2015-16 saw the completion of one of the largest and most significant projects in the history of the Block. From January-July 2016, the museum presented the first exhibition ever to examine the creative activities of and achievements of Charlotte Moorman, whose archives are housed in Northwestern’s Special Collections Library. The culmination of more than five years of research, A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s-1980s highlighted Moorman’s work as a visual and performance artist, musician, producer, organizer, and formidable advocate for the artistic avant-garde in the 1960s and 70s. The opening day program, which gathered together a group of Moorman’s living artistic peers including Carolee Schneemann and Alison Knowles, drew a record 1400 visitors. The exhibition has received significant national media attention in The Chicago Tribune, Art in America, ArtForum, The Wall Street Journal, The New York Times and Hyperallergic, as well as on NPR and WTTW, amongst others. The catalog accompanying the exhibition includes essays by numerous scholars including art historians, musicologists, artists, and cultural historians. The exhibition will travel to New York University’s Grey Art Gallery in Fall 2016 and to Salzburg, Austria in January 2017.

This spectacular exhibition was just one example of the Block’s goal to contribute to Northwestern’s reputation as an innovation leader. Awards of nationally competitive grants from major foundations such as the Terra Foundation for American Art, the Andy Warhol Foundation for the Visual Arts, and the National Endowment for the Arts, are building the Block’s reputation for landmark exhibitions and scholarship. Its partnerships with museums in the U.S. and abroad—with the Yale Art Gallery, Princeton University Press, The Nasher Art Museum at Duke University, the Grey Art Gallery at NYU, and the Museum of Modern Art in Salzburg, Austria—are a further testament of the esteem in which Northwestern’s art museum is held by its peers.

“How do fields of human endeavor and creativity intersect in unexpected ways which yield entirely new ways of thinking?”

This year the Block has further stepped into its role as a unique classroom, a laboratory, and a convening space serving students and faculty from many academic departments. Engagement at the Block is interdisciplinary; we actively seek opportunities to connect art to all fields of inquiry by embracing Northwestern’s “And/And” ethos. We ask, “How do fields of human endeavor and creativity intersect in unexpected ways which yield entirely new ways of thinking?” The Block not only bridges the arts and humanities, connecting students and faculty from Art History, Art Theory & Practice, Poetry and Poetics, Music, Dance, Radio, TV and Film and Theater but has also brought together art and engineering, art and law, art and new media technologies, art and Indigenous Studies, art and Middle Eastern Studies, art and Environmental Science, even art and Lake Michigan!

The Block also seeks opportunities to move beyond its walls, to be embedded in the life of Northwestern. The Museum invites artists to “mine” Northwestern’s collections such as the Melville J. Herskovits Library of African Studies, or to confer with socially-committed legal experts at Northwestern’s Law School—both opportunities that have recently been facilitated by the Block. These resources are a powerful incentive for renowned artists to come to campus to develop new work with students and faculty.

Student engagement with the Museum has never been more active. This includes strategic planning, research, curating exhibitions and contributing to publications, interacting with resident artists, creating new communications platforms, and developing programs for their peers. Through internships, fellowships, work study positions, serving as docents and volunteer work, students have transformational experiences that, in turn, expose them to new ideas and perspectives; invite them to think critically; and acquire skills that are transferable to future professional opportunities.

I hope that as you review this report, you can trace these threads through our work. We are excited to build on this success in 2016-17 and beyond. Thank you for your continued support and participation!

Lisa Corrin, Ellen Philips Katz Director
THE ELLEN PHILIPS KATZ DIRECTOR
LISA GRAZIOSE CORрин

ASSOCIATE DIRECTOR OF CURATORIAL AFFAIRS
KATHLEEN BICKFORD BERZOClcK

ASSOCIATE DIRECTOR OF ENGAGEMENT & CURATOR OF PUBLIC PRACTICE
SUSY BIELAK

COMMUNICATIONS MANAGER
LINDSAY BOSCH

SENIOR REGISTRAR
KRISTINA BOTTOMLEY

SECURITY ASSISTANT
AARON CHATMAN

CURATOR
JANET DEES

COMMUNICATIONS COORDINATOR
KATIE FLYNN

MANAGER OF SECURITY SERVICES
JAMES D. FOSTER

DEVELOPMENT ASSISTANT
ELENA GRYAZNOVA

CURATOR OF ACADEMIC PROGRAMS
CORINNE GRANOF

DIRECTOR OF DEVELOPMENT
HELEN HILKEN

LEAD PREPARATOR
MARK LEONHART

FILM PROGRAM COORDINATOR
JUSTIN LINTERLMAN

CHIEF PROJECTIONIST
REBECCA LYON

ASSISTANT MANAGER OF NIGHTS & WEEKENDS
ALLEN MCLENDON
Kathleen Bickford Berzock, Associate Director of Curatorial Affairs leads roundtable.
<table>
<thead>
<tr>
<th>2015</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>STACEY CANTOR</td>
<td>ANU AGGARWAL</td>
</tr>
<tr>
<td>JOHN CORBETT</td>
<td>MARIA BELL</td>
</tr>
<tr>
<td>LISA CORRIN</td>
<td>CHRISTINE BERNSTEIN</td>
</tr>
<tr>
<td>NICOLE DRUCKMAN</td>
<td>STUART BOHART</td>
</tr>
<tr>
<td>KRISTIN PETERSON EDWARDS</td>
<td>PRISCILLA CALDWELL</td>
</tr>
<tr>
<td>JAMES GEIER</td>
<td>STACEY CANTOR</td>
</tr>
<tr>
<td>LYNN HAUSER</td>
<td>JOHN CORBETT</td>
</tr>
<tr>
<td>ELLEN PHILIPS KATZ</td>
<td>LISA CORRIN</td>
</tr>
<tr>
<td>ZEYNEP KEYMAN</td>
<td>NICOLE DRUCKMAN</td>
</tr>
<tr>
<td>JAMES KLEIN</td>
<td>KRISTIN PETERSON EDWARDS</td>
</tr>
<tr>
<td>JUDY LEDGERWOOD</td>
<td>KATE EZRA</td>
</tr>
<tr>
<td>ANGELA LUSTIG</td>
<td>JAMES GEIER</td>
</tr>
<tr>
<td>HUGH MAGILL</td>
<td>LYNN HAUSER</td>
</tr>
<tr>
<td>CONOR O’NEIL</td>
<td>ELLEN PHILIPS KATZ</td>
</tr>
<tr>
<td>IRWIN PRESS</td>
<td>ZEYNEP KEYMAN</td>
</tr>
<tr>
<td>RICHARD RIESER, JR.</td>
<td>JAMES KLEIN</td>
</tr>
<tr>
<td>SANDRA RIGGS</td>
<td>JUDY LEDGERWOOD</td>
</tr>
<tr>
<td>CHRIS ROBB</td>
<td>DIANNE LOEB</td>
</tr>
<tr>
<td>SELIG SACKS</td>
<td>ANGELA LUSTIG</td>
</tr>
<tr>
<td>JEAN SHEDD</td>
<td>HUGH MAGILL</td>
</tr>
<tr>
<td>DIANE SOLOMON</td>
<td>IRWIN PRESS</td>
</tr>
<tr>
<td>GIL UNANGST</td>
<td>RICHARD RIESER, JR.</td>
</tr>
<tr>
<td></td>
<td>SANDRA RIGGS</td>
</tr>
<tr>
<td></td>
<td>CHRIS ROBB</td>
</tr>
<tr>
<td></td>
<td>SELIG SACKS</td>
</tr>
<tr>
<td></td>
<td>JEAN SHEDD</td>
</tr>
<tr>
<td></td>
<td>DIANE SOLOMON</td>
</tr>
<tr>
<td></td>
<td>LISA TANANBAUM</td>
</tr>
<tr>
<td></td>
<td>KEN THOMPSON</td>
</tr>
<tr>
<td></td>
<td>GIL UNANGST</td>
</tr>
<tr>
<td></td>
<td>SUE WILSON</td>
</tr>
</tbody>
</table>
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.

Student Didier Morelli performs during “Performed in the Present Tense” Symposium
VISION STATEMENT

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

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

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

Tricia Brown Dance Company performs “Roof Piece” during Arts Circle Opening.
CAMPUS PARTNERS

Alumni Relations and Capital Campaign
Art Theory & Practice
Art History
Bienen School of Music
Black Arts Initiative
Block Student Advisory Board
Block Student Docents
Campus Inclusion and Community
Center for Student Involvement
Community and Neighborhood Relations
Dance Program
English
French and Italian
Graduate School
Human Resources
International Office
Kaplan Institute for the Humanities
Lipstick Theater
Melville J. Herskovits Library of African Studies
New Student and Family Programs
Norris
Northwestern Alumni Association
Northwestern Press
Northwestern University Library
One Book One Northwestern
Performance Studies
Philosophy
Psychology
Residential Colleges Academic Initiatives
RTVF
Medill School of Journalism
Program of Poetry and Poetics
School of Communication
STITCH Theater
Women's Center
Women of Color Gathering

COMMUNITY & CULTURAL PARTNERS

The Art Institute of Chicago
The Arts Club of Chicago
Chicago Department of Cultural Affairs
City of Evanston
City of Evanston Cultural Arts Alliance
Columbia College
DePaul University
Downtown Evanston
District 65 Foundation
Evanston Chamber of Commerce
Evanston Community Foundation
Evanston Public Library
Evanston Public Schools
Mather Senior Living
North Shore Convention and Visitors’ Bureau
Terra Foundation for American Art
School of the Art Institute of Chicago
Smart Museum of Art
Wilmette Park District
University of Illinois at Chicago
Youth Opportunity United (Y.O.U.)
Exposure: Recent Gifts of Photography
9/12/15 - 11/30/15
KATZ GALLERY

It is commonly perceived that photographs can provide an objective window on reality. This exhibition asked: in what ways is the captured image of a photograph constructed? Can an image that is both captured and crafted expose truth? These photographs, all recent gifts to the Block Museum, were produced by artists from around the world from the mid-twentieth century to the present. The diverse selection of works assembled in Exposure invited viewers to consider the complexities of photographic “truth” in relation to their use in the media, the politics of representation, and the subjectivity inherent in the making and consumption of a photograph.

Exhibitions in the Katz Gallery are part of an ongoing series in which student curators are invited to bring new perspectives to Northwestern collections. Exposure: Recent Gifts of Photography was organized by 2014-15 curatorial intern Claire Kissinger (Weinberg College of Arts and Sciences ’15) and was made possible by gifts of art from Hayes Ferguson, Melih and Zeynep Keyman, Sari and James A. Klein, and Lynn Hauser and Neil Ross. This was generously supported by Ellen Philips Katz and Howard C. Katz and the Norton S. Walbridge Fund.

Dawoud Bey, Untitled, Brooklyn NY, Mary and Leigh Block Museum of Art, gift of Sari and James A. Klein in honor of Lisa Corrin and Peter Erickson, 2014.4.4
© Dawoud Bey, Courtesy of Stephen Daiter Gallery
The Block Museum presented the first solo museum exhibition of the work of artist Geof Oppenheimer. Opening September 12, 2015, the exhibition featured two new works commissioned by the Block, including Civil/Evil, a large sculpture occupying the museum's Main Gallery, and the video, DRAMA, which was on continuous view in the Alsdorf Gallery.

Civil/Evil, probed structures of power and how they are communicated through material and image, pressure and release, upon the individual. The video, DRAMA, invoked how our relations to one another are shaped and predetermined by systems of exchange and labor. With each of these new works, Oppenheimer deepened his on-going investigations into the rational, regulating forces of human society, from political and economic systems to the proliferation of visual and textual rhetoric.

Included in museum group exhibitions and biennials nationally and internationally, this is the first solo exhibition by Oppenheimer in the city where he lives and works. This exhibition marked the expansion of the Block's contemporary art program, which makes a commitment to artists working globally. With this new initiative, the museum undertakes exhibitions and commissions of new works and will produce publications that consider an artist's work within the context of his or her peers.

Support for this exhibition was generously provided by the Diane and Craig Solomon Contemporary Art Fund, the Chauncey and Marion Deering McCormick Foundation, the Elizabeth Firestone Graham Foundation, Lynn Hauser and Neil Ross, and the Illinois Arts Council Agency.
The Mary and Leigh Block Museum of Art's 2016 exhibition A Feast of Astonishments: Charlotte Moorman and the Avant-Garde 1960s−1980s was the first major exhibition to examine the creative activities and legacy of American artist Charlotte Moorman (1933–1991), whose contributions as a visual artist, performance artist, musician, and formidable advocate for the artistic avant-garde of the 1960s and 1970s have been largely overlooked in scholarship and popular history. The exhibition illuminated how Charlotte Moorman metamorphosed from a classically trained cellist into a barrier-breaking performance artist. More than 300 objects—including original sculptures, photography, video art works and documentation, annotated music scores, recreated installation and performance works, and rare ephemera—told the story of Moorman as artist, musician, organizer, and promoter.

