ACQUISITIONS
July 1, 2002–June 30, 2003

AFRICAN AND AMERINDIAN ART

African


Ghana. Asante, possibly Kwahu, Commemorative vessel with seated figure (Abusua Kuruwa), mid-20th cen., terracotta: gift of Keith Achepohl (2002.626). Ewe, Woman’s Kente-style wrapper, mid-20th cen., pieced of fifteen strips of cotton, warp striped plain weave with supplementary patterning and brocading wefts and self-patterned by bands of ground weft-floats; Woman’s Kente-style wrapper, mid-20th cen., pieced of twelve strips of cotton, warp striped plain weave with supplementary patterning and brocading wefts and self-patterned by bands of ground weft-floats: gift of Gil and Roda


Morocco. Siroua Mountains, Ait Ouaouzguite Confederation, Man’s Cape (Akhnif), mid-19th cen., wool and cotton, slit tapestry weave; embroidered with wool and cotton in heavy chain, herringbone, interlacing, and stem stitches; main warp cut fringe, twined and wrapped; added wrapped cut fringe and leather binding stitched with hemp: Pauline S. Armstrong Endowment (2003.79).


North American


South American


AMERICAN ARTS
Ceramics


Furniture


Glass

Metalwork

Sculpture

ARCHITECTURE

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

Apartment, 227 East 57th Street, New York, N.Y., 1981; One Magnificent Mile: Model
apartment and lobby, 1983–84; Prudential Insurance Company, Merrillville, Ind., 1978;
Prudential Insurance Company, Plymouth, Minn., c. 1978–80; Vanderbuilt Gulfside
Apartment, Naples, Fla., c. 1979, various media: gift of Powell Kleinschmidt
841.1–20, 842.1–148, 843.1–3). Powell Kleinschmidt, Interiors for LaSalle Partners Bank:
Two renderings, n.d., each three colored silk screens on plexi-glass, layered in frame: gift
of Powell Kleinschmidt (2003.60.1–2). Solomon, Cordwell, Buenz, Crate and Barrel
Flagship Store: Twenty-three drawings, c. 1988–90, various media: gift of Solomon,
Cordwell, Buenz (2002.56.1–23). B. Leo Steif, World’s Greatest Shopping Center at Chicago’s
World Fair of 1933, November 20, 1933, graphite on board; Davidson’s Bake Shop, n.d.,
silver on black paper; Façade of a movie theater, n.d., crayon and chalk on paper; Unknown
high-rise building, n.d., ink and graphite on paper; Unknown building façade, n.d., white
Sterk, “Frais: Making responsive technologies apparent and socially relevant within a
contemporary architecture,”: Ten prototype studies, n.d., digital print: gift of Tristan d’Estree
Blind and Physically Handicapped: Sixty-six working, architectural, and mechanical drawings,
Architects, North Avenue Beach House: Four elevation studies, 1999, ink, graphite, and
Viguier, Hotel Sofitel Water Tower: Two preliminary schematic studies, c. 2000, ink and
crayon on white paper: gift of Jean Paul Viguier (2003.115.1–2).
ASIAN ART

Burmese


Cambodian


Chinese


**Painting.** *Mahamayuri Vidyaraja*, Liao dynasty, 11th cen., ink and colors on cotton: Kate S. Buckingham Endowment (2002.367).
Indian


**Japanese** [note: all circumflexes should be macrons]


scroll; ink and color on paper: Margaret Gentles and Frederick W. and Natalie C. Gookin endowments (2003.17).


**Nepalese**


**Thai**


**Tibetan**


**EUROPEAN DECORATIVE ARTS AND SCULPTURE,**

**AND ANCIENT ART**

**Ceramics**

**German.** *Sauceboat from the “Order of Saint Andrew Service,”* 1744/45, Meissen Porcelain Manufactury, hard-paste porcelain, polychrome enamels, and gilding: Harry and


**Furniture**

**German.** *Suite of Furniture:* sofa; tub chair; armchair; two side chairs; two stools; and console table, 1915, Bruno Paul, various media: gift of Paul Leffman (2002.541.1–8).

**Italian.** *“Architettura” Trumeau,* 1955/65, made by Piero Fornasetti after a 1951 prototype designed by Giò Ponti, plywood and masonite, painted and lithographically printed, and galvanized iron: restricted gift of Mr. and Mrs. Henry M. Buchbinder; prior gift of Mr. and Mrs. James W. Alsdorf, Mr. and Mrs. Richard Reed Armstrong, Kate L. Brewster, Cornelia E. Conger, Mrs. James A. Cook, Mrs. Eugene A. Davidson, Frances Elkins, Barry Friedman and Patricia Pastor, Dr. and Mrs. Aaron Gerber, Mrs. Cedric Hagenbuckle in memory of her mother, Isabelle Mann Clow, Miss Heath-Jones, Mr. and Mrs. Robert Hosmer Morse, Jr., Mrs. Samuel G. Rautbord, Mr. and Mrs. Samuel A. Marx, and Florene May Schoenborn (2002.633).

