, the Museum is uniquely poised as a resource to serve wide audiences and bring diverse communities together through art and conversation.” - Sue Wilson

Block Board of Advisors Endowment Fund
The Block Museum of Art announced that members of its board of advisors have contributed more than $1 million to establish the Block Board of Advisors Endowment Fund at Northwestern. Income from the fund will support collections, exhibitions, publications, and programs that engage students, faculty, and the broader community with global art and artists at the Block Museum and elsewhere on Northwestern's Evanston campus. The idea for the creation of a combined group endowment came from Block Museum board of advisors member Diane Solomon.

“The Block Board of Advisors is energized by the global reach and local impact of the museum’s exhibitions and programs. We are proud to work collectively to build this lasting resource that will help sustain the continuation and growth of the Block Museum's vision.” - Diane Solomon
“I love docent work! As a theatre major, a lot of my work on this campus revolves around facilitating emotional and intellectual experiences for others. Art can be so intimidating sometimes, and yet so rewarding when we truly engage with it, and it’s a joy to help people with that process.”

- Cammy Harris (WCAS ’19)

About the Docent Program

Block Museum docents contribute to the Block’s mission to be a "teaching and learning resource" within and beyond the Northwestern community. As tour guides, they engage the full breadth of the Museum’s audiences, including university students and faculty, elementary and high-school students, and adult visitors. Their work thus requires deep knowledge of exhibition content and gallery teaching methods. They engage in conversations with curators about current exhibitions and read texts that highlight a variety of perspectives on works of art. They also participate in a paid training course and work closely with the Engagement team to develop strategies for making the galleries spaces for meaningful dialogue.

This year, docents participated in a workshop through Social Justice Education in order to consider how factors outside of the walls of the Museum might shape visitors’ experiences. Student docents also come from a variety of academic disciplines—from Economics to Journalism to Performance Studies—and are encouraged to bring their individual perspectives to tours while encouraging visitors to forge their own connections with works of art. Through their work at the Block, docents reach a wide range of constituencies. They assist in Museum programming for students, families, and adults of all ages. Along with the Block Student Advisory Board, docents also serve as ambassadors to the University and the surrounding communities in Evanston, Chicago, and the North Shore. In all aspects of their work, docents spread awareness of the Block as a resource, a space for art and dialogue, and a free and public museum where all are welcome.

Kelsey Allen-Niesen, 2019 (Asian Language and Culture / Art History)
Yiran Chi, 2019 (Philosophy and Art History)
Florence Fu, 2018 (Journalism and Art History)
Vanessa (Shuang) Gao, 2017 (Art History)
Rachel Gradone, 2019 (Manufacturing & Design Engineering)
Marisa Guo, 2019 (Economics and Mathematical Methods in Social Science)
Matthew Guzman, 2018 (Middle Eastern and North African Studies)
Cameron (Cammy) Harris, 2019 (Theater and International Studies)
Paul (Young Hoon) Kim, 2017 (Radio/Television/Film)
Nina Matti, 2018 (Journalism)
Allison Miller, 2017 (Radio/Television/Film)
Emma Montgomery, 2017 (Comp Lit and Psychology)
Montgomery Nelson, 2019 (Art History and International Studies)
Julia Poppy, 2017 (Art History)
Cindy (Xinying) Qian, 2019 (Journalism and Art History)
James Tsui, 2019 (Biomedical Engineering, Art Theory and Practice)
Yiran (Anna) Wang, 2017 (History)
Jiaming Wu, 2019 (Journalism and Art History)
SUPPORTERS

$50,000 AND ABOVE
Carla Harriet Esch*
National Endowment for the Arts
National Endowment for the Humanities
Andra S. and Irwin Press
Lisa Munster Tananbaum and Steven Tananbaum
Terra Foundation for American Art
Susan and Stephen R. Wilson

$10,000–$49,999
The Alumnae of Northwestern University
Julie and Lawrence Bernstein
Hanna and Sidney Block*
Stacey and Lowell Cantor
Amy and James Geier
Illinois Arts Council Agency
Ellen Philips Katz
Susan G. and Richard M. Rieser Jr.
Sandra L. Riggs

$5,000–$9,999
Anu and Arjun Aggarwal
Lorinda Ash
Nicole and James N. Druckman
Kristin Peterson Edwards
The Elizabeth F. Cheney Foundation
Barbara N. Fuldner
Hulda B. & Maurice L. Rothschild Foundation
Sari and James A. Klein
Dianne and Stephen Loeb
Christine and William Robb III
The Robert Lehman Foundation
Lynn E. Hauser and Neil L. Ross
Jean E. Shed

