Mary and Leigh Block Museum of Art
Northwestern University

ANNUAL REPORT
2013–14
This year, the Block truly stepped into its role as a convener. One of the three pillars of our mission, convening and connecting, resonated throughout our exhibitions, programs, partnerships, and new hires this year.

Fall 2013 began with great anticipation. Though our doors were closed for repairs inside the museum, our staff was dedicated to making 2013-14 a memorable year at the Block. In October, we unveiled the Block Spot, a light-filled Wi-Fi lounge at the entrance of the museum, to provide visitors and students with a gathering space. We’re proud to see it being used for relaxation, studying, meetings and casual conversations.

In January 2014, our main exhibition opened to the public. The Left Front: Radical Art in the “Red Decade,” 1929–1940 featured the scholarship of two Northwestern Ph.D candidates, John Murphy and Jill Bugajski. Under the mentorship and guidance of our staff, John and Jill curated a powerful exhibition that highlighted a period in recent history when artists themselves convened for social change. It was awarded a 2014 Award of Merit from the American Association for State and Local History, a testament to its incredible scholarship, relevance, and rigor, and it has since opened at the Grey Art Gallery at New York University to much critical acclaim.

During its five-month run, The Left Front epitomized our new approach to audience engagement. We assembled practitioners from across campus and the world for lectures, performances and conversations that emphasized the interdisciplinary connections between art, history, and ideas. One particularly exciting moment during this period was the Artist’s Congress, which brought together artists, scholars, and activists to address contemporary issues of art and social change.

Much of this was made possible by our new Engagement Department, led by Susy Bielak, Associate Director of Engagement/Curator of Public Practice. Combining communications and marketing, educational programming, and public and pedagogical collaborations, this department is dedicated to growing partnerships on and off campus.

We also focused on the global emphasis of its mission this year. Kathleen Bickford Berzock, formerly curator of African art at the Art Institute of Chicago, joined the museum as the first Associate Director of Curatorial Affairs. Her background as an Africanist art historian is a perfect match for the Block’s expanded interest in multiple perspectives, diverse voices, and presenting art from around the world. Additionally, we hosted guests from ranging from Candice Brietz, a Berlin-based South African artist, to Vasif Kortun, Istanbul-based writer, curator and teacher in the field of contemporary visual art. We also developed a partnership with the Roberta Buffet Institute for Global Studies.

I hope that as you review this report, you trace the thread of convening and connecting through our work. We are excited to build on this success in 2014-15 and beyond. Thank you for your continued support and participation.

Lisa Graziose Corrin  
The Ellen Philips Katz Director  
Senior Lecturer, Department of Art History
Board of Advisors, 2013–14

Christine O. Robb, chair
John Corbett
Lisa Corrin, ex officio
Nicole Druckman
Kristin Peterson Edwards
James Geier
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Sandra L. Riggs
Selig D. Sacks
Jean E. Shedd, ex officio
Diane Solomon
Gilbert Unangst, ex officio

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.

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.
New Arrivals to the Block Team
This year, our staff continued to grow and develop as we added new positions to realize our mission and vision.

Kathleen Bickford Berzock  
Associate Director of Curatorial Affairs
Kathleen Bickford Berzock provides curatorial leadership for the Block’s exhibitions and collection in support of the museum’s cross-cultural and interdisciplinary mission. Kathleen holds a PhD in African art history and most recently worked at the Art Institute of Chicago, where she guided the collection and display of the museum’s African Art collection and presented internationally acclaimed exhibitions, including *Benin—Kings and Rituals: Court Arts from Nigeria* (2008) and *For Hearth and Altar: African Ceramics from the Keith Achepohl Collection* (2005). She has also worked at the Metropolitan Museum of Art.

Susy Bielak  
Associate Director of Engagement/Curator of Public Practice
Susy Bielak joined the Block Museum as the first associate director of engagement and curator of public practice. Charged with developing interdisciplinary programming that connects the Block’s art exhibitions and permanent collections to the world beyond the museum, she also leads initiatives engaging the Block as a teaching museum and host for cross-disciplinary and civic dialogue. Prior to joining the Block, she served as the associate director of public and interpretive programs at the Walker Art Center. Susy is a practicing artist whose own work has been published and exhibited in *New American Paintings*, *Art Papers*, and the San Diego Museum of Contemporary Art, among others.

Samantha Topol  
Manager of Grants and Donor Engagement
Samantha Topol joined the Block Museum to build the museum’s relationships with foundations, as well as help to activate its current base of supporters. Samantha brings a rich and diverse skill set, including 10 years as a writer, editor, and programmer, and significant fundraising and project management expertise.

Justin Lintelman  
Film Program Coordinator
Justin Lintelman is responsible for day-to-day operations of Block Cinema, including the development of marketing materials, coordination of the film program, and house management during screenings. He previously worked at the Wexner Center for the Arts.

Joanna Gueller  
Communications Manager
Joanna Gueller manages communications, public relations, and advertising for the Block, as part of the Engagement team’s efforts to grow brand awareness and increase visitor engagement. She has seven years of experience in public relations and marketing in the corporate sector.