Recognition of the artist Charlotte Moorman had previously been limited to her collaborations with the pioneering video artist and sculptor Nam June Paik. Apart from Moorman's notorious 1967 New York performance as the so-called “Topless Cellist,” for which she was arrested, very little was known about her artistic contributions. Yet throughout her career, Moorman collaborated with an astoundingly broad cross-section of artists. By exploring this history, we were able to tell a much larger story about radical transitions in the art world against the backdrops of the Cold War, the Vietnam War, feminism, and the sexual revolution. The exhibition included the work of over thirty artists, many of whom were catalysts for change in the art world offering new ideas about the nature of art through innovative media and convergences of art and everyday life. These artists include Joseph Beuys, Allan Kaprow, Alison Knowles, Yoko Ono, Carolee Schneemann, Jim McWilliams, and many others (some of whom created works of art especially for Moorman), as well as renowned composers such as John Cage. Moorman traveled and performed throughout the world and made connections with artists overseas. In addition, one of the untold stories of the American avant-garde art in this period is the history of Moorman's multidisciplinary avant-garde festivals, fifteen in total presented between 1963 and 1980. These spirited events took over Manhattan from Central Park to the Staten Island Ferry, from Shea Stadium, to Grand Central Station, and debuted experimental and now-iconic artworks. Moorman's festivals set the precedent for current urban festivals and were crucial precursors to current large-scale, city-wide visual art exhibitions.
The exhibition used non-conventional display strategies to enliven the space and engage visitors. The installation wove together performance documentation with film, sound, and interactive moments. Relics were paired with films, photographs, and documents to give a three-dimensional sense of events. For example, in the display of Moorman’s repertoire work, Cut Piece by Yoko Ono, remnants of dresses were shown along with photographs and a rare 1980 video of Moorman performing the piece. Lectures, art “happenings,” and non-conventional musical performances evoked the spirit of Moorman’s events. Key works, including interpretations of John Cage’s 26’1.1499” for a String Player and Nam June Paik’s Peace Sonata, were staged within the galleries, with the aim of animating the objects and photographs on view, and making tangible the virtuosity, courage, and radical imagination in these art forms.
A Feast of Astonishments was mounted at a moment of heightened interest among curators and academics in the experimental arts of the 1960s and 1970s. Recent exhibitions in major institutions have explored the development of alternative art forms and artists who have been written out of standard histories. Many of the artists reexamined were part of Moorman’s extensive network of collaborators. It was critical for the Block Museum to bring Moorman into the contemporary conversations in the field and to create a full account of her life and work. To examine Moorman was to give due consideration to the central role of nonconformist female protagonist, and to bring greater clarity to the international network of artists she so energetically forged.
A Feast of Astonishments traveled in fall 2016 to New York University's Grey Art Gallery in Manhattan and to the Museum der Moderne Salzburg in spring 2017.

A Feast of Astonishments was organized by the Mary and Leigh Block Museum of Art at Northwestern University, in partnership with Northwestern University Libraries. The exhibition was supported by major grants from the Terra Foundation for American Art, the Andy Warhol Foundation for the Visual Arts, and the National Endowment for the Arts. Additional generous support is provided by the Elizabeth F. Cheney Foundation; the Alumnae of Northwestern University; the Colonel Eugene E. Myers Foundations; the Illinois Arts Council Agency; Dean of Libraries Discretionary Fund; the Charles Deering McCormick Fund for Special Collections; the Florence Walton Taylor Fund; and the Block Museum Science and Technology Endowment.
Performance art pioneer and avant-garde impresario Charlotte Moorman’s dying words—“Don’t throw anything out”—were the basis for the title of this companion exhibition drawn from the Charlotte Moorman Archive at the Northwestern University Library. Don’t Throw Anything Out: Charlotte Moorman’s Archive accompanied A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s–1980s, the first survey examining Moorman’s art and impact.

While A Feast of Astonishments traced Moorman’s achievements and influence within the broad context of the art and culture of her time, Don’t Throw Anything Out provided a look at the private Moorman, the woman from Little Rock, Arkansas, who rather improbably became an instigator and ambassador for vanguard art.

The Charlotte Moorman Archive documents Moorman’s career as a musician and performance artist and as the producer of 15 Annual New York Avant Garde Festivals. Its vast holdings include correspondence, manuscripts and scores, photographs, videos and films, audio recordings, posters and artworks documenting Moorman’s collaboration with such noted figures as Nam June Paik, John Cage and Yoko Ono. The archive provides unusually complete documentation of Moorman’s personal life from her childhood through her final years, as well as ancillary documentation of the New York art and music scenes of the 1960s through the 1980s.

The archive resides in Northwestern’s Charles Deering McCormick Library of Special Collections. Also at the university are the related archives of John Cage—which Cage began donating to Northwestern’s Music Library in 1973—and the Dick Higgins Archive—which Higgins's daughters, Hannah and Jessica, donated in 1999. Together, the three archives comprise a unique resource for scholars of Fluxus and other aspects of postwar avant-garde movements.
This exhibition presented work by: Lilli Carré, Max Guy, Erin Hayden, Dan Miller, and David Sprecher, culminating their Master of Fine Arts (MFA) studies in the Department of Art Theory & Practice at Northwestern University. The exhibition was co-organized by the Department of Art Theory & Practice and the Block Museum, Northwestern University with support provided by the Norton S. Walbridge Fund; The Cary Lane Art Supply Fund Cary courtesy of Dr. Madeleine Wing Adler; Myers Foundations; the Mary and Leigh Block Endowment Fund; and the Alsdorf Endowment.
In 2016 the Block Museum celebrated the official opening of the Northwestern University Arts Circle, a geographic destination, an event listing website, and a state of mind that brings the arts together across the University. With world-class exhibitions and performances, the Arts Circle welcomes patrons, students, faculty, staff, alumni, and the larger community alike. It’s easier than ever to take in many wonderful and diverse experiences, all on one campus. The stunning new Patrick G. and Shirley W. Ryan Center for the Musical Arts has taken its highly anticipated place on the Northwestern campus to act as the hub of the new, multidisciplinary Arts Circle. The Ryan Center’s gleaming surfaces, green spaces, and spectacular views of both Lake Michigan and the Chicago skyline bring our facilities into harmony with our storied reputation in the arts. At Northwestern, we say that “AND is in our DNA.” Which is why the Arts Circle brings together theater AND visual arts AND music AND film AND dance AND literary arts AND much more. Visitors to the Arts Circle will enjoy the current cadre of artists and performers while imagining who will be next to take a Northwestern direction to fame on larger stages both nationally and internationally. The Arts Circle represents the next chapter in Northwestern’s long history of excellence in the arts – a future filled with extraordinary promise, committed to continued influence in the world.

In January of 2016 the website http://artscircle.northwestern.edu/ was unveiled with a related media campaign to raise city-wide awareness of the arts at Northwestern University. On June 4, 2016 the Arts Circle presented a day-long celebration to kick off this next chapter. The Block museum was honored to host Trisha Brown Dance Company who performed their classic work “Roof Piece” on multiple rooftops around Northwestern University’s Arts Circle, visually uniting the architecture of the circle and the arts across academic disciplines. Also that day more than 150 cellists paid homage to avant-garde cellist Charlotte Moorman, performing an original score together. Finally the Block Museum offered a rare opportunity to witness the inflating of Otto Piene’s “Grand Rapids Carousel,” a 40-foot-long bright red sculpture, which features multiple human-like arms and legs. The inflatable was first exhibited at the Grand Rapids Art Museum and Arts Festival in 1979 and was featured in Charlotte Moorman’s 15th Annual Avant Garde Festival in 1980.
Opening Day Program: A Conversation with Artist Geof Oppenheimer
September 26, 2 PM
Artist Geof Oppenheimer joined the Block's director, Lisa Corrin, in conversation about his two newly commissioned works, Civil/Evil and DRAMA. Reception with the artist followed at the Block.

Lecture: Artist Joan Jonas
October 10, 2 PM
Pioneering video and performance artist Joan Jonas discussed her current work and her experience representing the United States at the 2015 Venice Biennale. Introduction by Carolyn Christov-Bakargiev, the Edith Kreeger Wolf Distinguished Visiting Professor in Northwestern's Department of Art Theory and Practice. Reception followed at the Block. Support for this lecture was provided by the Kreeger Wolf Endowment.

Conversation: Artist Geof Oppenheimer and Guest Film Curator Will Schmenner
October 15, 7 PM
Artist Geof Oppenheimer curated a special film series for Block Cinema parallel to his exhibition. The artist and London-based film curator Will Schmenner discussed the series, followed by a screening of Lars von Trier’s art house satire, The Boss of It All (2006).

Lecture: Emilie E. S. Gordenker, Director, Mauritshuis Museum Royal Picture Gallery
October 19, 6 PM
Dr. Gordenker shared her experience transforming one of Europe’s most beloved jewel-box museums, home to Vermeer’s Girl with a Pearl Earring, into a museum for our time. Introduction by Claudia Swan, associate professor in the Department of Art History. This program was cosponsored by Northwestern’s Department of Art History.

Conversation: Sociologist Richard Sennett with Artist Geof Oppenheimer
October 24, 12 PM
Richard Sennett, innovative thinker about cities, labor, and culture, took a bird's-eye view of citizenship today in a conversation with artist Geof Oppenheimer. This program was generously underwritten by Lynn Hauser and Neil Ross and presented in partnership with the Chicago Humanities Festival as part of “Evanston Day.”

Lecture: Art Historian David Getsy
October 28, 6:30 PM
David Getsy, Goldabelle McComb Finn Distinguished Professor of Art History and interim dean of Graduate Studies at the School of the Art Institute of Chicago presented a gallery talk in conjunction with the exhibition Big Boss and the Ecstasy of Pressures.
Lecture: Cultural Critic Brian Holmes  
November 4, 6:30 PM

In his lecture “The Cyborg in the Sphere,” Brian Holmes explored the contemporary construct of the financial sphere and its inhabitants, the “masters of the universe,” in relation to the work of Geof Oppenheimer.

Department of Art History Elizabeth and Todd Warnock Lecture Series: 
Art Historian Briony Fer  
November 11, 5 PM

A maquette is referred to as a preparatory model for an intended work, usually on a small scale. In this talk, Briony Fer, professor of history of art at University College London, proposed that the idea of the maquette can also be expanded to a larger discussion of what art-making means today. This program is cosponsored by Northwestern's Department of Art History.

Poetry Reading: A Poem Is a Sculpture  
November 18, 6 PM

Block Museum visitors were invited to join artist Geof Oppenheimer to read and reflect upon poems selected in conjunction with his exhibition Big Boss and the Ecstasy of Pressures.
Feast of Astonishments Opening Program and Celebration
January 16, 1:30 PM
The Block Museum hosted an astonishing celebration in honor of an astonishing artist. A feast of performances, conversations, and presentations included experimental performances of works by John Cage and Nam June Paik, a talk by Joan Rothfuss, and remembrances from Barbara Moore. A roundtable discussion of Annual New York Avant Garde Festivals, moderated by Hannah Higgins, professor of art history at University of Illinois at Chicago, and featuring Carolee Schneemann, multidisciplinary artist who transformed the discourse of the body, sexuality, and gender; Alison Knowles, multi-media Fluxus artist; Jim McWilliams, designer of most of the posters for the Avant Garde Festivals; Sandra Binion, Chicago-based video artist and performer; and Andrew Gurian, filmmaker and video artist. This program was presented in partnership with the Henry and Leigh Bienen School of Music, Northwestern University and co-sponsored by the Alice Kaplan Institute for the Humanities.

Gallery Talk: Charlotte Moorman and the Avant-Garde
January 28, 6 PM
Exhibition curators discussed the bold, barrier-breaking musician and performance artist whose Annual Avant Garde Festivals made experimental art accessible to all.

Conversation and Performance:
Choreographer Simone Forti: Thinking with the Body
February 1, 6 PM
Renowned experimental dancer, choreographer, and writer Simone Forti discussed the relationship between dance and language, quotidian movement and performance in an interview with Amanda Jane Graham, Andrew Mellon Postdoctoral Fellow in Dance Studies. The previous weekend, Forti led an interdisciplinary group of students in a movement workshop, culminating in a student performance of Huddle (1961), the artist’s seminal work. This program was co-sponsored by the Departments of Art History, Art Theory & Practice, and Performance Studies; the Dance Program, Mellon Dance Studies, and the Poetry & Poetics Colloquium.

Lecture Demonstration:
Dear George...Love, Charlotte: Fluxus in the Annual Avant Garde Festivals
February 10, 6 PM
Fluxus historian Simon Anderson discussed the antics and perform some of the works of Fluxus artists in the Annual Avant Garde Festivals.

Performance: Tomeka Reid
February 17, 7 PM
Acclaimed Chicago-based cellist, composer and educator Tomeka Reid, whose work parallels Charlotte Moorman’s in its classical and experimental scope, performed live in conjunction with A Feast of Astonishments. This program was co-sponsored by the Black Arts Initiative.
Deprtment of Art History Elizabeth and Todd Warnock Lecture Series:
Timothy Ingold
February 24, 5 PM
In this lecture, Timothy Ingold formulated an alternative to occidental aesthetics by drawing on the knowledge and experience of indigenous peoples of the circumpolar North. Here, beauty is found in the movements of skilled practitioners who respond fluently, with sensitivity and precision, to the nuances of their relationships with human and non-human others. Ingold is Chair of Social Anthropology at the University of Aberdeen in Scotland. This program was organized by Northwestern's Department of Art History.

