

Acquisitions

African and Amerindian Art

African

Bwa, Dossi, Burkina Faso, *Butterfly Mask*, early/mid-20th cen., wood and pigment: Charles H. and Mary F. S. Worcester Collection Fund (2008.190). Edo, Benin City, Nigeria, *Container in the Form of a Leopard Head*, early 21st cen., brass: gift of Omo N'Oba N'Edo Uku Akpolokpolo, Oba of Benin (2008.674). Mahdiyya State, Sudan, *Tunic* (Jibbeh), 1885/99, cotton: African and Amerindian Curator's Discretionary, Holly and David Ross, Arnold H. Crane, African and Amerindian Art Purchase, and O. Renard Goltra funds (2009.6). Yaka, Bandundu Province, Democratic Republic of the Congo, *Mask* (Kholuka or Mbala), late 19th/early 20th cen., wood, raffia fiber, and pigment: gift of Neal Ball (2009.118). Zulu, South Africa, Ntitzinyanga Qwabe, *Pair of Storage-Rack Panels* and *Storage-Rack Panels*, 1930s, wood with burnt wood: restricted gift of Cynthia and Terry E. Perucca and Marshall Field (2009.2.1-2, 3-5).

Central American

Early Classic Maya, Petén region, Guatemala, *Vessel with Bird and Peccary Heads*, A.D. 250/450, ceramic and pigment: Joanne M. and Clarence E. Spanjer, and African and Amerindian Curator's Discretionary funds; O. Renard Goltra and National Docket Symposium endowments; African and Amerindian Art Purchase Fund;

David Soltker and Irving Dobkin endowments (2008.206).

North American

Mexico

Teotihuacan, *Figurine*, c. A.D. 400, greenstone: gift of Ethel F. and Julian R. Goldsmith (2008.675). Tlatilco, *Female Figurines*, c. 500 B.C., ceramic and pigment: gift of Ethel F. and Julian R. Goldsmith (2008.676-78).

United States

Navajo, northern Arizona or New Mexico, *Concho Belt*, 1880/95, silver and leather: Auxiliary Board of the Art Institute of Chicago (2009.572); *Bow Guards* (Ketoh), 1900/20, silver, leather, turquoise, and copper alloy: Mrs. Leonard Florsheim Fund (2009.55-56).

American Art

Ceramics

Design attributed to George Prentiss Kendrick, decoration attributed to Eva Russell, Grueby Faience Company, Boston, Mass., *Vase*, 1903/09, glazed earthenware: restricted gift of the Antiquarian Society; through prior acquisition of the B. F. Ferguson Fund; Skinner Sales Proceeds Fund; Roger and J. Peter McCormick, and Wesley M. Dixon, Jr., endowments; through prior acquisition of the Antiquarian Society; Goodman, Simeon B. Williams, Harriet A. Fox, and Mrs. Wendell Fentress Ott funds; Highland Park Community Associates; Charles R. and Janice

Feldstein Endowment Fund for Decorative Arts (2008.558).

Furniture

Artist unknown, *Tea Table*, 1750/90, mahogany: Roger and J. Peter McCormick endowments; restricted gift of Jamee J. and Marshall Field, and Carol W. Wardlaw (2009.58); *Stand*, 1790/1810, birch: gift of Jamee J. and Marshall Field (2008.679). Vladimir Kagan, *Occasional Table*, c. 1952, walnut and brass: The Orbit Fund (2009.232). Walter von Nessen, manufactured by Nessen Studio, Inc., *Occasional Table*, c. 1931, aluminum, Bakelite, and iron: Quinn E. Delaney Fund (2009.156).

Painting

Gertrude Abercrombie, *Self-Portrait of My Sister*, 1941, oil on canvas: gift of Powell and Barbara Bridges (2009.59). Julio de Diego, *Spies and Counter Spies*, 1941, oil on Masonite: gift of Powell and Barbara Bridges (2009.60). Alvan Fisher, *The Prairie on Fire*, 1827, oil on canvas: through prior acquisition of the George F. Harding Fund; restricted gift of Jamee J. and Marshall Field; Americana Fund (2008.559).

Wood

Artist unknown, *Doorframe*, 1840/50, white pine: Roger and J. Peter McCormick endowments (2008.554); *Oval Box*, c. 1850, pine, maple, and copper: Delphine G. Schoen Trust, John W. Pluth, and Stanley and Polly Stone endowments; Woman's Board American Art and Mrs. Richard

Bennett funds (2008.492); *Letterpress Plate*, 1850/1900, lead over wood; *Letterpress Print*, 1850/1900, ink on paper: Roger and J. Peter McCormick endowments (2008.556-57).

Architecture and Design

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

Ron Arad, manufactured by Vitra International AG, *Tom Vac Chair*, 1997, polypropylene and steel: gift of Vitra, Inc. (2009.61). Yves Béhar, *Jawbone Bluetooth Headset* (2), 2008, medical-grade plastic: gift of Yves Béhar (2009.119-20). Yves Béhar for Herman Miller, Inc., manufactured by Herman Miller, Inc., *Leaf Personal Light*, 2006, steel, aluminum, and plastic: gift of Judith Neisser (2008.693). Yves Béhar, Bret Recor, and fuseproject, with Nicholas Negroponte et al., manufactured by Quanta Computer, Inc., *One Laptop per Child (OLPC) XO Laptop*, 2007, medical-grade plastic: gift of Yves Béhar/fuseproject (2009.121). Yves Béhar et al., *Y Water Bottles*, 2007-08, Eastman's Eastar copolyester: gift of Yves Béhar/fuseproject (2009.124). Hendrik Petrus Berlage and Piet Zwart, *1 Dish, Green Molded Glass for Leerdam Glassworks*, 1926, glass: Capital Campaign General Acquisitions Endowment (2009.563); *Yellow Pressed-Glass Tea Service for Leerdam Glassworks* (18), c. 1924; *Yellow Pressed-Glass Egg Set for Leerdam Glassworks*, n.d.; *1 Dish, Yellow Molded Glass for Leerdam Glassworks*, 1926; glass: Frederick W. Renshaw Acquisition Fund (2009.555-57). Rowan and Erwan Bouroullec, manufactured by Kvadrat, *Cloud Tiles*, 2009, wool, trevira (polyester), rubber, and foam: gift of Kvadrat (2009.73). Charles and Ray Eames, *Leg Splint*, c. 1942, molded plywood: gift of Ken and Sara Isaacs (2008.696). Felicia

Ferrone, manufactured by Covo srl, *Revolution Wine and Water Glass* (2); *Revolution Liqueur Glass* (2); 2001, glass: gift of Felicia Ferrone (2009.20-23). Architecture Garofalo Leary, *Camouflage House*, 1991, mixed-media model (Cornell box); *Camouflage House*, 1991, mixed-media model: gift of Douglas Garofalo (2009.125-26). Graphic Thought Facility, *Habitat Catalogues* (4), 2001-02; *Royal College of Art Postgraduate Art and Design Prospectus*, 1999-2000; "Stealing Beauty British Design Now" ICA *Exhibition Catalogue in Association with Perrier-Jouet Champagne*, 1999; *Gary Hume New Art Close-Up 1*, 2004; *Gavin Turk New Art Close-Up 2*, 2004; *Globe Posters* (3), 2003-05; *Globe Season* (5), 2003; *Globe Season* (5), 2005; *Habitat Posters* (6), 1996-2002; *Habitat A/W Catalogue*, 2000; *Antoni and Alison Post-It Note Poster*, 1994; *Design Museum Invitations* (2), 2004; *Design Museum Posters* (2), 2005; *Design Museum Notebooks* (2), n.d.; paper: gift of Graphic Thought Facility (2008.426-60). Gaetano Di Gregorio, *Teapot*, 2008, ceramic and neoprene; *Tulipiere*, 2008, ceramic: gift of Gaetano Di Gregorio (2009.18-19). Walter Gropius et al., eds., *BAUHAUS. Zeitschrift für Gestaltung*, 1926-31, periodicals: Ada Turnbull Hertle Fund (2009.513). Zaha Hadid, manufactured by WMF, *Zaha Five-Piece Place Setting*, 2007, mirror-polished, cromargan 18/10 stainless steel: National Docent Symposium Fund (2009.67.1-5). Ineke Hans, *Black Gold Coffee Set*, 2002, porcelain: funds provided by the Architecture & Design Society (2008.657.1-10). Raoul Hausmann et al., Theo van Doesburg, ed., I. K. Bonset et al., *MÉCANO*, 1922-23, periodicals: Frederick W. Renshaw Acquisition Fund (2009.511). Josef Havlicek and Karel Honzik, *MSA 3. Stavby a plány/MSA 3. Buildings and Plans*, 1931, book: The Highland Park Community Associates

(2009.514). Roland H. Holst et al., *The Decorative Arts in the Netherlands*, 1923-35, periodicals: Frederick W. Renshaw Acquisition Fund (2009.512). Richard Hutten, *Dombo Cup*, 2002, injection-molded plastic: gift of Abel and Boris Hutten (2009.31). Richard Hutten for Lensvelt B.V., *This Chair* (2), 2004, beech and chrome; *This Chair* (2), 2004, walnut and chrome: gift of Hans Lensvelt (2009.14-17). Helmut Jahn, *Downtown Jebel Ali Sketches* (2), Dubai, n.d., marker on tracing paper: gift of Celia and David Hilliard in honor of Stanley Tigerman and Eva Maddox (2009.74.1-2). Hella Jongerius, *Embroidered Tablecloth*, 2000, linen, cotton, and porcelain: funds provided by the Architecture & Design Society (2009.12); *Jonsberg Vase*, 2005, stoneware and feldspar porcelain: gift of an anonymous donor (2008.694). Patrick Jouin, *One_Shot Stool*, 2006, polyamide (nylon) and alumide: funds provided by the Architecture & Design Society (2008.560). Gustav Klutis et al., *The Building of Moscow*, 1928 and 1930, periodicals: The Simeon B. Williams Fund (2009.504). Marcia Lausen, *Christina Ramberg Drawings* (3), 2000, paper; *Design for Democracy: Ballot and Election Design* (3), 2007, offset ink on paper: gift of Studio/lab (2009.30.1-3, 2009.28.1-3). Marcia Lausen (design director), Jack Henrie Fisher (designer), *Integrated Practice and the 21st-Century Curriculum, Proceedings from the Cranbrook Conference, June 28-July 1, 2007* (3), 2007; *Transcript in Preparation for Cranbrook Program 2007* (3), 2007; *What Must Be Done? Handbook from the Conference in Sustainability in Architecture and Higher Education, February 27, 2008* (3), 2008; paper: gift of Studio/lab (2009.24.1-3, 2009.26.1-3, 2009.25.1-3). Marcia Lausen (design director), Hillary Geller (designer), *Transforming Practice, Call for Proposals 2007*, College of

Fellows, Latrobe Prize (3), 2007, paper: gift of Studio/lab (2009.27.1-3). Marcia Lausen (design director), Hillary Geller, Meeyoung Melamed, and Jody Work (designers), *Report on Integrated Practice* (3), 2005/07, paper: gift of Studio/lab (2009.29.1-3). El Lissitzky and David Arkin, eds., *Western Architecture Today*, 1932, book: Ada Turnbull Hertle Fund (2009.506). El Lissitzky and Aleksandr Brodskii, eds., *U.S.S.R. Builds the Socialism*, 1933, book: Ada Turnbull Hertle Fund (2009.505). El Lissitzky and Il'ia Erenburg, eds., Vladimir Mayakovsky et al., *VESHCH (Object)*, 1922, periodical: Ada Turnbull Hertle Fund (2009.507). El Lissitzky and Solomon Telingater, *All-Union Printing Trades Exhibition: Guidebook*, 1927, book: Wentworth Greene Field Memorial Fund (2009.527). Avram Lothan, *Lothan House*, 2005, board model: gift of Avram Lothan (2009.13). Bruce Mau, *¡Guatemala! Posters* (10), 2006; *Laboratorium Catalogues* (2), 2001; *NAi Catalogues and Printed Materials*, 1993; paper: gift of Bruce Mau (2009.62.1-10, 2009.63.1-2, 2009.64). molo, *Softseating Fanning Stool* (2), 2006, paper; *Softseating Fanning Stool*, 2007, polyethylene: gift of Molo Design, Ltd. (2009.70-72). MOS, Michael Meredith and Hilary Sample, *Ordos 100, Lot 006, Inner Mongolia, China*, 2008, digital video, 1/10 limited edition: Celia and David Hilliard Fund (2009.66). Eliot Noyes, *IBM Selectric Typewriter*, c. 1961, mixed media: gift of Victor and Sylvia Margolin (2008.680). Patterns, Inc., Marcelo Spina and Georgina Huljich, *New Busan Tower, Busan, South Korea* (3), 2002, durst lambda prints on paper, 2/5 limited edition: purchased with funds provided by Jane S. and Harry J. Hyatt in honor of Karen M. Hyatt, President of the Architecture & Design Society 2006-2008 (2009.65.1-3). John Ronan, *Site Model for Perth Amboy High School, New Jersey; Section*

