



Ferdinand Georg Waldmüller
(Austrian, 1793–1865). *The Actor
Maximilian Korn in a Landscape*,
1828. Oil on panel; 31.5 x 26 cm.
Gift of Jane B. Gidwitz (2003.118).

Acquisitions

July 1, 2003–June 30, 2004

African and Amerindian Art

African

Laghouat or vicinity, Algeria. *Tent Hanging or Coverlet (Djerbi)*, mid/late 19th cen., wool, stripes of weft-faced plain weave and strips of slit and double interlocking tapestry weave, and main warp fringe: Wentworth Greene Field Memorial Fund (2003.175). Chokwe; Angola or Democratic Republic of Congo. *Mask (Chibongo)*, mid/late 19th cen., wood, raffia, burlap, turaco feathers, guinea fowl feathers, and pigment: restricted gift of Mrs. James W. Alsdorf (2003.174). Nuna; Dedougou, Burkina Faso. *Storage Vessel*, mid-20th cen., terracotta: gift of Keith Achepohl (2003.381). Ewe; possibly Kpetoe, Ghana, or Togo. *Man's Kente-style Wrapper*, mid-20th cen., 20 strips of cotton, warp stripe plain weave with supplementary brocading wefts and bands of weft-faced weave on warp groupings of four warp: gift of Gil

and Roda Graham (2003.179). Yoruba; possibly Ado-Odo Town, Agbado region, Nigeria. *Staff for Sango Altar (Oshe Sango)*, early 20th cen., wood: gift of Richard Faletti, the Faletti Family Collection (2003.177). Yoruba; Agbado region, Nigeria. *Staff for Sango Altar (Oshe Sango)*, early 20th cen., wood and sacrificial material: Harriott A. Fox Fund (2003.176). Yoruba; Ijebu region, Nigeria. *Pair of Bracelets*, 18th/early 19th cen., brass: gift of Richard Faletti, the Faletti Family Collection (2003.178.1–2). Probably Nyoro; Uganda or Rwanda. *Three Bottles (Ensumbi)*, mid/late 20th cen., terracotta: gift of Keith Achepohl (2003.382–84).

Caribbean

Haiti. Port-au-Prince, Myrlande Constant, *Vodou Flag for the Marasa Guinin (Drapo Vodou)*, mid-1990s, beads, sequins, thread, and satin: gift of Drs. James and Gladys Strain (2003.385). Port-au-Prince, Roland Rockville, *Vodou Flag for the Marasa Guinin (Drapo*

Vodou), mid-1990s, beads, sequins, thread, and satin: gift of Drs. James and Gladys Strain (2003.386).

Central American

Guatemala. Petén, Maya, *Vase Depicting a Courtly Scene*, A.D. 600–800, earthenware, pale orange slip, fine stucco coating and post-fired paint: gift of Dr. Gerald, Patricia, and Sarai Hoffman (2003.387).

North American

California. Pomo, *Cone-Shaped Burden Basket*, 1870/80, vegetable fibers and wood: Highland Park Associates of the Woman's Board of the Art Institute of Chicago (2003.172). *Oblong Feathered Basket*, 1915/20, vegetable fibers, feathers, abalone danglers, and clamshell beads: Wentworth Greene Field Memorial Fund (2003.173). *Feathered Gift Basket*, 1880/90, plant fibers, abalone shell, clam shell, red woodpecker and quail feathers: Maurice D. Galleher Endowment (2004.84). *Figured Gift Basket*, c. 1890, vegetable fibers,

glass beads, clam shell, and quail feathers: Maurice D. Galleher Endowment (2004.85). Mexico. Northern Veracruz State, *Ceremonial Ballgame Yoke*, A.D. 700–800, serpentine: Gladys N. Anderson and Elisabeth Mathews funds (2004.41).

American Art

Ceramics

Viktor Schreckengost, designer, manufactured by Cowen Pottery Studio, Rocky River, Ohio, *Jazz Bowl*, c. 1931, glazed earthenware with engobe, sgraffito: through prior acquisition of the Antiquarian Society; Thorne Rooms Exhibition Fund; bequest of Elizabeth R. Vaughn and the Winfield Foundation (2004.1).

Furniture

Lockwood de Forest, designer, assembled in New York with wood carved in Ahmedabad, India, *Server*, 1880/90, carved teakwood, ash, or oak: gift of Mrs. Herbert A. Vance through the Antiquarian Society (2003.171).

Metalwork

Jessie M. Preston, *Candelabra*, 1902–05, bronze: restricted gift of Celia and David C. Hilliard (2003.170).

Paintings

Severin Roesen, *An Abundance of Fruit*, c. 1860, oil on canvas: Americana Fund (2004.2). De Scott Evans, *The Irish Question*, c. 1880s, oil on canvas: restricted gift of Carol W. Wardlaw and Mrs. Jill Zeno; Roger McCormick and J. Peter McCormick endowments (2004.3). Elbridge Ayer Burbank, *Tah-Bo-Ho-Ya/Moqui*, 1898; *Pah-Pub/Moqui*,

1898; *Shu-Pe-La/Moqui*, 1898; oil on panel; *Wick-Ab-Te-Wab/Moqui*, 1898; *Ho-Mo-Vi/Moqui*, 1898; *Ko-Pe-Ley/ Moqui*, 1898; *Kab-Kap-Teel/Moqui*, 1898; *Wick-Ey/Moqui*, 1898; oil on canvas: restricted gift of Mrs. Herbert A. Vance in honor of James N. Wood (2004.4–11). Peter Blume, *Buoy*, 1941, oil on canvas: gift of Marcia W. Dunbar-Soule Dobson in memory of Helen Flanders Dunbar, M.D. (2003.432).

Architecture

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

David Adler, *Lester Armour House in Lake Bluff*, 1931, two detail drawings, graphite and charcoal on tracing paper: gift of Paul Bergmann and the Stanley D. Anderson Architectural Archives (2003.190.1–2). Adler and Sullivan, *Auditorium Theater: Interior Skylight Panel*, 1886–89, lead glass and colored glass: gift of Natalie De Blois (2004.47). Florian Architects, *Hyde Park Bank*, 1998, and *Hyde Park Gateway*, 1999, nine drawings using various media: gift of Paul Florian (2004.48–49). Grant Gibson, *Remediation of the American Dream*, 2004, ten competition boards, computer prints on paper: gift of Grant Gibson (RX 24437). Hammond Beeby Babka, *Proposed Chicago Music and Dance Theater*, c. 1997, three working drawings, black ink, colored marker, and wash on white vellum: gift of Thomas H. Beeby of Hammond Beeby Rupert Ainge, Inc. (2003.183.1–3); *Proposed Chicago Music and Dance Theater*, 1995, rendered by Frank M. Costantino,

colored pencil on white tracing paper: gift of Frank M. Costantino (2003.185). Kennedy Violich Architecture, designed by Sheila Kennedy, *Proposed Renovation of the North American Building for the School of the Art Institute of Chicago*, 2001, two design studies, ink, crayon, and graphite on white tracing paper: gift of Sheila Kennedy (2003.186.1–2). Krueck and Sexton, *Chicago Arts Club Proposal*, 1995, 4 presentation collages and 37 alternative studies, mixed media and graphite and colored pencil on white paper, respectively; *Townhouse on Erie Street*, n.d., three models of alternate design proposals, mixed media: gift of Krueck and Sexton (2003.187.1–4, 188.1–3). John van der Meulen, collection of drawings (cataloguing incomplete at this time), various dates and media: gift of Norma van der Meulen (2003.192–250). Nagle Hartray Danker Kagan McKay, *Residential Towers for the Bernstein Group, Perspective View Looking Northeast toward Delaware and Dearborn Streets*, 1989, graphite, ink, and colored pencil on yellow tracing paper: gift of Nagle Hartray & Associates/ NHDKMP (2004.46). Skidmore, Owings and Merrill, *Seven South Dearborn Street, Preliminary Perspective Sketch, View from Randolph and Grant Park*, 1999, two design sketches, black marker on yellow tracing paper: gift of Adrian D. Smith, FAIA, Skidmore, Owings and Merrill LLP (2004.45.1–2). Tristan d'Estree Sterk, *Frais*, 2003, seven design studies and three original prints for prototype, graphite on white tracing paper and computer prints: gift of Tristan d'Estree Sterk (2003.191.1–7). Studio Gang, designed by Jeanne Gang, *Proposed Visitor's Center*, 2001, model, nails, and sequins on

Plexiglas: gift of Jeanne Gang (2003.182). Valerio and Searl, *Sinai Temple Competition Proposal*, 1994, two interior perspectives, charcoal on paper: gift of Joe Valerio and Linda Searl (2003.189.1-2). Weese Langley Weese, collection of drawings (cataloguing incomplete at this time), various dates and media: gift of Ben Weese (2004.50-71).