Lecture Demonstration: Moorman, Cage, and the Avant-Garde
March 2, 6 PM
Using Charlotte Moorman's annotated copy of John Cage's 26’1.1499" for a String Player, musicologist Ben Pie-kut and Jason Rosenholtz-Witt, Northwestern PhD candidate in musicology, and his colleagues enlightened Moorman's unique approach through conversation and performance. This program was presented in partnership with the Henry and Leigh Bienen School of Music, Northwestern University.

Performance: The Avant-Garde and the Politics of Music
March 10, 6:30 PM
Charlotte Moorman, like many other artists, used her art to respond to current events and issues. For this program, Italian cellist Debra Walker presented several works from Moorman's repertoire including Per Arco, which Walker adapted by studying photographs and rare footage from the Charlotte Moorman Archive. This performance was followed by a performance by the Contemporary Music Ensemble. This program was presented in partnership with the Henry and Leigh Bienen School of Music, Northwestern University.

Students and Faculty Interpret John Cage
Symposium: Creating Nations: Past, Present, and Future
April 1, 9 AM
Contemporary Native American art making is an act of conversation with the past, construction of the present, and envisioning of the future. This symposium hosted interdisciplinary discussions focusing on image, sound, text, and body in relation to historical trauma, sovereignty, and nation building. Presented by the Colloquium on Indigeneity and Native American Studies in partnership with One Book One Northwestern, Block Museum, Office of the Provost, Center for the Writing Arts, Weinberg College of Arts and Sciences, International Program Development, Alice Kaplan Institute for the Humanities, and Department of African American Studies.

Symposium: Performed in the Present Tense
April 8, 7 PM, April 9, 10 AM
This symposium investigated the contemporary legacy of Charlotte Moorman's performances and her dedication to creating forums for experimental, collaborative, and boundary breaking artistic practices. The opening evening of (re)performances featured Ira Murfin and Stephan Moore’s interpretation of John Cage, Didier Morelli’s interpretation of Geoffrey Hendricks, and Elliot Mercer’s interpretation of Yvonne Rainer, followed by a conversation with Noémie Solomon (Brown University). Saturday’s presentations highlighted artists, curators, and scholars who have engaged with (re)performance, performance scores, and the curating of performance art, including Brendan Fernandes, Travis Chamberlain, Jenny Schlenzka, Francesca Pola, Danny Snelson, and Mashinka Firunts. This program was cosponsored by the Departments of Art History, Art Theory & Practice, and Performance Studies; the Alice Kaplan Institute for the Humanities; the Dance Program; and Mellon Dance Studies.

Discussion:
Outing Queer Fluxus: Geoffrey Hendricks and David Getsy in Conversation
April 20, 7 PM
Author and art historian David Getsy interviewed Fluxus artist Geoffrey Hendricks on his intermedia practice and his participation in Charlotte Moorman's New York Avant-Garde Festivals. Since the mid-1960s, Hendricks's work has been driven by a fascination with nature, collaborative rituals, and the exploration of expanded sexualities. This program is cosponsored by the Department of Art History, Theory, and Criticism at the School of the Art Institute of Chicago.

Symposium: A Feast of Astonishments: Emerging Scholars Symposium
April 29, 10 AM
Six PhD candidates from programs across the country presented papers on Charlotte Moorman's life and work, her various collaborations, and the larger impact of her creative vision on artistic practice from the 1960s to the present. The day’s discussions culminated in a keynote lecture by Kristine Stiles (France Family Professor of Art, Art History, and Visual Studies, Duke University). This program was cosponsored by the Department of Art History.
Performance: Okkyung Lee  
**May 4, 7 PM**

Okkyung Lee, a New York based artist and South Korea native, has created a body of work blurring genre boundaries through collaborations and compositions. Her music draws from noise and extended techniques, jazz, Western classical, and Korean traditional and popular music. The artist performed her experimental work in honor of Charlotte Moorman on the museum’s staircase.

Opening Reception:  
**Lake Cream: Department of Art Theory & Practice MFA Thesis Exhibition**  
**May 5, 6 PM**

The Block Museum celebrated the opening of Northwestern University’s Art Theory & Practice MFA thesis exhibition. This event was coorganized by the Department of Art Theory & Practice and the Block Museum, Northwestern University with support provided by the Norton S. Walbridge Fund; the Myers Foundations; the Mary and Leigh Block Endowment Fund; and the Alsdorf Endowment.

Conversation and Performance: Shoes of Your Choice  
**May 10, 7 PM**

In conjunction with Evanston Literary Week (May 11–18, 2016), this two-night storytelling event recreated Alison Knowles’ classic Fluxus work Shoes of Your Choice (1963). Performers and audience members were invited to share the stories of the shoes on their feet. This participatory work was performed at Charlotte Moorman’s 4th Annual Avant-Garde Festival held in Central Park. This program was cosponsored by the Evanston Public Library and the Northwestern University Libraries.

Department of Art History Elizabeth & Todd Warnock Lecture Series:  
**Saloni Mathur: “A Fragile Inheritance: Reading Art Criticism in India”**  
**May 18, 5 PM**

Art criticism today has been destabilized by the globalization of contemporary art and the dizzying circuitry of the Internet age. This lecture turned to the Indian subcontinent to consider alternative and radical possibilities for art criticism as an intellectual practice. Mathur is Associate Professor, Modern and Contemporary South Asian Art, Museum Studies, at the University of California, Los Angeles. This program was organized by the Department of Art History

Symposium: Black Feminist Futures  
**May 20, 5 PM, May 21, 8:30 AM**

This radically interdisciplinary conversation surveyed discourses within and beyond the field of black feminist theory to investigate new conditions of possibility within the academy. The symposium included presentations from leading scholars in the field, including Cathy Cohen, Carol Boyce Davies, and Kara Keeling. This program was cosponsored by the Graduate School, Edith Kreeger Wolf Endowment, Women’s Center, Alice Kaplan Institute for the Humanities, Center for African American History, Center for Global Culture and Communication, Program in Critical Theory, Black Arts Initiative, Gender and Sexuality Studies Program, International Studies Program, Program of African Studies, Program in American Studies, and the Departments of African American Studies, Art History, Communication Studies, English, History, Latina and Latino Studies, Performance Studies, Philosophy, Political Science, Religious Studies, Sociology, and Spanish and Portuguese.
Karen Black: Actor for a New Hollywood

Block Cinema was proud to present two films featuring Northwestern University alumnus, Karen Black, in celebration of the recent donation of her papers and memorabilia to the University Archives. Karen Black starred in films made by some of the greatest directors of the 20th century, won two Golden Globes for acting, and co-starred with an overwhelming list of legendary actors. With a filmography of a staggering 150+ acting credits over the course of fifty years, Black managed to avoid being typecast and never took on safe roles. Choosing to work with independently-minded directors who fostered her talent, she had a knack for adding depth and complexity to every character she embodied. Black brought to the screen an inimitable ability to be simultaneously chameleon-like (completely absorbed into her characters) while retaining a magnetic on-screen presence. Her nonconformity, charm, charisma, creativity and talent made her the embodiment of the spirit of the rebellious "New Hollywood."

Geof Oppenheimer: Big Boss and the Ecstasy of Pressures

In conjunction with the Block Museum's fall exhibition Geof Oppenheimer: Big Boss and the Ecstasy of Pressures, Chicago-based artist Geof Oppenheimer programmed a series of four films. Each grapples with the slickness of capitalism: through paranoia and suspense (The Conversation), black comedy (The Boss of It All), social realism (La Promesse), and the psychology of mass culture (The Dark Knight). The Boss of It All satirizes our love-hate relationship with authority—something the characters crave and rail against in the same breath. The Conversation directs its unflinching gaze at the ambiguity of human communication in a world where life and death decisions must be made. In La Promesse, a fifteen-year-old's emerging sense of morality comes up against the need for economic stability. In The Dark Knight, the Joker overturns the rules of law & order and organized crime, reveling in a destructive anarchy that is as essential as the aspects of modernity that shaped Bruce Wayne: industrialization, Freudian fears, and the urban metropolis. Together these films paint a picture of a world where order can only exist within a greater and more dangerous disorder—a world prone to misunderstanding, exploitation, destruction, misanthropy, and disturbing beauty.
Eyeworks Festival of Experimental Animation

Founded in 2010, the Eyeworks Festival of Experimental Animation is an invitational festival focused on abstract animation and unconventional character animation. Festival programs showcase outstanding experimental animation of all sorts, and include classic films and new works. Films presented cover an extremely broad range of animation techniques including stop-motion, computer animation, replacement animation, and a wide variety of hand-drawn methods. Concentrating on films made by individual artists, Eyeworks celebrates the enormous potential of the art of animation. 2015’s festival featured a historical tribute to Cecile Starr and Robert Russett’s influential book Experimental Animation (1976), a screening with visiting artist Takeshi Murata, and two programs of curated shorts from around the world.

Tribute to Gabriel Figueroa

From the early 1930s through the 1980s, cinematographer Gabriel Figueroa (1907–1997) was instrumental in forging an evocative and enduring image of Mexico. Figueroa worked with leading directors from Mexico, the United States and Europe, traversing a wide variety of genres while maintaining his distinctive and vivid visual style. His precise attention to framing, dramatic use of light and shadow, and signature deep focus compositions are the work of a truly exceptional artist. Figueroa was part of a creative community who, in the wake of the Mexican Revolution, sought to convey the country's transformation and create "una imagen mexicana." This series featured four films Figueroa shot with directors Luis Buñuel and Emilio "El Indio" Fernández, showcasing the two directors’ very different approaches to the representation of Mexico.

Joan Jonas: Myths, Mirrors & Monitors

In conjunction with Joan Jonas's visit to Northwestern University, Block Cinema presented a screening of work by the pioneering artist. Jonas, who represented the United States at the 2015 Venice Biennale, and is a central figure in the history of video and performance art. Her works from the late 1960s and early 1970s continue to be crucial to the development of contemporary art across media including performance, video, conceptual art, and theater. Jonas's practice explores ways of seeing, the rhythms of ritual, and the authority of objects and gestures. The screening featured two of Jonas's early performance-driven pieces from 1972 (Organic Honey's Visual Telepathy and Duet), and two rarely screened works from the 1980s (Double Lunar Dogs and Volcano Saga, which stars a young and riveting Tilda Swinton).
Kartemquin Films 50th Anniversary

Over the past fifty years, Kartemquin Films has solidified its place as a powerhouse in the field of socially relevant documentary film. From the company’s inception, founder and artistic director Gordon Quinn has zeroed in on the most pressing current issues and has managed to create constructive dialogues around them. Kartemquin’s films have focused on a range of topics that are still relevant today, such as the gentrification of immigrant neighborhoods, refugees and immigration in the US, and violence in Chicago communities. The two films chosen for this series, Thumbs Down and Stevie, were both shot in Illinois. They represent two drastically different periods, both in terms of subjects and of style, and epitomize the diversity of Kartemquin’s approaches, their historical legacy, and continuing relevance.

Kutluğ Ataman

In collaboration with the Middle East and North African Studies Program and the Keyman Modern Turkish Studies Program, Block Cinema welcomed internationally recognized filmmaker and contemporary artist Kutluğ Ataman to Northwestern University to introduce and discuss two of his feature-length films. Known for his perceptive and incisive reflections on the ever-shifting social, cultural and political climate of contemporary Turkey, Ataman’s films are notable for their strong characterization and exploration of human relationships. The winner of numerous prizes and top awards at major international film festivals, Ataman has made an equally significant impact in the contemporary art world. He won the prestigious Carnegie Prize in 2004, and his works have been exhibited at museums and galleries including the Museum of Modern Art, Tate Britain, and the Guggenheim Museum Bilbao, and at events including dOCUMENTA and the 56th Venice Biennale in 2015.

New Documentaries

Concluding the winter calendar were two remarkable new documentaries from Portugal and China—both top prize winners at the 2015 Chicago International Film Festival—that quietly observe the lives of rural subsistence farmers (Volta à Terra) and coal miners (In the Underground). Both films presented the dignity of their subjects and the very different fragilities of their working lives.

A Windy City: Songs of Dissent and Unrest

Michelle Puetz, the Block Museum’s new Curator of Media Arts, presented and discussed a selection of her personal favorites from the Chicago Film Archives. A regional film archive dedicated to collecting, preserving, and providing access to moving images that represent the history of the Midwest, the Chicago Film Archives is one of the most important keepers of our city’s cultural, social, and political history. This program of five short works focuses on the turbulent period of the 1960s. In unique and non-commercial forms, these films addressed the political turmoil, class segregation, and racial struggle of this decade, and give voice to the experiences of everyday Chicagoans during the era of the Vietnam War.
Emerging Artists:
Contemporary Experimental Films And Video Art From Germany
This screening, the second edition of the “Emerging Artists” program, highlighted several short experimental film and video works by young artists from Germany. These shorts played with the distinction between real and fictional spaces, cinematic tropes, found footage practices, and conventional devices of narrative storytelling. Selected by a jury of leading curators, this program provided a window into some of the most pressing concerns facing artists working in moving image media today.

