

NORTHWESTERN UNIVERSITY

block look

Museum of Art

ANNUAL REPORT

2012–2013

MARY & LEIGH
block
■ MUSEUM OF ART

Message

from the The Ellen Philips Katz Director



If my first year as the Block Museum's Ellen Philips Katz Director was one of transition, then 2012–13 was a year of transformation.

Early in the academic year I presented to the Northwestern University administration and the Block's Board of Advisors and staff a new vision for the Museum in 2015. Synchronized with the opening of the Arts Green on Northwestern's south campus, the plan builds on the

Museum's past successes while expanding engagement with the University's campuses, their surrounding communities, and the national and international art worlds.

The metamorphosis of the Block began in earnest this past year with staff expansion and restructuring. We started with the hiring of a senior business administrator and ended with the appointment of the Museum's first associate director of engagement/curator of public practice. An associate director of curatorial affairs serving as the Block's chief curator will come on board in 2014. A number of staff members who had been with the Museum have stepped into new leadership roles.

The changes have not just been in the Museum's offices. The Block has new mission and vision statements that reflect its role as a teaching and learning resource. Deep connections have been fostered with faculty and academic departments that have yielded dynamic programming. A student advisory board formed this past year has been connecting the Block with Northwestern undergraduates by organizing their own programs. Students have begun curating exhibitions from our collection in one of our galleries. A gift of 49 vintage Edward Steichen photographs from collectors Richard and Jackie Hollander, made in honor of Northwestern President Morton Schapiro and his wife, Mimi Schapiro, has given momentum to our acquisition program in the field of photography. You'll read more about these exciting developments in this report.

In August a pipe in the Museum's fire suppression system burst. Swift but deliberate action by the Block staff and University administration contained the damage and protected our collection. We are grateful for the tremendous support offered by our friends during this process. The Museum has taken advantage of this brief closure to make upgrades to the facility and create the Block Spot, a light-filled Wi-Fi lounge for students and visitors on the Museum's first floor.

As you read over this report of last year's accomplishments, I hope you will feel as energized and excited about the future as I do. I thank you for your support and look forward to your continued participation.

LISA GRAIOSE CORRIN

The Ellen Philips Katz Director
Senior Lecturer, Department of Art History

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Mission Statement

The Mary and Leigh Block Museum of Art enriches teaching and learning on the campuses of Northwestern University and in the communities of their surrounding regions by:

PRESENTING art across time, cultures, and media;

CONVENING interdisciplinary discussions in which art is a springboard for exploring issues and ideas; and

COLLECTING art that supports the Northwestern University curriculum.

Vision Statement

- To be a dynamic, imaginative, and innovative teaching and learning resource at Northwestern University through an artistic program that is a springboard for thought-provoking discussions relevant to the curriculum and to our lives today.
- To inspire and develop a new generation of artists, scholars, and arts professionals by providing experiential learning opportunities bridging the classroom and the world beyond the campus.
- To serve as a crossroad between campus and community, by creating an environment where all visitors feel welcome to participate.

ABOUT THIS DOCUMENT

This is an interactive document. Click on the special icons you see throughout the report to connect with content from the Block Museum website.



Click the Block Podcast icons to listen to online podcasts.



Click the video icons to watch video segments.



Click the cursor icon to view images and archives online.

CAMPUS PARTNERS 2012-13

Partners from Northwestern who supported, cosponsored, or collaborated on exhibitions, programs, and other activities in 2012-13:

A&O Films

Alternative Currents

Department of African American Studies
Program in American Studies

Department of Art History

Department of Art Theory & Practice

The Black Arts Initiative

Program in Comparative Literary Studies

Crown Family Center for Jewish Studies

Department of English

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Gender & Sexuality Studies Program

Department of German

Global Languages Initiative

The Graduate School

Department of History

Alice Kaplan Institute for the Humanities

Latina and Latino Studies Program

Muslim Students Association

MARGIN

Northwestern University Library

One Book One Northwestern

Department of Performance Studies

Poetry and Poetics Colloquium

Department of Radio/Television/Film

School of Communication

Weinberg College of Arts and Sciences

WNUR



CULTURAL PARTNERS 2012-13

Partners from outside the Northwestern community who collaborated with the Museum during 2012-13:

Ackland Art Museum, University of North Carolina at Chapel Hill

American Craft Exposition

Chicago International Music & Movies Festival

Film Studies Center, University of Chicago

Global Film Initiative

The Richard and Mary L. Gray Center for Arts and Inquiry

The Reva and David Logan Center for the Arts

Museum of Contemporary Art Chicago

Frances Young Tang Teaching Museum and Art Gallery,
Skidmore College

Terra Foundation for American Art

University of Chicago's Arts and Public Life Initiative

White Light Cinema

Exhibitions

Shimon Attie: *The Neighbor Next Door*

Alsdorf Gallery | September 21–March 24

This powerful exhibition reflected on the experiences of people forced into seclusion by the Nazis. At the Block, the video-based installation recreated Attie's 1995 project in which he projected films taken secretly from World War II hiding places onto the streets of Amsterdam.

Support for this exhibition was provided by the Rubens Family Foundation.

[Click here to learn more](#) 

De-Natured: German Art from Joseph Beuys to Martin Kippenberger, Selections from the James Keith Brown and Eric Diefenbach Collection

Main Gallery | September 21–December 9

Paintings, drawings, prints, and photographs provided a compelling introduction to ten of the best-known German artists active from the 1960s to the present: Bernd and Hilla Becher, Beuys, Hanne Darboven, Andreas Gursky, Kippenberger, Sigmar Polke, Thomas Ruff, Gerhard Richter, and Thomas Struth.

This exhibition was organized and circulated by the Ackland Art Museum, the University of North Carolina at Chapel Hill, with funding provided by the William Hayes Ackland Trust. Support for its presentation at the Block Museum was provided by the Consulate General of the Federal Republic of Germany, the Evanston Arts Council, and the Illinois Arts Council, a state agency, with in-kind support from the Goethe-Institute Chicago.

[Click here to learn more](#) 

Programs

Audre Lorde's Cultural Legacy: Berlin and Beyond

October 3–4

Film screenings and a book reading examined the life and work of Audre Lorde—a poet, author, and activist who had a profound impact on the civil rights, feminist, and LGBTQ liberation movements.