$1,000–$4,999
555 International, Inc.
Kim and Keith Allen-Niesen
Christine and Arminian Bernstein
Sarah M. Pritchard and Neal E. Blair
Amy Pope Brock
Kay Deaux
Janet Sally Dumas
Edith C. Eisner
Lisa Corrin and Peter B. Erickson
Judith Rachel Freeman
Susan Fuller
Cassie and Steven J. Gavin
Carol and Jerome J. Ginsburg
Mary Ann and David L. Grumman
Denise Gunter
Jean and Robert Guritz
Margaret Hastings
Steven P. Henry
Gail and Tom Hodges
Ruth Lasky
Nancy and R. Hugh Magill
Graziela and Neal D. Meltzer
Janis and John K. Notz Jr.
Carol J. Narup and Warren G. Petersen
Romenesa Foundation
Rubens Family Foundation
Angela Himsel and Selig Sacks
Margaret Holland Schmitz
Elizabeth Elrod and Scott C. Schweighauser
Fabiola Delgado and Kenneth N. Thompson
Arete Swartz Warren

$500–$999
Acrobat Marketing Solutions, Inc.
Ronald L. Marmer
Diane More
Ronnie K. Pirovino
Susan B. Rubnitz
Ingrid and William Stafford
Patricia Stratton

GIFTS OF ART
Jackie and Richard Hollander
Martha Keller, Daniel Keller and Kathryn Keller Rule
Jennifer and David Kieselstein
Judy Ledgerwood
Muna Tseng Dance Projects, Inc.
Dawn Clark Netcht*
Gwen and Peter Norton
Sheila S. and Bill G. Lambert
John A. Silberman
Larry Snider
Terra Foundation for American Art
Vicki Tlusty

NORTHEASTERN UNIVERSITY
Alice Kaplan Institute for the Humanities
Buffett Institute for Global Studies
Center for the Writing Arts
Department of Art History
Department of Art History/Warnock Publication Fund
Department of Art Theory and Practice
Department of History
Department of Neurobiology
Department of Performance Studies
Department of Theatre
McCormick School of Engineering
Melville J. Herskovits Library of African Studies
Middle East & North African Studies
Northwestern University Libraries
Office of the Provost
Program of African Studies
Rehabilitation Institute of Chicago
Weinberg College of Arts and Sciences

Crowds gather in the Block Museum lobby before the opening of the symposium, Lucid Figurations.

"Who makes art work in Chicago? Behind every painting, photograph and sculpture are curators, collectors, gallerists, foundations and untold legions of cultural workers who give shape to the art world as we know it. This year's Art 50 pays tribute to those who till behind the scenes to make it all happen and those whose fortunes fund it." -Elliot J. Reichert, Kerry Cardoza, Nicole Mauser and Lee Ann Norman

New City Art: Art Top 5: September 2017 (August 31, 2017)

"William Blake and the Age of Aquarius: Block Museum of Art. Fifty years after the summer of love, this show explores the influences of the quintessential English artist and poet on the psychedelic counterculture of 1960s America."

Art in America: 2017-2018 Preview (August 2017)

"William Blake and the Age of Aquarius," exploring the maverick's impact on American art between the 1950s and the 1970s, contains more than 130 paintings, prints, drawings, photographs, films and posters. Original prints and illuminated books by Blake are juxtaposed with works from artists such as Diane Arbus, Bruce Conner, Jay DeFeo, Agnes Martin, Robert Smithson, and Clifford Still."

Grain's: Editor's Picks: Fall Cultural Preview (August 26, 2017)

"The museum celebrates the 50th anniversary of the Summer of Love with the first exhibition to examine the impact of eccentric British poet and artist William Blake (1757-1827) on the mid-20th-century counterculture artists he inspired." -Thomas Connors

Big Ten Network: Five things to know about Northwestern's Block Museum of Art (August 26, 2017)

"The Block contains three galleries with changing exhibitions in keeping with its roots in the German kunsthalte tradition. This fall's exhibitions range from the impact of British poet William Blake to the exploration of social justice in the art of Carrie Mae Weems. Its permanent collections cover various forms: prints, drawings and sculpture."


"The exhibit also marked the first presentation of a recent Block Museum acquisition: a 1967 study portrait of trumpet player and bandleader Miles Davis by artist Jeff Donaldson (’74 PhD). The sketch is one of the rare remaining traces of the Wall and the process of its creation. Donaldson, who died in 2004, was the first African American to earn a doctorate in art history at Northwestern."