A Feast of Astonishments:
Charlotte Moorman and the Avant-Garde, 1960s-1980s
In conjunction with the Block Museum’s groundbreaking exhibition A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s-1980s, Block Cinema highlighted Charlotte Moorman’s critical role in promoting and championing nontraditional media. The fifteen avant-garde festivals she organized between 1963 and 1980 featured countless works by her peers that would go on to be recognized as classics in the history of experimental cinema. The series featured documentaries on artists Carolee Schneemann and Paul Sharits, as well as short films by Sharits, Dick Higgins, Jack Smith, and Aldo Tambellini. The final screening, Andy Warhol’s underground epic The Chelsea Girls, captured the wild spirit and energy of downtown New York City in the mid-1960s.

Saul Levine: Textures of the Everyday
Beginning in the 1960s, filmmaker Saul Levine has created a body of work that is by turns lyrical, poetic, autobiographical, and political. He has worked primarily in Super-8mm, and his films constitute one of the most distinctive voices in American avant-garde film and capture the intimacy and delicacy of small-gauge filmmaking. Levine is best known for his gestural, improvisatory camerawork and for the sharp, incisive associations of his political films—two very different kinds of radical approaches. This program was presented in collaboration with “Radiant Visions: Media Art From SAIC, 1965 - Now,” a month-long series of films and artist appearances celebrating the 150th Anniversary of the School of the Art Institute of Chicago.
**Catch My Soul**

Missing and presumed to be lost for years, it is difficult to believe that a film like Catch My Soul was ever made. Directed by Patrick McGoohan the film is a rock opera adaptation of Othello. In this version of Shakespeare's play, set in a hippie commune, Othello is an evangelist and Iago is a Mephistophelian demon. Featuring an unusual cast of musicians from the 1970s including Richie Havens and Tony Joe White, Catch My Soul didn't attract the same critical success as Jesus Christ Superstar (which was released only seven months prior). The film never found its audience and quickly faded into obscurity, from which it has only recently been resurrected. This screening was projected from a new restoration scan of the recently located original negative.

**The Other 51%: Native American Women Directors**

*Presented by The First Nations Film and Video Festival*

In conjunction with the Creating Nations: Past, Present, and Future symposium and One Book One Northwestern, Block Cinema was proud to host an evening with Ernest M. Whiteman III, the Director of First Nations Film and Video Festival, Inc. The First Nations Film and Video Festival Inc. advocates for the works of Native American films and videos that break racial stereotypes and promotes awareness of contemporary Native American issues and society. An invited speaker at the Creating Nations: Past, Present, and Future symposium on Friday, April 1, Whiteman curated this program of short films as a celebration of the important and underrepresented work of Native American female directors.

**In Jackson Heights**

For more than fifty years master documentarian Frederick Wiseman has been exploring American institutions and social structures with a sharp eye for nuance and an influential observational approach. In this, his most recent film, Wiseman trained his lens on the extraordinary diversity found in the titular Queens, New York, neighborhood. Shopkeepers, religious groups, LGBT activists, longtime denizens, newly arrived gentrifiers, and a thick stew of ethnicities, races, and languages all combine in what is one of Wiseman's most moving, and political, works.

**Sonic Celluloid**

Sonic Celluloid is a collaboration between WNUR, Northwestern University's student-run, non-commercial radio station (89.3 FM), and Block Cinema. Now in its fourteenth year, Sonic Celluloid is a special event that features musicians performing live with their own original compositions or improvised scores to films or videos of their choosing. This year's performers included Zs, Wesley Levers, and Walter Jesse Kitundu, a Northwestern University artist-in-residence.

**Contemporary Migrations: Destination Europe**

The films Mediterranea, Buen día, Ramón, and Welcome tell stories of the recent wave of migration from all parts of the world to Europe and the reactions of Europeans to the arrival of refugees and migrants. Featuring multiple languages and using both narrative and quasi-documentary styles, these films follow migrants as they move through numerous countries, facing multiple linguistic and cultural challenges. Collectively the films bring to the fore questions of who is a migrant, who is a refugee and what are our responsibilities as we learn about the underlying persecution, torture and violence that prompted their journeys to Europe. This series was co-organized by the Forum for Languages and Cultures and the Center for Forced Migration Studies.

**Festival of (In)appropriation Traveling Show #8**

Founded in 2009 and curated by Jaimie Baron, Lauren Berliner, and Greg Cohen, the Festival of (In)appropriation is a yearly showcase of contemporary, short audiovisual works that appropriate existing film, video, or other media and repurpose it in “inappropriate” and inventive ways. From Afro-Futurist fantasies and forensic historical revisions of the McCarthy hearings to South Pole conquests and love letters to Britney Spears, this 8th edition of the Festival offered an astonishing kaleidoscope of aesthetic methods, philosophical positions, and political impulses. Presented in collaboration with Eric Patrick's course on Conceptual Design and with support from the Department of Radio/Television/Film at Northwestern University.
The Inconvenient Indian: One Book One Northwestern

One Book One Northwestern's 2015-16 selection, Thomas King's The Inconvenient Indian, offers a penetrating, provocative look at the history of North American Indian-white relations in North America. It focuses on government efforts to remove and relocate Native peoples and white efforts to exterminate and assimilate them. Block Cinema put together a three-film series that was meant to challenge audience's perspectives on Native American bodies on screen. These three films are presented from the perspective of Native people in the Americas: contemporary USA in The Exiles and Navajo Talking Picture, and 11th century Canada in Atanarjuat: The Fast Runner.

MFA in Documentary Media Showcase

From Chinese entrepreneurs to African American farmers, the short films shown in this series offered cinematic journeys to discover far-flung places, meet unique characters, and hear fresh and provocative stories. Northwestern University's new MFA in Documentary Media program was proud to present these thesis films by its first cohort of graduates: Carlos Cova, Rafie Drencheva, Shuhan Fan, Jasmine Huff, Miasarah Lai, Deborah Libby, João Queiroga, Sara Reed, Justin Reifert, Brittany Shyne, Jesseca Simmons, and Qihui Wu.
The Block Museum of Art was proud to release two major publications in the 2015–

**Geof Oppenheimer:**
**Big Boss and the Ecstasy of Pressures**

Published by The Mary and Leigh Block Museum of Art, Northwestern University. Text by Anthony Elms, Brian Holmes, Dieter Roelstraete. Geof Oppenheimer (born 1973) employs a variety of media, including video and photography, to consider how value—economic, political and social—is produced. This first substantive catalogue on his work is published for his exhibition at the Block Museum of Art in Fall 2015.

ISBN: 978-0-692-55586-6 (hardcover)
Distributed by Artbook

---

**A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s–1980s**

With more than 150 color images and essays by art historians, curators, and musicologists, this catalog offers a fresh perspective and complement to the exhibition A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s–1980s. Charlotte Moorman was a bold, barrier-breaking musician and performance artist and a tireless champion of experimental art, whose avant-garde festivals in New York City brought new art forms to a broad public. The exhibition features original sculptures, photographs, video, props and costumes, annotated music scores, archival materials, film clips, and audio recordings, many drawn from the Charlotte Moorman Archive at the Charles Deering McCormick Library of Special Collections, Northwestern University Library. The exhibition is a partnership between the Block Museum and the Northwestern University Libraries. This catalog was published by Northwestern University Press and edited by Lisa Graziose Corrin and Corrine Granof.

ISBN: 978-0-8101-3327-3 (softcover) $40.00
200 pages; 150 color illustrations
Northwestern University Press
Ackling, Roger (British, b. 1947), Weybourne, 1992, metal and wood, 7 x 1 ¾ x ¾ inches, gift of Peter Norton, 2016.4.1a-b

Arsham, Daniel (American, b. 1980), Untitled Proposal, 2004, expanded polystyrene foam, 47 x 46 ½ x 21 inches, gift of Peter Norton, 2016.4.2

Avşar, Vahap (Turkish, b. 1965), Gece Vardiyasi 3 / Night Shift 3, 1988-2015, chromogenic print, 56 x 44 x 1 ½ inches, gift of Melih and Zeynep Keyman, 2015.4

Benedict, Matthew (American, b. 1968), Sea Wreath, 1997, skate casings, silk, artificial holly and latex on wood, 43 ¼ x 20 ¼ x 1 inches, gift of Peter Norton, 2016.4.3

Black, Doug (American, 20th c.) Collapsed Fox, 1992, acrylic and latex on fake fur, 24 x 27 x 2 inches, gift of Peter Norton, 2016.4.4

Black, Doug (American 20th c.) Rabbit #3, 1992, acrylic and latex on fake fur, 16 ½ x 8 ½ x 1 ¼ inches, gift of Peter Norton, 2016.4.5

Blake, Nayland (American, born 1960), Kit for Preparing the Script of “Philosophy of the Bedroom,” 1991, wood, glass, wax, leather, ribbon, paper, steel, 27 x 18 x 11 inches, gift of Peter Norton, 2016.4.6a-l

Blake, Nayland (American, b. 1960) Seven multiples from “December 1992 – January 1993”: Accumulation, Blind, Exchange, Fudge, Elevation, Stage, Standard, mixed media, 1992-93, 11 ¼ x 17 ½ x 1 ¼ inches, gift of Peter Norton, 2016.4.7a-g


Calder, Alexander (American, 1898–1976), McGovern, 1972, color lithograph, 41 x 30 1/4 x 1 ¼ inches, gift of Adam and Denise Hoeflich, 2016.6.2


Chagall, Marc (French, 1887–1985) Le Baiser de Chloe, 1961, color lithograph, 21 ¼ x 14 7/8 inches, gift of Adam and Denise Hoeflich, 2016.6.4

Chagall, Marc (French, 1887–1985) Composition, 1964–65, lithograph, 30 x 23 inches, gift of Adam and Denise Hoeflich, 2016.6.5

Chan, Paul (Chinese, b. 1973) Happiness (finally) after 35,000 years, 2000/2003, DVD, mini pc, gift of Peter Norton, 2016.4.8a

Chodowiecki, Daniel Nikolaus (Polish, 1726–1801) Da nimm sie hin (Then, take her) from the series Nicht mehr als sechs Schüsseln (No More than Six Courses), 1781–1783, etching on paper, 4 x 2 3/8 inches, gift of Professor Robert E. Lerner, 2016.2

Close, Chuck (American, b.1940), Self Portrait, 1996, photo engraving on silk tissue mounted on Hahnemuhle paper, 10 x 7 ¾ inches, gift of Neal Meltzer, Class of 1989, 2015.8.1

Diop, Omar Victor, (Senegalese, b. 1980) Ayuba Suleiman Diallo, 2014, pigment inkjet print on Harman by Hahnemuhle paper, 47 ⅛ x 31 ⅛ inches, 2016.9.1

Diop, Omar Victor, (Senegalese, b. 1980) Juan de Pareja, 2014, pigment inkjet print on Harman by Hahnemuhle paper, 47 ⅛ x 31 ⅛ inches, 2016.9.2

Eno, Brian (British, b. 1948) White, Pae (American, b. 1963) Oblique Strategies, 1996, deck of cards, 1 ½ x 6 x 5 inches, gift of John Silberman, Weinberg College of Arts and Sciences 1973, 2016.7.5a-b


Fandell, Ken (American, b. 1971) Untitled Study No. 10, 2005, archival inkjet print, 12 x 15 ¾ x 1 ½ inches, gift of Peter Norton, 2016.4.10

Fehlau, Fred (American, b. 1958) Untitled (NO IT CAN ASSESS AN ACTION wall template), 1992, plastic, 8 x 6 x 1 inches, gift of John Silberman, Weinberg College of Arts and Sciences 1973, 2016.7.1a-k

Gaskell, Anna (American, b. 1969) Untitled #65 (by proxy), 1999, color chromogenic print, 54 x 44 ½ inches, gift of Peter Norton, 2016.4.67

Gaskell, Anna (American, b. 1969) Untitled #69 (by proxy), 1999, chromogenic print mounted to wood, 19 1/8 x 23 ¾ x ½ inches, gift of Peter Norton, 2016.4.12

Gaskell, Anna (American, b. 1969) Untitled (Peep Show), 2001, pop-up book, paper, and ribbon, 1 x 7 ¼ x 6 inches, gift of John Silberman, Weinberg College of Arts and Sciences 1973, 2016.7.6a-b

Gilliam, Sam (American, b. 1933) One, 1970, acrylic on unstretched canvas, 116 ¼ x 67 ¼ inches, gift of the Collection of Walter A. Netsch and Dawn Clark Netsch, 2016.5

Gober, Robert (American, b. 1954), Ex Libris, 1991, artist’s bookplate enclosed in box, 5 ¾ x 3 ¼ x 1 ¾ inches, gift of Neal Meltzer, Class of 1989, 2015.8.3


Goldman, Charles (American, b. 1966) Happy to Be Here, 1994, video, 1 hour, gift of Peter Norton, 2016.4.13a-e

Gonzales Torres, Felix (American, (1958-1996) Untitled (For Parkett), 1994, 8-panel billboard, silkscreen on Appleton coated stock, 125 x 272 inches, gift of Peter Norton, 2016.4.14a-h


