

Annual Report

ART
INSTITUTE
CHICAGO

2007-2008



Acquisitions

July 1, 2007–June 30, 2008

African and Amerindian Art

African

Kota, Gabon, *Reliquary Figure* (*Mbulu Ngulu*), late 19th/early 20th cen., wood, brass, copper, and iron: Charles H. and Mary F. S. Worcester Collection Fund (2007.212). Asante, Ghana, *Wrapper* (*Adinkra*), early 20th cen. (after 1904), six panels joined of factory-produced cotton, plain weave self-patterned by warp and weft floats; embroidered with silk floss and viscose rayon threads in chain stitches: African and Amerindian Art Purchase and African and Amerindian Curator's Discretionary funds (2008.24). *Stamps for Adinkra Textile*, late 19th/mid-20th cen., calabash, sticks, cloth, and string: gift of Doran H. Ross (2008.25–62). Edo, Benin Kingdom, Nigeria, *Altar Head of an Oba* (*Uhunmwun Elao*), 19th/early 20th cen., wood and copper alloy: gift of Balint B. Denes from the

Alexandra Collection (2007.387). Igbo, Nteje region, Nigeria, *Mask* (*Mgbedike*), early/mid-20th cen., wood and pigment: restricted gift of Cynthia and Terry E. Perucca (2008.175). Yoruba, Nigeria, *Shrine Vessel*, 1949/50, terracotta: gift of the Cordwell Collection (2007.386). Ketu region, Republic of Benin, attributed to Fagbite Asamu or Falola Edun, *Mask for Gelede* (*Igi*), early/mid-20th cen., wood and pigment: gift of Neal Ball (2008.176). Zigua or Mbugu, Usambara Mountains region, Tanzania, *Figural Medicine Container*, late 19th/early 20th cen., wood, leather, and sacrificial material: Charles H. and Mary S. Worcester Collection and Edward Johnson funds (2007.347).

The following 33 objects are the gift of Muriel Kallis Newman: Bamum, Cameroon, *Necklace*, 19th/mid-20th cen., copper alloy (2007.577). Senufo, Côte d'Ivoire, *Rings Depicting a Chameleon*,

19th/mid-20th cen., copper alloy (2007.579, 600–01). Asante, Ghana, *Goldweight Depicting Interlocking Amulets*, 19th/mid-20th cen., copper alloy (2007.578). *Goldweights: Geometric Shapes*, 17th/mid-20th cen., copper alloy (2007.581–99). *Pendant*, 19th/mid-20th cen., copper alloy (2007.603). Possibly Frafra, Ghana, *Bracelet*, 19th/mid-20th cen., copper alloy (2007.602). Baga, Guinea, *Snake Headdress* (*a-Mantsho-ña-Tshol*), late 19th/early 20th cen., wood (2007.572). *Headdress* (*Nimba, D'mba, or Yamban*), late 19th/early 20th cen., wood (2007.580). Dan, Liberia, *Face Mask*, early/mid-20th cen., wood (2007.573). *Miniature Masks*, early/mid-20th cen., wood (2007.574–76). Dogon, Mali, *House Post*, early/mid-20th cen., wood (2007.570). *Door, Possibly for a Granary*, early/mid-20th cen., wood (2007.571).

North American Mexico

Chupícuaro, Guanajuato or

Michoacán, *Female Effigy*, 200/100 B.C., terracotta and pigmented slip: Frederick W. Renshaw Acquisition Fund; restricted gift of Cynthia and Terry E. Perucca, Jamee and Marshall Field, and Helen Zell; Edward Johnson, Grant J. Pick Purchase, and Henry Horner Straus Memorial funds; restricted gift of Lynn and Allen Turner; African and Amerindian Curator's Discretionary Fund (2007.348).

United States

Alaska, Don Lelooska, *Button Blanket*, c. 1970, wool and commercial buttons: gift of the Van Zelst Family Collection (2007.388). Hopi, First Mesa, Arizona, *Mad Stone Eater Kachina*, c. 1900, wood, pigment, and plant fibers: African and Amerindian Art Purchase and African and Amerindian Art Curator's Discretionary funds (2007.397).

The following 6 objects are the gift of David and Cindy Van Zelst: Hopi, Arizona, Frog Woman (Joy Navassie), *Polychrome Jar*, c. 1954, ceramic and pigment (2008.178). Priscilla Namingha Nampeyo, *Polychrome Jar*, 1990s (?), ceramic and pigment (2008.180). Dee Setalla, *Polychrome Jar*, 1980s (?), ceramic and pigment (2008.179). Ácoma, New Mexico, Rebecca Lucario, *Seed Jar*, c. 1991, ceramic and pigment (2008.177). Santa Clara, New Mexico, Joseph Lonewolf, *Black Seed Jar*, 1974, ceramic (2008.181). Santo Domingo, New Mexico, Paulita Pacheco, *Polychrome Jar*, 1990s (?), ceramic and pigment (2008.182).

American Art

Ceramics

Artist unknown, *Face Flask*, 1820/40, salt glazed stoneware, with iron oxide and cobalt: Wilson L. Mead Fund; Stanley and Polly Stone Endowment (2007.462). Designed by Arthur E. Baggs, made by John Swallow, decorated by Hannah Tutt, Marblehead Pottery, Marblehead, Massachusetts, *Vase*, c. 1909, glazed earthenware: Vance American Fund; restricted gift of the Antiquarian Society (2008.74). Designed by Russel Wright, made by Steubenville Pottery Company, Steubenville, Ohio, *Platter* and *Oval Bowl* ("American Modern" dinnerware), 1937/59, "Granite Grey" glazed earthenware: gift of David A. and Edith Fantus DeMar (2008.75-76). Designed by Joseph Fortune Meyer, made by Roberta Beverly Kennon, decorated by Newcomb Pottery, New Orleans, Louisiana, *Vase*, 1901, glazed earthenware: Raymond W. Garbe Fund in honor of E. Norman Brydges (2007.770).

Glass

Tiffany Glass and Decorating Company, "*Lilies*," *Corey Memorial Window from Christ Church, Chicago*, 1892/95, leaded Favrile glass: gift of St. Andrew Reformed Episcopal Church (2008.64).

Jewelry

Marie Zimmermann, *Brooch*, c. 1920, gold, amber, opals: Raymond W. Garbe Fund in honor of Carl A. Erikson, Sr. (2007.463).

Paintings

Arthur B. Carles, *Calla Lilies*, c. 1925, oil on canvas: Quinn E. Delaney and Vance American Art funds; through prior gift of the Charles H. and Mary F. S. Worcester

Collection Fund; Mr. and Mrs. Frederick G. Wacker, Jr. Endowment; restricted gift of Julie and Brian Simmons (2008.183). Eldzier Cortor, *The Room No. VI*, 1948, oil and gesso on Masonite: through prior acquisition of Friends of American Art and Mr. and Mrs. Carter H. Harrison; through prior gift of the George F. Harding Collection (2007.329). John Singer Sargent, *Madame Paul Escudier (Louise Lefevre)*, 1882, oil on canvas: bequest of Brooks McCormick (2007.391).

Sculpture

Augustus Saint-Gaudens, *Bust from the Adams Memorial*, modeled 1892-93; cast 1912, bronze; *The Puritan*, modeled 1883-86; cast after 1899, bronze: bequest of Brooks McCormick (2007.389-90).

Silver

Samuel Kirk & Son, *Tea and Coffee Service with Tray*, 1907, silver; *Small Bowl*, repousse silver; *Tea Caddy*, silver; *Small Creamer*, silver: bequest of Brooks McCormick (2007.392.1-10, 393-95). Jacobi and Jenkins, *Small Chocolate Pot*, silver: bequest of Brooks McCormick (2007.396).

Architecture and Design

(The location of all projects is Chicago and the state is Illinois, unless otherwise stated.)

Tadao Ando, *Waterfront Plaza, Kobe, Japan: Sketch*, n.d., pastel on parchment: gift of Celia and David Hilliard in Honor of Stanley Tigerman and Eva Maddox (2008.66). Ron Arad, produced by One Off, *Rover Car Chair*, 1981,



Maharao Guman Singh Riding an Elephant in Procession, Kota, Rajasthan, India, 1770. Opaque watercolor and black ink, heightened with gold, with added borders; 33.8 x 50.2 cm. Mrs. Clive Runnells Fund (2008.23).



Jenny Holzer (American, born 1950). *Blue Tilt*, 2004. Six double-sided vertical LED signs with Triton blue diodes, stainless steel housings and bezels, unique; 381 x 13.7 x 13.7 cm (each unit); 381 x 228.6 x 127 cm (installed). Restricted anonymous gift; through prior bequest of Marguerita S. Ritman; through prior gift of Leo S. Guthman; Watson F. Blair Prize Fund (2007.357).

Ron Arad (English, born Israel, 1951), Produced by One-Off. *Rover Car Chair*, 1981. Rover 200 car seat mounted on a frame of Kee-Klamp scaffolding originally designed in the 1930s, tubular steel frame, vinyl upholstery; 76 x 88 x 66 cm. Restricted gift of the Architecture and Design Society (2008.207).