Holly Warren  
Assistant to the Director
Holly Warren manages the daily operation of the director’s office, including facilitating meetings and communications with Northwestern, Evanston, and Chicago-area leaders, the Block Museum’s community of supporters, and the Block Board of Advisors. She holds an MFA from the School of the Art Institute of Chicago and previously worked at the School of Visual Arts.
Block Staff, 2013–14

Lisa Graziose Corrin
The Ellen Philips Katz Director

Kathleen Bickford Berzock
Associate Director of Curatorial Affairs

Susy Bielak
Associate Director of Engagement/ Curator of Public Practice

Maggie Borowitz
Engagement Coordinator

Kristina Bottomley
Senior Registrar

Mimi Brody
Pick-Laudati Curator of Film

Aaron Chatman
Security Assistant

James D. Foster
Manager of Security Services

Corinne Granof
Curator of Academic Programs

Joanna Gueller
Communications Manager

Helen Hilken
Director of Development

Justin Lintelman
Film Program Coordinator

Rebecca Lyon
Film/Video/Audio Technician

Elliot Reichert
Curator of Special Projects

Rita Shorts
Business Administrator

Dan Silverstein
Senior Manager of Exhibits and Collections

Jeff Smith
Senior Business Administrator

Samantha Topol
Manager of Grants and Donor Engagement

Holly Warren
Assistant to the Director

Liz Wolf
Collections and Exhibitions Coordinator

Departures

We are grateful to our former colleagues for their support and hard work, and we wish them well in their future endeavors.

Jean Deven
Assistant to the Director

Nicole Druckman
Grants Manager

Judy Koon
Director of Educational Programs

Burke Patten
Communications Manager
Campus Partners

Center for African American History
Department of African American Studies
American Cultures Colloquium
Department of Art History
Department of Art Theory & Practice
Department of Asian American Studies
Black Arts Initiative
Roberta Buffett Institute for Global Studies
Dance Marathon Development
Department of English
Fiedler Hillel at Northwestern University
Department of French and Italian
Department of Gender and Sexuality Studies
The Graduate School
Department of History
Alice Kaplan Institute for the Humanities
Keyman Modern Turkish Studies Program
The Martin Luther King Day Committee
Middle East and North African Studies
Multicultural Film Collective
Northwestern University Library
One Book One Northwestern
Department of Performance Studies
Department of Philosophy
Poetry & Poetics Colloquium
Department of Psychology
Department of Radio/Television/Film
Department of Slavic Languages and Literatures
Stitch magazine
Department of Theatre
Women's Center

Community Partners

Arise Chicago
The Art Institute of Chicago
The Center on Halsted for LGBT Seniors
Chicago Alliance Against Racist and Political Repression
Chicago Department of Cultural Affairs
Chicago Humanities Festival
Columbia College Chicago
Community Justice for Youth Institute
Evanston Art Center
Evanston/Skokie School District 65
Grassroots Collaborative
Intuit: The Center for Outsider Art
Jackalope Theatre
Museum of Contemporary Photography
Never The Same
Reeling: The Chicago Lesbian and Gay Film Festival
School of the Art Institute of Chicago
Southside Together Organizing
Teachers for Social Justice
Terra Foundation for American Art
University of Illinois at Chicago
Y.O.U. (Youth Organizations Umbrella) Evanston
The Left Front: Radical Art in the “Red Decade,” 1929–1940
Main Gallery | January 17–June 22, 2014
The Left Front: Radical Art in the “Red Decade,” 1929–1940, revisited a moment in American history when visual artists joined forces to make socially conscious art. Organized by the Block Museum, the exhibition explored the visual culture of the John Reed Club and the American Artists’ Congress through prints, drawings, paintings, and publications.

Steichen | Warhol: Picturing Fame
Alsdorf Gallery | January 17–April 6, 2014
Steichen | Warhol: Picturing Fame examined the photographic legacies of Edward Steichen and Andy Warhol, two artists who shaped the visions and imaginations of generations of Americans through their iconic images of celebrities, fashion, and popular culture. Steichen | Warhol highlighted two major gifts to the museum – 49 vintage Steichen prints from Richard and Jackie Hollander donated in honor of Northwestern President Morton Schapiro and his wife, Mimi Schapiro; and more than 150 Warhol photographs from the Andy Warhol Foundation for the Visual Arts.

WORK PRINT PROTEST REPEAT
Ellen Philips Katz and Howard C. Katz Gallery | January 17–March 16, 2014
Curated by undergraduate students of Northwestern University professor Christina Kiaer, this companion exhibition to The Left Front juxtaposed prints by Depression-era activist artists with works by more contemporary political artists.

The Block Museum’s winter exhibitions and programs were supported by the Terra Foundation for American Art, as well as the Terra Foundation on behalf of William Osborn and David Kabiller, the Myers Foundations, and the Robert Mapplethorpe Foundation. Additional funding came from the Carlyle Anderson Endowment, the Alsdorf Gallery Endowment, the Norton S. Walbridge Fund, the Alice Kaplan Institute for the Humanities, the Louise E. Drangsholt Fund, the Kessel Fund at the Block Museum, and the Illinois Arts Council, a state agency.

EXHIBITIONS

MFA Thesis Exhibition:
Department of Art Theory & Practice
Alsdorf Gallery | May 1–June 22, 2014
This exhibition presented the work of Caroline Carlsmith, Jason Dixon, Raphaël Fleuriet, TJ Proechel, and Nicole Wilson in the culmination of their master of fine arts (MFA) studies in the Department of Art Theory & Practice at Northwestern University. Bringing together five distinct practices, the exhibition acknowledged the artists’ shared foundations, including research, experimentation, environment, and experience.

This exhibition was co-organized by the Department of Art Theory & Practice and the Block Museum, Northwestern University. Support provided by the Norton S. Walbridge Fund; The Cary Lane Art Supply Fund courtesy of Dr. Madeleine Wing Adler; Myers Foundations; the Mary and Leigh Block Endowment Fund; and the Alsdorf Endowment.

In the Mind of the Beholder:
An Experiment in Perception
Curated by Aleksandra Sherman, PhD candidate in psychology, this experimental exhibition explored how the subjective experience of viewing art may be "in the eye of the beholder."

Revenge and Repose:
Classical Mythology from the Collection
Curated by Joe Semkiu, an undergraduate in Italian and art history, this exhibition looked at early modern prints and drawings with a focus on figural representation, warfare, and passion.