Time Out Chicago: $6 exciting openings in Chicago in September (August 24, 2017)

"Sept 23–Mar 11: The Block Museum celebrates the lasting influence of poet and painter William Blake, displaying ‘60s art inspired by his work ‘Age of Aquarius.’" -Grace Perry


"On September 23rd, the Block Museum of Art at Northwestern University will open an exhibition entitled, William Blake and the Age of Aquarius. It will consider the parallels between Blake's era and the mid 20th century U.S., including political repression, social transformation, and the struggle for civil rights, and also look at the protests against the conventions of his day and how they inspired many Americans disillusioned by social uniformity, materialism, racial and gender discrimination, and environmental degradation." -Sigalit Zetouni

Chicago Sun-Times: MCA's 50th anniversary celebrates the now and the next (August 16, 2017)

"I think Chicago is enjoying a golden age in all the arts right now," said Grynsztejn. "Many great artists are working here because they can find jobs at the city's universities, and because there are now many places that show their work, from galleries, to the Smart Museum, the Mary & Leigh Block Museum, the Art Institute and, of course, the MCA. Because they can find jobs at the city's universities, and because there are now many places that show their work, 'I think Chicago is enjoying a golden age in all the arts right now,' said Grynsztejn. 'Many great artists are working here because they can find jobs at the city's universities, and because there are now many places that show their work, from galleries, to the Smart Museum, the Mary & Leigh Block Museum, the Art Institute and, of course, the MCA.'"

Artforum: Block Museum of Art Receives $1 Million Gift (August 15, 2017)

"The Chicago Tribune reports that Lisa and Steven Tananbaum have given Northwestern University's Block Museum of Art a $1 million gift. This will allow the institution to expand its programming and permanently establish the position of the Steven and Lisa Munster Tananbaum Curator of Modern and Contemporary Art."
"The Tananbaums' gift will help advance our capacity to present major exhibitions and to commission new work by artists working internationally who will be invited to campus to interact with faculty and students and be nourished by the extraordinary resources of Northwestern," said Block Museum director Lisa Corrin.

Breuerpress: Tananbaums endow curator position at Block Museum of Art (July 10, 2017)

"The Block Museum of Art at Northwestern University has announced the receipt of a $1 million endowment from Lisa and Steven Tananbaum to endow a curator position in the museum's modern and contemporary art program." -Claire Zulkey

Evaston Now: Modern art curator position endowed (July 10, 2017)

"The Block Museum of Art at Northwestern University has announced the receipt of a $1 million endowment from Lisa and Steven Tananbaum to endow a curator position in the museum's modern and contemporary art program."


"The exhibition brings together artists who used Blake's lyrics as titles, experimented with printing techniques and innovative combinations of image and text and cited Blake's worldview in letters, diaries and essays. The exhibition will feature American artists for whom Blake was an important inspiration and will include more than 130 paintings, prints, drawings, photographs, films, and posters, as well as original Blake prints and illuminated books from collections throughout the United States."

Chicago Tribune: 40 local museum treasures you need to see now (July 6, 2017)

"In addition to its galleries in a Dirk Lohan-designed building on Northwestern's Evanston campus, the Block Museum has a vibrant sculpture collection both in the museum and about the campus featuring works by the likes of Hans (Jean) Arp, Barbara Hepworth, and Henry Moore. One of the highlights is the 1971 work 'Constellation,' by the Spanish artist Joan Miro. Constructed of cast bronze, and 'likely sculpted by the artist's hands,' the museum says, its round shape and 'abstract lines' suggest the celestial theme referred to in the title. But there is whimsy here, too: Is that golden globe meant to suggest a nose on a face? Decide for yourself. The Miro now resides inside, in the lobby of the Ryan Center of the Bienen School of Music. If that is a face, it has a gorgeous view of Lake Michigan. If it is a heavenly body of some sort, it watches over the lake." -Steve Johnson

Art in America: All Together (June/July 2017)

"In 'Modernism Remixed: Art and Modernity in a Digital World' (June 9), the Merce Cunningham exhibition jointly produced by the Walker Art Center in Minneapolis and the Museum of Contemporary Art in Chicago."

Corinne Granof, the Block's Curator of Academic Programs, reviews the Merce Cunningham exhibition jointly produced by the Walker Art Center in Minneapolis and the Museum of Contemporary Art in Chicago.

Northwestern Now: Scholars gather to discuss counterculture, Summer of Love (June 28, 2017)

"Northwestern University scholars will be among a great many revelers flocking to San Francisco this summer to celebrate the 50th anniversary of the Summer of Love. Three prominent Northwestern scholars will be among several undergraduate students granted the opportunity to curate works from the Block's permanent collection."

Curbed: Meet Marion Mahony Griffin, Frank Lloyd Wright's best frenemy (June 8, 2017)

"In 1918, [Griffin] and some female friends traveled to Tasmania, which resulted in some breathtaking nature paintings, including a deep-red depiction of a gum tree against a sunset that now lives at Northwestern University's Block Museum."

Northwestern Footnotes: Moorman exhibition opens in Salzburg (June 2017)


Splash Magazine: Mary and Leigh Block Museum of Art Review - on Asset to Northwestern University and the Evanston Community (June 6, 2017)

"Recently the museum received a gift of 44 Edward Steichen photographs given by art collectors Richard and Jackie Hollander. These images range from Charlie Chaplin and W.B. Yeats to self-portraits and botanical studies."