Sponsored by the Departments of African American Studies, English, German, and History; Programs in American Studies and Comparative Literary Studies; The Graduate School; Alice Kaplan Institute for the Humanities; Latina and Latino Studies Program; and Poetry and Poetics Colloquium. Additional support provided by the Goethe-Institut Chicago.



FALL 2012 PODCASTS

[Audre Lorde's Cultural Legacy: Berlin and Beyond](#)

[Madea's Big Scholarly Roundtable: Perspectives on the Media of Tyler Perry](#)



Sites Unseen with Shimon Attie

October 11

Shimon Attie discussed a series of temporary installations addressing the Holocaust, history, and memory he mounted in cities across Europe, including Amsterdam, Berlin, and Copenhagen.

Sponsored by the Departments of Art History, Art Theory & Practice, German, and Radio/Television/Film; Fiedler Hillel; and Jewish Studies Program.

[Read an interview with Shimon Attie](#) 

Department of Art History Elizabeth and Todd Warnock Lecture Series: Notes on Fetishism and Animism

October 18

A talk by Achille Mbembe, professor in history and politics at the University of the Witwatersrand, Johannesburg, South Africa, and visiting professor at Duke University's Department of Romance Studies.

Educating the Eye: Drawing through History with the Art Institute of Chicago's Mark Pascale

October 24

Mark Pascale, curator in the Department of Prints and Drawings at the Art Institute of Chicago, traced the historical development of drawing.

ABOVE: Shimon Attie, *Prinsengracht 514: German Soldiers in Formation*, from the on-location film projection *The Neighbor Next Door*, Amsterdam, 1995. Courtesy of the artist and Jack Shainman Gallery, New York.

Alice Kaplan Institute for the Humanities Artist-in-Residence Lecture

(N)IMBY: A Talk by Jenny Polak

October 24

Artist Jenny Polak, whose practice often involves themes of hiding and migration, discussed her site-specific installations, sculpture, drawings, and web projects

Realism and Abstraction in Gerhard Richter's Work: The Social History of Postwar German Art

November 7

Paul Jaskot, professor of the history of art and architecture, DePaul University, and Christine Mehring, associate professor of art history, University of Chicago, addressed Richter's shifting stylistic choices and their relationship to social and political developments in Germany.

Sponsored by the Departments of Art History and German.

Block Cinema

Madea's Big Scholarly Roundtable: Perspectives on the Media of Tyler Perry

Organized by Miriam Petty, assistant professor of African American studies and radio/television/film, this panel discussion examined the work of the African American media mogul whose successful films, television programs, and plays have created controversy.

This program was cosponsored by the Departments of African American Studies, Performance Studies, and Radio/Television/Film; the Black Arts Initiative; the Gender and Sexuality Studies Program; and the Alice Kaplan Institute for the Humanities.



Revivals and Rediscoveries

Three classic films on 35mm—an archival print of *Before the Revolution* imported from Rome and newly struck prints of classics *Laura* and *The Gang's All Here*—underscored Block Cinema's commitment to showing film in its original format.

[Click here to learn more.](#)

Passport to Global Cinema: Contemporary International Films

Block Cinema partnered with Northwestern's Global Languages Initiative for a yearlong series showcasing some of the best new films from around the world, including Japanese director Hirokazu Kore-eda's *I Wish* and German director Christian Petzold's critically-acclaimed *Barbara*.

Special support provided by The Academy of Motion Picture Arts and Sciences

[Click here to learn more.](#)

Art on Screen

This series complemented the exhibition *De-Natured* with screenings of *Gerhard Richter Painting* and *The Photographers Bernd and Hilla Becher*. Two other documentaries delved into an infamous court case involving Nazi-stolen art (*Portrait of Wally*) and radical performance artists (*The Ballad of Genesis and Lady Jaye*).

[Click here to learn more.](#)

New Documentaries

The films *Somewhere Between* and *The Light in Her Eyes* focused on the experiences of girls grappling with issues of gender, adoption, race, and religion.

[Click here to learn more.](#)



ABOVE: *The Light in Her Eyes*, from the New Documentaries series.



Exhibitions

Terry Adkins Recital

Main Gallery | January 11–March 24

Terry Adkins Recital brought together a selection of works from the past thirty years by artist/musician Terry Adkins, who upholds and reimagines the legacies of such historical and cultural figures as Ludwig van Beethoven, John Brown, Bessie Smith, W. E. B. Du Bois, and Jimi Hendrix. *Recital* was curated by Ian Berry, Dayton Director of the Tang Teaching Museum and Art Gallery, Skidmore College, in collaboration with the artist.

Support for this exhibition was provided by the Carlyle Anderson Endowment; Kessel Fund at the Block Museum; Illinois Arts Council, a stage agency; and Myers Foundations.

[Click here to learn more](#) 



Eye Contact: Photographic Portraits from the Collection

Ellen Philips Katz and Howard C. Katz Gallery | January 11–March 24

Curated by Block Undergraduate Fellow Sophie Jenkins from the Museum's permanent collection, *Eye Contact* raised questions about the importance of gaze in photographic portraiture.

Support for this exhibition was provided by the Ellen Philips Katz and Howard C. Katz Endowment and Norton S. Waldrige Fund.

[Click here to learn more](#) 

Programs

Exhibition Opening and Artist Conversation

January 12

Curators Naomi Beckwith of the Museum of Contemporary Art Chicago and Hamza Walker of the Renaissance Society, artists Dawoud Bey and Theaster Gates, Tang Museum director Ian Berry, and Northwestern art history professor Huey Copeland joined Terry Adkins in a conversation about his work and their own. Block director Lisa Graziose Corrin moderated the discussion.

The Department of Art Theory & Practice Presents Kira O'Reilly: Thresholding Bodies

January 16

The U.K.-based artist spoke about her work in a program held in conjunction with Chicago's IN>TIME festival.

Potential Disclosure: An Interdisciplinary Gallery Talk on the Work of Terry Adkins

January 23

Jason LaFountain, Terra Foundation

Postdoctoral Fellow in American Art;

Professor D. Soyini Madison, chair of the Department of Performance Studies; Dan Silverstein, senior manager of exhibitions and collections; and Professor Ivy Wilson, director of the Program in American Studies, provided unique perspectives on Terry Adkins' art.