Hatoum, Mona (Palestinian, b. 1952), Rubber Mat, 1996, silicone rubber, 23 x 31 x 1 ½ inches, gift of Peter Norton, 2016.4.16

Hatoum, Mona (Palestinian, b. 1952), Untitled (milk strainer), 1996, wax paper, ½ x 18 13/16 inches, gift of Neal Meltzer, Class of 1989, 2015.8.10

Holzer, Jenny, (American, b. 1950) All Things Are Delicately Interconnected, 2002, ceramic, 10 ½ x 10 ½ inches, gift of Peter Norton, 2016.4.17

Hubbard, Teresa (American, b. 1965), Alexander Birchler, (German, b. 1962), Gregor’s Room III, 1999, chromogenic print, 60 x 29 inches, gift of Neal Meltzer, Class of 1989, 2015.8.11

Ischar, Doug (American, b. 1948) Mock, 1995, cardboard and cloth “mock” handkerchief with VHS projection, dimensions variable, gift of Peter Norton, 2016.4


Kasahara, Emiko, (Japanese, b. 1963) Untitled (Blondie), 1994, synthetic hair and plywood, 50 ¾ x 50 inches, gift of Peter Norton, 2016.4.19

Kasahara, Emiko, (Japanese, b. 1963) Untitled, (Chain Reaction), 1993, nickel plated brass and rubber, 1 3/16 x 3 15/16 x 1 15/16 inches, gift of Peter Norton, 2016.4.20
Leibowitz, Cary, (American, b. 1963) Kick Me Pants, c. 1990, mixed media, 43 x 12 x ½ inches, gift of Peter Norton, 2016.4.24a-b


Lichtenstein, Roy (American, 1923 –1997), Modern Head, 1970, brass, 25 ½ x 8 ¾ x 5 ¼ inches, gift of Jeffrey H. Loria, 2015.7.1

Ligon, Glenn, (American, b. 1960) Cover for “Fiction” by the Learys, 2001, crayon and iris print on paper, 12 3/16 x 12 ½ x 2 inches, gift of Peter Norton, 2016.4.26

Lipski, Donald (American, b. 1947) Waterlillies #44, 1990, acid waste line tubing, grapes, and hardware, 18 x 86 x 6 inches, gift of Peter Norton, 2016.4.27

Locke, Hew (British, b. 1959) Untitled, 2000, ink on cardboard, 8 x11 ⅞ x 6 ⅛ inches, gift of Peter Norton, 2016.4.28

Ludmila, Natalia (Mexican, b. 1980) The State of Affairs series, watercolor on paper, various sizes, gift of Melih and Zeynep Keyman, 2016.11a-e

Majore, Frank (American, b. 1948), Untitled, 1988, photograph, 20 x 16 inches, gift of Neal Meltzer, Class of 1989, 2015.8.18

Manzù, Giacomo (Italian, 1908–1991), Skater, 1970 75, bronze, 80 x 18 x 12 inches, gift of Jeffrey H. Loria, 2015.7.2


Marclay, Christian (American, b. 1955) Guitar Drag, 2006, 12” clear vinyl record and cover, 12 ¼ x 12 ¼ inches, gift of Peter Norton, 2016.4.29a-c

Marclay, Christian (American, b. 1955) Untitled (Music Box), 2005, wood and metal, 3 x 5 x 4 inches, gift of John Silberman, Weinberg College of Arts and Sciences 1973, 2016.7.8

McCaslin, Matthew (American, b. 1957) Bloomer, 1995, 12 monitors, 4 DVDS, 4 DVD players,4 RF modulators, CD, CD player, dimensions vary, gift of Peter Norton, 2016.4.30a-t

Metz, Georgia, Color Theory, 1995, acrylic fiber and wire, 83 x 73 x 7 inches, gift of Peter Norton, 2016.4.31a-i

Morimura, Yasumasa (Japanese, b. 1951) Aimai no bi (Ambiguous Beauty), 1995, plastic, textile and Paulownia wood, 1 ½ x 2 ½ x 12 ½ inches, gift of John Silberman, Weinberg College of Arts and Sciences 1973, 2016.7.4a-b
O'Reilly, John (American, b.1930) Communication from the “Temptation of St Anthony” Series, 1994, unique Polaroid collage, 17 ¾ x 16 ¾ x 1 ¾ inches, gift of Peter Norton, 2016.4.32

Orozco, Gabriel (Mexican, b. 1962) Hose (Mauguera), 1995, Ciba-chrome print, 21 5/8 x 27 13/16 x 1 ¼ inches, gift of Peter Norton, 2016.4.33

Oppenheimer, Geof (American, b. 1973), Untitled, Servant, 2014, graphite on paper, 27 x 22 ½ inches, gift courtesy of the artist, 2015.5

Parker, Cornelia (British, b. 1956) Measuring Liberty With a Dollar, 1998, silver dollar and wire, 24 x 24 ½ inches, gift of Peter Norton, 2016.4.34

Periton, Simon (English, b. 1964) Barbed Wire Target VIII, 1997, fluorescent yellow paper, 17 x 17 inches, gift of Peter Norton, 2016.4.35

Periton, Simon (English, b. 1964) Entracte, 2003, lilac, fluorescent yellow and black paper, 140 x 150 inches, gift of Peter Norton, 2016.4.36a - c


Perlman, Hirsch (American, born 1960), Day 120.1, 1999–2001, black and white fiber photograph on vinyl, 23 7/8 x 20 inches, gift of Neal Meltzer, Class of 1989, 2015.8.21


Prieto, Wilfredo (Cuban, b. 1978) Speech, 1999, newspaper, toilet roll and holder, 4 x 6 ½ inches, gift of Peter Norton, 2016.4.37a-b

Purkayastha, Prabir (Indian, b.1952), Untitled, From the “Assam” series, c. 2008, 12 archival pigment prints, 16 x 22 inches, gift of Bruce, Mary, and Cody Johnson, 2015.6.1-12

Purkayastha, Prabir (Indian, b.1952), Untitled, From the “Ladakh” series, c. 2000, 6 archival pigment prints, 16 x 24 inches, gift of Bruce, Mary, and Cody Johnson, 2015.6.13 - 18

Purkayastha, Prabir (Indian, b.1952), Untitled, From the “Indochina” series, c. 2010, 20 archival pigment prints, 12 x 16 inches, gift of Bruce, Mary, and Cody Johnson, 2015.6.19 - 38

Ramirez Jonas, Paul (American, b. 1965) Log Cabin II, 1993, firecrackers, 5 ½ x 6 ½ x 3 ½ inches, gift of Peter Norton, 2016.4.38

Rivers, Larry (American, 1923–2002), Late Afternoon, 1997, oil on canvas mounted on sculpted foam core board, 49 ¾ x 53 ¼ x 5 inches, gift of Jeffrey H. Loria, 2015.7.4


Rocklen, Ry (American, b. 1978) Trophy Modern, 2013, paint on wood, cast plastic, marble, brass, electric wiring, and light bulb, 11 x 29 7/16 x 5 ⅞ inches, gift of John Silberman, Weinberg College of Arts and Sciences 1973, 2016.7.10

Romine, Aaron, (American, b. 1971) Untitled, 2002, color chromogenic print, 8 x 10 inches, gift of Peter Norton, 2016.4.40

Roper, Craig (American, 20th c.) New Home, 1989, photograph, twine, roofing felt, lead, and paper, 2 x 5 ½ x 4 ½ inches, gift of Peter Norton, 2016.4.41


Rothenberg, Erika (American, b. 1950) Test, installation: line film, plastic and metal message stand, 1991, gift of Peter Norton, 2016.4.42a-g

Scanlan, Joe (American, b. 1961) Mirror, 1994, aluminum foil, wood, and glass, 16 ¾ x 21 ¼ x ¾ inches, gift of Peter Norton, 2016.4.43

Scanlan, Joe (American, b. 1961) Mirror, 1994, aluminum foil, glass, and wood, 21 ¾ x 16 ¾ x ¾ inches, gift of Peter Norton, 2016.4.44

Schwartz, Sarah (American, 20th c.) Untitled, 1995, four steel mesh veils, 94 x 48 inches, gift of Peter Norton, 2016.4.45

Scully, Sean (American, b. 1945 in Ireland), Untitled, watercolor on paper, 6 x 7 5/8 inches, gift of Neal Meltzer, Class of 1989, 2015.8.23

Sellers, Randall (American, b. 1969) Untitled #3, 2003, graphite on paper, 8 x 10 inches, gift of Peter Norton, 2016.4.46

Sellers, Randall (American, b. 1969) Untitled #9, 2003, graphite on paper, 7 ¾ x 9 ⅜ inches, gift of Peter Norton, 2016.4.47

Shaw, Jim (American, b.1952) Pandora's Box Project, 1991, ink and pencil on board, 16 ¼ x 16 ¼ inches gift of Peter Norton, 2016.4.48a-b
Shaw, Jim (American, b. 1952) Self Portrait, 1978, retouched photograph, 10 x 8 inches, gift of Peter Norton, 2016.4.49

Shonibare, Yinka, (British, born 1962) Untitled (Dollhouse), 2002, wax print cloth and various woods, 11 ½ x 8 x 10 ½ inches, gift of John Silberman, Weinberg College of Arts and Sciences 1973, 2016.7.7

Sigal, Lisa (American, b. 1962) Untitled, 2003, gouache on paper, 34 ½ x 41 ½ inches, gift of Peter Norton, 2016.4.50

Sigal, Lisa (American, b. 1962) Torn Green, 2005, paper and painted tape, 22 x 21 inches, gift of Peter Norton, 2016.4.51

Simmons, Gary (American, b. 1964) Kick Tomorrow, 1994, charcoal and chalk on paper, 62 x 48 inches, gift of Peter Norton, 2016.4.52

Simmons, Laurie (American, born 1949), Happy Birthday Photo, 1989, photograph, 11 ½ x 7 5/8 inches, 14 x 11 inches, gift of Neal Meltzer, Class of 1989, 2015.8.24

Simmons, Laurie (American, born 1949), Walking Camera (Jimmy the Camera), 1987–88, chromogenic print, 16 ½ x 12 5/8 inches, gift of Neal Meltzer, Class of 1989, 2015.8.25

Simpson, Lorna (American, b. 1960) Stack of Diaries, 1993, 1 photo linen panel, 12 glass panels, and steel structure, 81 ½ x 28 ¼ x 18 inches, gift of Peter Norton, 2016.4.53a-l

Simpson, Lorna (American, b. 1960) III, 1994, ceramic, gift of John Silberman, Weinberg College of Arts and Sciences 1973, 2016.7.3a-d

Siporin, Mitchell (American, 1910–1976), Immigrant Girl, c. 1943, ink on paper, 25 ¾ x 17 inches, gift of Judith and Rachel Siporin in memory of their parents, Mitchell and Miriam Siporin, 2016.3.1

Siporin, Mitchell (American, 1910–1976), Martial Memory, c. 1947, lithograph, 23 x 14 5/8 inches, gift of Judith and Rachel Siporin in memory of their parents, Mitchell; and Miriam Siporin, 2016.3.2

Siporin, Mitchell (American, 1910–1976), In the Studio, c. 1950, engraving, 20 1/8 x 13 inches, gift of Judith and Rachel Siporin in memory of their parents, Mitchell and Miriam Siporin, 2016.3.3

Siporin, Mitchell (American, 1910–1976), The Performers, c.1950, engraving, 20 1/8 x 13 inches, gift of Judith and Rachel Siporin in memory of their parents, Mitchell and Miriam Siporin, 2016.3.4

Sligh, Clarissa, (American, b. 1939) What's Happening With Momma?, 1988, offset lithograph on paper, 11 ½ x 6 ¾ x 2 inches, gift of Peter Norton, 2016.4.54


Swanson, Marc (American, b. 1969) Untitled (Sequined Antler), 2009, rhinestone and plastic pin, 3 ½ x 6 ½ x 8 inches, gift of John Silberman, Weinberg College of Arts and Sciences 1973, 2016.7.9a-b


Tamura, Maki (Japanese, b. 1973) Untitled, 2002, watercolor, linoleum print, and silkscreen print on Mulberry paper mounted on linen, 36 x 252 inches, gift of Peter Norton, 2016.4.56

Tasset, Tony (American, b.1960) Abstraction with Hat, 1994, cast bronze and hat, 42 ½ x 34 x 34 inches, gift of Peter Norton, 2016.4.57a-b

Tomaselli, Fred (American, b. 1956), Bluebirds, 1997, printed paper collage, 7 ¾ x 4 ¾ inches, gift of Neal Meltzer, Class of 1989, 2015.8.26


Wearing, Gillian (British, b. 1963) Homage to the Woman With the Bandaged Face Who I saw Yesterday Down Walworth Road, 1995, video, 7 minutes, gift of Peter Norton, 2016.4.59a-g

Wearing, Gillian (British, b. 1963) Video Still (Homage to the Woman With the Bandaged Face), 1995–96, R type color print, 16 ¾ x 23 ¼ x 1 ¾ inches, gift of Peter Norton, 2016.4.60
Weems, Carrie Mae, (American, b. 1953) Ritual and Revolution, 1998, ink on muslin, CD, dimensions variable, gift of Peter Norton, 2016.4.61a-l

