

# AROUND THE block

SPECIAL ISSUE • OCTOBER 2013–JUNE 2014

MARY AND LEIGH  
BLOCK MUSEUM OF ART  
NORTHWESTERN  
UNIVERSITY

EXHIBITIONS, PROGRAMS, AND NEWS



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## DIRECTOR'S MESSAGE

This special issue of *Around the Block* has been conceived as a unique opportunity to take our longtime friends and supporters, and our first-time visitors, behind the scenes to become acquainted with all the activities of an art museum connected to a major research university. Daily life at the Block is certainly about mounting exhibitions, but it is also about so much more. As you will see in this issue, we are devoted to inspiring students, developing new initiatives that support their creativity and innovative thinking. The Block is also a convener, connecting diverse academic departments and other cultural groups in the broader community to partner on projects so we can extend their impact on and off the Northwestern campuses. The Block team, its student volunteers, and its active Board of Advisors work together to ensure the Museum is a dynamic site of engagement. We want your experiences in our galleries and at our programs to have the unique texture of a university art museum—an interdisciplinary site where art is a springboard for inquiring minds to encounter and discuss ideas and issues that matter to our lives today.

The ideas you will encounter in our exhibitions and programs during the year ahead represent the cutting edge of scholarship. They raise challenging questions about the function and meaning of art. Sometimes they offer fresh insights into historic objects seemingly remote from us in time and sentiment. On other occasions they connect the art of our time to the disparate currents shaping contemporary culture as it unfolds around us. Encounters with art and artists look at the creative process from the inside—from the artist's perspective—and from the outside—from that of the curator, the critic, and the scholar. They also provide a broad public access to the extraordinary resources of Northwestern—its faculty from many departments across the University and the exceptional holdings of the Northwestern libraries.



The most defining feature of a university art museum is the role played by students in every aspect of its activities. We are so proud that this year's exhibition schedule is entirely curated by undergraduates, graduate students, and a recent alumnus, reaffirming the Block's commitment to the next generation of scholars and curators. In this issue of *Around the Block* you will hear about their projects and also get a preview of what's on the schedule in 2014–15.

In these pages you will also meet supporters, such as Richard and Jackie Hollander, who have gifted important works of art to the Block and committed volunteers who recently joined the Block Board of Advisors. You will hear about changes being made to the Museum's building—including the creation of a wireless lounge, space to perch overlooking the spectacular and soon-to-be-completed Arts Green, and important additions to Block Cinema that will increase our capacity to bring you the full range of today's film media.

Improvements to the Museum's fire suppression system may have taken our galleries temporarily offline but not our institutional imagination or momentum. You will notice that the headings for each article begin with "The Block" followed by a verb: "Engages," "Connects," "Collaborates," "Mentors," "Empowers," "Builds." Verbs are action words. They are about *DOING*. They are about impact. As you will discover in these pages, the Block staff has created a "culture of yes" that embraces a proactive approach to forging relationships and engineering opportunities that impact the way you look, the way you feel, and the way you think about words like "art," "artist," and "museum." We look forward to welcoming you back to "your" Block this fall for lectures and films and, in January, to a new season of exhibitions!

Lisa Graziose Corrin  
The Ellen Philips Katz Director

The Block's exhibitions and programs are supported by the Alsdorf Gallery at the Block Museum Endowment; Carlyle Anderson Endowment; Illinois Arts Council, a state agency; Kessel Fund at the Block Museum Endowment; Louise E. Drangsholt Fund Endowment; Mary and Leigh Block Endowment; and Norton S. Walbridge Fund Endowment.

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## The Block Welcomes Its First Associate Director of Engagement/Curator of Public Practice

Susy Bielak joins the Block Museum staff this fall as the associate director of engagement/curator of public practice.

A practicing artist, Bielak comes to the Block from the Walker Art Center in Minneapolis, where she was the associate director of public and interpretive programs.

"Susy brings a breadth of experience in engaging multiple audiences at a time when the Block is focused on expanding and deepening its reach," says Lisa Graziose Corrin, the Block Museum's Ellen Philips Katz Director. "Her appointment reflects the Museum's commitment to bringing artists, the Northwestern community, and the public together in a meaningful dialogue."

At the Block Bielak will develop interdisciplinary programming that connects the Block's art exhibitions, permanent collection, and online endeavors to the world beyond the Museum. Bielak will also lead initiatives engaging the Block as a teaching museum and host for cross-disciplinary and civic dialogue—furthering the Block's mission to use art as a springboard for exploring issues and ideas.

"The Block brings together arts, pedagogy, and interdisciplinarity—passions that drive my work," says Bielak. "Similarly, Northwestern's strategic goals of integrating learning and experience and connecting with community speak to my own background and interests."