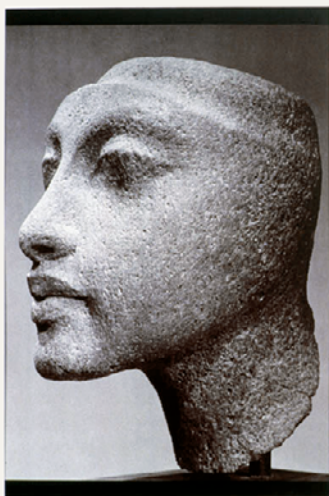


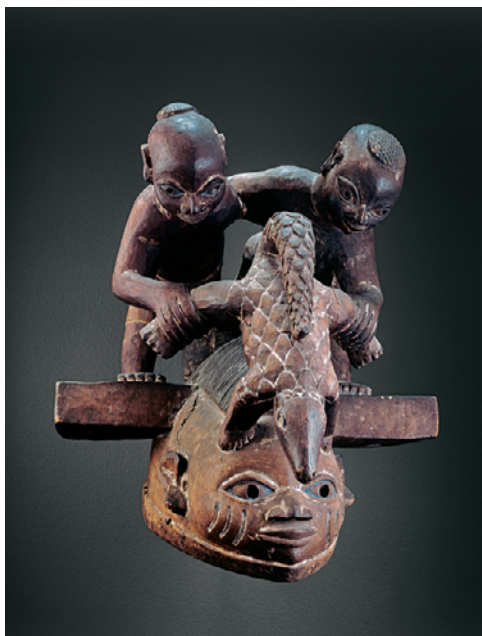
Germany, Hamburg. *Panel*, 17th cen. Linen, knotted netting embroidered with cloth, interlocking lace, and buttonhole stitches and woven wheels (lacs construction); edged on all sides with attached bobbin lace; 40 x 57 cm. Restricted gift of the Antiquarian Society, Shirley Welsh Ryan, Marlene K. Phillips, Rosemarie Buntrock, Barbara Franke, the Textile Society of the Art Institute of Chicago, and friends in memory and honor of Alice Welsh Skilling, former President of the Textile Society, 2001–2005 (2008.168)

Hilaire Germain Edgar Degas (French, 1834–1917). *Café-Concert (The Spectators)*, c. 1876–77. Pastel over monotype on buff wove paper, laid down on tan card; 20.1 x 41.5 cm (image/plate); 21.0 x 42.7 cm (sheet). Bequest of Brooks McCormick (2007.286).

Arthur B. Carles (American, 1882–1952). *Calla Lilies*, c. 1925. Oil on canvas; 76.2 x 61 cm. Quinn E. Delaney and Vance American Art funds; through prior gift of the Charles H. and Mary F. S. Worcester Collection Fund; Mr. and Mrs. Frederick G. Wacker, Jr. Endowment; restricted gift of Julie and Brian Simmons (2008.183).

Lorraine O'Grady (American, born 1940). *Miscegenated Family Album*, 1994. Sixteen silver-dye bleach print diptychs; set is edition five of eight; each 67.3 x 95.3 cm. Through prior bequest of Marguerita S. Ritman (2008.81.1–16).





Omura Koyo (Japanese, 1891–1983). *Seiran (Blue Phoenix)*, 1921. One of a pair of six-panel screens; ink and color on silk; each 190 x 376 cm. President's Exhibition and Acquisition Fund; Alsdorf Discretionary Fund; Russell Tyson Endowment Fund; purchased with funds provided by the Weston Foundation (2007.359.1–2). See also cover and p. 116.

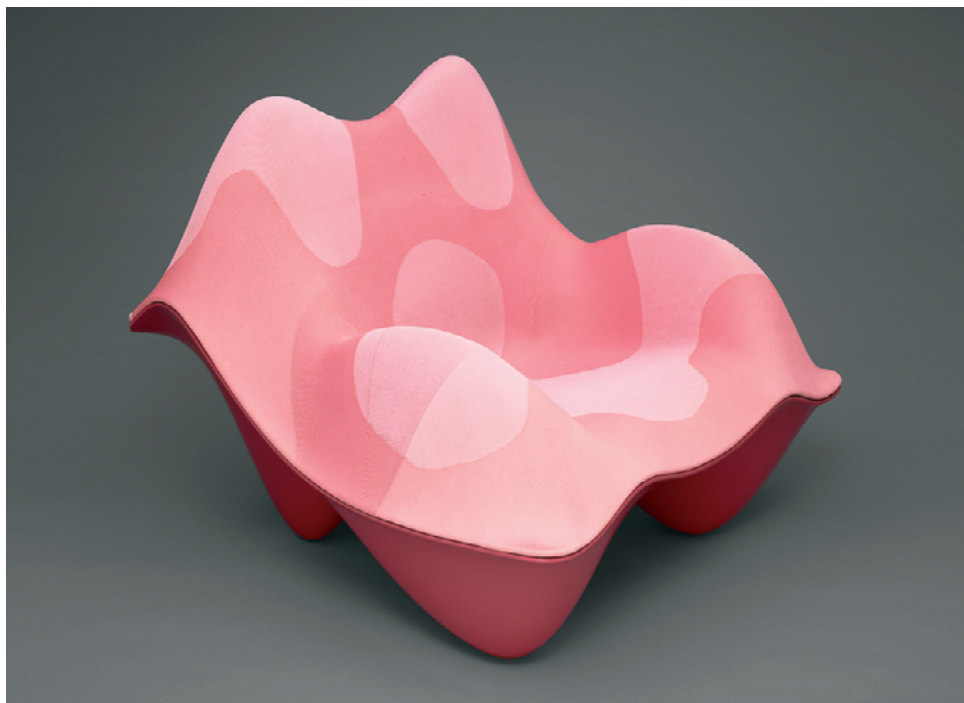
Yoruba, Ketu region, Republic of Benin, attributed to Fagbite Asamu (active late

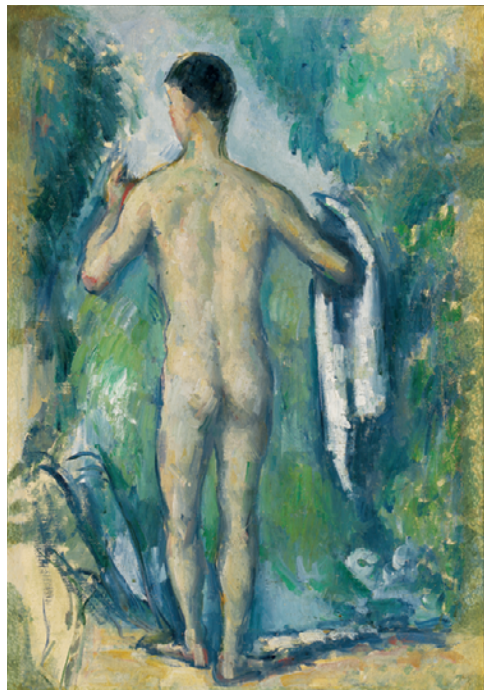
19th/mid-20th cen.) or Falola Edun (active early/mid-20th cen.). *Mask for Gelede (Igi)*, early/mid-20th cen. Wood and pigment; 40 x 36.8 x 48.9 cm. Gift of Neal Ball (2008.176).

Arthur E. Baggs (American, 1886–1947), designer; John Swallow, potter; Hannah Tutt, decorator; Marblehead Pottery, Marblehead, Massachusetts (1904–1936). *Vase*, c. 1909. Glazed earthenware; 21.6 x 17.5 cm. Vance American Fund; restricted gift of the Antiquarian Society (2008.74).

Greg Lynn (American, born 1964). *Ravioli Chair*, 2005. Fiberglass-reinforced polyester shell, polyurethane foam seat with integrated belt upholstery fabric; 82 x 88 x 88 cm. Gift of Vitra, Inc. (2007.331).

Richard Misrach (American, born 1949). *Dead Fish, Salton Sea*, 1983. Chromogenic print; 46.1 x 59.9 cm. Photography Gala Endowment (2007.225).





Charles Ray (American, born 1953). *Hinoki*, 2007. Hinoki cypress; three elements: 172.7 x 762 x 233.7; 63.5 x 426.7 x 208.3; approx. 60.5 x 400 x 200 cm. Through prior gifts of Mary and Leigh Block, Mr. and Mrs. Joel Starrels, Mrs. Gilbert W. Chapman, and Mr. and Mrs. Roy J. Friedman; restricted gift of Donna and Howard Stone (2007.771).

Paul Cézanne (French, 1839–1906). *Standing Bather, Seen from the Back*, 1879–82. Oil on canvas; 31.7 x 21.6 cm. Bequest of Brooks McCormick (2007.289).

William Christenberry (American, born 1936). *Night Spot, Marion, Alabama*, 1972, printed 1991. Dye imbibition print; 12.4 x 7.9 cm. Photography Associates Fund (2007.238).

England, designed by Silver Studio, probably woven by Vanoutryve et Cie. *Panel*, 1904. Silk, satin damask patterned by extended plain weave with areas of self-patterning wefts bound in twill interlacings; 315.8 x 128.5 cm. Lisbeth Cherniack Stiffel Fund (2007.353).

Artist unknown, Japan. *Jingoji sutra*, 12th cen. Handscroll; gold and silver pigment on indigo-dyed paper; 45.5 x 31.1 cm. Purchased with funds provided by the Weston Foundation (2008.157).