Support for Katz Gallery exhibitions is provided by the Ellen Philips Katz and Howard C. Katz Endowment and from contributors to the Annual Fund.

PROGRAMS

Art Theory & Practice Visiting Artist Talk: Mark Dion, “Illuminating Explication of Complex Peripatetic Endeavors”
November 1
Mark Dion, a visiting artist in the Department of Art Theory & Practice, spoke at the Block Museum about his work, which examines how dominant ideologies and public institutions shape our understanding of history, science, and environment.

Chicago Humanities Festival: Mark Dion, “Krypto-Zoologist”
November 2
Artist Mark Dion, whose work frequently mines—and mimes—museums, discussed his practice with Lisa Graziose Corrin, the Ellen Philips Katz Director of the Block Museum, as part of CHF’s Richard Gray Visual Art Series. Corrin coauthored the first monograph on Dion, a widely exhibited artist who has been profiled on the PBS series art:21.

Panel Discussion: “Pleasure and Disciplines of Daily Life”
November 6
Four Chicago-based artists—Elijah Burgher, Kelly Kaczynski, Irena Knezevic, and John Neff—presented works and discussed continuities and discontinuities between their art and daily lives. How do artists fit art into ordinary time—the ongoing search for food, shelter, sleep, and sex? How do artworks direct and organize artists’ ordinary time? Can we articulate a concept of “discipline” that allows for mutually enriching differences between art and daily life? This program was organized by Kaplan Institute for the Humanities artist-in-residence John Neff.
Panel Discussion: “The Locational Turn? Reflections from Chicago on documenta in Kassel, Alexandria, Banff, and Kabul”

November 13
Carolyn Christov-Bakargiev, the Edith Kreeger Wolf Distinguished Visiting Professor at Northwestern University and artistic director of dOCUMENTA (13), organized a panel discussion about documenta, an exhibition that takes place every five years. Christov-Bakargiev revolutionized the 2012 edition by locating the project in four sites around the world—choosing not only places renowned for international art, but zones of conflict and sociopolitical transformation. The program included all of the Chicago participants from dOCUMENTA (13).

Guest Lecture: Robert Nickelsberg, “The View from A Distant War”

January 14
In his book Afghanistan: A Distant War, renowned photojournalist Robert Nickelsberg’s photographs help bring into focus the day-to-day consequences of war, poverty, oppression, and political turmoil in Afghanistan. During this program, Nickelsberg shared his photographs from the region and spoke about Afghanistan’s political and historical environment from 1988 to the present.

Winter 2014 Opening Program

January 18
The program featured opening remarks by Northwestern University President Morton Schapiro, a presentation by scholar and theorist W. J. T. Mitchell, and interviews with The Left Front and Steichen | Warhol curators. Pop-up performances by Northwestern students, in collaboration with Northwestern University Professor D. Soyini Madison, also animated the galleries.

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


January 22
Robert Bagley, professor of art and archaeology at Princeton University, argued that conventional categorizations of art have “no more reality than goblins.”
Interdisciplinary Gallery Talk: “Picturing Fame”  
January 30  
Northwestern faculty members Nick Davis (English), Mary Poole (Theatre), and Beth Corzo-Duchardt (Radio/Television/Film) came together for an interdisciplinary discussion of Steichen | Warhol.

Art Theory & Practice Visiting Artist Talk: Brian Holmes, “Cross the Threshold: Art into Precarious Life”  
January 31  
Chicago-based cultural critic Brian Holmes asked: if “relational aesthetics” was a password to the exhibition circuit in the boom economy, how can the bust generation respond to the avant-garde call for the overcoming of art?

Guest Lecture: Julia Bryan-Wilson, “Figurations”  
February 5  
In partnership with Northwestern’s American Cultures Colloquium, Julia Bryan-Wilson, associate professor of art history at UC Berkeley, examined contemporary figuration as politics.

Poetry Reading: “Working Poems: An Evening with Mark Nowak”  
February 26  
Mark Nowak—2010 Guggenheim fellow, poet, playwright, essayist, and cultural critic—responded to The Left Front in this reading of his own poems.

Film Screening and Discussion: Body and Soul with J. Hoberman  
March 8  
Film critic and New York Times columnist J. Hoberman gave a post-screening talk, “Enterprise Studios: Communist Conspiracy or Jewish Plot?”, about John Garfield’s short-lived production company, which produced Body and Soul and Force of Evil.

Guest Lecture: Vasif Kortun of SALT, Istanbul  
March 15  
Vasif Kortun, curator and director of research and programs at SALT, Istanbul, addressed questions of art and social change as he considered Istanbul’s public spaces and architecture.
Curator’s Gallery Talk: “Steichen’s Style: Innovations in Photography”  
April 2  
The Block Museum’s Elliot Reichert joined Michal Raz-Russo, assistant curator in the department of photography at the Art Institute of Chicago, for a discussion of Steichen’s photography innovations.

April 3  
AJ Ware directed Northwestern students in short plays based on current newspaper headlines reflecting themes of The Left Front.

Art Theory & Practice Visiting Artist Talk: Denise Markonish, “A Spaceship, Wonder, and Lots of Canadians: Curating at MASS MoCA”  
April 9  
Denise Markonish, curator at Massachusetts Museum of Contemporary Art, discussed her work and curatorial projects.

Visiting Artist Lecture: Candice Breitz, “From A to B and Back Again”  
April 12  
Candice Breitz is a Berlin-based South African artist whose video installations address stereotypes and visual conventions in film and popular culture. Her talk coincided with the Block’s recent Steichen | Warhol exhibition.

Lecture: Andrew Hemingway, “Style of the New Era”  
April 16  
An emeritus professor in art history at University College London, Hemingway is a preeminent scholar on American artists and the 1930s. He spoke on the culture of the John Reed Club and proletarian art.