Wilson, Fred (American, b. 1954) Untitled, 2004, chromogenic print, 35 ½ x 46 ½ inches, gift of Peter Norton, 2016.4.62

Wilson, Jane and Louise (British, b. 1967) Ram Raid (I), 1992, Ektacolor photograph, 72 5/8 x 48 inches, gift of Peter Norton, 2016.4.63

Wilson, Jane and Louise (British, b. 1967) Routes 1 & 9 North, 1994, video, 60 minutes, gift of Peter Norton, 2016.4.64a-g

Wilson, Jane and Louise (British, b. 1967) Routes 1 & 9 North: Eldorado, 1994, color chromogenic print, 32 x 32 inches, gift of Peter Norton, 2016.4.65

**All.go.rhythm:idea>>machine>>art**  
October 2 through November 9, 2015  
Ukrainian Institute of Modern Art


Hertz, Paul (American b. 1939) Criadero, from the series Recorderi, 1999, printed 2009, Injet print, 24 x 24 inches, Mary and Leigh Block Museum of Art, Northwestern University, gift of the artist, 2009.11


**Page Turners: Women and Letters, 16th – 20th Centuries**  
January 21 through May 22, 2016  
Patrick and Beatrice Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin

da Carpi, Ugo (Italian, c. 1480 – 1520/32), Raphael, (Italian 1483 – 1520) Sybil, c. 1500, Chiaroscuro woodcut, 10 ½ x 8 ¼ inches, Mary and Leigh Block Museum of Art, Northwestern University, The Norman H. and Marie Louise Pritchard Collection, 1985.2.11

Carrière, Eugène (French, 1849 – 1906) Reading (Lecture), 1869, Lithograph, 18 5/8 x 13 ½ inches, Mary and Leigh Block Museum of Art, Northwestern University, 1985.146

Daumier, Honoré (French, 1808 – 1879) La mère est dans le feu de la composition, l'enfant est dans l'eau de la baignoire! (The mother is in the heat of composing, while the baby is in the water of the bathtub!) 1844, Lithograph on newsprint, Mary and Leigh Block Museum of Art, Northwestern University, gift of Sidney and Vivian Kaplan, 2002.3.149

**Making Their Mark: Illinois Women Artists, 1940 – 1960**  
October 17, 2015 through January 17, 2016  
Peoria Riverfront Museum, Peoria, Illinois

January 29 through March 6, 2016  
Quincy Art Center, Quincy, Illinois

March 25 through May 7, 2016  
Freeport Art Center, Freeport, Illinois


**José Bernal**  
September 26, 2015 through February 21, 2016  
Cameron Art Museum, Wilmington, North Carolina


**LOANS**
In keeping with the museum's commitment to presenting art across time, culture and media, Block Cinema's 2015-16 screenings and special events highlighted the diversity of voices in and around Northwestern, as well as the exciting changes taking place in the cinematic arts. An increased emphasis on having filmmakers present to introduce and discuss their work provided the unique opportunity for our audiences to gain valuable insights into the creative process. Guests this year included the esteemed documentary filmmaker Frederick Wiseman as well as Carolee Schneeman, Joan Jonas, Nicolás Pereda, Saul Levine, Kutluğ Ataman, Deborah Stratman, Howard Weinberg, Lyric Cabral, Gordon Quinn, Steve James, Hannah Higgins, and Takeshi Murata, among many others. Our most engaging programs emphasized the strengths of the museum and its commitment to global and cross-cultural art, and drew attention to underrepresented films and filmmakers.

In the fall of 2015, Block Cinema partnered with Northwestern University Archives to present a short tribute to Northwestern alumnus Karen Black. Block Cinema also partnered with artists and curators Alexander Stewart and Lilli Carré to bring The Eyeworks Festival of Experimental Animation to campus for the first time. In conjunction with the Block Museum's groundbreaking exhibition A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s-1980s, an extensive screening series spanning the winter & spring quarters of 2016 included programs focused on bridging the gap between popular media and the avant-garde, as well as on the intersection of experimental film and video practices in the mid-century.

Winter 2016 featured the third consecutive iteration of Block Cinema's collaboration with Northwestern University's program in Middle East and North African studies department (MENA) to bring a filmmaker from the region to campus to attend classes, talk with students, and present their work in the Pick-Laudati Auditorium. This year's guest was Turkish filmmaker and artist Kutluğ Ataman. Block Cinema collaborated with the Turkish Student Association; Keyman Modern Turkish Studies Program; Screen Cultures Program; Sexualities Project at Northwest (SPAN); Gender and Sexuality Studies Program; and the Postcolonial Film Project to bring Ataman to campus for these rare screenings and timely discussions. In conjunction with Northwestern University's One Book One Northwestern program selection, Thomas King's The Inconvenient Indian, Block Cinema presented a series designed to challenge our audience's experience of the representation of Native American bodies on screen.

Spring 2016 featured Block Cinema's first collaboration with the newly formed MA program in Sound Arts and Industries on the presentation of LISTEN, my heart, to the whispers of the world ..., a collection of audio compositions reflecting on the soundscape of the Indian subcontinent. Spring of 2016 also marked the graduation of the first class of MFA graduate students in Northwestern University's Documentary Media program. Block Cinema hosted an extremely popular (and engaging) showcase of the students' final thesis projects in June over three consecutive evenings.


Justin Lintelman, Associate Film Programmer
In 2015-16, the exhibition A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1969-1980 was a jumping off point for a new level of depth in our programming and partnerships on campus and across the Chicago-land area.

Working with faculty from Northwestern, the University of Chicago, University of Illinois at Chicago, and Notre Dame, twelve courses were developed in relationship to the exhibition—most notably, Scoring the Avant-Garde, shaped entirely around the show. In partnership with these faculty and the Bienen School of Music, we integrated students into many of our public programs. Cello professor Hans Jensen worked with his students to select works to punctuate our opening day program with key participants and scholars of the 1960s Avant-Garde movement. Students from Amanda Jane Graham's Scoring the Avant-Garde created new works that premiered in the spring.

In February, we organized a two-day creative writing and movement workshop with renowned experimental dancer, choreographer, and writer Simone Forti, in partnership with Departments of Art History, Art Theory & Practice, and Performance Studies; the Dance Program; Mellon Dance Studies; and the Poetry & Poetics Colloquium—all of whom we worked with closely throughout the exhibition. Workshop participants ranged from a mathematics undergraduate to PhD candidates in Art History and Performance Studies. The resulting public program was part of IN>TIME, a city-wide triennial performing arts festival.

In April, we hosted two major symposia. Performed in the Present Tense, co-curated by Susy Bielak and Mellon Postdoctoral Fellow Amanda Jane Graham, featured artists, curators, and scholars who have engaged with (re) performance, performance scores, and the curating of performance art—including artist-choreographer Brendan Fernandes, curator Travis Chamberlain (The New Museum), and curator Jenny Schlenzka (MoMA PS1). Complimenting this performance-driven program, Art History PhD candidates Faye Glassier and Erin Reitz co-organized an Emerging Scholars Symposium with keynote lecture by Professor Kristine Stiles of Duke University.

To bring to life the “feast of astonishments,” we produced an array of performances, including from Chicago-based cellist, composer and educator Tomeka Reid, genre-blurring New York based and South Korean native Okkyung Lee, and Fluxus historian Simon Anderson. In partnership with the Institute for New Music, we presented an evening on The Avant-Garde and the Politics of Music, and with the Chicago Arts Club, invited the Italian cellist and scholar Deborah Walker to perform part of Moorman’s repertoire. In collaboration with Northwestern Libraries and the Evanston Public Library, we invited the public to participate in Allison Knowles “Shoes of Your Choice.”

Complimenting this “deep dive,” we continued to host a range of other programs. With the Department of Art History, we had Emilie E. S. Gordenker, Director of the Mauritshuis Museum Royal Picture Gallery, share her experience transforming one of Europe's most beloved jewel-box museums, home to Vermeer’s Girl with a Pearl Earring, into a museum for our time. As part of our ongoing partnership with the Chicago Humanities Festival and in relationship to Geof Oppenheimer’s solo exhibition, we hosted a conversation between the artist and sociologist Richard Sennett taking a bird’s-eye view of citizenship today. We also hosted students and faculty fellows from the Residential Colleges for an opportunity to join the artist for “A Poem is a Sculpture,” a chance to read and reflect upon poems selected in conjunction with his exhibition.

Susy Bielak, Associate Director of Engagement / Curator of Public Practice
The Block's curatorial initiatives included the creation, presentation, and travel of innovative exhibitions, and the expansion of our collection, greatly enhancing its potential for teaching. Fall 2015 began with the presentation of Geof Oppenheimer: Big Boss and the Ecstasy of Pressures, an exhibition of commissioned work by the Chicago-based sculptor, that considered how value is produced and fluctuates across economic, political, and social spheres. A catalogue documenting the exhibition's concept and installation was published following the exhibition, including texts by Anthony Elms, Brian Holmes, and Dieter Roelstraete. Also in the Fall, Exposure: Recent Gifts of Photography, curated by undergraduate art history major Claire Kissinger (Weinberg ’15), was presented in the museum’s Katz Gallery. The exhibition considered a range of documentary, portrait, and conceptual photography that emphasized the growing global reach of the collection with works from Canada, China, Cuba, Mexico, and the United States.

Winter and Spring 2016 were focused on the Block's ground-breaking exhibition A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s-1980s, developed in partnership with the University Libraries, which houses Moorman's extensive archive. Writing in the Chicago Tribune, Lori Waxman said of the exhibition, “The Block has done a thrilling job, mounting a show that feels like a cross between an archive and a multimedia spectacular, and the curators have been shrewd in choosing Moorman as their central figure.” Beyond the recognition it received in the national press, the exhibition was the impetus for classes taught at Northwestern across disciplines including art history, English, and performance, as well as courses taught at six neighboring universities in the region. In Summer 2016, the exhibition traveled to New York University's Grey Art Gallery; it will continue on to the Museum der Moderne in Salzburg, Austria in Winter 2017. This followed the presentation of the Block's exhibition Collecting Paradise: Buddhist Art of Kashmir and its Legacies at New York's Rubin Museum of Art in Summer and Fall 2015.

In June 2016 the Block joined in the celebration of the opening of Northwestern's Arts Circle, a focal point for the arts on campus. As part of the festivities the Block organized a performance of the Trisha Brown Dance Company, including the presentation of their celebrated work Roof Piece, in which dancers relay movements from person to person across rooftops in an aerial game of telephone.

Curators continue to work on exhibitions in development. In May 2016, the museum hosted French-Algerian artist Kader Attia, who is undertaking extensive research in the Herskovits Library of African Studies, and among faculty working in disciplines ranging from anthropology, art history, and neurobiology. In July 2016, the Block was awarded a major planning grant from the National Endowment for the Humanities to fund research and travel related to an exhibition on the material legacy of medieval trade across the Sahara Desert that will open in Winter 2019. Through artworks and archeological fragments, the exhibition will highlight a time when West African gold fueled a far-reaching economy and was the impetus for the movement of things, people, and ideas across the Sahara Desert to Europe, the Middle East, and beyond.

The Block’s permanent collection was enriched through important gifts, including the transformative gift of 68 works of contemporary art from the Peter Norton Family. The gift, which includes sculpture, video, drawings, photography, and installation, by 53 internationally known artists, increases the diversity of media in the museum’s collection and the international array of artists it represents. The museum also purchased two major works from Senegal-based photographer Omar Victor Diop's Diaspora series.

Kathleen Bickford Berzock, Associate Director of Curatorial Affairs
Block Museum revenue increased substantially in 2015–16, with, endowments, individual gifts up slightly and large increase in earned income, and grants. University appropriations rose 6%, reflecting the administration's continued investment in the Block's future. Along with a large increase in revenue the Block also had a large increase in expenses. This was mainly due to the extremely successful Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s-1980s exhibition. The Block used some of it's reserves in 2016 to pay for 2017 purchases.
Docent Program

Block Museum docents support the work of the museum by working on the front lines to engage our many publics. The docent community is comprised of student docents and community docents. Student docents come from diverse fields of study—journalism, performance studies, engineering—and bring their own unique perspectives to their museum tours. The Museum’s community docents remain important ambassadors, connecting the Block to the communities outside the University.

Together, the docents’ primary role is to facilitate in-gallery learning experiences. They lead all of our tours which engage the full breadth of Block audiences, including university students and faculty coming for class visits related to their courses of study, adults visiting the museum from neighboring communities, as well elementary and high school-age students. To support them in their role, docents receive in-depth training on the art that the museum presents as well as on how to be dynamic, effective facilitators. They meet with Block curators and read related texts to equip them with deep content knowledge about current exhibitions. They work closely with the Engagement staff to learn about and experiment with different approaches to gallery teaching and learning, including inquiry-based dialogue.

Because of their deep involvement in the Block, docents also serve as ambassadors to the university and surrounding communities, helping to ensure the campus community as well as our neighbors in Chicago and the north shore are aware of the Block as a resource, a space for art and dialogue, and their free museum.