Educating the Eye

New Iconographies: Italian Drawings and Prints, 1500–1700

January 30

Block Museum student docent Joseph Semkiu led an exploration of selected Old Master works from the Block Museum's collection.



TOP LEFT: Terry Adkins, *Alanaryuk*, 2011, inkjet photograph, 36 x 48 inches, edition 5, from the series *Nutjuikok (Polar Star) After Matthew Henson (1866–1955)*.

BOTTOM RIGHT: David Teplica, *Acosta Twins*, 1996, gelatin silver print. Mary and Leigh Block Museum of Art, Northwestern University, Gift of Neil Teplica, 2010.6. © David Teplica MD, MFA.

One Book One Northwestern Presents Mies van der Rohe's Legacy and the Chicago Skyline

February 12

Dirk Lohan, Ludwig Mies van der Rohe's grandson and the architect who designed the Block Museum building, spoke about his famous grandfather's impact on Chicago.

In C in Block: Alternative Current Performs Terry Riley

February 13

The Northwestern student-run group Alternative Current performed a unique arrangement of Terry Riley's musical score *In C* in the midst of the *Terry Adkins Recital* exhibition.

Department of Art History Elizabeth and Todd Warnock Lecture

St. Luke and the Kykkotissa: An Icon in the Age of Enlightenment

February 27

Annemarie Weyl Carr, professor emerita, Southern Methodist University, explored the role of Kykkotissa, the icon of the Mother of God of Kykkos Monastery on Cyprus, in the century of Enlightenment.

Facets

March 1

Terry Adkins and the Lone Wolf Recital Corps mounted a multimedia spectacle that combined music, spoken word, video, sculptural work, and costumes.

Block Cinema

Passport to Global Cinema: Contemporary International Films

This yearlong series continued with several award-winning films from around the world, including Portuguese director Miguel Gomes' critically acclaimed *Tabu* and *About 111 Girls*, an Iraqi road movie set in Iranian Kurdistan.

Co-presented with the Global Languages Initiative. Special support provided by The Academy of Motion Picture Arts and Sciences

[Click here to learn more.](#)



Never a City So Reel

Inspired by author Alex Kotlowitz's *Never a City So Real*, the One Book One Northwestern selection for 2012–13, this compilation of short films about Chicago people and places included a movie shot on the Northwestern campus in the mid-1960s.

[Click here to learn more.](#)



Revivals and Rediscoveries

A newly restored print of the pre-Code film *Wild Girl*, a Library of Congress preservation of *Native Son* starring author Richard Wright, and five other films comprised the series' winter set of films that deserve a second look.

[Click here to learn more.](#)



ABOVE: *Native Son*, from the Revivals and Rediscoveries series.

Exhibitions

Drawing the Future: Chicago Architecture on the International Stage, 1900–1925

Main Gallery | April 19–August 4

Curated by David Van Zanten, Mary Jane Crowe Professor in the Department of Art History, *Drawing the Future* explored exchanges between Chicago-based and progressive European architects and city planners in the years before and after World War I. A full-color publication with original research accompanied the exhibition.

Support for this exhibition was provided by the Alumnae of Northwestern University; Carlyle Anderson Endowment; Elizabeth F. Cheney Foundation; The Graduate School, Northwestern University; Walter Burley Griffin Society of America; Illinois Arts Council, a state agency; Kessel Fund at the Block Museum; Myers Foundations; John K. Notz Jr., Terra Foundation for American Art on behalf of David G. Kabiller and William A. Osborn, and Norton S. Walbridge Fund.

[Click here for more information.](#) 

Blacklisted: William Gropper's *Capriccios*

Ellen Philips Katz and Howard C. Katz Gallery | April 19–August 4

This exhibition showcased artist William Gropper's highly personal response to his experience as a blacklisted artist in 1950s America. *Blacklisted* was curated by John Murphy, Block Museum Graduate Fellow 2012–13.

This exhibition was supported by the Louise E. Drangsholt Fund; Illinois Arts Council, a state agency; and Ellen Philips Katz and Howard C. Katz Endowment.

[Click here for more information.](#) 

[Read an interview with the curator of *Blacklisted*.](#) 

CLOWNFLANEUR: MFA Thesis Exhibition from the Department of Art Theory & Practice

Alsdorf Gallery | May 3–June 23

Co-organized by the Department of Art Theory & Practice, this exhibition showcased installations, performance art, digital projects, collages, and videos by MFA candidates Amanda Elise Bowles, Daniel Giles, Esau McGhee, and Matt Morris.

This exhibition was supported by the Alsdorf Endowment, Mary and Leigh Block Endowment Fund, Cary Lane Graduate Stipend courtesy of Dr. Madeline Wing Adler, and Norton S. Walbridge Fund.

[Click here for more information.](#) 



SPRING/SUMMER 2012 PODCASTS

**Black Arts Chicago: Moves and Movements
Plenary Discussion—Black Chicago Renaissance**



Programs

Department of Art Theory & Practice Artist Talk

April 4

Photographer, video artist, and filmmaker Laurel Nakadate discussed her work.

Artist-in-Residence Talk Sponsored by the Alice Kaplan Institute for the Humanities and the Department of Radio/Television/Film

April 17

The filmmaker and installation artist Melika Bass screened and spoke about her work.

The Modern Capital: City, Utopia, or Spectacle?

April 20

This panel discussion considered the grand utopic visions that inform the design of cities from Chicago to Marrakesh. Participants included Marshall Brown, architect and professor, Illinois Institute of Technology; Aziza Chaoui, architect and assistant professor, University of Toronto; Alison Fisher, assistant curator, department of architecture and design, the Art Institute of Chicago; Thomas Hussey, associate director, Skidmore Owings & Merrill; and David Van Zanten.

Sponsored by the Australian Consulate-General Chicago. Promotional support provided by AIA Chicago.

ABOVE: Installation view of *CLOWNFLANEUR: MFA Thesis Exhibition* from the Department of Art Theory & Practice.

MFA Thesis Exhibition Opening

May 2

Wassan Al-Khudhairi, former director of Mathaf: Arab Museum of Modern Art, Doha, Qatar, provided opening remarks for this celebration.