North by Northwestern: NEH @ NU (June 2, 2017)

"Berzock and the Block received a $60,000 grant from the National Endowment for the Humanities (NEH), a federal agency that provides money for research and artistic projects along with educational and community engagement programs, to fund the exhibition’s development....Berzock says the Block plans to go forward in applying for an NEH implementation grant for the exhibition, a project which she has worked on for years of her career. But the issue of NEH and NEA funding is much bigger to her – it’s a decision about the future of the country." -Isabella Jiao

North by Northwestern on “The Nail That Sticks Up the Farthest” (June 1, 2017)

"Kristine Aono's American flag is not made up of nylon, polyester and cotton, but 65,000 rusty nails. Part of the Block Museum exhibition If you remember, I'll remember, Aono, a Japanese American artist, created the installation The Nail That Sticks up the Farthest...to honor each Japanese American displaced by internment during World War II." -Isabella Jiao

Chicago North Shore: Graduation at Northwestern: A Visitor's Guide to Evanston (June 1, 2017)

"The talk provides a behind the scenes look at the exhibition of prints by German expressionist Louis Corinth that the undergraduate curated at the Block Museum. Hodge is one of few undergraduate students granted the opportunity to curate works from the Block's permanent collection." -Stephanie Kuiken

North by Northwestern: RTVF course plans student film festival (May 19, 2017)

"A lot of the documentaries were based on Chicago issues," Spierer said. "Some of them are about political issues or activist issues that may inspire students to get involved in these issues. For the other entries, we looked for pieces that we felt were well-done and would be exciting to watch in the Block Museum with a large audience." -Marco Caroltano

Art in America: Reviews: Kader Attia (May 18, 2017)

"Kader Attia: Reflecting Memory" began when Northwestern University's Block Museum extended an invitation to the French-Algerian artist to use the resources of the school's Herskovits Library of African Studies in the spring of 2015. The result was a spare and scholastic exhibition that rewarded the patient viewer with startlingly emotional content."

The Daily Northwestern: RTVF class creates student film festival (May 17, 2017)

"I think people would enjoy coming to this event because they'll see, still in a short amount of time, a more diverse range of works than they might necessarily see at another screening or event on campus," Levy said. "This is an opportunity for students on campus to see animated work, fiction films, music videos, documentaries and more that are made by their peers." -Emily Chaiet

Art 21 Blog: This Week in Art 5.15-5.21 (May 15, 2017)

"Pedro Reyes' Block Museum Art + Engineering lectures at Northwestern included in Art 21 Weekly roundup."

Northwestern Research News: Art That Sees the Big Picture (May 15, 2017)

"We're small but mighty. We are a window to the University's diverse brain trust — our faculty and students," says Lisa Corrin, an award-winning scholar who joined Northwestern in 2012, after more than three decades in curatorial leadership at various cultural institutions. Throughout her illustrious career, she has radically reimaged the Museum. In doing so, she has helped create spaces for art that encourage people to ask urgent questions about history and the world, while also providing a place for reflection and learning that connect campus and surrounding communities."


"During the conference panel, Block Museum Curator Janet Dees and Associate Director of Engagement Suzy Bielak both mentioned that the focus of the museum is to connect art to life, present a state of mind, and provide experiences of human activity that change the way of thinking. This broad and deep mission is the foundation for the Block to reach out to communities in Evanston, Chicago and beyond." -Jacob Nelson
Northwestern Now: Embracing a culture of change (May 4, 2017)

“Northwestern University’s efforts to create a highly innovative culture dependent upon collaboration were on display last week during a forum featuring several case studies illustrating what transformative change looks like at the University.” –Stephanie Kulke

The Architect's Newspaper: Chicago Architecture Biennial announces over 100 Program Partners (May 2, 2017)

“Chicago’s architectural history is embedded within every neighborhood and touches so many of our world’s cultural and venues.” –Mark Kelly speaking with Matthew Messner

New City Art: Recapping Open Engagement 2017 (May 2, 2017)

“There are all of these approaches in Chicago to creating more equity, building more just communities,” Reyes says. “Creative pathways to justice are really exemplified here.” –Jen Delos Reyes speaking with Kerry Cardoza

Sheridan Road: Past Northwestern's Block Museum of Art has staged exhibits that are as revelatory as they are relevant. –Meg Mathis

Northwestern Digital Learning: Spotlight: Digital Humanities Summer Faculty Workshop Projects (April 28, 2017)

“[Dr. Rebecca Zorach’s] project used student assistance to catalog public art, specifically murals from the Black Arts Movement of the 60s and 70s, around the city of Chicago to create an interactive map that can be used for not only viewing mural images but also as a way to connect with other existing data sets like the CTA route map or census data to ask interesting questions about race, class, gentrification, and more.” –Dan Hoefler

