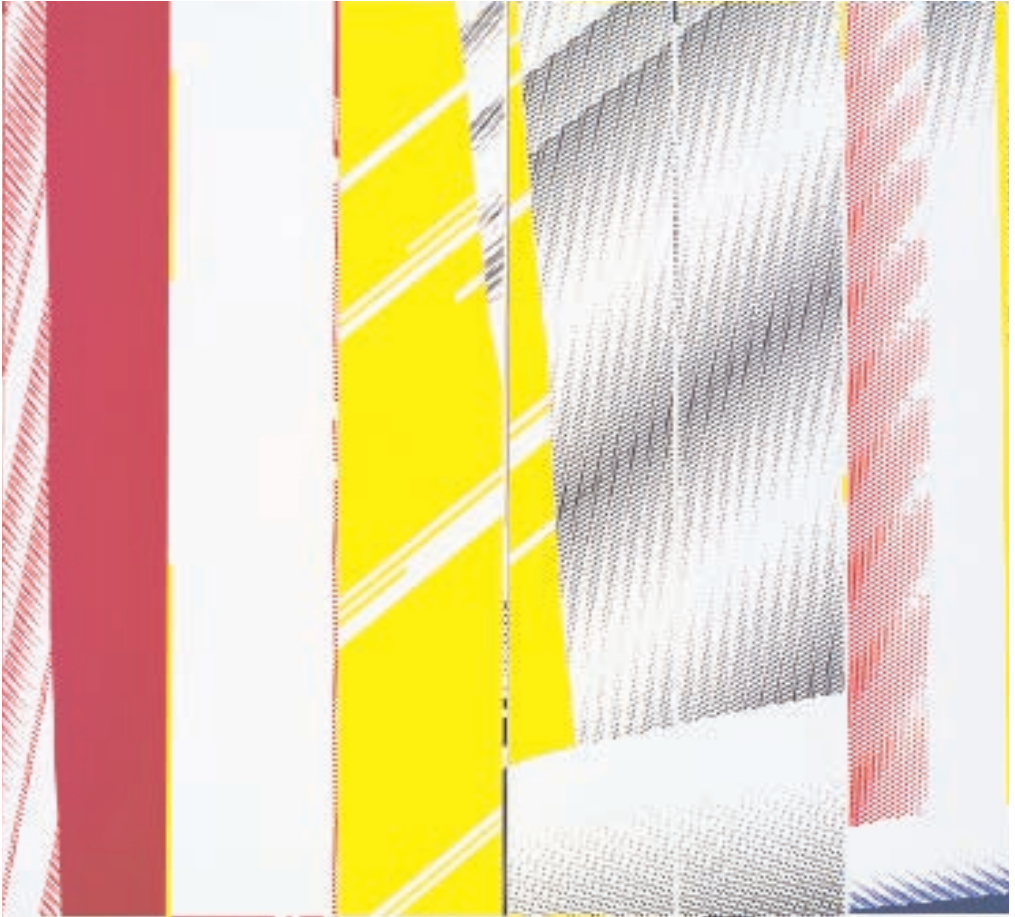


The Art Institute of Chicago

Annual Report 2004-2005





Roy Lichtenstein (American, 1923–1997). *Mirror in Six Panels*, 1971. Oil and magna on canvas; 300 x 335 cm. Antiss and Ronald Krueck Fund for Contemporary Art, through the generosity of the Roy Lichtenstein Foundation (2005.18).

Acquisitions

July 1, 2004–June 30, 2005

African and Amerindian Art

African

Bamum; Nsei, Cameroon. *Pitcher for Palm Wine (Mba Molu)*, probably made by Martin Tombach (born c. 1950), late 20th cen., blackened terracotta: gift of Keith Achepohl (2004.742). Yacoma; Democratic Republic of the Congo. *Bottle*, early/mid-20th cen., terracotta and pigment: gift of Keith Achepohl (2004.743). Baule; Tanoh Sakassou, Côte d'Ivoire. *Water Container*, early/mid-20th cen., terracotta, wash, and kaolin: gift of Keith Achepohl (2004.741). Oromo or Sidano peoples; Ethiopia. *Shield*, late 19th/early 20th cen., hippopotamus or buffalo hide: gift of Muriel Kallis Newman in honor of James Cuno (2004.474). Lamu, Swahili; Kenya. *Chair (Kiti Cha Enzi)*, 19th cen., wood, ivory, and cotton fiber: restricted gift of Marshall Field V (2004.476). Kalabari; Nigeria. *Ancestral Altar Screen (Duein*

Fubara), mid-19th/early 20th cen., wood, pigment, and fiber: Mr. and Mrs. Clarence Spanjer Fund; restricted gift of Cynthia and Terry E. Perucca, and Marshall Field V; Lynn and Allen Turner funds; Mr. and Mrs. David B. Ross Endowment; Alsdorf Foundation Fund (2005.154). Possibly Nyamwezi or Hehe; Tanzania. *Pair of Figures*, mid-20th cen., gourd, wire, cloth, glass beads, and hair: gift of Rita J. Gaples (2004.744.1-2).

North American

East-central Arkansas, possibly Poinsett County. *Mississippian Ritual Vase*, A.D. 1200–1300, earthenware: restricted gift of Mrs. Leonard W. Florsheim, Jr.; Curator's Discretionary Fund (2005.156). California; Yokuts. *Polychrome Gambling Tray (Ti-won)*, 1890/1900, deer grass, sedge root, bracken fern, and redbud: Mrs. Leonard W. Florsheim, Jr., Alsdorf Foundation, AAA Acquisition, and Mrs. Pauline S. Armstrong funds; restricted gift of Terry E. and

Cynthia Perucca, O. Renard Goltra Endowment; AAA General Sales Proceeds (2004.486). Mexico; Colima/Jalisco. *Set of 16 Chipped-Stone Blades*, c. A.D. 100, red obsidian: Mr. and Mrs. Clarence Spanjer Fund; restricted gift of Stuart Handler; Curator's Discretionary Fund through restricted gift of the Donnelley Foundation; Alsdorf Foundation Fund; O. Renard Goltra Endowment; Curator's Discretionary Fund; Curator's Discretionary Fund through restricted gift of Herbert Molner; Mr. and Mrs. David B. Ross Endowment; Curator's Discretionary Fund through restricted gift of H. George Mann; Arnold H. Crane, David Skolter, and Irving Dobkin endowments; AAA Acquisition Fund (2005.157). *Three Obsidian Flake Artifacts: a) Core "Blank" for Blades; b) Curved Blade; c) Semicircular Neckpiece*, c. A.D. 300, obsidian: gift of Ethel and Julian Goldsmith (2004.746.1-3). Mexico; Teotihuacan. *Ritual Mask*,

c. A.D. 400, greenstone; *Miniature of a Headless Figurine*, Tzacualli phase, c. A.D. 100 (?), ceramic: gift of Ethel and Julian Goldsmith (2004.475, 745). Mexico; Tlapacoya, Valley of Mexico. *Seated Figurine*, c. 500 B.C., ceramic: gift of Ethel and Julian Goldsmith (2004.747). Mississippian. *Chunkey Stone*, A.D. 1200–1400, kaolin: restricted gift of Emily Rauh Pulitzer (2005.155). Oklahoma; LeFlore County, Spiro. *Pair of Earspools in an Eight-Pointed-Star Motif*, A.D. 1200–1400, stone: restricted gift of Mrs. Leonard W. Florsheim, Jr. (2005.64a–b). Upper Missouri River area. *War Shirt*, c. 1830, buckskin, pony beads, hair, ermine tails, porcupine quills, and trade cloth: Frederick W. Renshaw, Ada Turnbull Hertle, and Curator's Discretionary funds; restricted gift of the Donnelley Foundation, Cynthia and Terry E. Perucca, and Mrs. Leonard W. Florsheim, Jr.; AAA Small Gifts Fund; Arnold Crane Endowment; AAA Purchase Fund; David Skolter and Irving Dobkin endowments (2004.485).

South American

Peru; Chavin. *Pectoral with Zoomorphic Face*, c. 500 B.C., gold: Mr. and Mrs. Clarence Spanjer and Curator's Discretionary funds (2005.158).

American Art

Furniture

Frank Furness, designer, made by Daniel Pabst, *Sideboard*, c. 1880, walnut and burlled elm: restricted gift of the Antiquarian Society (2005.51).

Glass

Frances Higgins and Michael Higgins, probably for Dearborn Glass Company, Bedford Park, Illinois, *Bowl in the "Buttercup" Pattern*, 1958/65; *Tray in the "Carousel" Pattern*, 1958/65; fused glass and enamel; gift of Edith and David A. DeMar (2005.60–61).

Metalwork

Albert Wehde, *Bowl*, 1911/15, Chicago, copper, hand-wrought with chased and repoussé design: Stanley and Polly Stone Endowment (2004.491). Norman Bel Geddes, designer, manufactured by Revere Copper and Brass Company, Rome, New York, *Manhattan Cocktail Set*, 1939/41, chrome-plated brass: restricted gift of Charles C. Haffner III (2005.50.1-8).

Paintings

Joshua Shaw, *Solitude*, 1818, oil on canvas: through prior acquisition of the Charles H. and Mary F. S. Worcester Collection; the George F. Harding Collection (2004.489). Preston Dickinson, *Still Life in Interior*, 1920/22, oil on canvas: through prior acquisition of the George F. Harding Collection; Charles H. and Mary F. S. Worcester Collection (2004.488).

Sculpture

Frederic Remington, *The Rattlesnake*, modeled 1905, cast 1918, bronze: bequest of Marjorie Block Stein (2005.62). Arnold Rönnebeck, *A Wedding Couple, or The London Wedding*, c. 1924, bronze: Roger and J. Peter McCormick endowments (2004.490).

Architecture

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

David Chipperfield Architects, *Figge Art Museum (Davenport Museum of Art)*, 1999, nine sketches, various media; *Public Library of Des Moines, Iowa*, 2002, one preliminary model and two sketches, various media: gift of David Chipperfield Architects (2004.712.1–9, 713.1–3). Irving Walker Colburn, portfolio of drawings and five models, various dates and media: gift of Mrs. I. W. Colburn (2005.132). Henry Glass, 77 drawings of various projects, various dates and media: gift of Henry and Eleanor Glass (2004.715.1-77). Bruce Goff, *Pi Lamda Phi House*, c. 1955, model, mixed media: gift of Vincent Mancini (2005.131). Hamilton, Fellows & Nedved, *Interior of Proposed Bank*, 1930, presentation drawing, graphite on tracing paper: gift of Lisa Englander and Bruce W. Pepich in honor of Bradley Lynch (2004.705). Hammond, Beeby & Babka, Frank M. Costantino, delineator, *Harold Washington Library*, 1988, final pencil drawing: State Street eye-level view, pencil on paper; Harris Music and Dance Theater, 1995, final color pencil drawing: first phase scheme hall interior, colored pencil on paper; *Harold Washington Library*, 1988, final pencil drawing: Congress Street aerial view, pencil on paper: Architecture Purchase Fund (2004.702–04); *Harold Washington Library*, 1988, 16 presentation and design drawings and sketches, various media; *Harris Music and Dance Theater*, 1995, nine presentation and design drawings and sketches,

various media; *University of Chicago Natatorium and Gymnasium*, 1989, one design drawing, graphite and colored pencil on tracing paper: gift of Frank M. Costantino, Architectural Delineator, F. M. Costantino, Inc. (2004.706.1-16, 707.1-9, 708). Steven Holl Architects, *Nelson Atkins Museum of Art*, 1999, competition proposal, five sheets: gift of Steven Holl (2004.740.1-5). Munkenbeck and Marshall, John Bowley, delineator, *Grand Rapids Art Museum*, 2002, two preliminary sketches, various media: gift of John Bowley (2004.711.1-2). Cesar Pelli and Associates, Architects, *Miglin-Beitler Tower*, 1990, preliminary sketch, black crayon on paper and model, plexiglass on wood base: gift of J. Paul Beitler (2005.38.1-2); Frank M. Costantino, delineator, *University of Chicago Natatorium and Gymnasium*, 1999, four design drawings, various media: gift of Frank M. Costantino, Architectural Delineator, F. M. Costantino, Inc. (2004.709.1-4); *University of Chicago Natatorium and Gymnasium*, 1999, three design drawings, various media: gift of Cesar Pelli & Associates, Architects (2004.710.1-3). Kevin Roche-John Dinkeloo and Associates, Architects, *Leo Burnett Company Headquarters Building*, mid-1980s, model, mixed media: gift of Leo Burnett USA, Inc. (2005.39). Ananth Robert Sampathkumar, *Noah's Arc*, 2005, 10 presentation drawings, digital prints on paper: gift of Ananth Sampathkumar (2005.133.1-10). Howard Van Doren Shaw, *Residence for Peter Fortune*, 1909, 14 working drawings, 11 graphite and ink on linen, 3 blueprints on paper: gift of Ralph and Helen Harvey Mills (2004.714.1-14); *Residence for Peter Fortune*, 1909-10, three working drawings,

graphite and ink on linen and one design drawing, graphite on tracing paper: gift of Helen Harvey and Ralph Mills in honor of Natalie, Julia, and Brett (2005.40.1-4).