John Philip Simpson (English, 1782–1847). *The Captive Slave*, 1827. Oil on canvas; 127 x 101.5 cm. Restricted gift of Mary Winton Green, Dan and Sara Green Cohan, Howard and Lisa Green, and Jonathan and Brenda Green in memory of David Green (2008.188).

Chupicuaro, Guanajuato or Michoacán, Mexico. *Female Effigy*, 200/100 B.C. Terracotta and pigmented slip; 44.8 x 20 x 8.7 cm. Frederick W. Renshaw Acquisition Fund; restricted gift of Cynthia and Terry E. Perucca, Jamee and Marshall Field, and Helen Zell; Edward Johnson, Grant J. Pick Purchase, and Henry Horner Straus Memorial funds; restricted gift of Lynn and Allen Turner; African and Amerindian Curator's Discretionary Fund (2007.348).

Massachusetts or Rhode Island. *Pocket*, c. 1799. Cotton, plain weaves; pieced, some squares embroidered with silk threads in chain and cross stitches, others printed in a variety of techniques; edged with cotton, plain weaves, some printed in a variety of techniques; lined with linen; 41.6 x 36.5 cm. Elizabeth R. Vaughn Endowment (2007.356).



George Grosz (American, born Germany, 1893–1959). *The Rabblrouser*, 1925. Watercolor, with brush and brown ink on off-white wove paper; 73.8 x 53.4 cm. Bequest of Richard S. Zeisler (2007.284).

Ron Gilad (Israeli, born 1972). *Dear Ingo*, 2005. Powder coated black steel; 80 x 99.8 cm (folded); 80 x 240 cm (unfolded). Restricted gift of the Architecture and Design Society (2007.399).



Rover 200 car seat mounted on a frame of Kee-Klamp scaffolding originally designed in the 1930s, tubular steel frame, vinyl upholstery; Ron Arad, *Soft Big Easy*, 1991, steel, polyurethane foam and polyester fiber: restricted gift of the Architecture and Design Society, (2008.207, 2007.401); *Voido Rocking Chair*, 2006, rotational-moulded polyethylene: gift of Magis (2007.402). Spencer Solon Beman, *Various Projects*, various dates, various media: gift of Suzanne Beman Dallmeyer and R. Ford Dallmeyer (2007.604–24). Tord Boontje and Kvadrat, *Eternal Summer*, 2006, Trevira CS fabric: gift of Kvadrat and Maharam, (2007.450.1–2). Bouroullec Brothers, *Algues*, 2004, injection molded plastic: gift of Vitra, Inc. (2007.333.1–16). Kirsty Carter and Emma Thomas, *Various Projects*, various dates, various media: gift of A Practice for Everyday Life (APFEL) (2007.416–49). Elizabeth Diller, *Automarionette*, c. 1987, ink on mylar: gift of Celia and David Hilliard in Honor of Stanley Tigerman and Eva Maddox (2008.67). Sarah Dunn and Martin Felsen for UrbanLab, *Visitor Information Center*, 2001, wood and plexiglas: gift of UrbanLab/ Sarah Dunn and Martin Felsen (2007.330). Frank O. Gehry, *Untitled Sketches for Furniture*, c. 1993, ink on poster board: gift of Celia and David Hilliard in honor of Stanley Tigerman and Eva Maddox (2008.68). Ron Gilad, *Dear Ingo*, 2005, powder-coated black steel: restricted gift of the Architecture and Design Society (2007.399). Michael Graves, *Untitled Massing Study*, 2007, crayon on paper: gift of Celia and David Hilliard in honor of Stanley Tigerman and Eva Maddox (2008.69). Herzog and de Meuron

for Belux, *Jingzi Suspension Light Fixture*, 2005, silicone: gift of Vitra, Inc. (2007.332). Philip Johnson, *Proposed William Granger Ryan Fine Arts Center*, 1992, mixed media model; *Proposed William Granger Ryan Fine Arts Center*, 1992, wood model: gift of Seton Hill University through the Hyatt Foundation (2007.466–67). Karlssonwilker Inc.: Jan Wilker and Hjalti Karlsson, *Tell Me Why: The first 24 months of a New York Design Company* (2 copies), 2003; *Curious Boym* (2 copies), 2002; *Creative Time: The Book* (2 copies #2190 and #2533), 2006; paper: gift of Princeton Architectural Press (2007.413–15). Knoll, Inc., manufacturer, *Pause*, 2004 (3 rolls: blue, grey and orange); *Exurban*, 2004; *Command*, 2004; *Urban*, 2004; wallpaper: gift of Knoll, Inc. (2008.70–73). An Te Liu, *Pattern Language I: Levittown*, 2007, hand silk-screened wallpaper (2 rolls): Department of Architecture and Design Purchase Fund (2008.63.1–2). Greg Lynn, *Ravioli Chair*, 2005, fiberglass-reinforced polyester shell, polyurethane foam seat with integrated belt upholstery fabric: gift of Vitra, Inc. (2007.331); *Flatware*, 2007, sterling silver: Celia and David Hilliard Fund and restricted gift of the Architecture and Design Society (2007.646.1–5). Richard Meier, *Main Entry Plaza of the Getty Museum, Los Angeles*, 1989, cherry and gum wood model: gift of Richard Meier & Partners Architects LLP through the Hyatt Foundation (2007.464). Jordan Mozer, *East Side Table*, 2005, Cast aluminum magnesium alloy, hand polished: gift of Jordan Mozer and Associates, Ltd. (2007.383). Jason Pickleman, *Aluminum Group, Happyneess* (3 copies), 2003, CD packaging; offset ink and gloss lamination on

folded card stock; *Aluminum Group, Happyneess* (2 copies), 2003, record album; *Avec*, 2005, graphic identity system: comment card (6 copies), letterhead (2 copies), business card (2 copies), envelope (2 copies), wine menu (2 copies), and menu (3 copies); paper; *Basement Love, Paintings by Judy Ledgerwood* (4 copies), 2001, exhibition catalogue, offset ink on paper; *University of Chicago, Illinois, School of Architecture* (6 copies), 2005, poster: gift of JNL Graphic Design (2007.403–12). Bertjan Pot, *Carbon Chair*, 2004, carbon fiber and epoxy: restricted gift of the Architecture and Design Society (2007.400). Kevin Roche, *750 Seventh Avenue, New York*, 1985–1991, mixed media model: gift of Kevin Roche John Dinkeloo and Associates LLC through the Hyatt Foundation (2007.468). Milton M. Schwartz, *Various Projects*, various dates, various media: gift of Audrey K. Schwartz (2007.461). Alvaro Siza, *Dom Factory, Cologne*, c. 1981, wood model: gift of Alvaro Siza through the Hyatt Foundation (2007.465). Martin Thaler, *Lilly Humatrope Reconstitution Device*, 2005, polypropylene, polycarbonate, glass, butyl rubber and steel; *Altec Lansing inMotion iM7*, 2005, ABS; *Organ Recovery Systems LifePort Kidney Transporter*, 2004, polyurethane housing, polycarbonate organ holder, aluminum and steel: gift of IDEO Chicago (2007.334–36). Patricia Urquiola, *Antibodi Chaise*, 2006, felt, wool, leather, polyurethane foam, synthetic net, stainless steel and pvc: restricted gift of the Architecture and Design Society (2007.398). Ross B. Wimer, *Infinity Tower* model, 2006, plexiglas, stainless steel and aluminum urethane: gift of Ross B. Wimer (2008.184).

Asian and Ancient Art

Chinese

Oracle Bones. Shang dynasty, c. 13th/11th cen. B.C., segments of turtle plastrons and bones of oxen; polished, burned, and carved with inscriptions: Alyce and Edwin DeCosta and the Walter E. Heller Foundation Fund; Frederick W. and Nathalie C. Gookin Endowment Fund; Frederick W. Renshaw Acquisition Fund (2008.65.1–76).

Paintings. Li Huayi, *Landscape*, 2003, ink and color on paper: Russell Tyson Endowment; restricted gift of Harlow Higinbotham (2008.1). Wong Wucius, eleven paintings: *Tai Po*, 1956, felt-tip marker on paper; *Snow Mountain after Bada*, 1959, hanging scroll, ink on paper; *Winding Thoughts No. 2*, 1975, ink on paper; *River Journey No. 12*, 1987, hanging scroll, ink on paper; *Window Dream No. 26*, 2004, ink and color on paper; *Self-Portrait*, 1958, watercolor on paper; *Experiment No. 9*, 2002, mixed media on paper: Frederick W. Renshaw Acquisition Fund and Avery Brundage Endowment (2008.12-13, 15-16, 18-19, 22); *Oblivion No. 2*, 1973, ink and color on paper; *New Dawn No. 1*, 1997, ink and color on paper; *Landscape No. 8*, 1964, ink on paper; *Artist's Studio*, 1965, ink on paper: restricted gift of Fred Eychaner and Tommy Yang Guo in Honor of Jay Xu (2008.14, 17, 20–21).

Greco-Roman

Coin. *Tetradrachm with Portraits of Cleopatra and Mark Antony*, c. 36 B.C., silver (15.22 g), minted in the Eastern Mediterranean region: Katherine K. Adler Fund (2008.173).