Model for Perth Amboy High School, New Jersey; 2004, Plexiglas; *Perth Amboy High School, New Jersey*, 2004, blackline on paper; *Perth Amboy High School, New Jersey*, 2004, ink and marker on paper: gift of Perth Amboy Board of Education (2009.7-10). ROY, Lindy Roy, *Okavango Delta Spa, Botswana* (6), 1997, durst lambda prints on paper, 2/5 limited edition: National Docent Symposium Fund (2009.123.1-6). Stefan Sagmeister with Ralph Ammer, *Being Not Truthful Always Works against Me*, 2006, interactive projection, edition 1/10: Celia and David Hilliard Fund and funds provided by the Architecture & Design Society (2008.561). Paul Schuitema et al., Constant van Wessem et al., eds., *Filmiga* (28), 1927-35, periodicals: Frederick W. Renshaw Acquisition Fund (2009.510). A. James Speyer, *Sketches* (21), c. 1950s, graphite on beige wove tracing paper: gift of Mr. Alexander C. Speyer III (2009.122.1-21). Vavara Stepanova et al., Aleksandr Vesnin et al., eds., *CA—Contemporary Architecture*, 1926-30, periodicals: Frederick W. Renshaw Acquisition Fund (2009.503). Ladislav Sutnar, *Praga Automobile Advertisement*, c. 1926, lithograph on ivory wove paper; *Build the Town Building-Block Set*, 1943, brightly painted wood blocks: Frederick W. Renshaw Acquisition Fund (2009.559, 2009.553); *Drinking Glass Set*, 1930-31; *Complete Glass Tea Set*, 1931; glass: Ada Turnbull Hertle Fund (2009.561, 554); *Porcelain Set (White with Red Trim)*, 1929-32, porcelain: Mary Louise Stevenson Fund (2009.560); *Flatware Set*, 1934, flatware: Edward Johnson Fund (2009.562). Ladislav Sutnar and Pavel Janak, eds., *A Housing Exhibition: Buildings of the Baba Colony*, 1932, book: Frederick W. Renshaw Acquisition Fund (2009.517). Karel Teige, *MSA 1. International Contemporary Architecture*, 1929; *MSA 2. Modern Architecture in Czechoslovakia*, 1930, book:

Frederick W. Renshaw Acquisition Fund (2009.515-16). Trek Bicycle Corporation, coasting components by IDEO for Shimano, *Lime Bike*, 2006, variable media: gift of Trek Bicycle Corporation (2009.68). Rudy VanderLans and Zuzana Liko, *Émigré Magazine* (33), 1992-2002, paper and DVD: gift of Jeff Wonderland (2008.695.1-33). Various artists, *Posters*, variable dates, variable media: gift of Victor and Sylvia Margolin (2009.69). Scott Wilson, *Presto Digital Bracelet*, 2002, stainless steel and nylon; *iBelieve*, 2006, iPod Shuffle, plastic, and fabric; *Fulton Lounge*, 2007, stainless steel, walnut, foam, and upholstery: gift of Scott Wilson (2008.684.1-4, 687, 691). Scott Wilson for ACCO/Swingline, *Swingline Stapler*, 1998-99, injection-molded clear ABS and injection-molded PVC: gift of Scott Wilson (2008.683.1-5). Scott Wilson for Motorola with Steve Christopher, *Motorola H680 Bluetooth Headset*; *Motorola H12 Bluetooth Headset*; 2007, stainless steel and plastic: gift of Scott Wilson (2008.681, 688). Scott Wilson for NIKE in collaboration with Lance Armstrong and Jason Martin, *Oregon Series Alti Compass Watch*; *Lance Armstrong Race Limited-Edition Watch*; 2003, polymer and polyurethane: gift of Scott Wilson (2008.685-86). Scott Wilson for NIKE with Stefan Andren, *NIKE AMP+ Watch*, 2007, polymer and polyurethane: gift of Scott Wilson (2008.682). Scott Wilson for Ooba, licensed to Offi & Company, *Nest Bassinet*, 2005, molded plywood with wood veneer, chrome, cotton, polyurethane foam, and Tyvek: gift of John Wm. Butler, Jr., and John M. VanderLinden (2008.692); *Nest Bassinet*, 2005, molded plywood with wood veneer, chrome, cotton, polyurethane foam, and Tyvek: gift of Scott Wilson (2008.690). Scott Wilson with Mike Garner for Jolt Lighting (now manufactured by LightCorp), *JUMBO Task Lamp*, 2003, metal and plastic: gift of Scott Wilson

(2008.689). Dan Yeffet for Materialise, *Polyvase*, 2006, epoxy: funds provided by the Architecture & Design Society (2009.11). Sung Suk Yoo, *The K-12 Art School for Chicago* (10), 2008, digital prints on paper: gift of Sung Suk Yoo (2008.562). Piet Zwart, *Veneer Doors Are Flat, Stay Flat*, 1930, commercial catalog; *Comité consultatif internationale technique des communications radioélectriques*, 1929, exhibition catalogue; *Advertisement for "Om-lijst" from Bruynzeel's Schaverij*, n.d., flyer with photomontage on off-white wove paper; *Radiotelefoondienst*, 1930, advertisement on ivory wove paper; *Copper Wire Still Deliverable out of Stocks*, 1930, letterpress commercial flyer; *Advertisement for NKF Tin-Coated Copper Cable*, 1924, commercial design flyer with mechanical diagram on verso; *Advertisement for Bruynzeel lijstwek*, c. 1935, tri-folded offset printed flyer; "*Bij brand: Wenken ter voorkoming en beperking van brandgevaar*," n.d., commercial advertisement on cream wove paper; *Eindhoven Invite*, n.d., printed invitation on ivory wove paper, tipped on brown wove paper; "*Klachten zijn ons / Welkom*," n.d., printed advertisement on ivory wove paper, tipped on gray card; *Advertising Brochure for "Witboor Palen*," n.d., commercial brochure mounted on gray card; "*Machinezetsel (Monotype)*" *Advertisement in (from?) "Reklame*," n.d., printed advertisement mounted on gray card; *Exhibition Announcement*, n.d., printed exhibition announcement on ivory wove paper, laid down on brown wove paper; "*Verzend per luchtpost Amsterdambatavia 12 dagen*," n.d.; "*Groote Koninklijke Bazaar, 1927*," 1927; "*Eigen Reclame-Technische Afd.*," n.d.; printed advertisements on ivory wove paper, tipped on brown wove paper; *Advertisement for Bruynzeel's "Deurenfabriek Zaandam" (Seven maanden winter!)*, 1935, advertisement

with photomontage, printed in black and blue offset lithograph, back to blue card; *Advertisement for V.O.N.K. Leiden*, n.d., offset lithograph-printed advertisement; *Announcement for Furniture Exhibition at Metz & Co.*, 1936, printed announcement; *Advertisement for Metz & Co. (Sunfirm): "Meubelstapelen Tapijten Meubelen*," n.d., offset lithograph announcement; "*Tapijtknooperij het paapje*," n.d., printed announcement; *Promotional Brochure for "Haagsch Bureau Hulp bij inkoop*," 1928, promotional brochure; *Two Postage Stamps*, n.d., postage stamps; *Advertising Insert for NKF Delft (. . . 50000 . . . 13000 . . . 50000)*, 1926, printed commercial advertisement on ivory wove paper, tipped on heavy brown wove paper; *Advertising Insert for Nederlandse Kabelfabriek (NKF) Delft (10-25-50.kv Hoogspanningskabels met papierisolatie)*, 1925, printed commercial advertisement on off-white coated wove paper; *Advertisement for Wij Nu, Experimenteel Tooneel, Den Haag*, 1926, printed commercial advertisement on cream wove paper, tipped on heavy brown wove paper; *Stationery and Envelope for Wij Nu, Experimenteel Tooneel, Den Haag*, n.d., printed stationery and envelope (stationery printed on cream wove paper, envelope on tan wove paper); *Paper: Insulated High-Tension Cables*, 1925, printed advertisement (letterpress on ivory wove paper, tipped on heavy brown wove paper); *Voor blijde dagen: gelukstelegrammen*, 1931, color lithograph and offset color lithograph; *NKF Advertisement (The World Is Only a Few Minutes Wide)*, c. 1928, commercial advertisement (proof) on commercially manufactured cream wove paper with a white coating; Frederick W. Renshaw Acquisition Fund (2009.518-19, 522-26, 530-49, 551-52, 558); *Bruynzeel's Fabrieken*, 1936, commercial catalog; *NKF (Nederlandsche Kabelfabriek Delft)*, 1928, book, commercial

catalog; *Kabelfabriek NKF Delft*, 1933, commercial catalog; Ada Turnbull Hertle Fund (2009.508-09, 520); "*Leer de jeugd samenwerken met de post; geef het boek van PTT*," n.d., poster on commercially manufactured white-coated wove paper; Ethel T. Scarborough Fund (2009.528); "*4cm vrij baan voor de post*," n.d., poster on cream wove card; The Simeon B. Williams Fund (2009.529); *NKF Delft Calendar for 1934*, 1934, book with photomontage illustration; Maurice D. Galleher Endowment (2009.550). Piet Zwart and C. J. Graadt van Roggen, eds., *Film: Die serie monografieën over filmkunst* (10), 1931-33, periodicals; Frederick W. Renshaw Acquisition Fund (2009.521).

Asian and Ancient Art

Cambodian

Sculpture. *God Vishnu*, Angkor period, 11th cen.; *Emblem of the God Shiva (Linga)*, Angkor period, 10th/13th cen.; sandstone; James W. and Marilyn Alsdorf Collection (2008.697-98).

Chinese

Vessel. *Wine Flask (Hu)*, Western Zhou dynasty, late 10th/early 9th cen. B.C., bronze; gift of Fred Eychaner and Tommy Yang Guo (2008.702).

Etruscan

Vessel. Attributed to the Ivy Leaf Group, *Belly Amphora*, 530/520 B.C., terracotta (black-figure technique); Katherine K. Adler Memorial Fund (2009.75).

Greek

Sculpture. Attributed to the Demagora Master, *Fragment of a Funerary Monument*, 4th cen. B.C., marble; Katherine K. Adler Memorial, Mr. and Mrs. Walter Alexander Classical Endowment, Costa A. Pandaleon Greek Art Memorial, and David P. Earle III funds (2009.76). Fifty-eight votives, Geometric Period, 850-early 6th cen. B.C., Thessaly, bronze:

gift of Mr. and Mrs. Walter Alexander (2008.563–619).

Indian

Metal. *Huqqa Base with Floral Design*, Deccan, c. 19th cen., zinc alloy inlaid with gold and silver (bidriware): restricted gift of the Asian Art Council (2008.461).

Indonesian

Sculpture. *Head of a Bodhisattva* (?), Borneo, Kutai Province, 9th/10th cen., sandstone; *Aksobhya*, Central Java, 9th/10th cen., gold and silver: James W. and Marilyn Alsdorf Collection (2008.699–700).

Japanese

Bamboo. Fujinuma Noboru, 22 baskets, 1979/2007: gift of the artist (2009.77–98). Various artists, 11 baskets, 19th/20th cen.: gift of Pamela Crutchfield (2009.99–109).

Prints. Hiratsuka Un'ichi, 16 woodblock prints, 1925/84: gift of T. David and Cindy Van Zelst, Hiratsuka Un'ichi–Van Zelst Family Collection (2008.463–78).

Sketchbook. Mori Yoshitoshi, *Artist's Sketchbook*, 1970/77, ink and color on paper: Frederick W. Gookin Memorial Fund (2008.462).

Lycian

Coin. *Stater with Portrait of Mithrapata*, Anatolia (present-day Turkey), 380–370 B.C., silver: Katherine K. Adler Memorial Fund (2008.423).

Nepalese

Sculpture. *Four-Armed Dancing God Ganesha with His Rat Mount*, 16th/17th cen., gilt bronze worked in repoussé: James W. and Marilyn Alsdorf Collection (2008.701).

Contemporary Art

Installation

Argentine. Victor Grippo, *Analogía I* (2da. versión), 1970–77, electric circuits, analog voltmeter, potatoes, soil, chair, cloth, text panel, wood, saw-horses, enamel, paint, electrical cable, and nylon monofilament: jointly acquired by The Art Institute of Chicago, through prior gift of Adeline Yates; and the Philadelphia Museum of Art, with funds from the Committee on Modern and Contemporary Art (2009.32).

Painting

American. Moira Dryer, *Front-line*, 1991, acrylic on wood, iron: estate of Moira Dryer (2008.710). Walter Hahn, *Aquarium*, 1950, oil on canvas: Jacob and Bessie Levy Art Encouragement, and Walter M. Campana Memorial Prize funds (2008.658). Ellsworth Kelly, *Tableau Vert*, 1952, oil on wood: gift of the artist (2009.51). Robert Rauschenberg, *In the Paradise, It Is Night*, 1980, acrylic on canvas: gift of Victoria Lautman in memory of Vanna and James Lorie (2008.708). Jim Lutes, *He Would Yell at Me*, 1990, oil on linen: N. W. Harris Purchase Prize, Edward and Eleanor DeWitt, Laura Slobe Memorial Prize, Mr. and Mrs. Frank G. Logan Purchase Prize, Max V. Kohnstam, William H. Bartles Award, Emilie L. Wild, William and Bertha Clusmann Prize, John G. Curtis, Contemporary Art Discretionary, Joseph N. Eisendrath, Martin B. Cahn, Walter M. Campana Memorial Prize, and Ann M. Viekehr Prize funds (2009.111). Sylvia Plimack Mangold, *In Memory of My Father*, 1976, acrylic on canvas: through prior gift of Adeline Yates (2009.52). Kerry James Marshall, *Vignette Suite*, 2005–08, acrylic on Plexiglas: through prior gift of Adeline Yates; Benjamin Argile Memorial, Cyrus Hall McCormick, Alfred and May Tiefenbronner Memorial, Mr. and Mrs. Frank G. Logan

Prize, Pauline Palmer Prize, Broadus James Clarke Memorial, Norman Wait Harris Prize, William H. Bartels Prize, Joyce Van Pilsun, Laura T. Magnuson Acquisition, Ann M. Viekehr Prize, and Ada S. Garrett Prize funds; Flora Mayer Witkowsky Award for American Art; Boles C. and Hyacinth G. Drechney, and Mr. and Mrs. J. F. Brower Prize funds; The Municipal Art League Prize for Portraiture; Marjorie and Louis Susman, Martin B. Cahn Prize, and Elisabeth Mathews funds (2008.481.1–5). Jim Nutt, *Nose Jam*, 1968, acrylic on Plexiglas; *Da Creepy Lady*, 1970, acrylic on Plexiglas and enamel on wood frame: promised gift of the Henry and Gilda Buchbinder Family Collection (24.2009, 21.2009). Kay Rosen, *The River*, 1989, enamel sign paint on canvas: gift of Clayton Press and Gregory Linn (2008.703). Christopher Wool, *Trouble*, 1989, alkyd and acrylic on aluminum: promised gift of Frances Dittmer (9.2009).