Asian Art

Chinese

Bronzes. *Gu (wine vessel)*, Shang dynasty, 14th-13th cen. B.C.: Alyce and Edwin DeCosta and Walter E. Heller Foundation Endowment (2004.700). *Fangding (food vessel)*, late Shang dynasty, 12th-11th cen. B.C.: Avery Brundage, Russell Tyson, and Alyce and Edwin DeCosta and Walter E. Heller endowments; General Acquisitions Fund (2004.701).

Miscellaneous. *Scholar's Rock*, Qing dynasty, 18th cen., yellow wax stone: bequest of James Tigerman (2004.1131).

Painting and Calligraphy. Cai Jiating, *Yandang Mountains after the style of Shen Zhou*, Qing dynasty (1644-1911), handscroll, ink and colors on paper: restricted gift of Mrs. Marilyn Alsdorf (2005.53). Li Huayi, *Landscape*, 2002, hanging scroll, ink and color on paper: Comer Foundation Fund (2004.450). Li Xubai, *Thatched Hut*, 1993, hanging scroll, ink on paper: bequest of James Tigerman (2004.1130). Qian Daxin (1728-1804), *Inscriptions on the Stone Drums, and the Biluo Stele*, Qing dynasty, calligraphy in seal script, hanging scroll, ink on paper: gift of Dr. George Fan (2004.750). Rushan, *Taihu Rock*, c. 1860, finger painting on a folding fan, ink and color on paper; Shen Yongling, *Squirrel and Grapes*, 1694, hanging scroll, ink

and color on paper: Samuel Nickerson Endowment (2004.453, 452). Xie Zhiliu, *Buddha, after an image at the Mogao Caves*, *Dunhuang*, 1944, hanging scroll, ink and colors on paper: gift of Dr. George Fan (2004.749). Zhang Hong (a.k.a. Arnold Chang), *Landscape after the Ancient Masters*, 2004, hanging scroll, ink on paper: Samuel Nickerson Endowment (2004.451). Zhao Chunxiang (a.k.a. Chao Chung-hsiang), *Black splash 6*, 1980s, ink on paper: Nathan Cummings Foundation; Samuel M. Nickerson, Avery Brundage, Nathan Cummings Foundation funds; Samuel M. Nickerson and Avery Brundage endowments (2005.81). Zeng Mi, *The Stream*, 1997; ink on paper: gift of Alice King of the Alisan Fine Arts (2005.89).

Indian

Paintings. Artist unknown, *A Page from a Gita-Gauri Series: Kama Shoots an Arrow at Shiva*, c. 1680, opaque watercolor on paper; artist unknown, *Sudama and His Wife in Their Hovel* (opening page from a Krishna-Sudama series), 1780/90, opaque watercolor on paper: Louise A. Lutz Endowment (2004.454, 736). M. F. Husain, *Untitled*, late 1950s or early 1960s, oil on canvas: gift of Dr. and Mrs. Norton Ginsburg (2004.458).

Korean

Ceramics. Choi Sungjae, *Meditation-Staying V*, SC36, c. 2000, vase, stoneware: gift of Bernie and Sue Pucker in honor of Stephen Kunian (2005.90). Kim Kichul, *Water Dropper in the Shape of a Lotus Flower*, c. 1996, white porcelain: Oriental Purchase Fund (2004.456).

Painting and Calligraphy. Artist unknown, *A Pair of Carp*, Choson dynasty, 19th cen., hanging scroll, ink and color on paper: restricted gift of the Asian Art Council (2005.54). Lee Mikyung (born 1918), *Odes to White Porcelain* (poem by Master Kim Sang-ok), undated, calligraphy in hangul script, hanging scroll, ink on paper: gift of Ms. Mi-Kyung Lee (2004.457); *Ode to Balsam Flowers* (poem by an anonymous poet of Korea, c. 18th cen.), 1991, calligraphy in hangul script, six-panel folding screen, ink on paper: Oriental Purchase Fund; Margaret Gentles Endowment (2004.735). Lee Chulkyung, *St. Francis Prayer*, 1980, calligraphy in hangul script, two-panel folding screen, ink on paper: gift of Professor Suh Kyungson (2004.737).

Japanese

Ceramics. Higashida Shigemasa, *Oribe-ware Box*, 2002, glazed stoneware: Roger L. Weston and Margaret Dornbusch endowments (2005.52).

Miscellaneous. Hata Zoroku II, *Pair of Flasks with Lotus Designs*, 1918, silver; *Set of Five Saucers*, Taisho period (1912–26), pewter; *Box with Image of Mt. Fuji*, c. 1910, wireless cloisonné and silver; *Box with Image of a Bird in a Tree*, c. 1910, silver, with gold and copper; *Seven Small Memento Boxes*, Taisho period (1912–26) to early Showa periods (1926–89), silver: gift of Alfred Bodian (2004.751–55).

Paintings. Kano Tanshin Morimasa, *Cranes among Flowers of Spring and Summer*, 1715/18, six-panel screen, ink and colors on gold-leaf ground; Mawatari Koun, *Portrait of Daruma (Bodhidharma)*, with inscription by Toto Ryogu, hanging

scroll, ink on paper; Eguchi Oshu, *Moon and Autumn Grasses*, hanging scroll, ink on paper; Ueshima Hozan, *Broom and Leaves*, c. 1920, hanging scroll, ink and light color on paper; Issui, *Bird-chaser (naruko) over Ricefield*, with inscription by Kogi, hanging scroll, ink on paper; artist unknown, school of Mori Sosen, *Monkeys on a Fruit Tree*, late 19th cen., hanging scroll, ink and colors on silk: bequest of James Tigerman (2004.468–473).

Prints. Hiratsuka Un'ichi, Fifteen black-and-white woodblock prints (unless otherwise noted): *Small Bird from a Fairy Tale (Dowa no kotori)*, 1928; *Moonlight over Kinugawa Hot Springs (Kinugawa Onsen)*, 1940; *Shoyoji Temple, Mt. Uchikongo, Korea*, 1940; *View of Mountain Range in Kyushu from the Sea of Amakusa (Kyushu renzan Amakusana yori)*, 1940; *Ichinotani*, n.d.; *Kokeizan, Rokkakudo, Gifu*, 1952; *Horiagate*, 1954; *Mt. Asama in Spring*, 1956; *Kizaki Lake in the Afternoon (Gogo no Kizakiko)*, 1959; *Roof Tile*, n.d., rubbing, ink on paper; *Daibutsuden, Todaiji, Nara*, 1961; *Yakushiji Temple Pagoda West of Nara (Nara Nishino-kyo, Yakushiji to)* (artist's proof), 1962; *Celestial Globe at Montrose Park (Tenkyugi, montoro-su paaku)*, 1963; *Capitol, Washington, D.C.*, 1972; *Old Roof Tile of Kokubunji Temple, Izumo (Izumo Kokubunji Furu-gawara)*, 1985: gift of Anne Van Zelst Orvieto and Brad Orvieto (2004.738.1-15); Eighteen black-and-white woodblock prints (unless otherwise noted): *Kawaguchi Lake Shore in Kosbu District (Kosbu Kawaguchi kohan)*, 1930; *Banbaku-do at Mt. Uchikongo, Korea*, 1942; *Buddha's Grave Stone at Datong, China*, hand-colored, 1944; Three *Stone Buddhas at Datong, China (Daido Sekibutsu Sanzonbutsu)*,

hand-colored, 1944; *Song Dynasty Three-color Glazed Plate with Rabbit Design (So sansai tomonzara)*, hand-colored, 1944; *Roof of the Yumedono, Horyuji Temple, Nara*, 1950; *Mihonoseki, Izumo*, 1955; *Mt. Fuji at Dawn*, 1959; *Approach to Jakko-in Temple in Ohara, Kyoto (Jakko-in sando, Yamato)*, 1960; *Pagoda of Joruriji Temple (Joruriji no to, Yamato)*, 1960; *Obai-in at Daitokuji Temple, Kyoto*, 1963; *Bridge Rail over the C & O Canal, Georgetown (Kanaru no rankan, Jiyo-ji tawn)*, 1963; *Locks on the C & O Canal (Kanaru no suimon)*, 1963; *Tree Stump (Kirikabu)*, 1963; *Three Gourds (Kabocha)*, 1963; *Lindenberries (Bodaiju no mi)*, 1963; *Toy Camel (Gangu no rakuda)*, 1967; *Turkish Brass Donkey (Toroku shinchu no roba)*, 1976: gift of Cindy and David Van Zelst (2004.739.1-18). Nine woodblock prints: Azechi Umetaro (1902-1999), *Mountain Man with Bird*, n.d., and *Mountain Man Feeding Bird*, n.d.; *Hagiwara Hideo, Artemis*, c. 1966; *Hiratsuka Yuji, Morning Glory Sigh*, 1994; *Kamisaka Sekka, Fishermen by the Shore, and Chrysanthemum Boy*, from the series *World of Things (Momoyogusa)*, 1910; Sekino Jun'ichiro (1914-1988), *Odawara*, from the series *New Fifty-three Stations of the Tokaido (Shin tokaido gojusan tsugi no uchi)*, n.d.; *Kuwana: Haiku Monument*, 1964; *Yoshida Toshi, Unknown (Michi no)*, 1968: gift of Ms. Colleen Almgren (2004.459-67).

Nepalese

Miscellaneous. *A Collection of Manuscript Covers: Durga*, 18th cen.; *Durga*, 18th cen.; *Devimahatmya*, 13th cen.; *Buddha with Attendants*, 18th cen.; *Buddha with Attendants*, 18th cen.; *Durga*, 16th cen.; *Pancharaksha*, 15th cen.,

pigments and metallic paint on wood; gift of Michele Wiener Caplan (2004.756.1-7). *A Collection of Manuscript Covers: Six Crowned Buddhas*, 12th cen.; *Pancharaksha*, 18th cen.; *Pancharaksha*, 18th cen., pigments and metallic paint on wood: gift of Nancy Wiener (2004.757.1-3). *Buddha and Attendants*, 17th cen., manuscript cover, pigments and metallic paint on wood: partial gift of Nancy Wiener (2004.757.4).

Vietnamese

Ceramics. *Box, Bottle, and Bowl with Relief Parrot*, 15th cen., porcelain with underglaze blue decoration: Margaret Gentles Endowment (2005.82-84).

Contemporary Art

Drawing

Belgian. Francis Alÿs, *The Prophet*, 1999-2001, six mixed media drawings: through prior bequest of Marion Livingston (2004.249.1-6).

Painting

American. Ellen Gallagher, *Untitled*, 1999, enamel, rubber, and paper on canvas: Major Acquisitions Fund (2004.479). Roy Lichtenstein, *Mirror in Six Panels*, 1971, oil and magna on canvas: Anstiss and Ronald Krueck Fund for Contemporary Art, through the generosity of the Roy Lichtenstein Foundation (2005.18). Elizabeth Peyton, *L.A. (E.P.)*, 2004, oil on board: promised gift of Marc Jacobs (RX24578). Robert Ryman, *Distributor*, 1985, oil on fiberglass with wood and aluminum: promised gift of Judith Neisser (#184989). Sue Williams, *Empathy*

Displacement/Loopy in Blue and Orange, 1997, oil and acrylic on canvas: Jacob and Bessie Levy Art Encouragement Fund; Mr. and Mrs. Frank H. Armstrong, William and Berta Clussman, Mr. and Mrs. J.F. Brower, Martin B. Cahn, John G. Curtis, Jr. and Robert Rice Jenkins prize funds; Municipal Art League of Chicago Fund (2005.94). David Wojnarowicz, *Queer Basher/Icarus Falling*, 1986, spray paint and acrylic on masonite; *Untitled*, 1983, spray enamel, brush and black ink and paper collage mounted on masonite: gift of Stuart and Susan Handler (2004.761-62).