## THE BLOCK ENGAGES

### Meet Susy Bielak

Join us on **Wednesday, October 16, at 4:30 p.m.** as we welcome Bielak to the Block and Northwestern. The celebration will include remarks by Bielak about engagement on the campus and beyond. We hope to see you there!

At the Walker Art Center Bielak directed the museum's Target Free Thursday Nights; produced panel discussions, performances, and other projects in association with curators and artists; and created interpretive materials in a broad array of media. Bielak also helped oversee Open Field, the Walker's annual summer program centered on audience participation, which includes artists' residencies, family programs, and more than 100 events organized by members of the public.

Bielak has frequently worked with university faculty and students. During her time at the Walker, she taught a University of Minnesota graduate seminar that used the museum as a studio, served as internal faculty for the Minneapolis College of Art and Design's course Class in Residence, and collaborated with faculty from Georgia Tech and the University of Minnesota's School of Architecture on the interdisciplinary course Kitchen Lab.

Before joining the Walker, Bielak earned an MFA from the University of California, San Diego, where she also served as associate director of art and technology and curriculum developer at UCSD's Sixth College. She developed workshops, lectures, gallery tours, and other programs with departments throughout the university as well as local museums and social service organizations. While there, she founded a gallery focused on contemporary art speaking to course themes.

engages





## THE BLOCK COLLECTS

### Steichen | Warhol: Picturing Fame January 17–April 6, 2014

Searching the archives of the Andy Warhol Museum in Pittsburgh, Northwestern alumnus and Block Museum special projects curator Elliot Reichert confirmed a hunch that has shaped *Steichen|Warhol: Picturing Fame*, his upcoming exhibition drawn primarily from two major gifts of art.

Months earlier, as he conducted research at the Northwestern University Library, Reichert found a reproduction of an early Warhol drawing of Greta Garbo in a lesser-known catalogue of the artist's work. Wanting to know more about this drawing, he visited the Warhol Museum. There he was led to one of Warhol's Time Capsules, which contained a 1955 issue of *Life* magazine with an Edward Steichen portrait of Garbo on its cover that looked very much like the Warhol drawing. Just as Reichert had suspected, Warhol had made his inkblot drawing and two similar works by tracing Steichen's photograph of the Hollywood star.

"Warhol studied the way in which the master photographer portrayed glamour and celebrity," says Reichert, "subjects that unite the work of these important artists."

*Steichen|Warhol: Picturing Fame* is the first exhibition to examine the photographic legacies of Edward Steichen and Andy Warhol together, with a focus on their portrayals of celebrities—including fashion models, film stars, cultural and political figures, and socialites.

Steichen was one of the most important photographers of the 20th century. Between 1923 and 1937, as the chief photographer for *Vanity Fair* and *Vogue*, he shaped the definitions of fame, glamour, and style in now-iconic portraits of Fay Wray, John Barrymore, Franklin D. Roosevelt, and, of course, Greta Garbo.

Warhol was also an "icon-maker." Like Steichen, he worked for popular fashion magazines, starting his career as an illustrator for *Glamour*, *Harper's Bazaar*, and *Vogue*. In the 1960s, he began

Andy Warhol, Liza Minnelli, Halston, Chita Rivera, and Rod Brynner, undated, gelatin silver print. Mary and Leigh Block Museum of Art, Northwestern University, Gift of The Andy Warhol Foundation for the Visual Arts, 2008.1.108. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York.

making silkscreened paintings using pictures taken directly from advertisements, newspapers, and magazines, including images of Marilyn Monroe and Elvis Presley. *Steichen|Warhol* juxtaposes Steichen's carefully crafted portraits with Warhol's informal Polaroids of famous figures and wealthy patrons as well as candid snapshots the younger artist took of his celebrity friends during the 1970s and '80s.

*Steichen|Warhol: Picturing Fame* presents at the Block for the first time a gift made in 2008 by the Andy Warhol Foundation for the Visual Arts, which donated 155 Warhol photographs to the Museum as part of the Andy Warhol Photographic Legacy Program. It also highlights a gift of 49 vintage Steichen photographs given to the Block in early 2013 by Richard and Jackie Hollander. The exhibition of these significant gifts underscores the Block's commitment to building its photography collection and its role as a mentor of new curatorial talent.

*Steichen|Warhol: Picturing Fame* is supported by the Alsdorf Gallery at the Block Museum Endowment.

### Forty-nine Steichen Photographs Find a Home at The Block

In February 2013 collectors Richard and Jackie Hollander donated 142 vintage photographs by Edward Steichen to three museums—the Block Museum, Whitney Museum of American Art, and Los Angeles County Museum of Art.