German. Magnus Plessen, *Krug*, 2005, oil on canvas: promised gift of Donald L. Davis in honor of Martha Griffen Davis (Obj. 187751).

Italian. Margherita Manzelli, *Dopo la fine*, 2008, oil on canvas: through prior gift of Adeline Yates (2009.54).

Photography

American. Vito Acconci, *Estimations*, 1970/87, nine gelatin silver prints with chalk: Contemporary Art Discretionary Fund; gift of the Foundation, To-Life, Inc. (2009.57.1–9). David Hammons, *Mobile Garden*, 1998, chromogenic print: gift of Nancy Lauter McDougal and Alfred L. McDougal (2008.704). Roni Horn, *Clown Pout-I*, 2002, unique C-print photographic drawing, mounted on paper: promised gift of Judith Neisser (Obj. 198760). Joseph Kosuth, *Titled (Art as Idea as Idea)*, [Value], 1968, digital chromogenic print: promised gift of Edward and Betty Harris (Obj. 192133). Christopher Williams,

The Golden Eagle Cinema, 2000, gelatin silver print; *Punta Hicacos, Varadero, Cuba*, 2000, chromogenic print: gift of Nancy Lauter McDougal and Alfred L. McDougal (2008.705–06).

German. Thomas Struth, *The Felsenfeld/Gold Family, Philadelphia*, 2007, chromogenic print, mounted on Plexiglas: Contemporary Art Discretionary Fund; through prior gift of Mrs. Gordon McCormick (2009.110).

Ukrainian. Boris Mikhailov, *Case History*, 1997, seven chromogenic prints: gift of the artist and Galerie Barbara Weiss (2008.483–89).

Sculpture

American. John Chamberlain, *Untitled*, 1966, urethane foam and cord: gift of Susan and Lewis Manilow (2008.707). Sherrie Levine, *Steer Skull, Horned*, 2002, cast bronze: promised gift of Judith Neisser (Obj. 198435). Matthew Monahan, *Alchemy of Pain*, 1972, foam, wax, pigment, metal leaf, paper, glass, and drywall: gift of Society for Contemporary Art (2008.490). Robert Overby, *Concrete Screen Door*, 1970, concrete and steel: estate of Robert Overby (2008.709). Richard Rezac, *Veil*, 1987, cast iron and dyed silk: Pauline Palmer Purchase Prize Fund; through prior gift of Mrs. Gordon McCormick, Mary and Leigh Block, and Robert Rice Jenkins Prize funds; Robert and Marlene Baumgarten Endowment; through prior gift of Claire and Albert Arenberg (2008.662); *Curtain*, 1997, cast bronze in 12 parts: through prior bequest of Florence S. McCormick; Ann M. Vielehr Prize Fund; Oscar L. Gerber Memorial Endowment (2008.663); *Untitled (04-05)*, 2004, birch, nickel-plated cast bronze, and aluminum: prior gift of Margerita S. Ritman; Joseph N. Eisendrath Fund (2008.661); *Untitled (08-05)*, 2008, painted cherrywood and aluminum: Pauline Palmer Purchase Fund (2008.664). H. C. Westermann, *White for Purity*, 1959, wood, paint, Hydrostone, antique pud-

ding mold, porcelain, lightbulb, glass prism, and die-cast metal doll: promised gift of the Henry and Gilda Buchbinder Family Collection (Obj. 119004).

German. Ulrich Rückriem, *Untitled*, 1987, granite blue de vire: gift of Donald Young and Shirley Weese Young (2008.673).

Video and Film

Israeli. Elad Lassry, *Untitled (Agon)*, 2007, Super 16mm color film, silent, 13:27 loop; *Zebra and Woman*, 2007, Super 16mm film, silent, 5:21 loop: Wilson L. Mead, Contemporary Art Discretionary, and The Orbit funds (2008.659–60).

Norwegian. A K Dolven, *Amazon*, 2005, 16mm color film, silent, 1:34 loop: Claire and Gordon Prussian Fund for Contemporary Art (2008.482).

European Decorative Arts

Bohemian. *Biedermeier Beaker with View of the Bank of Pennsylvania*, possibly Bohemia, c. 1830, molded glass with engraved decoration: restricted gift of Charles C. Haffner III, Mr. and Mrs. Henry Buchbinder Fund, Julius and Augusta N. Rosenwald Collection of Glass Fund, and Harry and Maribel G. Blum Fund (2008.665).

Danish. Designed by Hans J. Wegner, *Pair of Chinese Chairs*, Copenhagen, 1944, stained cherry with jute webbing and loose fabric cushioning: gift of John H. Bryan (2008.620.1–2); *Folding Chair*, Copenhagen, designed 1949 (made c. 1956), oak with Spanish cane: gift of Stig Johan Fogland (2008.621).

Dutch. Pieter Gerritsz. van Roestraeten, *Still Life with Ostrich-Egg Cup and the Whitfield Heirlooms*, c. 1670, oil on canvas: European Decorative Arts Fund (2009.114).

English. Made by John Spilman, *The Whitfield Cup*, London, 1590, silver gilt and ostrich egg: Mary Swisler Oldberg Memorial Fund (2009.113). *Side Chair*, 1802/10, ebony and beech, with upholstered leather seat: Robert Allen Purchase, Mary Waller Langhorne Memorial, and John and Neville Bryan funds (2009.127). Lucie Rie, *Ceramic Bowl*, 1952, ceramic: European Decorative Arts General Fund (2009.33).

French. *Carafe*, c. 1870, non-lead glass: gift of Barbara and David Morowitz, in Honor of Richard Marcus (2009.128). Made by Escalier de Cristal, *Wall Clock*, Paris, c. 1880, bronze, gilt bronze, and cloisonné enamel: Mary Waller Langhorne Memorial, Harriet A. Fox, and Mr. and Mrs. E. B. Smith, Jr., funds (2008.491). Pierre-Adrian Dalpayrat, *Tall Flambe-Glaze Vase; Shell-Form Inkwell with Red-Green Glaze; Small Green-Mauve Vase with Pinched Neck; Large Green-Mauve Vase with Pinched Neck*; c. 1900, stoneware: gift of John H. Bryan (2007.551–54).

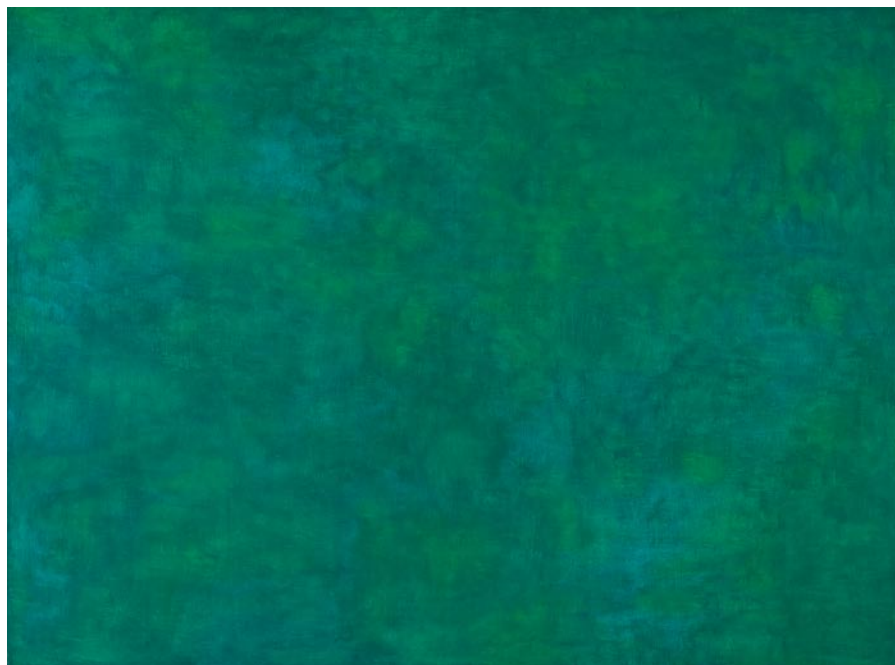
Medieval through Modern European Painting and Sculpture

American. Man Ray, *Gift (Cadeau)*, 1963 (1921 original now lost), flatiron and 14 iron tacks: through prior gift of Mrs. Gilbert W. Chapman (2009.129).

Dutch. Pieter Gerritsz. van Roestraeten, *Still Life with Ostrich-Egg Cup and the Whitfield Heirlooms*, c. 1670, oil on canvas: European Decorative Arts Fund (2009.114).

English. Emily Mary Osborn, *Mrs. Sturgis and Children*, 1855, oil on canvas: bequest of Robert P. Coale (2008.622).

French. The Master of the Very Small Hours of Anne of Brittany





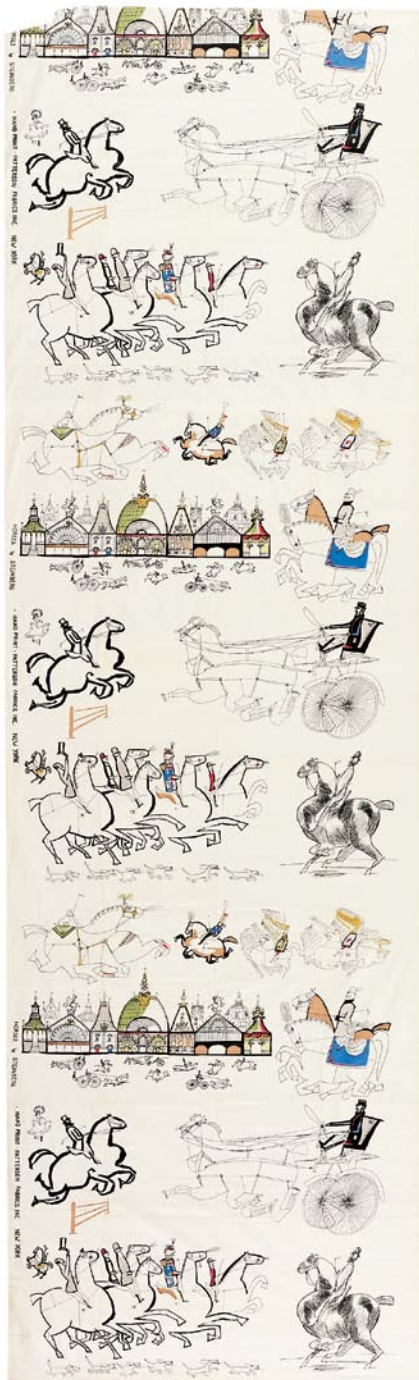
Ellsworth Kelly (American, born 1923). *Tableau Vert*, 1952. Oil on wood; 74.3 x 99.7 cm. Gift of the artist (2009.51).

Hans Thoma (German, 1839–1924). *Apollo and Marsyas*, 1888. Oil on board; 101 x 73.5 cm. Through prior gift of Henry Morgen, Ann G. Morgen, Meyer Wasser, and Ruth G. Wasser (2008.555).

Design attributed to George Prentiss Kendrick (American, 1850–1919), decoration attributed to Eva Russell (American, active c. 1905). Grueby Faience Company, Boston, Massachusetts. *Vase*, 1903/09. Glazed earthenware; 37.5 x 20.3 x 20.3 cm. Restricted gift of the Antiquarian Society; through prior acquisition of the B. F. Ferguson Fund; Roger and J. Peter McCormick, and Wesley M. Dixon, Jr., endowments; through prior acquisition of the Antiquarian Society; Goodman, Simeon B. Williams, Harriet A. Fox, and Mrs. Wendell Fentress Ott funds; Highland Park Community Associates; Charles R. and Janice Feldstein Endowment Fund for Decorative Arts (2008.558).

Made by John Spilman (English, born Bavaria, died 1626). *The Whitfield Cup*, 1590. England, London. Silver gilt and ostrich egg; h. 32 cm (with cover). The Mary Swisser Oldberg Memorial Fund (2009.113).

Designed by Saul Steinberg (American, born Romania, 1914–1999), produced by Patterson Fabrics. *Panel Entitled "Horses,"* 1949/52. New York, New York. Cotton, plain weave; screen printed; 316.9 x 95.9 cm. Elizabeth F. Cheney Foundation Fund (2009.204).





