

NORTHWESTERN UNIVERSITY



ANNUAL REPORT
2011-2012

MARY & LEIGH
block
■ MUSEUM OF ART

Message

from the **The Ellen Philips Katz Director**



What a year it has been! From the moment I stepped foot on the Northwestern campus last February I have received the warmest of welcomes from the University community and have been inspired by the excitement expressed for the Block's contributions to the campus and to the cultural fabric of Chicagoland. What is most impressive is the openness to collaboration.

Partnerships are the lifeblood of the Block Museum.

They stimulate our imagination and push us in directions we could never have imagined. I often describe the Block as a “convener,” and this annual report makes the concept tangible. The Block has a unique ability to bring together people and ideas. It is an arena for dialogue across academic disciplines. It connects campus to community.

We are grateful to everyone who worked with us this year to create opportunities to use art as a springboard for wide-ranging discussions about history, science, current events, and issues relevant to our lives today. As you read the summaries of our activities in 2011–12, I hope it becomes clear just how intrinsic partnerships are to the Block's mission and its vision.

Speaking of mission and vision, in the coming year the Museum's staff and its extended community—our board of advisors and Northwestern faculty, students, and administration—will be thinking a lot about the Block in 2015, the year the Arts Green, with the spectacular addition of a new building for the prestigious Bienen School of Music and School of Communication, will open. Today there is a large construction site in front of the Block but in a few short years this monumental lakefront precinct will unite the arts at Northwestern. The bold plan calls for a new visitors center. This means the portal to the Northwestern experience for every prospective student and campus visitor will be the arts. The Block is looking forward to celebrating our “neighborhood” with colleagues in music, theater, dance, and performance studies by developing projects that weave these creative forms together. Think of it as the North Shore's Lincoln Center!

In the meantime, you can count on the Block to bring a fresh perspective to what it means to be a university museum on one of the most dynamic campuses in the country and in one of the greatest art cities in the world. We thank you for your participation and support as we seize this historic moment for Northwestern and for the Block.

LISA G. CORRIN

The Ellen Philips Katz Director

Senior Lecturer, Department of Art History

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Mission Statement

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

About This Document

This is an interactive document. Click on the special icons you see throughout the report to connect with content from the Block Museum website.



Click the Block Podcast icons to listen to online podcasts.



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CAMPUS PARTNERS 2011–12

Partners from Northwestern who supported, cosponsored, or collaborated on exhibitions, programs, and other activities in 2011–12:

Alice Kaplan Institute for the Humanities
Alumnae of Northwestern University
Center for Civic Engagement
Center for Global Culture and Communication
Center for Talent Development
Center for the Writing Arts
Department of African American Studies
Department of Art History
Department of Art Theory & Practice
Department of English
Department of History
Department of Physics and Astronomy
Department of Radio/TV/Film
Department of Slavic Languages and Literatures
Department of University Relations
The Graduate School
Medill School of Journalism, Media, Integrated Marketing Communications
Northwestern Art Review
Northwestern University Library
One Book One Northwestern
Poetry and Poetics Colloquium
School of Communication
Science in Human Culture Program
Weinberg College of Arts and Sciences
WNUR



CULTURAL PARTNERS 2011–12

Partners from outside the Northwestern community who collaborated with the Museum during 2011–12:

American Craft Exposition
Art Institute of Chicago
Chicago Botanic Garden Lenhardt Library
David and Alfred Smart Museum of Art, University of Chicago
David Winton Bell Gallery, Brown University
The Getty Research Institute
Harvard Art Museums
Lincolnwood Elementary School, Evanston
Dr. Martin Luther King Jr. Laboratory School, Evanston
Music Box Theatre
Orrington Elementary School, Evanston
Reeling: The Chicago Lesbian & Gay International Film Festival
Soviet Arts Experience
University of Chicago Presents



Exhibitions

Views and Re-Views: Soviet Political Posters and Cartoons

Main Gallery | September 20–December 4

Organized by the David Winton Bell Gallery, Brown University, *Views and Re-Views* offered a post-Cold War assessment of Soviet graphic arts, challenging us to reconsider the artistic merits and stylistic diversity of work created as state propaganda. [Click here to learn more](#)



FALL 2011 PODCASTS

[The Nature of Politics of Form in Soviet Posters, 1930–1965](#)

[“Beyonsense”—An Evening of Sound Poetry](#)

Tango with Cows: Book Art of the Russian Avant-Garde, 1910–1917

Alsdorf Gallery | September 23–December 11

This exhibition explored how artists and poets responded to the tumultuous years leading up to the Russian Revolution through hand-printed publications featuring imagery and texts that drew from cultural traditions while reflecting the rupture of society. *Tango with Cows* was organized by The Getty Research Institute, Los Angeles. [Click here to learn more](#)

Programs

The Phyllis Weil Ellis Lecture—Educating the Eye: Sculpture In and Out of the Block

October 16

Internationally renowned artist Neil Goodman gave an exclusive tour of the Block’s Sculpture Garden and discussed his own work.

The Elizabeth and Todd Warnock Lecture Series What Is Islamic Architecture Anyway?

October 27

Nasser Rabbat, Aga Khan Professor of the History of Islamic Architecture at MIT, addressed the historically antagonistic conceptions of the field as well as new models for both practice and scholarship.

The Nature of Politics of Form in Soviet Posters, 1930–1965

Main Gallery | September 24–December 12

Christina Kiaer, associate professor of art history at Northwestern, and Robert Bird, associate professor of Slavic languages and literatures at the University of Chicago, reflected on Soviet graphic arts.



ABOVE: Valentina Kulagina, “International Working Women’s Day is the day of judging of socialist competition,” 1930, lithograph. Courtesy of the Ne boltai! Collection.



“Beyonsense”—An Evening of Sound Poetry

November 2

Poets Christian Bök, associate professor of English at the University of Calgary, and Ilya Kutik, associate professor of Slavic languages and literatures at Northwestern, performed Russian avant-garde poetry from the early 20th-century as well as contemporary experimental work.