Belgian. Francis Alÿs, *The Prophet*, 1999-2001, oil on encaustic on wood and canvas on two panels: through prior bequest of Marion Livingston (2004.248a-b).

German. Albert Oehlen, *Untitled*, 1997, computer screen-print, acrylic and oil on canvas: promised gift of the Howard and Donna Stone Collection (523.2005).

Photographs

American. Matthew Barney, *Cremaster 3: The Dance of Hiram Abiff*, 2002, four chromogenic prints in acrylic frames: promised gift from the Howard and Donna Stone Collection (1-4.6.2003). Nan Goldin, *Self-Portrait*, 1978-94/95, 16 mounted chromogenic prints: partial gift of Dorie Sternberg (2005.22). Barbara Kruger, *We Will Not Become What We Mean to You*, 1983, gelatin silver print: gift of Susan and Lewis Manilow (2004.758).

German. Thomas Struth, *The Restorers at San Lorenzo Maggiore, Naples*, 1988, chromogenic print: gift of Barbara Gladstone (2004.760).

Sculpture

American. Mel Bochner, set of eight sculptures, 1966, mixed media: promised gift of Stenn Family Collection; through prior gift of Lucille E. and Joseph L. Block (2004.477.1-8). Dan Flavin, *Untitled*, 1969, two pink fluorescent light tubes: partial gift of Judith Neisser (2004.484). Robert Gober, *Untitled*, 1998-2004, cast pewter: Mr. and Mrs. Frank G. Logan Prize Funds; through prior bequest of Marguerita S. Ritman; N.W. Harris Purchase Prize Funds; Oscar L. Gerber Memorial and Robert and Marlene Baumgarten endowments; Alonzo C. Mather, Emilie L. Wild, Watson F. Blair, Laura Slobe Memorial prize funds (2004.480). Roni Horn, *Gold Mats, Paired—for Ross and Felix*, 1995, gold: gift of Muriel Kallis Newman in honor of James Cuno (2004.478.1-2).

Cuban. Felix Gonzalez-Torres, *Untitled (Silver Beach)*, 1990, offset print on paper, endless copies: through prior bequest of Marguerita S. Ritman, through prior gift of Lucille E. and Joseph L. Block, Sara Szold, and Marjorie and Louis Susman funds (2005.19).

English. Yinka Shonibare, *Big Boy*, 2002, wax-printed cotton fabric and fiberglass: gift of Susan and Lewis Manilow (2004.759).

German. Thomas Schütte, *Urns* (set of 8), 1999, terracotta and porcelain ceramic: gift of Michael N. Alper in memory of Pamela J. Alper (2004.247.1-8).



LEFT: Albert Schindler (Austrian, 1805–1861). *Portrait of a Gardener and Horn Player in the Household of the Emperor Francis I*, 1836. Oil on panel; 39 x 31.7 cm. Henry Tiefenbronner Endowment (2005.153).

BELOW: *Mosaic Glass Dish*. Italy or eastern Mediterranean region, Hellenistic period, late 2nd or early 1st century B.C. Glass; h. 3.2, d. 13.6 cm. Katherine K. Adler Endowment (2004.722).





A Pair of Carp. Korea, Choson dynasty (1392–1910), 19th cen. Ink and color on paper; 106.3 x 41.9 cm. Restricted gift of the Asian Art Council (2005.54).



LEFT: Preston Dickinson (American, 1889–1930). *Still Life in Interior*, 1920/22. Oil on canvas; 71.1 x 50.8 cm. Through prior acquisition of the George F. Harding Collection; Charles H. and Mary F. S. Worcester Collection (2004.488).

BELOW: Georges Vantongerloo (Belgian, 1886–1965). *Interrelation of Volumes from the Ellipsoid*, 1926. Plaster; 40 x 47 x 26 cm. Through prior gift of Lucille E. and Joseph L. Block; partial gift in memory of Lillian Florsheim (2004.245).

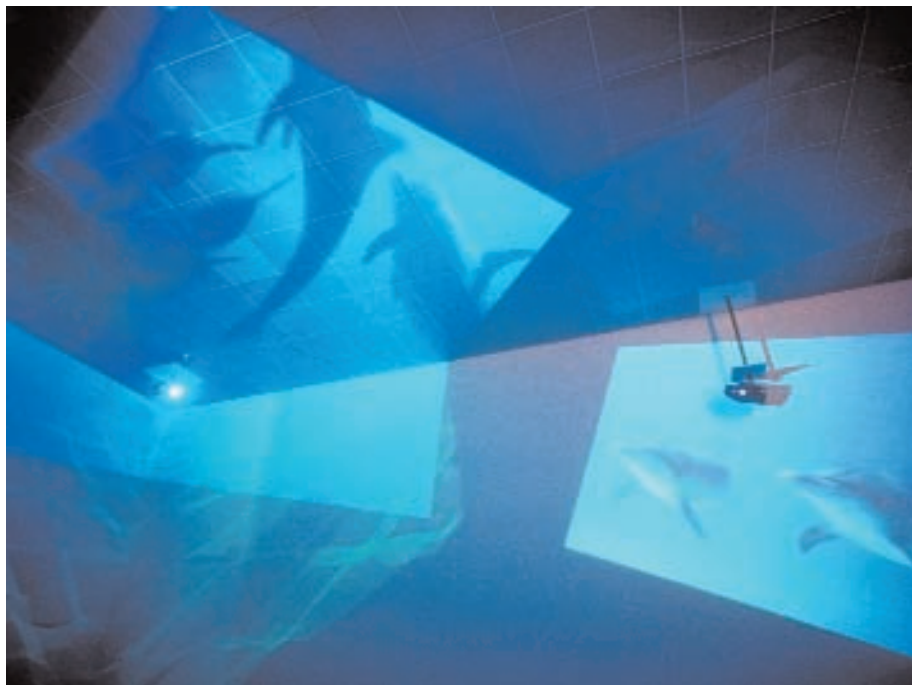




ABOVE: James McNeill Whistler (American, 1834–1903). *Nocturne*, 1878. Lithotint, on prepared half-tint ground, in black with scraping, on blue laid chine, laid down on ivory plate paper; 17.1 x 25.9 cm. Gift of the Crown Family in honor of James N. Wood (2004.529).

RIGHT: Wright Morris (American, 1910–2004). *Nebraska*, 1947. Vintage gelatin silver print; 24.3 x 19.6 cm. Restricted gift of Lucia Woods Lindley and Daniel A. Lindley, Jr. (2004.497).





ABOVE: Diana Thater (American, born 1962). *Delphine*, 1999. Five-channel digital video installation with nine-monitor video wall; Howard and Donna Stone New Media Fund (2005.93).

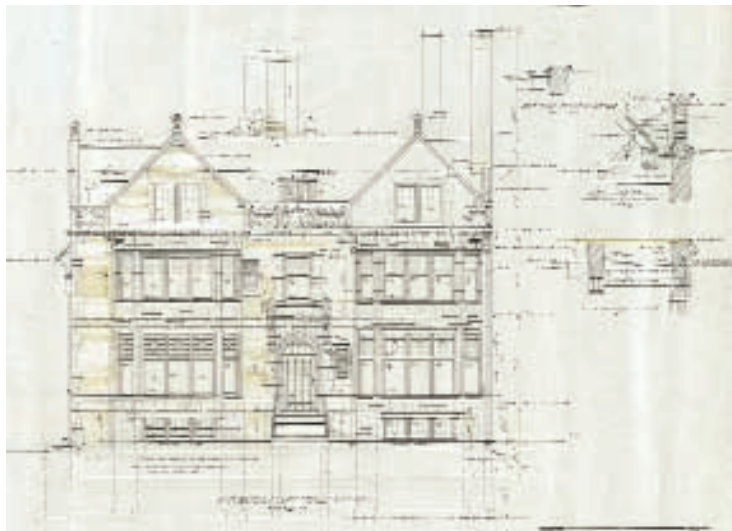
LEFT: *St. Michael and the Devil*. Spain, 1475/1500. Poplar; h. 52 cm. Chester Tripp Endowment (2004.721).



RIGHT, ABOVE: An Upper Missouri River Tribe. *War Shirt*, c. 1830. Buckskin, pony beads, hair, ermine tails, porcupine quills, and trade cloth. Frederick W. Renshaw, Ada Turnbull Hertle, and Curator's Discretionary funds; restricted gift of the Donnelley Foundation, Cynthia and Terry E. Perucca, and Mrs. Leonard W. Florsheim, Jr.; AAA Small Gifts Fund; Arnold Crane Endowment; AAA Purchase fund; David Skolter and Irving Dobkin endowments (2004.485).

RIGHT, BELOW: Augustus Welby Northmore Pugin (English, 1812–1852). *Myddelton Biddulph Armorial Medallions*, c. 1846, for Chirk Castle, Chirk, Wrexham, Wales. Linen, plain weave; appliquéd; embroidered; couching; each approx. 42 x 36 cm. Louise A. Lutz Endowment (2005.69–70).





TOP: Achille-Etna Michallon (French, 1796–1822). *View of the Villa Medici and Sta. Trinità dei Monti from Ingres's Studio in the Pavillon San Gaetano, Rome*, 1819. Graphite on ivory laid paper; 28.6 x 27.5 cm. Regenstein Endowment (2005.1).

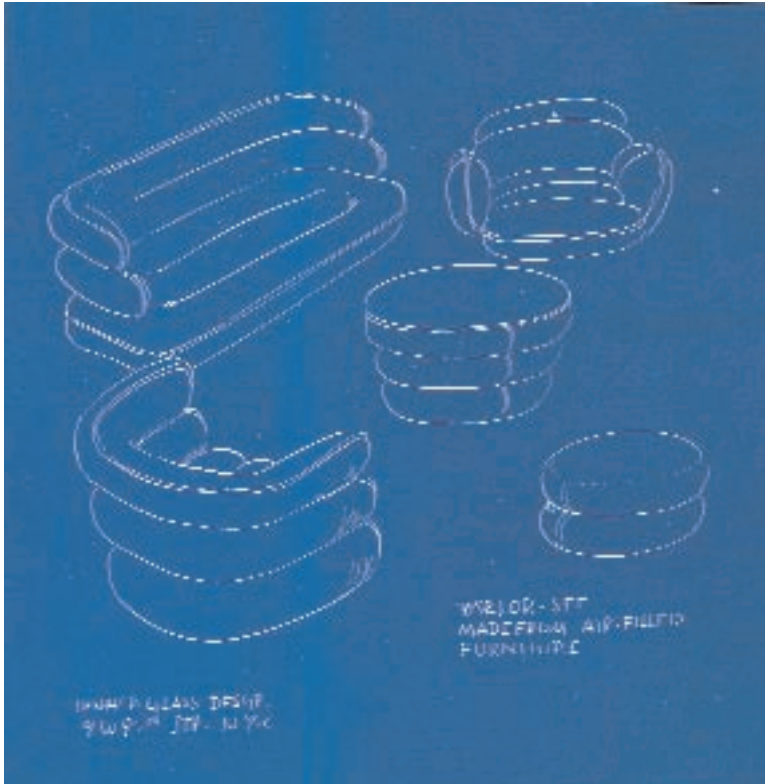
ABOVE: Howard Van Doren Shaw (American, 1869–1926). *West Elevation of the Residence for Peter Fortune, Chicago*, 1909. Graphite and ink on linen; 57 x 77 cm. Gift of Ralph and Helen Mills (2005.40.4).

RIGHT: Jean Hey (The Master of Moulins; active in France, c. 1470/1505). *Mourning Virgin*, 1500/1505. Oil on panel; 27.5 x 19.9 cm. Lacy Withers Armour Fund, restricted gift of the Old Masters Society, the Rhoades Foundation, Marilynn Alsdorf, Barbara Danielson in honor of James Wood, Mr. and Mrs. John W. Madigan, Mr. and Mrs. Patrick Ryan, John and Mary Gedo through the Old Masters Society, through prior gift of the George F. Harding, Mr. and Mrs. Morris I. Kaplan, Charles H. and Mary F. S. Worcester, and Max and Leola Epstein collections (2004.244).