Hell’s Printing Press: Block Museum Exhibition Q & A (April 26, 2017)

“William Blake and the Age of Aquarius will explore the impact of Blake on a broad range of American artists and will be the first exhibition to consider how Blake’s art and ideas were absorbed and filtered through American visual artists from the end of World War II through the 1960s. Blake became for many a model of non-conformity and self-expression, and was seen as an artist who engaged in social and political resistance in his time. The exhibition will consider parallels between Blake’s time and mid-twentieth-century America, touching on such issues as political repression, social transformation, and struggles for civil rights.” –Curator Corinne Granof in dialogue with Sarah Jones

Art Media Agency: Chicago Area Museums: Recent Acquisitions… (April 24, 2017)

“Chicago area collectors Richard and Jackie Hollander recently gifted the museum more than 30 photographic prints by the renowned Luxembourgish-American photographer Edward Steichen. The acquisition includes items from Steichen’s series of botanical photographs as well as examples of his photographs of dancers.”

CNSCVB: Best Date Night Spots on Chicago’s North Shore (April 21, 2017)

“Spend time together exploring everything this museum has to offer, whether with a docent-led tour or on your own.”

The Daily Northwestern: Block Museum receives gift of Edward Steichen photographs (April 12, 2017)

“The museum now has a broad collection of Steichen’s work with pieces touching every area of the artist’s career, enabling Block to tell the full story of Steichen’s contribution to art history” –Lisa Corrin in conversation with Amelia Langas

Evanston Magazine: By the Block (April/May 2017)

“Name a museum with exhibitions and events on par with those that you’d find at the Art Institute of Chicago or the Museum of Contemporary Art, but it’s free every day and open to everyone…The Block’s recent exhibitions have been reviewed by The New York Times, Financial Times, and The New Yorker, and with three gallery spaces that are always rotating, you’re guaranteed to see something new on almost any visit.” –Elizabeth Hope


“It is time for this exhibition…[Moorman] finally has a place in art history of the 1960s and 1970s, as an artist but also as the founder of the New York Avant Garde Festivals. How could she ever have fallen into oblivion? … Instead of self-promotion, Moorman pursued the idea of a multidisciplinary connected avant-garde.” –Brita Sachs

Hyperallergic: Art Movements (April 6, 2017)

“Art Movements is a weekly collection of news, developments, and stirrings in the art world... Richard and Jackie Hollander donated 44 photographs by Edward Steichen to Northwestern University’s Mary and Leigh Block Museum.” –Tieman Morgan


“On the campus of Northwestern University, the Mary and Leigh Block Museum of Art remains an acclaimed resource with frequently changing exhibits that present art across time, culture and medium.”

True Africa: Kader Attia, between Dakar, Algeria, and La Colonie in Paris (March 29, 2017)

“For his current solo show at Northwestern University’s Mary & Leigh Block Museum of Art in Illinois, USA, Attia has created a film, a sculptural piece and installation. He has delved into the university's Herskovits Library of African Studies, one of the most extensive collections covering the continent that exists today.” –Emmanuel Balogun

Chicago Magazine: 67 Things to Do in Chicago in April (March 29, 2017)

“What does contemporary art in Nigeria look like? The artistic director of the Centre for Contemporary Art in Lagos gives a presentation on global and local trends in the country.”

Chicago Mag: Five Great Things to Do This Week in Chicago (March 29, 2017)


Diptyk: Kader Attia Reflecting Memory (Feb-March 2017)

Northwestern News: Research, Art Merge In Block Museum Exhibit (March 13, 2017)

“Hopefully attendees left the event realizing that a collection of this breadth and depth can inspire artists, researchers, and scholars in a variety of ways;” says Esmeralda Hale, Herskovits curator. ‘Despite the differences in disciplines, there are commonalities in the themes running through the work of the graduate student presenters and that of Attia’s work on display.”

Chicago Sun Times: ‘Whistler’s Mother,’ Darger, among arts highlights for Spring (March 2, 2017)

“The Wall of Respect, a now-lost mural depicting such notable African-American figures as John Coltrane, Osie Davis and Sarah Vaughan, was unveiled in 1967 on the side of a building at 43rd Street and Langley Avenue. These three exhibitions mark the 50th anniversary of this important milestone in Chicago’s public-art history.” –Kyle MacMillan

Picture This Post: Block Museum Mounts IF YOU REMEMBER, I’LL REMEMBER Exhibit Review -- Marathon of Mourning and Hope (February 25, 2017)

“All the works in the exhibition ask the viewer to consider our troubled collective past, yet these crushing histories are interrupted by moments of beauty and hope. Don’t miss this timely and poignant show.” –Julia Poppy

Chicago Tribune: Arab Museum of Modern Art director will discuss role of artists in Arab Spring (February 24, 2017)

“Abdellah Karroum has not only exceptional taste in artistic production by creators working in many different media, but a transnational vision of global trends in the arts and how they intersect with geopolitics,” said Brian Edwards, Crown Professor in Middle East Studies and director of Northwestern’s MENA Program.