"Presenting this gift to these three outstanding institutions across the United States represents our commitment to ensuring that these works have the greatest accessibility to the public across the nation, from coast to coast," said Richard Hollander.

"Our hope is that this gift will provide an opportunity for students, art enthusiasts, and the general public to gain increased appreciation for Edward Steichen and to be inspired by his work."

The Hollander family made the gift to the Block in honor of Northwestern University President Morton Schapiro and his wife, Mimi Schapiro.



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Edward Steichen, *George Washington Bridge*, New York, 1931, gelatin silver print. Mary and Leigh Block Museum of Art, Northwestern University, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.28. © Permission of The Estate of Edward Steichen.





## THE BLOCK SUPPORTS EMERGING SCHOLARS

dedicated to making socially conscious art. Artists who belonged to or exhibited with the John Reed Club—including Rockwell Kent, William Gropper, Stuart Davis, and Morris Topchevsky—embraced the motto “art as a social weapon.”

Curated by Northwestern art history PhD candidates John Murphy and Jill Bugajski, *The Left Front* is the first exhibition to explore the visual arts legacy of the John Reed Club and its successor organization, the American Artists Congress. The exhibition highlights the often overlooked body of work by members of these clubs who sought to redefine what it meant to be an American artist by making no distinction between art and political struggle. Instead, these artists dove headlong into the controversial events of the day, from the stock market crash to the infamous Scottsboro case, from the New Deal to the rising threat of fascism in Spain and Germany.

Northwestern art history professor Stephen Eisenman says the exhibition makes a vital contribution to contemporary dialogue. “At a moment in our history when so many artists are asking themselves, ‘How can I make political art?,’ *The Left Front* is an essential primer. It examines a period when artists made works of both high quality and great political significance, and when they believed that their greatest responsibility was to ‘the people’ broadly defined, not an elite of galleries and collectors.”

*The Left Front* considers specific conditions of Chicago—its industrial legacy, its massive immigration, its ethnic neighborhoods, its historical association with anarchism and labor unrest, and its commitment to social reform through institutions like Hull House and the South Side Community Art Center—as the backdrop against which works by Chicago’s John Reed Club and American Artists Congress members evolved. The exhibition brings together artists with local connections such as Topchevsky, Henry Simon, Mitchell Siporin, Bernece Berkman, and Carl Hoeckner, redressing the greater attention typically paid to the organizations’ New York members.

*The Left Front* is supported by the Terra Foundation for American Art on behalf of William Osborn and David Kabiller.

### The Left Front: Radical Art in the “Red Decade,” 1929–1940 January 17–June 22, 2014

The progressive John Reed Club was founded in New York City in 1929 after the stock market crash. For its members an artist was not an aesthete aloof from society or politics. Artists belonging to the club painted public murals, held art exhibitions in working class apartments, wrote political pamphlets, organized unions, marched on picket lines, and protested against social injustice. They were activists as well as artists, and their desire to make revolutionary art was indebted to the club’s namesake, John Reed—the American journalist who witnessed the Russian Revolution firsthand.

*The Left Front: Radical Art in the “Red Decade,” 1929–1940* revisits a fraught moment in American history when visual artists joined forces with writers and intellectuals to form a “left front”

#### The John Reed Club

An innovative aspect of *The Left Front* will be an unprecedented use of the Block’s Main Gallery as an active engagement site. Lectures, readings, debates, discussions, artistic interventions, and performances inspired by the exhibition theme will connect the historic art and ideas to contemporary issues and practices.

In keeping with the spirit of the John Reed Club, which made its offices and exhibition spaces available for a variety of free activities, the Block is offering the space to campus departments, organizations, and community groups during the winter and spring quarters. In addition, the Block staff has organized a rich array of programs, including special films at Block Cinema, during the exhibition run.

exhibits

# THE BLOCK MENTORS

## Student-Curated Exhibitions in the Katz Gallery

The students have been handed the keys to the gallery.

Through a new Block initiative, Northwestern undergraduates and graduate students are curating exhibitions from the Museum's collection in the Ellen Philips Katz and Howard C. Katz Gallery.

Mentored by museum staff, the student curators learn about all aspects of exhibition development—selecting works of art and creating a checklist, shaping the major themes and choosing the exhibition title, writing interpretive texts, and participating in installation planning and design.

The initiative began in winter 2013, when Block undergraduate fellow Sophie Jenkins organized *Eye Contact: Photographic Portraits from the Collection*. Her exhibition explored the importance of the gaze in portraiture. That spring, Block graduate fellow John Murphy, a PhD candidate in art history, drew from the Block's collection for *Blacklisted: William Gropper's Capriccios*, focusing on artist William Gropper's response to his experience as a blacklisted artist in 1950s America.