Asian Art

Chinese

Painting. Zhou Zhimian, *Birds and Flowers*, Ming dynasty (1368-1644), ink and color on silk: gift of Dorothy Braude Edinburg (2004.240). Zhu Daoping, *Sound of Stream from a Forest after Rain* (*Quan sheng dai yu chu xi lin*), ink and color on paper: Oriental Fund (2004.217). Chu Ko, *Heavenly Motion*, 2003, calligraphy, ink on paper; *One of the 19 Poems of Antiquity*, 2003, calligraphy and painting, ink and light color on paper: gift of Muriel Kallis Newman (2004.218-19); *Jogging Too Fast to Remember the Stroke*, 2003, calligraphic painting, ink on paper: gift of Chu Ko (2004.220).

Prints. *The Art of Contemporary Chinese Woodcuts*, a portfolio of 60 woodcut prints: A Ge, *Spring Outing* (*Taqing*), 1998; An Bin, *Old Town on a Wintry Night* (*Guzhen xueye*), 1998; Cao Xingjun, *Plants of My Native Place* (*Jiaxiang de zhiwu*), 1998; Chao Mei, *Autumn Glory* (*Qiu de fengcai*), 1998; Chen Haiyan, *Dream Magpie Girl*, 1998; Chen Qi, [*Winter in*] 1987, 1998; Chen Xuhai, *Golden Autumn* (*Jinqiu*), 1998; Chen Yuping, *Fragrant Garden* (*Qinyuan*), 1998; Dong Jiansheng, *The World Inside*

the Mountain (*Dashan limian de shije*), 1998; Fang Limin, *Warm Autumn* (*Nuanqiu*), 1998; Feng Xumin, *The Silvery Light of the Mountain* (*Yingguang shanse*), 1998; Gan Zhenglun, *Quiet Dawn* (*Liming jingqiaoqiao*), 1998; Guang Jun, *Returning Wild Gese Calling for Spring* (*Guibong huanchun*), 1998; Guo You, *Red Lotus in Autumn* (*Quri honglian*), 1998; Han Likun, *Lotus Pond* (*Hetang*), 1998; Hao Boyi, *Snow White Mountain* (*Xuebai shanqiu*), 1998; Hao Ping, *The Ancient Melody: Physical Exercises of China* (*Guyun yiyoubui: Zhonghua jianshen yundong*), 1998; He Weimin, *Summer Night Harbin* (*Xiaye-Haerbin*), 1998; Hu Ming, *In the Bamboo Grove* (*Zhulin shenchen*), 1998; Huang Qiming, *The Language of Birds and the Fragrance of Flowers* (*Niaoyu huaxiang*), 1998; Kang Ning, *Two Men and a Horse* (*Liangge ren be yipi ma*), 1998; Li Huanmin, *Ploughing Begins* (*Kaili*), 1998; Li Shaoyan, *Winding Path to Seclusion* (*Qujing tongyou*), 1998; Li Xiu, *Birth* (*Chushi*), 1998; Li Yanpeng, *High Autumn* (*Gaoqiu*), 1998; Li Yitai, *By the Lake* (*Hubian*), 1998; Li Zhong, *Auspicious Cloud* (*Xiangyun*), 1998; Liu Chunjie, *The Songs of Childhood are Like a Dream* (*Tongyao rumeng*), 1998; Lü Min, *The Language of Flowers* (*Huayu*), 1998; Mo Ce, *Autumn River* (*Qiujiang*), 1998; Niu Wen, *Drink* (*Yin*), 1998; Qijia Dawa, *Midday* (*Zhengwu*), 1998; Shi Xuhua, *Fishing Village* (*Yucun qingyun*), 1998; Song Yuanwen, *Snow on the Spring River* (*Chunjiang xue*), 1998; Su Xinping, *The Returnees* (*Huigui yizhu*), 1999; Tan Quanshu, *Shores of the Mind* (*Xinling zhi an*), 1998; Wang Bing, *The Wenbu People of Tibet* (*Xizang de Wenburen*), 1998; Wang Chao, *The Desk in Jiuli*

Studio (*Jiulifang zhi antou qing-gong*), 2003; Wang Huaxiang, *Middle-aged Man* (*Zhongnian nanren*), 1998; Wu Biduan, Lu Xun (*Zhongguo zuojia—Lu Xun xiansheng*), 1998; Wu Jide, *River Dwellers* (*Shuishang renjia*), 1998; Wu Junfa, *On Heavenly Mountain* (*Tianzi shanshang*), 1998; Xu Bing, *My New Book* (*Wo de xinshu*), 1998; Xu Zhongou, *Sparrow Rock* (*Maque yan*), 1998; Yan Han, *Village Houses* (*Cunwu*), 1998; Yang Chunhua, *Heidelberg Square* (*Deguo Haidebao guangchang*), 1998; Ying Tianqi, *Ancient Alley* (*Guxiang*), 1998; Yu Qihui, *Floating Music* (*Yuyin liaorao*), 1998; Zhang Minjie, *People Coming through the Wall* (*Chuan qiang er guo de ren*), 1998; Zhang Yuanfan, *Indoor Waves* (*Menli botao*), 1999; Zhang Zhenqi, *The North* (*Beifang*), 1998; Zhao Xiaomo, *Family by the Lotus Pond* (*Liantang renjia*), 1998; Zhao Yannian, *Mountain Stream* (*Shanxi*), 1998; Zhao Zonqzao, *The Earth* (*Tudi*), 1998; Zheng Shuang, *Old Vase* (*Guping*), 1998; Zhong Changqing, *Winter Migration* (*Dongqian*), 1998; Zhou Shenghua, *The Winter Journey* (*Dong zhi lu*), 1998; Zhou Yiqing, *Midsummer* (*Zhongxia*), 1998; Zhu Weiming, *Fishing Boats* (*Yuzhou*), 1998; Zou Changyi, *Bashan Moon* (*Bashan yue*), 1998; Margaret Gentles Endowment (2004.158-216).

Japanese

Miscellaneous. Eight groups of archival materials (envelopes and postcards) and one rubbing of a woodblock for Asian Art Teaching Collection: gift of Mr. and Mrs. Theodore Van Zelst (RO 45353 and RO 45359). Hideaki Miyamura, *Bottle with gold glaze*, 2003, glazed porcelain: gift of Bernard and Suzanne Pucker presented in honor of Cindy Pritzker (2003.376). *Large hook for a kettle (jizaiake)*, late 19th/early 20th cen., wood; *Woven basket*, 20th cen., bamboo; *Ladle*, 20th cen., wood: gift of Muriel Kallis Newman (2004.224); *Set of four hair ornaments*, 20th cen., wood and yellow celluloid: gift of Muriel Kallis Newman (2004.222–26, 230, 231); *Set of nine hair combs*, 20th cen., wood and yellow celluloid: gift of Muriel Kallis Newman (2004.227–29, 232–37). Ichitada (or Ittchū), *Plaque with story of Hino Kumawakamaru*, dated 1890, bronze, silver: gift of Mrs. N. J. Kartinos (2004.238). Toshihikian Kizō, *Vase with a design of a kirin, dragon, and phoenix*, Meiji period (1868–1912), porcelain with enamel colors and gilding: gift of Dorothy Braude Edinburg (2004.239).

Prints. Tōshūsai Sharaku, *The Actor Ōtani Hiroji III as Hata Daizen Taketora in the Play “Intercalary Year Praise of a Famous Poem (Urū Toshi Meika no Homare)”*, 1794, color woodblock print, one part of a triptych, *hosoban* (narrow format): Kate S. Buckingham Endowment; restricted gift of George and Roberta Mann (2003.337). Hiratsuka Un'ichi, 8 woodblock prints and 29 woodcut prints, *Woodpecker*, 1930; *Bird—Small Thing during the Day*, 1928; *Kawasemi (Kingfisher)*, 1928; *Plum*

Blossom and Small Bird, 1922; *Bird on Desk*, 1928; *Parrot; Floral; Plum Blossom*, 1945; *Wild Keshi*, 1930; *Thistle and Leaves; Lake Aoki*, 1927; *Lace*, 1930; *Landscape Scenes in Ikejiri Setagaya*, 1922; *Lake Kiziki in Shinshu*, 1927; *Matsue-Tuujin River*, 1923; *Five Pine Trees in Seki (in the fog)*, 1923; *Hairdresser*, 1913; *Ancient Tree in Georgetown*, 1965; *Fruit in Wine Basket; Beach Outside of the Hamlet*, 1922; *Hiroko [Hiratsuka's oldest daughter]*, 1928; *Carnation*, 1923; *Madam Lillian*, c. 1925; *Adam and Eve*, 1922; *New Year's Greeting*, 1931; *Carp*, 1952; *Bird in Plum Tree*, 1929; *Landscape in Sagami*, 1924; *Isumo Mountains*, 1922; *Komoro, Nagano Prefecture in the Early*, 1935; *Cape Nichiren, Izu*, 1937; *Matsue Castle at Sunset*, 1942; *Mount Myogi at Sunset, Gumma Prefecture*, 1958; *Jizo at Jurin-in*, 1960; *Daibutsuden*, 1961; *Cuddling Nude*, 1967; *Mount Uchikongo Falls, “Banbak-do” Korea*, 1939; gift of Mr. and Mrs. Theodore Van Zelst (2003.339–75). Forty-four woodblock prints: Akiyama Iwao, *Farm House in Snow (A)*, 1975; Ay-o, *Volcano*, 1974; Azechi Umetaro, *Birds in Flight*, 1969; *Bird and Mountain Man*, 1972; *Bird and a Tool*, 1969; *Remote Village*; Ted Coyle, *Chu Kondo, Nara I*, 1977; Funasaka Yoshisuke, #465, *My Space, My Dimension*, 1976; #468, *Lemon*, 1976; Hashimoto Okiie, *Courtyard*, 1968; *Zen Garden*, 1973; Hiratsuka Un'ichi, *Nishidai Gate, Horyu Temple*, 1948; *Top of Mount Oso*, 1940; Iwami Reika, *Horizon B*, 1973; Clifton Karhu, *Shichijo, Shinchi*, 1976; *Shimabara Snow*, 1977; Kosaka Gajin, *Gunzan*; Liao Shiou-Ping, *Gathering*, 1982; Maeda Masao, *Okotanpe Lake*, 1963; Matsubara Naoko, *Matsu (Pine)*, 1968; *Quaker's Meeting*,