**Glass**

Metalwork


German. Cup in the form of a reading horse and rider, 1630, Hans Ludwig Kienle (or Kienlin), silver, cast and partly gilt: restricted gift of Mr. and Mrs. Stanford D. Marks, Mrs. Eric Oldberg, and Mrs. Edgar J. Uihlein; Albert D. Lasker, Howard V. Shaw Memorial, and European Decorative Arts funds; James W. and Marilyn Alsdorf, Pauline S. Armstrong, Harry and Maribel G. Blum, Michael A. Bradshaw and Kenneth S. Harris, Tillie C. Cohn, Richard T. Crane, Jr., Memorial, Eloise W. Martin, Henry Horner Strauss, Mr. and Mrs. Joseph Varley and European Decorative Arts endowments; through prior acquisitions of Kate S. Buckingham and George F. Harding Collection in honor of Eloise W. Martin (2003.114).

Sculpture


EUROPEAN PAINTING


MODERN AND CONTEMPORARY ART

Drawing

**Australian.** Toba Khedoori, *Untitled (Mountains)*, 2002, wax over oil and graphite on paper: W. L. Mead Fund and Margaret Fisher Endowment, jointly purchased with the Department of Prints and Drawings (2003.41).

Painting


Photographs


Sculpture


**Video and Film**


**PHOTOGRAPHY**


PRINTS AND DRAWINGS

Drawings


**Belgian.** James Ensor, *Scandalized Masks*, 1883, black chalk and black crayon, with graphite: gift of Mr. and Mrs. David C. Hilliard (2002.672).


South African. William Kentridge, *Drawing from “Zeno Writing” (Circular Building II); Drawing from “Zeno Writing” (Female Figure Lying on Stomach, with Text)*, 2002, charcoal with smudging, erasing, and red crayon: Mr. and Mrs. Robert O. Delaney Fund (2003.69–70).


Prints

American. Arman (Armand Fernandez), *Unknown (guitars)*, 1970s, lithograph in brown, orange, and black; *Unknown (violins)*, 1970s, lithograph in violet, green, and black; *Unknown (guitars)*, 1970s, lithograph in green, blue, and black; *Unknown (violins)*, 1970s, lithograph in red, yellow, blue, and black; *Unknown (violins)*, 1970s, lithograph in brown, purple, and black; *Unknown (violins)*, 1970s, lithograph in brown, gray, and black: gift of Mr. and Mrs. George M. Elvin (2002.650–55). Mary Cassatt, *Denise Holding*


German. Hans Baldung, Christ at the Column of Torture, 1517, woodcut: through prior acquisition of Anne Searle (Meers Bent (2003.67). Lovis Corinth, Birth of Venus (No. 2), 1916; The Three Graces, 1920, drypoints: gift of Mr. and Mrs. David C. Hilliard


TEXTILES


**Indian.** *Indian trade cloth (Patola gajah)*, 18th/early 19th cen.; *Indian trade cloth (Patola chhatabi bhat)*, Gujurat, late 18th/early 19th cen.: gift of E. M. Bakwin Indonesian Textile Collection (2002.905, 916).