Tango with Cows Gallery Talk

November 9

Nina Gourianova, associate professor of Slavic languages and literatures, and her students decoded the poetry and imagery of the exhibition *Tango with Cows*.



Block Cinema

Tales from the Golden Age: Recent Films from Eastern and Central Europe

Block Cinema presented several new films from Russia and the former Eastern Bloc, highlighting a new wave of critically acclaimed narrative features from the region—including *The Turin Horse* and *Hipsters*—and fascinating documentaries like *Cinema Komunisto* and *Matchmaking Mayor*. [Click here to learn more](#)

New Documentaries

In the fall this ongoing series featured a diverse selection of new films that shed light on topics both entertaining and important. Films included the much-lauded *The Interrupters*, about efforts to stop gang violence in Chicago, and *Where Soldiers Come From*, a moving portrait of Afghanistan combat veterans. [Click here to learn more](#)

Special Events

A newly restored 35mm print of Sergei Eisenstein’s *Battleship Potemkin*; a lecture by Hamid Naficy, Sheikh Hamad Bin Khalifa Al-Thani Professor in Communication, on the social history of Iranian film; and screenings from Reeling: The Chicago Lesbian & Gay International Film Festival were just some of the unique film-related programs offered during the fall quarter.

[Click here to learn more.](#)


BOTTOM LEFT: *The Interrupters*.



Exhibitions

Prints and the Pursuit of Knowledge in Early Modern Europe

Main and Alsdorf Galleries | January 17–April 8

Rare prints, drawings, books, maps, and scientific instruments from around the world demonstrated how Northern Renaissance artists contributed to the advancement of knowledge during the 16th century. [Click here to learn more](#) 

Programs

Knowledge | Replication: Early Modern Sciences in Print

January 20

Scholars from the United States, Canada, and Europe expanded the thematic, geographical, and chronological territory charted in the exhibition *Prints and the Pursuit of Knowledge* in a symposium organized by Claudia Swan, associate professor of art history.



WINTER 2012 PODCASTS

[Knowledge | Replication: Early Modern Sciences in Print](#)

Gallery Talk—Geometry and the Artist-Scientist

January 26

Art history graduate students Kathleen Tahk, a contributor to the *Prints and the Pursuit of Knowledge* catalogue, and Stephanie Glickman traced Nuremberg goldsmith Wenzel Jamnitzer's quest to establish himself as a man of science.

Picturing and Observing the Night Sky

Dearborn Observatory | February 1

An evening of stargazing through the observatory's telescope began with a talk by Block senior curator Debora Wood and Michael Smutko, distinguished senior lecturer in physics and astronomy, about early astronomers' efforts to map the celestial world.



BOTTOM RIGHT: Jacques de Gheyn II, *Great Lion*, c. 1590, engraving, Harvard Art Museums/Fogg Museum, Anonymous Fund for the Acquisition of Prints Older than 150 Years, 2009.46. Photo: Department of Digital Imaging and Visual Resources, Harvard Art Museums. © 2011 President and Fellows of Harvard College.

Gallery Talk—Of Flowers and Autopsies: Making Early Modern History

February 8

Professor Claudia Swan, an essay author for the *Prints and the Pursuit of Knowledge* catalogue, led an exhibition tour focusing on the role of botanical and anatomical illustration in the development of the natural sciences.

Gallery Talk—Printed Scientific Instruments

February 29

Suzanne Karr-Schmidt, Andrew W. Mellon Curatorial Fellow in the Department of Prints and Drawings at the Art Institute of Chicago, and Bruce Stephenson, curator at the Adler Planetarium, explored the sundials, globes, and other navigational and time-keeping devices in the *Prints and the Pursuit of Knowledge* exhibition.

Northwestern Student Docent Exhibition Tours

February 2–March 8

The Block's student docents held informal tours and discussion sessions about the variety of works in *Prints and the Pursuit of Knowledge*.

Gallery Talk—Exhibition Overview and Highlights


March 29

Debora Wood guided an exploration of *Prints and the Pursuit of Knowledge*.




Block Cinema


I'm Almost Not Crazy: Outsider Cinema by Hollywood Insiders

Curated by Spencer Parsons, assistant professor of radio/TV/film, in collaboration with Block Cinema director Mimi Brody, this series showcased narrative features by Hollywood players—Orson Welles's *F for Fake*, John Cassavetes's *Love Streams*, Dennis Hopper's *The Last Movie* and more—that broke the rules of commercial filmmaking. [Click here to learn more](#) 

Hot Saturdays: Gems from Pre-Code Hollywood

Scarface and *Blood Money* were just a few of the rare and risqué films from Hollywood's pre-Code era that burned up the screen at Block Cinema in the winter. [Click here to learn more](#) 

Special Events

Alternative film and video from the Bay Area, a fascinating documentary about author and activist Paul Goodman, and the romantic classic *Casablanca* rounded out Block Cinema's winter programming. [Click here to learn more](#) 

TOP RIGHT: *Call Her Savage*.

Exhibitions

Art on Paper: Prints, Drawings, and Photographs from the Block Museum

Main Gallery | May 11–August 26


Drawn from the Museum's permanent collection, *Art on Paper* reflected the depth and diversity of the nearly 5,000 objects in the Block's permanent holdings. Featuring works by a range of artists spanning more than seven centuries, the exhibition also examined the role of the collection as a cross-disciplinary research and teaching tool.

[Click here to learn more](#) 



MFA Thesis Exhibition from the Department of Art Theory & Practice

Alsdorf Gallery | May 4–June 17

This annual exhibition is the culmination of the course of study leading to the master of fine arts degree from Northwestern. This year's exhibition featured the work of Robert Chase Heishman, Zach Meyer, Madsen Minax, Rachel Niffenegger, and Megan Schvaneveldt. [Click here to learn more](#) 



Fluids: A Happening by Allan Kaprow Reinvented by Art Theory & Practice

May 21

Northwestern students, faculty, and staff, led by Iñigo Manglano-Ovalle, professor of art theory & practice, stacked blocks of ice to create two large cubic structures in a recreation of artist Allan Kaprow's seminal sculpture/performance work *Fluids*.