Indian

Paintings. *Yashoda Chastises her Foster Son, the Youthful Krishna (Illustration from the Bhagavata Purana)*, Bikaner, Rajasthan, c. 1600, opaque watercolor on paper heightened with gold: restricted gifts of the Asian Art Council, an anonymous donor, Elizabeth Plotnick, Mack Trapp, Betty Seid, Jay Reese, Randy Lynch, George Bergland, Nancie and Bruce Dunn, Charles Mottier, Allen R. Smart, James D. Thornton, Mr. and Mrs. James E. Breece III; Oriental Purchase Fund in honor of the Presidency of H. George Mann (2004-2007) (2007.384). *Maharao Guman Singh Riding an Elephant in Procession*, Kota, Rajasthan, 1770, opaque watercolor and black ink, heightened with gold, with added borders: Mrs. Clive Runnells Fund (2008.23).

Japanese

Bamboo. Fujinuma Noboru, *Spring Tide*, c. 2000, nemagari: gift of the artist (2007.385). Honma Hideaki, *Knot*, 2007, madake and nemagari: restricted gift of Mary Lawton (2007.361).

Books. Katsushika Hokusai, six woodblock printed books: *Fugaku hyakkei (100 Views of Mt. Fuji)*, vol. 1–3 of 3 published, 1834–5 (vol. 1–2), c. 1849 (vol. 3); *Santai gafu (Album of Drawings in Three Ways)*, complete in 1 vol., c. 1816; *Banshoku zuko*, one vol. of 5 published, n.d.; *Hokusai manga (Sketches of Hokusai)*, vol. 1–3, 5–11, and 14 of 15 published, 1812–49; *Ehon sakigake (Picture Book of Japanese and Chinese Fighters)*, complete in 1 vol., 1836; *Ippitsu gafu (Album of Drawings with One Stroke)*, complete in 1 vol., 1823; Kuwagata Keisai (Kitao Masayoshi), *Keisai sogu (Sketches of Keisai)*, 1

vol. of 5 published, 1815 or 1842, woodblock printed book; Keisai Eisen, *Ukiyo gafu (Book of Keisai's Popular Pictures)*, 1 vol. of 10, n.d., woodblock printed book: gift of Joan R. Whittaker (2007.625–32).

Ceramics. Tsujimura Shiro, seven tea-wares, glazed stoneware: Shino-style tea bowl, n.d.; Kofuki-style tea bowl, n.d.; Karatsu-style tea bowl, n.d.; Shigaraki-style tea bowl, n.d.; Ido-style tea bowl, n.d.; Mizusashi (water jar), n.d.; flower vase, n.d., glazed stoneware: gift of London Gallery, Ltd. (2008.161–67).

Metal. Tetsunao, *Insect-cage Incense Burner*, late 19th/early 20th cen., bronze, gold, silver, and shakudo: purchased with funds provided by the Weston Foundation (2008.160).

Painting. Artist unknown, *Jingoji sutra*, 12th cen., handscroll, gold and silver pigment on indigo-dyed paper: purchased with funds provided by the Weston Foundation (2008.157).

Prints. Hiratsuka Un'ichi, eighteen woodblock prints: *Saw Mill Near Mountains*, 1933; *Fragments of Buddhist Sculpture at the Usuki Site*, 1941; *Beginning of the Great Wall in Shanaiguan, China*, 1943; *Stone Bodhisattva at Datong, China*, 1944; *Girl with Calico-Patterned Background*, 1948; *Image with Poem from Recollection of Travel*, 1950; *The Grand Shrine of Izumo, Shimane Prefecture*, 1953; *Mountain Stream at Hida, Gifu Prefecture*, 1958; *Veranda of the Old House of Lafcadio Hearn in Matsue*, 1960; *View of the Lakeshore at Matsue*, 1969; *South Izu Peninsula*, 1970; *Hokki-ji Temple, Nara*, 1970; *Hiratsuka Shrine, Tokyo*, 1933; *The Shoso-in Repository at Todai-ji*, 1953, Georgetown

Window, Washington, D.C., 1985; *Corn Husk Doll America*, 1985; *Flower of the Evergreen Magnolia*, 1970; *Chinese Bodhisattva of the Tang Period in the Freer Gallery of Art, Washington*, 1971: Hiratsuka Un'ichi-Van Zelst Family Collection (2007.364–81). Saito Kiyoshi, *Winter in Aizu*, 20th cen., color woodblock print: gift of Michael Cohen (2007.382).

Screens. Ikeda Keisen, *Fish and Plants*, 1908, single six-panel screen, ink and color on silk: President's Exhibition and Acquisition Fund; Alsdorf Discretionary Fund; Russell Tyson Endowment Fund; purchased with funds provided by the Weston Foundation (2007.360). Omura Koyo, *Seiran (Blue Phoenix)*, 1921, pair of six-panel screens, ink and color on silk: President's Exhibition and Acquisition Fund; Alsdorf Discretionary Fund; Russell Tyson Endowment Fund; purchased with funds provided by the Weston Foundation (2007.359.1–2).

Sculpture. Artist unknown, *Female Shinto Deity*, 12th cen., wood with traces of polychromy: purchased with funds provided by the Weston Foundation (2008.159).

Textile. Artist unknown, *Sutra Wrapper*, 12th cent., bamboo, silk, mica, and gilt bronze: purchased with funds provided by the Weston Foundation (2008.158).

Contemporary Art

Installation

American. Robert Gober, *Untitled*, 1989–96, installation comprised of ten separate works: *Wedding Gown*, 1989, silk satin, muslin, tulle, and welded steel; *Hanging Man/Sleeping*

Man, 1989, silkscreen on paper; *Untitled*, 1989/1996: cast hydro-stone plaster, vinyl acrylic paint, ink and graphite; restricted gift of Stefan T. Edlis and H. Gael Neeson Foundation; through prior gifts of Mr. and Mrs. Joel Starrels and Fowler McCormick (2008.174).

Painting

American. Robert Lostutter, *Untitled*, 1969, oil on canvas: collection of Fred and Susan Novy, promised gift (38.2007). Jim Nutt, *Daft*, 1991, acrylic on canvas; collection of Cleve E. Carney, promised gift (Obj. 190811). Richard Tuttle, *Sum Confluence*, 1964, acrylic on plywood; collection of Judith Neisser, promised gift (38.2007).

Photography

American. Lorraine O'Grady, *Miscegenated Family Album*, 1994, sixteen silver-dye bleach print diptychs; set is edition five of eight: through prior bequest of Marguerita S. Ritman (2008.81.1–16). Martha Rosler, *Bringing the War Home: House Beautiful and Bringing the War Home: In Vietnam*, 1967–72, twenty photomontages: through prior gift of Adeline Yates (2008.185.1–20). Collier Schorr, *Bell Tower (H.T.)*, 2003, chromogenic print, edition five of five: collection of Mark Cozzi, promised gift (Obj. 190796).

Sculpture

American. Mel Bochner, *Child's Play I*, 1966, seventy-two wooden blocks and paint; gift of the artist (2008.186). Felix Gonzalez-Torres, *"Untitled" (Fainted)*, 1991, chromogenic print jigsaw puzzle in plastic bag, edition three of three: gift of Andrea Rosen (2007.633). Jenny Holzer, *Blue Tilt*, 2004, six double-sided vertical LED signs

with Triton blue diodes, stainless steel housings and bezels, unique: anonymous restricted gift; through prior bequest of Marguerita S. Ritman; through prior gift of Leo S. Guthman; Watson F. Blair Prize Fund (2007.357). Donald Judd, *Untitled*, 1976, Douglas fir plywood; through prior gift of Adeline Yates (2008.11). Ellsworth Kelly, *Large Fan*, 2008, stainless steel: Major Acquisitions Fund in honor of James Wood (2008.398). Kerry James Marshall, *Africa Restored (Cheryl as Cleopatra)*, 2003, polystyrene and latex on plywood with ink-jet prints on paper mounted on laminated acrylic; two parts: gift of Susan and Lewis Manilow (2008.87). Charles Ray, *Hinoki*, 2007, Hinoki cypress: through prior gifts of Mary and Leigh Block, Mr. and Mrs. Joel Starrels, Mrs. Gilbert W. Chapman, and Mr. and Mrs. Roy J. Friedman; restricted gift of Donna and Howard Stone (2007.771). Joel Shapiro, *Untitled*, 1982, wood: gift of Paula Cooper (2008.187). Jackie Winsor *Fifty-fifty*, 1975, wood and nails: through prior bequest of Marguerita S. Ritman, Ben W. Heineman, Mr. and Mrs. Frank G. Logan, Watson F. Blair, and Emilie L. Wild Prize funds, and Oscar L. Gerber Memorial Endowment (2008.209).

Austrian. Franz West, *Krach*, 1987, papier-mâché, gauze fabric, plastic, wood, acrylic paint, gouache, and metal: through prior gift of Joseph Winterbotham, Claire and Gordon Prussian Fund for Contemporary Art, through prior gifts of Leo S. Guthman, Florence S. McCormick, and Mary and Leigh Block, restricted gift of Martin Friedman and Peggy Casey-Friedman, Marlene and Robert Baumgarten and Oscar L. Gerber Memorial endowments,

restricted gift of Betty and Edward Harris, restricted gift of David Egeland and Andrew Friedman (2007.358).