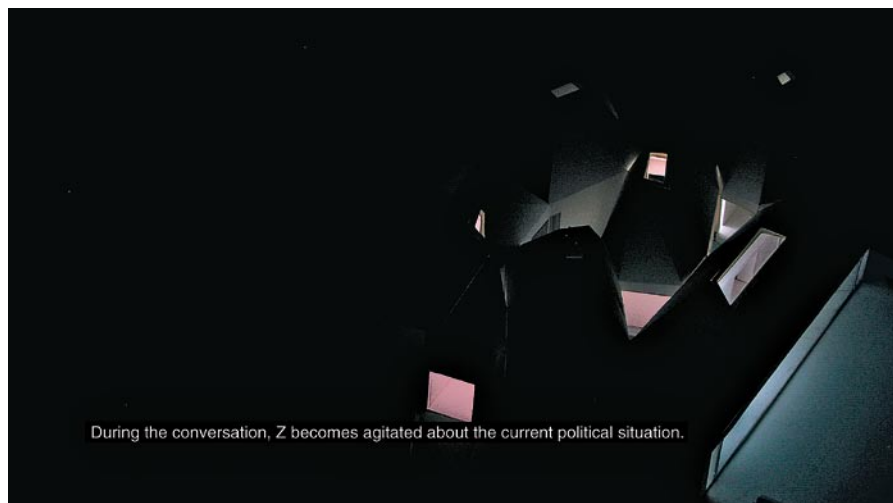
Théodore Rousseau (French, 1812–1867). *View of Salève, near Geneva*, 1834. Oil on paper, mounted to canvas; 39 x 62 cm. Through prior gift of Henry Morgen, Ann G. Morgen, Meyer Wasser, and Ruth G. Wasser (2008.399).

Victor Grippo (Argentine, 1936–2002). *Analogía I (2da. versión)*, 1970–77. Electric circuits, analog voltmeter, potatoes, soil, chair, cloth, text panel, wood, sawhorses, enamel, paint, electrical cable, and nylon monofilament; variable dimensions. Jointly acquired by The Art Institute of Chicago, through prior gift of Adeline Yates; and the Philadelphia Museum of Art, with funds from the Committee on Modern and Contemporary Art (2009.32).

Attributed to the Ivy Leaf Group. *Belly Amphora*, 530/520 B.C. Etruscan. Terracotta, black-figure technique; 39 x 28.6 x 23.5 cm. Katherine K. Adler Memorial Fund (2009.75).

François Boucher (French, 1703–1770). *Academic Study of a Reclining Male Nude*, c. 1750. Black chalk, with stumping, and touches of red chalk, heightened with white chalk, on cream laid paper, laid down on cream laid paper; 356 x 448 mm. Regenstein Endowment Fund (2009.42).





During the conversation, Z becomes agitated about the current political situation.





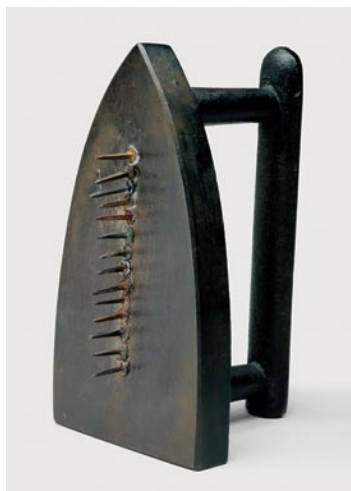
MOS (founded 2003), Michael Meredith (American, born 1971), and Hilary Sample (American, born 1971). *Ordos 100*, Lot 006, *Inner Mongolia, China*, 2008. Digital video, 1/10 limited edition. Celia and David Hilliard Fund (2009.66).

Thomas Struth (German, born 1954). *The Felsenfeld/Gold Family, Philadelphia*, 2007. Chromogenic print, mounted on Plexiglas; 140.2 x 179 cm. Contemporary Art Discretionary Fund; through prior gift of Mrs. Gordon McCormick (2009.110).

Mask (Kholuka or Mbala), late 19th/early 20th century. Yaka; Bandundu Province, Democratic Republic of the

Congo. Wood, raffia fiber, and pigment; h. 45.7 cm. Gift of Neal Ball (2009.118).

Designed by Yves Béhar (Swiss, born 1967), Bret Recor (American, born 1974), and fuseproject, with Nicholas Negroponte, Rebecca Allen, Mary Lou Jepsen, Mark Foster, Michail Bletsas, V. Michael Bove, One Laptop per Child, Jacques Gagné, Gecko Design, Colin Bulthaupt, Squid Labs, John Hutchinson, and Freeplay Energy Plc., manufactured by Quanta Computer, Inc. (founded 1988). *One Laptop per Child (OLPC) XO Laptop*, 2007. Medical-grade plastic; 24.2 x 22.8 x 3.2 cm. Gift of Yves Béhar/fuseproject (2009.121).



Side Chair, 1802/10. England. Ebony and beech, with upholstered leather seat; 87 x 64 x 72 cm. Robert Allen Purchase, Mary Waller Langhorne Memorial, and John and Neville Bryan funds (2009.127).

Man Ray (American, 1890–1976). *Gift (Cadeau)*, 1963 (1921 original now lost). Flatiron and 14 iron tacks; 15.8 x 9 x 9 cm. Through prior gift of Mrs. Gilbert W. Chapman (2009.129).

God Vishnu, Angkor period, 11th century. Cambodia. Sandstone; 65.1 x 25.4 x 11.5 cm. James W. and Marilyn Alsdorf Collection (2008.697).

Alvan Fisher (American, 1792–1863). *The Prairie on Fire*, 1827. Oil on canvas; 61 x 83.8 cm. Through prior acquisition of the George F. Harding Fund; restricted gift of Jamee J. and Marshall Field; Americana Fund (2008.559).

Joel Sternfeld (American, born 1944). *Alpha Farm, Deadwood, Oregon*, 2004. Chromogenic print; 27.9 x 43.2 cm. Gift of Ralph and Nancy Segall (2008.742).







Panel Depicting "*The Bombardment of Algiers*," c. 1816. England. Cotton, plain weave; roller printed; glazed and calenderized; 22.1 x 58.1 cm. Louise A. Lutz Estate (2009.203).

Made by Escalier de Cristal. *Wall Clock*, c. 1880. France, Paris. Bronze, gilt bronze, and cloisonné enamel; 94 x 40.6 x 22.9 cm. Mary Waller Langhorne Memorial, Harriet A. Fox, and Mr. and Mrs. E. B. Smith, Jr., funds (2008.491).

The Master of the Very Small Hours of Anne of Brittany (Master of the Unicorn Hunt) (French, active 1480–1510), box by an unknown maker (French, active 15th century).

The Nativity, in *Coffer*, c. 1490. Woodcut, hand-colored with brush, stencil, and watercolor, on ivory laid paper, mounted on the inside cover of a coffer, constructed of wood, iron, leather, horsehair, and linen; woodcut: 164 x 321 mm; box:

220 x 330 x 150 mm. George F. Harding Deaccessions Fund; restricted gift of Mr. and Mrs. William Vance; Amanda S. Johnson and Marion J. Livingston Fund (2009.49).

Josef Sudek (Czech, 1896–1976). *Ladislav Sutnar China (Hostess Set)*, c. 1930. Gelatin silver print; 16.3 x 23 cm. Ethel T. Scarborough Fund (2009.499).

Concho Belt, 1880/95. Navajo; Northern Arizona or New Mexico, United States. Silver and leather; l. 101.6 cm. Auxiliary Board of the Art Institute of Chicago (2009.572).

(Master of the Unicorn Hunt), box by an unknown maker, *The Nativity, in Coffin*, c. 1490, woodcut, hand-colored with brush, stencil, and watercolor, mounted on the inside cover of a coffin, constructed of wood, iron, leather, horsehair, and linen: George F. Harding Deaccessions Fund; restricted gift of Mr. and Mrs. William Vance; Amanda S. Johnson and Marion J. Livingston Fund (2009.49). Théodore Rousseau, *View of Salève, near Geneva*, 1834, oil on paper, mounted to canvas: through prior gift of Henry Morgen, Ann G. Morgen, Meyer Wasser, and Ruth G. Wasser (2008.399).

German. Hans Thoma, *Apollo and Marsyas*, 1888, oil on board: through prior gift of Henry Morgen, Ann G. Morgen, Meyer Wasser, and Ruth G. Wasser (2008.555).

Italian. Giovanni Domenico Ferretti da Imola, *Sketch for a Ceiling Fresco*, c. 1740, oil on canvas: bequest of the Edward and Inge Maser Collection in honor of Eloise Martin (2008.425). Orazio Mochi, *Saccomazzoni Players*, c. 1621, bronze: gift of the Edward A. and Inge Maser Collection (2009.130).

Photography

American. Robert Adams, *Untitled*, 1985, gelatin silver print: gift of Frish Brandt (2008.787). Thomas Frederick Arndt, *Farmyard with Yard Light, near Hazelton, North Dakota*, 1981, gelatin silver print: gift of Thomas Frederick Arndt in honor of David Travis (2008.409). Amelia Bergner, *Study of Leaves*, 1877, gum dichromate photograph: Photography Associates Fund (2009.36). Margaret Bourke-White, *Workman on Top of Thomas Alva Edison's Tower, Menlo Park, NJ*, c. 1938, gelatin silver print: gift of Jeanne and Richard S. Press (2008.717). Stern Bramson, *Stocking the Pantry, Home of the Elderly*

Little Sisters of the Poor, Good Mother, Louisville, Kentucky, 1959, gelatin silver print: gift of Paul Clark (2008.773). Suzette Bross, *Blue White and Red with Wheel*, 2007, inkjet print: Photography Purchase Fund (2008.403). Liz Deschenes, *Horizontal/Vertical Photograph #1*, 2009, gelatin silver photograph: restricted gift of Robin and Sandy Stuart (2009.131). Philip-Lorca diCorcia, *Ike Cole, 38 Years Old, Los Angeles, California*, \$25, 1990/92; *Havana*, 1999; chromogenic prints: Photography Gala Endowment (2008.401–02). Michael Disfarmer, 10 gelatin silver prints, 1920/45: gift of Donald and Alison Weiss (2008.774–83). Sam Durant, *Altamont Raceway*, 2003, chromogenic print from digital file: gift of Terry R. Myers (2008.415). Terry Evans, *Jim at Fent's Prairie, Salina, Kansas*, 1978 (printed 2007), inkjet print: gift of Terry Evans in honor of David Travis (2008.408). Tim Hawkinson, *Bird Box*, 2006, chromogenic print from digital file: gift of Terry R. Myers (2008.418). David Hilliard, *Andreu*, 1997, chromogenic prints (triptych): Photography Associates Fund (2008.424.1–3). Peter Hujar, *Cindy Lubar as Queen Victoria*, 1974, gelatin silver print: gift of Stephen Koch (2009.41); *Nude Blowing Spit Bubble*, 1980; *Girl in My Hallway*; 1976, gelatin silver prints: Photography Associates Fund (2009.115, 117); *Triumph*, 1976, gelatin silver print: Photographic Society Fund (2009.116). Martin Kersels, *Untitled*, 1999, chromogenic print from digital file: gift of Terry R. Myers (2008.420). Justin Kimball, *Cumberland, Rhode Island*, 1997; *Deep Hole, New Hampshire*, 2002; *East Greenwich, Rhode Island*, 1998; *Five Mile Pond, Massachusetts*, 1997; *Greenfield, Massachusetts*, 1997; *Mohawk Trail, Massachusetts*, 1997; chromogenic prints: gift of Jeanne and Richard S. Press (2008.711–16). Stuart Klipper, "Helo" Pilot's Footprints at Remote Weather Station Site,

Ross Ice Shelf, Antarctica, Dec. 6, 1999, chromogenic print: gift of Stuart Klipper in honor of David Travis (2008.406). Dorothea Lange, *Migrant Mother, Nipoma, California*, 1936 (printed later), photogravure: bequest of Michael Cohen (2008.421). Matthew Monahan, *Untitled (Self-Portrait)*, 2007, chromogenic print from digital file: gift of Terry R. Myers (2008.417). Dave Muller, *A Forest*, 2004, acrylic on white wove paper: gift of Terry R. Myers (2008.416). Toby Old, *Orange County Fair, Middletown, NY*, 1991; *Jacob's Pillow, Inside/Out, Jazz Students, Becket, MA*, 2007; *World Series, Yankees vs. Marlins at Yankee Stadium, Bronx, NY*, 2003, gelatin silver prints: gift of Toby Old in honor of David Travis (2008.410–12). Catherine Opie, *Untitled*, 1997, inkjet print: gift of Terry R. Myers (2008.414). Monique Prieto, *Untitled*, 2002, inkjet print: gift of Terry R. Myers (2008.419). Fazal Sheikh, *Abshiro Aden Mohammed, Women's Leader, Somali Refugee Camp, Dagahaley, Kenya*, 2000, carbon print: gift of Fazal Sheikh in honor of David Travis (2008.407). Alec Soth, *Lenny, Minneapolis, Minnesota*, 2002, chromogenic print: gift of Dan Solomon and Weinstein Gallery in honor of David Travis (2008.405); *Untitled*, 26, Bogota, 2003; *Helena, Arkansas*, 2002; chromogenic prints: gift of Marilyn and Larry Fields (2008.784–85). Joel Sternfeld, 45 chromogenic prints, 1993/2005: gift of Ralph and Nancy Segall (2008.728–72). UPI (United Press International), *Mug Shot of Sirhan Sirhan*, 1968, gelatin silver print and note: Arnold Crane Fund (2009.132). Jay Wolke, 10 digital archival inkjet prints, 1982/85 (printed 2004): gift of Ralph and Nancy Segall (2008.718–27). Lucia Woods, *Lone Tree, Webster County, Nebraska*, 1972; *Shadows on an Adobe Wall, Santuario de Chimayo, New Mexico*, 1971; *Lacock Abbey, Window in First Paper Negative by Fox Talbot, Wiltshire, England*, 1980; gelatin silver prints: gift of Lucia Woods

Lindley in honor of David Travis (2008.493-95); 16 gelatin silver prints, 1969/87; gift of Lucia Woods Lindley (2008.496-511).