[Click here to learn more](#) 

The Immortal Art Project

Ellen Philips Katz and Howard C. Katz Gallery |

May 10–June 17

A collaboration with the One Book One Northwestern program, this exhibition displayed a scroll of colorful thumbprints made by members of the University community in response to the book *The Immortal Life of Henrietta Lacks*.

[Click here to learn more](#) 

Programs

The Elizabeth and Todd Warnock Lecture Series "Because Your Majesty Favors Painting": Paintings and Drawings Created in the Americas as Gifts for the Habsburgs

May 10

Tom Cummins, Dumbarton Oaks Professor of the History of Pre-Columbian and Colonial Art and chairman of the Department of the History of Art and Architecture, Harvard University, discussed images made in Mexico and Peru during the 16th century.



SPRING/SUMMER 2012 PODCASTS

[Illuminating the Shadows: Film Criticism in Focus](#)

Educating the Eye Part 1: Public Sculpture

May 15

Educating the Eye Part 2: Public Art in Chicago

July 17

In the first program, Lisa Corrin, the Block's Ellen Philips Katz Director, discussed her role as artistic lead for the Olympic Sculpture Park in Seattle. During the second program, she guided a tour of Chicago's sculptural highlights.

MFA Film Premiere Night

May 19

The artists from the *MFA Thesis Exhibition* screened new video work.



Gallery Talk—Unique Perspectives

May 24

Art Institute of Chicago curator Mark Pascale joined Block Museum senior curator Debora Wood to discuss works in the *Art on Paper* exhibition.

The State of the Art: Insight into the Conservation of Prints and Drawings

June 13

Harriet Stratis, head of paper conservation and senior curator of prints and drawings at the Art Institute of Chicago, discussed the care and conservation of works of art on paper.

Art on Paper Gallery Talks

June 20, July 11, and August 1

Block Museum staff led explorations of the Museum's collection as seen in the *Art on Paper* exhibition.

American Craft Artist Lecture: Cliff Lee

July 21

Physician-turned-ceramics-artist Cliff Lee discussed his intricate porcelain ceramics, which are in the collections of the White House and the Yale University Art Gallery, during a program cosponsored by the American Craft Exposition.

Block Cinema

Paris Belongs to Us: The City of Light in Film

This series illuminated the many aspects of Paris through 12 films, from such classics as *The 400 Blows* and *Cleo from 5 to 7* to contemporary triumphs like *35 Shots of Rum* and *Goodbye First Love*. [Click here to learn more](#)



Illuminating the Shadows: Film Criticism in Focus

This sequel to 2011's conference focused on the relationship between film criticism and academia. Panelists included Adrian Martin, associate professor of film and television studies, Monash University, Melbourne, Australia; Girish Shambu, blogger and associate professor of management, Canisius College, Buffalo, New York; Elena Gorfinkel, assistant professor of art history and film studies, University of Wisconsin–Milwaukee; and Nick Davis, assistant professor of English, Northwestern.



Special Events

Spring brought a slew of unique film programs, including screenings of two classics by Indian director Satyajit Ray; the Chicago poetry-slam documentary *Louder Than a Bomb*; F. W. Murnau's *Sunrise*, with a new score performed by Stockholm-based musician Matti Bye; and Sonic Celluloid, the annual music and film collaboration with student-run radio station WNUR.

[Click here to learn more](#)



Annual Northwestern Student Film Festival

A competitive showcase, the festival brings together the year's best student achievements in filmmaking.

[Click here to learn more](#)



Rare Baseball Films: The Newsreels

For the eighth year in a row, Block Cinema celebrated our national pastime with cinematic treasures from yesteryear. This season's offerings focused on newsreel footage from the Hearst Metrotone News Collection at the UCLA Film & Television Archive. [Click here to learn more](#)



LISA G. CORRIN
JAMES ELESCH, chair
HELEN HILKEN
JAMES KLEIN
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The following works were acquired by the Block Museum by gift or purchase in 2011–12. The Museum extends its gratitude to the donors and purchase-fund supporters.

Accessions are listed alphabetically by artist's last name and then by object title.* All dimensions refer to sheet size, unless otherwise noted; height precedes width. Accession numbers are at the end of each entry.

[Click Here](#) to see images of all 2011-12 acquisitions



Karel Appel (Dutch, 1921–2006), *Cats*, 1978, portfolio of 17 color lithographs, title page, colophon, and book in cloth-covered box, each sheet approx. 24¾ x 32¼ inches, Gift of Bryna and Edward Gamson, 2012.2a–u

Isabel Bishop (American, 1902–1988), *Strap Hangers*, 1940, etching, 9½ x 6⅙ inches, Gift of Vivian S. Kaplan, 2011.17.1

Franklin Boggs (American, 1914–2009), *Back from Wewak*, 1944, lithograph, 11¹⁵/₁₆ x 16⅛ inches, Gift of Vivian S. Kaplan, 2011.17.2

Franklin Boggs, *Night Evacuation*, 1944, lithograph, 12½ x 15¹⁵/₁₆ inches, Gift of Vivian S. Kaplan, 2011.17.3

Letterio Calapai (American, 1902–1993), *Gandhi*, 1938, wood engraving, 8¼ x 6 inches, Gift of Vivian S. Kaplan, 2011.17.4

Letterio Calapai, *Self-Portrait*, 1947, wood engraving, 9½ x 12¾ inches, Gift of Vivian S. Kaplan, 2011.17.5

Jacques Callot (French, 1592–1635), *The Robbery*, plate 8 from the series *Les misères et les malheurs de la guerre* (*The Miseries and Misfortunes of the War*), 1633, etching, 3³/₁₆ x 7⁵/₁₆ inches, Gift of Vivian S. Kaplan, 2011.17.6