Department of Art History’s Elizabeth and Todd Warnock Lecture Series: Kerry James Marshall  
April 30  
MFA Thesis Exhibition Opening Reception and Program  
May 1  
Northwestern University’s Department of Art Theory & Practice graduates celebrated the opening of their MFA thesis exhibition.

Alice Kaplan Institute for the Humanities: Artist-in-Residence Lecture with Christopher Cozier  
May 7  
The work of Trinidadian artist, curator, and writer Christopher Cozier examines the contemporary Caribbean experience through drawing, printmaking, sound, and installation. A Prince Claus 2013 Award recipient, Cozier discussed his practice within a broader temporal, geographic, and transcultural context.

An Artists’ Congress  
May 17  
A contemporary take on the historical American Artists’ Congress meetings from the 1930s, this 2014 Chicago-based Artists’ Congress was an interdisciplinary public forum, bringing together artists, scholars, and activists to address issues of art and social transformation.

Art Theory & Practice Visiting Artist Talk: Lucía Sanromán  
May 21  
Lucía Sanromán, co-curator of SITE Santa Fe’s “SITElines 2014: Unsettled Landscape,” gave a lecture about her practice.

Symposium: “Photography and the Archive in the African Diaspora”  
May 22  
Leading scholars and artists, including Tina Campt, Saidiya Hartman, Roshini Kempadoo, and Jacqueline Stewart, explored how photographic archives inform history, memory, and artistic, photographic, and performative practices in the African diaspora while offering new perspectives on photography.

Art Theory & Practice Visiting Artist Talk: Kerry Tribe, “The Talking Dead: Index, Amnesia, and the Afterlife of Film”  
May 14  
Award-winning artist Kerry Tribe joined the Block as part of the Department of Art Theory & Practice’s Visiting Artist Lecture Series. Tribe’s work in film, video and installation serve as meditations on cognition, using image, text, and sound to explore what she calls “the phenomenology of memory.”
Far From Vietnam (Jean-Luc Godard, Joris Ivens, William Klein, Claude Lelouch, Chris Marker, Alain Resnais, and Agnès Varda, 1967, France, DCP, 115 min.)
New Documentaries
This series featured a diverse selection of brand new films, many with pronounced political perspectives, that shine a light on important historical and contemporary issues. The series commenced with *The Act of Killing*, an unorthodox documentary about Indonesia’s notorious 1960s death squads. November brought *Before You Know It*, a new documentary about the lives of several LGBT elders, as part of *Reeling: The Chicago LGBT International Film Festival*, with a personal appearance by director PJ Raval. The series concluded with the amusing yet always compelling views of philosopher Slavoj Žižek in Sophie Fiennes’s *The Pervert’s Guide to Ideology*.

Art on Screen
In this ongoing series, Block Cinema presented new documentaries about art and artists. In a free matinee screening during October, we presented a new film about the enigmatic and amazingly talented amateur photographer Vivian Maier. The film was introduced by Maier scholar Pamela Bannos, distinguished senior lecturer at Northwestern.

Revivals and Rediscoveries
In this recurring series, Block Cinema screened American and international films—from revered classics to more obscure works—that deserve a second look. In October, we featured the newly restored 1967 film *Far from Vietnam*, one of the most potent antiwar films of its era. In November, we screened Trent Harris’s *The Beaver Trilogy*, about real-life Olivia Newton-John superfan “Groovin’ Gary” and two actors—Sean Penn and Crispin Glover—who attempt to portray him.
**WINTER 2014**

**The Left Front in Film**
To coincide with the Museum’s exhibition *The Left Front: Radical Art in the “Red Decade,” 1929–1940*, Block Cinema presented a companion film series featuring socially conscious films from the 1930s. The series begins with two gems from director Frank Borzage: *Man’s Castle*, about a destitute young couple, and *No Greater Glory*, a powerful allegory about the senselessness of war. The series also featured two films by William Wellman: *Heroes for Sale*, depicting postwar realities for returning soldiers and the harsh conditions of the Depression, and *Wild Boys of the Road*, about a community of throwaway kids who ride the rails.

**Picturing Fame: Moving Pictures**
This film series took its name from the winter exhibition, *Steichen | Warhol: Picturing Fame*, which examined the legacies of both artists through their groundbreaking portraits of celebrities of their day. In February, the Block Museum was the recipient of a major gift—49 vintage photographs by the great photographer Edward Steichen. These stunning portraits include many luminaries from the early 20th century—artists, models, dancers, socialites, and prominent actors of both stage and screen. To celebrate the donation, this film series presented several of the glamorous portrait sitters featured in the Steichen collection, but in a different light: illuminating the screen in iconic film performances. The stars included Evelyn Brent, Clara Bow, Paul Robeson, Greta Garbo, John Barrymore, Fay Wray, Judith Anderson, and Sylvia Sidney.

**Special Programs**
Block Cinema presented several documentary works, both new and newly restored, about human rights issues, injustice, and inequality—from Tennessee to Tehran. Two of these films celebrate public figures: the recently restored *King: A Filmed Record...Montgomery to Memphis* and Chicago-based Kartemquin Films’ new documentary *The Trials of Muhammad Ali*. We also presented classic short films by celebrated Iranian documentarian Kamran Shirdel, whose films were banned in his own country.
**Moroccan Chronicles: The Films of Moumen Smihi**

A foundational figure of the “New Arab Cinema” movement that began in the 1970s, Moumen Smihi (born in Tangier, Morocco in 1945) is one of the most important Arab filmmakers working today. His exceptional films are as fearless in their politics as they are quietly radical in form. Featuring seven films (most of them in newly struck 35mm prints) that span the last 40 years, this retrospective series offered audiences an opportunity to learn from an incisive figure in Middle Eastern cinema whose work gives further context and background to ongoing political and cultural changes.