German. Rosemarie Trockel, *Grater* 2, 2006, ceramic and platinum: gift of the Society for Contemporary Art (2007.363).

Video and Film

American. Joshua Mosley, *dread*, 2007, high-definition animated video (projection, sound); 7:30 loop, edition four of five: Wilson L. Mead Fund (2008.80). Andrea Fraser, *Museum Highlights: A Gallery Talk*, 1989; *May I Help You?* (in collaboration with Allan McCollum), 1991; *Welcome to the Wadsworth*, 1991; *Inaugural Speech*, 1997; *Official Welcome* (Hamburg version), 2003; digital video from unlimited editions: Contemporary Art Discretionary Fund; restricted gift of Jim Cahn and Jeremiah Collatz (2008.82–86).

Medieval through Modern European Painting and Sculpture

Painting

English. John Philip Simpson, *The Captive Slave*, 1827, oil on canvas: restricted gift of Mary Winton Green, Dan and Sara Green Cohan, Howard and Lisa Green, and Jonathan and Brenda Green in memory of David Green (2008.188).

French. Paul Cézanne, *Standing Bather, Seen from the Back*, 1879–82, oil on canvas: bequest of Brooks McCormick (2007.289). Henri Matisse, *Girl in Yellow and Blue with Guitar*, 1939, oil on canvas: bequest of Brooks McCormick (2007.290).

Italian. Giovanni Boldini, *Portrait of Mme. Lina Cavaliere*, 1901, oil on canvas: bequest of Brooks McCormick (2007.288).

Sculpture

French. Edgar Degas, *Horse with Jockey; Horse Galloping, Turning Head to the Right, Feet Not Touching the Ground*, modeled mid-1870s (cast before 1951), bronze: bequest of Brooks McCormick (2007.291). Henri Matisse, *Thorn Extractor, Spinario, Figure Drawing a Thorn*, modeled 1906 (cast 1953), bronze with brown patina: gift of the Ruth Stanton Family Foundation (2008.189).

Photography

American. Dawoud Bey, ten carbon pigment prints from the portfolio, *Harlem U.S.A.*, 1975–78: restricted gift of Susan and Allison Davis (2008.191–200). Ilse Bing, *Circus Acrobat, New York*, 1936, gelatin silver print: gift of Thea Berggren (2008.130). William Christenberry, *Night Spot, Marion, Alabama*, 1972, dye imbibition print: Photography Associates Fund (2007.238); *Wall, Fence, and Hubcaps, Near Tuscaloosa, Alabama*, 1989: restricted gift of Robert A. Taub and Amanda Taub Veazie (2007.239). William Clift, *The Chanel, Mont Saint Michel*, 1999; *Flying Buttresses, Mont Saint Michel*, 1997; *Le Cuesnon, Mont Saint Michel*, 1997; *A Desert View, Shiprock, New Mexico*, 1991; *Waterfall, Shiprock, New Mexico*, 2002; gelatin silver prints: Mary and Leigh Block Fund (2008.110–11, 114, 120–21); *Landscape Nearby, Shiprock, New Mexico*, 2002; *Shadow, Gargoil, Mont Saint Michel*,

1997; *Shadow, Sandbar, Mont Saint Michel*, 1982; *Two Doors, Mont Saint Michel*, 1997; gelatin silver prints: the Comer Foundation Fund (2008.112, 116–17, 119); *Lantern, Mont Saint Michel*, 1999; *Looking West, Shiprock, New Mexico*, 2001; gelatin silver prints: Photography Associates Fund (2008.113, 115); *Square Cloud, Mont Saint Michel*, 1999, gelatin silver print: restricted gift of Robert A. Taub in honor of David Travis (2008.118); *A Particular World*, 2007, book containing twenty-five inkjet prints: restricted gift of Lucia Woods Lindley and Daniel A. Lindley, Jr. (2008.109). Alvin Langdon Coburn, *The Doctor's Door*, 1907; *St. John Wood*, 1907; gelatin silver prints: gift of Mary and Dan Solomon (2007.490–91). Ben Gest, *Kate Fixing Her Earring*, 2005, inkjet print: restricted gift of the David C. and Sarajeane Ruttenberg Arts Foundation (2007.240). Jack A. Jaffe, *Untitled*, 1997, gelatin silver print: gift of Jack A. Jaffe in honor of Newell Smith (2008.124). Rashid Johnson, two untitled Van Dyke Brown prints, 2001: gift of Brenda and James Grusecki (2007.644–45). Jack Leigh, *Stop Sign*, 1979, gelatin silver print: gift of Mrs. Robert O. Levitt (Kathryn Levitt) (2007.273); *Back of Avon Theater*, 1978, gelatin silver print: gift of Jack Leigh Gallery (2007.274). Larry E. McPherson, *Untitled*, 2006, inkjet print: Photography Purchase Fund; Kenneth and Edna Heilbron Photography Fund (2007.471). Richard Misrach, twelve chromogenic prints from digital files: Photography Gala Endowment (2007.222–25, 227–33, 236); *2.21.98 4:45 p.m.*, 1998, chromogenic print from digital file: restricted gift of Brenda and Earl Shapiro

(2008.8); 3.20.00 4:05–5:00 a.m., 2000, chromogenic print: restricted gift of John A. Bross in memory of Edward Byron Smith (2007.235); 9.26.98 6:31 p.m., 1998, chromogenic print; 10.18.00 8:20 a.m., 2000, chromogenic print from digital file: restricted gift of Elizabeth and Thomas Keim (2007.234, 2008.10); *Desert Fire #81*, 1984, chromogenic print from digital file: Charina Foundation Fund (2007.226); *Desert Fire #249*, 1985, chromogenic print from digital file: restricted gift of Kay and Matthew Bucksbaum; Anstiss and Ronald Krueck; and H. George and Roberta Mann (2008.3); *Personnel Carrier Painted to Simulate School Bus, Bravo 20 Bombing Range, Nevada*, 1986; *Cloud #240*, 1993; chromogenic prints from digital files: Photography Associates Fund (2008.4–5); *Swimmers, Pyramid Lake*, 1987; *Battleground Point #22*, 1999; *Swamp and Pipeline, Near Geismar, Louisiana*, 1998; chromogenic prints from digital files: restricted gift of Bernard M. and Caryl H. Susman (2008.2, 6–7); *Untitled*, 1975, gelatin silver print: Photography Gala Endowment (2007.220); *White Man Contemplating Pyramids*, 1989; 6.14.98 4:19 p.m., 1998; chromogenic prints from digital files: restricted gift of Robin and Sandy Stuart (2007.221, 2008.9). Mole & Thomas, *The Human Liberty Bell*, 1918; U.S.N., *Anchored to Democracy*, c. 1915; gelatin silver prints: Photographic Society Fund (2008.204–05). Eadweard Muybridge, *Animal Locomotion, Plate 319*, 1887; *Animal Locomotion, Plate 469*, n.d.; *Animal Locomotion, Plate 758*, n.d.; collotypes: Kenneth and Christine Tanaka Fund (2008.201–03). Patrick Nagatani, *Yume*, 1994, instant

photograph, color: gift of Bradford L. Ballast (2008.123). Walter Peterhans, *Still Life with Wire and Lemon (Hamge a Rimbaud)*, n.d., gelatin silver print: bequest of the George Danforth Trust (2007.492). Melissa Ann Pinney, *Emma at Nine (Cellar Door)*, 2004; *Emma at Ten (Cellar Door)*, 2005; chromogenic prints: the Comer Foundation Fund (2007.472–73); *Emma at Eleven (Cellar Door)*, 2006; *Roger and Emma, Sick Day*, 2004; chromogenic prints: David C. and Sarajan Ruttenberg Fund (2007.474, 476); *Girl Ascending, James Park*, 2004, chromogenic print: Mary and Leigh Block Fund (2007.475); *Emma and Roses*, 2007, chromogenic print: gift of the artist and Catherine Edelman Gallery, Chicago (2007.477). Len Prince and Jessie Mann, nine gelatin silver prints: gift of the VanDerAa Family Collection (2007.264–72). Carrie Schneider, *Las Bebidas*, 2007, chromogenic print: Kenneth and Christine Tanaka Fund (2007.469); *Library*, 2006–07, chromogenic print: Mary and Leigh Block Fund (2007.470). Art Shay, *Madison St. on Sunday Morning*, 1949, gelatin silver print: restricted gift of Vicki and Thomas Horwich (2007.242); *Nelson Algren Amuses a New Friend*, 1949, gelatin silver print: Photographic Society Fund (2007.241); *Nelson Algren Pauses after Another White Sox Loss*, 1950s, gelatin silver print: Ernest Kahn Endowment; William Elfenbaum Endowment (2007.243); *Nelson Algren Playing Cards*, 1949, gelatin silver print: restricted gift of Sidney and Sondra Berman Epstein (2007.244); *Nelson Algren, by his Favorite Division St. Bar, Chicago*, 1949, gelatin silver print: restricted gift of the Anstiss and Ronald Krueck Foundation, for Nelson from

Anstiss in memory of a wonderful friendship (2007.245); *Nelson Algren Amuses a New Friend*, 1949; *Madison St. on Sunday Morning*, 1949; gelatin silver prints: gift of Art Shay (2007.261–62). Arthur Siegel, *Untitled*, n.d., dye imbibition print: gift of Edward Sax in honor of Rhoda Sax (2008.126). Angela Strassheim, *Untitled (Grandmother)*, 2004, chromogenic print: gift of the artist and Marvelli Gallery, New York (2007.263). Larry Sultan, six chromogenic prints and six chromogenic prints from digital files: gift of Ralph and Nancy Segall (2007.478–89); five digital prints and two chromogenic prints: gift of Jeanne and Richard S. Press (2007.637–43).