Jacques Callot, *Discovery of Criminal Soldiers*, plate 9 from the series *Les misères et les malheurs de la guerre* (*The Miseries and Misfortunes of the War*), 1633, etching, 3¼ x 7⁵/₁₆ inches, Gift of Vivian S. Kaplan, 2011.17.7

Jacques Callot, *The Strappado*, plate 10 from the series *Les misères et les malheurs de la guerre* (*The Miseries and Misfortunes of the War*), 1633, etching, 3¼ x 9⁹/₁₆ inches, Gift of Vivian S. Kaplan, 2011.17.8

Jacques Callot, *Death by Hanging*, plate 11 from the series *Les misères et les malheurs de la guerre* (*The Miseries and Misfortunes of the War*), 1633, etching, 3¼ x 7³/₈ inches, Gift of Vivian S. Kaplan, 2011.17.9

Jacques Callot, *The Firing Squad*, plate 12 from the series *Les misères et les malheurs de la guerre* (*The Miseries and Misfortunes of the War*), 1633, etching, 3¼ x 7³/₈ inches, Gift of Vivian S. Kaplan, 2011.17.10

*In the case of Jacques Callot artworks, objects are listed in order of plate number.

ABOVE: Karel Appel, from the portfolio *Cats*, 2012.2c. © 2013 Karel Appel Foundation/Artists Rights Society (ARS), New York.



Jacques Callot, *Burning at the Stake*, plate 13 from the series *Les misères et les malheurs de la guerre (The Miseries and Misfortunes of the War)*, 1633, etching, 3¼ x 7⅞ inches, Gift of Vivian S. Kaplan, 2011.17.11

Jacques Callot, *The Wheel*, plate 14 from the series *Les misères et les malheurs de la guerre (The Miseries and Misfortunes of the War)*, 1633, etching, 3¼ x 7⅝ inches, Gift of Vivian S. Kaplan, 2011.17.12

Elizabeth Catlett (American, 1915–2012), *Gossip*, 2005, color photolithograph and inkjet print, 22½ x 24 inches, Gift of the Print Club of New York, 2012.4.1

Enrique Chagoya (Mexican, born 1953), *The History of Surveillance*, 2012, color lithograph, 25¼ x 22½ inches, Museum purchase, 2012.1

William Gropper (American, 1897–1977), *Paul Bunyan*, from the series *American Folk Heroes*, 1939, lithograph, 16⅜ x 11¼ inches, Gift of Vivian S. Kaplan, 2011.17.13

George Grosz (American, born Germany, 1893–1959), *The Hypochondriac Otto Schmalhausen*, plate 21 from the portfolio *Ecce Homo*, 1923, offset lithograph, 14¾ x 10½ inches, Gift of Vivian S. Kaplan, 2011.17.14

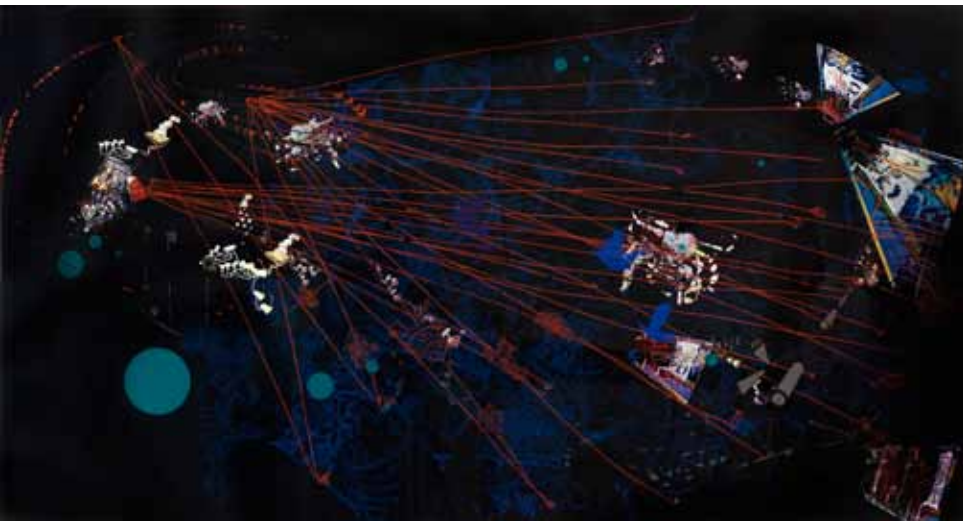
Richard Haas (American, born 1936), *57th Street Looking East*, 2007, etching and aquatint, 22½ x 14⅞ inches, Gift of the Print Club of New York, 2012.4.2

Max Kahn (American, born Russia, 1902–2005), *Horse That Left the Plain*, 1939, color lithograph, 17⅝ x 25⅝ inches, Gift of Vivian S. Kaplan, 2011.17.15

Acquisitions

Rockwell Kent (American, 1882–1971), *Far Horizon*, 1932, editioned 1974, wood engraving, 9⁵/₁₆ x 11 inches, Gift of Vivian S. Kaplan, 2011.17.16

Robert Mapplethorpe (American, 1946–1989), *Scott Daly*, 1979, gelatin silver print, 19⁷/₈ x 15¹⁵/₁₆ inches, Gift of Leonard P. Iaquina, 2011.16



Sarah Sze (American, born 1969), *Night and Day*, 2003, offset color lithograph and screenprint, diptych, overall approx. 39 x 160¹/₂ inches, Purchase funds provided by Chris and William Robb, Hollis Clayson, Diane Dawson, Kay Deaux, Sally Dumas, Emily Forsgren, Susan Fuller, Steven Gavin and Cassie Spencer, Nancy and Nick Giampietro, Jean and Bob Guritz, Gail and Thomas Hodges, Constance and Thomas Hodson, James and Sari Klein, Judy Ledgerwood, Alicia Loffler and Julio Ottino, Nancy and Hugh Magill, Steffi Masur, Lois and Robert Moeller, Sarah Pritchard and Neal Blair, Sandra Riggs, Anne Rorimer, Rubens Family Foundation, Judith and David Saunders, Judy and Barry Siegel, Vernetta Simon, Dorothy J. Speidel, Vincent and Hayley Tomkiewicz, Roberta and William Weinsheimer, Gloria Zieve, and guests at the April 21, 2012, benefit, 2012.3a-b