Murphy called *Blacklisted* an “unofficial prelude” to *The Left Front: Radical Art in the “Red Decade,” 1929–1940*, the exhibition he is co-curating with fellow PhD candidate Jill Bugajski for the Block's winter 2014 schedule. *The Left Front* will have a companion exhibition curated by students in the undergraduate seminar *Radical Art in the 1930s*, taught by Northwestern art history professor Christina Kiaer. Guided by Professor Kiaer and Block staff, seminar students will also participate in the curatorial process from start to finish, from researching and synthesizing historical and critical issues to the nuts and bolts of object placement and display.

Themes of war and passion dominate *Revenge and Repose: Classical Mythology from the Collection*, a spring 2014 exhibition curated by Joseph Semkiu, an undergraduate in the Department of Art History and the Department of French and Italian. Semkiu's exhibition will focus on figural representation in 16th- and 17th-century drawings and engravings from the Block Museum's



Sophie Jenkins presents a gallery talk on her exhibition in the Katz Gallery.

collection. From the torsion of a violent gesture to the inviting repose of a goddess, the works contrast bodies at rest with those in action.

The new student-curating initiative is not limited to art history students. Aleksandra Sherman, a PhD candidate in psychology, is working on a spring exhibition that will explore how mood and environmental factors may influence our perception of art. This unusual installation will include a multilayered soundtrack that will enhance the visitor's emotional responses to works on display. The exhibition will also serve as an experiment in which visitors can give feedback on their perceptions of artworks in a controlled environment.

“The variety of approaches students bring when thinking about art are diverse and richly informed by courses, readings, and areas of study, in addition to their own backgrounds and interests,” says Corinne Granof, Block Museum curator of academic affairs. “The student curators provide fresh ways to think about objects in the collection.”

Exhibitions in the Katz Gallery are supported by the Ellen Philips Katz and Howard C. Katz Endowment and the Norton S. Walbridge Fund Endowment.



Joseph Semkiu leads a discussion of Old Master works from the Block's Collection in the Eloise W. Martin Study Center.

### Northwestern Students Admitted for Free at The Art Institute of Chicago

Northwestern students now receive free admission to one of Chicago's cultural treasures. Beginning this fall, students will only have to show their WildCARD to explore The Art Institute of Chicago.



## Behind the Screen at Block Cinema

The upcoming year at Block Cinema will see many changes, from new programs to new projection equipment.

As of September, the Block's projection booth has been fitted with equipment to handle analog and digital formats. Block Cinema can now screen in Digital Cinema Package (DCP), a system that will enable the Museum to show innovative films shot digitally as well as older films that have been restored using digital technology.

Block Cinema joins many other cinemathèques that have added DCP. This new technology will complement the Museum's 35mm and 16mm projectors, enabling it to show a full range of approaches to the film medium. In addition, the Block has added new lenses and aperture plates to ensure that it can screen silent films with the proper aspect ratio. And as always, it remains committed to screening actual film. Whenever possible, a work shot on celluloid will be screened in its original format.

An example of the Museum's commitment to 35mm is the film series accompanying *Steichen/Warhol: Picturing Fame*. To complement the exhibition, Block Cinema will present several films, all in 35mm prints, starring actors who posed for Steichen, including John Barrymore, Paul Robeson, Fay Wray, Clara Bow, and the iconic Greta Garbo. Unspooling in the winter, this series will give viewers the opportunity to see Edward Steichen's famous subjects come to life onscreen.

Block Cinema is proud to announce the first Chicago-area screening of a brand new documentary about the late photographer Vivian Maier at **2 p.m. on Saturday, October 26**. ***Vivian Maier: Lost Art of an Urban Photographer*** focuses on the mysterious and highly private amateur photographer who took nearly 150,000 photographs, mostly documenting Chicagoans, over a 50-year period. The documentary features Pamela Bannos, distinguished senior lecturer in the Department of Art Theory and Practice, who will introduce the film.



Still from *Far from Vietnam*.

## THE BLOCK PROJECTS



Still from *Vivian Maier: Lost Art of an Urban Photographer*.

Another Chicago premiere at Block Cinema this fall is the new digital restoration of an epic 1967 collaboration by cinema greats such as Jean-Luc Godard, Chris Marker, and Agnès Varda that protested American military action in Southeast Asia. ***Far from Vietnam*** screens at **7 p.m. on Friday, October 25**. The Block will also host a sneak preview of the coming-of-age film ***It Felt Like Love*** at **7 p.m. on Thursday, November 7**. The film is the debut feature of Eliza Hittman, named one of *Filmmaker* magazine's 25 new faces of 2013.