Argentinian. Esteban Pastorino Diaz, *Cilos*, 2005, chromogenic print from digital file: gift of Bradford L. Ballast (2008.122).

British. Steve McQueen, *Barrage*, 1998, three chromogenic prints from digital files: gift of Rhona Hoffman (2008.127–29).

French. Jean-Eugène-Auguste Atget, *Bosquet de la Colonnade, les vasques*, c. 1900; *Parc de Versailles bosquet de la Colonnade*, c. 1900; albumen prints: gift of Leslie Stone Douglass (2007.493–94).

German. Kota Ezawa, *Barber Shop from The History of Photography Remix*, 2006, laminated chromogenic color transparency and lightbox: restricted gift of Danielle and Martin E. Zimmerman (2007.237).

Mexican. Agustín Víctor Casasola, *Untitled*, n.d., gelatin silver print: gift of Clarence S. Wilson, Jr., and Helena Chapellín Wilson (2008.125).

Prints and Drawings

Drawings

American. Dorothy Bond, *Mama—Unsung Heroine*, c. 1954, pen and black ink, with touches of graphite and pressure-sensitive adhesive shading film: gift of Lois Stifel (2008.108). Carroll Dunham, *Untitled 6/20/89*, 1989, green, yellow, and red wax crayon with graphite; *Untitled*, 1990, pink wax crayon and graphite; *Yellow World #3*, 1993, black and yellow wax crayon and graphite; seven untitled drawings, 1996, blue ball-point pen; *Untitled (Land)*, 1998, graphite; seven untitled drawings, 1999, graphite; *The Search for Orgone: Drawing #1*, 2001, brush and black urethane paint, with solvent-diluted gray wash; *Untitled*, 2006, brush and black urethane paint, with solvent-diluted gray and white washes, and graphite: Margaret Fisher Endowment Fund (2007.500, 520, 516, 521–27, 517, 528–34, 518–19). Connor Everts, *The Flaneries*, 2002, collage composed of cut and pasted paper, postage stamp, and book page, acrylic paint, crayon and graphite; *Contextual Shifts*, 2004, collage composed of cut and pasted paper, faded photograph, postage stamp, and cigarette, over acrylic paint and crayon: gift of Paula and Gerald Nordland (2007.327–28). Jules Feiffer, *Say Bye Bye Mankind*, 1972, pen and black ink, with traces of white correction fluid: gift of the Arlen Charitable Trust (2008.107). Gaylen Gerber, *Untitled Erotic Image 2/Erection*, 1990, graphite: gift of the Broido Family Collection (2007.543). George Grosz, *The Rabblrouser*, 1925, watercolor, with brush and brown ink: bequest of Richard S. Zeisler (2007.284). Al Held, *Untitled*, 1958/59, oil

on thirty double-sided, bound *Life* magazine pages: gift of the Al Held Foundation (2007.547). Michael Hurson, *Untitled*, c. 1970, charcoal: gift of Ellen Lanyon and Roland Ginzel (2007.316). Ynez Johnston, *Far Out*, 1948, gouache with stencil: gift of Gilbert and Marilyn Frey from the estate of Carlos (Herman) Frey (2007.314). Seymour Lipton, ten untitled drawings, 1953–76, black crayon: gift of Alan Lipton (2007.658–67). Alan Magee, *Silverpoint Braid*, 1981, metalpoint, heightened with white gouache: Jalane and Richard Davidson Collection (2007.559). Bill Mauldin, *Anybody with an appetite like that is bound to spill some*, 1989, pen and brush and black ink, with black crayon and traces of white correction fluid: restricted gift of the Novy Family Foundation (2008.101). Irving Norman, *Where Now?*, 1941, graphite: gift of Hela Norman (2007.549). Rudolph Pen, *Untitled (Portugal)*, c. 1950s, pen and black ink and watercolor and fiber-tipped pen: gift of Norma Driscoll (2007.313). William Pope.L, #49F 6.30.04, 7.28.04, 2.16.05, 3.16.06, 3.17.06, 3.20.06, 4.14.06 *The Phallic Bundle of Avalon*, 2004–06, black fiber-tipped pen and purple ballpoint pen, with white correction fluid; #299F *No Date “As If Drawing Another Rocket Will Make a Difference,”* n.d., black and purple pens, with white correction fluid, smudges, abrasions, and cigarette burns: William McCallin McKee Memorial Fund (2008.103–04). Joseph Raffael, *Tivo Fish in Dark Bubbly Water*, 1978, watercolor with brush and black ink, over traces of graphite: Jalane and Richard Davidson Collection (2007.557). Mickalene Thomas, *Rumbling*, from *Brawling Spitfire Wrestling Series*,

2005, collage composed of cut and pasted photographs, tape, paper and acrylic paint coated with gel medium: Margaret Fisher Endowment Fund (2007.311).

Chilean. Claudio Bravo, *Self-Portrait*, 1982, graphite: Jalane and Richard Davidson Collection (2007.558).

Dutch. Anthonie Waterloo, *Winter Landscape with a Man Crossing*, January 1629, charcoal, watercolor, and graphite, with touches of gouache: gift of Celia and David Hilliard (2007.649).

English. Peter de Wint, *A Wooded River Landscape*, 1839/40, watercolor, over graphite: gift of Celia and David Hilliard (2007.650). Harry Furniss, *Scene from David Copperfield*, n.d., pen and black ink; Duncan Grant, *Portrait of David Garnett*, 1929, graphite; Simeon Solomon, *Head*, c. 1880, red chalk: bequest of Robert Coale (2007.537, 538, 536). Sir David Wilkie, *Guess My Name*, 1821, black and red Conté crayon, with graphite, heightened with white chalk: Regenstein Endowment Fund (2007.292); *Guess My Name*, c. 1821, brush and gray wash: gift of Ben Elwes Fine Art, London (2007.546).

French. Hilaire Germain Edgar Degas, *Café-Concert (The Spectators)*, 1876/77, pastel over monotype: bequest of Brooks McCormick (2007.286). Paul Delaroche, *Portrait de Mme. E. D.*, 1829, black, white, and red chalks: Regenstein Endowment Fund (2007.294). Maximilien Luce, *Study for Mazas*, 1894, black chalk: Elizabeth Gott Templeton Endowment Fund (2007.513). Édouard Manet, *The Man with the Dog*, 1882, pastel: bequest of Brooks

McCormick (2007.287). Pierre Cécile Puvis de Chavannes, *Study of a Sleeping Woman*, c. 1867, charcoal, with white chalk: gift of Celia and David Hilliard (2007.651).

German. Melchior Bocksberger, *A Nightmare*, n.d., brush and white gouache and black ink: gift of Celia and David Hilliard (2007.648). Jana Gunstheimer, *Status L. Phenomenon #4*, 2007, watercolor: gift of Sara Szold (2007.668). Richard Oelze, *Departure (with the Sled)*, n.d., colored pencils and fabricated charcoal: Wallace and Louise Landau Fund (2007.309). Julius Schnorr von Carolsfeld, *Portrait of a Woman*, 1821, brush and brown wash and pen and brown ink, with graphite: Margaret Day Blake Endowment Fund (2007.293). Kurt Schwitters, *The Neatest Trick of the Month*, 1942/45, collage composed of cut-and-pasted papers, fabric, and photograph: bequest of Richard S. Zeisler (2007.285).

Scottish. Thomas Faed, *The Old Fence*, n.d., watercolor, over graphite: bequest of Robert Coale (2007.535).