1968; *Walden Pond*, 1968; Mori Yoshitoshi, *Ex-emperor Defeated*, 1972; *Nude*, 1969; *Shibaraku*, 1977; *Aiming at the Fan*, 1971; Nakano Yoichi, *Ship no. 1*, 1974; Nakayama Tadashi, *White Horse Facing East*, 1959; *Horses (Whirlwind)*, 1960; Oda Mayumi, Yang Kuei Fei; Saito Kiyoshi, *House in Aizu*, 1972; Sasajima Kihei, *Road to Ikaruga C*, 1970; *The Old Pagoda*, 1966; Sekino Jun'ichiro, *Ace of Hearts*, 1978; Tsuchiyama, *Forest Road*, 1969; *Seki*, 1969; Sugiura Kazutoshi, *Bellflower no. 4*; Tanaka Ryohei, *Sekigahara in Snow*, 1976; *Kanshuj Temple*, 1976; *Kobe no. 2*, 1971; *Winter Orchard no. 1*, 1967; Taniguchi Shigeru, *Tree of Knowledge*, 1977; Brian Williams, *March Evening*, 1978; Yoshida Katsuro, *Word 47 (Expectations)*, 1976: gift of Marguerite Michaels (2003.388–431). Utagawa Kunisada, *Bandō Mitsugorō III, Segawa Kikunojo V, and Ichikawa Danjūrō VII*, c. 1820, *surimono* triptych: gift of James M. Trapp in honor of the Asian Art Council (2004.241–43).

Screens. Attributed to Sesson Shūkei (1504–c. 1589), *Flock of Geese*, pair of six-fold screens, ink on paper: bequest of Leo S. Guthman (2003.338.1–2).

Korean

Miscellaneous. Ahn Sung Kuem, *Sound of Buddha*, 1991, acrylic and computer-generated images on canvas: gift of Muriel Kallis Newman (2004.221).

Screens. Son Man-jin, *Poem by Master Sang-chon*, c. 1999, calligraphy, ink on paper mounted as an eight-panel folding screen: Russell Tyson Endowment (2003.336).



Märta Måås-Fjetterström
(Swedish, 1873–1941), designer;
produced by Barbro Nilsson
(Swedish, 1899–1993) and the
Märta Måås-Fjetterström
Workshop, Båstad, Sweden. *Carpet*,
1944. Linen and wool, plain
weave with “knotted” pile;
261.5 x 197.8 cm. Robert Allerton
Endowment (2003.296).



ABOVE: Matthew Barney (American, born 1967). *Oonagh MacCumbail: The Case of the Entered Novitiate*, 2002. Internally lubricated plastic, cast urethane, cast thermoplastic, prosthetic plastic, stainless steel, acrylic, earth, and potatoes in polyethylene and acrylic vitrine; 152 x 185 x 201 cm. Claire and Gordon Prussian Fund for Contemporary Art, Charles H. and Mary F. Worcester, Mr. and Mrs. Frank G. Logan Purchase Prize, and Alonzo C. Mather Prize funds; gift of Barbara Bluhm-Kaul and Don Kaul; through prior acquisitions of Mary and Leigh Block (2003.180).



LEFT: Viktor Schreckengost (American, born 1906), designer; manufactured by Cowen Pottery Studio, Rocky River, Ohio. *Jazz Bowl*, c. 1931. Glazed earthenware with engobe, sgraffito; 23.2 x 43.2 cm. Through prior acquisition of the Antiquarian Society; Thorne Rooms Exhibition Fund; bequest of Elizabeth R. Vaughn and the Winfield Foundation (2004.1).

RIGHT: Charles Marville (French, 1816–1879). *Rue de la Montagne-Sainte-Genève près de carrefour de la rue LaPlace*, 1865–69. Albumen print from wet collodion negative, on original lithographed mount; 31.6 x 26.9 cm. Ada Turnbull Hertle Fund (2003.121).



BELOW: Son Man-jin (Korean, born 1964). *Poem by Master Sang-chon*, c. 1999. Calligraphy, ink on paper mounted as an eight-panel folding screen; 1.4 x 4.3 m. Russell Tyson Endowment (2003.336).



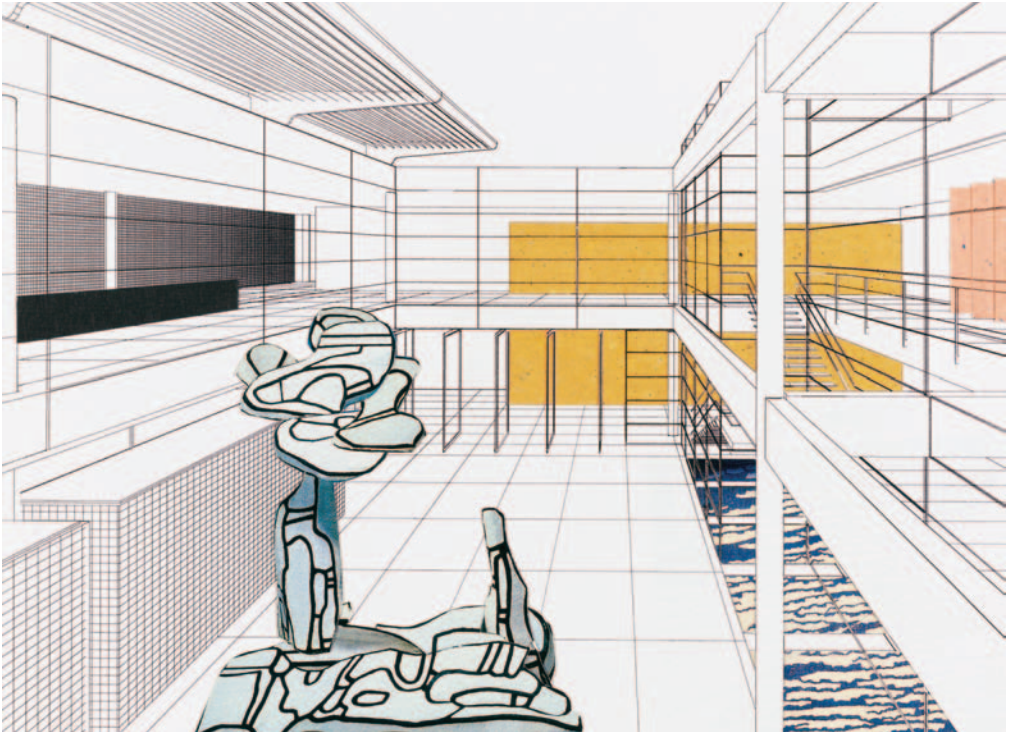


LEFT: Ferdinand Hodler (Swiss, 1853–1918). *Day (Truth)*, 1896/98. Oil on canvas; 200.5 x 105 cm. Joseph Winterbotham Collection (2003.119).

RIGHT, ABOVE: Matsubara Naoko (Japanese, born 1937). *Walden Pond*, 1968. Color woodblock print; 40.5 x 84.5 cm (block). Gift of Marguerite Michaels (2003.409).

RIGHT, BELOW: Thomas Jeckyll (English, 1827–1881), designer; manufactured by Barnard, Bishop & Barnards, Norfolk Iron Works. *Stove Front*, c. 1875. Cast iron; h. 97 cm. Bessie Bennett Endowment (2003.320).







LEFT, ABOVE: Krueck and Sexton; Ronald Krueck, designer. *Chicago Arts Club Proposal, Presentation Collage of Interior Perspective*, 1995. Mixed media on paper; 28 x 43 cm. Gift of Krueck and Sexton (2003.187.1).

LEFT, BELOW: Rembrandt van Rijn (Dutch, 1606–1669). *Self-Portrait at a Window, Drawing on an Etching Plate*, 1648. Etching, drypoint and burin; 16 x 13 cm. Amanda S. Johnson and Marion J. Livingston Endowment; Clarence Buckingham Collection (2004.88).