WBEZ: Weekend Passport: The Artist’s Role in the Arab Spring [Audio] (February 24, 2017)

“A symposium at Northwestern University examines the art scene before the Arab Spring uprising, when artists were creating works calling for change and challenging the political establishment.”

North by Northwestern: Block Museum sewing circle brings community together [Video] (February 8, 2017)

“To kick off the exhibit, Watt, who is Seneca and whose art is influenced by her Native American heritage, hosted a community sewing circle, an event she will use for inspiration to create a new piece the museum has commissioned from her.” –Alejandra Fernandez

Mining Industry Today: Block Museum exhibit digs into photos of 1960s miners (February 8, 2017)

“The new photo-centered Block Museum of Art exhibit, ‘Mining Pictures: Stories from Above and Below Ground,’ explores the visual representation of industrialization and the plight of the common laborer.”
“Taken together, the work of these two photographers offers an appraisal of the relationship between pictures and industry, the juxtapositions between scientific progress and human sentiment, which has shaped this endeavor since the advent of photography.” -Gina Grillo

Brit+Co: 10 Museums That Will Cure a Broken Heart (February 7, 2017)

“In this exhibit, contemporary artists explore the pain and heartbeat caused by major national events, like the Japanese internment camps and bloody conflicts between Native Americans and the US government.” -Angela Velez


“The Wall of Respect, guest curated by Roman Crawford, Abdul Alkalimat and Rebecca Zorach will be the subject of many events and exhibitions throughout Chicago and Evanston. The original wall—a collection of 14 designers, photographers, painters and others—resulted in a seminal mural for and within Chicago's Black South Side communities.” -Carole Kuhrt Brewer

North by Northwestern: Block exhibit remembers what government seems to forget (February 7, 2017)

“However, it is these histories — told by people often relegated to the margins — which constitute this country’s past, in all its glory and grotesque. If You Remember, I’ll Remember, the Block Museum’s main exhibit for the season, is an exploration of these forgotten histories, rooted deeply in the personal.” -Stacy Tsai

The Lisa D Show: The Lisa D Show with Kristine Aono [Audio Interview] (February 3, 2017)

“Aono's sculptures and installations are narrative in nature, reflecting [Aono's] identity as a Sansei, a third generation Japanese-American. [She] examines this hybrid cultural identity through topics such as acculturation, racial and sexual stereotyping, the WWII internment camps, and the history of [her] family in America.”

Chicago Tribune: See it Now: Block Museum exhibit explores art and memory (February 2, 2017)

“The exhibit includes sculptures, installations, videos and other works created by seven contemporary artists. Their work serves as an invitation to reflect on our nation's past while contemplating the present, through objects, sounds and images that unlock memories.” -Louise Burton

Chicago Reader: Block Museum kicks off a season of urgent art with Kader Attia’s ‘Reflecting Memory’ (February 2, 2017)

“Reflecting Memory explores similar themes of heritage and the impact of relationships among various versions of history—the ways we remember events separately and together, and how those memories might shift over time.” - Lee Ann Norman

The Daily Northwestern: Block Museum exhibition explores loss, trauma (January 18, 2017)

“I have always been working on a process of repair — the word we are living in is full of material and immaterial injuries — that the economic and political order of power endlessly denies.” - Kader Attia in interview with Gabby Grossman


“That was about the time she was introduced to avant-garde music and fell madly and passionately head over heels in love with avant-garde experiments of the time. From that point on, it became her mission to bring avant-garde art to the people. She wanted to make it accessible to all.” - Lynn Gumpert

Artforum: Good Charlotte (January 10, 2017)

“In the exhibition’s catalogue, musicologist Jason Rosenholtz-Witt details how Moorman listed multiple solutions for each of the composition’s many technical challenges. This palimpsest of possibilities helped Moorman tailor her approach to history and tradition.” - Grace Perry

Crain's: Where to go this week, what to plan for later (January 18, 2017)

“Overall, this narrative forces us to think about the repair and healing after different sorts of trauma over time and the similarities and differences in the responses that (global tragedies) generate” - Antawn Bird, speaking to Gabby Grossman

Chicago Tribune: Winter preview: 10 art shows not to miss (December 28, 2016)

“The largest collection of Africana in existence is sure to generate a provocative response from Attia, who in past installations has used materials ranging from couscous to foil and carved wood in response to histories of slavery and xenophobia.” - Lori Waxman

Chicago Reader: Where progress was made in 2016: in Chicago's museums (December 28, 2016)