Co-presented with the Middle East and North African Studies Program (MENA), the Buffett Institute for Global Studies (BCICS), the Alice Kaplan Institute for the Humanities, the Harris Lecture Fund, and the Center for Global Culture and Communication (CGCC). This program was curated by Peter Limbrick, associate professor of film and digital media at UC Santa Cruz, and organized by Livia Alexander, Montclair State University. Special thanks to Moumen Smihi; Brian Edwards, MENA; Dilip Gaonkar, CGCC; Brian Hanson, BCICS; Wendy Wall, Kaplan Institute; Hamid Naficy; Peter Limbrick; and Livia Alexander.

**Heroes and Hoovervilles: Films of the Depression**

To coincide with the Museum’s exhibition *The Left Front: Radical Art in the “Red Decade,” 1929–1940,* Block Cinema presented a companion film series featuring socially conscious films from the 1930s. They included the rare pre-Code film *Mills of the Gods,* about a labor strike and an unlikely love affair. Collectively, the issues covered in these films, including unemployment, labor struggles, xenophobia, poverty, and homelessness, were a compelling call for reform.

**Art on Screen**

In this ongoing series, Block Cinema presented new films about the art world. Three new documentaries offered compelling and diverse stories about art and artists of the 20th century. The first, *Hunting Hitler’s Stolen Treasures,* recounted the amazing tale of a special US armed forces unit that recovered a mind-boggling number of priceless artworks stolen by the Nazis during World War II. *Afternoon of a Faun* was a remarkable portrait of the great dancer, Tanaquil Le Clercq; and finally, Leslie Buchbinder’s new film, *Hairy Who & the Chicago Imagists,* celebrated a group of local artists who broke new ground in the 1960s and beyond with their strange, surreal, and darkly comic imagery.

**Special Programs**

In May, Block Cinema hosted *Sonic Celluloid,* an event that pairs rock musicians with silent and experimental films. Then in June, Dave Filipi returned to present this year’s program of *Rare Baseball Films* culled from the UCLA Film & Television Archive.

*Afternoon of a Faun: Tanaquil Le Clerq* (Nancy Buirski, 2013, US, DCP, 91 min.)
ACQUISITIONS

Emil Armin, (American, 1883–1971), Virginia, undated, woodcut, 8¼ x 5¼ inches, gift of Bernard Friedman, 2013.1.1

Fred Biesel, (American, 1893–1962), Untitled (window still-life), 1927, etching, 5 x 6¼ inches, gift of Bernard Friedman, 2013.1.2

Fred Biesel, Untitled (woman with deer), ca. 1930s, etching, 8¼ x 11½ inches, gift of Bernard Friedman, 2013.1.3

Frederick Remahl, (American, born Sweden, 1901–1968), White Birch Lodge, 1944, watercolor on paper, 9¾ x 11¼ inches, gift of Bernard Friedman, 2013.1.4

Morris Topchevsky, (American, born Poland, 1899–1947), Lunch Hour, c. 1930, etching, 8½ x 11⅝ inches, gift of Bernard Friedman, 2013.1.5

Maurice Yochim, (American, born Ukraine 1909–1986), Punch Drunk, 1936, woodcut, 11 x 8½ inches, gift of Bernard Friedman, 2013.1.6

Maurice Yochim, The Victim, 1936, woodcut, 8½ x 11 inches, gift of Bernard Friedman, 2013.1.7

Gary Bergstein, (American, born 1947), Apex, 1995, etching, aquatint and drypoint with chine-collé, 29¼ x 17¼ inches, gift of James and Margie Krebs, 2013.2.1

2013.5.5, Lola Alvarez Bravo (Mexican, 1907–1993), Hommage a Salvador Toscano, 1949. Collection Center for Creative Photography © 1995 Center for Creative Photography, the University of Arizona Foundation.
Acquisitions

Lester Johnson, (American, 1919–2010), Milford Figure, printed 1989, etched 1962, etching printed with retoussage, 33 x 26 inches, gift of James and Margie Krebs in honor of Julio M. Ottino, 2013.2.2

David Lynch, (American, born 1946), Untitled (Sun Spot), 1997, collograph, 25 x 24½ inches, gift of James and Margie Krebs, 2013.2.3

Claes Oldenberg, (American, born Sweden, 1929), Notebook torn in half, 1997, lithograph, 25½ x 22 inches, gift of James and Margie Krebs, 2013.2.4


Susan Rothenburg, (American, born 1945), Three Parts, 1988, mezzotint with chine-collé, 25½ x 19½ inches, gift of James and Margie Krebs, 2013.2.6

Michael Rakowitz, (American, born 1973), Remember the Vet Who Can't Forget from the portfolio War Is Trauma, 2011, color screenprint, 16 x 12 inches, gift of Nicolas Lampert, 2013.3


Andy Warhol, Shoes, 1980, screenprint and diamond dust on paper, 40¼ x 59½ inches. Extra, out of the edition. Designated for research and educational purposes only, gift of The Andy Warhol Foundation for the Visual Arts, 2013.4.2

Andy Warhol, $1, 1982, color screenprint, 19¾ x 15½ inches. Extra, out of the edition. Designated for research and educational purposes only, gift of The Andy Warhol Foundation for the Visual Arts, 2013.4.3

Andy Warhol, Ingrid Bergman (Herself), 1983, color screenprint, 38 x 38 inches. Extra, out of the edition. Designated for research and educational purposes only, gift of The Andy Warhol Foundation for the Visual Arts, 2013.4.4

Andy Warhol, Pete Rose, 1985, color screenprint, 39¾ x 31½ inches. Extra, out of the edition. Designated for research and educational purposes only, gift of The Andy Warhol Foundation for the Visual Arts, 2013.4.5

2013.6.1, Purvis Youn, Mounted Equestrian in Cloak (Ode to Marin), circa 1990
ACQUISITIONS

