Our 2014-2015 year was characterized by remarkable achievements.

This year's highlight was the Block's inauguration of its new global arts initiative, part of Northwestern's commitment to global education, bringing the world to our campus. Visitors can now expect exhibitions, engagement programs, and films screened in Block Cinema to have an expanded focus including historic and current art of Africa and the African diaspora, the Middle East and North Africa, Asia, and Indigenous art from North America.

In Fall 2014, the Block became the only Midwest venue for Wangechi Mutu: A Fantastic Journey, which originated at the Nasher Museum at Duke University, and also travelled to the Brooklyn Art Museum, and the Museum of Contemporary Art, North Miami. Born in Kenya and based in Brooklyn, NY, Mutu's distinctive collage practice often depicts female figures, part-human, part-animal, in other-worldly landscapes. The Block exhibited these large-scale collages along with drawings, an immersive site-specific installation, two video works, and a new animation, commissioned by the Nasher on the occasion of this exhibition. The artist came to campus and worked closely with students as she created a new wall drawing and transformed the Block's main gallery into a “forest” of art. There wasn't an empty seat in the house for her riveting opening lecture and lively conversation with Northwestern art history professor, Huey Copeland, with visitors coming from across the region to celebrate her work.

In Winter 2015 Collecting Paradise: Buddhist Art of Kashmir and Its Legacies opened at the Block. Curated by Rob Linrothe, one of the world's foremost experts of Himalayan art and an Associate Professor of Art History at Northwestern, the exhibition explored how Buddhist art from Kashmir traveled across centuries and borders—first to the Western Himalayas and later to the US and Europe—raising universal and timely questions of cultural exchange and varying motivations behind historical collecting practices. The exhibition received generous press coverage with media coverage in The New York Times, Time Out, Chicago Magazine, The Wall Street Journal, Chicago Sun Times, News Indian Times, and India Post, before traveling to New York's Rubin Museum of Art. A companion exhibition, Collecting Culture: Himalaya Through the Lens, curated by Linrothe and the Block's new Associate Director of Curatorial Affairs, Kathleen Berzock, looked Western engagement in the region and the values of collectors and scholars who were enthralled by its beauty and its sacred art.

At the Block, art is a springboard for dialogue around relevance. In spring 2015, with the generous support of Angela Lustig, a member of the Block Board of Advisors, and her husband, alum Dale Taylor, the Museum focused its main gallery and its programming on The Last Supper, an exhibition by artist Julie Green. Green's moving, provocative installation featured 600 blue and white painted dinner plates depicting the last meal requests of US death row inmates. This exhibition was an opportunity to engage in thought-provoking dialogue surrounding criminal justice and how race and class impact which prisoners receive the death sentence. It was also a reminder of the central role played by Northwestern in successfully ending the death penalty in Illinois. The exhibition was contextualized through programs created in collaboration with Northwestern's Medill Justice Project and Northwestern School of Law's Center for Wrongful Convictions, as well as two important community-oriented events: a dinner for exonerees in the exhibition itself, and a community open-house that was attended by more than one hundred people.

Each exhibition enabled the museum to expand its engagement of faculty and students across an increasing number of Northwestern's academic departments and institutes. In fact, throughout this year, the Block partnered with more than fifty different departments and academic organizations within Northwestern, and more than twenty new community partners, including Y.O.U., one of Evanston's most imaginative and effective non-profits devoted to developing youth leadership. The partnership has blossomed with support from Northwestern alum Sue Wilson, a board member shared by Y.O.U. and the Block.

The Block was also the recipient (with The Whitney Museum of American Art and the Los Angeles County Museum of Art), of a major gift of works by American photographer, Edward Steichen, from the Hollander family. To immediately animate this gift, as well as a previous gift of Polaroids and prints by Andy Warhol, the Block presented Steichen/Warhol, curated by a recent graduate of the Northwestern Department of Art History, Elliot Reichert. In thoughtfully juxtaposing their works, the exhibition demonstrated how Warhol's portraits were inflected by his admiration for Steichen, a pioneer in the creation of celebrity photography.

The Museum is particularly proud of this mentoring role, of providing an entrée to the museum field for the next generation of curators like Elliot Reichert. Their original thinking reframes our understanding of the work of iconic artists like Steichen and Warhol, reminding us of the dynamism of art history as a discipline and the role of museums in sharing these new insights with the public. We are deeply grateful to our supporters for enabling us to realize this core teaching mission—both behind-the-scenes in our “museum as expanded classroom,” and in our galleries.

Lisa Corrin, Ellen Philips Katz Director
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOARD OF ADVISORS</td>
<td>4</td>
</tr>
<tr>
<td>STAFF</td>
<td>5</td>
</tr>
<tr>
<td>MISSION STATEMENT</td>
<td>6</td>
</tr>
<tr>
<td>VISION STATEMENT</td>
<td>7</td>
</tr>
<tr>
<td>EXHIBITIONS</td>
<td>9</td>
</tr>
<tr>
<td>FALL</td>
<td></td>
</tr>
<tr>
<td>WINTER</td>
<td>11</td>
</tr>
<tr>
<td>SPRING</td>
<td>15</td>
</tr>
<tr>
<td>ENGAGEMENT EVENTS</td>
<td>19</td>
</tr>
<tr>
<td>FALL</td>
<td></td>
</tr>
<tr>
<td>WINTER</td>
<td>21</td>
</tr>
<tr>
<td>SPRING</td>
<td>23</td>
</tr>
<tr>
<td>BLOCK CINEMA</td>
<td>26</td>
</tr>
<tr>
<td>FALL</td>
<td></td>
</tr>
<tr>
<td>WINTER</td>
<td>27</td>
</tr>
<tr>
<td>SPRING</td>
<td>28</td>
</tr>
<tr>
<td>ACQUISITIONS</td>
<td>30</td>
</tr>
<tr>
<td>LOANS</td>
<td>32</td>
</tr>
<tr>
<td>FINANCIAL REPORT</td>
<td>33</td>
</tr>
<tr>
<td>HONOR ROLL OF DONORS</td>
<td>34</td>
</tr>
<tr>
<td>PRESS</td>
<td>36</td>
</tr>
</tbody>
</table>
2014
John Corbett
Lisa Corrin
Nicole Druckman
Kristin Peterson Edwards
James Geier
Lynn Hauser
Ellen Philips Katz
Zeynep Keyman
James Klein
Judy Ledgerwood
Angela Lustig
Hugh Magill
Conor O'Neil
Irwin Press
Richard Rieser, Jr.
Sandra Riggs
Chris Robb
Selig Sacks
Jean Shedd
Diane Solomon
Gil Unangst

2015
Stacey Cantor
John Corbett
Lisa Corrin
Nicole Druckman
Kristin Peterson Edwards
James Geier
Lynn Hauser
Ellen Philips Katz
Zeynep Keyman
James Klein
Judy Ledgerwood
Angela Lustig
Hugh Magill
Conor O'Neil
Irwin Press
Richard Rieser, Jr.
Sandra Riggs
Chris Robb
Selig Sacks
Jean Shedd
Diane Solomon
Gil Unangst
STAFF

THE ELLEN PHILIPS KATZ DIRECTOR
LISA GRAZIOSE CORRIN

ASSOCIATE DIRECTOR OF CURATORIAL AFFAIRS
KATHLEEN BICKFORD BERZOCK

ASSOCIATE DIRECTOR OF ENGAGEMENT,
CURATOR OF PUBLIC PRACTICE
SUSY BIELAK

ENGAGEMENT COORDINATOR
MAGGIE BOROWITZ

SENIOR REGISTRAR
KRISTINA BOTTOMLEY

PICK-LAUDATI CURATOR OF FILM
MIMI BRODY

SECURITY ASSISTANT
AARON CHATMAN

MANAGER OF SECURITY SERVICES
JAMES D. FOSTER

CURATOR OF ACADEMIC PROGRAMS
CORINNE GRANOF

COMMUNICATIONS MANAGER
JOANNA GUELLER

DIRECTOR OF DEVELOPMENT
HELEN HILKEN

FILM PROGRAM COORDINATOR
JUSTIN LINTELMAN

CURATOR OF SPECIAL PROJECTS
ELLIOI REICHERT

BUSINESS ADMINISTRATOR
RITA SHORTS

SENIOR MANAGER OF EXHIBITS AND COLLECTIONS
DAN SILVERSTEIN

SENIOR BUSINESS ADMINISTRATOR
JEFF SMITH

MANAGER OF GRANTS AND DONOR ENGAGEMENT
SAMANTHA TOPOL

COLLECTIONS AND EXHIBITIONS COORDINATOR
LIZ WOLF

ASSISTANT TO THE DIRECTOR
HOLLY WARREN
MISSION STATEMENT

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

**Presenting** art across time, cultures, and media

**Convening** interdisciplinary discussions in which art is a springboard for exploring issues and ideas

**Collecting** art that supports the Northwestern University curriculum

ENGAGING CONVERSATION

Artist Julie Green discusses her work for the exhibition *The Last Supper*
VISION STATEMENT