Block Cinema concludes its fall schedule at **7 p.m. on Friday, December 6**, with ***Museum Hours***, the critically acclaimed new film from director Jem Cohen. A favorite at the 2012 Toronto International Film Festival, *Museum Hours* is a beautifully realized story of an unlikely friendship between a guard at Vienna's Kunsthistorisches Museum and a woman visiting the Austrian city from Montreal.

To stay on top of industry trends and new cinema, Mimi Brody, the Block's Pick-Laudati Curator of Film, regularly attends prestigious international film festivals in Toronto, Rotterdam, Berlin, Bologna, and, most recently, Doha, sometimes taking in dozens of films in a weekend. This also helps her stay connected with programmers, curators, critics, filmmakers, and film companies. All of these festivals inform Brody's programming choices and enable the Block to bring the best of contemporary international cinema and archival film programming to our region.

Block Cinema is sponsored in part by a generous gift from James B. Pick and Rosalyn M. Laudati.





Student docent Tracy Navichoque leads a tour of the exhibition *Terry Adkins Recital*.

## THE BLOCK EMPOWERS

### Student Docent and Advisory Board

Educating and inspiring students is at the core of the Block's mission. The Museum's student docent program is unique on campus in empowering Northwestern students to share their knowledge of art and history with the Museum's audiences and encouraging Museum visitors to share their experiences of art with one another. Student docents are more than the Museum's tour guides; they are storytellers. They mentor, teach, and encourage visitors, including fellow undergrads, to think critically about art and the role it can play in their lives.

"I find great joy in sharing the museum with visitors of all ages and backgrounds," says undergraduate Maris O'Tierney, a docent since fall 2012. "From the challenge of conversing on a tour with Northwestern art history alumni to leading a gallery activity for third graders, being a docent always provides a chance for reciprocal learning."

Now entering its sixth year, the Block's student docent program includes 22 Northwestern undergraduates whose majors range from art history to theater to engineering. New student docents train for 10 weeks, learning about the Museum's history and teaching techniques as well as upcoming exhibitions. The training concludes with study-break tours during Northwestern's Reading Week, after which students "graduate" and become official docents.

Student docents excel at making their classmates feel at ease in the Museum. When undergraduate Taylor Riley visited the Block for the first time in fall 2012, she attended a student-led

### Celebrate the New Block Spot!

Over the past summer, the Block Museum's lobby has been transformed into the Block Spot—a dynamic, light-filled lounge for Northwestern students and Museum visitors, with many comfortable spots for studying, chatting, and socializing between Museum events. Students can work wirelessly on their laptops or use the lounge walls as chalkboards to share their thoughts about exhibitions or leave messages for friends. An expansive window seating area will provide views overlooking the new Arts Green.

Created with James Geier of Chicago's award-winning 555 International with input from undergraduates in John Hartman's Industrial Design Projects course at Northwestern's Segal Design Institute, the redesigned space will be open to welcome Museum visitors in October. Join us on **Wednesday, October 16, from 4:30 to 6:30 p.m.** as we celebrate the Block Spot, the new hot spot for art on Northwestern's Evanston campus!

tour of *De-Natured: German Art from Joseph Beuys to Martin Kippenberger, Selections from the James Keith Brown and Eric Diefenbach Collection*.

Riley says the student docents "helped me view and understand the art in a way that I could relate to and also encouraged me to express my own thoughts and impressions," adding that "because the tour was student led, I felt more comfortable speaking my opinion."

In 2012 the Block began widening its campus reach by inviting Northwestern students to join its Student Advisory Board, which aims to integrate the Museum into all students' daily lives. During the board's introductory year, members helped fellow students get to know the Museum through winter and spring Block Parties, which featured live music, food, and art-inspired "mocktails." For winter and spring 2014, the Student Advisory Board is planning open-mic nights, yoga in the galleries, and other activities.



Student docent Brendan Yukins during a tour of the exhibition *De-Natured*.



## Upcoming Exhibitions: Wangechi Mutu and Collecting Kashmir

The Block inaugurates its new global programming initiative with two major 2014–15 exhibitions drawing on unique Northwestern resources and in support of *Northwestern Will*, the University's strategic plan. The Museum will give special emphasis to exhibitions, films, and public programs focusing on art, culture, and history of the Middle East, Asia, and Africa, including art of the African diaspora.