Charles Joseph Traviès de Villers (Swiss, active in France, 1804–1859), *“Le Grrrrrand Complot (The Grrrrreat Conspiracy)”*, published in *La Caricature*, July 31, 1834, lithograph, 13¹/₂ x 10³/₁₆ inches, Gift of Vivian S. Kaplan, 2011.17.19

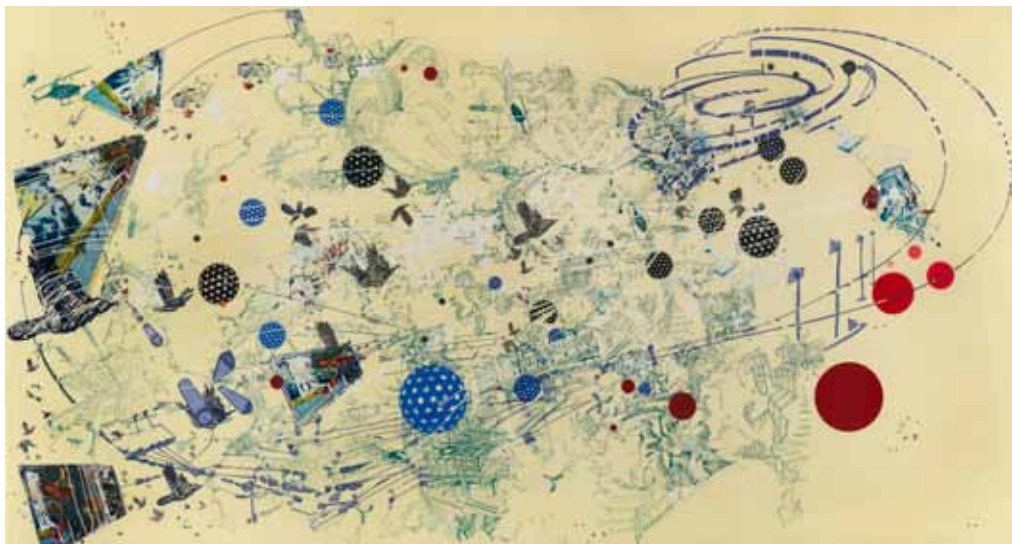
Craig McPherson (American, born 1948), *New York Water Tunnel*, 2009, mezzotint, 18³/₈ x 24¹/₈ inches, Gift of the Print Club of New York, 2012.4.3

William Sharp (American, born Austria, 1900–1961), *Ambulance*, ca. 1945, lithograph, 12⁷/₁₆ x 15¹⁵/₁₆ inches, Gift of Vivian S. Kaplan, 2011.17.17

Kiki Smith (American, born Germany, 1954), *Puppet*, 1994, photogravure with collaged etching, aquatint, and string additions on Gampi and Kouzi-Kizuki papers, 58 x 29 inches, 2011.14

Joan Snyder (American, born 1940), *Oasis*, 2006, color screenprint and inkjet print with hand-drawn addition, 20³/₄ x 22¹/₂ inches, Gift of the Print Club of New York, 2012.4.4

James Swann (American, 1905–1985), *Winter*, 1940, etching, 6¹/₈ x 4¹/₄ inches, Gift of Vivian S. Kaplan, 2011.17.18



Anders Zorn (Swedish, 1860–1920), *Ols Maria*, 1919, etching, 12 x 17⁷/₈ inches, Gift of Vivian S. Kaplan, 2011.17.21

Anders Zorn, *Vicke*, 1918, etching, 11⁵/₈ x 16¹⁵/₁₆ inches, Gift of Vivian S. Kaplan, 2011.17.20

ABOVE LEFT: Sarah Sze, *Night*, Courtesy of the artist and Tanya Bonakdar Gallery, New York.
ABOVE RIGHT: Sarah Sze, *Day*, Courtesy of the artist and Tanya Bonakdar Gallery, New York.

The Block Museum lent the following works to other institutions for exhibition in 2011–12.

Walter Burley Griffin and Marion Mahony Griffin in Iowa
September 23 through December 11, 2011
Faulconer Gallery, Grinnell College, Grinnell, Iowa

Walter Burley Griffin, architect (American, 1876–1937), and Marion Mahony Griffin, delineator (American, 1871–1961), *Fireplace Design for H. M. Mess Dwelling, Winnetka, Illinois*, 1912, pen and black ink on drafting linen, 21 $\frac{3}{8}$ x 36 $\frac{7}{8}$ inches, Gift of Marion Mahony Griffin, 1985.1.26

Walter Burley Griffin and Marion Mahony Griffin, *J. E. Blythe Dwelling, Mason City, Iowa*, 1913, pen and black ink over graphite on drafting linen, 23 x 20 $\frac{7}{8}$ inches, Gift of Marion Mahony Griffin, 1985.1.115

Walter Burley Griffin and Barry Byrne, delineator (American, 1883–1967), *J. G. Melson Flower Garden, Mason City, Iowa*, designed 1912, drawn 1914, pen and black ink and brown ink on drafting linen with traces of graphite, 22 x 31 $\frac{1}{16}$ inches, Gift of Marion Mahony Griffin, 1985.1.91

Walter Burley Griffin, *Mr. B. J. Ricker Dwelling, Grinnell, Iowa*, 1911, pen and black ink and brown ink with graphite on drafting linen, 42 x 23 inches, Gift of Marion Mahony Griffin, 1985.1.107