**Indonesian.** Complete structural analyses for the following textiles is pending: *Ceremonial hanging/ritual cloth (Ma’a)*, early 19th cen., Toradja people, Kalumpang area, Sulawesi; *Ritual temple cloth (Kain sembiran)*, early 19th cen., Balinese people, Buleleng Palace Temple, Bali; *Batak shoulder cloth (Ragidup)*, 19th cen., Batak, Sumatra; *Ceremonial cloth/shroud (Bidak)*, 19th cen., Pasemah people, Pasemah, Sumatra; *Ceremonial hangings (Palepai)*, 19th cen., Paminggir people, Kalianda, Lampung, Sumatra; *Ceremonial hanging (Tampan maju)*, 19th cen., Paminggir people, Lampung, South Sumatra; *Ceremonial skirt (Lawo butu)*, 19th cen., Ngaha people, Flores; *Ceremonial skirt (Lerang telu)*, 19th cen., Kampung Wairiang, Lembata, Flores; *Ritual cloths (Tampan)*, 19th cen., Paminggir people, Semangka Bay, Lampung, Sumatra; *Royal belt (Sapuk rambut)*, 19th cen., Solo kraton, Solo, Java; *Shoulder cloth (Selendang)*, 19th cen., Minangkabau people, Tanjung Sungayang, West Sumatra; *Woman’s ceremonial cloth (Tapis)*, 19th cen., Paminggir people, Lampung, Sumatra; *Woman’s ceremonial skirt (Kain pantang)*, 19th cen., Palembang people, Palembang, Sumatra; *Woman’s ceremonial skirt (Sarong limar)*, 19th cen., Palembang people, Palembang, Sumatra; *Woman’s ceremonial skirt (Tapis)*, 19th cen., Paminggir people, Lampung, Sumatra; *Woman’s shoulder cloth (Lawon perada)*, 19th cen., Palembang people, Palembang, Sumatra; *Woman’s shoulder cloth (Selendang limar)*, 19th cen., Palembang people, Palembang, Sumatra; *Woman’s shoulder cloth (Selendang tritik)*, 19th cen., Palembang people, Palembang, Sumatra; *Woman’s skirt (Sarong)*, 19th cen., Ili
Ape, Lembata; Skirt cloth (Sarong batik), 1850/75, Pekalongan, Java; Ceremonial blanket (Pua kombu), late 19th / early 20th cen., 2nd division, Iban people, Sarawak, Borneo; Ceremonial hanging (Palepai), 19th / early 20th cen., Paminggir people, Kota Agung, Lampung, Sumatra; Ceremonial skirt (Sarong songket), 19th / early 20th cen., Minangkabau, Sumatra, Sacred cloth (Ma’a), 19th / early 20th cen., Toraja people, Sulawesi; Ceremonial food cover (Tutuik carano), early 20th cen., Silungkang, Minangkabau, Sumatra; Ceremonial headdress (Kain tangkuluak), early 20th cen., Minangkabau people, Minangkabau, Sumatra; Ceremonial headwrap (Tali tau batu), early 20th cen., Toraja people, Sulawesi; Woman’s ceremonial skirt (Tapis), early 20th cen., Abung people, Lampung, Sumatra; Woman’s skirt (Sarong), early 20th cen., Belu people, Taluru, Malaka Timur; Woman’s skirt (Sikalao), early 20th cen., Watu Lari, Los Palos, Timor; Ceremonial betelnut bag and woman’s ritual ornament for back of head (Pahapan and Hiasan adat), c. 1900, Sumba people, Rende, East Sumba; Skirt cloth (Sarong), c. 1900, Javanese people (three areas of Java Tiga Negeri); Ceremonial hanging/shroud (Sekomande), early 1900s, Toradja people, Kalumpang, Sulawesi; Ceremonial cloth (Ragidup pinnusuhan), 1915, Batak, Sumatra; Ritual object/hanging decoration/woman’s garment (Kandaure), c. 1915, Toraja people, Sulawesi; Skirt cloth (Kré alang), c. 1915/30, Semawa people, West Sumbawa; Skirt cloth (Kain kompeni), c. 1920, Javanese people, Surabaya, Java; Man’s ceremonial wrap (Hinggi), c. 1925, Sumbanese people, East Sumba; Ceremonial skirt (Adat sarong), first half 20th cen., Raijua people, Raijua; Woman’s waist wrap (Kain songket), first half 20th cen., Balinese people, Bali; Long skirt cloth (Kain hokokai), 1940/45, Javanese under Japanese occupation, North Coast Java; Beaded skirt (Bidang), mid-20th cen., Maloh people, West Kalimantan, Borneo; Vest (Kalambi), mid-20th cen., Maloh people, West Kalimantan, Borneo; Royal ceremonial banner (Pio puang),
mid-20th cen., Toraja people, Sulawesi; *Skirt cloth* (*Sarong*), mid-20th cen., Tetum people, South Belu, Timor; *Skirt cloth* (*Kain panjang*), second half 20th cen., Solo kraton, Solo, Java; *Bark cloth blouse* (*Baju kulit kayu*), 20th cen., To Bada people, Bada Valley, Central Sulawesi; *Bark cloth head scarf* (*Siga*), 20th cen., To Bada people, Bada Valley, Central Sulawesi; *Man’s mantle* (*Selimut*), 20th cen., Roti people, Roti; *Woman’s ceremonial skirt* (*Lau pahudu*), 1950, Sumba people, Rende, East Sumba; *Ceremonial skirt* (*Adat sarong*), 1950/75, Timor people, West Timor.