Andy Warhol, Sitting Bull, 1986, color screenprint, 36 x 36 inches. Extra, out of the edition. Designated for research and educational purposes only, gift of The Andy Warhol Foundation for the Visual Arts, 2013.4.6

Raúl Corrales, (Cuban, 1925 – 2006), Los Sombreiros (The White Hats), 1960, gelatin silver print, 11% x 15% inches, gift of Hayes Ferguson, 2013.5.1

Raúl Corrales, Declaration of Havana, 1960, gelatin silver print, 12 x 15% inches, gift of Hayes Ferguson, 2013.5.2

Raúl Corrales, El Sueño (The Dream), 1959, gelatin silver print, 15% x 12 inches, gift of Hayes Ferguson, 2013.5.3

Raúl Corrales, The Fisherman, ca. 1950s, gelatin silver print, 10½ x 9 inches, gift of Hayes Ferguson, 2013.5.4

Lola Alvarez Bravo, (Mexican, 1907–1993), Homenaje (Homenaje a Salvador Toscano), 1949, gelatin silver print, 11 x 14 inches, gift of Hayes Ferguson, 2013.5.5

Purvis Young, (American, 1943–2010), Mounted Equestrian in Cloak (Ode to Marini), ca. 1990, painting on found board, 37 ¾ x 36 ½ x 2 inches, gift of Selig D. Sacks Family Collection, 2013.6.1

Purvis Young, Funeral Procession with Hearse at Sunset, ca. 1990, painting on found board, 13 ¾ x 51¾ inches, gift of Selig D. Sacks Family Collection, 2013.6.2

Purvis Young, Figures Dancing with Trumpeter on the Beach (after Matisse’s “Bathers”), 1991, painting on found board, 13¼ x 46½ inches, gift of Selig D. Sacks Family Collection, 2013.6.3

Purvis Young, Overtown Street Scene, 1991, painting on found board, 53 x 22½ x 2½ inches, gift of Selig D. Sacks Family Collection, 2013.6.4

Purvis Young, Jugglers and Acrobats, Street Festival, ca. 1990, painting on found board, 47¼ x 11½ inches, gift of Selig D. Sacks Family Collection, 2013.6.5

Purvis Young, Figure Study with Dancers, ca. 1990, painting on found board, 42¼ x 35½ x ¾ inches, gift of Selig D. Sacks Family Collection, 2013.6.6

2014.3k, Laura Letinsky, Untitled #49 from the Renaissance Society Photographic Portfolio, 2002
Purvis Young, *Landscape with Figures*, ca. 1990, painting on found board, 19 ¼ x 50 ½ x 2 ½ inches, gift of Selig D. Sacks Family Collection, 2013.6.7

Various Artists, *Photography Portfolio*, 2014, 12 photographs in various media, dimensions variable, produced by The Renaissance Society, purchase funds contributed by Lynn Hauser and Neil Ross, 2014.1a-n

Bertha E. Jaques, (American, 1863 – 1941), *The Tangle-Chioggia near Venice*, 1911, etching, 11 ¼ x 9 inches, gift of the Family of William and Dorothy Eaton Levinson, 2014.2

Bernece Berkman, (American, 1911– 1979), *Sunday at the Dunes*, 1937, lithograph, 11 ⅛ x 17⅜ inches, gift of Vera Chatz, from the collection of Anita Menkes Weltmer, 2014.3.1

Carl Hoeckner, (American, born Germany, 1883–1972), *Melancholia*, undated, lithograph, 16⅛ x 10⅛ inches, gift of Vera Chatz, from the collection of Anita Menkes Weltmer, 2014.3.2

Dawoud Bey, (American, born 1953), *Syracuse, NY*, 1983, gelatin silver print, 11⅝ x 17⅝ inches, gift of Sari and James A. Klein in honor of Lisa Corrin and Peter Erickson, 2014.4.1

Dawoud Bey, *Syracuse, NY*, 1983, gelatin silver print, 12⅜ x 18⅜ inches, gift of Sari and James A. Klein in honor of Lisa Corrin and Peter Erickson, 2014.4.2

Dawoud Bey, *Untitled, Brooklyn, NY*, 1992, gelatin silver print, 17⅝ x 14 inches, gift of Sari and James A. Klein in honor of Lisa Corrin and Peter Erickson, 2014.4.3

Dawoud Bey, *Untitled, Brooklyn, NY*, 1992, gelatin silver print, 17⅞ x 14 inches, gift of Sari and James A. Klein in honor of Lisa Corrin and Peter Erickson, 2014.4.4

Dawoud Bey, *Untitled (Chicago)*, 1993, gelatin silver print, 24 x 40 inches, gift of Sari and James A. Klein in honor of Lisa Corrin and Peter Erickson, 2014.4.5a-b

2014.4.1, Dawoud Bey, *Syracuse, NY*, 1983
The Visual Blues
Louisiana State University Museum of Art Shaw Center for the Arts, Baton Rouge, Louisiana: March 8–July 13, 2014

The Telfair Museum of Art, Jepson Center for the Arts, Savannah, Georgia: January 30–May 3, 2015

Dox Thrash (American, 1892–1965), Happy Journey, ca. 1939–40, carborundum relief etching, 11⅛ x 8⅛ inches, Mary and Leigh Block Museum of Art, Northwestern University, 1994.2

Sharp, Clear Pictures: Edward Steichen’s World War I and Condé Nast Years

Edward Steichen (American, 1879–1973), Dancer Helen Tamiris, c. 1920s, vintage gelatin silver print, Mary and Leigh Block Museum of Art, Northwestern University, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.3

Marion Morehouse Wearing a White Ermine Wrap and a Velvet Dress by Vionnet, 1930, vintage gelatin silver print, Mary and Leigh Block Museum of Art, Northwestern University, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.26

June Benoit, Vogue, 1935, vintage gelatin silver print, Mary and Leigh Block Museum of Art, Northwestern University, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.42

Actress Gwili André for Vogue, 1937, vintage gelatin silver print, Mary and Leigh Block Museum of Art, Northwestern University, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.45
This past year saw many exciting programs at Block Cinema that appealed to diverse constituencies across the campus and beyond.