Prints

American. Dorian Allworthy, *1950 Cape Canaveral*, 2007; *1950 Cape Canaveral*, 2007, drypoints: gift of Philip E. McCarthy, II (2007.322–323); Dorian Allworthy, *Cinderella Man*, 2007, drypoint: gift of Kristine Mighion (2007.324). Anonymous (published by the United States Government Printing Office), *Be a Victory Farm Volunteer in the U. S. Crop Corps*, 1943, chromolithograph: John H. Wrenn Memorial Endowment; Stanley Field Fund (2008.98). William Christenberry, written by Anna Sloan (published by Landfall Press), *Adams House in the*

Black Belt, 2000, book containing Iris prints, lithographs, photogravures, and one chromogenic color print: Barbara and Lawrence Spitz Fund; through prior bequest of Vera Berdich (2007.310). Eleanor Coen, *Three Little Trees in the City*, 1955, color lithograph: gift of Ellen F. Crain and Peter G. Fairweather in memory of Sally H. Fairweather (2007.545). Adolf Arthur Dehn, *Great Mountain*, 1963, lithograph: bequest of Michael Cohen (2007.540). Julia Fish, *Entry-Plan*, 1997/99, digital ink-jet print: anonymous gift in memory of Sam Carini (2007.542). Margo Hoff, *City Beyond the Tree*, c. 1953, woodcut: gift of Ellen F. Crain and Peter G. Fairweather in memory of Sally H. Fairweather (2007.544). Winslow Homer, *Minnie Clyde*, 1857, lithograph: restricted gift of Meg and Mark Hausberg (2007.308.1). Helen Hyde, *In the Rain*, 1898, etching, with watercolor and pastel; *Belated*, 1901; *A Summer Girl*, 1905; *The Red Curtain*, 1907; *The Secret*, 1909; *The Hired Baby*, 1909; *The Sacred Calf in the Bazaar at Agra*, 1910; *An April Evening*, 1910, color woodcuts; *The Lucky Branch*, 1915, etching, with pastel; *Untitled (Girl Holding Pink Flowers)*, n.d., etching, with watercolor and pastel: gift of Mrs. Leofwine Seymour (2007.564, 550, 568, 565, 561, 563, 560, 567, 562, 566). Carrie Iverson, *Emmett Till*, 2002, two color etching and aquatints: gift of Robert and Kate Kobayashi in honor of Phyllis Stigliano (2007.669). Jasper Johns, *Savarin* (Whitney Museum of American Art Poster), 1977, color off-set lithograph: gift of Meg and Mark Hausberg (2007.548); *Within*, 2007, color intaglio: partial and promised gift of Judith Racht and Irving Stenn, Jr. (2007.337).

Joseph LeBoit, five prints from *Herrenvolk*, 1942/43, woodcuts: gift of Mollie LeBoit (2007.317–21). Sherrie Levine, *The Mother of Us All*, 2007, digital print: restricted gift of Joshua Mack (2008.102). David Stone Martin, *Above and Beyond the Call of Duty*, 1943, chromolithograph: John H. Wrenn Memorial Endowment; Stanley Field Fund (2008.91). Bill Mauldin, *Weeping Lincoln*, 1963, printed 2007, letterpress: gift of Jean Albano Gallery (2008.105). Ed Paschke, *Exhibition Poster*, 1970, color screenprint: gift of Nancy and Robert Möllers (2007.326). Larry Rivers, *Red Coats*, 1970, color lithograph, with screenprinting and fabric and metallic paper collaged elements: bequest of Michael Cohen (2007.541). Mickalene Thomas (published by Brand X), *Can't We Just Sit Down and Talk it Over?*, 2006–07, color screenprint: gift of Jane E. Ratcliffe Coakley (2007.312). Unknown artist (published by Kurz and Allison), *The Battle of Champion Hills*, 1887; *Battle of Tippecanoe*, 1889; *DeSoto's Discovery of the Mississippi River*, 1896; *Capture of El Canoy, El Paso*, 1898, color lithographs: restricted gift of Mr. and Mrs. Stanley M. Freehling (2008.169, 172, 171, 170). Todd Walker, *Untitled*, 1979, color screenprint: gift of Anne Kaplan (2007.315). Randy Wray, *Ickybana Offering*, 2007, color offset lithograph, with screenprinting, glitter flocking, and colored pencils and pens: gift of Samuel E. Bullock (2007.556).

Austrian. Anonymous (printed by Albert Berger), *Pilgrims at Night*, c. 1920, color lithograph: gift of Elaine and Jeffrey Soble (2007.569).

Dutch. Pieter Jansz Quast, *Tramp with a Sling*, 1634/38; *Marching Beggar Woman with a Basket*, 1634/38, engravings, with etching; Jonas Suyderhoeft, after Gerard Ter Borch, *Three Men Struggling in an Interior*, n.d., etching: Amanda S. Johnson and Marion J. Livingston Endowment Fund (2007.497–99).

English. Anonymous (printed by Sanders Phillips and Company), *We Sink the Fascists Pirates*, n.d.; *My Message Comes in Fighter Planes*, n.d.; *We too are Fighting—For Our Future*, n.d.; *We Shoot the Fascists Out of the Sky*, n.d.; *We Are Pledged to Smash the Fascist Barbarians*, n.d., chromolithographs: John H. Wrenn Memorial Endowment Fund; Stanley Field Fund (2008.93–97). Samuel de Wilde, *Portrait of B. Reading, Engraver*, 1798, etching: Mary S. Adams Endowment Fund (2007.508). Thomas Girtin, *View of the City with the Louvre, etc., taken from Pont Marie* and *View of Pont au Change, the City Theatre, Pont Neuf, Conciergerie Prison, etc. taken from Pont Notre Dame*, from *A Selection of Twenty of the Most Picturesque Views in Paris*, 1802, soft ground etchings, with aquatint: Amanda S. Johnson and Marion J. Livingston Endowment Fund (2008.89–90). William Hogarth, *A Midnight Modern Conversation*, 1732/33, etching and engraving: the Amanda S. Johnson and Marion J. Livingston Endowment Fund (2007.307). Walter Richard Sickert, *The Acting Manager*, 1884, etching: Meg and Mark Hausberg Fund (2007.514).

Flemish. Aegidius Sadeler, after Bartholomaeus Spranger, *Venus Receiving Gifts*, n.d., engraving: Amanda S. Johnson and Marion

J. Livingston Endowment Fund (2007.496).

French. Nicolas Beatrizet, *An Old Man Standing: Saint Paul*, c. 1545, engraving: Amanda S. Johnson and Marion J. Livingston Endowment Fund (2007.495). Honoré Victorin Daumier (published by *Le Charivari*), “*Would Monsieur like some crêpes?... - He must have been an undertaker*,” plate five from *Croquis Parisiens*, published 1855, lithograph: bequest of Michael Cohen (2007.539). Jean Honoré Fragonard, after Tintoretto, *Circumcision*, 1763/64; after Pietro Liberi, *Two Female Figures on a Cloud*, 1763/64; after Sebastiano Ricci, *The Disciples at Emmaus*, 1763/64; after Giovanni Battista Tiepolo, *The Madonna with SS. Catherine, Rose from Lima, and Agnes from Montepulciano*, 1763/64; after Giovanni Battista Tiepolo, *The Feast of Anthony and Cleopatra*, 1763/64; after Giovanni Battista Tiepolo, *Fabius Maximus Before the Carthaginensis Senate*, 1763/64; after Giovanni Lanfranco, *Saint Mark*, 1763/64; after Giovanni Lanfranco, *Saint Luke*, 1763/64; after Mattia Preti, *Saint Catherine of Alexandria Cured by an Angel*, 1763/64; after Tintoretto, *The Disciples at the Tomb*, 1764; after Ludovico Carracci, *Two Prophets*, 1764; after Livio Mehus, *Cloelia and Her Companions*, n.d., etchings: Amanda S. Johnson and Marion J. Livingston Endowment Fund (2007.296–301, 303–04, 306, 295, 302, 305). Pierre-Georges Jeanniot, *Portrait of Degas*, 1891, drypoint and soft ground etching: Mr. and Mrs. Robert Hixon Gloré Fund (2007.510). Jean le Pautre, *Dance of Shepherds in Antique Ruins*, n.d.; *Shepherds in Ruins*, n.d., etchings:

Amanda S. Johnson and Marion J. Livingston Endowment Fund (2007.501–502). Maximilien Luce, written by Jule Valles (published by *l'estampe originale*), *Mazas*, 1894, book containing text and ten lithographs: Elizabeth Gott Templeton Endowment Fund (2007.512). Henri Martin (published by Ambroise Vollard), *Silence*, 1894/97, color lithograph: Print and Drawing Fund (2008.149). Charles Maurin, *Portrait of François Claudius Ravachol*, c. 1892–94, etching: John H. Wrenn Memorial Endowment Fund (2007.511). Jean Michel Moreau, the Younger, *Oath of Louis XVI at his Investiture*, 1779, etching: Amanda S. Johnson and Marion J. Livingston Endowment Fund (2007.506). Jean François Pierre Peyron, *Devotion of Cimon or Funeral of Miltiade*, 1782, etching: restricted gift of Mrs. George B. Young (2007.507). Camille Pissarro, *Dead Child*, 1874, lithograph; *Path at Pontoise*, 1882, etching with dry-point and aquatint; *The Stone Bridge at Rouen*, 1887, soft ground etching and drypoint; *The Maid Shopping*, 1888, drypoint; *Peasant Woman Churning Milk*, c. 1896, *The Houses of Parliament*, London, c. 1897, lithographs: gift of Celia and David Hilliard (2007.652, 656–57, 655, 653, 654). Georges Rouault (printed by Roger Lacourrière), *Passion*, plate eleven from *Les Fleurs du Mal*, 1936–38, etching and color aquatint: gift of Phyllis Herndon Brissenden in memory of Walter F. and Gertrude N. Brissenden (2007.555). Henri-Simon Thomassin, after Antoine Watteau (published by François Chéreau), *Recruits Going to Join the Regiment*, 1717–26, etching, with engraving: Amanda S. Johnson and Marion J. Livingston Endowment Fund (2007.503).

German. Thomas Bayrle, *Stalin*, 1971, color silkscreen: restricted gift of Thomas Baron; restricted gift of the Orbit Fund; Prints and Drawings Purchase Fund (2007.515). Juste Chevillet, after Jean-Siméon Chardin, *Self-Portrait*, before 1780, engraving: restricted gift of Thomas Baron (2007.504). Max Klinger, *Night*, from *On Death Part I*, 1888–89, etching and aquatint: restricted gift of Thomas Baron (2008.148).