BELOW: Thomas Schütte (German, born 1954). *Urns (set of 8)*, 1999. Terracotta and porcelain ceramic; overall installation: 177.8 x 188 cm. Gift of Michael N. Alper in memory of Pamela J. Alper (2004.247.1-8).





ABOVE: Henry P. Glass (American, 1911–2003). *Air-Filled Furniture*, 1939/42. Blueprint; 37 x 36.3 cm. Gift of Henry and Eleanor Glass (2004.715.30).

LEFT: Charles Frederick Kandler (English, active 1727–c. 1750). *Wine Jug*, 1739/40. Silver; h. 34 cm. Gift of the Antiquarian Society (2004.718).

RIGHT, ABOVE: *Pectoral with Zoomorphic Face*. Peru, North Coast, Chavin culture, c. 500 B.C. Gold; 27.9 x 25.4 cm. Mr. and Mrs. Clarence Spanjer and Curator's Discretionary funds (2005.158).

RIGHT, BELOW: Tina Barney (American, born 1945). *Jill and Polly in the Bathroom*, 1987. Chromogenic color print; 121.9 x 152.4 cm. Restricted gift of the Auxiliary Board; Susan and Doug Lyons; Robert H. Glaze; Mary and Leigh Block Fund (2005.91).



Video and Film

Albanian. Anri Sala, *Mixed*

Behavior, 2003, digital color video with sound: Howard and Donna Stone New Media Fund (2005.92).

American. Diana Thater, *Delphine*, 1999, five-channel digital video installation with nine-monitor video wall: Howard and Donna Stone New Media Fund (2005.93). Sharon Lockhart, *Nô*, 2003, 16-mm film: Contemporary Art Discretionary Fund; gift of Orbit Fund; restricted gift of C. Bradford Smith and Donald L. Davis (2004.482).

English. Steve McQueen, *Exodus*, 1992–97, super-8 film transferred to digital video: Howard and Donna Stone New Media Fund (2005.20).

Finnish. Eija-Liisa Ahtila, *Talo/The House*, 2002, three-channel digital video installation: jointly acquired by The Art Institute of Chicago, Contemporary Art Discretionary Fund and W.L. Mead endowment; and the Los Angeles Museum of Contemporary Art, purchased with funds provided by the Acquisition and Collection Committee and Bob Tuttle (2004.483). Salla Tykkä, *Lasso*, 2000, 35-mm film transferred to digital video: restricted gifts of Stephanie Skestos Gabriele and Dirk Denison (2005.21).

Indian. Amar Kanwar, *A Season Outside*, 1997, film transferred to digital video: restricted gift of Martin Friedman and Peggy Casey-Friedman, Contemporary Art Discretionary Fund (2004.481).

European Decorative Arts and Sculpture, and Ancient Art

Ceramics

French. *Plate*, Félix Bracquemond, designer, for François-Eugène Rousseau, manufactured by Creil et Montereau Manufactory, 1866–75, tin-glazed earthenware: gift of Patricia and Martin Levy (2004.723).

German. *Plaque: The Geese of Brother Phillippe (Les Oies du Frère Phillippe)*, Kunersberg Faience Manufactory, 1745–55, tin-glazed earthenware: Annette Malthby Chapin and Lucy Maud Buckingham Memorial Collection funds (2004.719).

Glass

German. *Stained Glass Window*, John Nicklesen, Hamburg, 1927–37: Mr. and Mrs. Henry Buckbinder, European Decorative Arts Purchase, Rosenwald Glass, and Mr. and Mrs. Joseph Varley endowments (2004.720).

Hellenistic. *Mosaic Glass Dish*, Italy or eastern Mediterranean region, late 2nd or early 1st century B.C.: Katherine K. Adler Endowment (2004.722).

Metalwork

English. *Wine Jug*, Charles Frederick Kandler, London, 1739–40, silver: gift of the Antiquarian Society (2004.718).

Sculpture

French. *The Scornful One (Le Méprisant)*, Honoré Victorin Daumier, 1828–79, bronze: gift of Mr. and Mrs. Samuel Rosenthal (2004.44).

Spanish. *Saint Michael and the Devil*, 1475/1500, poplar: Chester Tripp Endowment (2004.721).

Medieval through Modern European Painting, and Modern European Sculpture

Austrian

Albert Schindler, *Portrait of a Gardener and Horn Player in the Household of the Emperor Francis I*, 1836, oil on panel: Henry Tiefenbronner Endowment (2005.153).

Belgian

Georges Vantongerloo, *Interrelation of Volumes from the Ellipsoid*, 1926, plaster: through prior gift of Lucille E. and Joseph L. Block; partial gift in memory of Lillian Florsheim (2004.245).

French

Jean Hey (The Master of Moulins), *Mourning Virgin*, 1500/1505, oil on panel: Lacy Withers Armour Fund, restricted gift of the Old Masters Society, the Rhoades Foundation, Marilynn Alsdorf, Barbara Danielson in honor of James Wood, Mr. and Mrs. John W. Madigan, Mr. and Mrs. Patrick Ryan, John and Mary Gedo through the Old Masters Society, through prior gift of the George F. Harding, Mr. and Mrs. Morris I. Kaplan, Charles H. and Mary F. S. Worcester, and Max and Leola Epstein collections (2004.244).

Italian

Baccio della Porta (Fra Bartolommeo), *The Nativity*, 1504/07, oil on panel: Ethel T. Scarborough Fund; L. L. and A. S. Coburn, Dr. and Mrs. William Gilligan, Mr. and Mrs. Lester King, John and Josephine Louis, Samuel A. Marx, Alexander McKay, Chester D. Tripp, and Murray Vale endowment funds; restricted gift of Marilynn Alsdorf, Anne Searle Bent, David and Celia Hilliard, Alexandra and John

Nichols, Mrs. Harold T. Martin, Mrs. George B. Young in memory of her husband, and the Rhoades Foundation; gift of John Bross and members of the Old Masters Society in memory of Louise Smith Bross; through prior gift of the George F. Harding, Mr. and Mrs. W. W. Kimball, Mr. and Mrs. Martin A. Ryerson, and Charles H. and Mary F. S. Worcester collections (2005.49).

Romanian

Victor Brauner, *Gemini*, 1938, oil on canvas; *Christopher Columbus*, 1938–39, oil on canvas: gift of Albert A. Robin (2004.763–64).

Photography

American

Tina Barney, *Jill and Polly in the Bathroom*, 1987, chromogenic color print: restricted gift of the Auxiliary Board; Susan and Doug Lyons; Robert H. Glaze; Mary and Leigh Block Fund (2005.91). Vera Berdich, *The Ariel Stunts*, 1971, gelatin silver develop out paper (cliché verre); *Doll Family*, 1971, gelatin silver develop out paper (cliché verre): gift of the Estate of Vera Berdich (2004.817–18). William Clift, *Georgia O'Keeffe, Albuquerque, New Mexico*, 1981; *Constitution Marsh, Hudson River, New York*, 1985; *La Mesita from Cerro Seguro, New Mexico*, 1978; *View from the Mid-Hudson Bridge, Poughkeepsie, New York*, 1986; *Desert Form Triptych*, 1984–85; *Enchanted Mesa, New Mexico*, 1975; *Tombelaine, from Mt. St. Michel, France*, 1977; *Tug Boat and Barges Below Bear Mountain, Hudson River*, 1987; *Beyond Taos #1*, 1983; *Corral, Bare Hills, New Mexico*, 1994; *Tide Pool, Mont. Saint*

Michel, France, 1982; *Shiprock, New Mexico*, 1994; *Shiprock, New Mexico*, 1998; *Shiprock, New Mexico*, 1989; *Emerging Hill from Cerro Seguro, New Mexico*, 1978; *Incoming Tide, Mont Saint Michel, France*, 1997; *Stream, Glencoe, New Mexico*, 1972; *Canyon del Muerto, Arizona*, 1975; *Mist, Shiprock, New Mexico*, 2002; gelatin silver prints: gift of Ann Lawrance Morse (2004.778–96). Linda Connor, *The Patient One, Lamayuru Monastery, Ladakh, India*, 1988, gelatin silver print out paper: gift of Larry and Maxine Snider (2004.816). Eileen Cowin, *Untitled*, 1998, digital inkjet print: gift of Joyce Neimanas (2004.138). Yvette Marie Dostatni, *My Sister Clara and Snowball*, 1994; *Charlie and His Chickens*, 1998; gelatin silver prints: restricted gift of Robert A. and Doris Taub (2005.33–34). Sarah Hobbs, *Indecisiveness*, 1999, chromogenic color print: restricted gift of Robin and Sandy Stuart (2004.502); *Insomnia*, 1999, chromogenic color print: gift of the artist and Solomon Projects (2004.505). Jack Leigh, *Street Corner with Taxi*, 1978, gelatin silver print: gift of Jack Leigh (2004.141); *Dancing Trees*, 1989, gelatin silver print: gift of Mrs. Robert O. Levitt (Kathryn Levitt) (2004.142). Martina Lopez, *Promising the Past 1*, 1995; *Promising the Past 2*, 1995; silver dye bleach prints made from a digitally assisted montage: gift of Gina Kennedy and Robert Shannon (2004.136–37). Sally Mann, *Untitled (Sherry and Her Grandmother)*, 1983–1985, gelatin silver contact print: Photographic Society Fund (2005.63); *Dog Scratches*, 1991, gelatin silver enlargement print: “*For Anstiss*,” restricted gift of Ronald Krueck (2005.23); *Holding Virginia*, 1989,

gelatin silver contact print: restricted gift of Robin and Sandy Stuart (2005.24); *Last Light*, 1990, gelatin silver enlargement print: gift of Mr. Edwynn Houk, New York (2005.35); *Untitled (Julie and Her Father)*, 1983–1985, gelatin silver contact print: departmental purchase (R of O 46040); *Popsicle Drips*, 1989, gelatin silver enlargement print: departmental purchase (R of O 46040). Larry McPherson, *Christmas Tree, Achrafiye, Beirut, Lebanon*, 2003; *Sea Defense, Beirut, Lebanon*, 2002; archival digital inkjet prints: Photography Associates Fund (2004.500–01). Abelardo Morell, *Camera Obscura Image of La Giraldirilla de la Habana in Room with Broken Wall*, 2002, gelatin silver print: restricted gift of Kay and Matthew Bucksbaum (2004.109); *Mirror, Glass, Water, and Wine*, 2004, gelatin silver print: restricted gift of Robert and Doris Taub in honor of Emese and James Wood (2004.110); Laura and Brady in the *Shadow of Our House*, 1994; *New Year's Eve*, 1989–90; gelatin silver prints: gift of Abelardo Morell (2004.139–40). Wright Morris, *Nebraska*, 1947, vintage gelatin silver print: restricted gift of Lucia Woods Lindley and Daniel A. Lindley, Jr. (2004.497). Esther Parada, *Elm Stumps with Snow series*, #607, 2004; *Elm Stumps with Snow series*, #622, 2004; *Elm Stumps with Snow series*, #630, 2004; *Elm Stumps with Snow series*, #631, 2004; *Elm Stumps with Snow series*, #632, 2004; *Elm Stumps with Snow series*, #635, 2004; *Chicago Elm Trunks series*, #1, 2001; *Chicago Elm Trunks series*, #2, 2001; *Chicago Elm Trunks series*, #3, 2001; *Chicago Elm Trunks series*, #4, 2001; *Chicago Elm Trunks series*, #5, 2001; *Chicago Elm Trunks series*, #6,