Czech. Zdenek Rossman, *Lettering and Photography in Advertising*, 1938, book with photogravures; Samuel P. Avery Fund (2009.489). Josef Sudek, *Ladislav Sutnar China (Hostess Set)*, c. 1930, gelatin silver print; Ethel T. Scarborough Fund (2009.499); *Ladislav Sutnar China (With Black Rim)*, 1932, gelatin silver print; Laura T. Magnuson Acquisition Fund (2009.494); *Ladislav Sutnar China (Coffee and Dinner Set)*; *Ladislav Sutnar China (Coffee Set)*; c. 1930, gelatin silver prints; *Photography in Advertising and Neubert's Heliogravure*, 1933, book with photomontage; Edward Johnson Fund (2009.498, 500, 492). Ladislav Sutnar, *Cover Photograph for Panorama*, No. 4, 1930, gelatin silver print; Wentworth Greene Field Memorial Fund (2009.493); *Zijeme*, 1931-33, periodicals; Laura T. Magnuson Acquisition Fund (2009.495). Ladislav Sutnar and Josef Sudek, *Sutnar's 1935 New Year's Announcement*, 1930s, gelatin silver print photograph; Director's Fund (2009.496). Vojtech Tittelbach, *Koruna (Crown)*, 1929-30, periodicals; Gladys N. Anderson Fund (2009.491). Various artists, *DISK (The Disc)*, 1923-25, periodicals; Gladys N. Anderson Fund (2009.490).

English. Saul Fletcher, *Untitled #136 (Tom/Me)*; *Untitled #131 (Black Suit)*; *Untitled #128 (Painting Red Flower)*; 2000; *Untitled #150 (Book File)*, 2002; *Untitled #154 (Window Frame)*, 2003; chromogenic prints: gift of Dean Valentine and Amy Adelson (2008.788-92). Garry Fabian Miller, *Red Fish, Loufield Farm*, 1988, silver dye-bleach print; gift of Frish Brandt (2008.786).

French. Giraudon's Artist, *Woman Standing with Basket on Ground*, late 1870s, albumen print; restricted gift of Anstiss and Ronald Krueck in honor of

Matthew S. Witkovsky (2009.37); *Shepherdess Leaning against a Tree, with Two Sheep*, late 1870s, albumen print; restricted gift of Elizabeth and Thomas Keim; Barbara and Lawrence Spitz Fund (2009.38); *Male Peasant with Wheelbarrow*, late 1870s, albumen print; Ernest Kahn Endowment (2009.39); *Female Peasant Riding Donkey*, late 1870s, albumen print; Arnold Crane and Mrs. Wendell Fentress Ott funds (2009.40).

German. John Heartfield, *Untitled Photomontage (Lenin over Moscow)*; *Illustration for U.S.S.R. in Construction*, 1932, gelatin silver print; Director's Fund (2009.497); *The Good Soldier Svejk. Adventures of the Good Soldier Svejk in Russian Prison*, 1936, books; Gladys N. Anderson Fund (2009.502). John Heartfield and Willi Munzenberg, *A.I.Z. (Arbeiter Illustrierte Zeitung)*, 1929-34, periodicals; Wirt D. Walker Trust (2009.488). Various artists, *Film und Foto*, 1929, exhibition catalogue; Gladys N. Anderson Fund (2009.487).

Korean. Nikki S. Lee, *The Hip Hop Project (36)*, 2001, chromogenic print; Photography Associates Fund (2008.404); *Part 6*, 2002, chromogenic print; gift of Leslie Tonkonow (2008.413).

Japanese. Yasumasa Morimura, *M Holding a Cigarette*; *M Wearing a Military Cap 2*; 1997, instant color photographs; restricted gift of Bradford L. Ballast and David Hallett Hill (2009.34-35).

Russian. El Lissitzky, *Union of Soviet Socialist Republics: Catalogue of the Soviet Pavilion at the International Pressa Exhibition, Cologne*, 1928, book; *The Industry of Socialism*, 1935, book with photomontage; *The U.S.S.R. in Construction*, 1930-35, periodicals; Frederick W. Renshaw Acquisition Fund (2009.482-84). Aleksandr Rodchenko and Vladimir Mayakovsky, *Left Front*

of the Arts, 1923-24; *New Left*, 1927-28; periodicals; Gladys N. Anderson Fund (2009.485-86). Varvara Stepanova and John Heartfield, *Abroad*, 1930, book; Frederick W. Renshaw Acquisition Fund (2009.481).

Prints and Drawings

Books

Louis Anquetin et al., preface written by Octave Mirbeau, published by Paul Brenet and Félix Thureau, *Hommage des artistes à Picquart*, 1899, book containing 12 lithographs; Stanley Field Fund (2008.519.1-12). Alek'sandr Bazhbeuk-Melik'yan et al., written by Aleksandr Chachikov et al., *To Sofia Georgievna Mel'nikova: Fantastic Tavern, Tbilisi*, 1919, book containing halftone reproductive prints, line blocks (relief print), and letterpress; Marjorie and Frank Brookes Hubachek Memorial Fund (2009.257). David Burlyuk, prints after Alexandra Exter and Nina Vasileva, written by Benedikt Livshits, *The Wolves' Sun: Second Book of Verse*, 1914, book containing four color linocuts, one halftone reproductive print, and one color halftone reproductive print; Mary and Leigh Block Endowment Fund (2009.236). David Burlyuk and Vladimir Burlyuk, *Futurists: Velimir Vladimirovich Khlebnikov*, 1914, book containing eight lithographs; Elizabeth Gott Templeton Endowment Fund (2009.247); *Vladimir Mayakovsky: A Tragedy*, 1914, book containing seven linocuts; Joseph T. Ryerson Endowment and William H. Tuthill Endowment funds (2009.237). David Burlyuk and Vladimir Burlyuk, written by Vasily Kamensky, *Tango with Cows*, 1914, book containing three lithographs and letterpress; Mary and Leigh Block Endowment Fund (2009.238). David Burlyuk and Vladimir Burlyuk, prints after Alexandra Exter, written by David Burlyuk et al., *The Milk of Mares: A Collec-*

- tion—*Drawings, Verse, Prose*, 1914, book containing two watercolor drawings, eight lithographs, and two halftone prints: Print and Drawing Fund (2009.242). David Burlyuk and Kazimir Malevich, written by Velimir Khlebnikov, *Roar!*: *Gauntlets of 1908–1914*, 1914, book containing two halftone reproductive prints and two linocuts: Gladys N. Anderson Fund (2009.262). David Burlyuk and Ol'ga Rozanova, written by Aleksei Kruchenykh, *The Poetry of V. Mayakovsky: An Inquiry*, 1914, book containing photolithograph: Robert M. Chase Endowment Fund (2009.239). David Burlyuk et al., *A Slap in the Face of Public Taste: Verse, Artistic Prose, Essays*, 1912, book containing color letterpress: Gladys N. Anderson Fund (2009.243). David Burlyuk et al., written by David Burlyuk et al., *Missal of the Three: Collection of Verse and Drawings*, 1913, book containing 15 lithographs: Ralph Weil Fund in memory of Sam Carini (2009.254). David Burlyuk et al., written by David Burlyuk et al., *A Trap for Judges*, 1913, book containing 15 lithographs: William McCallin McKee Memorial, Prints and Drawings Purchase, and Barbara and Lawrence Spitz funds (2009.240). Vladimir Burlyuk, written by David Burlyuk, Nikolai Burlyuk, and Velimir Khlebnikov, *The Bung, A Collection: Drawings, Verse*, 1913, book containing lithographs, one with additions in brush and watercolor: Elizabeth Gott Templeton Endowment Fund (2009.248). Vladimir Burlyuk, written by David Burlyuk et al., *A Trap for Judges*, 1910, book containing nine lithographs: Edward E. Ayer Fund in Memory of Charles L. Hutchinson (2009.244). Vasily Chekrygin, Vladimir Mayakovsky, and Lev Zhegin, written by Vladimir Mayakovsky, *Me!*, 1913, book containing lithographs and lithographed text: Everett D. Graff and Muriel Newman funds (2009.276). Pavel Filonov, Kazimir Malevich, and Vladimir Mayakovsky, written by Velimir Khlebnikov, *Selected Verse, 1907–1914*, 1915, book containing 11 lithographs, lithographed text, and a halftone reproductive print: The Simeon B. Williams Fund (2009.261). Oktakar Fuchs, written by Konstantin Biebl, *Rupture*, 1925, book containing color linocut: S. DeWitt Clough Fund (2009.260). Natal'ya Goncharova, written by Velimir Khlebnikov and Aleksei Kruchenykh, *A Game in Hell: A Poem*, 1912, book containing 15 lithographs: Barbara and Lawrence Spitz Fund (2009.265). Natal'ya Goncharova and Mikhail Larionov, written by Aleksei Kruchenykh, *Anchorites; Anchress: Two Poems*, 1913, book containing 16 lithographs and lithographed text: Mr. and Mrs. Richard J. Franke Endowment, and Helen Davis Baily Endowment funds (2009.241). Natal'ya Goncharova et al., written by Velimir Khlebnikov and Aleksei Kruchenykh, *Worldbackward*, 1912, handmade book containing lithographs and lithographed text, with collaged cover: Director's, Ada Turnbull Hertle, and Gladys N. Anderson funds (2009.251). Natal'ya Goncharova et al., written by Aleksei Kruchenykh, *Exploidy*, 1913, book containing lithographs and lithographed text: Ada Turnbull Hertle Fund (2009.275). Naum Granovsky, written by Il'ya Zdanevich, *Le-Dantiu as a Beacon*, 1923, book containing letterpress text, with collaged cover: Ada Turnbull Hertle Fund (2009.245). Gustav Klucis, written by Aleksei Kruchenykh, with contributions by David Burlyuk et al., *Kruchenykh Lives!: A Collection of Essays*, 1925, book containing three lithographs: Ralph Weil Fund in memory of Sam Carini (2009.250). Gustav Klucis and Valentina Kulagina, *Lenin's Language: Eleven Devices of Lenin's Speech*, 1925, book containing three lithographs: Edward Johnson Fund (2009.293). Mikhail Larionov, written by Aleksei Kruchenykh, *Old-Fashioned Love*, 1912, book containing lithographs and lithographed text: Mary and Leigh Block Endowment Fund (2009.235); *Half-Alive*, 1913, handmade book containing 17 lithographs and lithographed text: Wallace and Louise Landau, and Henry M. Huxley funds (2009.233); *Pomade*, 1913, handmade book containing 12 lithographs: Mary and Leigh Block Endowment Fund (2009.234). Kazimir Malevich, *From Cubism and Futurism to Suprematism*, 1916, book containing two halftone reproductive prints: Gladys N. Anderson Fund (2009.268). Kazimir Malevich, written by Yelena Guro, Velimir Khlebnikov, and Aleksei Kruchenykh, *Threesome*, 1913, book containing four halftone reproductive prints: Suzanne Lord Folds Acquisition Fund (2009.263). Kazimir Malevich and Ol'ga Rozanova, written by Velimir Khlebnikov and Aleksei Kruchenykh, *The Word as Such*, 1913, book containing two lithographs: Gladys N. Anderson Fund (2009.267); *A Game in Hell: A Poem*, 1914, book containing 26 lithographs and lithographed text: Director's Fund (2009.266). Kazimir Malevich and Ol'ga Rozanova, written by Aleksei Kruchenykh, *Let's Grumble*, 1913, book containing three lithographs and one halftone reproductive print: Mr. and Mrs. William W. McKittrick Endowment Fund (2009.264). Aleksandr Rodchenko, written by Velimir Khlebnikov, Aleksei Kruchenykh, and Grigory Petnikov, *Transrationalists*, 1922, book containing linocut; *Transrationalists*, 1921–22, book with collaged cover: Ada Turnbull Hertle Fund (2009.269–70). Ol'ga Rozanova, written by Roman Jakobson and Aleksei Kruchenykh, *Transrational Boog*, 1916, book containing nine color linocuts and collage, with collaged cover: Frederick W. Renshaw Acquisition Fund (2009.271). Ol'ga

Rozanova, written by Aleksei Kruchenykh, *The Devil and the Poets*, 1913, book containing lithograph: through prior bequest of Vera Berdich (2009.252); *A Duck's Nest of Bad Words*, 1913, book containing 14 lithographs: Ada Turnbull Hertle Fund (2009.253). Karel Teige, written by Konstantin Biebl, *With the Ship That Brings Tea and Coffee*, 1928, book containing color letterpress: Irving and June Seaman Endowment Fund (2009.272); *With the Ship That Brings Tea and Coffee*, 1928, book containing color letterpress, with collaged cover: Mary Louise Stevenson Fund (2009.298); *Rupture*, 1928, book containing color letterpress, with additions in brush and watercolor: Ada Turnbull Hertle Fund (2009.273); *Rupture*, 1928, book containing color letterpress: Charles U. Harris Endowed Acquisition Fund (2009.274). Il'ya Zdanevich, written by Aleksei Kruchenykh, *Milliork*, 1919, book containing letterpress: Maurice D. Galleher Endowment (2009.246). Il'ya Zdanevich and Kirill Zdanevich, written by Igor' Terent'ev, *The Record for Tenderness: A Life of Il'ia Zdanevich*, 1919, book containing 10 color letterpress prints: Ada Turnbull Hertle Fund (2009.294). Kirill Zdanevich, written by Aleksei Kruchenykh, *Study, Artists: Verse*, 1917, book containing 19 lithographs and lithographed text: Barbara and Lawrence Spitz Fund (2009.255).