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

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

To serve as a crossroads between campus and community, by creating an environment where all visitors feel welcome to participate.
EXHIBITIONS
EXHIBITIONS
FALL 2014

Wangechi Mutu: A Fantastic Journey
9/19/2014–12/7/2014
Main Gallery and Alsdorf Gallery

Wangechi Mutu: A Fantastic Journey was a comprehensive and innovative exhibition of works by the international artist Wangechi Mutu—her first survey in the United States. Spanning the mid-1990s to the present, the exhibition united more than 50 pieces, from the artist’s most iconic collages to rarely seen early works and new creations. Highlights of the exhibition included Mutu’s first animated video, created in collaboration with musician Santigold. The artist also transformed one of the Block’s galleries into an environmental installation, a monumental wall drawing, allowing visitors to immerse themselves in her work.

Born in Nairobi, Kenya and living in New York since the early 1990s, Mutu is best known for large-scale collages depicting female figures in lush, otherworldly landscapes. Her work explores issues of gender, race, war, globalization, colonialism and the eroticization of the black female body. She often combines found materials and magazine cutouts with sculpture and painted imagery, sampling from sources as diverse as African traditions, international politics, the fashion industry, and science fiction.

Wangechi Mutu: A Fantastic Journey was 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 was 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 Kerr, and Susanne Vielmetter Los Angeles Projects. Additional generous support was provided by Duke University’s Council for the Arts; Gladstone Gallery, New York; Victoria Miro Gallery, London; and the North Carolina Arts Council, a division of the Department of Cultural Resources. Support for the presentation at the Block Museum was provided by the Diane and Craig Solomon Contemporary Art Fund.
Wangechi Mutu: The End of eating Everything

9/16/2014–11/30/2014

Alsdorf Gallery

The Block Museum presented The End of eating Everything, a new animated video by Kenyan-born artist Wangechi Mutu. The End of eating Everything was presented at Dak’Art 2014, the Biennial of Contemporary African Art in Dakar, Senegal. The End of eating Everything was commissioned the Nasher Museum of Art at Duke University to coincide with the inaugural presentation of Wangechi Mutu: A Fantastic Journey, the artist’s first United States survey.

Ecological Looking: Sustainability & the End(s) of the Earth

9/19/2014–11/30/2014

Katz Gallery

Ecological Looking: Sustainability & the End(s) of the Earth, curated by Jacob Leveton, a doctoral student in art history (WCAS ’17), brought together a selection of artworks and photographs representing industry—mining, agriculture, oil extraction and refining—and the various ways the earth’s resources are used as a means to many ends. Combining diverse works of art from Northwestern collections, from 19th Century photographs to 20th Century prints, with quotes from critical thinkers and writers, the exhibition provided an interpretive framework to consider the impact industrial practices have had on the planet. The artworks and photographs asked viewers to consider and question the broader logic underpinning the domination of nature by humans and machines as seen through the eyes of artists.

The exhibition was drawn from artworks and photographs from the collections of the Block Museum of Art and the Melville J. Herskovits Library of African Studies. Support for exhibitions in the Katz Gallery is provided by Ellen Philips Katz and Howard C. Katz, the Norton S. Walbridge Fund, and contributors to the Annual Fund.
Collecting Paradise: Buddhist Art of Kashmir and Its Legacies
1/13/2015–4/19/2015
Main Gallery

Collecting Paradise: Buddhist Art of Kashmir and Its Legacies presented an original and innovative look at art from the region of Kashmir, as well as how it has been “collected” over time. Bringing together 44 works of art from major collections, this exhibition examined how Buddhist art from Kashmir has traveled across centuries and borders—first to the Western Himalayas and later to the U.S. and Europe—raising questions about cultural exchange and the varying motivations behind historical collecting practices.

The exhibition was curated by associate professor of art history Rob Linrothe with the support of Christian Luczanits, David L. Snellgrove Senior Lecturer in Tibetan and Buddhist Art at the School of Oriental and African Studies (University of London). Featuring religious objects, including manuscripts, paintings, and sculptures in ivory, metal, and wood, dating from the 7th to 17th centuries, it explored how Kashmiri art was acquired, adapted, and collected by Western Himalayans and how this same art arrived in U.S. and European museums in the 20th Century.

The fertile Kashmir valley, to the west of the Himalaya Mountains in present-day India, has long been described as a “paradise on earth.” Between the 7th and 13th centuries, a series of dynasties dominated the valley. Kashmir’s neighbors in the Western Himalayas were drawn to its highly developed Buddhist religion and its sophisticated arts. Religious objects, including manuscripts, paintings, and sculptures in ivory, metal, and wood, were among the treasures admired and collected by Western Himalayans who traveled to Kashmir. These portable objects moved to new locations where they maintained their religious significance and inspired local artists. Collecting Paradise examines the impact of Kashmiri art on Western Himalayan Buddhist culture.

In the 19th century, India came under British domination and travel to the Kashmir region increased. Europeans and Americans were likewise drawn to the Buddhist arts of Kashmir and the Himalayas; however, their appreciation was based on aesthetics, not religious belief. When travelers collected Buddhist artwork, the works were displaced from monasteries and shrines to museums and private collections in Europe and the United States. This exhibition considered the relationship between these two contrasting approaches to collecting. By looking closely at the different ways that Buddhists and non-Buddhists have acquired art from Kashmir and the Western Himalayas, the exhibition raised questions about what is lost and what is gained in collecting across cultures.
Visitors explore the Block’s Collecting Paradise exhibition
Collecting Culture: Himalaya through the Lens
1/13/2015–4/12/2015
Alsdorf Gallery

Collecting Culture: Himalaya through the Lens looked at European and American representations of Kashmir and the Himalayas. By the late 19th century, British colonial rule in India stimulated travel to the region, from military and commercial expeditions to scientific research, mountaineering, and tourism. It also facilitated mapping, photographic documentation, and collecting, all of which contributed to how the region was viewed from afar.

As a companion exhibition to Collecting Paradise: Buddhist Art of Kashmir and Its Legacies, this exhibition further examined the impact of centuries of collecting in the region. Through lenses including photography, cartography, natural science, and ethnography, it reflected on the ways Westerners have perceived, defined, and acquired the Himalayas, raising questions about what is gained and what is lost when objects are removed from their intended cultural context.

The collecting practices of four individuals were highlighted: Giuseppe Tucci (1894–1984), an Italian scholar of languages and religions; Walter Koelz (1895–1989), an American zoologist and self-trained art connoisseur; Thakur Rup Chand (1902–1994), who was born in British-ruled India and worked closely with Koelz over 30 years; and William McGovern (1897–1964), a Northwestern professor who participated in two expeditions to the region in 1922, resulting in a film and travel memoir. Seen through a contemporary lens, their attitudes and actions provide an opportunity to ask important questions about how and why art from one culture is collected by individuals from another.

The exhibition was co-curated by the Block’s associate director of curatorial affairs Kathleen Bickford Berzock and curator of Collecting Paradise Rob Linrothe.

Collecting Paradise and Collecting Culture were organized by the Mary and Leigh Block Museum of Art, Northwestern University; and the Rubin Museum of Art, New York. Additional funding and support provided by: the National Endowment for the Arts, the Myers Foundations, the Alumnae of Northwestern, the Elizabeth F Cheney Foundation, the Illinois Arts Council Agency, the Illinois Humanities Council, the National Endowment for the Humanities, and the Illinois General Assembly, the Weinberg College of Arts & Sciences, Northwestern University, and the Department of Art History, Northwestern University. Support was also provided by the Mary and Leigh Block Endowment, the Kessel Fund at the Block Museum, the Norton S. Walbridge Fund, the Alsdorf Gallery at the Block Museum Quasi-Endowment, and the Louise E. Drangsholt Fund.
Toulouse-Lautrec Prints: Art at the Edges of Modernity
1/13/2015–4/19/2015
Katz Gallery
In the final decades of the 19th Century, large, brightly-colored posters that advertised commercial entertainments began appearing on Paris streets. Their startling appearance and escalating ubiquity highlighted the growing circulation of graphic works in the French capital at the fin de siècle. Prints became inescapable as more artists turned to lithography, which also attracted growing numbers of art collectors. This moment of affichomanie, or postermania, transformed the urban environment, adding advertising and intense color to a world whose visual culture had long been dominated by monochromatic public notices and conventional forms of art.