2001; digital inkjet prints: Kenneth and Edna Heilbron Photography Fund (2004.112-23); *Dried Leaves Falling series, #1*, 2004; *Dried Leaves Falling series, #2*, 2002; digital inkjet prints: Nagel Family Fund (2004.125); *Dried Leaves Falling series, #3*, 2004, digital inkjet print: restricted gift of Helena Chapellin Wilson and Clarence S. Wilson, Jr. (2004.126); *Dried Leaves Falling series, #4*, 2004; *Dried Leaves Falling series, #5*, 2003; *Dried Leaves Falling series, #6*, 2003; digital inkjet prints: Nagel Family Fund (2004.127-29). Robert and Shana ParkeHarrison, *Reclamation*, 2003, photogravure: restricted gift of David C. and Sarajejan Ruttenberg (2004.111). Gordon Parks, *Duke Ellington*, 1950; *Duke Ellington*, 1960; *Battered Man*, 1943; *Untitled*, c. 1948; *Mrs. Mullens, Fort Scott*, 1949; *Harlem*, 1952; gelatin silver prints: Laura T. Magnuson Acquisition Fund (2004.43-48). Irving Penn, archival material, 1924-1997: 37 color transparencies, 12 color prints, 37 black and white prints, 30 contact sheets, 33 test prints, 43 negatives, 12 Polaroid prints, 1 camera: gift of Irving Penn. Nata Piaskowski, *Mission District (3 Children)*, 1949, vintage gelatin silver print: Mary and Leigh Block Fund (2004.498). Irene Siegel, *Brambles and Nightingales*, 2004, digital inkjet print: restricted gift of John A. Bross in memory of Edward Byron Smith (2004.130); *Wounded Tree: I'm Meant to Symbolize Strength*, 2004; *We Are Murderers*, 2004; digital inkjet prints: Kenneth and Edna Heilbron Photography Fund (2004.131-32); *Miscanthus Sinenses "Gracillimus" with Baltimore Orioles Whizzing*, 2000, digital inkjet print: gift of the artist in honor of David Travis (2004.143); *Painting is the Music of Sight*, 2004, Somerset Velvet digital inkjet print: restricted gift of John A. Bross in memory of Louise Smith Bross (2004.499); *Black Lights Playing with Roses*, 2004, Somerset Velvet digital inkjet print: gift of Irene Siegel (2004.504). Art Sinsabaugh, *Colorado Landscape #2*, 1980, gelatin silver print: gift of Katherine Anne Sinsabaugh and David Kinnear (2004.777). *Mike Smith, Chuckey, TN*, 1992; *Carter County, Wautauga, TN*, 2002; *Jonesborough, TN*, 2004; chromogenic color prints: restricted gift of Elizabeth Bryan Seebeck (2005.25, 27, 30); *Holston Valley, VA*, 2001, chromogenic color print: restricted gift of Judy and Scott McCue (2005.26); *Unicoi County, TN*, 1998, chromogenic color print: "For Anstiss," restricted gift of Ronald Krueck (2005.28); *Burkesville, KY*, 2000, chromogenic color print: restricted gift of Bradford L. Ballast (2005.29). Gary Stochl, *Chicago (State and Van Buren Streets)*, 1974, gelatin silver print: Mary and Leigh Block Fund (2004.492); *Chicago (State and Van Buren Streets)*, 1974, gelatin silver print: Ernest Kahn Endowment (2004.493); *Chicago (State Street in the Loop)*, 1974; *Chicago (Train Station, Van Buren Street)*, 1989; *Chicago (Clark and Madison Streets)*, 1992; gelatin silver prints: restricted gift of Jack A. Jaffe (2004.494-96); *Chicago (Van Buren Street Near Train Station)*, 1978; *Chicago (Lincoln Park)*, 1978; *Chicago (Madison and Wells Streets)*, 1979; *Chicago (Madison and Wells Streets)*, 1979; *Chicago (South Side, Bridgeport)*, 1990; gelatin silver prints: gift of Gary Stochl (2004.506-10). Bob Thall, *Chicago (Columbus Drive at Lake Street, view east)*, 1983; *Chicago (LaSalle Street at Erie Street, view south)*, 1977; *Chicago (Erie Street east of LaSalle Street)*, 1977; *Chicago (Lake Shore Drive north of Chicago River, view south)*, 1983; *Chicago (Van Buren Street east of Wells Street)*, 1983; *Chicago (Wells Street near Illinois Street)*, 1977; *Chicago (Grand Avenue at Fairbanks)*, 1979; *Chicago (Milwaukee Avenue at Green Street, view east)*, 1978; *Chicago (State of Illinois Building construction site)*, 1980; *Chicago (Illinois Center construction)*, 1987; *Chicago (Clark Street at Lake Street, view south)*, 1983; *Chicago (Lake Shore Drive at Chicago River, view south)*, 1982; gelatin silver prints: gift of Jeanne and Richard S. Press (2004.765-76). Doris Ulmann, *Young Magnolia*, n.d., platinum print: gift of Helen Harvey Mills in honor of Natalie, Julian, and Brett (2004.503). Brian Ulrich, *Edinburgh, UK*, 2003; *Edinburgh, UK*, 2003; archival inkjet prints: restricted gift of Martin and Danielle Zimmerman (2005.31-32); *Chicago, IL*, 2003; *Trash Cam 5*, 2002; archival inkjet prints: gift of the artist (2005.36-37). James VanDerZee, *Intrigue*, c. 1935; *Mortuary Portrait*, 1933; *Wedding Party of Four*, 1927; *Mrs. Adams*, 1929; gelatin silver prints: The Director's Fund (2004.101-04).

Chinese
DoDo Jin Ming, *Behind My Eyes, 2nd Movement, Plate I*, 2002, dip-tych of two-toned gelatin silver prints: restricted gift of David C. and Sarajejan Ruttenberg (2004.107a-b).

English
Bill Brandt, *Untitled*, n.d., four gelatin silver prints: gift of Simon and Bonnie Levin (2004.797-800); *Untitled*, n.d., five gelatin silver prints: gift of Steven E. and Phyllis Gross (2004.801-805); *Untitled*, n.d., five gelatin silver prints: gift of

Jeffrey Hugh Newman (2004.806-10); *Untitled*, n.d., five gelatin silver prints: gift of Charles S. and Elyne B. Zucker (2004.811-15).

German

Loretta Lux, *The Rose Garden*, 2001, silver dye bleach print: restricted gift of Anstiss and Ronald Krueck in honor of Victoria Crowninshield Drake (2004.246); *Study of a Boy 2*, 2002, silver dye bleach print: restricted gift of David C. and Sarajejan Ruttenberg (2004.106).

Japanese

Tokihiro Sato, #352 *Kashimagawa*, 1998, gelatin silver transparency on light panel: restricted gift of David C. and Sarajejan Ruttenberg (2004.251)

Moroccan

Lalla Assia Essaydi, *Converging Territories #21*, 2004, four chromogenic color prints: restricted gift of Anstiss and Ronald Krueck in honor of Emese and James Wood (2004.108a-c).

Prints and Drawings

Drawings

American. Carl André, *Drawing for Blue Lock*, 1966, ink: partial interest gift of the Stenn Family in memory of Marcia Stenn, Stenn Drawing Collection (2004.887). Leslie Baum, *Skokie*, 2003; *Skokie*, 2003; *Skokie*, 2003; *Skokie*, 2003; watercolor: restricted gift of Jay Dandy (2005.7-10); *Snow Shrubs*, 2004, brush, brown ink and gray gouache; *New Buffalo, MI*, 2003, pen and brush, brown ink and gray gouache; *Western Suburbs*, 2003, brush and red and orange watercolor: gift of Robert J. Salm (2005.147-49). Mel Bochner, *Untitled (Study for Fence*

Piece) and *Untitled (Study for 3 x 3)*, felt-tipped pen and black ink; *Untitled (Study for 3 x 3)*, felt-tipped pen and black ink and graphite; *Untitled (Study for Cantor's Paradox)*, felt-tipped pen and black ink; *Study for Double Solid Based on Cantor's Paradox*, felt-tipped pen and black ink and graphite; *Solid with 5 Volumes Subtracted*, felt-tipped pen and black ink; *Study for Sculpture (5-Part Progression)*, felt-tipped pen and black ink and graphite; *Study for Sculpture (5-Part Progression)*, felt-tipped pen and black ink; *Untitled (Study for 8-Part Progression)* and *Untitled (Study for 3-Way Fibonacci Progression)*, felt-tipped pen and black ink; all 1966: partial interest gift of the Stenn Family in memory of Marcia Stenn, Stenn Drawing Collection (2004.888-97). Louise Bourgeois, *Untitled*, 1949, black ball-point pen and fiber-tipped pen: Mr. and Mrs. Robert O. Delaney Fund (2005.139). Carolyn Brady, *Yellow Flowers for Murray Hopkins*, 1980, watercolor over graphite: Jalane and Richard Davidson Collection (2004.864). James Castle, *Untitled (Geese)*, soot and saliva, applied with sharpened stick and smudging; *Untitled (Book)*, soot and saliva, applied with sharpened stick, bound with shoelaces into book; *Untitled (double-sided)*, soot and saliva applied with sharpened stick and smudging; *Untitled (Blond figure no. 1)*, *Untitled (Blonde figure no. 2)*, *Untitled (Blonde figure no. 3)*, and *Untitled (Blonde figure no. 4)*, soot and saliva, applied with sharpened stick and smudging, with crayon and blue ink; *Untitled*, soot and saliva, applied with sharpened stick; *Untitled, Untitled (double-sided)*, and *Untitled (double-sided)*, soot and saliva, applied with sharpened stick and smudging; all n.d.: anyony-

mous gift (2004.819-29). Dick Cavalli, "I wanna get a look at this dame!" n.d., pen and black ink, with brush and red watercolor: gift of Lewis H. Kaminester, M.D. (2004.879). Joe Goode, *Untitled (Torn Sky Series)*, 1973, pastel and stumping: anonymous gift (2004.863). Sidney Goodman, *Smiling Girl (Pam)*, 1982/83, graphite with smudging and erasing: Jalane and Richard Davidson Collection (2004.865). Raymond Helle, "From now on, just hand him the paper and stop trying to be funny," n.d., graphite and watercolor: gift of Lewis H. Kaminester, M.D. (2004.874). Gendron Lloyd Jensen, *Westended*, February 17, 2003, graphite: gift of Herbert and Virginia Lust (2005.151). Alex Katz, *Red Coat*, 1982, graphite, charcoal, and dry pigment on brown wove paper laid down on Sintra, pricked for transfer: restricted gift of Mrs. Willard Gidwitz (2004.513). Al Kaufman, *Untitled*, n.d., brush and black ink and gray wash, with graphite: gift of Lewis H. Kaminester, M.D. (2004.875). Ellsworth Kelly, *Branch of Leaves*, 1970, graphite: gift of the artist in honor of James N. Wood (2004.679). Adrian Lamb, "George, never watches T.V.!" n.d., graphite and blue pencil; "Herb! - Do you want to drown?!!" n.d., pen and black ink and brush and blue wash, with graphite; *Lantz "— and butter pecan,"* n.d., graphite with colored pencil: gift of Lewis H. Kaminester, M.D. (2004.872-73, 878). Barry Le Va, *Grey Felt, Aluminum*, 1969, pen and black ink, with graphite and smudging, and with red crayon: partial interest gift of the Stenn Family in memory of Marcia Stenn, Stenn Drawing Collection (2004.898). Alfred Leslie, *Santa Barbara*, 1977, graphite with smudging and erasing: Jalane and Richard Davidson

Collection (2004.866). Robert Morris, *Untitled (1347 Strokes)*, 1962, graphite on gold ground: anonymous fund (2005.141). Charles Pearson, “*It’s too big.*” “*It’s too small.*” “*Too much land to take care of.*” “*We wanted a larger piece of property,*” and “*What about the neighbors?*” “*What about taxes?*” “*The[y] don’t build them like they used to.*” “*It’s just perfect but I don’t think we have enough money*”; n.d., brush and gray washes, with graphite and typewritten text: gift of Lewis H. Kaminester, M.D. (2004.876–77). James Rosenquist, *Volunteer*, 1964, mixed media collage: partial interest gift of the Stenn Family in memory of Marcia Stenn, Stenn Drawing Collection (2004.900). Robert Ryman, *Drawing with Numbers*, c. 1963, charcoal with graphite, and pastel: Margaret Fisher Endowment (2005.140). Fred Sandback, *Untitled*, 1974, graphite and erasing, with red and black pastel; *Untitled (No. 33)*, *Untitled (No. 37)*, *Untitled (No. 98)*, *Untitled (No. 99)*, and *Untitled (No. 105)*, 1969, graphite and pastel; *Untitled*, 1970s, pastel; Alan Saret, *Circle Branch Circle*, c. 1967, graphite and colored pencil: partial interest gift of the Stenn Family in memory of Marcia Stenn, Stenn Drawing Collection (2004.901–08). Hal Schaffer, “*doctor’s waiting room*,” 1979, photocopy and black and colored fiber-tipped pens, with graphite (2004.881); Vahan “Sam” Shirvanian, *Untitled*, n.d., graphite with smudging and erasing: gift of Lewis H. Kaminester, M.D. (2004.871). Hollis Sigler, “*She keeps dreaming she’ll leave...*,” 1982, oil pastel: gift of Robert and Nancy Mollers (2004.681). Robert Smithson, *Chalk and Mirror Displacement*, 1969, graphite: partial interest gift of the Stenn Family in memory of Marcia Stenn, Stenn Drawing Collection (2004.909). Henry Syverson, *Untitled*, n.d., graphite with smudging and erasing: gift of Lewis H. Kaminester, M.D. (2004.870). James McNeill Whistler, *Two Sketches*, 1878/79, lithographic crayon and brush and tusche; *Study: Portrait of Thomas Way*, 1896, graphite: gift of the Crown Family in honor of James N. Wood (2004.674–5). John Wilson, *Breadwinner (War)*, 1942, lithographic crayon, with scraping and smudging: restricted gift of Mr. and Mrs. Robert S. Hartman (2004.512). Chic Young, “*That Rodger Quigley simply infuriates me!*” from *Blondie*, 1963, pen and black ink and ziptone, with colored pencil: gift of Lewis H. Kaminester, M.D. (2004.880).