ABOVE: *Mask (Chibongo)*. Angola or Democratic Republic of Congo; Chokwe, mid/late 19th cen. Wood, raffia, burlap, turaco feathers, guinea fowl feathers, and pigment; h. 32.4 cm. Restricted gift of Mrs. James W. Alsdorf (2003.174).



ABOVE: Alessandro Algardi (Italian, 1598–1654). *Crucifix*, 1646. Bronze; corpus: 77.5 x 59.2 cm. Alyce and Edwin DeCosta and Walter E. Heller Foundation Endowment; Mrs. J. Ward Thorne Fund; restricted gift of Mr. and Mrs. Fred Krehbiel, Mr. and Mrs. John Jeffrey Louis III, and Harry A. Root (2004.42).

RIGHT, ABOVE: Elbridge Ayer Burbank (American, 1858–1949). *Ho-Mo-Vil Moqui*, 1898. Oil on canvas; 38.1 x 48.3 cm. Restricted gift of Mrs. Herbert A. Vance in honor of James N. Wood (2004.8).

RIGHT, BELOW: Frits Thaulow (Norwegian, 1847–1906). *Melting Snow*, 1887. Pastel on tan wove paper, laid down on canvas and wrapped around a stretcher; 53.8 x 94.2 cm. Margaret Day Blake Collection (2004.86).





ABOVE: *Ceremonial Ballgame Yoke*. Mexico, Northern Veracruz State, A.D. 700–800. Serpentine; 12.7 x 38.1 x 43.2 cm. Gladys N. Anderson and Elisabeth Mathews funds (2004.41).

BELOW: Denuelle Porcelain Manufactory, Paris. *Coffee and Tea Service*, c. 1820. Hard-paste porcelain with polychrome enamels and gilding; dimensions vary per object. Mrs. Rudy L. Ruggles through the Antiquarian Society (2004.43).



ABOVE: Samuel Palmer (English, 1805–1881). *Evening in Italy—the Deserted Villa*, 1845. Watercolor with graphite; 18.7 x 40.6 cm. Gift of Mr. and Mrs. David C. Hilliard in honor of Jim and Emese Wood (2003.272).

RIGHT: De Scott Evans (American, 1847–1898). *The Irish Question*, 1880s. Oil on canvas; 30.5 x 25.4 cm. Restricted gift of Carol W. Wardlaw and Mrs. Jill Zeno; Roger and J. Peter McCormick endowments (2004.3).



Contemporary Art

Drawings

American. Felix Gonzalez-Torres, *Untitled (Bloodwork—Steady Decline)*, 1993, 13 drawings in graphite over gouache on white wove paper: Margaret Fisher Endowment; through prior gift of Mary and Leigh Block and Mr. and Mrs. Carter H. Harrison; Mr. and Mrs. Frank G. Logan Prize Fund (2004.148.1–13). Charles Ray, *Untitled*, 2003, fiber-tipped pen on ivory wove paper: Pauline Palmer Prize Fund and Edward and Eleanor DeWitt Design Award Endowment (2004.149.1–5).

Installation

Dutch. Mark Manders, *Inhabited for a Survey*, 1986, writing materials, erasers, painting tools, scissors: promised gift of Howard and Donna Stone (RO45467); *Television Room with Vanishing Points*, 2003, two graphite drawings on white wove paper, graphite drawing on wall, and color television: gift of the artist (2004.12.1–4).

Mixed Media

American. Jim Hodges, *Picturing That Day*, 2002, sheet music and color-aid on nylon: Ada S. Garrett Fund (2004.22).

Painting

American. Jasper Johns, *Near the Lagoon*, 2002–03, encaustic on canvas and wooden boards, hinges, and string: through prior gift of Muriel Kallis Newman in memory of Albert Hardy Newman (2004.146).

English. Glenn Brown, *Dark Star*, 2003, oil on panel: through prior gift of Emily Crane Chadbourne (2004.13).

Scottish. Peter Doig, *Gasthof zur Muldentalsperr*, 2001, oil on canvas: partial gift of Nancy Lauter McDougal and Alfred L. McDougal (2003.433).

Photographs

American. Larry Clark, *Tulsa*, 1972, portfolio of ten gelatin silver prints: gift of the Society for Contemporary Art (2004.156.1–10). Christopher Williams, *Boeing Retrofit Stowage (Open/Colour)*, 1997, cibachrome print: gift of the artist in memory of Colin de Land (2004.19); *Main Staircase for the Arts Club Chicago...1948–51*, 1998, gelatin silver print: Jacob and Bessie Levy Art Encouragement Fund (2004.18); *Mobile Wall Systems... (Nr. 1)* 1972, 1996, gelatin silver print: anonymous restricted gift (2004.20); *Model: 1964 Renault Dauphine-Four*, 2000, gelatin silver print: Emilie L. Wild Prize Fund (2004.21); *Tokuyo Yamada (Nr. 1, 2, 3, 4)*, 1993, four dye transfer prints: Watson F. Blair Prize Fund (2004.14–17).

Sculpture

American. Matthew Barney, *Oonagh MacCumhaill: The Case of the Entered Novitiate*, 2002, internally lubricated plastic, cast urethane, cast thermoplastic, prosthetic plastic, stainless steel, acrylic, earth, and potatoes in polyethylene and acrylic vitrine: Claire and Gordon Prussian Fund for Contemporary Art, Charles H. and Mary F. Worcester, Mr. and Mrs. Frank G. Logan Purchase Prize, and Alonzo C. Mather Prize funds; gift of Barbara Bluhm-Kaul and Don Kaul; through prior acquisitions of Mary and Leigh Block (2003.180). Bruce Nauman, *Human Nature/Life Death*, 1983, neon tubing with clear glass tubing suspension frames: City

of Chicago Public Art Program Collection, through prior gift of Florence S. McCormick and Emily Crane Chadbourne (2004.151). Richard Serra, *Weights and Measures*, 1987, hot-rolled steel: gift of Camille Oliver-Hoffmann (2004.154). Pae White, *Late August Songs*, 2003, blown, mirrored glass bricks: Claire and Gordon Prussian Fund for Contemporary Art (2004.155). **German.** Ulrich Ruckriem, *Untitled*, 1988, dolomite: gift of Camille Oliver-Hoffmann (2004.153). **Swiss.** Thomas Hirschhorn, *Sculpture Direct IV*, 2000, wood, cardboard, plastic foil, aluminum foil, tape, lights, television, video player, color paintings, prints, markers, self-adhesive stickers: gift of Camille Oliver-Hoffmann (2004.152).

Video and Film

American. Charles Ray, *Fashions*, 1996, 16-mm color film, film projector, pedestal: Pauline Palmer Prize Fund (2004.150). **English.** Zarina Bhimji, *Out of Blue*, 2002, 16-mm film transferred to digital video disc: restricted gift of Barbara Ruben in memory of Thomas H. Ruben (2004.147).

European Decorative Arts and Sculpture, and Ancient Art

Ceramics

French. *Coffee and Tea Service*, c. 1820, Denuelle Porcelain Manufactory, hard-paste porcelain with polychrome enamels and gilding: Mrs. Rudy L. Ruggles through the Antiquarian Society (2004.43). *Teabowl and Saucer*, c. 1720, Saint-Cloud Porcelain Manufactory,

soft-paste porcelain with polychrome enamels: Annette M. Chapin and European Decorative Arts funds (2003.318). *Wine Bottle Cooler*, 1720/40, Saint-Cloud Porcelain Manufactory, soft-paste porcelain: Harry and Maribel G. Blum Fund (2003.319).

Metalwork

English. *Stove Front*, c. 1875, Thomas Jeckyll, designer, manufactured by Barnard, Bishop, & Barnards, Norfolk Iron Works, cast iron: Bessie Bennett Endowment (2003.320).

Roman. *Coin Showing the Emperor Hadrian*, A.D. 119–22, gold aureus: Katherine K. Adler Endowment; Mr. and Mrs. Walter Alexander and Ancient Art Purchase funds (2004.144). *Coin Showing the Empress Faustina the Elder*, A.D. 138–161, gold aureus: William and Renda H. Lederer Endowment; Mr. and Mrs. Walter Alexander and David Earle III funds; restricted gift of the Classical Art Society (2004.145).

Sculpture

Italian. *Crucifix*, 1646, Alessandro Algardi, bronze: Alyce and Edwin DeCosta and Walter E. Heller Foundation Endowment; Mrs. J. Ward Thorne Fund; restricted gift of Mr. and Mrs. Fred Krehbiel, Mr. and Mrs. John Jeffrey Louis III, and Harry A. Root (2004.42).

European Painting

Austrian

Ferdinand Georg Waldmüller, *The Actor Maximilian Korn in a Landscape*, 1828, oil on panel: gift of Jane B. Gidwitz (2003.118).

Dutch

Aelbert Cuyp, *A View of Vianen with a Herdsman and Cattle by a River*, 1643/45, oil on panel: Charles H. and Mary F. S. Worcester Fund (2003.169).

Swiss

Ferdinand Hodler, *Day (Truth)*, 1896/98, oil on canvas: Joseph Winterbotham Collection (2003.119).