Posterania set the stage for the celebrity of a singular French artist, Henri de Toulouse-Lautrec (1864–1901). Toulouse-Lautrec was a quirky and artistically talented aristocrat who prospered in the city’s entertainment cultures situated at the edges of respectable society. Already emerging as a specialist in the representation of the marginal pleasures of Paris in his paintings and drawings, he struck gold in 1891 with his first lithographic poster. Toulouse-Lautrec Prints: Art at the Edges of Modernity was a focused exhibition exploring the scope of Lautrec’s work in print media in the final decade of his life. From public work such as posters, illustrated books, and theater programs, to privately circulated portfolios, this selection of works revealed a wide range of lithographs by one of the best-known artists of the modern era.

This exhibition was curated by students in Professor S. Hollis Clayson’s art history course Undergraduate Seminar: Toulouse-Lautrec.
The Last Supper: 600 Plates Illustrating Final Meals of U.S. Death Row Inmates
5/9/2015–8/9/2015
Main Gallery

The Last Supper: 600 Plates Illustrating Final Meals of U.S. Death Row Inmates was an installation by Julie Green, professor of art at Oregon State University. For 15 years, Julie Green has painted images of death row inmates’ last meal requests in cobalt blue mineral paint onto ceramic plates. She intends to continue making 50 plates per year until capital punishment is abolished. Every plate in The Last Supper was accompanied by a description of the meal request, date, and state—but no more. Without naming the inmate or crime, they highlight the human dimension of capital punishment. The plates function as anonymous portraits that, when grouped together, suggest a memorial to lost life on a mass scale.

Individually, each painted plate functioned as both a portrait and a still life steeped in the traditions of painting and fine craft. The influences of Dutch Delftware and Spanish still life painting can be traced in Green’s blue-tinted illustrations. The Last Supper was a conceptual piece, part ritual and part performance. It underscored the practice of offering a last meal before execution, while exposing the uneven practices and policies of the state-administered capital punishment system.

The Block Museum presentation of The Last Supper was overseen by Curator of Special Projects, Elliot Reichert. Funding for the project was generously provided by Chicago artist Angela Lustig and Northwestern alumnus Dale E. Taylor. Taylor is the president and CEO of Abelson Taylor.
MFA Thesis Exhibition: Age of Consent
4/30/2015–6/21/2015
Alsdorf Gallery

In a majority of contemporary societies, the age of consent is the legally mandated age at which a person can autonomously participate in consensual sexual activity. Arriving at the age of consent generally coincides with arriving at the age of criminal responsibility as well as the age of majority, at which time they are held fully accountable for their actions and decisions. The five artists in this exhibition took full responsibility for their actions and decisions.

This exhibition and associated events and publications were the culmination of the course of study leading to the Master of Fine Arts degree. Candidates engage in intensive research during their tenure in the Department of Art Theory and Practice as they develop their individual art-making practices in a climate of rigorous critical thinking. The annual MFA Thesis Exhibition is the place in which they turn their research, as manifest in the works of art they have made, over to the public.
Compression: Recent Gifts to the Block from Bill and Sheila Lambert
5/9/2015–8/9/2015

Katz Gallery

In the storage and transmission of digital information, compression is the process of consolidating data by eliminating nonessential elements. In a recent essay of the same name, curator and writer Tim Griffin applied the concept of ‘compression’ to contemporary art. He observed that much contemporary art enacts “a kind of loss even while seeming to present an aesthetic experience entirely intact and whole.” As a form of data, how does a work of art convey an idea while also compressing it?

Drawn from recent gifts to the Block Museum of Art from Bill and Sheila Lambert, this exhibition presented works of art that compress time, space, memory, and knowledge. Including photography, printmaking, publishing, computer generated art, collage, and drawing, these works represented each of the key areas of the Block’s extensive holdings of art on paper, a cornerstone of the collection.

This exhibition was made possible by a generous gift of artworks from Bill and Sheila Lambert and with support from the Mary and Leigh Block Endowment.
ENGAGEMENT EVENTS
Wangechi Mutu - Opening Day Celebration
Saturday, September 27, 2-5PM
Wangechi Mutu provided an overview of her work and participated in a conversation with Huey Copeland, associate professor of art history, Northwestern University.

Curators in Conversation: Notes towards documenta in Kassel in 2017
Saturday, October 11, 2PM
Polish-born art critic, curator, and newly appointed artistic director of documenta 14 Adam Szymczyk discussed the conceptual framework of the next documenta exhibition. He was joined in conversation by Carolyn Christov-Bakargiev, Northwestern visiting professor and former artistic director of documenta in 2012.

Art Theory & Practice Visiting Artist Talk and Screening: John Smith in Person
Wednesday, October 15, 7PM
Northwestern’s Department of Art Theory & Practice and Block Cinema presented a film screening and discussion with London-based, experimental filmmaker John Smith.

Screening: Space is the Place
(John Coney, 1974, US, 35mm, 85 min.)
Thursday, October 16, 7PM
This Afrofuturistic extravaganza directed by John Coney stars the incredible Sun Ra who travels through space and time to save the black race while being pursued by the FBI.

Curator’s Talk: On Ecological Looking
Wednesday, October 22, 5PM
Jacob Leveton, art history PhD student and curator of Ecological Looking: Sustainability & the End(s) of the Earth, presented a gallery conversation that brought together art historical, scientific, and activist perspectives.

Chicago Humanities Festival’s Evanston Day
Saturday, October 25
Screening: Fantastic Planet
(René Laloux, 1973, France/Czechoslovakia, 35mm, 72 min.)
Thursday, October 30, 7 PM
René Laloux’s animated cult classic Fantastic Planet—which inspired Wangechi Mutu’s The End of Eating Everything—shows a terrifying future in which human-like beings are kept as pets or exterminated by giant blue creatures.

Voyaging the Fantastic: Afrosurrealism and Afrofuturism in Wangechi Mutu and Contemporary Black Art
Saturday, November 1, 2 PM
Moderated by Northwestern African American studies faculty member Alexander Weheliye, this roundtable brought together preeminent Chicago-based artists including D. Denenge Akpem and Krista Franklin for a conversation that took Mutu’s work for a springboard for Afrosurrealism and Afrofuturism in contemporary black art.

Department of Art History’s Elizabeth and Todd Warnock Lecture Series:
The Ise Shrines and the Metabolism of Japanese Architecture
Wednesday, November 5, 5 PM
Japan’s Ise Shrines have been entirely rebuilt almost every 20 years since the late seventh century. Yukio Lippit, professor of the history of art and architecture at Harvard University, considered the various ways their “renewal” has been understood throughout history.

Panel Discussion: Deploying and Shattering Stereotypes
Wednesday, November 12, 6:30PM
Joy Bivins, curator at Chicago History Museum and organizer of the recent exhibition Inspiring Beauty: 50 Years of Ebony Fashion Fair; Maud Lavin, faculty member and cultural historian at the School of the Art Institute of Chicago; and Kathleen Bickford Berzock, the Block’s associate director of curatorial affairs and an expert on African art, explored Wangechi Mutu’s work as a starting point for considering and challenging stereotypes around women and the body, blackness, and what it is to be African.

Interdisciplinary Gallery Talk
Wednesday, November 19, 5:30PM
Melika Bass, faculty member, radio/television/film; Antawan I. Byrd, Northwestern PhD candidate in art history; and Sakhile Matlhare, Northwestern PhD candidate in sociology, brought their diverse perspectives to a gallery conversation about the exhibition Wangechi Mutu: A Fantastic Journey.
**Opening Day Celebration**  
**Saturday, January 17, 2-5PM**

Northwestern art history faculty member and curator Rob Linrothe provided an overview of *Collecting Paradise: Buddhist Art of Kashmir and Its Legacies*. Linrothe addressed two sets of themes underpinning the exhibition—first, travel, trade, and artistic exchange across the Himalayas between the 7th and 17th centuries; and second, how and why works like those in the exhibition have been collected by Himalayan Buddhists and by Westerners, and the consequences of their respective approaches. His presentation was followed by a conversation with Sonya Rhie Quintanilla, the George P. Bickford Curator of Indian and Southeast Asian Art at the Cleveland Museum of Art.