STUDENT DOCENTS

THELMA GODSLAW, 2016 (SOCIOLGY, GLOBAL HEALTH MINOR)
PAUL KIM, 2017 (RADIO/TELEVISION/FILM)
JULIE KRUCALE, 2017 (JOURNALISM)
HANS MUELLER-SCHRADER, 2017 (ECONOMICS / INTERNATIONAL STUDIES)
LUCY WANG, 2016 (JOURNALISM / ART HISTORY)
GABRIEL WERNICK, 2016 (VOCAL PERFORMANCE / GERMAN)
JESSICA PENG, 2016 (SOCIOLGY)
ANNIE BRENNEN, 2017 (THEATER/PSYCHOLOGY)
MISTY DEBERRY, 2017 (PERFORMANCE STUDIES)
VANESSA (SHUANG) GAO, 2017 (ART HISTORY)
MATTHEW GUZMAN, 2018 (MIDDLE EASTERN / NORTH AFRICAN STUDIES)
NINA MATTI, 2018 (JOURNALISM)
ALEX MERRYMAN, 2018 (ENGINEERING)
ALLISON MILLER, 2017 (RADIO/TELEVISION/FILM)
ALLISON PARK, 2017 (SOCIAL POLICY / INTERNATIONAL STUDIES)
JULIA POPPY, 2017 (HUMAN DEVELOPMENT AND PSYCHOLOGICAL SERVICES)
SUSAN RILEY, 2017 (ENGINEERING)
CAMERON TEHRANCHI, 2017 (MECHANICAL ENGINEERING / ISEN SUSTAINABILITY CERTIFICATE)

COMMUNITY DOCENTS

JEAN GURITZ
JUDY HERBERT
SANDY SINGER
SANDRA SHANE-DUBOW
MARY WILLER
GLORIA ZIEVE
MARY RIDLEY

STUDENT DOCENTS

THELMA GODSLAW, 2016 (SOCIOLGY, GLOBAL HEALTH MINOR)
PAUL KIM, 2017 (RADIO/TELEVISION/FILM)
JULIE KRUCALE, 2017 (JOURNALISM)
HANS MUELLER-SCHRADER, 2017 (ECONOMICS / INTERNATIONAL STUDIES)
LUCY WANG, 2016 (JOURNALISM / ART HISTORY)
GABRIEL WERNICK, 2016 (VOCAL PERFORMANCE / GERMAN)
JESSICA PENG, 2016 (SOCIOLGY)
ANNIE BRENNEN, 2017 (THEATER/PSYCHOLOGY)
MISTY DEBERRY, 2017 (PERFORMANCE STUDIES)
VANESSA (SHUANG) GAO, 2017 (ART HISTORY)
MATTHEW GUZMAN, 2018 (MIDDLE EASTERN / NORTH AFRICAN STUDIES)
NINA MATTI, 2018 (JOURNALISM)
ALEX MERRYMAN, 2018 (ENGINEERING)
ALLISON MILLER, 2017 (RADIO/TELEVISION/FILM)
ALLISON PARK, 2017 (SOCIAL POLICY / INTERNATIONAL STUDIES)
JULIA POPPY, 2017 (HUMAN DEVELOPMENT AND PSYCHOLOGICAL SERVICES)
SUSAN RILEY, 2017 (ENGINEERING)
CAMERON TEHRANCHI, 2017 (MECHANICAL ENGINEERING / ISEN SUSTAINABILITY CERTIFICATE)

COMMUNITY DOCENTS

JEAN GURITZ
JUDY HERBERT
SANDY SINGER
SANDRA SHANE-DUBOW
MARY WILLER
GLORIA ZIEVE
MARY RIDLEY
DONORS

$50,000 AND ABOVE
Christine and Armyan Bernstein
Zeynep and Melih Keyman
Terra Foundation for American Art

$25,000-$49,999
Anonymous
Ellen Philips Katz
Myers Foundations
National Endowment for the Arts
Diane and Craig Solomon
Susan and Stephen R. Wilson

$10,000-$24,999
Maria and William J. Bell Jr.
Illinois Arts Council Agency
Stephen, Dianne, Katy, and Becky Loeb
Andra and Irwin Press
Ruttenberg Arts Foundation
David C. Ruttenberg*

$5,000-$9,999
The Alumnae of Northwestern University
Acrobat Marketing Solutions, Inc.
Anu and Arjun Aggarwal
Stacey and Lowell Cantor
Nicole and James Druckman
Kristin and Matthew Edwards
Lorinda Ash Ezersky
Barbara Nitchie Fuldner
Amy and James Geier
Sari and James A. Klein
Dianne and Stephen Loeb
Susan and Richard Rieser Jr.
Sandra Lynn Riggs
Christine and William John Robb III
Lynn E. Hauser and Neil L. Ross
Lisa and Steven Tananbaum Family Foundation

$2,500-$4,999
555 International, Inc.
Edith C. Eisner
Denise Jennings Gunter
Katherine and Norman Olson
Hulda B. & Maurice L. Rothschild Foundation
Rubens Family Foundation
Angela Lustig and Dale Taylor
Kenneth N. Thompson

$1,000-$2,499
Victoria Espy and Steven Burns
Sally Dumas
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
Marjorie Edmondson Habermann
David Hahn
Kathleen and Charles Harper
Margaret Mitchell Hastings
Steven P. Henry
Gail and Tom Hodges
Jennifer and Daniel Linzer
Nancy and R. Hugh Magil
Ronald L. Marmer
Neal and Graciela Meltzer
Carol Petersen Narup
Janis Wellin Notz and John K. Notz Jr.
Katherine L. Olson
Kayla Jenkins Reuben
Katrin and John Robb
Romenesa Foundation
Selig Sacks
Elizabeth Ellrodt and Scott Schweighauser
Jean E. Shedd
Maxine and Larry Snider
Dorothy J. Speidel
Arête Swartz Warren

$500-$999
Allegra E. Biery
Judith Rachel Freeman
Mary Lunz and James E. Houston
Barbara Bloom Kreml
Northern Trust
Rosalyn M. Laudati and James B. Pick
Ronne K. Pirovino
Mary Bowman Ritchey
Anne N. Rorimer
Susan B. Rubnitz

$250-$499
Anonymous
Leigh and Henry Bienen
Kathleen and Daniel Cummings
Sally and Bernard J. Dobroski
Evanston Community Foundation
Bryna and Edward Gomson
Gofen and Glossberg LLC
Christopher P. Huisinga
Janet and Kurt A. Kappes
William R. Levin
Vicki Sauter and Joseph Martinich
Steffi R. Masur
Anne Thrush Newman
Justine O’Malley and Gregory M. Outwater
Jane and Lloyd J. Peterson
David M. Roe
Sara L. and Horst P. Schastok
Margaret Hughitt and James Shaeffer
Elizabeth Stout
Kim L. Thornton
John Waterbury
Lisa Wilson-Wirth
Gloria Zieve
$1 - $249

Joseph B. Abrams
Ruth and Charles Adler
Joanne B. Aggerbeck
Nancy Willis and Albert Louis Allred
Adnan Naveed Anwar
Evelyn Weinstein and Lawrence I. Aronson
Thomas Rudolf Aunins
Carolyn Veronica Bachman
Katherine Bader
Michael E. Barwig
Linell and Dennis Beaumont
Patricia J. Bennett
Bryan Andrew Berger
Elisa K. Spain and Arthur Beyda
Joyce Bianchi
Laura M. Boyd and Robert Earl Boyd III
James Bradach
Carolyn R. Bregman
Claire Carleton Brown
Michele Dicarlo Burgis
Sue Brown and M. Robert Cain
Erika A. Carey
Helen Long Carlock
Jacqueline Welsh and Michael Carter
Rebecca Jubelirer and Michael Anthony
Cavalier
Dorothy Chaplik
Qiao Q. Chen
Matthew Adam Christner
Churchill Family Rev. Trust
Barbara Tower and John A. Churchill
Josephine S. Chyatte
Anne Perman Ciccarelli
S. Hollis Clayson
Gary Cohen
Sara Marielle Cohen
Justin P. and Jon Derek Croteau
Karen Kessler David
Joseph Zhong-Hua Deng
Vikas A. Desai
Lisa Dimberg
Geoffrey Hugh Brett Dommett
Leo R. Doumanian
Linda Carpenter Doyle
Richard F. Bough and David L. Easterbrook
Mary Eisner and Robert N. Eccles
Ellen Gans and Henry W. Eisenberg
Joanne P. and William R. Epcke
Kate Ezra
Roslyn Klein Flegel
Frances Freedman Franklin
Nancy L. Pinchar and Al Gabor
Nicholas Burke Giancola
Edwin G. Goldstein
Charlene Stiglitz Gordon
Ruth Graff
Sandra Wagner and Eton M. Gross
Sang E. Han
Carole Harmel
Dahila M. Hassani
Jerome J. Hauserman
Mariel Stevens Henkoff
Judith and Robert Herbert
Lisa K. Hightower
Helen P. Hilken
Patricia E. Hinkel
Christina Warren and Donald Hodge
Denise and Adam L. Hoeflich
Laurie W. Howick
Debora Hunter
Sonia D. Hyncik
Vivian Wei Lee and Matt James
David N. Juhl
Carol Andre Kanak
Wilbur J. Kanak
Martha MacKinno Karel
Barbara Marland Kaufman
Ian C. Kerrigan
JoEllen and James S. Kerwin
Janet Kim
Madalyn A. Klenske
Matthew Alan Kluk
Ellezer Krumbein
Mark D. Kuhl
Susan Wascher-Kumar and Prem Kumar
Lilia M. LaGesse
Claudia and Morton N. Lane
Don H. Le Blanc
Kiara M. Lee
Virginia Miller and Neil Lettinga
Olivia Joori Lim
Kathleen A. Lyon
Janet Hunter Mack
Janet Flake Maher
Nina E. Markoff
Mary Dietmeier Mather
John Hetzler and Marc R. McClellan
Hallie Rachel Miller
Janice Soffen Mishel
James R. Montgomery
Diane Baraban More
Kimberly Moy
Murray & Virginia Vale Foundation
Elizabeth Schlecht and Stephen R. Murrill
Valerie R. Sherman and David P. Musser
Robert Fishman and Herbert B. Nechin
Sophie Haskins Neff
Chee Ping Ng
Heidi W. Niggl
Cynthia D. Noble
Susan Marvel Norris
Gwen and Peter Norton
Heidi Kugler and Randall M. O’Connor
Lincoln James Oliver-O’Neil
Geof Oppenheimer
Gabrielle Lynn Peterson
Edith Van Tuyle and Richard A. Phelan
Dan B. Pikelny
Mary Myint and Jeffrey Pollard
Perry M. Rein
Adina Epstein Romain
Joanne Goldberg Roschmann
Barbara L. and Edwin C. Rossow
Cynthia Hunt and Philip R. Rudolph
Benjamin Jered Sandeen
Dorothy Ruby Saxe
Jane E. Howard and Lawrence Schieving
Sandra Shane-DuBow
Janet Carl Smith
Susan Smith Sohl
Maxine Solomon
Virginia B. Spindler
Connor Vignali Steelberg
Doris Feitler Sternberg
Ann B. Stevens
Jenna Rose Stoehr
Mark A. Sturino
Rebecca Fitzpatrick Talley
Deborah Chung-Yu Teng
Marilyn McCoy and Charles R. Thomas
Trygve R. Thoreson
Joyce and Russell G. Tisman
Joann Raymaley and James S. Tomes
Joann Raymaley Tomes
Corinne D. Granof and Vincent P. Tomkiewicz
Jane E. Tufts
Charles A. Twardy Jr.
Danielle Langone and Gilbert Stewart Unangst
The University Guild
Virginia Cohen Vale
Robert W. Venables
Lois G. Vick
Kenneth W. Walters
Barbara Marquard Wanke
Martin L. Wine
Braelyn Elizabeth Wood
Joseph Wright
Ji Yan and Jiahong Wu
Angela Lily Yu
DONORS

GIFTS OF ART
Adam and Denise Hoeflich
Bruce, Mary, and Cody Johnson
Melih and Zeynep Keyman
Bill and Sheila Lambert
Professor Robert E. Lerner
Jeffrey H. Loria
Neal Meltzer
Collection of Walter A. Netsch and Dawn Clark
Netsch
Peter Norton
Geof Oppenheimer
John Silberman
Judith and Rachel Siporin in memory of their
parents, Mitchel and Miriam Siporin
Carl Solway Gallery, Cincinnati, Ohio

NORTHWESTERN UNIVERSITY
Alice Kaplan Institute for the Humanities
Black Arts Initiative
Buffett Institute for Global Studies
Center for Global Culture and Communication
Department of Chemistry
Department of English
Department of German
Department of Performance Studies
**Arts Journal Blog: Charlotte Moorman gets a Full-Dress Close-Up (January 11, 2016)**

“Moorman was a major radical artist, an uncompromising avant-gardist, who believed so fervently in the idea of life itself as a performance that the evidence of her belief contained in those boxes now provides the framework of a groundbreaking exhibition exploring her legacy in all-embracing detail.” - Jan Herman