Drawings

American. William Anastasi, *Untitled (Subway Drawing)*, 2005, graphite; *Untitled (Subway Drawing)*, 2006, pen and red ink: gift of Werner H. Kramarsky (2008.395–96). James Bishop, *Tree I*, n.d., oil over graphite, with scraping; *Tree II*; *Tree III*; *Tree IV*, n.d., oil with graphite; *Tree V*, n.d., oil; *Mondrian II*, n.d., oil over graphite: Margaret Fisher Endowment (2008.215–20); *Mondrian I*, n.d., oil over graphite: partial and promised gift of Judith Racht and Irving

Stenn, Jr. (2008.232); *Brancusi*, n.d., oil over graphite, with scraping: gift of the artist (2008.223). Mel Bochner, *Untitled (Study for a 9-Part Progression)*, 1966, black fiber-tipped pen: gift of Suzanne F. Cohen (2008.793); *Untitled ("Child's Play!")*, *Study for a 7-Part Progression*, 1966, pen and black ink: gift of Louisa Stude Sarofim (2009.190). Alexander Calder, *Three on a Horse*, 1931, pen and black ink: gift of the Gecht Family (2008.809). William Conger, *Study for Broadway*, 1985, black ballpoint pen, with touches of white correction fluid: gift of Mary and John Gedo (2008.224). Jack Davis, *Alienators*, from *Mad Magazine*, 1987, pen and black ink, with brush and black and gray washes, and cut and pasted printed text, with traces of white correction fluid, over graphite, ruled in blue pencil, with vellum overlays with red felt-tip pen and Letraset lettering: gift of Dr. and Mrs. Lewis Kaminester (2008.804). Adolf Arthur Dehn, *Fight (recto)*, *Study for Fight (verso)*, c. 1930, pen and brush and black ink, and gray wash, with scraping; *Night Club Cuties*, 1947, watercolor, with scraping and pen and black ink; *Swingin'*, 1941, watercolor and black crayon, with scraping: gift of Virginia Dehn (2009.187–89). Carroll Dunham, *Untitled*, 1982, graphite, with traces of stamping and erasing: gift of David Nolan (2008.227). Maureen Gallace, *Untitled*, 1999, pastel: gift of David and Tia Hoberman (2008.801). Gregory Gillespie, *Self-Portrait*, 1985, oil and black and red pencils, with touches of scraping: Jalane and Richard Davidson Collection (2008.795). Robert Gober, *September 12*; *September 12*; *September 12*; *September 12*; *September 12*; *September 12*; 2005–09, pastel and graphite, over photolithographs: gift of the artist (2009.141–45). Walter Hahn, *Sketchbook*, 1949–50, bound book with sketches in watercolor, graphite, blue and black ballpoint pen, black fiber-tipped pen, oil paint, gouache,

and black crayon: gift of Walter Hahn (2009.48). Arturo Herrera, *Untitled*, 1998, 10 collages of commercially prepared papers and mixed media: gift of Susan and Lew Manilow (2008.812.1–10). Al Jaffee, *Madde Fold-In*, 1976, brush and gray washes, white acrylic paint, and black ink, with pen and black ink, cut and pasted printed text and Letraset elements, ruled in blue pencil, with blue felt-tip pen: gift of Dr. and Mrs. Lewis Kaminester (2008.803). Jasper Johns, *Jubilee over False Start*, 1962 and 1994, pastel over lithograph: partial and promised gift of Irving Stenn, Jr. (2008.816). Stephen Kaltenbach, *Fire on Water—Film Loop or Slide Projection on Water*, 1967, colored crayons with scraping: partial and promised gift of the Stenn Family: The Stenn Drawing Collection (2008.815). John La Farge, *A Country Scene*, 1848, graphite, with smudging, heightened with lead-white gouache: gift of Andrea and Joseph Goldberg (2008.800). Sol LeWitt, *The Location of a Square, Broken Line, Not-Straight Line, Arc, Straight Line, Trapezoid and Parallelogram*, 1976, graphite and pen and black ink: partial and promised gift of Judith Racht and Irving Stenn, Jr. (2008.233). Roy Lichtenstein, *Drawing for Mirror with Six Panels*, 1971, colored pencil and graphite: Margaret Fisher Endowment Fund (2008.666). Robert Rauschenberg, *Untitled*, c. 1968, watercolor and graphite: Olivia Shaler Swan Memorial Endowment Fund (2009.46). John Marin, *Approaching Fog*, 1952, watercolor, with blotting and traces of scraping, charcoal, and touches of opaque watercolor: Suzanne Searle Dixon Endowment; Olivia Shaler Swan Memorial and William H. Tuthill funds (2009.197). Ree Morton, *Untitled*, 1972, graphite with erasing: partial and promised gift of the Stenn Family: The Stenn Drawing Collection (2008.814). Jim Nutt, *Untitled*, 2004, graphite: Margaret Fisher Endowment Fund (2008.547). Robert Overby, *B & W Color Rubbing*, 1972,

black chalk frottage: Illinois Coolbaugh Memorial Endowment, and Prints and Drawings Purchase funds (2009.47). Philip Pearlstein, *Nude Sitting on a Chair*, 1975, brush and brown wash: Jalane and Richard Davidson Collection (2008.794). Richard Rezac, *Study for Untitled (08-05)*, 2008, graphite and colored pencils, with erasing and traces of red pen: gift of the artist (2008.813). Alexander Ross, *Untitled*, 2005, colored pencil and graphite: Margaret Fisher Endowment Fund (2008.548). Nancy Spero, *Themis*, 1979, collage composed of cut-and-pasted papers, with brush and black ink, metallic paints, and scraping, over traces of graphite, and printing in black ink: gift of Rhona Hoffman (2008.802). James Wines, *High-Rise of Homes*, 1981, pen and black ink, and brush and black and gray wash, with charcoal: Margaret Fisher Endowment Fund (2009.198).

Austrian. Fritz Janschka, book bound by Monique Lallier, *HCE und Familie*, 1973, watercolor and pen and brown ink, with traces of graphite and colored pencil: gift of K. Porter Aichele in honor of Mary and John Gedo (2008.228).

Belgian. Luc Tuymans, *Untitled*, 2000, watercolor over traces of graphite: gift of Susan and Lew Manilow (2008.811).

Czech. Frantisek Kupka, *Study for "Around a Point,"* 1920/30, gouache, with black India ink, watercolor, and colored crayons, over graphite: gift of the Gecht Family (2008.805). Karel Teige, *Untitled (Abstract Composition)*, 1920s, pen and black ink, with fiber-tipped pen, and brush and colored inks: Edward E. Ayer Fund in Memory of Charles L. Hutchinson (2009.295); *Untitled (Abstract Composition)*, 1920s, pen and black ink, with fiber-tipped pen, and brush and colored inks: Frederick W. Renshaw Acquisition Fund (2009.296).

French. François Bonvin, *Still Life with a Copper Pot and Ladle*, 1879, black and red chalk, with traces of incising: gift of Celia and David Hilliard (2008.624). François Boucher, *Academic Study of a Reclining Male Nude*, c. 1750, black chalk, with stumping and touches of red chalk, heightened with white chalk: Regenstein Endowment Fund (2009.42). Georges Braque, *Bal (recto), Guitar (verso)*, 1912, collage composed of charcoal and cut-and-pasted commercially printed papers (recto), and charcoal (verso): gift of the Gecht Family (2008.807). Jean-Baptiste Greuze, *Portrait of the Artist's Mother*, 1775, black, red, and white chalk, with stumping: gift of Celia and David Hilliard in honor of Suzanne Folds McCullagh (2008.623). André Lhote, *A Woman Descending Stairs*, 1930/37, gouache over graphite: bequest of Jeanine Larmoth in memory of her aunt, Beatrice L. Bond (2008.810). Louis Casimir Ladislav Marcoussis, *Study for Portrait of Guillaume Apollinaire*, 1912, graphite, with black and brown crayon and pen and black ink: gift of the Gecht Family (2008.806). Attributed to Charles Parrocel, *Head of a Soldier*, n.d., red chalk, heightened with white chalk: bequest of Inge Maser (2008.235). Theodore Rousseau, *Footpath in the Barbizon*, 1864, pen and brown and black ink, with watercolor, over graphite: Margaret Day Blake Fund (2008.210). Gabriel-Jacques de Saint-Aubin, *The Promenade on the Boulevard*, c. 1760, black chalk, with brush and black, brown, and gray wash, heightened with white gouache: Regenstein Endowment Fund (2009.139).

German. Christian Rohlf, *Three Figures in a Forest*, 1912, watercolor: gift of Mr. and Mrs. Stanley M. Freehling in honor of John and Neville Bryan (2008.550).

Italian. Giuseppe Cades, *Birth of the Virgin*, c. 1784, pen and brown ink, with pen and brown

wash, over traces of graphite, heightened with white gouache (discolored): bequest of Inge Maser (2008.236). Lodovico Gigoli, *Study of a Youth for the Loggia of Cupid and Psyche*, 1611/13, black chalk, heightened with white chalk: Margaret Day Blake Fund (2009.138). Giorgio de Chirico, *The Pharaoh*, 1918, graphite: gift of the Gecht Family (2008.808). Felice Giani, *The Three Fates*, n.d., pen and brown ink and brush and brown wash, over traces of graphite, heightened with white gouache: bequest of Inge Maser (2008.237). Guercino, *Saint Roch*, n.d., pen and brown iron-gall ink, with brush and brown wash: bequest of Inge Maser (2008.234). Rudolf Stingel, *Untitled*, 2008, oil and enamel, imprinted with tulle, and sprayed metallic enamel: Margaret Fisher Endowment Fund (2009.140).

Spanish. Salvador Dalí, *Coitus*, 1931, pen and black ink, over graphite: gift of Dorothy Braude Edinburg to the Harry B. and Bessie K. Braude Memorial Collection in memory of Kahlil Gibran (2008.231).

Prints

American. Vera Andrus, *Ebb Tide*, 1937, lithograph: Mr. and Mrs. T. Stanton Armour Fund (2008.211). Artist unknown, *Twice a Patriot!*, 1943, color lithograph: Everett D. Graff Fund (2008.512). Jack Beal, *Frogs and Toad*, from *Conspiracy, the Artist as Witness*, 1971, lithograph: gift of Edith Fantus DeMar in memory of David A. DeMar (2008.796.10); printed by Carl Reisig, *Portrait of Harold Joachim*, 1978, color linocut: gift of Barbara and Lawrence Spitz in honor of Joan and Stanley Freehling (2008.552). Romare Bearden, *Mother and Child*, from *Conspiracy, the Artist as Witness*, 1971, color lithograph: gift of Edith Fantus DeMar in memory of David A. DeMar (2008.796.7). Harry Brodsky, *The Ocean*, c. 1945, lithograph: Mr. and Mrs. T. Stanton Armour Fund (2008.212). Alexander Calder, *Blue Sun*, from *Conspiracy, the Artist as Witness*,

1971, color lithograph: gift of Edith Fantus DeMar in memory of David A. DeMar (2008.796.2). Jean Charlot, *Flight into Egypt*, 1952, color lithograph: gift of Velma-Lois Schulz (2009.192). Adolf Arthur Dehn, *All for a Peice* [sic.] of *Meat*, 1927/28; printed by George Miller, *Central Park at Night*, 1934; lithographs: printed by B. Steffler, *Herr aus München*, 1926, drypoint; *Bar Americain*, 1928; printed by Edmond Desjobert, *Franky and Johnny in Paris*, 1928; printed by Edmond Desjobert, *We Speak English*, 1927/28; printed by Edmond Desjobert, *Rain at Semmering*, 1936; printed by Lawrence Barrett, *The Big-Hearted Girls (The Last Veil)*, 1941; printed by Lawrence Barrett, *Man from Orizaba*, 1941; printed by Lawrence Barrett, *Street Scene, Key West (Life at Key West)*, 1942; *Tomorrow's Sunrise*, 1945; lithographs: gift of Virginia Dehn (2009.176–86). Leon Golub and Nancy Spero, *They Will Torture You, My Friend*, from *Conspiracy, the Artist as Witness*, 1971, color screenprint: gift of Edith Fantus DeMar in memory of David A. DeMar (2008.796.12). Guerrilla Girls, *Do Women Have to Be Naked to Get into the Met. Museum?*, 1989, color offset lithograph; *When Racism and Sexism Are No Longer Fashionable, What Will Your Art Collection Be Worth?*, 1989; *Guerrilla Girls' Pop Quiz*, 1990; offset lithographs; *Missing in Action*, 1990/94, color offset lithograph; *Did She Risk Her Life for Governments That Enslave Women?*; *Montgomery, Alabama 1955?*; 1990/94; *Relax Senator Helms, the Art World Is Your Kind of Place!*; *The Advantages of Being a Woman Artist*; 1989; *Guerrilla Girls' Code of Ethics for Art Museums*, 1985/89; *Guerrilla Girls' Definition of Hypocrite*, 1990/94; offset lithographs: anonymous gift (2009.146–155). Philip Hanson, *Veiled Head I*, c. 1967, etching; *Untitled (Veiled Head)*, c. 1967, etching with hand coloring; *Untitled (Veiled Head)*, Apr. 1967, etching and aquatint;