**An Evening with Toulouse-Lautrec**  
**Wednesday, January 21, 5PM**

A special evening organized around the exhibition *Toulouse-Lautrec Prints: Art at the Edges of Modernity* began with a lecture by Northwestern art history professor S. Hollis Clayson, who curated the show with 13 undergraduate students. Clayson provided an overview of Lautrec’s career and introduced the exhibition, after which, students gave a brief presentation of their research.

**Curator’s Gallery Talk**  
**Wednesday, January 28, 6PM**

Northwestern art history faculty member and exhibition curator Rob Linrothe presented a guided view of *Collecting Paradise*. He introduced the exhibition’s five main sections and directed visitors’ attention to relationships in the themes and styles of works from Kashmir and the Western Himalayas. This was followed by a tour of *Collecting Culture: Himalaya through the Lens*.

**The History of a Border-Crossing Lineage in Central and South Asia: The Radhu Family**  
**Wednesday, February 4, 6PM**

Siddiq Wahid, a historian of Central Asian and Tibetan political history and a senior fellow at the Centre for Policy Research in New Delhi, traced the history of the Western Himalayas through the eyes of his family’s experience. The Radhu family, to which Wahid belongs, is arguably a microcosm of the experience of frontier peoples negotiating the integration of tradition within a modern world. The case illustrated what happens to frontier populations that are wrapped around lines drawn in faraway capitals.
Music in the Galleries

**Thursdays in February, 4-5PM**

Organized by the Block Museum’s Student Advisory Board, informal performances by Northwestern student musicians and musical ensembles, inspired by Eastern and Western musical traditions, permeated the museum’s galleries.

Early Art of Kashmir

**Tuesday, February 10, 6PM**

Madhuvanti Ghose, Alsdorf Associate Curator of Indian, Southeast Asian, Himalayan, and Islamic Art at the Art Institute of Chicago, discussed the art of Kashmir prior to the period covered by *Collecting Paradise* as a way of contextualizing the exhibition. She spoke about the impact of Gandharan art on the origins of an indigenous Kashmiri style of art from the fifth century to the period when *Collecting Paradise* picks up the narrative.

Kashmir and the Development of Tibetan Buddhism

**Wednesday, February 18, 6PM**

Director of Tibetan Studies at the Ecole Pratique des Hautes Etudes in Paris and Numata Visiting Professor of Buddhist Studies at the University of Chicago’s Divinity School, Matthew T. Kapstein addressed aspects of the history of Buddhist philosophy and literature in Kashmir and their legacy in Tibet, providing historical and cultural context to the objects on display in the exhibition.

Department of Art History’s Elizabeth and Todd Warnock Lecture Series:

**The Politics of Forms and Forces**

**Wednesday, February 25, 5PM**

Power relations lie at the core of normative representations. Renowned filmmaker, writer, and composer Trinh T. Minh-Ha addressed the way that reality, in its social and historical dimension, is not a material for artistic reflection or political commitment. Reality powerfully draws one to cinema, and yet it cannot be captured without dissolving itself in its fragile essence.
Photography and the State of Kashmir  
**Wednesday, April 1, 6PM**

Chicago-based photographer Larry Snider has traveled to regions across Asia including Ladakh, part of the Indian provinces of Jammu and Kashmir, immersing himself in the landscape and culture and photographing the community. In conversation with *Collecting Paradise* curator Rob Linrothe, Snider shared his work and observations of the region, with Linrothe reflecting on the ways in which Ladakh’s environment and religious heritage connects to the present.

**Collecting Kashmir: The Expeditions of Walter N. Koelz**  
**Wednesday, April 8, 6PM**

The collection of Walter N. Koelz, an American zoologist who undertook collecting expeditions in the Western Himalayas during the 1930s, has contributed significantly to our understanding of Himalayan art. In a gallery talk focused on *Collecting Culture*, which included many objects from Koelz’s collection, Carla Sinopoli, University of Michigan anthropology faculty member and curator of Asian archaeology at the Museum of Anthropological Archaeology, addressed Koelz’s collecting practices.

Opening Day Program – *The Last Supper*  
**Saturday, May 9, 2PM**

The Block Museum welcomed Julie Green, who presented *The Last Supper: 600 Plates Illustrating Final Meals of U.S. Death Row Inmates*. She will discussed her process and how the project relates to her larger artistic concerns. Following this talk, Green, professor of art at Oregon State University, was joined in conversation by Rob Owen, clinical professor of law at Northwestern, and Elliot Reichert, Curator of Special Projects at the Block, for a discussion on issues of representation, the criminal justice system, and social justice.
Inside Northwestern University in Qatar: Celebrating Global Innovation  
**Wednesday, May 13, 4PM**  
This special program highlighted the innovative work and significant cross-disciplinary achievements of the students and faculty based at Northwestern University’s campus in Qatar. Through a series of presentations featuring short films and other digital media, panelists discussed Northwestern’s global emphasis.

**Seen from Inside: Perspectives on Capital Punishment**  
**Tuesday, May 19, 6PM**  
In partnership with the Center for Capital Defense and the Center on Wrongful Convictions at Northwestern University School of Law, the Block hosted a series of acts exploring various perspectives on capital punishment: an exhibition overview by Block Curator of Special Projects Elliot Reichert followed by a capital case closing argument enacted by a death penalty defense attorney, a conversation with a former prisoner exonerated from death row, and insights from a family member of a homicide victim. Images from Julie Green’s *The Last Supper* exhibition served as interludes, offering moments of reflection on capital punishment.

Department of Art History’s Elizabeth and Todd Warnock Lecture Series: The Whisperers  
**Wednesday, May 20, 5PM**  
Christopher S. Wood, professor of German at New York University, delivered a lecture focused on tensions between the Holy Family and the religious community. Late medieval Italian depictions of the Presentations of Mary and Christ in the Temple of Jerusalem made visible for the first time the gossip of the community, and hinted at the protagonists’ inner psychic life. Wood’s lecture interpreted the gaze of onlookers as a secularizing counter-mode to perspectival and devotional seeing.

Art Theory & Practice Visiting Artist Talk and Screening: Consuming Spirits  
**Friday, May 22, 7PM**  
Together with Block Cinema, Northwestern University’s Department of Art Theory & Practice hosted Chicago-based animator, performance artist, and experimental filmmaker Chris Sullivan for a screening and discussion of his film *Consuming Spirits* (2012). A handmade independent feature animation shot frame by frame on 16mm film using paper models, and tracing-paper cell animation, the film chronicles the lives of three characters that live in a rust belt town called Magguson and work at its local newspaper, *The Daily Suggester*.

When You CAN’T Shake It Off  
**Wednesday, May 27, 6PM**  
A camera captures the death of Eric Garner. White men toting assault rifles film confrontations with police officers over their right to openly carry firearms. A video of a cop lip-synching to Taylor Swift goes viral. Will Schmenner, Block Cinema interim curator, and Harvey Young, Northwestern University associate professor, discussed the role and use of social media in creating a national conversation about race, law, and the limits of police power.
Special Programs
In October 2014, Block Cinema presented several special film events, including a visit from renowned British experimental filmmaker John Smith who appeared in person to screen and discuss his work. Block Cinema also presented a screening of the acclaimed new documentary In Country, about Vietnam War reenactors, with codirector Mike Attie. The series opened with an archival print of the rarely seen independent film Julius Caesar (1950) starring a young Charlton Heston and shot in and around Chicago and Evanston.

A Magnificent Obsession: Henri Langlois and the Cinémathèque Française
The year 2014 marks the centennial of Henri Langlois, one of the most important figures in the history of cinema. In the 1930s Langlois started a ciné-club with his friend, future director and fellow cinéphile Georges Franju, eventually co-founding the Cinémathèque Française in 1936, which was dedicated to collecting, preserving, and screening films. Henri Langlois inspired a generation of writers, scholars, curators and directors through his preservation work, his legendary screenings, and his cinema museum. Block Cinema paid homage to Langlois through an eclectic selection of works showcasing many of the films and filmmakers he championed. With support from the Institut Français, the Cultural Services of the French Embassy in New York, and the Cultural Service at the Consulate General of France in Chicago.