**Complete structural and date analyses for the following textiles is pending:**

*Batak Ceremonial cloth* (*Pua kantu*), Kantu people, West Kalimantan, Borneo; *Beaded dance apron* (*Baju tarian*), Cendrawasi Bay, Papua Barat, Mollucas; *Beaded skirt* (*Bidang*), Maloh people, West Kalimantan, Borneo; *Ceremonial banner* (*Roto*), Toradja people, Central Sulawesi; *Ceremonial batik* (*Kain pangang*), Javanese royal court, Solo, Central Java; *Ceremonial cloth* (*Gerinsing*), Balinese people, Tengganan Pergerinsing, Bali; *Ceremonial cloth* (*Pua kombu*), Iban people, Sarawak, Borneo; *Ceremonial cloth* (*Songket lawon*), South Sumatran people, Palembang, South Sumatra; *Ceremonial garment* (*Kampuh*), Javanese people, Yogyakarta, Central Java; *Ceremonial hanging* (*Jambi lozenge*), Jambi, Sumatra; *Ceremonial hanging* (*Palepai*), Paminggir people, Lampung, South Sumatra; *Ceremonial hanging/shroud* (*Porisitutu*), Toraja people, Kalumpang, Sulawesi; *Ceremonial hanging* (*Tirai*), South Sumatra; *Ceremonial ratan mat* (*Lampit*), Paminggir people, Lampung, South Sumatra; *Ceremonial scarf* (*Selendang*), Komering people, South Sumatra; *Ceremonial shoulder cloth* (*Kain songket lepus*), Malay people, Lampung, South Sumatra; *Ceremonial shoulder cloth/sash* (*Tengkuluk pelung*), Pasemah/Bengkulu region, Sumatra; *Ceremonial skirt* (*Kain kerlip*), Pontianak, West Kalimantan, Borneo; *Ceremonial undergarment* (*Kamben*), Javanese people, Yogyakarta, Central Java; *Ceremonial
undergarment (Kampuh), Javanese people, Solo, Central Java; Ceremonial undergarment for Sumatran market (Kamen), Javanese people, Central and North Coast Java; Large ceremonial cloth (Dodot alas-alasan prada), Javanese royal court, Yogyakarta, Central Java;

Loin cloth (Cawat), Babar Island, South Molluccas; Man’s ceremonial waist tie (Ikek pinggang), Minangkabau people, Solok village, West Sumatra; Man’s ceremonial wrap (Selimut), Insana, Timor; Man’s skirt cloth (Sarong), Bugis people, Sulawesi; Noble man’s hip cloth (Kain endek songket), Singaraja, Bali; Ritual head cloth (Tali tau batu), Toraja people, Sulawesi; Ritual warrior’s ceremonial wrap (Filuboko), Benot people, Amanuban Selatan, Timor; Royal skirt cloth (Kain panjang), Javanese people, Solo, Central Java;

Shoulder cloth (Kain bidak), Pasemah region, Sumatra; Shoulder cloth (Kain bidak), Sembalun, Masbagik, Lombok; Shroud (Tutup mayat), Belu people, Suai Mane Ikun, East Timor; Skirt cloth (Kain panjang), Jambi, Sumatra; Skirt cloth (Kain pangang), Pesisir people, Cirebon, Central Java; Skirt cloth (Kain panjang), Pesisir people, Lasem, Java;

Skirt cloth (Saput endek), Balinese people, Bali; Designed by Eu Zuylen, Tube skirt (Sarong), Javanese people, Pekalongan, North Coast Java; Wall hanging (Hiasan dinding), Javanese people, Cirebon, Central Java; Woman’s ceremonial skirts (Tapis), Abung people, Lampung, Sumatra; Woman’s ceremonial skirt (Tapis), South Sumatran people, Lampung, South Sumatra; Woman’s skirt (Sarong), Adonara, Flores: gift of E. M. Bakwin Indonesian Textile Collection (2002.906–15 and 2002.917–1017).

Irish. Bryde Glynn, Quilt entitled “Glimpses of Ireland,” c. 1984, Dublin, wool, cotton, silk, and synthetic; pieced and appliquéd plain and twill weaves; fulled; embroidered with machine stitches; wool quilting knots; lined: gift of Mr. and Mrs John Power (2002.610).


**Spanish or Turkish.** *Panel*, c. 15th/16th cen., Hispano-Islamic, silk and gilt-metal-strip-wrapped silk, plain weave, two-color complementary weft plain weave with inner warps (taqueté) warp fringe: estate of Mrs. Gulnar Kheirallah Bosch (2003.105).