Veiled Head II, May 1967, etching with touches of watercolor; *Veiled Head IV*, 1967, etching and aquatint; *Veiled Head III*, Apr. 1967; *St. Anthony Park*, c. 1967; etchings; *St. Anthony Pleasure Park*, c. 1967, etching with hand coloring; *Pavillion Park*, c. 1967, etching; *Pavillion Park*, c. 1967, etching with hand coloring; *Head Pavillion IV*, May 1967, etching and aquatint; *Untitled (Head Pavillion)*, Apr. 1967, etching and aquatint, with hand coloring; *Untitled (Head Pavillion)*, summer 1968, etching; *Head Pavillion III*, summer 1968, etching with hand coloring; *Dancing Couple V*, Dec. 1968; *Country Club Dance*, Dec. 1968; etchings; *Dancing Couple III*, Sept. 1968, color etching; *Dancing Couple IV*, Sept. 1968; *Untitled (Dancing Couple)*, Dec. 1968; *Untitled (Dancing Couple)*, Sept. 1968; etchings: through prior bequest of Vera Berdich (2008.526–45). Jenny Holzer, *Truisms*, 1977–79, eight lithographs: Margaret Fisher Endowment Fund (2008.549). Victoria Hutson Huntley, *Indian Pipes*, 1946; *Cyclamens*; *Lilies*; 1931, lithographs: gift of Velma-Lois Schulz (2009.193–95). Donald Judd, *Untitled*, 1971, electrophotographic print: gift of Peter Freeman (2008.799). Louise Lawler, *Once There Was a Little Boy*, 1993, blue transfer lettering on release paper, commercially printed paint color sample, and two laser prints: gift of Terry R. Myers (2008.229). Sol LeWitt, *Vertical Lines Not Touching (Black)*, from *Conspiracy, the Artist as Witness*, 1971, lithograph: gift of Edith Fantus DeMar in memory of David A. DeMar (2008.796.8). Robert Morris, *Observatory*, from *Conspiracy, the Artist as Witness*, 1971, lithograph: gift of Edith Fantus DeMar in memory of David A. DeMar (2008.796.6). Claes Oldenburg, *Striding Figure*, from *Conspiracy, the Artist as Witness*, 1971, color screenprint: gift of Edith Fantus DeMar in memory of David A. DeMar (2008.796.3). Larry Poons,

Untitled, from *Conspiracy, the Artist as Witness*, 1971, color screenprint: gift of Edith Fantus DeMar in memory of David A. DeMar (2008.796.13). Ken Price, printed by Richard Ewen with the supervision of Ben Tyler, assisted by Jeff Wasserman, published by Gemini G.E.L., *Coffee Shop at the Chicago Art Institute*, 1971, color screenprint: Mr. and Mrs. T. Stanton Armour Fund (2008.221). Peter Saul, *Shicago Justus*, from *Conspiracy, the Artist as Witness*, 1971, color lithograph: gift of Edith Fantus DeMar in memory of David A. DeMar (2008.796.11). Ben Shahn, *This Is Nazi Brutality*, 1942, color lithograph: Mr. and Mrs. T. Stanton Armour Fund (2008.213). Raphael Soyer, *Adolescents*, from *Conspiracy, the Artist as Witness*, 1971, color lithograph: gift of Edith Fantus DeMar in memory of David A. DeMar (2008.796.9). Frank Stella, *Angriff*, from *Conspiracy, the Artist as Witness*, 1971, screenprint: gift of Edith Fantus DeMar in memory of David A. DeMar (2008.796.5). Sue Williams, *Catwoman*, 1990, screenprint: gift of Terry R. Myers (2008.230).

Belgian. Georges Lemmen, *Seated Woman Reading*, 1905, etching: Helen Davis Bailey Endowment and Joseph Ryerson Endowment funds (2008.518).

Canadian. Alex Colville, *Give Us the Ships, We'll Finish the Subs!*, 1941, color lithograph: Stanley Field Fund (2008.214).

Chilean. Matta, *Untitled*, 1955–56, color lithograph: gift of Edith Fantus DeMar in memory of David A. DeMar (2008.797).

Czech. Ladislav Sutnar, *VI. International Congress for Drawing and the Applied Arts*, 1928, color lithograph: Samuel P. Avery Fund (2009.288); *Modern Commerce Exhibition, Brno*, 1929, color offset lithograph: Frederick W. Renshaw Acquisition Fund (2009.297); *III. The Czechoslovak Workers' Olympiad*, 1934, color

offset lithographs: Ada Turnbull Hertle Fund (2009.287).

Dutch. Jan Kip, after Leonard Knyff, published by David Mortier, 16 plates from *Britannia Illustrata*, 1707, etchings with engraving: gift of Marjorie Kreilick McNab (2009.157–72). Jan Saenredam, after Hendrik Goltzius, *Morning; Evening; Mid-day; Night*; from *Four Times of Day*, n.d., engravings: Amanda S. Johnson and Marion J. Livingston Fund (2008.514–17). Piet Zwart, *ITF (International Film Festival)*, 1928, color offset lithograph: Frederick W. Renshaw Acquisition Fund (2009.282).

English. Edward Finden, after John Simpson, published by Smith Elder and Company, *The Captive Slave*, 1827, engraving: gift of Ben Elwes Fine Art (2008.551). Bridget Riley, *Print for Chicago 8*, from *Conspiracy, the Artist as Witness*, 1971, color screenprint: gift of Edith Fantus DeMar in memory of David A. DeMar (2008.796.4). Ellis Silas, *On the Atlantic Front*, n.d., color lithograph: Everett D. Graff Fund (2008.513).

French. Artist unknown, *Plates One and Two; Plates Three and Four*; from *L'Ouverture de la campagne des ultras contre la XIXe siècle*, n.d., etchings with watercolor: gift of Marjorie Kreilick McNab (2009.173–74). Bernard Baron, after William Hogarth, *Plate Two*, from *Marriage à la Mode*, 1745, etching with engraving and traces of pen and black ink; *Plate Three*, from *Marriage à la Mode*, 1746, etching with engraving: Sara R. Shorey Endowed Acquisition, and Amanda S. Johnson and Marion J. Livingston funds (2008.521–22). Abraham Bosse, *The Noble Painter*, 1642, engraving with etching: Amanda S. Johnson and Marion J. Livingston Fund (2009.196). Honoré-Victorin Daumier, *Landscape Painters at Work*, plate 309 from *Souvenirs d'artistes*, 1862, lithograph: gift of Mr. and Mrs. Michael D.

Searle from the John G. Searle Family Trust; Everett D. Graff Fund (2009.1). Paul Gauguin, printed by Louis Roy, *Mahna no varua ino (The Devil Speaks)*, from *Noa noa*, 1893/94, color woodcut with additions in watercolor: gift of Marjorie Kreilick McNab (2009.175). Jean-Louis-André-Théodore Géricault, *Swiss Sentry at the Louvre*, 1819, lithograph: Print and Drawing, and Joseph Brooks Fair funds (2008.546). Attributed to Jean-Baptiste Le Prince, *Temple of Augustus*, n.d., etching: gift of Judith Barter in memory of her parents, Frederick and Emily Barter (2008.225). The Master of the Very Small Hours of Anne of Brittany (Master of the Unicorn Hunt), box by an unknown maker, *The Nativity, in Coffin*, c. 1490, woodcut, hand-colored with brush, stencil, and watercolor, mounted on the inside cover of a coffin, constructed of wood, iron, leather, horsehair, and linen: George F. Harding Deaccessions Fund; restricted gift of Mr. and Mrs. William Vance; Amanda S. Johnson and Marion J. Livingston Fund (2009.49). Daniel-Charles-Marie Mordant, *Almanac for L'Art*, 1883, etching with drypoint, aquatint, and plate tone: gift of Judith Barter in memory of her parents, Frederick and Emily Barter (2008.226). Simon-Francis Ravenet, after William Hogarth, *Plate Four; Plate Five*; from *Marriage à la Mode*, 1745, etchings with engraving: Sara R. Shorey Endowed Acquisition, and Amanda S. Johnson and Marion J. Livingston funds (2008.523–24). Gérard Scotin II, after William Hogarth, *Plate One; Plate Six*; from *Marriage à la Mode*, 1745, etchings with engraving: Sara R. Shorey Endowed Acquisition, and Amanda S. Johnson and Marion J. Livingston funds (2008.520, 525).

German. Artist unknown, printed and published by Johann Christian Müller, *Kuks Bades, Bohemia*, c. 1725, engraving: bequest of Inge Maser (2008.238). Albrecht Dürer, *The Men's Bath*,

1496/97, woodcut: Amanda S. Johnson and Marion J. Livingston Fund (2009.133). Hans Baldung Grien, *Saint Catherine*, 1505–07; with added monogram of Albrecht Dürer, *Saint Catherine*, 1505–07 (printed c. 1580); woodcuts: Amanda S. Johnson and Marion J. Livingston Fund (2009.43–44). John Heartfield, *The Hand Has Five Fingers*, 1928, offset lithograph: Ada Turnbull Hertle Fund (2009.290); *Capitalism Robs You of the Last Piece of Bread*, 1932, color offset lithograph: Hugh Leander and Mary Trumbull Adams Memorial Endowment (2009.285); *In the East, 160 Million March Joyfully into the Future; Fight against Hunger and War! Elect Thälmann!*, n.d., color offset lithographs: Ada Turnbull Hertle Fund (2009.289, 292). John Heartfield and Käthe Kollwitz, *Revolutionary Museum of the U.S.S.R.: October Letter Series—German Communist Party Posters*, 1933, 23 color lithographs: Ada Turnbull Hertle Fund (2009.256). Max Klinger, *Self-Portrait with Fist to Face*, 1918, aquatint: gift of Eva-Maria Worthington in honor of Jay A. Clarke (2009.112). Otto Lange, *Ridicule*, 1920, color woodcut: Wallace and Louise Landau Fund (2009.45). Lothar Osterburg, *Bridge over Brooklyn*, 2007, photograph: restricted gift of Robert Hixon Glore (2008.222).

Italian. Enrico Baj, *Punching General*, 1969, color lithograph: gift of Edith Fantus DeMar in memory of David A. DeMar (2008.798).

Japanese. Yoshitomo Nara and Hiroshi Sugito, *Omaha*, 2005, lithograph: gift of Nancy and Robert Mollers (2008.818).

Latvian. Gustav Klucis, *Construction*, c. 1921, lithograph: Edward E. Ayer Fund in Memory of Charles L. Hutchinson (2009.283); *Screen-Platform-Kiosk for the Fifth Anniversary of the Great October Revolution*, 1922, color lithograph: Wentworth Greene Field Memorial Fund

(2009.258); *Installation for the Fourth Comintern Congress*, 1922, color lithograph: Robert Allerton Purchase Fund (2009.259); *Under the Sign of the Komosoi*, 1924, color offset lithograph: Wentworth Greene Field Memorial Fund (2009.249); *Postcards Commemorating the Russian All-Union Spartakiada*, 1928, nine color lithographs: Frederick W. Renshaw Acquisition Fund (2009.286).

Russian. Valentina Kulagina, after Gustav Klucis, *Dynamic City*, 1923, lithograph: Edward E. Ayer Fund in Memory of Charles L. Hutchinson (2009.284). Anton Lavinsky, *Battleship Potemkin*, 1925, color offset lithograph: Frederick W. Renshaw Acquisition Fund (2009.291). Kazimir Malevich, *A pork-butcher came around to Lodz and we said "Good day." From Lodz to neighboring Radom he passed, and left behind one sorry ass; Into wagons of the French, German corpses were tightly wrenched; their English brothers carried kegs stuffed with Germans who lost their legs;*, c. 1914, color lithographs: Edward E. Ayer Fund in Memory of Charles L. Hutchinson (2009.280–81). Vladimir Mayakovsky, *A Sultan by the port did sit, and smacked his nose into my fist.*, c. 1914, color lithograph: Mary and Leigh Block Endowment Fund (2009.277); *You'll never get to Paris, Fritz, though you might through thick and thin. And if you get to Paris, Fritz, we'll be in Berlin!*, c. 1914, color lithograph: Highland Park Community Associates (2009.278); *For an entire month the Turks did float, beneath a crescent moon; but like the Turks in the city Sinop they didn't forsee the flood.*, c. 1914, color lithograph: Wirt D. Walker Trust (2009.279).

Spanish. Joan Miró, printed by Roger Lacourrière, published by Pierre Loeb and Pierre Matisse, *Plate Six*, from *Black and Red Series*, 1938, color etching: Margaret Fisher Endowment

(2008.422). Pablo Picasso, printed by Hidalgo Arnéra, *Still-Life with Lunch I*; *Still-Life with Lunch I*; *Still-Life with Lunch I*, 1962, color linocuts; *Still-Life with Lunch I*, 1962, linocut, partially laid down on linocut, with attached yellow paper element: Margaret Fisher Endowment Fund; restricted gift of Thomas Baron (2009.134–37); *Still-Life with Lunch I*, 1962, linocut; *Still-Life with Lunch I*, 1962, color linocut: gift of Dr. Frederick Mulder (2009.191, 2008.553).