Photography

American

Thomas Frederick Arndt, *People Watching Rice Street Parade, St. Paul, Minnesota*, 1988; *Young Man, South Side, Chicago*, 1996; *Portrait of a Young Woman, Brooklyn, New York*, 1979; *Ukrainian Woman, Ukrainian Village*, 1998; *Woman and Child Riding a Bus, Chicago*, 1990; *People on a Bus, Chicago*, 1991; *Woman in Entrance to Carson's, Chicago*, 1997; *Woman Streetwise Vendor, Chicago*, 1992; *Man Walking to Northwestern Station, Chicago*, 1995; *Young Man Riding a Bus, Chicago*, 1997; *Young Man Riding the "L," Chicago*, 1998; *Kids with Flags, Columbus Day Parade, Chicago*, 1991; *Family on Their Front Steps, 18th Street, Chicago*, 1998; *Members of a Drill Team, Southside, Chicago*, 1990; *Young Men in a Drill Team, Parade, Chicago*, 1992; *Man on the Street, the Loop, Chicago*, 1990; *Father and Daughter, Chicago*, 1998; *Woman on the "L," Chicago*, 1995; *Mother and Child on the No. 1 Bus, Chicago*, 1996; *Kids, Southside, Chicago*, 1997; gelatin silver prints: gift of David and Mary Parker (2003.149–68). Tom Bamberger, *Untitled*, 1990; *Untitled*, 1988;

vintage selenium toned gelatin silver prints: Ernest Kahn Endowment (2004.24–25); *Untitled*, 1991; *Untitled*, 1986; vintage selenium toned gelatin silver prints: Barbara and Lawrence Spitz Fund (2004.26–27); *Untitled*, 1986; *Untitled*, 1989; vintage selenium toned gelatin silver prints: Arnold Crane Fund (2004.28–29). Suzette Bross, *Commute #11*, 2002; *Commute #16*, 2002; *Commute #17*, 2002; *Commute #18*, 2002; digital archival ink-jet prints: restricted gift of John A. Bross in memory of Louise Smith Bross (2003.126–29). James Hamilton Brown, *Untitled*, c. 1940, vintage gelatin silver print: gift of Darcy and Louissa Chanin (2003.514). Patty Carroll, *Pillow Talk*, 1980s, silver-dye bleach print: gift of anonymous donor (2003.335). Gordon Coster, *Untitled*, c. 1930s, vintage gelatin silver print: gift of Louissa and Darcy Chanin (2003.515). Ben Gest, *Jessica and Samantha*, 2002, digital ink-jet print framed with Denglass: restricted gift of the Richard and Judith Stern Family Foundation (2003.123); *Sam and Jessica*, 2002, digital ink-jet print framed with Denglass: restricted gift of Elizabeth Bryan Seebeck (2003.124). André Kertész, *East Walk of Conservatory Pond, Central Park*, 1944; *Untitled*, 1962; gelatin silver prints: gift of Larry and Maxine Snider (2003.330–31). Torkel Korling, *Madison Street Bridge, Chicago*, 1927, printed 1950s, gelatin silver print: Kenneth and Edna Heilbron Photography Fund (2003.324). Cal Kowal, *Untitled*, 1968/69, framed gelatin silver print: gift of Cal Kowal (2003.144). Peter Latner, *Parkers Prairie, Minnesota*, 1998, printed 2003; *Missouri Bluffs, Near Mandan, North Dakota*, 2003; selenium-toned gelatin silver prints:

restricted gift of John A. Bross in memory of Edward Byron Smith (2004.36-37). Jack Leigh, *Boys on Mill Dam*, 1984, printed 2003, gelatin silver print: gift of Jack Leigh (2003.145); *Nets and Doors*, 1986, printed 2003, gelatin silver print: gift of Mrs. Robert O. Levitt (Kathryn Levitt) (2003.146). William Messer, *Untitled*, 1999, gelatin silver print: restricted gift of Robert A. and Doris Taub (2003.133); *Untitled*, 1999, gelatin silver print: Charina Foundation Fund (2003.134). Richard Misrach, *San Gorgonio Pass*, 1981, printed 1985, chromogenic color print: gift of Lee Pollock and family (2003.142). Abelardo Morell, *Two Buildings with Air Conditioners*, gelatin silver print: restricted gift of Robin and Sandy Stuart (2004.30). Nicholas Nixon, *View of New Turnpike Entrance, Boston*, 2002, gelatin silver print: restricted gift of Robin and Sandy Stuart (2003.130). Rondal Partridge, *Potato Field Madonna, Kern County, California*, 1940, printed 2002; *Pave it and Paint it Green, Yosemite National Park*, mid-1960s, printed 2002; *Meg*, 1953, printed 2002; *Two Right Hands*, 1988, printed 2002; *Eight Lantern Poppies*, 1988, gelatin silver prints: gift of Lucia Woods Lindley (2003.135-39). John Pfahl, *Ausable River, Ausable Chasm, New York*, October 1988; *Cohoes Falls, Mohawk River, New York*, May 1989; *Upper Genesee Falls, Rochester, New York*, September 1988; *Black River Falls, Watertown, New York*, October 1988; *Lower Genesee Falls, Rochester, New York*, October 1989; *Cargill Falls, Quinebaug River, Putnam, Connecticut*, June 1989; *Belding Corticelli Thread Company, Quinebaug River, Putnam, Connecticut*, June 1989; *Willard Covered Bridge, Ottauquechee River, Hartland, Vermont*, June 1989; *Shoshone Falls, Snake River, Idaho*, July 1984; *Bash Bish Falls, Bash Bish Brook, Massachusetts*, May 1992; *Anonymous Waterfall, Zion Canyon, Utah*, August 1992; *Akaka Falls, Hamakua Coast, Hawaii*, February 1993; *Wailua Falls, Maui, Hawaii*, February 1993; *Waimoku Falls from Bamboo Forest, Maui, Hawaii*, February 1993; *Pompton Falls, Pompton River, New Jersey*, n.d.; chromogenic color prints: gift of Ralph and Nancy Segall (2003.474-88). David Plowden, *Untitled*, n.d.; *Untitled*, n.d.; gelatin silver prints, with metal frames and glass: gift of Anstiss Hammond Krueck in honor of William Drake (2003.328-29). J. John Priola, *Nail*, 1997, framed gelatin silver print: gift of J. John Priola and Martha Schneider Gallery (2003.143). Rosamond Wolf Purcell, *Stepping Out*, 1984, polacolor print: gift of Helen Harvey Mills in honor of Colin Westerbeck (2003.140). Susan Rankaitis, *Gold Science Ghost Drawing #3*, 1997, mixed media: gift of Madeleine and Harvey Plonsker (2003.489). Robert Schiller, *Aquarius*, c. 1948, vintage gelatin silver print: gift of Susan Chanin (2003.516). Paul Shambroom, *Dassel, MN (pop. 1134), City Council, March 15, 1999, (L to R): Nancy Nicholson, Ava Flachmeyer (Mayor), Jan Casey, Sherlyn Bjork (Deputy Clerk); and Manhattan Community Board 10 (Harlem), 3/8/02, (L to R): Neal Clark (2nd Vice Chair), Dawud Muhammad (Treasurer), Sean Small (Assistant Secretary), Carolyn Tolbert (Secretary), Stanley Gleaton (Chair)*; archival pigmented ink-jet on canvas with varnish: Mary L. and Leigh B. Block Fund (2003.326-27). Accra Shepp, *Untitled*, 2003, photograph on leaf mounted on board: Photography Circle Fund (2004.34); *Untitled*, 2000; *Untitled*, 2000; *Untitled*, 2000; photographs on leaves: gift of Martha and Jorge Schneider (2004.38-40). Matt Siber, *Untitled #15*, 2003, two digital ink-jet prints, with metal frames and Plexiglas: restricted gift of Robert A. and Doris Taub (2003.322.1-2); *The Untitled Book*, 2003, artist book containing 12 digital ink-jet prints and 1 artist statement: restricted gift of Judy and Scott McCue (2003.323.1-13); *Untitled #3*, 2002, two digital ink-jet prints, with metal frames and Plexiglas: Charina Foundation Fund (2004.31.1-2). Robert Stiegler, *Untitled*, c. 1965, printed 1974, gelatin silver print: gift of Anita David (2003.325); *Chicago, Circus*, 1976, gelatin silver print: gift of Anita David in honor of Elizabeth Siegel (2003.333); *Temple of Amon, Luxor, Egypt*, 1981, gelatin silver print: Photography Purchase Account (2003.334). Brad Temkin, *Helena Kelly, Dooagh, Achill Island, Co. Mayo Ireland*, 2002, gelatin silver print: restricted gift of Anstiss and Ronald Krueck in honor of Ascha Kells Drake (2003.131); *Sleeping Dog, La Coste, Provence, France*, 1999, gelatin silver print: restricted gift of Mr. and Mrs. Thomas E. Keim (2003.132); *Baseball Diamond, Benoit, Mississippi*, 1999; *Stacking Turf, Bunowen, Co. Galway, Ireland*, 2002; gelatin silver prints: gift of Brad Temkin (2003.147-48). Bob Thall, collection of 40 photographs of Chicago, 1972-93, gelatin silver prints: gift of Jeanne and Richard S. Press (2003.434-73). Minor White, *Rings and Roses, Cemetery, Ponce, Puerto Rico*, 1973, gelatin silver print: Mary L. and Leigh B. Block Endowment (2003.122). Max Yavno, *Two*

Chinese, 1947, gelatin silver print: gift of Larry and Maxine Snider (2003.332).