“Teng’s work would probably be categorized as pop art, but he isn’t particularly well-known, and his output, mostly pictures of himself dressed in a Maoist uniform, is far more radical than what was in the Art Institute or MCA surveys.” - Tal Rosenberg
El País: Moorman, chelista comulflida (December 9, 2016)

“La exposición arrancó en la Northwestern University, en cuya biblioteca se conserva buena parte del archivo de Moorman, y a través de las parturías de Cage o Morton Feldman anotadas por la artista, de fotos, artefactos, programas... el espectador puede reconstruir la trayectoria de este personaje asombroso y de la escena noyorkina de los sesenta. [The exhibition started at Northwestern University, in whose library a large part of the Moorman archive is preserved, and through Cage or Morton Feldman scores annotated by the artist, of photos, artefacts, programs... the viewer can reconstruct the trajectory of this amazing character and the New York scene of the sixties.]” - Estrella de Diego

Artnet News: Breaking the Sound Barrier: Cellist Chalotte Moorman’s Avant-Garde Actions Remain Provocative (December 8, 2016)

“A Feast of Astonishments” offers Moorman the spotlight she has so long deserved. - Alex Greenberger

New York Times: The Best Art of 2016 (December 7, 2016)

“Many of the year’s best shows were of art by women, including this one devoted to Charlotte Moorman (1933-1991) at New York University’s Grey Art Gallery.” - Holland Cotter and Roberta Smith

Footnotes Magazine: The Artist in Africana (December 5, 2016)

“In a library reception after his second visit, Attia shared his enthusiasm for the Northwestern collaboration before a crowd of about 40 faculty, staff, alumni, and arts supporters. ‘For an artist there is nothing more exciting than being in a library,’ he said. ‘On your way to the location of one book, you look around and find books that are even more useful.’”

Chicago Tribune: Artist photographed in Mao suit proved to be a cultural standout (November 30, 2016)

“These photographs have nothing to do with the selfies of today, which are all about branding oneself. They are performances for the camera that make knowing use of the world around it, a world of cultural and political meaning nearly impossible for any single person to change — but always available to make art with.” - Lori Waxman

Northwestern Magazine: Poster Collection Celebrates 50 Years of Iranian Film (November 29, 2016)

“The exhibition also includes posters for national films expressing the trauma of the Iran-Iraq War; films directed by and starring women that critically explore their representation on screen; and more contemporary films that examine post-revolutionary Iranian society.”

The Arkansas Times: Don’t throw anything out - The Legacy of Charlotte Moorman (October 6, 2016)

“Keep the Shadow” is a memorial according to Wojnarowicz’s definition, however, the show is successful at bringing communicated at the beginning of the exhibition in a quote by David Wojnarowicz: “I have loved the way memorials take possession as that self receives, and imparts, ideas as a spirit medium would: into the mind, and through the body.” - Steve Smith

The Log Journal: Sound and Vision - Charlotte Moorman’s New York (October 17, 2016)

“Is he a visiting Chinese dignitary, or merely a sly, teasing social commentator? A major exhibit of Tseng Kwong Chi’s photographs at Northwestern University’s Block Museum of Art invites viewers to make up their own minds about his status and motives.” - Louise Burton

Diego

Chicago Reader: Karl Wirsum, a film about one of the founding members of the Hairy Who and the Chicago Imagists, has been restored (October 21, 2016)

“Often we see artwork as a finished product in the form of an object shielded behind museum glass...but it’s uncommon that we get the opportunity to peek inside an artist’s laboratory and witness work being forged in the present tense. Suzanne gives us that rare window into Karl’s practice and process.” - Leah Pickett

Chicago Tribune: East Meets West in Tseng Kwong Chi’s early selfies exhibit (October 20, 2016)

“It seems that the goal of “Keep the Shadow” is to feel the heaviness of death and the light celebration of life, as if you play in impossible counterpoint on Moorman’s face – all the more gripping.” - Steve Smith

Village Voice: Charlotte Moorman’s Electrifying Avant Garde Cello (October 12, 2016)

“The greatest performers are those with not only the sharpest chops, but also the openness, the generosity, to give themselves over to the vision of another. Far from being a selfless act, however, performance requires an abiding self-possession as that self receives, and imparts, ideas as a spirit medium would into the mind, and through the body.” - Jennifer Krasinski

Art Daily: Block Museum presents first major retrospective of artist Tseng Kwong Chi (October 12, 2016)

“Though recognition for Tseng’s work in the west may have been eclipsed by his early death from AIDSrelated causes at the age of 39, his work has played an important role in the development of contemporary Chinese art. In the 1980s artists such as Al Weiwei, Zhang Huan, and Song Dong, learned about Tseng’s photographs through American art magazines, and his photographs have been and continue to be significant touchstones for a new generation of contemporary Chinese art photographers.”