Italian. Valerio Adami, *Dancer*, 1973, color etching and aquatint: gift of Nancy and Robert Mollers (2007.325). Giovanni Fattori, *Horses' Rest*, c. 1885; *Herdsmen*, c. 1885, etchings with drypoint; *Holy Cow*, after 1887, etching; *A Street*, c. 1888; *The Calvary Charge*, 1889, etchings with drypoint; *The Letter at Camp*, c. 1893, etching: Ralph Weil Fund in memory of Sam Carini (2008.152–53, 151, 154, 150, 509). Pietro Antoni Martini, after Johann Heinrich Ramberg, *The Exhibition at the Royal Academy*, 1787, etching and engraving: Amanda S. Johnson and Marion J. Livingston Endowment Fund (2007.505). Telemaco Signorini, *Casa di Dante da Castiglione*, 1886, etching with drypoint; *Via dei Cavalieri*, 1886, etching: Ralph Weil Fund in memory of Sam Carini (2008.155–156). Lorenzo Tiepolo, after Giovanni Battista Tiepolo, *Saint Thecla Praying for the End of the Plague in the City of Este*, after 1759, etching: Amanda S. Johnson and Marion J. Livingston Endowment Fund (2008.88).

Russian. Victor Nikolevich Deni, *The Fascist Fanatic Vampire Must Be Brought Before The World's Court!*, 1944; *The Monster Has Nowhere To Hide!*, 1945; Isaak Rabichev,

The Enemy Shall Never Escape our Wrath, 1941, chromolithographs: John H. Wrenn Memorial Endowment Fund; Stanley Field Fund (2008.99–100, 92).

South African. Marlene Dumas (printed by Marcel K. Kalksma), *Ecco Pier Paolo Pasolini*, 1988, color lithographs and text in portfolio: gift of Paul Andriess (2008.106).

Swiss. Dieter Roth, *Diter Rot Book FC 1958–65*, 1965, portfolio of hand-cut colored papers ruled in graphite: gift of Edna K. Papazian in memory of Haig P. Papazian (2007.362).

Textiles

American

Bed Curtain, 1750/1800, two panels joined: linen, plain weave; embroidered with wool yarn in bullion, long-armed cross, satin, and stem stitches; Roumanian and trellis couching: Louise Lutz Estate; Louise Lutz Textile Endowment; Mrs. Samuel Laib Sale Proceeds Fund (2008.132). *Pocket*, Massachusetts or Rhode Island, c. 1799, cotton, plain weaves; pieced, some squares embroidered with silk threads in chain and cross stitches, others printed in a variety of techniques; edged with cotton, plain weaves, some printed in a variety of techniques; lined with linen: Elizabeth R. Vaughn Endowment (2007.356). Made by the Smith and Humphreys Families, *Double Memorial Sampler*, Massachusetts, Boston, Miss Field's School, c. 1815, linen, plain weave; embroidered with silk floss in tent, cross, long, and a mixture of stem, whip, and couching stitches; Made by Nancy Vredenburgh, *Sampler*,

New York, Westchester County, East Chester, Mount Tabor Academy, c. 1838, linen, plain weave; drawn-work; embroidered with silk floss in cross stitches: Barbara Notz Hines Memorial Fund; Elizabeth M. Schultz Endowment (2008.134, 133). Designed and executed by Bertha Stenge, *Bedcover Entitled "American Holidays"*, Illinois, Chicago, 1948, cotton, plain weave, pieced; appliquéed with various cotton, plain weaves, some printed; silk, satin weave; and cotton, bobbin lace; embroidered with cotton (probably mercerized), in chain, long and short, running, satin, and stem stitches; backed with cotton, plain weave, pieced; edged with cotton, plain weaves; quilted: bequest of Prudence Fuchsmann (2008.147). Designed by Jan Yoors, woven by Annabert and Marianne Yoors, *Tapestry Entitled "Hindu Kush"*, New York, New York, 1969, wool and cotton, slit tapestry weave: gift of the Rorimer Family (2008.135)

English

Designed by Silver Studio, London, probably woven by Vanoutryve et Cie, *Panel*, 1904, silk, satin damask patterned by extended plain weave with areas of self-patterning wefts bound in twill interlacings: Lisbeth Cherniack Stiffel Fund (2007.353). Various designers for Turnbull & Stockdale, *Sampler*, 1953/56, cotton, plain weaves, some with self-patterning wefts and warps pieced; roller and screen printed; and twill weaves; pieced; roller and screen printed; edged with cotton and wool, satin, twill, and plain weaves, some with supplementary patterning wefts and some with self-patterning wefts and warps; pieced; roller and screen printed: Malott Family Foundation in memory and honor of Elizabeth H. Malott (2007.354).

French

Designed by Jean Beaumont, the Grand Salon of the Paquebot Normandie, produced by Établissements Cornille, *Panel*, Paris, 1935, silk, warp-float faced 7:1 satin weave with supplementary warps binding self-patterning wefts and supplementary patterning wefts in twill and plain interlacings: Louise Lutz Endowment; Franke Family Charitable Foundation; Malott Family Foundation in memory and honor of Elizabeth Hubert Malott (2007.349). Designed by Atelier Martine for Paul Poirer, *Panel*, c. 1925, linen, plain weave; block printed: Alexander Demond Fund; Mary Evans Landis Memorial Fund; Mrs. Eric Oldberg Fund; Edward Cummings Endowment (2007.352). Designed by Henri Stéphan, produced by Cornille et Cie for the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, Lyon, *Panel Entitled "Les Colombes" (The Doves)*, 1925, silk, cotton and gilt-metal-strip-wrapped cotton, compound plain weave with self-patterning and patterning wefts with secondary binding warps in plain, satin, and various twill interlacings, possibly executed with a Jacquard attachment: Alice Welsh Skilling Fund; Belle M. Borland Endowment; Elizabeth F. Cheney Foundation Fund (2007.351).

German

Panel, Hamburg, 17th cen., linen, knotted netting embroidered with cloth, interlocking lace, and button-hole stitches and woven wheels (lacs construction); edged on all sides with attached bobbin lace: restricted gift of the Antiquarian Society, Shirley Welsh Ryan, Marlene K. Phillips, Rosemarie Buntrock, Barbara Franke, the Textile Society of the

Art Institute of Chicago, and friends in memory and honor of Alice Welsh Skilling, former President of the Textile Society, 2001–2005 (2008.168).

Indian

Cover, Bengal, for the Portuguese market, 1601/50, three panels joined: silk (tussar), plain weave; embroidered with cotton in chain (tambour work) stitches; lining: cotton, plain weave; edging: silk, weft-faced plain weave with looped and plied warp fringe; attached silk and cotton tassels at all four corners: Christa C. Mayer Thurman Textile Endowment (2007.355).

Italian

Cover, late 16th/early 17th cen., 30 squares and 26 triangles of linen, plain weave, pieced; embroidered with linen in overcast stitches and laid and couching; cut and drawn work with inserts of needle lace; and 42 squares of linen, needle lace, pieced; edged with linen, bobbin lace: Christa C. Mayer Thurman Textile Endowment; Textile Purchase Fund (2008.131). *Handkerchief*, 1676, linen, plain weave; cut and drawn work; embroidered with silk and gilt-metal-strip-wrapped silk in cross, satin, buttonhole, overcast, detached overcast, and four-sided stitches; edged with applied silk and gilt-metal-strip-wrapped silk braid: Barbara Notz Hines Memorial Fund (2007.350).

Swiss

Produced by Forster Willi + CO. AG, *Two Samples*, silk, warp-float faced 5:1 satin weave with crepe fiber weft; machine-embroidered with viscose-rayon floss in satin and long and short stitches; *Two Samples*, cotton, plain weave; machine-embroidered with cotton in satin, long and short

and cross stitches; machine-executed drawn work; *Two Samples*, cotton (probably mercerized), warp-float-faced 4:1 satin weave; machine-embroidered with viscose-rayon floss in satin stitches; *Two Samples*, cotton, plain weave; machine-embroidered with cotton in satin and cross stitches; machine-executed cut and drawn work; *Two Samples*, cotton, plain weave; machine-embroidered with viscose-rayon in satin and long and short stitches; *Three Samples*, cotton, plain weave; machine-embroidered with viscose-rayon in satin stitches; machine-executed cut and drawn work; *Sample and Page from a Catalogue*, cotton (probably mercerized), plain weave; machine embroidered with cotton (probably mercerized) and viscose-rayon in satin and long and short stitches; *Sample and Page from a Catalogue*, cotton, plain weave; machine-embroidered with cotton in satin, long and short, and running stitches; laid work and couching stitches; *Two Samples*, cotton, plain weave; machine-embroidered with cotton in satin stitches; machine-executed cut and drawn work; *Fragment*, cotton, warp-float-faced 4:1 satin weave; machine-stitched hem along weft direction; *Sample*, cotton, warp-float-faced 4:1 satin weave; machine embroidered with viscose-rayon in satin and cross stitches; machine-executed cut and drawn work; all St. Gallen, 1904/91: gift of Earl and Brenda Shapiro and James and Joan Shapiro (2008.136–46).