English

Bill Brandt, four untitled photographs, n.d., gelatin silver prints: gift of Simon and Bonnie Levin (2003.490–93); five untitled photographs, n.d., gelatin silver prints: gift of Steven E. and Phyllis Gross (2003.494–98); five untitled photographs, n.d., gelatin silver prints: gift of Jeffrey Hugh Newman (2003.499–503); five untitled photographs, n.d., gelatin silver prints: gift of Charles S. and Elynn B. Zucker (2003.504–08); five untitled photographs, n.d., gelatin silver prints: gift of Lawrence D. and Sybil Hite (2003.509–13).

French

Charles Marville, *Rue Chartière (impasse Chartière) de la rue de Reims*, 1865–69; *Rue de la Montagne-Sainte-Geneviève près de carrefour de la rue LaPlace*, 1865–69; albumen prints from wet collodion negatives, on original lithographed mounts: Ada Turnbull Hertle Fund (2003.120–21); *Eglise de Villeneuve le Comte, Seine et Marne*, 1862, albumen print: Mary and Leigh Block Endowment (2003.321).

German

Thomas Kellner, *Lacock Abbey*, 2002, chromogenic color print: restricted gift of Robert A. and Doris Taub (2003.125); *New York, Times Square at Night 20–23 p.m.*, 2003, chromogenic color print: restricted gift of Bradford L. Ballast (2004.32); *New York, Brooklyn Bridge*, 2003, chromogenic color print: restricted gift of Mr. and Mrs. Thomas E. Keim (2004.33).

Italian

Paolo Gioli, *Courbet*, 1984, Polaroid on drawing paper with graphite and colored pencil: gift of

Helen Harvey Mills in honor of David Travis (2003.141).

Japanese

Tokihiro Sato, *Yotsukura*, #301, #302, #303, 1996, gelatin silver prints (triptych): Mary and Leigh Block Fund (2004.23.1–3).

Polish

Ursula Sokolowska, *Automaton #8*, 2002, chromogenic color print: Charina Foundation Fund (2004.35).

Prints and Drawings

Drawings

American. Irwin Caplan, “*Oh, relax. I’ll just charge you half fare.*” graphite; “*Mr. Carter’s topic will be ‘How I conquer stage fright.’*” graphite, with smudging: gift of Lewis H. Kaminester, M.D. (2003.585–86). John Currin, *The Dogwood Thieves*, 2003, pen and brush and black and white gouache: Margaret Fisher Endowment (2003.264). Stuart Davis, *Detail Study #1 for “Package Deal,”* 1956, gouache, with graphite: gift of Leo S. Guthman (2003.270). Robert Day, “*What’s on the other channels?*” pen and black ink, with blue pencil: gift of Lewis H. Kaminester, M.D. (2003.587). Don Eddy, *The Three Story Question*, 1991, graphite and white pencil on three sheets of off-white wove paper prepared with black and gray paint, tipped together: Jalane and Richard Davidson Collection (2003.519). Guild, *Portrait of Potter Palmer I*, late 19th/early 20th cen., charcoal with stumping: gift of Kyla Martensen in honor of Kevin Martensen (RX23117). Tom Henderson, “*Good afternoon, Sir.*” blue fiber-tipped pen, and brush and black ink, with graphite and smudging: Stan Hunt, “*My goodness, this will make the third night this week that we will have eaten out.*” graphite with smudging; “*All year long I scrimp and save and pinch pennies and then you blow the whole thing in on your income tax!*” graphite and smudging; “*There’s nobody home.*” pen and black ink and blue watercolor; Ted Key, “*Who knows what Eloise did wrong?*” watercolor and brush and black ink, and gray fiber-tipped pen, over graphite; Adrian Lamb, “*You’re wasting your time... You’re not going!*” pen and black ink over graphite, with blue watercolor; “*Shut your visor... the children can hear you!*” pen and black ink over graphite, with faded blue wash; gift of Lewis H. Kaminester, M.D. (2003.588–94). Alan Magee, *Double Self-Portrait*, 1989, watercolor, graphite, and colored pencil: Jalane and Richard Davidson Collection (2003.520). John Marin, *From Bold Island, Maine*, 1923, watercolor with charcoal; *Deer Isle, Maine*, 1927, watercolor with charcoal: gift of Leo S. Guthman (2003.268–69). Roxy Paine, *Damn A*, 2002, black, gray and brown wash: restricted gift of Kaye and Howard Haas (2003.265). Charles Pearson, “*Bear with Hunter’s Cap,*” brush and gray wash, graphite, and red crayon; “*Stop playing with the end of the hose...*” graphite and brush and gray wash: gift of Lewis H. Kaminester, M.D. (2003.595–96). Charles Ray, *Untitled*, 2003, group of five drawings in colored fiber-tipped pen: Pauline Palmer Prize Fund (2004.149.1–5). Lucas Samaras, *Untitled*, January 15, 1963, pen and black ink, with watercolor: Mr. and Mrs. Robert O. Delaney Fund (2004.93); *Head*, c. 1964, pen and black ink; *Untitled*, 1964/65, pen and blue ink: Margaret Fisher

Endowment (2004.252–53). Lenore Tawney, *Commoissande*, 1967, collage: gift of Louise H. Landau (2003.602). Richard Tuttle, *Rising to Purple*, 1973, watercolor and graphite; *Changed Lines*, 1973, pen and black ink and gouache; *Horizon About to be Held*, 1973, graphite and watercolor; *Yellow Rain*, 1973, tempera and graphite; *The Possibility of Pointing*, 1973, tempera and graphite; *Making Green*, 1973, acrylic; *Diagonal Causing Circled Cross*, 1973, brush and black ink, and graphite; *Cowd Delivery in the Distance*, 1973, watercolor and graphite; *Spoon, From Left to Right*, 1973, tempera; *From Under*, 1973, brush and black ink; *Collage Drawing*, five drawings from 210 *Collage Drawings*, 1977, collage with watercolor: Margaret Fisher Endowment (2003.275–89). James Valerio, *Resting in the Shade*, 1982, graphite: Jalane and Richard Davidson Collection (2003.521). Kara Walker, *Untitled*, 2003, black and colored pencil: Margaret Fisher Endowment (2003.266). Paul Wieghardt, *Unknown (Head of a Woman)*, 1945, brush and black ink, with gouache; *Unknown (Figure)*, 1946, pen and black ink and watercolor: gift of Louise H. Landau (2003.604–05). Lawrence Weiner, *Made to Appear As ()*, 1972, collage of typed elements and graphic arts letters with blue pencil, fiber-tipped pens, gouache, and black ball-point pen: Margaret Fisher Endowment (2003.263). Louise Yochim, *Escape Route*, 1940, conté crayon: gift in memory of Maurice and Louise Yochim (2003.607).

Cuban. Felix Gonzalez-Torres, *Untitled (Bloodwork–Steady Decline)*, 1993, series of 13 drawings in graphite over gouache: Margaret Fisher Endowment; through prior gift of Mary and

Leigh B. Block and Mr. and Mrs. Carter H. Harrison; Mr. and Mrs. Frank G. Logan Prize (2004.148.1–3).

Dutch. Mark Manders, *Television Room with Vanishing Points*, 2003, installation with two graphite drawings on paper, graphite drawing on wall, and color television: gift of the artist (2004.12.1–4).

English. Charles Beale, *Portrait of a Young Boy*, c. 1680, red chalk and brown ink: gift of George B. and Mary G. Young (2004.99). Albert Joseph Moore, *Study for “A Garden,”* c. 1869, black and white chalks: restricted gift of Marjorie H. Watkins in memory of Marjorie and Frank Brookes Hubachek, Sr. (2003.251). Samuel Palmer, *Evening in Italy—the Deserted Villa*, 1845, watercolor with graphite: gift of Mr. and Mrs. David C. Hilliard in honor of Jim and Emese Wood (2003.272). Jonathan Richardson, *Self-Portrait*, c. 1735, graphite: gift of George B. Young and Mary A. Young (2004.100).

Flemish. Anonymous, possibly Benedictine, *Folio cutting, probably from a psalter or book of hours*, 13th–14th cen., pen and dark brown, red and blue ink, brush and watercolor, with embossed gold: anonymous gift (2003.157).

German. Ernst Ludwig Kirchner, *Man and Woman*, c. 1909, watercolor and graphite: gift of Louise H. Landau in memory of her husband, Wallace Landau (2003.606).

Italian. Margherita Manzelli, *O*, 2003, graphite, watercolor, and crayon; *RJ*, 2003, graphite with watercolor: Robert and Marlene Baumgarten Endowment and Fund and William H. Tuthill Endowment (2004.94–95).