Fantastic Voyages
In Fall 2014 the Block Museum’s main gallery showcased the work of Kenyan-born artist Wangechi Mutu, whose work explores the intersections of gender, the environment, colonialism, the black female body, and science fiction to name a few. To coincide with the exhibition Wangechi Mutu: A Fantastic Journey, Block Cinema screened two 1970s films that touch upon some of these themes, including the Afrofuturist classic Space is the Place, starring the inimitable Sun Ra, and Fantastic Planet, an animated cult film set in a terrifying future world. Fantastic Planet inspired Mutu’s first animated video piece, The End of Eating Everything, which features musician Santigold.
Special Programs

In winter 2015 Block Cinema presented an eclectic assortment of one-night screenings including two documentaries (*Through a Lens Darkly* and *The Stuart Hall Project*) that investigate representations of race, colonialism, and cultural theory. Also screened was the acclaimed French film *Girlhood*, about a black teen coming of age in Paris. Block Cinema also welcomed two special guests, 3-D scholar Kristen Whissel, who discussed the format in the classic film *Creature from the Black Lagoon*, and a leading light in Greek cinema’s renaissance, filmmaker Athina Rachel Tsangari, who appeared in person to present two recent short works.

Framing the Himalayas: Kashmir and Tibet on Screen

In winter 2015 Block Cinema presented a film series linked to the exhibit *Collecting Culture: Himalaya through the Lens*, which looked at European and American representations of Kashmir and the Himalayas, and the exhibit *Collecting Paradise: Buddhist Art of Kashmir and Its Legacies*, an original and innovative look at Buddhist art from the region of Kashmir and ways it has been “collected.” The companion film series included classic and recent films that are set in the same region, both real and imagined. The series opened with the silent film *The Epic of Everest* (1924), Captain John Noel’s historic record of the 1924 Mount Everest expedition, in a newly restored version from the British Film Institute. Other classic films included *Lost Horizon* (1937, Frank Capra), which introduces the concept of Shangri-La, a fictional paradise on earth in the Himalayas, and *Black Narcissus* (1947, Michael Powell and Emeric Pressburger), the celebrated British Technicolor film about a convent in the Himalayas. Also screened were contemporary films set in Kashmir, the disputed border region between India and Pakistan. These included the Bollywood sensation *Haider* (2014) and the independent drama *Valley of Saints* (2012), which addresses the political strife in the region as well the religion, traditions, and contemporary culture of Kashmir.

Lay of the Land: New Documentaries

Block Cinema returned to its focus on new documentaries with a diverse selection of recent films that shined a light on contemporary issues from the environment to homelessness, the economy, and more. The films in this series were united by the idea of land and place, whether it’s the search for home, work, or community; the fight to preserve the environment and natural landscapes; and the dilemmas faced by communities overtaken by outsiders. The Cinema opened the series with Jesse Moss’s award-winning new film *The Overnighters*, which captures a telling moment in the economic realities of America today, focusing on the many unemployed migrants who stream into a small North Dakota town seeking work in the oil fracking industry. Filmmaker Margaret Brown was present for a screening of her acclaimed documentary *The Great Invisible*, an eye-opening investigation of the devastating effects of the BP Deepwater Horizon oil spill. Also screened was *Bugarach*, a portrait of an unassuming village in the south of France that was forever impacted by a bizarre rumor that the village would be the only place on the planet to survive the Mayan apocalypse of 2012. The series closed with *Blurring the Lines*, a program of short films that challenged viewers’ perceptions of what a documentary is, blending fact and fiction.

Co-curated and co-presented with Northwestern’s MFA in Documentary Media program.
Special Programs

In spring 2015 Block Cinema presented an eclectic assortment of one-night screenings including visits from the Iranian documentarian Pouran Derakhshandeh and the Chicago-based artist and experimental filmmaker Chris Sullivan. A screening of the 1952 biopic of Toulouse-Lautrec dovetailed with the Museum's student-curated exhibition *Toulouse-Lautrec Prints: Art at the Edges of Modernity*. In partnership with the Northwestern University Poetry and Poetics Colloquium, Block Cinema presented an evening of rare documentary films on American and African poets, all produced for National Educational Television in the mid-1960s. The Cinema also teamed up with two different student groups. First, in collaboration with the student-run radio station WNUR, Block Cinema brought Sonic Celluloid, an evening of original live music accompanying silent and experimental films. A&O Films and the Cinema presented a student-programmed evening featuring the 1980 classic *The Shining*. On the last night of the academic year, Wexner Center for the Arts director of film/video Dave Filipi returned to the Block with a brand new batch of rare baseball films.

Art on Screen

*Art on Screen*, Block Cinema's ongoing series of films about art, continued with recent documentaries about two different national galleries: the renovated Rijksmuseum in Amsterdam and the National Gallery, London. These films each mined these national galleries for their troves of images and stories about visual culture, national politics, and arts education. The screenings were presented with introductions by Lisa Corrin, Director of the Mary and Leigh Block Museum of Art, and art history professor Claudia Swan.

The Last Supper: Race, Class, and Justice on Screen

Block Cinema presented a film series linked to the exhibit *The Last Supper: 600 Plates Illustrating Final Meals of U.S. Death Row Inmates*, a solo exhibition by contemporary artist Julie Green. For nearly two decades, Green has painted images of the last meal requests of death row inmates onto secondhand ceramic plates. The companion film series asks similar questions about the ambiguity of guilt, the finality of death and the role race and class play in the judicial system. Screened documentaries focused on the issue of the death penalty in America, including *The Thin Blue Line* (1988) and *The People vs. Paul Crump* (1962), a Chicago-based documentary by a young William Friedkin. Fictional films offered different historical and cultural perspectives on the issue of capital punishment and the complexities of justice in societies struggling with inequality. These included Carl Dreyer’s *The Passion of Joan of Arc* (1928), Robert Bresson’s *A Man Escaped* (1956), and Michael Haneke’s *Caché* (2005). The series also offered a look at how social media shapes the national discussion about race, law, and the limits of police power through a conversation with Will Schmenner, Block Cinema Interim Curator, and Harvey Young, Northwestern University associate professor of theatre, entitled “When You CAN’T Shake It Off.”
Buster on the Run

This small selection of Buster Keaton films featured a wide assortment of Busters hoofing it across the screen. There is the wealthy Keaton of *The Navigator*, a certain Mr. Rollo Treadway fleeing from a marriage proposal gone wrong, the middle-class Keaton running off to college to try and get the girl, and the working-class Keaton dashing away from both the anarchist gangs and the cops in this selection of shorts. Keaton's friendly distrust of utopian systems, including scientific management, classic Hollywood narrative, and anarchist politics, has aged well. There is always, it seems, plenty to run from.
Bo, Hai (Chinese, b. 1962), *Four Seasons*, 2002, archival inkjet print in four parts, 30 ½ x 30 ½ inches, gift of Melih and Zeynep Keyman, 2015.1a-d

Friebert, Joseph (American, b. 1908), *Building on Street*, ca. 1940s, lithograph, 8 ½ x 11 ¼ inches, gift of the Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc., 2015.2.5

Friebert, Joseph (American, b. 1908), *Coal Pickers*, 1938, graphite and watercolor on paper, 18 x 24 inches, gift of the Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc., 2015.2.2

Friebert, Joseph (American, b. 1908), *Dump with Trucks*, 1944, gouache drawing, 18 ¼ x 24 ½ inches, gift of the Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc., 2015.2.6

Friebert, Joseph (American, b. 1908), *Men at Work*, 1944, lithograph, 11 x 19 inches, gift of the Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc., 2015.2.7

Friebert, Joseph (American, b. 1908), *Prisoner’s Camp*, 1935, charcoal on paper, overall: 8 ¾ x 11 ¾ inches, gift of the Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc., 2015.2.1

Friebert, Joseph (American, b. 1908), *Wounded*, 1939, charcoal over ink wash drawing, 8 ¾ x 11 ¾ inches, gift of the Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc., 2015.2.3

Friebert, Joseph (American, b. 1908), *Wounded*, 1940, ink and wash, 9 ¼ x 12 ½ inches, gift of the Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc., 2015.2.4

Höfer, Candida (German, b. 1944), *The London Library I, 2004*, 2009, chromogenic color print mounted on Plexiglas, 36 in x 29 inches, gift of Bill and Sheila Lambert, 2014.7.1