Textiles

American

Souvenir Handkerchief Commemorating the "Visit of His Royal Highness Prince of Wales to America, 1860," 1860, cotton, plain weave; copperplate printed: gift of Christopher Monkhouse in honor of Barbara Wriston (2008.644). *Splash Cloth*, c. 1872, linen, warp-float-faced 'S' twill weave; embroidered with cotton in stem and long and short stitches; edged with wool braid; applied metal alloy hanging rings: gift of Christopher Monkhouse in honor of John Vinci (2008.642). *Pillow Cover*, c. 1920, linen, plain weave; embroidered with silk in satin, chain, and long and short stitches: gift of Christopher Monkhouse in honor of Neville F. Bryan (2008.639). Designed by Lorentz Kleiser, woven after a cartoon by K. Folstadt, produced by Edgewater Tapestry Looms, *Tapestry Entitled "The Sweet Way of Life,"* Edgewater, N.J., c. 1927, cotton, wool, and silk, slit and double interlocking tapestry weave: Mrs. Julian Armstrong, Mr. and Mrs. William W. McKittrick Endowment, Alexander Demond, Miriam Ewing-Hamill, and Chester D. Tripp funds (2009.202). Made from a kit produced by Vogue Needlecraft Co., Inc., for Kresge's, *Pillow Cover*, 1928, cotton and linen, plain weave; embroidered with silk in long, stem, satin, and petal stitches and French knots; *Scarf*, 1931, cotton, plain weave; printed; embroi-

dered with rayon in stem, long and short, running, and button-hole stitches; *Pillow Cover*, 1936, cotton, plain weave; printed; embroidered with cotton (mercercized) in stem and petal stitches and French knots; *Panel Intended as a Pillow Cover*, 1930, cotton, plain weave; printed; painted: gift of Christopher Monkhouse (2008.633–36); *Pillow Cover*, c. 1930, linen, plain weave; embroidered with silk in stem, satin, and long stitches: gift of Christopher Monkhouse in honor of Christa C. Mayer Thurman (2008.637). *Panel Intended as a Towel*, c. 1930, cotton, plain weave; printed; painted: gift of Christopher Monkhouse (2008.638). Designed by Saul Steinberg, produced by Patterson Fabrics, *Panel Entitled "Horses,"* New York, N.Y., 1949/52, cotton, plain weave; screen printed: Elizabeth F. Cheney Foundation Fund (2009.204). Designed by Virginia Lee Burton for Folly Cove Designers, *Placemat Entitled "Gossips,"* Gloucester, Mass., c. 1950, cotton, 3:1 'S' twill weave; block printed; edge bound with applied cotton edging: gift of Christopher Monkhouse (2008.646). Designed and executed by Mariska Karasz, *Hanging Entitled "Swinging Free,"* Brewster, N.Y., c. 1950, wool, weft-faced plain weave; appliquéd with wool and metallic threads; embroidered with silk, cotton, rayon, and acrylic in cross, stem, long, buttonhole, and Romanian stitches; laid work and couching: gift of Thomas S. and Audrey L. Sargeant (2008.647). Designed and executed by Lenore Tawney, *Hanging Entitled "Water Birds,"* New York, N.Y., c. 1956, cotton, wool, silk, wild silk, cotton (mercercized), cellulose acetate, rayon, and linen, plain weave with discontinuous wefts; cut and knotted warp fringe: gift of Toshiko Takaazu (2008.648). Designed for Folly Cover Designers, *Placemat*, Gloucester, Mass., c. 1960, cotton, plain weave; block-printed; warp and weft fringe: gift of Christopher Monkhouse (2008.645). Designed and executed by Jon Eric Riis, *Hanging*, Atlanta, Ga., 1983,

two panels joined: wool, cotton, and probably nylon weft-faced plain weave with wool-wrapped sisal and gold-colored metallized-polyester-film-wrapped rayon supplementary wefts; applied copper alloy ornaments: gift of Georgia-Pacific (2009.231). Made by Virginia McCracken, "Untitled" (*Iridescent Basket*), Santa Barbara, Calif., 1985, plant material, raffia, cellophane (regenerated cellulose), paper, gold-colored metallized-film-wrapped rayon, rayon, silver-colored metallized-film-wrapped nylon, monofilament with synthetic stars, wicker basket with plaited finish: gift of Camille J. Cook (2009.225). Designed and executed by Laura Foster Nicholson, *Panel Entitled "Gray Stones,"* New Harmony, Ind., 1999, wool, cotton, cotton (mercerized), nylon, and acrylic, warp-faced 2:1 'S' twill weave with supplementary brocading wefts: Nicole Williams Contemporary Textile Fund (2008.628). Designed and executed by Polly Barton, *Panel Entitled "Raven's Ridge,"* Santa Fe, N.Mex., 2008, two panels joined: silk, warp, and weft resist-dyed (double ikat) and painted (*tsumgi*) plain weave: Nicole Williams Contemporary Textile Fund (2008.630).

Argentine

Ranquel people, *Poncho*, c. 1900, two panels joined: wool, warp-faced plain weave; resist-dyed; applied edging: wool, warp-faced plain weave with plied weft fringe: Belle M. Borland Estate (2009.200).

Australian

Designed and executed by Lyn Inall, *Quilt Entitled "Denim Cubes,"* Rivett, Canberra, 1993, cotton, various twill weaves and plain weaves, some with self-patterning warps and wefts; pieced; polyester batting; cotton, twill weave and plain weave lining; pieced; quilted with cotton thread in knots; edged with cotton, twill weaves: gift of Camille J. Cook (2009.226).

Burmese

Khamau Chin, *Woman's Tunic*, c. 1900, two loom widths joined: cotton, warp resist-dyed (warp ikat) plain weave with discontinuous supplementary and discontinuous complementary patterning wefts: The Malott Family Foundation in memory of Elizabeth Hubert Malott (2009.201).

English

Panel Depicting "The Bombardment of Algiers," c. 1816, cotton, plain weave; roller printed; glazed and calenderized: Louise A. Lutz Estate (2009.203). *Dalmatic*, Nottingham, mid-19th cen., wool, plain weave; glazed and calenderized; with wool supplementary patterning wefts; applied woven tape; edged with woven tape with looped weft fringe; applied rosettes; lined with cotton, plain weave: gift of Mrs. G. Kay Robertson (2008.817). *Scarf*, c. 1875, cotton, extended plain weave; embroidered with cotton in stem, long and short, and buttonhole stitches; edged with applied cotton, twill weave: gift of Christopher Monkhouse in honor of Ghenete Zelleke (2008.643). *Pillow Cover*, possibly England, c. 1890, cotton, warp-float faced 4:1 'S' twill weave; embroidered with silk in stem and long and short stitches; painted: gift of Christopher Monkhouse in honor of John H. Bryan (2008.641). Written by A. R. (Risdale), published by Chapman and Hall Limited, *Book Entitled "Designs for Church Embroidery,"* London, 1894: restricted gift of Christopher Monkhouse in honor of Christa C. Mayer Thurman (2009.209). *Partially Worked Panel Intended as a Pillow Cover*, possibly England, c. 1910, linen, plain weave; embroidered with rayon in satin and fishbone stitches and French knots; cut and knotted warp fringe in two rows: gift of Christopher Monkhouse (2008.640). Designed by Carona Danorfar, produced by Edinburgh Weavers, *Panel Entitled "Orongo,"* Carlisle, 1967/68, cotton, weft-

float faced 2:1 'S' twill weave with supplementary patterning wefts with weft-float faced 2:1 'Z' twill interlacings and 2:1, 1:1 interlacings of secondary binding warps and with areas of warp-float-faced 5:1 satin weave; woven on a loom with a Jacquard attachment: restricted gift of James Sanders (2009.207).

Finnish

Designed by Maija Isola, produced by Marimekko Oy, *Panel Entitled "Ananas" (Pineapple)*, 1963; *Panel Entitled "Pokeri,"* 1967; Helsinki, cotton, plain weave; screen printed: gift of Jeff Wonderland (2009.210-11). Designed by Katsuiji Wakisaka, produced by Marimekko Oy, *Panel Entitled "Piano,"* 1972; *Panel Entitled "Auer" (Haze)*, 1976; Helsinki, cotton, plain weave; screen printed: gift of Jeff Wonderland (2009.212-13). Designed by Fujiwo Ishimoto, produced by Marimekko Oy, *Panel Entitled "Taival" (Journey)*, 1983; *Panel Entitled "Taivas" (Sky)*, 1985; *Panel Entitled "Taivas" (Sky)*, 1985; *Panel Entitled "Kamelia" (Camellia)*, 1992; *Panel Entitled "Koto" (Home)*, 1993; *Panel Entitled "Pika,"* 1998; *Panel Entitled "Pisara,"* 2000; *Panel Entitled "Loimi,"* 2000; Helsinki, cotton, plain weave; screen printed: gift of Jeff Wonderland (2009.214-21). Designed by Kristina Isola, produced by Marimekko Oy, *Panel Entitled "Soliseva"; Panel Entitled "Soliseva";* 1996, Helsinki, cotton, plain weave; printed: gift of Jeff Wonderland (2009.222-23). Designed by Robert Segal and Alicia Rosauer, produced by Marimekko Oy, *Panel Entitled "Helium,"* Helsinki, 2002, cotton, plain weave; screen printed: gift of Jeff Wonderland (2009.224).

French

Sash, late 18th/early 19th cen., silk, plain weave with plain interlacings of secondary binding warps and supplementary brocading wefts; applied knotted silk fringe: Mrs. Samuel Laib Sale Proceeds Fund (2009.199). After a design by François Vernay,

produced by Tassinari et Chatel, *Fragment Entitled "Fruits,"* 1914, silk, satin weave with plain interlacings of secondary binding warps and self-patterning ground wefts and brocading wefts: Christa C. Mayer Thurman Endowment Fund in honor of Christopher Monkhouse (2009.208).

German

Crucifixion with Saints and the Coronation of the Virgin, probably Middle Rhine region, c. 1450, linen, wool, and gilt- and silvered-metal-strip-wrapped silk, slit and dovetailed tapestry weave; embroidered with silk in back and split stitches: Grace R. Smith Textile Fund; restricted gift of the Textile Society of the Art Institute of Chicago (2009.50).

Indian

Sacred Heirloom Textile (Mawal Ma'a), Gujarat, 14th/15th cen., cotton, plain weave; block-printed resist and mordant dyed; *Ceremonial Cloth and Sacred Heirloom Textile*, Gujarat, possibly 15th/16th cen., cotton, plain weave; block-printed mordant dyed; *Ceremonial Skirt Cloth* (Dodot), Coromandel Coast, 17th cen., two panels joined: cotton, plain weave; hand-drawn mordant and resist dyed; *Ceremonial Skirt Cloth* (Dodot), Coromandel Coast, late 17th/18th cen., cotton, plain weave; resist and mordant dyed; *Heirloom Textile* (Sarasa), Gujarat, 18th cen., cotton, plain weave; block-printed mordant dyed; painted; *Ceremonial Hanging*, Gujarat, late 17th/early 18th cen., cotton, plain weave; mordant dyed; hand-painted: restricted gift of the Alsdorf Foundation; James and Marilynn Alsdorf Acquisition Fund (2008.667–72). *Two Fragments*, late 17th/early 18th cen., cotton, plain weave; stenciled and hand-painted; woven by Rahul Jain at ASHA, *Panel*, Delhi, 2007, silk, warp float-faced 4:1 satin weave with two-color supplementary pile warps forming cut velvet: James D. Tigerman Estate (2008.625.1–2, 629).

Indonesian

Sarong, probably Java; *Sampler*, central Java; mid-20th cen., cotton, plain weave; resist-dyed (batik); *Woman's Skirt*, Bali, mid-20th cen., cotton, weft resist-dyed (weft ikat) plain weave: gift of Robert D. Rodgers (2008.654–56).

Italian

Panel (Probably Used as a Pillow Cover), c. 1600, linen, plain weave; embroidered with silk floss in double running and wrapping stitches: Textile Purchase Account; Barbara Howard Estate (2008.626). *Sampler*, 17th cen., linen, plain gauze weave; embroidered with silk floss and linen in double running, stem, weaving, and buttonhole stitches; applied silk tassels at each corner: Elizabeth Schultz Endowment (2008.627).

Japanese

Mizugoromo, 18th cen., hemp, plain weave with areas of spaced wefts that were displaced by combing after weaving: James D. Tigerman Estate (2008.631). *Sarasa*, 18th cen., cotton, plain weave; stenciled; mordant-dyed; painted: gift of Thomas Murray in honor of Christa C. Mayer Thurman's 40th Anniversary at the Art Institute of Chicago (2008.632).

Polish

Made by Kazimiera Frymark-Blaszczyk, "KFB – 105," Łódź, 1992, silk, plain weave; applied feathers; card (?) structure; lining: cotton, knit; "KFB – 122," Łódź, 1993, cotton and rayon, plain weave wrapped around a rigid structure; appliquéd with shells and embroidered with nylon in long stitches; edged with rayon cording; lined with a nonwoven material: gift of Camille J. Cook (2009.227–28). Made by Maria Teresa Chojnacka, "Ziemia," Warsaw, 1995, two separate pieces: wool, plain weave with self-patterning ground wefts on a continuous warp around a wood frame: gift of Camille J.

Cook (2009.229a–b). Made by Wojciech Jaskolka, "Text-HM," 1995, linen, nylon, paper, plain weave with discontinuous wefts and areas of slit tapestry weave; copper discontinuous supplementary warps in plain gauze interlacings: gift of Camille J. Cook (2009.230).

Swedish

Designed by Viola Gråsten, probably produced by Mölnlycke Väveri, *Panel Entitled "Romans" (Romance)*, c. 1956, cotton, plain weave; screen printed: royalties from F. Schumacher and Company (2009.205). Designed by Astrid Sampe, produced by Nordiska Kompaniet. *Textilkammare, Panel Entitled "Coral Structure,"* Floda, 1960s/70s, cotton, plain weave; screen printed: Textile Purchase Account; Textiles Small Gifts Fund (2009.206). Designed and executed by Helena Hernmarck, *Hanging Entitled "Mu 1,"* Montreal, Quebec, Can., 1965, wool, linen, and cotton, plain weave with supplementary brocading wefts; *Design Entitled "Mu 2,"* Montreal, Quebec, Can., 1965, black chalk wash over watercolor with scraping on machine-made, off-white wove paper; *Study for "Homage to Louis Sullivan,"* Ridgefield, Conn., U.S., 1986, wool, cotton, and linen, plain weave of discontinuous wefts with supplementary brocading wefts; *Study for "Winter Pond,"* Ridgefield, Conn., U.S., 1996, wool, linen, and cotton, plain weave with supplementary brocading wefts; executed by Helena Hernmarck and Molly Wensberg, *Study for "Chicago Skyline" ("Chicago Winter Mist")*, Ridgefield, Conn., U.S., 1995, wool, linen, cotton, plain weave with supplementary brocading wefts: gift of Helena Hernmarck (2008.649–53).