Norwegian. Frits Thaulow, *Melting Snow*, 1887, pastel: Margaret Day Blake Collection (2004.86).

South African. Marlene Dumas, *After Photography*, 2003, ink,

acrylic, and watercolor: gift of the Neisser Family (2004.98). William Kentridge, *Drawing from “Zeno Writing” (landscape, text fragments)*, 2002, charcoal with smudging, erasing, and red crayon: partial interest gift of Donna and Howard Stone (2004.97).

Venezuelan. Carla Arocha, *Aqua Trace*, 1998, acrylic: gift of Greg Cameron in memory of Márcio Silva (2003.518).

Prints

American. George C. Aid, *Rotterdam*, n.d., etching: gift of Mrs. Robert G. Anderson, Jr. (2004.157). Cosmo Campoli, *Untitled*, 1950/51; *Untitled*, 1950/51, lithographs: gift of Theodore Halkin (2003.548–49). Eugene Feldman, *Cape May*, 1956; *Neagle’s View of Venice*, 1958; color offset lithographs; *Westriver Nightride 1*, 1963; *Headlights Over Westriver Drive*, 1963; *Woman (Elizabeth) 2*, 1964; *Woman (Elizabeth) 4*, 196; *Brazilian Landscape (Amazon River)*, 1964; *Friend’s Wife profile (Mrs. JFK)*, 1964; *Friend’s Wife profile (Mrs. JFK)*, 1964; *Friend’s Wife front (Mrs. JFK)*, 1964; *Water Print*, 1965; *Girl from Brooklyn 3/4 profile (B. Streisand)*, 1966; color offset lithographs (duotone): gift of Rosina Feldman (2003.536–47). Richard Florsheim, *This is How It All Began*, 1940; *A Wind Swept Through the Leafless Trees*, 1940; *And Rocks That Shielded Broken Branches*, 1940; *On Seashores Heavy with Approaching Storms*, 1940; *They Turned Away From Where He Fell*, 1940; *While Visions Weighed Him, Crushed and Speechless*, 1940; *The Struggling Saw No Others’s Faces*, 1940; *Or Marched in Rhythm Through a Gathering Darkness*, 1940; *And Homeless Wandered*, 1941; *The*

Wind Was Gone—The Branches Torn, 1944; *Strange Symbols Stood Upon the Beachheads*, 1944; *While Shadowed Figures Searched*, 1944; *The Thunder Broke Upon the Beaches*, 1945; *With Remnants Tattered*, 1945; *Now Harbors Filled with Tangled Wreckage*, 1945; *The Bombers Left a Tumbled Pattern*, 1945; *And Armies Marched in Torn Confusion*, 1945; *Smoking Ruins Gave No Shelter*, 1945; *And Women Watched*, 1945; *The Broken Landscape*, 1945; *And Homes Were Emptied of Their Meaning*, 1945; *The Peace Has Come*, 1946; *And Sun Throws Shadows*, 1946; *The Birds*, 1946; *The Beasts*, 1946; *Insects*, 1946; *Rodents*, 1946; *Fish*, 1946; *And Symbols of Another Age*, 1946; *The Marchers Halt Averting Faces*, 1946; *And Cities Rest Again in Valleys*, 1946; *The Land Once More Regains Its Cycle*, 1946; *And Distant Hills Retain Their Rhythm*, 1946; *And Man Has Time for Other Meanings*, 1946; *It Ends in New Beginning*, 1946; lithographs: gift of the Richard Florsheim Art Fund (2003.550–84). Peregrine Honig, *Ovubet: 26 Girls with Sweet Centers*, 1999, suite of 28 hand-colored etchings: Everett D. Graff Endowment (2004.96.1–28). Jerome Kaplan, *Arabs*, 1948; *Metal Plate*, 1949; *Pass to Town*, 1952; lithographs; *Malach*, 1952, color lithograph; *Septet*, 1952, color woodcut; *Quarry*, 1958, lift ground, aquatint, and etching; *Maine*, 1958, engraving and etching; *Rock of Ages*, 1961, etching and aquatint, open bite, and drypoint; *Rock of Ages*, 1961, inkless intaglio (embossing); *Capuchin Polyptych*, 1963, relief etching; *Tinucum Marsb*, 1965, drypoint; *Tailor Shop*, 1967; *South Street*, 1968; transfer lithographs (from zinc); *Nick Dean at the PMA*, 1974, lithograph: gift of Norman L. Eisen and M. Lindsay Kaplan (2003.522–35). James Rosenquist, *See-Saw, Class Systems*, 1968, color lithograph: restricted gift of Kaye and Howard Haas in memory of Albert Haas (2003.267). Ed Ruscha, *Coyote*, 1989, lithograph: gift of Rhona Hoffman (2003.273). Phyllis Seltzer, *Lake Point Tower 2*, 2001, heat transfer print (Canon color copy): gift of Katharine Lee Reid (2003.274). United States Postal Service (after James McNeill Whistler), *Sheet of 2-cent U.S. Postage Stamps with Portrait of J.M. Whistler*, 1940, engraving; *Whistler profile portrait and birthplace stationery envelope with cancelled Lowell, MA first day of issue stamp on Whistler 2-cent stamps*, 1940, paper envelope with stamps and stamped ink; *Whistler portrait and birthplace stationery envelope with cancelled Lowell, MA first day of issue stamp on Whistler 2-cent stamps*, 1940, paper envelope with stamps and stamped ink; *Whistler US Military Academy stationery envelope with cancelled West Point first day of issue stamp on West Point stamp*, 2002, paper envelope with stamps and stamped ink: gift of Frederick Baker (RX24006/1–4). Louise Dunn Yochim, *Mexican Village*, 1951; “*It Came to Pass...*” 1951; *Affection*, 1952; lithographs; Maurice Yochim, *Trees*, 1936; *Pangs of Hunger*, 1936; “*Kol Nidre*,” 1936; *Belmont Harbor*, 1936; *C.C.C. Boys*, 1936; *The Victim*, 1936; *Work Relief*, 1936; *Punch Drunk*, 1936; *Wine, Women and Moonshine*, 1936; *Morning*, 1936; *Fishing Off the Pier*, 1936; linocuts; *Street in Taxco*, 1946, color screenprint: gift in memory of Maurice and Louise Yochim (2003.608–22). **Dutch.** Rembrandt van Rijn, *Self-Portrait at a Window, Drawing on an Etching Plate*, 1648, etching, drypoint, and burin: Amanda S. Johnson and Marion J. Livingston Endowment and Clarence Buckingham Collection (2004.88). Jan Toorop, *Net Menders*, 1899; *Woodland with a Pond and Swans*, 1897; drypoints: Francey and Martin Gecht Fund (2003.261–2). Jan van de Velde II (after Pieter de Molijn), *Herd of Cattle at a Ford Near a Watermill*, 1646; *River Landscape*, 1646; *Travellers in Front of the Minerva Medica Temple in Rome*, c. 1646; *Dilapidated Hut*, c. 1646; engravings: William McCallin McKee Memorial Endowment (2003.252–55). Pieter Christoffel Wonder, *Self-Portrait*, c. 1814, etching: restricted gift of Anne Searle Bent (2003.257). **English.** Miles Birket Foster, *Young Girl in an Orchard with a Basket of Fruit*, c. 1850, etching, retouched in graphite: Robert M. Chase Endowment (2004.91). Théodore Casimir Roussel, *Portrait of Myself*, 1901, drypoint with aquatint and plate tone: Everett D. Graff Endowment (2003.260); *Portrait of Miss Marion Melville*, 1909, drypoint: gift of Meg and Mark Hausberg (2003.271). **French.** René Boyvin (after Luca Penni), *Jupiter and Antiope*, 1550s, engraving; William McCallin McKee Memorial Endowment (2004.87). Henri Guérard, *The Basin at Dieppe*, 1883/89, etching and aquatint, with burnishing in black, and relief roll in blue-gray: Mary S. Adams Endowment (2003.259). Max Ernst, *Forest and Sun*, 1956, color lithograph; Henri Matisse, *Nude on a Chair*, 1925, lithograph; *Nadia. Mask*, 1948, aquatint: gift of Louise H. Landau (2003.597, 2003.600–01). Gabriel de Saint-Aubin, *Gallant Conversation*, c. 1757, etching; “*The Anger of Neptune*” *Fountain*, 1767, etching: Suzanne Lord Folds Endowment (2004.89–90).

German. Käthe Kollwitz, *Inspiration*, 1908, etching, soft-ground etching and aquatint, with drypoint: Mr. and Mrs. David C. Hilliard Endowment (2004.92). Gerhard Marcks, *Head of a Woman*, 1935, woodcut; *Bird House*, 1921, woodcut; Hans Thoma, *The Cat*, 1901, etching: gift of Louise H. Landau (2003.598–99, 2003.603).

Italian. Tommaso Piroli (after John Flaxman) and Joseph Anton Koch (after Asmus Jakob Carstens), Homer's *Iliad*, 2nd ed. published 1793; Homer's *Odyssey*, published 1793; Aeschylus's *Tragedies*, published 1795; *The Argonauts*, 1799, 3rd ed. published 1807/10, etchings: John H. Wrenn Memorial Collection (2003.256).