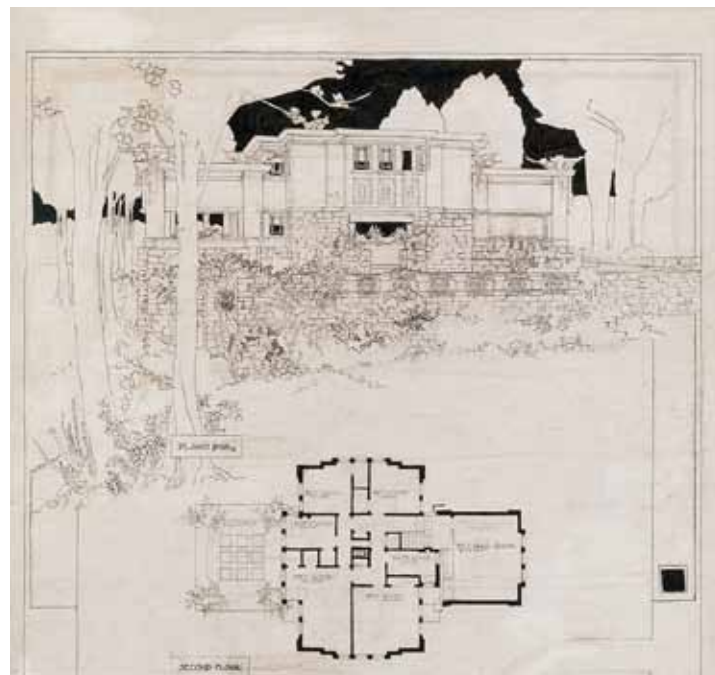
Walter Burley Griffin and Marion Mahony Griffin, *William J. Holahan Dwelling, Mason City, Iowa*, 1912 (not built), pen and black ink over graphite on drafting linen, 43 $\frac{1}{8}$ x 22 $\frac{1}{2}$ inches, Gift of Marion Mahony Griffin, 1985.1.106

Skirting Convention: Illinois Women Artists, 1840–1940
October 1, 2011, through January 15, 2012
Lakeview Museum of Arts & Sciences, Peoria, Illinois

Walter Burley Griffin and Marion Mahony Griffin, *Hurd Comstock House No. 1, Evanston, Illinois*, late 1911–early 1912, pen and black ink on drafting linen, 41 $\frac{3}{4}$ x 20 $\frac{7}{8}$, Gift of Marion Mahony Griffin, 1985.1.96

Re: Chicago
September 16, 2011, through March 4, 2012
DePaul University Art Museum, Chicago, Illinois

Carl Hoeckner (American, born Germany, 1883–1972), *Cold Steel*, ca. 1935, lithograph, 11 $\frac{3}{8}$ x 16 $\frac{5}{8}$ inches, 1995.50.24



The Golden Age of Wordless Novels and Artist Illustrated Books: 1917–1951 April 5 through May 25, 2012, Northern Illinois Art Museum, DeKalb, Illinois

Rockwell Kent (American, 1882–1971), *Degravitation*, 1937, lithograph, 16 x 12 $\frac{7}{8}$ inches, 1994.94.2

Rockwell Kent, *Lunar Disintegration*, 1937, lithograph, 15 $\frac{3}{4}$ x 11 $\frac{7}{8}$ inches, 1994.94.3

Rockwell Kent, *Solar Fade-Out*, 1937, lithograph, 16 x 11 $\frac{3}{4}$ inches, 1994.94.1

Rockwell Kent, *Solar Flare-Up*, 1937, lithograph, 16 x 11 $\frac{7}{8}$ inches, 1994.94.4

Charles Turzak (American, 1899–1986), *Gin*, 1932, woodcut, 14 $\frac{1}{8}$ x 11 $\frac{1}{8}$ inches, 1992.71

Charles Turzak, *Grant Park*, 1931, woodcut, 15 $\frac{3}{4}$ x 12 $\frac{1}{8}$ inches, 1992.72

Charles Turzak, *The Workers*, 1934, woodcut, 7 $\frac{15}{16}$ x 5 $\frac{3}{4}$ inches, 1992.69

Charles Turzak, *The Workers*, ca. 1935, woodcut, 8 $\frac{3}{8}$ x 5 $\frac{1}{4}$ inches, 1992.70

Lynd Ward (American, 1905–1985), *Lynching, from the novel Wild Pilgrimage*, 1932, wood engraving, 9 x 6 $\frac{3}{4}$ inches, 1999.27.1

Lynd Ward, *Lynching, from the novel Wild Pilgrimage*, 1932, wood engraving, 8 $\frac{13}{16}$ x 6 $\frac{9}{16}$ inches, 1999.27.2

ABOVE: Walter Burley Griffin and Marion Mahony Griffin, *Hurd Comstock House No. 1, Evanston, Illinois*.



[Click Here to search the collection.](#)



Eloise W. Martin Study Center

The Block celebrated the reopening of its print, drawing, and photography room in 2011–12 as a dedicated space for engagement with the permanent collection by renaming it in honor of the patron whose generosity helps us deepen our engagement with the campus and the world.

The late Eloise W. Martin, a friend and supporter of the arts in the Chicago area, helped fund art activities and collecting at Northwestern for decades. Her final gift to the University provides the Block with resources to continue integrating its holdings into the university curriculum and academic life.

Today, classes, individual students and professors, scholars from other institutions, and members of the public make appointments to view individual works from the collection in the Martin Study Center. We hope you will do the same.

[Click Here for more information.](#)





Block Cinema

The year started with a tremendous show of support for the Museum's film program from Northwestern alumnus James B. Pick (WCAS 1966) and his wife, Rosalyn Laudati, who endowed the film curator position at the Block Museum.

In the fall quarter, Block Cinema screened an eight-film series entitled *Tales from the Golden Age: Recent Films from Eastern and Central Europe*. This program featured new and award-winning films from Russia and the former Eastern Bloc countries, such as Romania, Ukraine, Poland, the Czech Republic, Hungary, and Serbia. Serbian director Mira Turajilic came from Belgrade to present her new film, *Cinema Komunisto*.