To coincide with the Block Museum’s winter exhibition, Steichen | Warhol, and the gift of 49 Steichen photographs, Block Cinema presented the corresponding film series, Picturing Fame: Moving Pictures, which featured many of the actors (Clara Bow, Greta Garbo, Paul Robeson, and several others) who appeared in Steichen’s portraits.


The second film series to accompany The Left Front was titled Heroes and Hoovervilles, Films of the Depression and featured seven socially conscious Hollywood films of the 1930s by Frank Borzage, William Wyler, and others.

Block Cinema also hosted the first Chicago-area screenings of important new films, such as the Academy Award-nominated Coen brothers’ film Inside Llewyn Davis, plus Vivian Maier, It Felt Like Love, Before You Know It, and newly restored versions of Far from Vietnam, Red Hollywood, King: A Filmed Record, and films of Iranian documentarian Kamran Shirdel and Moroccan director Moumen Smihi.

We also continued the popular ongoing film series Art on Screen, with several compelling new documentaries and three wildly popular programs, including a portrait of Chicago photographer Vivian Maier, a documentary and discussion on the “Monuments Men” who saved countless art treasures from Nazi destruction in World War II, and the acclaimed Leslie Buchbinder film The Hairy Who & the Chicago Imagists, all of which sold out.

This year, we were able to expand the Block Cinema staff considerably by hiring Justin Lintelman to work full-time as film program coordinator. Justin works in the office and in the theater, assisting on screenings, print trafficking, finances, administrative work, writing, research, and daily operations.

We are extremely grateful to Jim Pick and Rosalyn Laudati for their loyal and generous support of Block Cinema from its very beginning. Through their support we have been able to provide unique programming and films that students, faculty, and staff, at Northwestern and in the Evanston and Chicago communities would not otherwise be able to see.
The Block Leadership Circle is one of the museum’s most engaged group of advocates and supporters. With an interest in lifelong education, Block Circle is also vital in fostering the culture of learning and curiosity that is part of the Block’s mission as a teaching museum.

As the Block Museum has amplified its mission and programs in the past year, so has the Block Leadership Circle. In 2014, Block Circle expanded, incorporating all leadership-level donors as participants in the dedicated educational programs organized for members. These include curator-led exhibition walk-throughs, off-site trips, and other special events that look closely at the museum’s exhibitions and collection. In special recognition of the original Block Circle members who have been dedicated to the museum over the past 20 years, the museum established the Block Leadership Circle Founding Friends. Each year, this group will assemble with the museum’s director to reflect on the Block’s history and future through a special seminar.

Two Block Circle events in June 2014 offered the occasion to learn in greater detail about the history of the Chicago artists known as “The Hairy Who.” In conjunction with a sold-out screening of filmmaker Leslie Buchbinder’s film Hairy Who & the Chicago Imagists, Block Circle met for a panel discussion with artists and original Hairy Who members Karl Wirsum and Gladys Nilsson, director Leslie Buchbinder, and the film’s writer and producer John Corbett. The following week, Block Circle attended the opening of the Ed Pashke Art Center, dedicated to the work of another Hairy Who artist and longtime Northwestern faculty member. These events offered new insights into the work and contributions of Chicago artists, furthering the knowledge and feeding the curiosity of Block Circle participants.

**Block Leadership Circle’s Founding Friends**

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- Sally Dumas
- Susan Duncan
- Edith Eisner
- Phyllis Weil Ellis
- Susan Fuller
- Jean Guritz
- Colleen Karr
- Barbara Kehoe
- Ruth Lasky
- Steffi Masur
- Carol Narup
- Sandi Riggs
- Mary Schuette
- Dorothy Speidel
The Block is an essential teaching and learning resource at Northwestern, engaging undergraduate and graduate students on many levels. From the student docent program and student advisory board to our new interdisciplinary seminars to student-curated exhibitions, our students vitally contribute to our mission and vision.

The 2013–14 year marked the student docent program’s sixth anniversary. Students come from diverse fields of study — creative writing, economics, international studies — and bring unique perspectives to their museum tours. They engage deeply with the campus and community — leading groups in dynamic conversations, exercises in close looking, and art-making activities.

This past year, for example, student docents offered tours for groups ranging from Y.O.U. (Youth Organizations Umbrella) to Mather LifeWays senior living. Through their involvement at the Block, the students also benefit from deep conversation with curators, immersion in exhibition research, and a behind-the-scenes look at the museum’s vibrant public programming.

The Block Student Advisory Board transforms the museum into a space of student interaction by developing and implementing programs that target their peers. Member Claire Kissinger explains, “The most exciting thing about the board is the opportunity to make the museum more accessible to the student body. The Block has so many awesome resources that many people don’t know about, so getting students in the door to see what we have to offer is an important job.”

Taking this purpose to heart, the board hosted “A Factory Party” last February, inspired by the Block’s 2014 exhibition Steichen | Warhol: Picturing Fame. Partnering with Stitch, Northwestern’s student-run fashion magazine, the board created a program based on the exhibition’s themes of glamour and fame, drawing hundreds of students to the museum.

Along with working closely with in-house student groups, the museum is committed to serving a broad range of students on campus. The Block is also devoted to inspiring critical thinking for Northwestern’s developing scholars. Last year we introduced a series of seminars with the world-renowned artists and scholars the museum is bringing to campus. Visitors included Vasif Kortun, curator and director of research and programs at SALT in Istanbul, and Candice Breitz, Berlin-based, South African-born video artist.