Belgian. Francis Alÿs, *The Prophet (Part 1/6)*, collage of oil and graphite, and stencil print on tracing paper, with photocopy and torn-and-taped tracing paper elements; *The Prophet (Part 2/6)*, collage of oil and graphite on tracing paper, with torn-and-taped tracing paper elements, pricked for transfer; *The Prophet (Part 3/6)* and *The Prophet (Part 4/6)*, collage of oil and graphite on tracing paper, with torn-and-taped tracing paper elements; *The Prophet (Part 5/6)*, unique stencil print in purple on tracing paper; *The Prophet (Part 6/6)*, collage of graphite and oil on tracing paper, with torn-and-taped tracing paper elements; all 1999–2001: through prior bequest of Marion J. Livingston (2004.249.1–6).

Canadian. David Rabinowitch, *Untitled (Red)*, 1962, color woodblock: partial interest gift of the Stenn Family in memory of Marcia Stenn, Stenn Drawing Collection (2004.899).

Dutch. Cornelis van Poelenburch, *View of Tivoli with the Bridge over the Anio Waterfall*, 1620, pen and brown ink, and brush and brown wash: Helen Regenstien Endowment (RofO 46175/0001).

English. Walter Greaves, *Unknown (Sketch of a Building)*, c. 1872, black chalk: gift of Esther Sparks (2004.885v). Bridget Riley, *Turquoise and Red Greys, Sequence Study*, 1967, gouache over graphite, with scraped corrections: partial interest gift of the Stenn Family in memory of Marcia Stenn, Stenn Drawing Collection (2002.524). William Turner of Oxford, *An April Shower: A View from Binsey Ferry Near Oxford, Looking Towards Port Meadow and Godstow*, 1842, watercolor over graphite, heightened with bodycolor, with scratching out: Helen Regenstien Endowment (2005.42).

Finnish. Tom of Finland (Touko Laaksonen), *no title and no title*, 1988, graphite: gift of Hudson, New York, NY (2004.868–69).

French. Louis-Léopold Boilly, *Study for Les Incroyables et les Merveilles*, 1797, black and white chalks with stumping: gift of Celia and David Hilliard (2004.867). Pierre Puvis de Chavannes, *Compositional Study for “The Sacred Grove, Beloved of the Arts and Muses,”* black chalk: Suzanne Searle Dixon Endowment (2005.134). Jean-Jacques Henner, *Landscape with a Pond*, c. 1879, black chalk: Julius Lewis Endowment (2004.517). Henri Matisse, *Seated Woman before a Serving Table*, 1944, pen and black ink: gift of the Ruth Stanton Family Foundation (2005.150). Jean-Michel Moreau, le Jeune, *Creusa Pleads with Aeneas as He Leaves for War*, 1803, pen and brown ink, brush and brown wash: Robert I. and Leah C. Hamman and Mr. and Mrs. Robert Hixson Glore funds (2004.516). Achille-Etna Michallon, *View of the Villa Medici and Sta. Trinità dei Monti from Ingres’s*

Studio in the Pavillon San Gaetano, Rome, 1819, graphite: Regenstein Endowment (2005.1). Odilon Redon, *Sketchbook*, 1860/65, 54 pages with period binding: restricted gift of Edward McCormick Blair, Sr.; Mr. and Mrs. Edward McCormick Blair Fund; Celia and David Hilliard (2005.2).

German. Thomas Schütte, *Self-Portrait*, June 24, 1998, watercolor with pen and black ink over traces of graphite; *Self-Portrait*, July 21, 1998, pen and black ink, black ballpoint pen, watercolor, and red crayon: gift of the artist (2005.145-46).

Italian. Enzo Cucchi, *Untitled*, 1986, graphite and oil pastel, with erasing; *Untitled*, 1986, graphite and oil pastel: gift of Alan Wanzenberg (2004.911-12).

Scottish. Charles Rennie Mackintosh, *Collioure Pyrénées-Orientales*, c. 1924, watercolor: Suzanne Searle Dixon Endowment; gift of Mrs. Herbert Vance; Margaret Day Blake, Olivia Shaler Swan, Print and Drawing Fund, Sara R. Shorey, Mr. and Mrs. David C. Hilliard, Stanley Field, Mr. and Mrs. William Hunt, William McCallin McKee Memorial, Joseph Ryerson, Mary S. Adams, Elizabeth Gott Templeton, Everett D. Graff, Henry M. Huxley, Robert M. Chase, and Print and Drawing Endowments; Print and Drawing Purchase Fund (2004.511).

Swiss. Niele Toroni, *Untitled*, October 1974, acrylic: partial interest gift of the Stenn Family in memory of Marcia Stenn, Stenn Drawing Collection (2004.910).

Prints

American. John Taylor Arms, *La Torre del Mangia, Siena*, 1927, etching: gift of Esther Sparks (2004.884). Roger Brown, *Roads*, 1967, color screenprint in silver and

black; *Magic*, 1967, color screenprint; *Study for Standing While All Around Are Sinking*, 1977, etching and aquatint; *Rolling Meadows*, 1979, color lithograph; *Little Nimbus*, 1979, color lithograph; *Cosi Fan Tutte*, 1979, color lithograph; *A Tree I Saw in Sunderland*, 1980, color silkscreen; *Giotto in Chicago*, 1981, color lithograph and photolithograph; *Sketchbook*, 1982, bound sketchbook, 23 folios; *Shit to Gold*, 1986, transfer lithograph; *Navy Pier*, 1986, color lithograph and silkscreen; *Mother and Child*, 1986, lithograph; *The Jim and Tammy Show*, 1987, color lithograph; *Family Tree Mourning Print*, 1987, color screenprint; *One Share Art Stock*, 1989, color screenprint with type; *Museum of What's Happening Now*, 1992, color silkscreen; *Talk About Addicts*, 1993, aquatint and engraving; *Saguaro's Revenge*, 1993, color lithograph; *False Image Postcard, False Image Postcard, False Image Postcard, False Image Postcard, False Image Postcard, False Image Postcard, False Image Postcard, False Image Postcard, False Image Postcard, False Image Postcard, False Image Postcard*, and *False Image Postcard*; all 1968, postcards; Roger Brown, Eleanor Dube, Philip Hanson, and Christina Ramberg, *The False Image*, 1968, offset lithograph; *False Image II*, 1969, color offset lithograph; *False Image Decals, False Image Decals, False Image Decals, False Image Decals*, and *False Image Decals*; all 1969, color silkscreen decals; *False Image* and *False Image*, 1969, offset lithographs; [no artist], *Don Baum Says: "Chicago Needs Famous Artists,"* 1969, offset lithograph; *Surplus Slop from the Windy City*, 1970, color offset lithograph; *Famous Artists from Chicago*, 1970, color offset lithograph; *Disasters*, 1972, color offset lithograph; Roger Brown and Art Green, 1973, offset lithograph; *Visions/Painting and*

Sculpture: Distinguished Alumni of the School of the Art Institute of Chicago, 1976, color offset lithograph: gift of the Roger Brown Study Collection of the School of the Art Institute of Chicago (2004.832-49, 850.1-8, 851-52, 853.1-4, 854-61). Elizabeth Catlett, *In Other Folks' Homes; Special Houses*; and *And a Special Fear for My Loved Ones*; from the series *The Black Woman*, 1946, from the edition of 20 printed in 1989, linoleum cut; *Civil Rights Congress*, 1949, linoleum cut; *La Presa*, 1952, linoleum cut: restricted gift of the Leadership Advisory Committee (2005.142.1-3, 2005.143-44). Willard Frederic Elms, *Art Institute by the Elevated Lines*, c. 1924, color lithograph: Albert H. Wolf, Mr. and Mrs. T. Stanton Armour, Mary S. Adams, Stanley Field, and Joseph Brooks Fair endowments (2005.12). Ted Halkin, *Unknown*, 1974, offset lithograph; David Hockney, *Pembroke Studio with Blue Chairs and Lamp*, 1985, color lithograph: bequest of Paul Gerstley (2004.687-88). Donald Judd, *Untitled*, 1983-85/1988, set of twenty-seven etchings: gift of Rhona Hoffman (2004.680.1-27). Lee Krasner, *The Civet*, 1962, lithograph: Mr. and Mrs. T. Stanton Armour Endowment and Fund (2005.13). Lynwood Kreneck, *Triumph of the Hand Shadow*, 1980, color screenprint and lithograph with stenciled watercolor: gift of Mark Pascale (2004.882). Ellen Lanyon, *Index: the Objects of My Obsession*, 2003, portfolio of 60 hand-watercolored color screenprints: restricted gift of Fred Novy; Helen Davis Bailey Endowment; Herbert Molner Discretionary Fund (2005.14.1-80). Doris Lee, *Thanksgiving*, c. 1935, lithograph: Mr. and Mrs. T. Stanton Armour