Kruger, Barbara (American, b. 1945), *Give Me All You Got*, 1986, color photograph with silkscreen text in artist's frame, 47 ¼ x 60 ½ inches, gift of Bill and Sheila Lambert, 2014.7.4

Lozowick, Louis (American, b. 1892), *Coal Yard*, 1930, lithograph, 8 x 13 ½ inches, gift of Martin R. and Cynthia A. Galbut, 2015.3

Siena, James (American, b. 1957), *Floppy Spaceless Combs*, 2007, ink on paper, 60 x 40 inches, gift of Bill and Sheila Lambert, 2014.7.6


Truckenbrod, Joan (American, b. 1945), *Study for Fourier Transformation (black)*, c. 1976, plotter drawing, 10 ½ x 11 inches, gift of Joan Truckenbrod, 2014.5.1
Truckenbrod, Joan (American, b. 1945), *Study for Fourier Transformation (black)*, c. 1976, plotter drawing, 11 x 10 ¼ inches, gift of Joan Truckenbrod, 2014.5.2

Truckenbrod, Joan (American, b. 1945), *Study for Fourier Transformation (black)*, c. 1976, plotter drawing, 11 x 9 ½ inches, gift of Joan Truckenbrod, 2014.5.3

Truckenbrod, Joan (American, b. 1945), *Study for Fourier Transformation (black)*, c. 1976, plotter drawing, 11 x 9 ½ inches, gift of Joan Truckenbrod, 2014.5.4

Truckenbrod, Joan (American, b. 1945), *Study for Fourier Transformation (yellow)*, c. 1976, plotter drawing, 11 x 8 ½ inches, gift of Joan Truckenbrod, 2014.5.5

Truckenbrod, Joan (American, b. 1945), *Study for Fourier Transformation (navy)*, c. 1976, plotter drawing, 11 x 8 ½ inches, gift of Joan Truckenbrod, 2014.5.6


Young, Purvis (American, b. 1943), *Abstract*, c. 1985, painting on found board, 14 x 27 x 3 ¼ inches, gift of Selig and Angela Sacks, 2014.6.4

Young, Purvis (American, b. 1943), *Angel*, c. 1988, painting on found board, 69 x 38 x 3 ½ inches, gift of Selig and Angela Sacks, 2014.6.1

Young, Purvis (American, b. 1943), *Jail*, c. 1989, painting on found board, 44 ½ x 35 x 2 ¼ inches, gift of Selig and Angela Sacks, 2014.6.3

Young, Purvis (American, b. 1943), *Large strip tanks*, c. 1987, painting on found board, 8 x 96 x ¼ inches, gift of Selig and Angela Sacks, 2014.6.2

Klein, Yves (French, b. 1928), *Monochrome und Feuer (Triptych)*, 1961, colored silkscreens and gold leaf on cardstock, 3 pieces, 9 x 12 3/8 inches
**Sharp, Clear Pictures: Edward Steichen’s World War I and Condé Nast Years**

June 28 through September 28, 2014
The Art Institute of Chicago, Chicago, Illinois

Steichen, Edward (American, b. 1879)
*Dancer Helen Tamiris*, c. 1920s
Vintage gelatin silver print, 10 x 8 inches
Mary and Leigh Block Museum of Art, Northwestern University
gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.3

Steichen, Edward (American 1879)
*Marion Morehouse Wearing a White Ermine Wrap and a Velvet Dress by Vionnet*, 1930,
Vintage gelatin silver print, 10 x 8 inches
Mary and Leigh Block Museum of Art, Northwestern University
gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.26

Edward Steichen (American, b. 1879)
*June Benoit, Vogue*, 1935
Vintage gelatin silver print, 10 x 8 inches
Mary and Leigh Block Museum of Art, Northwestern University
gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.42

Edward Steichen, (American, b. 1879)
*Actress Gwili André for Vogue*, 1937
Vintage gelatin silver print, 10 x 8 inches
Mary and Leigh Block Museum of Art, Northwestern University
gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.45
Block Museum revenue increased in 2014–15, with earned income, endowments, individual gifts, and grants up from the year before. University appropriations rose 9%, reflecting the administration’s investment in the Block’s future. The largest area of spending was on Museum salaries and benefits at 59%

Overall expenses came in lower than revenues, leaving a surplus of $83,175.
DONORS

$50,000 AND ABOVE
Angela Lustig and Dale E. Taylor
Terra Foundation for American Art
The Andy Warhol Foundation
for the Visual Arts

$25,000-$49,999
Anonymous
Ellen Philips Katz and Howard C. Katz
Chauncey and Marion Deering
McCormick Foundation
Myers Foundations
National Endowment for the Arts
Conor McCormick O’Neil
Diane and Craig Solomon
Susan and Stephen R. Wilson

$10,000-$24,999
Marilynn Alsdorf
The Elizabeth F. Cheney Foundation
Lynn E. Hauser and Neil L. Ross
Illinois Arts Council Agency

$5,000-$9,999
The Alumnae Association of Northwestern
Stacey and Lowell Cantor
Nicole and James Druckman
Edith C. Eisner
Amy and James Geier
Elizabeth Firestone Graham Foundation
Sari and James A. Klein
Dianne and Stephen Loeb
Whitney de Hosson Marriot and
Michael Marriott
Andra and Irwin Press
Susan and Richard Rieser Jr.
Sandra Lynn Riggs
Christine and William Robb III

$2,500-$4,999
555 International, Inc.
Kristin and Matthew Edwards
Lorinda Ash Ezersky
Barbara Nichtie Fuldner
Denise Jennings Gunter
Kathleen and Charles Harper
Beatrice Cummings Mayer
Katherine and Norman Olson
Rubens Family Foundation

$1,000-$2,499
Anonymous
Noreen Khalid Ahmad
Alliance Bernstein
Janet Sally Dumas
Victoria Espy and Steven Burns
Elizabeth Ellrodt and Scott Schweighauser
Judith Rachel Freeman
Cynthia and Mark Fuller
Susan Fuller
Cassie Spencer Gavin and Steven Gavin
Nancy and Nicholas Giampietro
Carol and Jerome J. Ginsburg
Mary Ann and David L. Grumman
Jean L. and Robert Guritz
Steven P. Henry
Illinois Humanities Council
Vivian S. Kaplan
Jennifer and Daniel Linzer
Nancy and R. Hugh Magill
Debra Ellyn Weese-Mayer and Robert N. Mayer
Carol Petersen Narup
The New York Community Trust
Sarah Pritchard and Neal Blair
Katrin and John Robb
Hulda B. & Maurice L. Rothschild Foundation
Jean E. Shedd
Maxine and Larry Snider
Dorothy J. Speidel
Arete Swartz Warren

$500-$999
Bonnie and David Cantor
Sally and Bernard J. Dobroski
Vijay N. Hingorani
Rosalyn M. Laudati and James B. Pick
Marilyn McCoy and Charles R. Thomas
Anne N. Rorimer
Myron E. and Susan B. Rubnitz
Ronna Stamm and Paul Rubnitz

$250-$499
Anonymous
Kathleen and Daniel Cummings
Roslyn Klein Flegel
Bryna and Edward Gamson
Margaret Hughitt and James S. Sheaffer
William R. Levin
Belverd Needles Jr.
Jane and Lloyd J. Peterson
Vicki Sauter and Joseph Martinich
Rena and Dan Sternberg
Alan Stotts
Elizabeth Stout
Irene and Gordon Walsh
John Waterbury
Gloria Zieve
$1-$249