Opening in fall 2014 is *Wangechi Mutu: A Fantastic Journey*, a comprehensive and innovative exhibition of works by international artist Wangechi Mutu—her first survey in the United States. The exhibition presents more than 50 works from the mid-1990s to the present, including collage, drawing, sculpture, installation and video. Organized by the Nasher Museum of Art at Duke University, the show features many of the artist's most iconic collages drawn from major international collections, rarely seen early works and new creations. A highlight of the exhibition will be Mutu's first animated video, created in collaboration with musician Santigold and commissioned by the Nasher Museum. Mutu will also transform one of the Block's galleries into an environmental installation, including a monumental wall drawing, allowing visitors to immerse themselves in her work.

Presentation and study of contemporary African art at the Block will be supported by the world-class resources of the Melville J. Herskovits Library of African Studies at Northwestern

## THE BLOCK GOES GLOBAL

University, the largest separate Africana collection in existence. Its scope is as wide as the continent of Africa itself; its subject matter ranges from art, history, literature, music, and religion to communications, management, and cooking.

Northwestern is also the academic home of one of the country's few experts in Himalayan art, Rob Linrothe. Coming in winter 2015, his exhibition *Collecting Kashmir: Buddhist Art and Its Legacies* will examine the impact and circulation of Kashmiri art in Western Tibet, as well as the acquisition of Buddhist art from the region by museums and private collectors.

The exhibition will consider how Kashmiri Buddhist art inspired the Buddhists of the Western Himalayas over the course of centuries, beginning in the 10th and 11th centuries when Kashmiri artists traveled to Tibet to build monuments and teach local artists. The imported Kashmiri style became integral to the cultural identity of Western Tibetan Buddhists, and, five centuries later—long after Kashmir itself had turned to Islam—Kashmiri-inspired Buddhist art experienced a revival in Western Tibet.

These artworks not only represent important subjects of Kashmiri and Western Tibetan Buddhism but were once sacred, consecrated objects used in religious practice. *Collecting Kashmir* raises questions about the 20th-century transfer of these works from their original context to museum and private collections.

Curated by Linrothe, an associate professor of art history, in partnership with Christian Luczanits of the Rubin Museum of Art in New York, and supported by an international committee of scholarly advisors, the exhibition will include paintings, ivories, metalwork, and woodwork on loan from many of the premier public collections held in U.S. museums, including the Cleveland Museum of Art, the Nelson-Atkins Museum of Art, the Los Angeles County Museum of Art, and the Asia Society, among others. *Collecting Kashmir* will travel from the Block to the Rubin Museum of Art in summer 2015. Initial support of the exhibition has already been received from Chicago's Elizabeth F. Cheney Foundation.

*Wangechi Mutu: A Fantastic Journey* is organized by the Nasher Museum of Art at Duke University by Trevor Schoonmaker, Chief Curator and Patsy R. and Raymond D. Nasher Curator of Contemporary Art.

*Wangechi Mutu: A Fantastic Journey* is made possible by the Andy Warhol Foundation for the Visual Arts. Major support is provided by Marilyn M. Arthur, the Ford Foundation, the Mary Duke Biddle Foundation, Katherine Thorpe, and Susanne Vielmetter Los Angeles Projects. Additional generous support is provided by Duke University's Council for the Arts; Gladstone Gallery, New York; Victoria Miro Gallery, London; the North Carolina Arts Council, a division of the Department of Cultural Resources; Deborah DeMott; Nancy A. Nasher and David J. Haemisegger; Kelly Braddy Van Winkle and Lance Van Winkle; Graduate Liberal Studies at Duke University; Mindy and Guy Solie; Richard Tigner; Gail Belvett; Ann Chanler and Andrew Schneman; Diane Evia-Lanevi and Ingemar Lanevi; and Angela O. Terry.

Support for the presentation at the Block has been provided by the Diane and Craig Solomon Contemporary Art Fund.

RIGHT: *Mandala Guardian Gate of the West*, Western Tibet, 11th–12th century, silver with copper inlay, on bronze throne. Long-term loan from the Nyinjei Lam Collection. Courtesy of the Rubin Museum of Art, New York, L2005.9.30 (HAR 68449).



connections



## THE BLOCK COLLABORATES

MFA Thesis Exhibition artists Matthew Morris, Daniel Giles, Esau McGhee, and Amanda Elise Bowles.



The Block Museum works closely with faculty, artists, scholars, and outside organizations to enrich the intellectual life of the University. In the coming year, Susy Bielak, the Block's new associate director of engagement/curator of public practice, and Corinne Granof, the Block's curator of academic affairs, will develop new and innovative partnerships that will connect the Block to the Northwestern community and beyond. Some of this year's partnerships include:

**The Art Theory & Practice Visiting Artist Program**, organized by MFA students in the Department of Art Theory & Practice and supported by the Myers Foundations, brings to campus contemporary artists and curators working internationally who meet with the students in their studios and give a public lecture, often at the Block. Confirmed for the 2014 academic year are artists **Julia Fish** (6 p.m., Thursday, October 10, at the University Library) and **Mark Dion** (6:30 p.m., Friday, November 1) and MASS MoCA curator **Denise Markonish** (6 p.m., Wednesday, April 9). The Art Theory & Practice Department is also cosponsoring with the Department of Art History a lecture by **John Neff**, the Alice Kaplan Institute for the Humanities Artist-in-Residence, at **5:15 p.m. on Wednesday, November 6**.