The fall quarter also included the successful *New Documentaries* series, which featured seven brand-new films and many in-person guests. Some highlights included a screening of the documentary *The Interrupters*, one of the most critically acclaimed films of the year. The film focuses on gang violence in Chicago and on the non-profit group Ceasefire, whose volunteer members aim to prevent violence in some of the city's most troubled neighborhoods. Another highlight from this series was the film *Fast Talk* by Debra Tolchinsky, associate professor of radio/TV/film. This entertaining and thought-provoking film focused on the University's championship debate team and on the college debate style, which encourages participants to speak at incomprehensible speeds. Block Cinema also hosted Northwestern alumna Heather Courtney during a screening of her film *Where Soldiers Come From*, an intimate and powerful portrait of a group of young men thrust into the harsh reality of the war in Afghanistan.



ABOVE: *Pariah*.

During the winter quarter, Block Cinema collaborated with Spencer Parsons, assistant professor of radio/TV/film, on *I'm Almost Not Crazy: Outsider Cinema by Hollywood Insiders*. This unique series focused on established Hollywood actors and directors—such as Orson Welles and Nicholas Ray—who chose to make highly personal and experimental films that pushed the boundaries of the mainstream. The Cinema also inaugurated a Saturday matinee program called *Hot Saturdays*, showcasing archival 35mm prints of films from the daring early sound era before Hollywood's censorship codes were enforced.

During the spring quarter, Block Cinema presented the popular series *Paris Belongs to Us*, which featured a dozen films set in the City of Light in imported 35mm prints. In May four highly respected critics and scholars from Australia and across the United States gathered for a panel to discuss academia and film criticism. The spring quarter also included the annual

Northwestern University Student Film Festival, which showcased the best of student filmmaking on campus, while the student-run radio station WNUR organized its annual *Sonic Celluloid* event with local and national bands performing live musical accompaniment to silent and experimental films. Block Cinema also collaborated with the student-run *A&O Films* to copresent two highly successful screenings of classic films.

Throughout the year, Block Cinema mounted collaborations with a number of other Northwestern and community partners, including Medill School of Journalism, Media, Integrated Marketing Communications; the School of Communication's Screen Cultures Program; the French Consulate; and Reeling: Chicago's Lesbian & Gay Film Festival.

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Block Leadership Circle Committee

In 2012, the Block Leadership Circle Committee engaged our supporters through special events supplementing the educational programs offered by the Museum and raised funds for art acquisitions. Committee members served as ambassadors for the Museum in Evanston, the North Shore, and Chicago by introducing new constituencies to the Block and helping the Block serve as a gateway to Northwestern University.

The committee's Educating the Eye series, aimed at fostering fine art connoisseurship and collecting skills in the media that are represented in the Block's collection, entered its third year with a focus on sculpture. In the fall, members met at the Block to hear sculptor Neil Goodman describe his artistic vision and then joined him for a tour of the Block's Outdoor Sculpture Garden. In the winter, they visited artist Barbara Cooper and her exhibition at Perimeter Art Gallery in Chicago. In the spring, members enjoyed a talk by Lisa Corrin, the Block's Ellen Philips Katz Director, on the creation of the Olympic Park Sculpture Garden in Seattle, where she was the artistic lead. This was good preparation for the extraordinary summer tour of public sculpture in Chicago, including works by David Serra and Iñigo Manglano-Ovalle, a Northwestern faculty member.

In April, the committee organized the Block in Motion benefit, which drew more than 100 friends from on and off campus to the Museum. Colored lights transformed the façade of the building, while projected videos of artists at work played on the gallery walls. After dinner, Block director Lisa Corrin interviewed Michael Rakowitz, associate professor of art theory & practice at Northwestern, about his answer to the question "Why Make Art?" Guests also donated toward the Museum's purchase of a diptych by internationally renowned sculptor Sarah Sze.

HELEN HILKEN, Director of Development

Communications

In partnership with the University's Office of Web Communications, the Block redesigned its website in 2011–12. Audience research and the expertise of Northwestern's web professionals informed the process. Launched in December, the new site features reorganized architecture and a revamped home page with space to promote multiple exhibitions and programs. The new site also debuted the Block Muse, a section devoted to special content—images and text, video, and audio—from Northwestern students and faculty as well as Block curators.

In the winter and spring, the Block partnered with Susan Mango Curtis, assistant professor of journalism at Medill, and two graduate classes to design an iPad app for the Museum. Working in teams, students created prototypes for the app, which will resemble a magazine when published in winter 2013.

BURKE PATTEN, Communications Manager

The screenshot shows the Block Museum of Art website interface. At the top, there is a navigation bar with the logo 'block MUSEUM OF ART' and four colored buttons: 'VIEW' (purple), 'VISIT' (teal), 'SUPPORT' (pink), and 'ABOUT' (orange). Below the navigation bar is a large exhibition image featuring four figures in yellow suits holding pianos. Text below the image reads 'Exhibition Art on Paper: Prints, Drawings, and Photographs from the Block Museum'. To the right of the exhibition image is a vertical sidebar with a 'P' icon. Below the main content area, there are two sections: 'Block Events' with a calendar for May 2012 showing dates 1 through 12, and 'Collections' with a small image of a painting. At the bottom center, there is a black button with white text that says 'Click Here to view the new website.' with a mouse cursor pointing to it.

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Community and Student Docent Programs

The Block's student docents organized and executed a series of informal exhibition tours and discussions attended by Northwestern students and other Museum visitors. Tour leaders prepared presentations about exhibition themes and individual objects and engaged participants in interactive discussions. Student docents also took an active role in leading tours for classes from Northwestern, other universities, and area schools.

The Museum's community docents remain important ambassadors to the world outside the University, guiding the free tours offered on the weekend and scheduled visits by groups from around the Chicago area.