Black Collectivities Keynote Conversation

May 3

Writer, theorist, and filmmaker Kodwo Eshun and artist Rick Lowe kicked off a two-day conference exploring how collaboratives created by cultural practitioners of African descent provide new perceptions, understandings, and forms of practice. Black Collectivities was organized by Huey Copeland, associate professor of art history, and Naomi Beckwith, Marilyn and Larry Fields Curator, Museum of Contemporary Art Chicago.

Made possible by support from the Black Arts Initiative, Northwestern University; Museum of Contemporary Art Chicago; Myers Foundations; University of Chicago's Arts and Public Life Initiative; Richard and Mary L. Gray Center for Arts and Inquiry; and Reva and David Logan Center for the Arts.

Drawing the Future Gallery Talk

May 15

Curator David Van Zanten and catalogue contributors Ashley Dunn, doctoral candidate in art history at Northwestern, and Leslie Coburn, doctoral candidate in art history at the University of Illinois at Chicago, led an exploration of the exhibition.

Department of Art History Elizabeth and Todd Warnock Lecture Series

May 22

Tim Griffin, executive director and chief curator of The Kitchen, New York, and author of the book *Compression*, spoke about aspects of contemporary art.



ABOVE: *Never a City So Real* performance.

Department of Art Theory & Practice Artist Talk

May 29

Doug Ischar, an artist known for his work investigating queer culture and classical music through photography and video, gave a multimedia presentation about his practice.

Black Arts Chicago: Moves and Movements Plenary Discussion—Black Chicago Renaissance

May 30

The inaugural conference organized by the Black Arts Initiative began with a panel discussion that highlighted the rich history of Black arts in Chicago. Participants included Davarian Baldwin, Paul E. Raether Distinguished Professor of American Studies, Trinity College; Darlene Clark Hine, Board of Trustees Professor of African American Studies and professor of history, Northwestern; John McCluskey Jr.; and Ivy Wilson, director of American studies and associate professor of English, Northwestern University.

Supported by the Block Museum, Northwestern University, the South Side Community Arts Center, and the Reva and David Logan Center for the Arts.



Performance: Never a City So Real

June 8 and 9

Professor D. Soyini Madison, chair of the Department of Performance Studies, directed this stage adaptation of Alex Kotlowitz's book.

Block Cinema

L.A. Rebellion: Creating a New Black Cinema

Block Cinema was one of three Chicago institutions to co-present this series, a retrospective of independent films made over two decades by African and African American students at the University of California Los Angeles film school.

[Click here to learn more.](#) 

Passport to Global Cinema: Contemporary International Films

The yearlong series concluded with films from Kenya (*Nairobi Half Life*), Turkey (*Present Tense*), Israel (*Sharqiya*), and South Korea (*Pieta*). Co-presented with the Global Languages Initiative. Special support provided by The Academy of Motion Picture Arts and Sciences.

[Click here to learn more.](#) 

New Documentaries

Block Cinema presented two films focusing on outsiders forging new paths in science and across borders—*The Believers*, about the scientists who announced the discovery of cold fusion, and *The Iran Job*, which follows an American point guard who signs up to play for an Iranian basketball team.

[Click here to learn more.](#) 

LISA G. CORRIN
JAMES ELESCH, *chair*
HELEN HILKEN
JAMES KLEIN
JUDY LEDGERWOOD
CONOR O'NEIL
ANDRA PRESS
IRWIN PRESS
JEAN SHEDD

The following works were acquired by the Block Museum by gift or purchase in 2012–13. The Museum extends its gratitude to the donors.

Accessions are listed alphabetically by artist's last name and then by object title. All dimensions refer to sheet size, unless otherwise noted; height precedes width. Accession numbers are at the end of each entry.

[Click Here](#) to see images of selected 2012–13 acquisitions

Warrington Colescott (American, born 1921), *Picasso at Mougins*, 2002, color etching and aquatint, 22¼ x 29¾ inches, gift of Kay Deaux (Class of 1963), 2012.8

Leon Golub (American, 1922–2004), *The Fighter*, 1965, lithograph, 30½ x 22 inches, gift of Robert Scarlett and R. Daniel Reid, 2012.9.1

Paul Hertz (American, born 1939), *Ponente*, 2011, inkjet print, 24 x 36 inches, gift of Paul Hertz, 2012.6

Antonio Martorell (Puerto Rican, born 1939), *Veveviejo I*, 2012, four woodcut prints, 15 x 15 inches, gift of Alice Kaplan Institute for the Humanities, Northwestern University, 2012.7.2a–d

Antonio Martorell, *Veveviejo II*, 2012, four woodcut prints, 15 x 15 inches, gift of Alice Kaplan Institute for the Humanities, Northwestern University, 2012.7.1a–d

Antonio Martorell, *Veveviejo III*, 2012, four woodcut prints, 15 x 15 inches, gift of Alice Kaplan Institute for the Humanities, Northwestern University, 2012.7.3a–d

Seymour Rosofsky (American, 1924–1981), *Bowled Man & Nude*, c. 1979, pastel on paper, 18⅞ x 25⅜ inches, gift of Robert Scarlett and R. Daniel Reid, 2012.9.2

Edward Steichen (American, 1879–1973), *Actor Ed Wynn, New York*, 1930, gelatin silver print, 9¾ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.23

Edward Steichen, *Actor John Barrymore as Hamlet*, 1922, gelatin silver print, 13¹³/₁₆ x 10½ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.4

Edward Steichen, *Actor Paul Robeson, New York*, 1933, gelatin silver print, 9⅝ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.37



Edward Steichen, *Actors Judith Anderson and John Gielgud in Hamlet*, 1936, gelatin silver print, 9⅝ x 7⅞ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.44

Edward Steichen, *Actress Clara Bow*, 1929, gelatin silver print, 9½ x 7⅝ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.16

Acquisitions

Edward Steichen, *Actress Edith Barrett*, 1932, gelatin silver print, 9½ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.31

Edward Steichen, *Actress Ethel Barrymore*, 1925, gelatin silver print, 10 x 8 inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.10

Edward Steichen, *Actress Evelyn Brent*, 1928, gelatin silver print, 7½ x 9⅝ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.18

Edward Steichen, *Actress Fay Wray and Her Husband, Writer John Monk Saunders*, 1931, gelatin silver print, 9½ x 7⅝ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.35