Polish. Félix-Stanislaus Jasinski (after Sir Edward Burne-Jones), *The Mirror of Venus*, 1896, engraving: Sara R. Shorey Endowment (2003.258).

Textiles

American

Mrs. M. E. Mohortor, *Bedcover*, 1877/78, cotton and wool, pieced, plain weaves; appliquéd; embroidered; *The John L. Sullivan Quilt*, 1888, possibly Illinois, silk and cotton; in a variety of weaves; some printed or painted; pieced; appliquéd; embroidered; Florence Elizabeth Marvin, *Crazy Quilt with Animals*, 1886, Brooklyn Heights, N.Y., silk, cotton, and wool, in a variety of weaves; appliquéd; embroidered; embellished with metal and glass beads; *Figurative Crazy Quilt*, 1929/41, 30 squares of silk, cotton, wool, rayon, and acetate, in a variety of weaves; some printed; pieced; appliquéd; embroi-

dered; restricted gift of the Margaret Cavigga Trust (2003.292–95). Otto Charles Thieme, *Untitled Hanging*, 1970s, Madison, Wisc., linen; needle lace fillings connected by buttonhole stitches to linen wrapped, painted metal frame: gift of Susan A.

Thieme Franzone in loving memory of the artist, her brother Otto Charles Thieme (2003.316). *Bedcover*, 1880s, Indiana, wool, cotton, silk, and wild silk; in a variety of weaves; pieced; embroidered; quilted; *Crib Quilt*, Amish, wool, cotton, rayon and acetate; plain and twill weaves; pieced; quilted; *Bedcover*, possibly 1920s/30s, Ohio, wool, cotton, silk, and synthetics, in a variety of weaves; some printed; pieced; quilted; *Bedcover*, second half of 20th cen., Ohio, Amish, cotton, polyester and rayon; plain and twill weaves; pieced; quilted; *Bedcover*, Amish, cotton and polyester, plain weaves; pieced; quilted; *Bedcover*, c. 1890/1900, Pennsylvania, Mennonite, wool, cotton, and silk; in a variety of weaves; pieced; embroidered; quilted; *Bedcover*, 1923, probably Indiana, cotton, satin weaves; embroidered; pieced; quilted: gift of Margaret I. McCurry (2003.377–80, 2004.81–83). Michael Rohde, *Winter / Lake Biwa*, 2001, Westlake Village, Calif., linen and wool, weft ikat; plain weave with complementary and brocading wefts: Nicole Williams Contemporary Textile Fund (2004.75).

Burmese

Long Tunic (kbreng tan), 1925/50, NW Rakhine State, Sungtu Chin people, cotton and silk, plain weave, patterning, brocading and complementary ground wefts; embroidered; embellished with glass beads; *Tabular skirt (nay na)*, early to mid-20th cen., NW Rakhine State, Khumi Chin people, cotton, plain

weave with patterning and brocading wefts; embroidered; embellished with silk, glass, and wood or seed bead fringe; *Man's ceremonial loin-cloth (pa deri)*, 1920/40, NW Rakhine State, Khumi Chin people; outer panels: cotton, plain weave with brocading and complementary ground wefts; embellished with wrapping elements; embroidered; central panel: cotton and silk, plain weave with patterning and brocading wefts; embroidered; *Man's loin-cloth (pa deri)*, 1920/45, NW Rakhine State, Butui Thaug area, Arang subgroup, Mru Chin people; outer panels: cotton, plain weave with patterning wefts; embellished with wrapping elements; embroidered; center panel: cotton and silk, plain weave with patterning and brocading wefts; embroidered; *Woman's breast cover (ah khin)*, 1920/50, NW Rakhine State, Khumi Chin people, cotton, wool, and silk, plain weave with patterning and brocading wefts; embellished with wrapping elements; tassels; *Woman's breast cover (ah khin)*, 1930/55, NW Rakhine State, Khumi Chin people, cotton and silk, plain weave with patterning and brocading wefts; embellished with wrapping elements; embroidered; couching; tassels; *Woman's breast cover (ah khin)*, 1935/65, NW Rakhine State, Khumi Chin people, cotton, plain weave with patterning wefts; *Woman's breast cover (ah khin)*, 1935/65, NW Rakhine State, Khumi Chin people, cotton, plain weave with patterning and complementary ground; embroidered; tassels; *Woman's shoulder cloth (tom pah or nagapong)*, 1920/40, NW Rakhine State, Kyauktaw area, Khumi Chin people or Mru Chin people, cotton, plain weave with patterning wefts; fringe of glass beads; metal bells; *Woman's breast cover (marankite)*,

lian pi), 1925/55, NW Rakhine State, Mru Chin people, Arang subgroup, cotton, plain weave with patterning wefts; embellished with wrapping elements; embroidered; fringe of cotton, wool and glass beads; *Woman's short tubular skirt (wan klai)*, 1915/45, NW Rakhine State, Mru Chin people, cotton, plain weave with patterning and brocading wefts; embellished with wrapping elements; fringe of glass beads and seed pods; *Woman's beaded breast cover (ne kouk)*, 1925/50, NW Rakhine State, Khumi Chin people, cotton, plain weave with patterning wefts; embroidered; silk, glass bead and seed pod fringe; *Short tunic (kbran in)*, NW Rakhine State, Laytu Chin people, cotton, plain weave with brocading and complementary ground wefts; embroidered; beaded with glass beads and cowry shells; tassels; *Headwrapper (ta po lai)*, 1930/55, NW Rakhine State, Ann Township, Lauktu Chin people; sides: cotton, plain weave; embroidered; tassels; center: cotton, plain weave with patterning wefts; pom-poms; *Mantle-cloth (cheulopang)*, late 19th/early 20th cen., Bangladesh border of southern Chin State, Shinletwa village, Mara (or Lakher) Chin people, cotton and silk, plain weave; embroidered; *Woman's skirt-cloth (bni tial)*, Northern or Central Chin State, Haka Chin people, silk and cotton, plain weave with brocading wefts; *Mantle-cloth (cawng nak)*, 1925/50, Northern or Central Chin State, Zotung Chin people; 1925/50, silk, plain weave with brocading wefts; embroidered: Christa C. Mayer Thurman Textile Endowment (2003.298–314). *Double-length breast cover (ah khin)*, 1920/50, NW Rakhine State, Chin people, Khami group, cotton and silk, plain weave with patterning and

brocading wefts; embellished with wrapping elements; embroidered: gift of John Barker in memory of his father, Jack Barker (2003.315).

Central Asian

Fragment with Parrots, 9th/10th cen., silk, complementary weft twill weave with inner warps: Textile Purchase Fund (2003.291).

Chinese

Fragment with Dragons, Birds, and Clouded Arches, 5th/6th cen., northwest China, silk, complementary weft plain weave with inner warps: Textile Purchase Fund (2003.290). *Panel*, first half 20th cen., silk and rayon, satin weave; self-patterned: gift of Mr. and Mrs. Harold Rosenberg (2003.317). *Panel*, mid-18th cen., for export market, silk, satin weave with brocading and complementary ground wefts; self-patterned: Edward M. Cummings Endowment (2004.77).

Egyptian

Hanging, first half of 20th cen., cotton, plain weave; appliquéd; embroidered: gift of Mrs. Robert Anderson (2004.79).

English

Peter Collingwood, “*Macrogauze 36—Red 3D*,” second half of 20th cen., linen, plain weave self-patterned; warp fringe; metal rods: Nicole Williams Contemporary Textile Fund (2004.74). Anna Maria Garthwaite, *Panel*, 1754, Spitalfields, silk, satin damask weave: Belle M. Borland Endowment (2004.78).

French

Possibly based on a design by Jean Revel, *Chasuble*, mid-18th cen., silk and silvered-metal-strip-wrapped silk, satin weave with secondary binding warps, patterning and brocading wefts and self-patterning

ground wefts; edged with cotton and gilt-metal-strip-wrapped cotton, woven tapes: Textile Purchase Fund (2003.297). Alphonse Mucha, *Panel entitled “Femme à Marguerite,”* 1898/1900, produced by Scheurer Lauth et Cie, Mulhouse, cotton, plain weave; printed: Belle M. Borland Endowment (2004.76)

Indonesian

Selimut, Timor, cotton and silk, warp ikat; plain weave with brocading wefts; warp fringe: gift of the E. M. Bakwin Indonesian Textile Collection (2004.80).

Japanese

Reiko Sudo, “*Origami Pleat*,” 1997, produced by NUNO Corporation, Tokyo, polyester, plain weave; printed; pleated: Alexander Demond Fund (2004.72). Masakazu Kobayashi, “*White Wind 02*,” 2002, Kyoto, silk, cords knotted between two metal rods: Louise Lutz Endowment (2004.73).

Swedish

Märta Måås-Fjetterström, *Carpet*, 1944, produced by Barbro Nilsson and the Märta Måås-Fjetterström Workshop, Båstad, linen and wool, plain weave with “knotted” pile: Robert Allerton Endowment (2003.296).