**The Daily Northwestern: Block exhibit first to feature performance artist Charlotte Moorman’s work (January 13, 2016)**

“The Block Museum of Art will present the first large-scale exhibition on 20th century musician and performance artist Charlotte Moorman — an artist who focused on the intersection between the public and art.” - Emily Chin

**The Art Newspaper: The topless cellist earns her due (January 13, 2016)**

“Yoko Ono has lent the exhibition's most anticipated piece, which depicts Moorman performing Ono's Cut Piece (1964) in 1982 from the roof of her Manhattan loft three years after she was diagnosed with cancer.” - Gabriella Angeleti

**Chicago Tribune: Evanston Review: Block Museum unpacks life of avant garde cellist Moorman (January 15, 2016)**

“Charlotte Moorman was of a generation of impresarios who wanted to see art taken out of concert halls and museums and put in places where everyone gathered,' Corrin said. ‘Her festivals took place in Grand Central Station and Shea Stadium and Central Park. Doing something that defies the constraints that institutions often impose on artists was a very, very important part of her work. She wanted experimental art to be accessible to everyone, not just insiders.’” - Samantha Nelson

**WTTW: “Topless Cellist” Charlotte Moorman focus of major exhibition at Northwestern (January 15, 2016)**

“‘In light of her influence on contemporary performance and her role as an unequaled popularizer of the avant-garde it is long overdue for her to be appreciated as a seminal figure in her own right,’ (Lisa) Corrin said in a statement.” - Chloe Riley

**Slipped Disc: Naked Cellist Gets the Show of Her Life (January 15, 2016)**

“I have written a few times about Charlotte Moorman, a livewire of the 1960s New York avantgarde who, along with her friend Yoko Ono, placed her naked body at the centre of her performing art.” - Norman Lebrecht

**Chicago Sun Times: Charlotte Moorman Exhibit a Superb Study in the World of the Truly Avant-Garde (January 19, 2016)**

“Fascinating and thoroughly researched, (A Feast) will no doubt stand as one of Chicago area's most important art of- ferings of the year.” - Kyle MacMillan

**WBEZ: Charlotte Moorman Comes to Block Museum (January 19, 2016)**

“Granof and her fellow curators say the goal of opening the archive is to bring a deeper understanding of the artist, so she's known for more than that one infamous performance.” - WBEZ91.5

**Chicago Reader: Avant-gardist Charlotte Moorman finally gets the recognition she's due (January 25, 2016)**

“Artists’ retrospectives often tend to reinforce the mythology of isolated genius. A Feast of Astonishments, by contrast, is a portrait not just of Moorman but of the community she enlivened and the inner life that was her longest-running performance.” - Sasha Geffen
North by Northwestern: Block Museum celebrates “life as art” with new exhibit centered on avant-garde trailblazer Charlotte Moorman (January 26, 2016)

“As an art exhibit, A Feast of Astonishments is indisputably unconventional. It relies not just on static pictures or audio clips but also on testimony, memorabilia, and the kind of compulsive documentation Baby Boomers berate Snake People for. But to chronicle the art – and thus, the life – of Charlotte Moorman, nothing but the unconventional would do her justice.” -Stacy Tsai


“The cellist Charlotte Moorman (1933-1991) was an intrepid performer who was central to avant-garde culture in New York during the 1960s and ’70s—the “Jeanne d’Arc of New Music,” the composer Edgard Varèse dubbed her—even if many weren’t sure how to evaluate her talents.” -Richard B. Woodward

Northwestern Press Blog: Five Questions With the Author: Corinne Granof and Laura Wertheim Joseph (February 10, 2016)

“Our goal in preparing the materials for this exhibition was to convey the collaborative nature of the artistic activities to which Moorman contributed, while still representing the history in a legible way. We made clear, for example, that Cut Piece was an instructional piece created by Yoko Ono, but we also accounted for the ways in which the instructions allowed for Moorman to adapt it to her own ends.” -Laura Wertheim Joseph

New City: Eye Exam: Charlotte Moorman’s Network for One (February 11, 2016)

“While we may view A Feast as exhibiting the origin points for the oversaturated artist network, we can also see a testament to the bright spots of such endeavors: championing art and friendship for the pursuit of something radical.” -Chris Reeves

Huffington Post: The Untold Story Behind the Legendary ‘Topless Cellist’ (February 22, 2016)

“While today she may have identified as a performance artist, Moorman was really an eternal collaborator, sliding between art trends and stamping her projects with an indelible essence.” -Priscilla Frank

Medill News Service: Charlotte Moorman: Shattering Barriers Between Art and Technology (February 24, 2016)

“Audio and video inundates the visitor with an aggressive hum of mismatched sounds from a woman’s voice to classical music to a tension-igniting crash. Your eyes bounce from television screen to television screen, displayed throughout the gallery as integral to the works of art.” -Elizabeth Bacharach

Art21 Blog: The Sensation of Un-thought Thoughts - An Interview with Simone Forti (March 1, 2016)

“The combined effect of her conversation and this tableau captured the fluidity of Forti’s career, as she flowed effortlessly between spoken language, embodied movement, and introspection.” -Caroline Picard

Artforum.com: Critic’s Pick - A Feast of Atonishments (March 4, 2016)

“Amid a generation of artists experimenting with the fusion of art and life, Moorman truly lived this ideal, and the main triumph of “A Feast of Astonishments” lies in demonstrating Moorman’s success at connecting the fringes of the avant-garde with the general public, and in doing so itself.” -Thea Nichols

Chicago Tribune: The Brilliance of Moorman on View at the Block (March 10, 2016)

“The Block has done a thrilling job, mounting a show that feels like a cross between an archive and a multimedia spectacular.” - Lori Waxman
Hyperallergic: Returning “Topless Cellist” Charlotte Moorman to Her Rightful Place in the Avant-Garde (March 17, 2016)

“The archive not only offers a glimpse of Moorman’s personal life, it also demonstrates her clear links to other luminaries of the time and her tireless efforts to promote avant-garde work in New York City and beyond. This naturally leads to a question — the question — around which the main exhibition is organized: Why are Charlotte Moorman’s contributions to the postwar art and performance avant-garde so underappreciated and relatively unknown today?”

-Dana Basset

The Guardian: Charlotte Moorman: Chicago exhibit reveres avant garde's renegade cellist (March 30, 2016)

“What perhaps best serves this retrospective's painstakingly astute sifting under curators Joan Rothfuss and Scott Krafft is an acknowledgement of the opposition her work consistently presents of reductiveness to any kind of co-optation, an opposition built into the work's ephemeral, embodied modes that gave it such crucial value at the start of the dematerialization movement in art among Moorman and her contemporaries.”

-Michael Workman

Art in America: The Sight of Her (April 1, 2016)

“Years ago, Schneemann worried that Moorman's personal and communal achievements would go underappreciated, leaving questions such as those posed by a young Zeena Parkins unanswered, preserving only an image in place of an archive. Thanks to the redemptive labor of Rothfuss's Topless Cellist and the team of curators and writers behind 'A Feast of Astonishments,' we have new opportunities to reflect upon Charlotte Moorman's legacy, to argue about her impact, to listen to the sounds she made and to look again, with gratitude, at the sight of her.”

-Drew Daniel

The Inquisitr: Avant-Garde Cellist Charlotte Moorman Revisited in Two Exhibits (April 4, 2016)

“Moorman was not only a fixture in the world of avant-garde art, she was its emissary to mainstream media and pop culture. She took an active role in commanding the nature of her work, pushing herself and her colleagues to raise their visibility from New York's loft art culture to venues that guaranteed wider audiences and relatively greater commercial success.”

-Skinner Bachs


“The Block asks visitors to take Moorman as seriously as she took herself, that she did not fall back into irony. Moorman was so fluid in these pieces, constantly opening herself up as a performer. Throughout, she was always herself, a classically-trained musician carving out genuinely new notes for both herself and the avant-garde.”

-Rachael Schwabe

Art in America: Author of Astonishment: Charlotte Moorman at the Block Museum (April 18, 2016)

“The kaleidoscopic cycling of artistic partners, works, and performance events throughout the exhibition reveals that one of the most vital aspects of Moorman's practice is also the cause of her historical neglect: a genius at orchestrating the brilliance of others, Moorman's legacy could gain no foothold in art-historical frameworks that insist on articulating avant-garde gambits in terms of seminal gestures and individual genius. A Feast of Astonishments is an encouraging sign that this may finally be changing.”

-Lauren DeLand

Windy City Times: Gay artist and noted historian hold talk at NU (April 26, 2016)

“The Mary and Leigh Block Museum at Northwestern University presented a discussion and question-and-answer session with noted avant-garde artist, professor and influential Fluxus Movement member Geoffrey Hendricks and noted art historian/author David Getsy. The event—in conjunction with the ongoing exhibit “A Feast of Astonishments,” also at the museum—looked at the Fluxus Movement in the 1970s and how Hendricks, who came out at the start of that decade, expressed his new and evolving sexual identity through his art, which was unheard of at the time.”

-Vern Hester

“The curators argue] that Moorman's adherence to certain conventions of both classical performance and Southern femininity—her predilection for makeup and full-length evening gowns—served as a counterpoint to the radicalism of the scores she performed, and that her appearances in various states of undress can be interpreted as calculated disruptions, intentionally provocative gestures delivered for maximum effect and maximum publicity.” - Jacob Proctor

F Newsmagazine: Remembering Charlotte Moorman (May 2, 2016)

“Her interviews and notes skillfully create the sense of Moorman's magnetic personality. One gets to know Moorman through her archive — a curatorial accomplishment that also doesn't overwhelm those who come to the exhibition for other interests, such as seeing the work of other artists included in the collection.” - Kate Morris


“Demonstrating that Moorman was more than simply a prop for the development of Paik's impressive, psychedelic, yet heterosexist experiments in video/performance art and avant-garde music, this exhibition presents the tension between issues of gender, agency, authorship, virtuosity, and performance.” - Anna Kryczka

The Northwestern Chronicle: Cello Performance Shatters Conventions (May 20, 2016)

“'I make noise...' reads Okkyoung Lee's twitter bio, and right she is. Lee's avant-garde, experimental cello improvisation literally shook the structure of the Mary and Leigh Block Museum earlier this May.” - Lauren Place

F Newsmagazine: Art and Academia Perform “in the Present Tense” (May 23, 2016)

“'There was a constant conversation. We were enmeshed.' ... Bielak's and Graham's quote speaks to what I found while in attendance. The entire event enmeshed art practice with academic inquiry. While the event itself was short, consisting of performances and conversation on the first evening, followed the next day by presentations and panel discussion, the scope of the content of the symposium was substantial.” - Katie Morris

Financial Times: Political Art: Kader Attia at the Museum für Moderne Kunst, Frankfurt (July 8, 2016)

“'I was fascinated by how in traditional societies, not only Africa, but also Japan and the west before modernity, when a broken object was repaired, the repair process always kept the trace of the injury,' [Attia] explains... But while traditional societies repair objects to give them a new life, often incorporating elements of European culture in the process — he shows me a Berber necklace dotted with French francs — the western approach is to discard objects that are damaged, valuing only originals in pristine condition. For Attia, repair has become a metaphor for cultural reappropriation, and resistance.” - Jane Ure-Smith

ArtSlant: These Chicago Curators Are Expanding the Cultural Conversation from the Inside Out (July 11, 2016)

“These women are using curatorial practice to make their local work relevant and meaningful in the global context of contemporary art. Their work of affirms that Chicago's visual arts scene can be nimble, vibrant, and global rather than merely stifling or difficult. By working within the institutions that make up the city's cultural infrastructure, Dees, Umo- lu, Beckwith, and Gilbert have been able to alter the ways in which that infrastructure functions, in turn increasing the institution's effectiveness as a steward of culture and history.” - Lee Ann Norman
Crains Chicago Business: The 32 Must-Do Events in Chicago This Fall (August 2016)

“Last year, Omar Kholeif moved stateside to take a senior curator role at the Museum of Contemporary Art in Chicago after working in London at the Whitechapel Gallery and at the U.K.’s national center for film and video art. Kholeif’s influence will be felt at the MCA this December with a photography exhibition by Egyptian-born artist Basim Magdy, and he’s organizing the spring show “Eternal Youth.” Here’s where he’ll be seeking inspiration this fall, starting with Tseng Kwong Chi’s “Performing for the Camera” at the Block Museum in Evanston. “His photographs present a wry social commentary that feels more relevant than ever in our click-happy, Instagrammable world.” –Cassie Walker-Burke

Time Out Chicago: 9 Art Gallery Exhibitions to See in September (August 26, 2016)

“80 pieces will be shown in influential photographer Tseng Kwong Chi’s first major solo museum exhibit, spanning a collection of photographs that explore pop culture, politics, and other social issues in smart and humorous ways.”
–Jenny Lam

Chicago Magazine: 58 Things to Do in Chicago in September (August 29, 2016)

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

Time Out Chicago: 46 Exciting openings in Chicago in September (August 29, 2016)

“The Block Museum hosts the first major retrospective of Hong Kong-born photographer Tseng Kwong Chi, displaying his performance-based photos in “Performing for the Camera.” –Grace Perry