Edward Steichen, *Actress Gwili André for Vogue*, 1935, gelatin silver print, 9¾ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.45

Edward Steichen, *Actress Helen Gahagan for Vogue*, 1928, gelatin silver print, 7⅝ x 9⅝ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.8

Edward Steichen, *Actress Katharine Cornell, Improvisation*, 1934, gelatin silver print, 10 x 8 inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.39

Edward Steichen, *Actress Sylvia Field for Vogue*, 1927, gelatin silver print, 9½ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.15

Edward Steichen, *Actress Sylvia Sidney, Hollywood*, 1931, gelatin silver print, 9⅜ x 7⅝ inches, Gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.29

Edward Steichen, *Advertisement for Pecebo Toothpaste, Lehn and Flink*, 1933, gelatin silver print, 9¾ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.40

Edward Steichen, *Aging Sunflower*, c. 1920, gelatin silver print, 9½ x 7½ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.1

Edward Steichen, *Ann Pennington, Ziegfeld Follies Girl, New York*, 1925, gelatin silver print, 9½ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.9

Edward Steichen, *Artist Alexandre de Salazmann*, 1932, gelatin silver print, 8¼ x 6¼ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.30

Edward Steichen, *Artist André Dunoyer de Segonzac*, 1929, gelatin silver print, 9½ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.21

Edward Steichen, *Camel Cigarettes*, c. 1930, gelatin silver print, 11 x 14 inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.27

Edward Steichen, *Carl Sandburg*, c.1923, gelatin silver print, 9½ x 8¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.6

Edward Steichen, *Dana Steichen*, 1928, palladium print, 9 ⅝ x 7⅝ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.17

Edward Steichen, *Dancer Helen Tamiris*, 1930, gelatin silver print, 9½ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.3

Edward Steichen, *Dancer Tilly Losch*, 1930, gelatin silver print, 10 x 8 inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.25

The Block Museum was one of three institutions to receive an extraordinary gift of photographs by Edward Steichen from collectors Richard and Jackie Hollander in February 2013.

The Hollanders donated 49 silver gelatin prints by Steichen, universally regarded as one of the most important photographers of the 20th century, to the Block. The Los Angeles County Museum of Art and the Whitney Museum of American Art also received Steichen works from the Hollanders.

The Hollanders are believed to have held the largest collection of Steichen photographs in private hands. They purchased the photographs, printed by Steichen himself, directly from the estate of the artist, giving the works a rare provenance.

The Hollander family made the gift in honor of Northwestern President Morton Schapiro and his wife, Mimi Schapiro.



ABOVE:Edward Steichen, *Actress Clara Bow for Vanity Fair*. Steichen/ Vanity Fair; © Condé Nast.



Edward Steichen, *Future President of the United States Herbert Hoover*, 1928, gelatin silver print, 9½ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.19

Edward Steichen, *Gene Tunney, Gentleman Boxer*, 1926, gelatin silver print, 9½ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.12

Edward Steichen, *George Washington Bridge, New York*, 1931, gelatin silver print, 9¾ x 7⅝ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.28

Edward Steichen, *Homeless Women: The Depression. Advertisement for Traveler's Aid Society*, 1932, gelatin silver print, 14 x 11 inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.33

Edward Steichen, *Isadora Duncan*, c. 1913, vintage platinum print, 9⅞ x 7⅞ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.47

Edward Steichen, *Journalist Heywood Broun*, 1930, gelatin silver print, 9½ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.24

Edward Steichen, *L'Oiseau dans l'espace*, 1926, gelatin silver print, 10 x 8 inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.13

Edward Steichen, *Miss Anne Morgan*, 1933, gelatin silver print, 9¾ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.36

Edward Steichen, *Model June Benoit for Vogue*, 1935, gelatin silver print, 9¼ x 7⅝ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.42

Edward Steichen, *Model Marion Morehouse in a Dress by Vionnet*, 1930, gelatin silver print, 8 x 10 inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.26

Edward Steichen, *"Modern Art in Day Clothes" Fashion Shoot at Brummer Gallery, New York*, 1934, gelatin silver print, 7⅝ x 9½ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.38

Edward Steichen, *Mrs. Carl Sandburg*, c. 1923, vintage platinum print, 9¾ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.48

Edward Steichen, *Mrs. Edwin Morgan Junior (formerly Miss Elizabeth W. Emmet) for Vogue*, 1926, vintage platinum print, 10 x 8 inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.49

Edward Steichen, *Mrs. John Davis Lodge (formerly Miss Francesca Braggiotti) for Vogue*, 1929, gelatin silver print, 9⅝ x 7⅝ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.22

Edward Steichen, *Peeling Potatoes, Advertisement for Jergens Lotion*, 1923, gelatin silver print, 7⅝ x 9⅝ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro 2012.10.7

Edward Steichen, *Playwright Eugene O'Neill*, 1926, gelatin silver print, 9 1/2 x 7 5/8 inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.11

Acquisitions

Edward Steichen, *President Franklin Delano Roosevelt*, 1932, gelatin silver print, 2½ x 10¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.32

Edward Steichen, *Rosa Covarrubias in Front of Brancusi's "Endless Column" in the Garden at Voulangis*, 1922, gelatin silver print, 9½ x 7⅝ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.5

Edward Steichen, *"Up With Hair" Fashion Shoot at St. Regis Hotel, New York*, 1937, gelatin silver print, 10 x 8 inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.34

Edward Steichen, *Violinist Jascha Heifetz, New York*, 1928, gelatin silver print, 9½ x 7½ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.20

Edward Steichen, *Wedding Fashion for Vogue*, 1937, gelatin silver print, 9¾ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.46

Edward Steichen, *Writer Colette*, 1935, gelatin silver print, 9⅝ x 7⅝ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.41