**The Master of Fine Arts Thesis Exhibition from the Department of Art Theory & Practice** is presented at the Block each spring and spotlights the work of graduate students earning their master's degrees at the end of the academic year. This year's exhibition will open in early May.

This fall, the Department of Art Theory & Practice is bringing to Northwestern one of the most influential figures in contemporary art—**Carolyn Christov-Bakargiev**, the artistic director of *documenta* (13) from 2008 to 2012. As the Edith Kreeger Wolf Distinguished Visiting Professor, Christov-Bakargiev will teach classes and make presentations at the Block Museum for three consecutive fall quarters from 2013 to 2015. She will give her first lecture at **5:15 p.m. on Wednesday, November 13**.



Carolyn Christov-Bakargiev.

The Elizabeth and Todd Warnock Lecture Series, organized by Northwestern's Department of Art History, brings renowned scholars and artists to campus each quarter. The Block is proud to host this year's talks: **Zainab Bahrani**, the **Edith Porada Professor of Ancient Near Eastern Art and Archaeology at Columbia University** (5 p.m., Wednesday, October 9); **Robert Bagley**, professor of art and archaeology at **Princeton University** (5 p.m., Wednesday, January 22); and artist **Kerry James Marshall** (5 p.m., Wednesday, April 30).

Three scholarly symposia organized by Department of Art History faculty and supported by the Myers Foundations come to the Block Museum this spring—"Photography, Performance, and the Archive in the African Diaspora," "The Date of the Alchi Sumtsek Murals: 11th or 13th Century?" and "Defining 'Foreignness' in the Early Iron Age Mediterranean." Check the Block's website for scheduling updates.

Mark Dion's visit to Northwestern also marks the Block's first collaboration with the **Chicago Humanities Festival** and its newest partnership with the **Museum of Contemporary Art Chicago**. In addition to his talk at the Block on November 1, Dion will take part in a dialogue with Block director Lisa Graziose Corrin at **noon on November 2** at the **Chicago History Museum** as part of the Chicago Humanities Festival. Dion's work will also be seen at the MCA beginning this November in the new exhibition *The Way of the Shovel: Art as Archaeology*.

On **October 13**, the Block will host two other arts-related programs for this year's Humanities Festival. Northwestern art history professor **Stephen Eisenman** previews his new book *The Cry of Nature* at **3:30 p.m.** with a presentation on Pablo Picasso's *Guernica* and other artworks reflecting artists' empathy for animals. From **11 a.m. to 2 p.m.**, the Museum will also screen Jennifer Monson's video installation *Live Dancing Archive*, which documents the choreographer's journey as she followed osprey migration from the U.S. eastern coast to Venezuela in 2002.



Lisa Graziose Corrin and Mark Dion. Photo by JaegerSloan/Courtesy Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.



# BUILDING BLOCKS OF THE FUTURE

## The Board of Advisors

The Block Museum's Advisory Board is an energetic group of committed ambassadors who care deeply about the Block's teaching mission and its public role as a gateway to Northwestern for the communities surrounding its three campuses.

"The Museum is going through a set of very exciting changes," says John Corbett, the cofounder of the Chicago gallery Corbett vs. Dempsey, who joined the Board this fall. "Under Lisa [Corrin's] inspired leadership, I'm looking forward to being involved in the new direction it takes."

A scholar and curator who received his PhD from Northwestern's Department of Radio/Television/Film, Corbett has been a longtime Block visitor. "I've been coming to the Museum since I settled in Chicago in the mid-1980s, more so after enrolling as a graduate student at Northwestern in 1988," he says. "The Block is an indispensable resource for scholars and lay viewers alike."

Board member Lynn Hauser is also a Northwestern graduate, with a bachelor's degree and a medical degree from the University's Feinberg School of Medicine. The Block wasn't around when she attended Northwestern. "I wish it had been," says Hauser. "It would have been a way for me to experience art directly, even though my classes were centered on the sciences."

Board members marshal their enthusiasm, talent, and resources on the Block's behalf, providing advice and expertise to the Museum's staff, while promoting the Museum among their friends and colleagues. Since Northwestern's Board of Trustees handles the Block's legal and fiduciary needs, the Museum's Board of Advisors can focus on developing strategies for the Block's success and a sustainable future. But it's a two-way street: members benefit from serving on the Board as well. Hauser says it gives her opportunities to expand her knowledge. "Now that I have retired from the practice of medicine, I am spending time enjoying the visual arts," she says. "My involvement with the Block is helping me learn."