The Block expanded its focus on student curation during the 2013–14 year, headlined by the national award-winning exhibition The Left Front: Radical Art from the “Red Decade,” 1929–1940. John Murphy and Jill Bugajski, PhD candidates in the Department of Art History, which curated the exhibition, worked closely under the mentorship of Block staff throughout the process.

Under the guidance of faculty and staff, undergraduate students also take advantage of curatorial learning opportunities within the Block. Students in Professor Christina Kiaer’s fall 2013 museum seminar, “Radical Art in the 1930s”, organized a companion exhibition to The Left Front. This exhibition, WORK PRINT PROTEST REPEAT, explored the trajectory of political or “revolutionary” art from the 1930s to today, comparing protest imagery and social criticism from different eras. The students were involved in every level of preparation, from research to writing the press release, and from installation design to label writing.
Block Student Advisory Board

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Community Docents

Together with the Block’s team of student docents, the Block’s team of community docents guided over 100 tours this past year. The community docents continued to play an important role as ambassadors to the Evanston and North Shore communities, sharing their knowledge of the exhibitions with groups, including local organizations, universities, and the wider public.

Jean Guritz, docent steering committee
Sandy Singer, docent steering committee
Gloria Zieve, docent steering committee
Sandra Shane-DuBow
Edie Eisner, distinguished docent
Judy Herbert
Laurie Levin, senior docent
Steffi Masur, distinguished docent
Jan Pavlovic
Dorothy Speidel, senior docent with honors
Mary Willer
The 2013–14 year marked an unprecedented commitment to programming at the Block, fulfilling the museum’s mission and vision to serve as a crossroad between campus and community, and be a springboard for thought-provoking discussions relevant to Northwestern curriculum and our lives today.

In conjunction with The Left Front: Radical Art in the “Red Decade,” 1929–1940, we organized a series of dynamic programs that sought to bring diverse perspectives to the issues raised by the exhibition. The Left Front gave our newly formed Engagement Department an opportunity to dive into programming across disciplines and to collaborate with stakeholders across campus and within Evanston and Chicago.

We kicked off Left Front programming in January with an opening day celebration developed in close collaboration with the exhibition’s emerging curators and guest speaker W. J. T. Mitchell, professor of English, visual arts, and art history at the University of Chicago. This exciting event featured undergraduate student performances choreographed by Soyini Madison, professor of performance studies, African American studies, and anthropology at Northwestern.

The opening celebration was only the beginning for a robust schedule of programs featuring collaboration and mentorship across disciplines. In April, we hosted Living Newspaper, Edition 2014, a series of short plays by Jackalope Theatre inspired by contemporary news stories. This program not only enlivened our galleries but also offered Northwestern undergraduate theatre students access to professionals in the field.

In May, inspired by the American Artists’ Congress meetings of the 1930s, and seeking to foster relationships and conversations with faculty and artists across disciplines, the Block hosted its own “Artists’ Congress.” The project was the culmination of a series of conversations that took place over the course of four months, led by Susy Bielak and developed in collaboration with artist and organizer Daniel Tucker and artist and faculty member Michael Rakowitz. Rather than curate the program a priori, the organizers invited artists, activists, and scholars to gather and consider Left Front member Louis Lozowick’s question, “What Should Revolutionary Artists Do Today?” The culminating program included a range of perspectives from across Chicago—from artists and educators to social justice workers and students. With more than 200 attendees, the day featured performances, music, lectures, and a public forum for conversation and debate.

In addition to these and other programs inspired by The Left Front, the Block welcomed Michal Raz-Russo, assistant curator in the department of photography at the Art Institute of Chicago, as part of our partnership with that museum. Russo, who was curating a Steichen show at the time, joined Elliot Reichert, curator of Steichen | Warhol: Picturing Fame, to discuss Edward Steichen’s photographic innovations.
Revenue

Block Museum revenue increased substantially in fiscal year 2014, with individual gifts and University appropriations both rising from the year before. Individual gifts increased 77 percent from $221,170 to $390,898, while Northwestern appropriation increased 10 percent.

<table>
<thead>
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<th>Source</th>
<th>Amount</th>
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<tr>
<td>Earned Income</td>
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<tr>
<td>Endowment</td>
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<td>Individual Gifts</td>
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<td>Foundation Grants</td>
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<td>Northwestern Appropriations</td>
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<tr>
<td><strong>Total Revenue</strong></td>
<td><strong>2,874,216</strong></td>
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</table>

Expenditures

Spending on exhibitions dropped 48 percent for two reasons. With the August 2013 flood, the museum cancelled fall exhibitions, and funds originally intended to support the cancelled exhibitions were reallocated to reserves. Additionally, a majority of art for the winter exhibitions was owned by the Block, which significantly decreased overall exhibition costs. Overall expenses were much lower than revenue, leaving a surplus of $198,922.

<table>
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<tr>
<th>Category</th>
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<tr>
<td>Payroll (salaries and fringe)</td>
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<td>Production and Exhibition Costs, including touring costs</td>
<td>172,598</td>
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<td>Film Program (Block Cinema)</td>
<td>88,661</td>
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<td>Collections Conservation and Management</td>
<td>17,175</td>
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<tr>
<td>Engagement (Educational and Communications)</td>
<td>75,115</td>
</tr>
<tr>
<td>General Operations (Visitor Services, Technology, Travel, Office Supplies, etc.)</td>
<td>546,050</td>
</tr>
<tr>
<td><strong>Total Expenditures</strong></td>
<td><strong>2,675,294</strong></td>
</tr>
</tbody>
</table>
The Mary and Leigh Block Museum of Art acknowledges individuals, foundations, businesses, and agencies for contributions to the annual fund, exhibitions, special projects, and Museum collections between September 1, 2013 and August 31, 2014.

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