Both student and community docents prepared for touring through regular meetings with staff members from the Block's education and curatorial departments. The training covered topics ranging from the specific (exhibition themes or artist biographies, for example) to the general (pedagogical and discussion-generating techniques).

JUDY KOON, Director of Educational Programs

Conservation

Groundbreaking on a new Arts Green and a building for the Bienen School of Music and the School of Communication necessitated the removal of seven works from the Outdoor Sculpture Garden in May.

Over the course of multiple days, Museum staff, assisted by a crew of professional art handlers, wrapped and transported Hans Arp's *Resting Leaf*, Virginio Ferrari's *Prism in Two Elements* and *Armonia*, Bryan Hunt's *Small Twist II*, Henry Moore's *Interior Form*, and two untitled works by Wolfgang Paalen and Peter Reginato to an artwork storage facility. An eighth sculpture, *Constructed Cylinder* by Arnaldo Pomodoro, has been covered for protection.

Four sculptures located on the western side of the museum—works by Barbara Hepworth, Jean Ipousteguy, and Joan Miró—remain in the garden designed by architect John Vinci.

KRISTINA BOTTOMLEY, Registrar



Education

The Block Museum's education department collaborated with a number of partners inside and outside the University to bring stimulating, engaging programs to the Block in 2011–12.

A grant from Evanston First Bank & Trust allowed Block educators to make multiple trips to fifth-grade classrooms during the fall in a run-up to the exhibition *Prints and the Pursuit of Knowledge*. Educators engaged students on the topic of scientific discoveries through concepts embedded in the exhibition. The educational experience culminated in the students' visiting the Block when the show opened in the winter.

Also in the fall, the Museum partnered with the Poetry and Poetics Colloquium and the Departments of English and of Slavic Languages and Literatures to bring famed sound poet Christian Bök to campus. Bök and Northwestern professor and poet Ilya Kutić read early-20th-century Russian "zaum" poems before Bök performed his own work.

A well-attended series of talks held during *Prints and the Pursuit of Knowledge* put emerging and established scholars from the University and other institutions on our gallery floors to interact with students, professors, and community visitors. In the spring and summer, members of the Block staff led discussions of the collection exhibition *Art on Paper*.

JUDY KOON, Director of Educational Programs



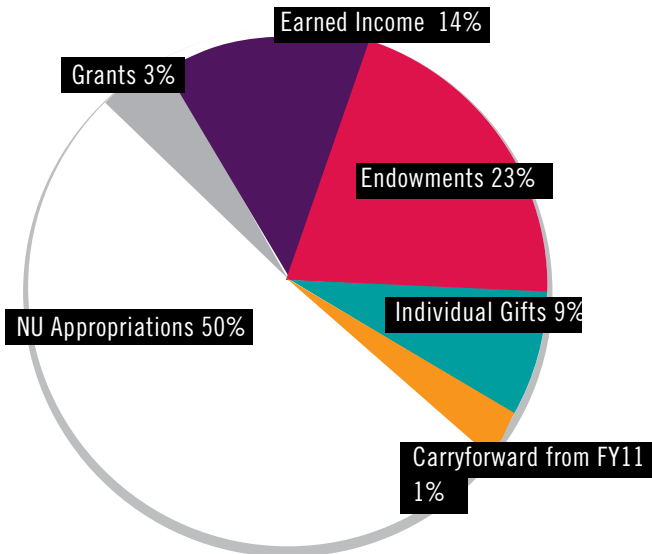
Financial Report

The Block Museum remained on stable and balanced financial footing in 2011–12, with revenue up from the year before. The University supplied half of the Museum’s revenue, roughly in line with the previous year. Earned income increased substantially, but endowments, individual gifts, and grants slipped from FY11 levels.

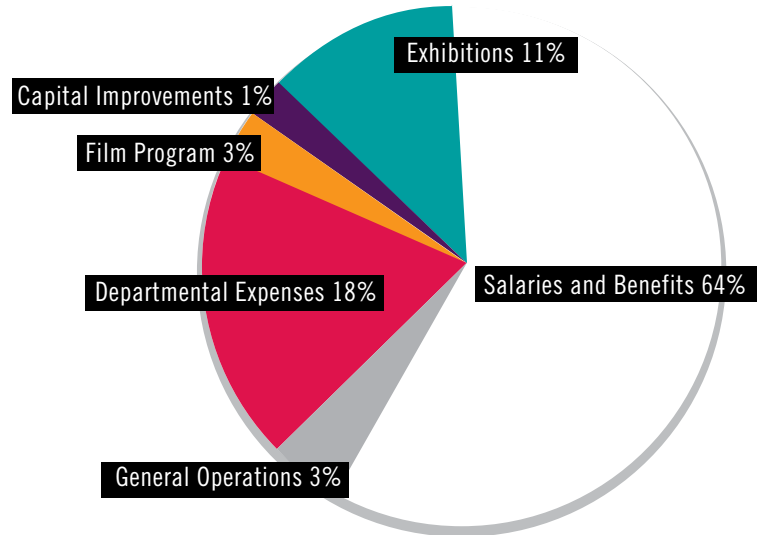
With expenditures of \$1,979,683 just under revenue of \$1,980,719 in FY11, the Museum’s overall financial operations resulted in a surplus of \$1,036.

REVENUE		EXPENSES	
Earned Income	\$282,381	Salaries and Benefits	\$1,272,080
Endowments	\$449,131	General Operations	\$63,607
Individual Gifts	\$184,716	Departmental Expenses	\$357,227
Grants	\$60,166	Capital Improvements	\$7,800
NU Appropriations	\$987,016	Film Program	\$57,105
Carryforward FY11	\$17,309	Exhibitions	\$221,864
Total Revenue	\$1,980,719	Total Expenses	\$1,979,683

REVENUE



EXPENSES



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The Block Museum gratefully acknowledges the individuals, foundations, businesses, and agencies who made contributions to the annual fund, exhibitions, special projects, and museum collections and provided support through in-kind donations between September 1, 2011, and August 31, 2012.

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