Endowment (2004.521). Roi Partridge, *Lace from Paris*, 1914, etching, from a steel-faced copper plate; *Mills Hall*, 1921, etching, from a steel-faced brass plate: gift of Mr. and Mrs. Anthony R. White (2005.16-17). Ed Ruscha, *Adios and Mint*, 1969, color lithographs: Mr. and Mrs. Alan Press Fund (2004.514-15). William S. Schwartz, *Female Nude*, 1928, lithograph: gift of Esther Sparks (2004.886). Roger Shimomura, *Memories of Childhood*, 1999, handmade book with 10 color lithographs: Print and Drawing Fund (2005.15). Saul Steinberg, *Tree, Nine Variations*, 1968, color lithograph, with collage and watercolor and embossing: bequest of Paul Gerstley (2004.696). John Storrs, *Repose (Reclining Figure Under a Tree)*, c. 1920, woodcut: John H. Wrenn Memorial, William McCallin McKee Memorial, and Everett D. Graff endowments; restricted gift of Mary Young (2005.138). James McNeill Whistler, 152 lithographs: *Study*, 1878; *Study*, 1878; *Study: Maud Seated*, 1878; *Study*, 1878; *Limehouse*, 1878; *Limehouse*, 1878 (published 1887); *Nocturne*, 1878; *Nocturne*, 1878 (published 1887); *Early Morning*, 1878; *The Toilet*, 1878; *The Broad Bridge*, 1878; *The Broad Bridge*, 1878; *The Tall Bridge*, 1878; *The Tall Bridge*, 1878; *Old Battersea Bridge*, 1878/79; *Old Battersea Bridge*, No. 2, 1878/79; *Gaiety Stage Door*, 1879 and 1887; *Victoria Club*, 1879 and 1887; *Victoria Club*, 1879 and 1887; *The Fan*, 1879; *Reading*, 1879 and 1887; *Reading*, 1879 and 1887; *Old Battersea Bridge*, 1879 and 1887; *Study*, 1879; *Entrance Gate*, 1887; *Churchyard*, 1887; *Little Court*, *Cloth Fair*, 1887; *Lindsey Row*, *Chelsea*, 1888; *Chelsea Shops*, 1888; *Drury Lane Rags*, 1888; *Chelsea Rags*, 1888; *The Farriers*, 1888; *Courtyard*, *Chelsea Hospital*, 1888; *The Dancing Girl*, 1889; *The Horoscope*, probably 1889; *Model Draping*, probably 1889; *The Novel: Girl Reading*, probably 1889; *The Little Nude Model*, *Reading*, 1889/90; *The Winged Hat*, 1890; *Gants de suède*, 1890; *The Tyresmith*, 1890; *Maunder's Fish Shop*, *Chelsea*, 1890; *Gatti's*, 1890; *Figure Study in Colors*, 1890; *Figure Study in Colors*, 1890; *The Garden*, 1891; *Hôtel Colbert*, *Windows*, 1891; *Cocks and Hens*, *Hôtel Colbert*, 1891; *Staircase*, 1891; *Two Trial Sketches: A. Grande Rue, Dieppe*; *B. An Interior*, probably 1891 (only printed posthumously); *An Interior*, probably 1891 (only printed posthumously); *Nude Model*, *Back View*, 1891; *Draped Figure*, *Standing*, 1891; *Draped Figure*, *Standing*, 1891; *The Girl*, probably 1891 (only printed posthumously); *Nude Model*, *Standing*, probably 1891; *La Danseuse: A Study of the Nude*, probably 1891; *Draped Model*, *Dancing*, probably 1891; *Mother and Child*, No. 3, 1891 and 1895; *Mother and Child*, No. 2, 1891 and 1895; *Mother and Child*, No. 4, 1891 and 1895; *Lady and Child*, 1892; *Draped Figure*, *Reclining*, 1892; *Portrait Study: Miss Charlotte R. Williams*, 1892; *The Fireplace*, 1893; *The Marketplace*, *Vitré*, 1893; *Vitré: The Canal*, 1893; *Gabled Roofs*, 1893; *The Clock-Makers*, *Paimpol*, 1893; *Red House*, *Paimpol*, 1893; *Yellow House*, *Lannion*, 1893; *Yellow House*, *Lannion*, 1893; *The Steps*, *Luxembourg*, 1893; *Conversation under the Statue*, *Luxembourg Gardens*, 1893; *The Pantheon*, *from the Terrace of the Luxembourg Gardens*, 1893; *The Draped Figure*, *Seated*, 1893; *Nude Model*, *Reclining*, 1893; *Draped Model*, *Standing*, 1893 (only printed posthumously); *Little Draped Figure*, *Leaning*, 1893 (printed 1894); *The Cap*, 1983 (only printed posthumously); *A Lady Seated*, 1893; *Nursemaids: "Les Bonnes du Luxembourg"*, 1894; *The Long Balcony*, 1894; *The Long Balcony*, 1894; *Count Robert de Montesquiou*, No. 2, 1894; *The Long Gallery*, *Louvre*, 1894; *The Terrace*, *Luxembourg*, 1894; *The Garden Porch*, 1894; *The Man with a Sickie*, 1894; *Tête-à-tête in the Garden*, 1894; *The Little Café au Bois*, 1894; *The Whitesmiths*, *Impasse des Carmélites*, 1894; *The Laundress: "La Blanchisseuse de la Place Dauphine"*, 1894; *Late Picquet*, 1894; *The Statue*, *Luxembourg Gardens*, 1894 (only printed posthumously); *Rue Furstenburg*, 1894; *La Jolie New Yorkaise*, 1894; *Confidences in the Garden*, 1894; *Portrait of Dr. Whistler*, No. 2, 1894; *Walter Sickert*, 1895; *The Good Shoe*, 1895; *John Grove*, 1895; *Father and Son*, 1895; *The Blacksmith*, 1895/96; *The Blacksmith*, 1895/96; *The Brothers*, 1895/96; *The Old Smith's Story*, 1895; *Sketch of a Blacksmith*, 1895; *The Little Steps*, *Lyme Regis*, 1895/96; *Study of a Horse*, 1895; *Sunday*, *Lyme Regis*, 1895; *The Fair*, 1895/96; *Fifth of November*, 1895; *Sketch: Self-Portrait with Miss R. Birnie Philip*, 1895 (only printed posthumously); *Mother and Child*, No. 5, 1895; *The Barber's Shop in the Mews*, 1896; *Kensington Gardens*, 1896; *Study: Joseph Pennell*, 1896; *The Russian Schube*, 1896; *Firelight: Joseph Pennell*, No. 2, 1896; *Firelight: Joseph Pennell*, No. 1, 1896; *Firelight*, 1896; *Little Evelyn*, 1896; *Little Dorothy*, 1896; *Portrait Study: Mr. Herbert C. Pollitt*, 1896;

Needlework, 1896; *The Manager's Window*, *Gaiety Theatre*, 1896; *Thomas Way*, 1896; *Study No. 2: Mr. Thomas Way*, 1896; *Study No. 1: Mr. Thomas Way*, 1896; *Savoy Pigeons*, 1896; *Evening*, *Little Waterloo Bridge*, 1896; *Waterloo Bridge*, 1896; *Charing Cross Railway Bridge*, 1896; *Little London*, 1896; *The Siesta*, 1896; *By the Balcony*, 1896; *The Thames*, 1896; *The Thames*, 1896; *St. Anne's, Soho*, 1896; *Sketch of William E. Henley*, 1896; *Portrait Study: Mrs. Philip*, 1896; *The Butcher's Dog*, 1896; *St. Giles-in-the-Fields*, 1896; *Little London Model*, 1896; *The Shoemaker*, 1896; *The Medici Collar*, 1897; *Afternoon Tea*, 1897; *Mother and Daughter [La Mère Malade]*, 1897; *Portrait Study: Mrs. Philip*, No. 3, 1897; *Portrait Study: Mrs. Philip*, No. 2, 1897; gift of the Crown Family in honor of James N. Wood (2004.522-675).

Brazilian. Marcello Grassman, *Untitled*, 1960s, mixed intaglio in blue-black; gift of Denis Donizeti Bruza Molino (2005.152).

Canadian. David Rabinowitch, *Untitled (Red)*, 1962, color woodblock; gift of the Stenn Family in memory of Marcia Stenn, Stenn Drawing Collection (2004.899).

Dutch. Jan Toorop, *Image Design for a Poster, Wagenaar's Cantata "The Shipwreck,"* 1899, zincograph in blue-black; Dr. Martin L. and Francey Gecht and Department Purchase funds (2005.6).

Egyptian. Ghada Amer, *The Roses*, 2002, color screenprint; gift of Jane Ratcliffe (2004.883).

English. Walter Greaves, *Coal Barges Unloading*, 1872, etching and drypoint; gift of Esther Sparks (2004.885r). Valentine Green (after John Singleton Copley), *A Youth Rescued from a Shark (Watson and the Shark)*, 1779, mezzotint; gift of Joseph Brooks Fair and Hannan funds; Helen Davis Bailey Endowment (2004.518). Robert Havell (after John James Audubon), *Black Backed Gull*, plate 241 from *The Birds of America*, 1826-39, hand-colored engraving with aquatint and etching; *Harlequin Duck* (plate 297 from *The Birds of America*), 1826-39, hand-colored engraving with aquatint and etching; gift of Markham and Tana Anderson (2004.830-31). William Hogarth, *Frontispiece; Hudibras Sallying Forth; Hudibras' First Adventure; Hudibras Triumphant; Hudibras Vanquished by Trulla; Hudibras in Tribulation; Hudibras and Skimmington; Hudibras and the Sidrophel; Hudibras Catechized; The Committee; Burning the Rumps at Temple Bar*; and *Hudibras and the Lawyer*; plates 1-12 from *Hudibras*, February 1725/26, engraving; Sara R. Shorey Endowment; restricted gift of Phyllis Neiman and the Woman's Board in honor of Phyllis Neiman (2005.136.1-12). Thomas Robert Way, *Model Seated on Floor*, c. 1892, transfer lithograph; Beatrix Godwin Whistler, *Count Robert de Montesquiou*, 1894, lithograph; *Count Robert de Montesquiou*, lithograph; gift of the Crown Family in honor of James N. Wood (2004.676-78).

French. Artist unknown, *The Arrival in France of Saint Francis de Paul*, c. 1495, woodcut with stencil coloring; Amanda S. Johnson and Marion J. Livingston Endowment (2005.135). Hans Arp, *Composition II*, 1958, color aquatint and etching; Marc Chagall, *The Monsters of Notre-Dame*, 1954, color lithograph; *At Night*, 1956, lithograph; *The Green Eiffel Tower*, 1957, color lithograph; bequest of Paul Gerstley (2004.682-85). Jean Fautrier, *Woman in the Night*, 1947, aquatint with monotype inking; Barbara and Lawrence Spitz Acquisition Fund; William McCallin McKee Memorial Endowment (2005.11). Etienne Fessard (after Carle van Loo), *Allegory of Music*, 1756, etching and engraving; Suzanne Lord Folds Endowment (2005.3). Jean-Pierre Norblin de la Gourdaigne, *Self-Portrait*, c. 1778, etching, drypoint and engraving; John H. Wrenn Memorial Endowment (2005.5). After Fernand Léger, *Composition with Two Dancers*, 1929/30, published 1959, color lithograph; bequest of Paul Gerstley (2004.689). Henri Rivière, *Funeral Party*, 1884, etching and drypoint; Harold and Selma Fleisch Memorial Collection (2005.137). Gabriel de Saint-Aubin, *View of the Salon in the Louvre in the Year 1753*, 1753, etching; Amanda Johnson and Marion Livingston Endowment (2005.4). Suzanne Valadon, *Grandmother and Child*, 1908, drypoint; Georges Visat (after René Magritte), *Le 16 September*, plate two from *Signe de Survie au Temps d'Amour* by Guy Rosey, 1968, color etching and aquatint; Maurice Vlaminck, *The Bridge Over the Oise at Méry*, 1925, color lithograph; bequest of Paul Gerstley: (2004.697-99).

German. Hans am Ende, Fritz Mackensen, Fritz Overbeck, Heinrich Vogeler, *Portfolio, title page, and colophon for Vom Weyerberg*, etching; Hans am Ende, *At the Hamme*, etching; Moor Hut, etching; *Summer Afternoon*, etching and aquatint with brown ink; Fritz Mackensen, *Sleeping Woman*, etching; *Head of a Young Woman*, etching; *Goose Plucker*, etching; Fritz Overbeck, *Blacksmith*, etching; *Windmill*, etching with dark green ink; *At the Moor*, etching with

brown ink; Heinrich Johann Vogeler, *Fairy Tale*, etching with light blue ink; *The Snake Bride*, etching with blue ink; *Love Dream*, etching with dark blue ink; all 1895; John H. Wrenn Memorial Endowment (2004.520.1-13). Otto Mueller, *The Finding of Moses*, 1920, color lithograph: bequest of Paul Gerstley (2004.694). Emil Nolde, *The Matterhorn Smiles*, 1897, color photomechanical: gift of Barbara Butts and Michael Parke-Taylor (2004.862). Johann Christian Reinhart, *Landscape with Pan Playing a Flute*, 1795, published 1799, etching: Suzanne Lord Folds Endowment (2004.519).

Spanish. Salvador Dalí, *The Drawers*, plate i from *Poèmes Secrets* by Guillaume Apollinaire, 1967, etching and engraving, with watercolor; Joan Miró, *Untitled and Untitled*, 1947/48, etching and pochoir; *The Oar and the Wheel*, 1960, color lithograph, plates one, three, and seven from Tristan Tzara's *Le Desesperanto*, vol. 3 of *L'antitéte*; Pablo Picasso, *Head of a Man in a Striped Shirt*, 1964, soft-ground etching, inked à la poupée in color; *Bullfight*, October 18, 1960, brush and gray wash: bequest of Paul Gerstley (2004.686, 690-93, 695, and 2005.166); *Still Life with Bottle*, 1962, printed 4/1/1962, linocut in marron (reddish-brown); verso: linocut in rose beige; *Still Life with Bottle*, 1962, printed 4/2/1962, linocut in gray-green, marron (reddish-brown) and cream; *Still Life with Bottle*, 1962, printed 4/3/1962, linocut in gray; *Still Life with Bottle*, 1962, printed 4/10/1962, linocut in marron (reddish-brown), gray and cream; *Still Life with Bottle*, 1962, printed 4/24/1962, linocut in black over gray, marron (reddish-brown) and cream; *Still Life with Bottle*, 1962, linocut

in black and cream: Estate of Stacia Fischer Endowment (2004.1118-23).