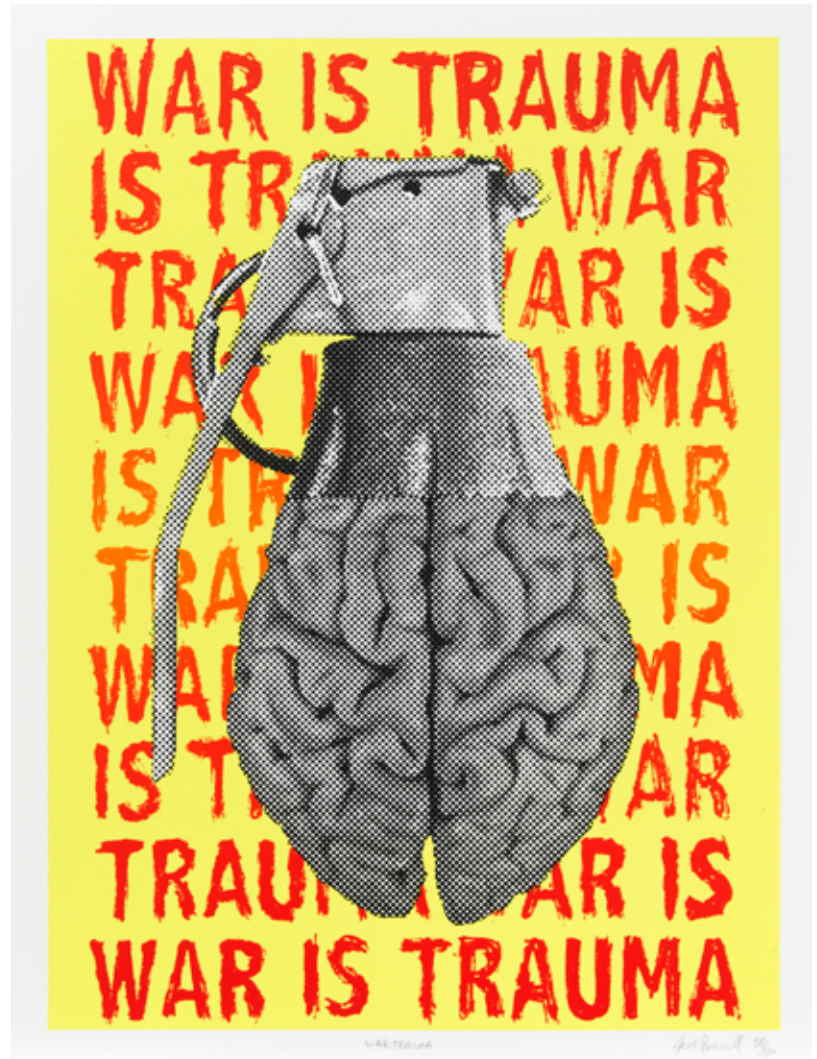
Edward Steichen, *Writer H.L. Mencken, New York*, 1926, gelatin silver print, 9½ x 7⅝ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.14

Edward Steichen, *Writer Luigi Pirandello, New York*, 1935, gelatin silver print, 9⅝ x 7⅝ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.43

Edward Steichen, *Writer Pearl S. Buck*, c. 1920s, gelatin silver print, 9½ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.2

Beth Van Hoesen (American, 1926–2010), *Pat*, 1972, color aquatint, etching and drypoint with roulette, 11 x 9 inches, gift of E. Mark Adams and Beth Van Hoesen Adams Trust, 2012.5.2

Beth Van Hoesen, *Profile III*, 1962, etching, 11½ x 9¼ inches, gift of E. Mark Adams and Beth Van Hoesen Adams Trust, 2012.5.1



Various artists and artist collectives, *War is Trauma* portfolio, 2011, 34 prints in various media, dimensions variable, paper portfolio cover derived from military uniforms, produced by Justseeds Artists' Cooperative in collaboration with the Iraq Veterans Against the War (IVAW), and Booklyn, gift of the Alice Kaplan Institute for the Humanities, Northwestern University, 2012.7.4.1–34

Donation of Rudolph H. and Fannia Weingartner:
This year Rudolph Weingartner donated the remaining interest in a collection of 58 prints that includes artworks by Richard Artschwager, Alexander Calder, Dorothy Dehner, Barbara Hepworth, Claes Oldenburg, and other artists. This donation began in 1997 with the initial gift of partial interest in the collection. The entire collection was exhibited in 2002 in *Prints by Sculptors: The Rudolph H. and Fannia Weingartner Collection at the Mary and Leigh Block Museum of Art*.

ABOVE: Jesse Purcell, *Grenade*, from the portfolio *War is Trauma*.

The Block Museum lent the following works for exhibition in 2012–13.

They Seek a City: Chicago and the Art of Migration, 1910–1950
March 3 through June 2, 2013
The Art Institute of Chicago

Aaron Bohrod (American, 1907–1992), *West Side*, from the portfolio *A Gift to Biro Bidjan*, 1937, woodcut, 15 x 12 inches, gift in part from Louise Dunn Yochim, 1997.30.13

Fritzi Brod (American, born Czechoslovakia, 1900–1952), *In the Workshop*, from the portfolio *A Gift to Biro Bidjan*, 1937, woodcut, 15 x 12 inches, gift in part from Louise Dunn Yochim, 1997.30.16

Todros Geller (American, born Russia, 1889–1949), *Raisins and Almonds*, from the portfolio *A Gift to Biro Bidjan*, 1937, woodcut, 15 x 12 inches, gift in part from Louise Dunn Yochim, 1997.30.5

Alex Topchevsky (American, 1911–1999), *Exodus from Germany*, from the portfolio *A Gift to Biro Bidjan*, 1937, woodcut, 15 x 12 inches, gift in part from Louise Dunn Yochim, 1997.30.10

Louis Weiner (American, 1892–1967), *No Business*, from the portfolio *A Gift to Biro Bidjan*, 1937, woodcut, 15 x 12 inches, gift in part from Louise Dunn Yochim, 1997.30.8



ABOVE: Louis Werner, *No Business*, from the portfolio *A Gift to Biro Bidjan*.

Block Cinema

The Museum's film program continued to embody the spirit of the Block's mission and vision in 2012–13 by presenting screenings and special events that bridged disciplines while representing the diversity of voices at Northwestern and in the surrounding communities.

In the fall the Museum's film program launched the year-long series Passport to Global Cinema: Contemporary International Films in partnership with Northwestern's Global Languages Initiative, a campus-wide effort to promote the importance of multilingual and intercultural skills across disciplines. The program included films from Asia, Latin America, Europe, the Middle East, and Africa. Faculty introduced many of the screenings and two filmmakers came from Kenya and Turkey to present their work in person.