Elizabeth and Ivan A. Adames
Joanne B. Aggerbeck
Nancy Willis and Albert Louis Allred
Marcia Herlach and Scott D. Babler
Katherine Bader
S. Jennifer Sugarman and Konrad J. Banaszak
Linell and Dennis Beaumont
Patricia J. Bennett
Helen Long Carlock
Michael Anthony Cavalier
Edmund W. Chang
Gwen Finkel and Richard M. Chanitz
Dorothy Chaplik
Matthew Adam Christner
Josephine S. Chyatte
Anne Perman Ciccarelli
S. Hollis Clayson
Gary Cohen
Sara Marielle Cohen
Ann S. and Roger B. Cole
Joan Laubenstein Danford
Joseph Zhong-Hua Deng
Lisa Dimberg
Linda Carpenter Doyle
Richard J. Hanna and Byron S. Dunham
David L. Easterbrook
Mary Eisner and Robert N. Eccles
Eric U. Edstrom Jr.
Kaitlyn Erin Ellison
Evanston Community Foundation
Nancy Zhiyu Fang
Laura M. Rossow and Clint L. Finger
Frances Freedman Franklin
Cathleen Beall and Charles Richard Garfield
Mark Glazer
Julia D. Grant
Melanie Alyssa Greben
Midori Greenwood-Goodwin
Gail P. Guggenheim
Emily A. Hart
Erica Michelle Hart
Laura Manheim and Michael J. Harwin
Emily Karin Hereford
Nicole Marie Ablondi and Wilmer Ho
Christina Warren and Donald Hodge
Ashley Cooper Holladay
Constance F. Horner and Edward W. Horner Jr.
Samuel Noel Howes
Laurie W. Howick
Christopher P. Huisenga
Elaine Markoff Iozzo
Sana N. Jafri
Debra J. Jupka
Colleen Karavites Karr
Ian C. Kerrigan
JoEllen Kerwin
Barbara Ann King
Matthew Alan Kluk
Mark D. Kuhl
Lila M. LaGesse
Tiffany Lai
Don H. Le Blanc
Suwun Bosco Leu
Rebecca J. Lincoln
Veronica Tai Little
Justine H. Lovig
Grace Lillian Carlson-Lund and Eric R. Lund
Janet Flake Maher
Ilene Balsam and Karl L. Marquardt
Mrs. Steffi R. Masur
Karen Anne and Bruce Allan Miller
Janice Soffen Mishel
James R. Montgomery
Judith K. Moore
Diane Baraban More
Mary Atcher Murov
Elizabeth Schlecht and Stephen R. Murrill
Anne Thrus Newmann
Chee Ping Ng
Susan Marvel Norris
Nancy Mihoko Oda
Patricia O’Neal
Lene Nielsen-Paton and Randall Paton
Edith Van Tuyle and Richard A. Phelan
Perry M. Rein
Sally Bramstedt and Robert S. Richards
Adina Epstein Romain
Patricia Miller and Neil M. Rose
Dorothy Ruby Saxe
Sara L. and Horst P. Schastok
Jane E. Howard and Lawrence Scheving
Diane and Mitchell A. Schneider
Sandra Shane-DuBow
Stacey L. Silver
Ruth P. and Sanford N. Singer
Janet Carl Smith
Adam David Solomon
Virginia B. Spindler
Amanda Stamatos
Doris Feitler Sternberg
Casey A. Stevens Wechsler
Ann B. Stevens
Mark A. Sturino
Gregory Allan Swiatek
Rebecca Fitzpatrick Talley
Hillary Dawson Thomas
Joyce and Russell G. Tisman
Corinne D. Granof and Vincent P. Tomkiewicz
Nicholas H. Trienens
Amy Haydon Troppmann
Mrs. Valery True
Charles A. Twardy Jr.
Virginia Cohen Vale
Antonio Vasquez Jr.
Lois G. Vick
Michele Kopstein and Paul H. Vishny
Barbara Marquard Wanke
James N. Wicklund
Mary and Edward Willer
Ji Yan and Jiachong Wu
Sile Xiong
Jacqueline Yuan Yang
Debra Yates
Nikki Martin and David H. Zarefsky
Thomas O. Zurfluh

GIFTS OF ART

Martin R. and Cynthia A. Galbut
Joseph and Betsy Ritz Friebert Family
Partnership and Kohler Foundation, Inc.
Melih and Zeynep Keyman
Bill and Sheila Lambert
Selig and Angela Sacks
Joan Truckenbrod

NORTHEASTERN UNIVERSITY

Alice Kaplan Institute for the Humanities
Northwestern University Library
Department of Religious Studies
Weinberg College of Arts and Sciences Dean’s Office
Buffett Institute for Global Studies
Program of African Studies of the Buffett Institute for Global Studies
African American Student Affairs
Black Arts Initiative
September 4, 2014

**The New York Times: Fall Arts Preview – Art**

*The Left Front: Radical Art in the “Red” Decade, 1929-1940.* Drawing on materials in New York University’s Tamiment Library, this exhibition organized by the Mary and Leigh Block Museum at Northwestern University explores the work of socially minded American artists and intellectuals in the aftermath of the Great Depression.

September 30, 2014

**WTTW: ‘Fantastic’ Voyage: Globe-Trotting Artist Creates Otherworldly Creatures**

There is still a chance to catch the wondrous creations of an emerging artist with a growing international reputation. Wangechi Mutu was born in Nairobi, Kenya, in 1972 and educated at a convent school. She then studied art and anthropology in Wales and moved to New York nearly 20 years ago. Her works are intricate and beautiful, grotesque and magnetic.

October 20, 2014

**Newcity: Review: Wangechi Mutu/Block Museum of Art**

Images are ideological constructions that serve the social function of representing political and global interactions. For Wangechi Mutu’s collages in her survey *A Fantastic Journey,* the artist sources imagery from National Geographic, pornographic, and fashion magazines to undercut disparaging assumptions about the black female body.

November 26, 2014

**Chicago Tribune: Seductive Hells**

Wangechi Mutu is squatting on the forest floor, gorging on a three-tiered chocolate cake with bare, bejeweled hands. Chunks of dough lodge in long, curly acrylic nails, dark frosting smears across a flowing white dress, and Plexiglas platform heels dig firmly into the soft earth. The Kenyan-born artist’s audacious video *Eat Cake* appears as a floor projection in *Wangechi Mutu: A Fantastic Journey,* a traveling survey of her work that originated at the Nasher Museum of Art in Durham, North Carolina, and is on view for one more week at the Block Museum of Art in Evanston.

January 20, 2015

**The Daily Herald: Budget-friendly fun**

See the artwork of Henri de Toulouse-Lautrec (b. 1864) at *Toulouse-Lautrec Prints: Art at the Edges of Modernity* at Northwestern University’s Mary and Leigh Block Museum of Art, 40 Arts Circle Drive, Evanston. Exhibition includes lithographic works by the world-renowned modern artist.
January 22, 2015

**The Daily Northwestern: Northwestern art history students curate block Museum exhibit**

The Block Museum of Art held an event Wednesday evening organized around a student-curated exhibit of works by French artist Henri de Toulouse-Lautrec. The exhibit is titled *Toulouse-Lautrec Prints: Art at the Edges of Modernity* and includes 18 pieces ranging from posters to theater programs. The project has been in the works for two years and was first suggested by Block Museum director Lisa Corrin, said Prof. S. Hollis Clayson, whose fall quarter 2014 art history class reunited to speak about the exhibit Wednesday night. The pieces were donated by NU alumnus Irwin Press (Weinberg ’59) and his wife, Andra Press. “Their holdings in Lautrec are so deep and they have such good quality work,” Clayson said. More than 50 people attended the event, which began with a lecture by Clayson about Toulouse-Lautrec’s career. Her 13 students then presented their research on their respective works.

January 22, 2015

**Chicago Tribune: Mt. Everest epic restored and screening at Block Cinema**

A member of England’s Royal Geographical Society, Captain John Noel was on hand with his movie camera when British climbers George Mallory (who was 37) and Andrew “Sandy” Irvine (just 22) attempted their 1924 summit of Mount Everest. The pair famously disappeared on the final leg of their trek, leaving open the question of whether they ever made it to the top. Their journey leading up to that fatal outcome was captured on film thanks to the 20-pound hand-cranked camera hoisted around by Noel—a pioneer of high-altitude photography—who would stitch his footage together into a silent movie called *The Epic of Everest*. Recently restored by the British Film Institute (with a new instrumental score), it screens Friday at Northwestern University’s Block Cinema.

January 22, 2015

**The New York Times: Raging at Racism, From Streets to Galleries**

*The Left Front: Radical Art in the “Red Decade,” 1929-1940* at Grey Art Gallery, New York University, a carefully researched traveling show of political art assembled by the Mary and Leigh Block Museum at Northwestern University, with the scholars John Murphy and Jill Bugajski as curators. The works were made during the Depression, by artists, many of them European émigrés, dismayed by racism and poverty and confident of left-wing solutions to these wrongs. Maybe because so much of what they did was by-the-book ideology driven—as most of what’s in *Respond* is not—a certain consistency of style and tone prevails: realism and indignation. These features are often cited as political art’s inherent limitation, the reason it’s doomed to look dated, flat-footed and aesthetically second-tier... In the end, it’s the show as a whole, its massed voice, that is so impressive, and heartening. Restored by the British Film Institute (with a new instrumental score), it screens Friday at Northwestern University’s Block Cinema.
January 25, 2015

**Chicagoist: Toulouse-Lautrec Print Exhibit, Curated by Northwestern Students, On Display**

French artist Henri de Toulouse-Lautrec is the subject of a new exhibition at Northwestern’s Block Museum (40 Arts Circle Drive) in *Toulouse-Lautrec Prints: Art at the Edges of Modernity*, which features print work and advertisements by the fin de siècle luminary. The exhibit is curated by Northwestern art history students under the direction of professor S. Hollis Clayson. On January 21, thirteen students presented their research in a lecture highlighting the collection and contextualizing the works. The exhibited pieces are on loan from the holdings of Irwin and Andra Press who have bequeathed their art to the Block Museum.