FHN News Magazine: ‘Keeping the Shadow’ of the AIDS Crisis at the Mary & Leigh Block Museum (October 10, 2016)

“It seems that the goal of “Keep the Shadow” is to feel the heaviness of death and the light celebration of life, as communicated at the beginning of the exhibition in a quote by David Wojnarowicz: “I have loved the way memories take the absence of a human being and make them somehow physical.” It may be up to the individual as to whether or not to "Keep the Shadow" It is a somber according to Wojnarowicz’s definition, however, the show is successful at bringing together, and juxtaposing, a collection of important and aesthetically rich works of art.” - Ally Pockrass

Daily Northwestern: Artist exposes his life to resist FBI, talks intersection between art, engineering (November 1, 2016)

“Susy Bielak, Block’s associate director of engagement and curator of public practice, said Ethai was a great first step in exploring art in the context of engineering. ‘Part of the work that we do at the museum is build connective tissue around the University and between the campus and civic life,’ she said. ‘The artists who we’ve selected to come here have the kind of curiosity, vision, insight that again is that point of simultaneity between artistic practice and engineering.’” - Yonnie Kim

New City: Best of Chicago 2016 - Best Avant-Garde Resurrection (October 27, 2016)

“Famously displaced by the influences of neoliberalism that made anything-goes the watchword of today’s art world and its markets, the strain of performative avant-gardism that Moorman championed, and helped create, is enjoying a long-overdue reexamination. At a tipping point in its historical back-and-forth between art and commerce, the art community’s current self-reflection owes much of its newly rediscovered conscience to the Moorman exhibit.” - Brian Hey

Daily City: Best of Chicago 2016 - Best Avant-Garde Resurrection (October 27, 2016)

“Keep the Shadow” is a memorial according to Wojnarowicz’s definition, however, the show is successful at bringing together, and juxtaposing, a collection of important and aesthetically rich works of art.” - Hayley Krolik
York's hip downtown scene, including portraits of Warhol, Haring, and Basquiat in their studios. Not just a documentarian, photographs, costumes, musical scores and other archival materials. "University (its organiser), since many of the 15 avant-garde festivals Moorman organised between 1963 and 1980 were Avant-Garde, 1960s-80s (until 10 December), a look at the work of this musician and performance artist. New York

Sergio Mims

Bad at Sports: Top V Weekend Pick (September 29, 2016)

"Let's consider our relationship with the recent past as it changes into something to ask about, something that's reducible, relatable, and metaphorical. Let's consider how it can be found so easily on the walls of a space that has been designed just for the purpose of its understanding. Let's also consider the objects that we share in time and the ephemeral whimsy that transforms them into something more and different than what they once were. Let's consider the Top V."

WBEZ Worldview: Weekend Passport (September 20, 2016)

"I was surprised at the depth and the breadth of what was going on at the Block Museum of Art this Fall.... There are people who think of Iran as a conservative, religious society. They get shocked when they see the vivid posters of the '50s, '60s and 70s." -Nari Safavi and Jerome McDonnell. Conversation starts at 01:00.

Chicago Reader: Tseng Kwong Chi, downtown New York's photographic (September 29, 2016)

"Performing for the Camera" is in some respects a companion piece to "A Feast of Astonishments," an overview of avant-garde performance artist and cellist Charlotte Moorman that ran at the Block during the first half of 2016. Both exhibits address the work of relatively overlooked 20th-century New York City artists (and NYC transplants). Both are single-subject shows that furiously incorporate the work of significant collaborators: in Moorman's case, video-art pioneer Nam June Paik; in Tseng's, Keith Haring." - Tal Rosenberg

Shadow and Act: The Ultimate Blaxploitation Film “Three the Hard Way” at Northwestern University (September 26, 2016)

"And when it comes to Blaxploitation films, I've always strongly believed that the ultimate, most ambitious and most perfect example of the genre, was Gordon Parks Jr’s 1974 film "Three the Hard Way", it's a wild, loopy, illogical, James Bondian action adventure, with a great premise, that no Hollywood studio would have the guts to make again today." - Sergio Mims

The Art Newspaper: Three to See New York (September 15, 2016)

"Last week, the Grey Art Gallery at New York University opened A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s–80s (until 10 December), a look at the work of this musician and performance artist. New York is an appropriate place for the show, which travelled from the Mary and Leigh Block Museum of Art at Northwestern University (its organiser), since many of the 15 avant-garde festivals Moorman organised between 1963 and 1980 were held in the city. The importance of these festivals and Moorman's own work is explored through sculptures, videos, photographs, costumes, musical scores and other archival materials."

Chicago Magazine: Five Great Things to Do This Week in Chicago (September 15, 2016)

"This relentlessly inquisitive photographer died young at 39, but left a body of over 100,000 images—mostly of New York's hip downtown scene, including portraits of Warhol, Haring, and Basquiat in their studies. Not just a documentarian, the artist also showed his identity on film as a gay Asian immigrant adapting to the tumultuous 1980s."