In October and November Block Cinema hosted two important events focusing on prominent African Americans. The German Department organized Audre Lorde's Cultural Legacy, a two-day program of discussions and film screenings about the poet and activist and her impact on Germany's politics and culture in the 1980s. Radio/television/film assistant professor Miriam Petty organized a groundbreaking symposium on filmmaker and television producer Tyler Perry with film screenings and a panel discussion at the Block that included participants from around the country.

The winter 2013 program continued Block Cinema's Revivals and Rediscoveries series celebrating the 35mm format, screening six archival and newly restored film prints. The program included a screening of *Hud* (1963), featuring an Oscar-winning performance by Northwestern alumna Patricia Neal. Neal's daughters attended the showing, which was co-presented by the University Library.

Block Cinema brought pioneering African American filmmakers to campus in the spring. Melvin Van Peebles spoke about



his work in a conversation with playwright Thomas Bradshaw, an assistant professor of radio/television/film, in conjunction with a screening of *The Story of a Three Day Pass*, Van Peebles' first film. In May and June Block Cinema presented two restored films from the University of California Los Angeles's traveling program L.A. Rebellion, *Creating a New Black Cinema*, which celebrated African American independent films made by students from UCLA's film school in the 1960s, 70s and 80s. Two filmmakers, Larry Clark and Zeinabu irene Davis, attended and participated in a conversation with Jacqueline Stewart, associate professor of radio/television/film.

Block Cinema also collaborated with student groups in the spring. A&O Films, which regularly co-presents a classic Hollywood film at the Block, screened *Psycho*. Once again Block Cinema teamed up with WNUR, Northwestern's student-run radio station, for the annual Sonic Celluloid, a program of local and national bands performing live musical accompaniment to silent and experimental films.

MIMI BRODY, Pick-Laudati Curator of Film and Director of Block Cinema



TOP RIGHT: *A Litany for Survival: The Life and Work of Audre Lorde*

ABOVE: Panelists at Madea's Big Scholarly Roundtable: Perspectives on the Media of Tyler Perry. Photo by Ray Washington.

Block Leadership Circle Committee

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ROSANNE DINEEN
SALLY DUMAS
EDITH EISNER
PAMELA ELESH
SUSAN P. FULLER
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JEAN GURITZ
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SANDRA L. RIGGS
CHRISTINE O. ROBB, *chair*
LIZ RORKE
DOROTHY SPEIDEL
CASSIE SPENCER
ROBERTA WEINSHEIMER

Block Leadership Circle Committee

In 2012–13 the Leadership Circle Committee continued to serve as ambassadors for the Block in Evanston, the North Shore, and Chicago while engaging our supporters through special events.

As leadership-level donors, the committee enjoyed a lunch at the Arts Club of Chicago with Museum director Lisa Graziose Corrin to learn about plans for the Block's future. Members of the committee had an opportunity to ask questions of the director and give feedback. A new tradition was launched—an annual opportunity for our most generous supporters to meet with the director and envision how to help the Block move forward.

For the fourth year in a row, the committee organized Educating the Eye, a series of programs exploring the art forms which the Block collects. In 2013 the focus was on drawing. In the fall Mark Pascale, curator in the Department of Prints and Drawings at the Art Institute of Chicago, spoke about the historical development of the medium, covering changes in subject matter, materials, and styles over the centuries. In January undergraduate Joseph Semkiu, an art history and Italian major, presented a selection of 16th- and 17th-century drawings from the collection in the Eloise W. Martin Study Center. This was a special opportunity for an undergraduate student to share his knowledge with another generation.

HELEN HILKEN, Director of Development



ABOVE: Northwestern undergraduate Joseph Semkiu leads a discussion of Old Master works from the collection during an Educating the Eye program. Photo by Sunny Kang.

Block Student Advisory Board

CLAIRE BROWN (ART HISTORY AND JOURNALISM)
KATHRYN CANNADY (ART HISTORY AND JOURNALISM)
CASSANDRA CORAVOS (MATERIALS SCIENCE AND ENGINEERING)
NANCY DASILVA (ART HISTORY)
JOHN GLINES (CLASSICAL GUITAR PERFORMANCE AND COGNITIVE SCIENCE)
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SAMMIE OFFSAY (AMERICAN STUDIES)
BRYCE O'TIERNEY (ENGLISH AND MUSIC)
MARIS MAEVE O'TIERNEY (ART HISTORY, POLITICAL SCIENCE, AND VOCAL PERFORMANCE)
OLIVIA SELIGMAN (PSYCHOLOGY AND THEATRE)
ADEZE OLUSEIN WILFORD (AMERICAN STUDIES)
JACQUELINE YANG (BIOLOGY)

Block Student Advisory Board

With much excitement the Museum inaugurated the Block Student Advisory Board (BSAB) in 2012–13. Twelve Northwestern students signed on to counsel the Museum about ways to best engage the student community.

Board members spent the fall brainstorming ideas for programs and forming committees with designated responsibilities, such as communications and event catering. The BSAB executed their first event in the winter, an after-party following a performance by artist Terry Adkins and the Lone Wolf Recital Corps. Guests enjoyed live music and “mocktails” inspired by the historical figures Adkins explores in his work.

The Block’s spring exhibition *Drawing the Future: Chicago Architecture on the International Stage, 1900–1925* inspired a Chicago-themed party featuring tours, pizza, Italian sodas, and music. Board members chalked a map of Chicago outside the Block, an activity that became an unexpected engagement opportunity as students passing by stopped throughout the evening to add their own chalk marks and find out about the Museum.

Over the summer, board co-presidents Maris Maeve O’Tierney and Cassandra Coravos developed a governing structure and researched new activities such as yoga in the galleries.

To increase student engagement in the 2014 academic year, the BSAB will partner with student groups for Museum events. The first collaboration on the schedule is a party cohosted with the student magazine *Stitch* in conjunction with the winter exhibition *Steichen/Warhol: Picturing Fame*.