In addition to Corbett and Hauser, this year Block Board of Advisors chair Chris Robb welcomed four new members: Irwin Press, a Northwestern alumnus from Chicago; Zeynep Keyman of Zurich and Istanbul and Diane Solomon of New York, both parents of past and current Northwestern students; and art collector Richard Rieser Jr. of Northbrook. The Block is also pleased to welcome back alumna Sandra Riggs of Lake Forest.



In September the Block Board of Advisors met at the Arts Club of Chicago and attended the Art Expo opening at Navy Pier.

### BOARD OF ADVISORS

John Corbett

Lisa Graziose Corrin, *ex officio*

Diane Dawson

Nicole Druckman

Lynn Hauser

Ellen Philips Katz

Zeynep Keyman

James Klein

Judy Ledgerwood

R. Hugh Magill

Conor O'Neil

Irwin Press

Richard Rieser Jr.

Sandra L. Riggs

Christine O. Robb, *chair*

Selig D. Sacks

Jean E. Shedd, *ex officio*

Diane Solomon

Gilbert Unangst, *ex officio*

spiral  
builds



## WE'RE OPEN DURING CONSTRUCTION

Arts Circle Drive is closed, but parking is still available in the garage south of the Museum. Enter the garage on the right immediately after driving onto campus. After parking, proceed to one of the two pedestrian walkways located at the northeast and northwest sides of the garage. There are handicapped accessible parking spots in the lot northwest of the parking garage. Visitors using these spaces can take the northwest path, which leads to a handicapped accessible ramp that brings you to the Museum entrance. Parking is free all day on weekends and after 4 p.m. weekdays. At other times, you will need to purchase a parking pass for \$8.25 in advance at the University Parking Office at 1819 Hinman Avenue before using the garage. Visit our website for more information.

[blockmuseum.northwestern.edu](http://blockmuseum.northwestern.edu)



JOIN, RENEW YOUR MEMBERSHIP, OR MAKE A CONTRIBUTION ONLINE  
[giving.northwestern.edu/nu/block](http://giving.northwestern.edu/nu/block)

For the latest information  
about exhibitions, programs,  
and film screenings at the  
Block Museum, visit  
[blockmuseum.northwestern.edu](http://blockmuseum.northwestern.edu).

## SAVE THESE DATES!

Wednesday, October 9, 5 p.m.  
**Department of Art History Warnock Lecture:**  
**Zainab Bahrani**

Thursday, October 10, 6 p.m.  
**Art Theory & Practice Artist Talk:**  
**Julia Fish (Northwestern University Library)**

Sunday, October 13, 11 a.m. to 2 p.m.  
**Chicago Humanities Festival:**  
**Jennifer Monson's**  
**Live Dancing Archive**

Sunday, October 13, 3:30 p.m.  
**Chicago Humanities Festival:**  
**The Cry of Nature by**  
**Stephen Eisenman**

Wednesday, October 16, 4:30 p.m.  
**Celebration! The Block Spot opens.**  
**Meet Susy Bielak**

Friday, October 18, 7 p.m.  
**Block Cinema resumes**

Friday, November 1, 6:30 p.m.  
**Art Theory & Practice Artist Talk:**  
**Mark Dion**

Saturday, November 2, noon  
**Chicago Humanities Festival:**  
**Mark Dion and Lisa Corrin**  
**(Chicago History Museum)**

Wednesday, November 6, 5:15 p.m.  
**Alice Kaplan Institute for the**  
**Humanities Artist-in-Residence**  
**Lecture and Screening : John Neff**

Wednesday, November 13, 5:15 p.m.  
**Art Theory & Practice Faculty Lecture:**  
**Carolyn Christov-Bakargiev**

Friday, January 17  
**The Block's galleries reopen!**

All events take place at the  
Block Museum, unless noted.

COVER LEFT: Andy Warhol, *Unidentified Woman Wearing Pearls*, 1984, Internal dye diffusion transfer print (Polaroid). Mary and Leigh Block Museum of Art, Northwestern University, Gift of The Andy Warhol Foundation for the Visual Arts, 2008.1.17. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York. RIGHT: Edward Steichen, *Actress Clara Bow*, 1929, gelatin silver print. Mary and Leigh Block Museum of Art, Northwestern University, Gift of the Hollander Family in Honor of Morton and Mimi Schapiro. 2012.10.16. Steichen/*Vanity Fair*; © Condé Nast.