Textiles

American

Photographs and other ancillary material pertaining to the history of quilt making; including daguerreotypes, stereocards, booklets, and illustrations: restricted gift of the Margaret Cavigga Trust (2004.729.1-63). *The Museum Journal*, March 1913, Philadelphia, ink on paper: gift of Mrs. Chauncey B. Borland (2004.731.24). *Petersons Magazine*, 1873, Philadelphia, ink on paper: gift of Mildred Davison (2004.732). *Coverlet Commemorating the World's Columbian Fair*, c. 1892, cotton and wool, plain weave double cloth; fringe: Mr. and Mrs. Don F. Stuck Fund (2005.73). Virginia Davis, *Points & Lines Four*, 1999, Berkeley, Calif., linen, painted, plain weave: gift of Sanford and Isa Vogel in loving memory of cousin Arthur Strauss (2004.730). John W. Mulder, *Saints of the Christian Church*, c. 1979, Wheaton, Ill., silk and wild silk, plain weave; resist-dyed: gift of John W. Mulder, the artist (2005.74). Else Regensteiner, *Golden Medallion*, late 1950s/early 1960s; *Blue River I*, 1963/64; *The Nets are Empty*, late 1970s/1980s; *Glowing City*, 1980s; *Desert Sand, Chicago*, 2nd half of 20th cen.: gifts of Helga Sinaiko (2004.975-79). Else Regensteiner and Julia McVicker, *Vista Weave*, produced by reg/wick Handwoven Originals, designed for Forster Textile Mills, Chicago, 2nd half of 20th cen.: gift of Helga Sinaiko (2004.980).

Angelo Testa, *Algiers*, 1952, linen, plain weave; screen printed; *Jamaica*, 1950s, cotton and linen, plain weave; screen printed; *Diorama*, 1950s, cotton and nylon, plain weave; screen printed: estate of James Tigerman (2004.969-71).

Belgian

Musée du Congo Belge, *Notes ethnographiques sur les peuples communément appelés Bakuba ainsi que sur les peuplades apparentées: Les Bushongo*, 1911, Brussels, ink on paper: gift of Mrs. Chauncey B. Borland (2004.731.23).

Chinese

Robe Fragment, 16th cen., silk and gold-leaf-over-lacquered-paper-strip-wrapped silk, twill weave cut and uncut voided velvet; embroidered; *Scroll*, 17th cen., silk, satin weave; embroidered; *Hanging*, 17th cen., silk, satin weave; embroidered; *Coverlet*, mid 17th cen., silk, satin weave; embroidered with silk and gold-leaf-over-lacquered-paper-strip-wrapped cotton; *Valance from a Bed Hanging*, c. 1700, cotton, plain weave; embroidered with silk and gold-leaf-over-lacquered-paper-strip-wrapped linen; *Set of Three Scrolls*, c. 1720, silk, satin weave; embroidered, some with gold-leaf-over-lacquered-paper-strip-wrapped silk; *Pair of Panels*, 18th cen., silk, satin velvet weave; *Riding Jacket*, 18th cen., silk and gold-leaf-over-lacquered-paper strip, slit tapestry weave; *Picture*, 18th cen., silk, twill weave; embroidered; painted; *Picture*, 18th/19th cen., silk, satin weave; embroidered with silk and gold-leaf-over-lacquered-paper-strip-wrapped cotton; *Scroll*, c. 1840, silk, satin weave; embroidered; *Scroll*, c. 1860, silk, satin weave; embroidered with silk and gold-leaf-over-lacquered-paper-strip-wrapped

silk; painted; *Fragment from a Chair Panel*, K'ang Hsi period, 1654/1772, silk, gold-leaf-over-lacquered-paper-strip-wrapped silk; slit tapestry weave; *Length*, silk, satin velvet weave; *Fragments*, some with silk and gold-leaf-over-lacquered-paper strip, plain weave; some painted; *Imperial Throne Cushion*, silk, satin weave, embroidered with silk and gold-leaf-over-lacquered-paper-strip-wrapped silk in a multitude of stitches: estate of James Tigerman (2004.913-29). *Child's Collar*, late 19th cen., silk, satin weave; embroidered: gift of Jeanette Delaney (2005.77).

Chinese or Japanese

Length, 19th/20th cen., silk and gold-leaf-over-lacquered-paper strip, satin weave, estate of James Tigerman (2004.974).

English

J. Forbes Watson, *The Textile Manufactures of India*, four vols., 1874, London, ink on paper; Reverend Dionysius Lardner, *The Cabinet Cyclopaedia*, 1831, London, ink on paper; George P. Baker, *Calico Painting and Printing in the East Indies in the XVII and XVIII Centuries*, 1921, London, ink on paper: gift of Mrs. Chauncey B. Borland (2004.731.11-15, 21, 22). *Bourse Cover*, 18th cen., silk, plain velvet weave; appliquéd; embroidered; *Panel*, 1890s, cotton, plain weave; block-printed; *Panel*, produced by Morris and Co., c. 1894, cotton, plain weave; block-printed; embroidered; *Panel*, late 19th cen., cotton, plain weave; block-printed; *Panel*, c. 1900, cotton, satin weave; block-printed; *Panel*, late 19th/early 20th cen., cotton and wool, plain weave: estate of James Tigerman (2004.930-35). *Panel*, 1750s, Spitalfields, silk, plain weave: Alice

Welsh Skilling Fund (2005.65). *Handkerchief Commemorating the Siege of Gibraltar*, 1782, linen, plain weave; copperplate-printed; William Hanson, *Handkerchief Celebrating the British Naval Victory of 1794*, 1794, engraved by Slack, cotton, plain weave; copperplate-printed: Mr. and Mrs. John V. Farwell III Fund (2005.66-67). The Cloth Ltd., *Panel from the "Log and Loggerie" Collection*, 1985, executed by Barocks, Macclesfield, wool, plain weave; screen-printed: gift of Moira Taylor (2005.78). Christopher Dresser, *Panel*, 1871, produced by James W. & C. Ward, wool and silk, satin weave: Vedder and Price Fund (2005.71). Augustus Welby Northmore Pugin, *Myddelton Biddulph Armorial Medallions*, c. 1846, for Chirk Castle, Chirk, Wrexham, Wales, linen, plain weave; appliquéd with silk, plain weave cut solid velvet; embroidered: Louise A. Lutz Endowment (2005.69-70). Rymer and Son, *Handkerchief Celebrating the Reign of King George III*, 1812, London, cotton, plain weave; copperplate-printed: Mary Ann Judy Fund (2005.68). Silver Studios, *Ayesha*, 1931, produced by Liberty and Co., London, linen, plain weave; block- or screen-printed: Mrs. Eric Oldberg Fund (2005.72).

European

Doilys, late 19th/early 20th cen., linen, plain weave; embroidered: gifts of Mrs. Jeanette Delaney (2005.75-76)

French

J. Dépierre, *Traite de la Teinture et de L'Impression des Matières Colorantes Artificielles*, four vols., 1891-1901, Paris, ink on paper; M. P. Schützenberger, 1867, *Traité des Matières Colorants*, two vols., published by Victor Masson et Fils, Paris, ink on paper; P. Falcot, *Traité de la Fabrication des Tissus*, four vols., 1852, printed by J. P. Risler, Mulhouse, ink on paper; Edmond Leclerc, *L'ABC du Tisseur*, three vols., 1923, printed by Paul Lebrault, San Quinten, ink on paper; *Journal des Dames et des Modes*, two vols., 1912-13, Paris, ink on paper: gifts of Mrs. Chauncey B. Borland (2004.731.1-10, 16-20). *Two Panels*, 1630/40, wool, twill weave; fulled; appliquéd; embroidered; *Picture of a Bird*, 18th cen., silk, satin weave; embroidered; estate of James Tigerman (2004.936-38). *Panel*, c. 1760s, silk, satin weave: Belle M. Borland Estate (2004.728). *Panel*, 1920s, Lyon, silk and gilt-metal-strip-wrapped cotton, resist-dyed, satin weave, attributed to Coudurier-Fructus-Descher: restricted gift of Barbara Howard Estate (2004.725). *Panel*, 1920s, silk and gilt-metal-strip-wrapped cotton, plain weave; *Panel*, 1920s, silk and silvered-metal-strip-wrapped cotton, resist-dyed mixed twill weave: Textile Purchase Account (2004.726-27). Raoul Dufy, *Les Altheas*, 1914/20, silk, satin weave; screen-printed, produced by Bianchini Ferier, Lyon; *La Cour de Chine*, c. 1918/24, silk, satin weave, produced by Bianchini Ferier, Lyon; *Chevaux Marins, Baleines et Coquillages*, c. 1925, silk, rayon and gilt-metal-strip-wrapped silk, twill weave: estate of James Tigerman (2004.939-41).

Italian

Panel with the Figures of Three Continents, 17th cen., linen; plain weave; embroidered; Table Frontal, 17th cen., Venice, linen; plain weave; embroidered; painted: estate of James Tigerman (2004.942-43).

Italian or Portuguese

Altar Frontal, late 17th cen., linen, plain weave, embroidered: Barbara Notz Hines Memorial Fund (2004.724).

Japanese

Books of Swatches: gifts of Grace Earl (2004.733.1-2). *Books of Historical Japanese Costumes*: gifts of Caterina Marsh in memory of Mary V. Hays (2004.734.1-2). *Folio with 14 Plates of Asian Textiles*: gift of Mrs. Chauncey B. Borland (2004.731.25). *Kesa, Kesa Patch, Ohii, Haori, Zagu, Priest's Hat, Uchishikis, Braided Cords, Shoes, Han eri, Kimono, Temple Banners and Curtains, Covers, Tobacco Pouch, Pendants, Wooden Board, Samples, Panel, Meibutsugire Fragment, Books of Prints, Book of Textile Designs, Books of Fragments, Hara no sono, Hangings, and Futon Cover*; Edo, Meiji, Taisho, Showa, and Heisei periods; 1600s-1991: gifts of Ralph E. Hays in memory of Mary Van Artsdalen Hays (2004.981-1116). Jacket, late 18th/early 19th cen., cotton, plain weave; resist-dyed; *Scroll*, 19th cen., silk and cotton, satin weave; embroidered; *Fukusas*, 19th cen., silk, some cotton, some with gold-leaf-over-lacquered-paper-strip-wrapped cotton, some gold-leaf-over-lacquered-paper-strip-wrapped silk, some slit tapestry weave some dovetailed tapestry weave, some satin weave, some plain weave; some embroidered; some painted; some with tassels; *Panel*, 19th cen., silk, satin weave; some

printed; embroidered with wild silk and silk, silk-wrapped cotton, gold-leaf-over-lacquered-paper strip and gold-leaf-over-lacquered-paper-strip-wrapped cotton; Naoko Serino, *The Ball You Blow*, late 20th cen., jute, felted; Kyoko Kumai, *A Beginning—C*, 2001, stainless steel wire, inter-worked mesh; *Robe*, silk, plain weave; resist-dyed; stamped; embroidered; *Length*, 20th cen., linen and cotton, resist-dyed, plain weave; *Length*, 20th cen., cotton, resist-dyed, plain weave: estate of James Tigerman (2004.944-66, 972, 974).

Korean

Chungie Lee, *Red Durumagi*, 2002, silk, plain weaves, cotton and rayon fringes: estate of James Tigerman (2004.967).

Thai

Valance, 19th cen., cotton, plain weave; embroidered with rayon: estate of James Tigerman (2004.968).

Turkish

Two Borders Joined, 19th cen., linen, plain weave; embroidered: gift of Mrs. Chauncey B. Borland (2005.80).

Turkish or Russian

Scarf/Sash: gift of Mrs. Chauncey B. Borland (2005.79).