January 26, 2015

**The New Yorker: LEFT TURNS: The radical art of the nineteen-thirties**

The show originated at Northwestern University, where it was curated by John Murphy and Jill Bugajski, and it focused on the movement’s legacy in Chicago. (*Left Front* was the name of an activist magazine published in that city in the early thirties.)

February 3, 2015

**The Financial Times: The Left Front, Grey Art Gallery, New York — review**

In isolation, each of the works in *The Left Front: Radical Art in the “Red Decade,” 1929-1940* might appear a bit flimsy, or even amateurish. But there is power in numbers, and the show as a whole evokes an era when a large cohort of artists woke up each morning fired with a sense of social purpose. Curated by John Murphy and Jill Bugajski of Northwestern University, *The Left Front* focuses on Chicago-based artists whose names are little known east of the Great Lakes.

February 4, 2015

**The New York Observer: Seeing Red: NYU's Grey Art Gallery Revisits America's Socialist Moment in Full**

*The Left Front: Radical Art in the “Red Decade,”* organized by the Mary and Leigh Block Museum of Art at Northwestern University, Evanston, Ill., has been expanded in New York by the Grey’s curatorial team led by Lucy Oakley. Adding additional items from various NYU archives, the show contains some 100 works by 40 artists.

February 7, 2015

**ARTFORUM: “Radical Art in the 'Red Decade'”**

This large and important exhibition, first seen at the Block Museum of Art at Northwestern University and including more than six dozen drawings, prints, and photographs, shows that artists of the 1930s were just as uncertain as we are of how to depict inequality and how to fight it.
February 7, 2015

**Newcity: Review: Henri de Toulouse-Lautrec/Block Museum of Art**

This compact, one-room exhibition of a dozen and a half lithographs is a gem. Mounted by Northwestern upperclassmen and overseen by art history professor S. Hollis Clayson, the works are drawn from the Andra and Irwin Press Collection. The students’ extended labels are well written and informative, and often reveal fresh insights.

March 16, 2015

**Newcity: Review: Collecting Paradise/Block Museum of Art**

But the three ivory carvings, borrowed from the Cleveland Museum of Art, are amazing articulations of planes within a very small space, even in the lowered lights required to properly conserve this exhibition of works. Art lovers will also not be disappointed by two fabulous Kashmiri shawls hanging in an accompanying exhibition of more Koelz expedition artifacts.

April 21, 2015

**Evanston Patch: The Top 5 Attractions in Evanston**

So if you have one day to experience everything that is Evanston, what would you pick? Lets take a look at Tripadvisor.com, the tool most often used by travelers to find out what a particular city or town has to offer. Visitors rate their experience at attractions, restaurants and hotels and the site ranks them based on the votes. Mary and Leigh Block Museum: With all the great art Evanston has to offer, it’s no surprise an artsy place made the top five. Reviewer from Nashville, Tennessee, states: “I have always enjoyed the thoughtful and well-curated shows at the Block and the accompanying movie theater. The galleries were closed for renovations but should be reopening next month. A nice free treat if staying in Evanston.”

April 22, 2015

**Evanston Roundtable: Block’s ‘The Last Supper’ Raises Questions of Race, Class and Justice**

Contemporary artist Julie Green’s work depicts last meal requests of U.S. death row inmates. One inmate requested only a can of Coke with a cigarette. Another asked for his mother’s ravioli and chicken dumplings. Yet another ordered pork chops, eggs, toast, cherry pie, butter pecan ice cream, orange juice and milk. These are death row inmates’ last meal requests, all part of a spring 2015 exhibition presented by Northwestern University’s Block Museum, which through these meals, examines capital punishment and free will. *The Last Supper* features 600 white ceramic plates decorated with cobalt blue mineral paint to depict these last meal requests. It opens May 9 and will remain on view to the public through August 9.
April 10, 2015

Chicago Tribune: Review: ‘College’

First we have Keaton in College (1927) on Friday as part of Block Cinema’s Buster on the Run series. Organist Jay Warren will accompany the action. The movie is worth seeing for a lot of reasons, one of them being the weirdly elegant pratfall Keaton takes on the baseball diamond when he gets clipped by an opposing player sliding into third.

April 30, 2015

TimeOut Chicago: 9 art gallery exhibitions to check out in May

The Block Museum welcomes artist Julie Green, who will present The Last Supper: 600 Plates Illustrating Final Meals of U.S. Death Row Inmates. The program begins at Fisk Hall, with conversations on issues of representation, the criminal justice system, and social justice, followed by a reception at Northwestern's Block Museum.

May 1, 2015

Huffington Post: What Would Be Your Last Meal? For 600 Executed Prisoners, One Painter Memorializes Their Answers

“Food in general is a connection for me,” Green said. “It resonates with people.” The genesis of the project occurred during Green’s morning ritual of toast and tea, as she read an article about a death row inmate's last meal. “Why is this in the newspaper?” she asked herself. “You’re giving somebody a choice, and then you’re going to execute them? That’s very strange to me.” Fifteen years later, the growing gallery of painted plates is coming to the Mary and Leigh Block Museum of Art at Northwestern University in Evanston, Ill. (May 9 to August 9).

May 6, 2015

WBEZ: Morning Shift: Food Wednesday: Last Meal Exhibit

Listen in for a live interview with Julie Green on WBEZ’s The Morning Shift.

May 6, 2015

Chicago Sun-Times: Julie Green’s Blue Plate Special Paints A Twist on ‘The Last Supper’

Individually, each of Green’s painted plates functions as both “a portrait and a still life steeped in the traditions of painting and fine craft, with the influences of Dutch Delftware and Spanish still life painting” part of the mix. For the artist, it is part ritual and part performance, with the exhibition “using the tradition of offering a last meal before execution to help expose the uneven practices and policies of the state-administered capital punishment system.”
May 7, 2015

**The Daily Northwestern: Block Museum exhibit raises questions about the morality of capital punishment**

Julie Green has painted nearly 50 plates of death row inmates’ final meals for the past 15 years straight, and she has no plans to stop—until capital punishment is abolished in the United States, that is. She has made 600 plates, all white and ceramic, using cobalt blue mineral paint, which will be shown at the Block Museum of Art starting this Saturday through August 9 in an exhibit called *The Last Supper: 600 Plates Illustrating the Final Meals of U.S. Death Row Inmates.*

May 13, 2015

**Evanston Review: ‘The Last Supper’: A pictoral account of Death Row inmates’ final meals**

As befitting a gallery affiliated with a university, the Block Museum is charged with displaying art that will be a springboard for conversation. “And the death penalty is certainly prompting conversation now,” said Susy Bielak, the museum’s associate director of engagement and curator of public practice.

May 14, 2015

**Chicago Tribune: Artist’s 600 plates depict the final meals of death row inmates**

“But what struck me most was the simple fact that suddenly we ask someone who has sat on death row for, say, 15 years, someone who had no choices for years, what they would like to eat. It seemed kind of absurdist to me, and since art can be a meditation, I began sketching.” Then painting.

May 27, 2015

**WBEZ: Black Lives Matter exhibition takes on social media**

Listen as host Tony Sarabia interviews Block Cinema Guest Curator Will Schmenner about the program “When You CAN’T Shake It Off,” which looked at the impact of social media on creating a national conversation about race.

August, 2015

**Marg: Collecting Paradise: Buddhist Art of Kashmir and Its Legacies**

The exhibition and the catalogue focus on two strands—the impact of Kashmiri art on the Buddhist culture of the Western Himalaya and the desire to collect that art among residents of that region as well as Western scholars in the early 20th Century; and the implications this had for current collections in museums and with private art collectors in America and Europe.”