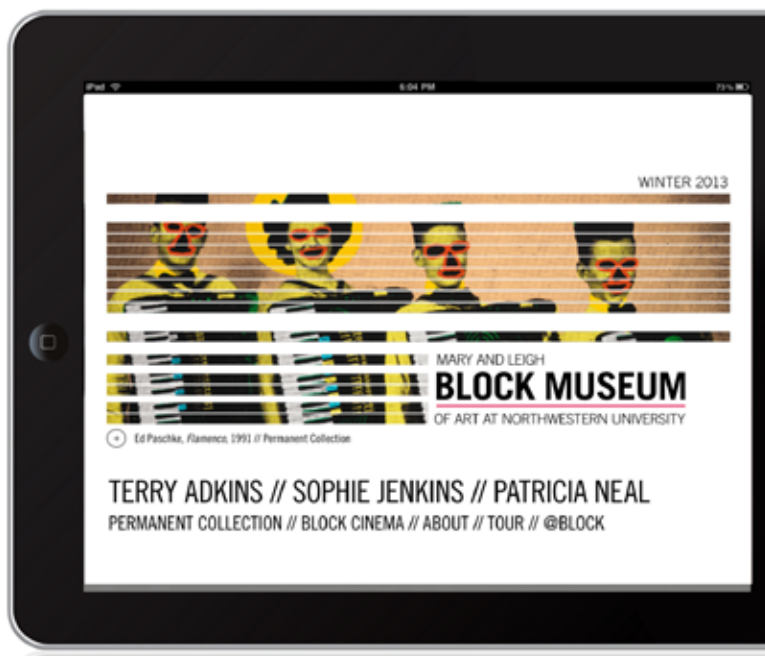
MARIS MAEVE O'TIERNEY and **CASSANDRA CORAVOS**,
Student Advisory Board Co-presidents

Communications

Partnering with Susan Mango Curtis, assistant professor at the Medill School of Journalism, Media, Integrated Marketing Communications, the Block launched its first iPad app in the winter of 2013. Using prototypes designed by Medill graduate students, Professor Curtis and undergraduates Alexis Sanchez and Ian Robinson assisted the Block in creating the app. Resembling a magazine, it featured video interviews with artist Terry Adkins, an audio guide to the exhibition *Eye Contact* narrated by student curator Sophie Jenkins, a tour of the Block’s collection, and more.

The Block’s exhibitions received significant attention from the press in 2012–13, appearing in the *Chicago Tribune*, *Chicago Sun-Times*, and *New City*, among others. Especially noteworthy were feature articles about the exhibition *Terry Adkins Recital* in *Chicago* magazine and *Time Out Chicago*.

BURKE PATTEN, Communications Manager



ABOVE: Home page of the Block Museum iPad app.

Student Docents

KATHRYN CANNADY (ART HISTORY AND JOURNALISM)

CASSANDRA CORAVOS (MATERIALS SCIENCE AND ENGINEERING)

NANCY DASILVA (ART HISTORY)

GABRIELLE FEBLAND (THEATRE)

MARIEL HENKOFF (HISTORY)

CHRIS HOFFMAN (HISTORY)

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OLIVIA SELIGMAN (PSYCHOLOGY AND THEATRE)

JOSEPH SEMKIU (ART HISTORY AND ITALIAN)

BRENDAN YUKINS (THEATRE)

Community Docents

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JUDY HERBERT

LAURIE LEVIN

STEFFI MASUR, distinguished docent

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Docent Steering Committee

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ROSIE MCDONEL

SANDY SINGER

GLORIA ZIEVE



Community and Student Docent Programs

The Block's student docents organized and executed a series of informal exhibition tours attended by Northwestern students and other Museum visitors. Tour leaders prepared presentations about exhibition themes and individual objects and engaged participants in interactive discussions. Student docents also took an active role in leading tours for classes from Northwestern, other universities, and area schools.

The Museum's community docents remain important ambassadors to the world outside the University, guiding the free tours offered on the weekend and scheduled visits by groups from around the Chicago area.

Both student and community docents prepared for touring through regular meetings with staff members from the Block's education and curatorial departments. The training covered topics ranging from the specific (exhibition themes or artist biographies, for example) to the general (pedagogical and discussion-generating techniques).

JUDY KOON, Director of Educational Programs



TOP: Block special projects curator Elliot Reichert with Museum docents during a training session.
ABOVE: Student docent Tracy Navichoque leads a tour of the exhibition *Terry Adkins Recital*. Photo by Jim Ziv.

Education

The Block Museum's education department continued its role as a convener through our collaborations with a number of new partners inside and outside the University, bringing an exciting array of diverse programs and, in turn, diverse audiences to the Block in 2012–13.

Over a dozen classes from Northwestern's German department visited the Museum to tour the exhibitions *De-Natured: German Art from Joseph Beuys to Martin Kippenberger*, *Selections from the James Keith Brown and Eric Diefenbach Collection* and *Joseph Beuys: Sand Drawings*. Artworks on display paved the way for discussion about German post-World War II history and culture.

winter Block undergraduate fellow Sophie Jenkins gave a talk about her exhibition *Eye Contact: Photographic Portraits from the Collection* to her peers and faculty in the Department of Art History. Block fellow John Murphy spoke about his exhibition *Blacklisted: William Gropper's Capriccios* in the spring to fellow students and faculty from the art history department. Meanwhile the Department of French and Italian sponsored a two-day open house in the Block's Eloise W. Martin Study Center, where student docent Joseph Semkiu presented and discussed a display of Italian prints he had selected from the collection, a prelude to an exhibition he is curating for the Katz Gallery in 2014.



In a program cosponsored by Fiedler Hillel and the Departments of Art History, Art Theory & Practice, and German, artist Shimon Attie engaged students in a discussion and walk-through of his exhibition *The Neighbor Next Door*. During a subsequent lunch with students and faculty members, Attie discussed his recent work featuring members of New York City's Palestinian and Israeli communities.

During 2012–13 the Block inaugurated a new tradition of exhibitions in the Ellen Philips Katz and Howard C. Katz Gallery curated from the Block's permanent collection by Northwestern students across disciplines. In the

Outside of the Museum the education department joined an initiative launched by the Terra Foundation for American Art to develop resources for students and teachers aligned with new common core standards that have been adopted by school districts nationwide. Utilizing works from its own collection, the Block is working with the Museum of Contemporary Photography and school teachers to create curricula about the 1930s Dust Bowl that will become part of a K-12 teacher resource.

JUDY KOON, Director of Educational Programs

Facilities

In late summer the Block Museum experienced a serious building issue that ended our summer exhibition prematurely and curtailed our fall 2013 activities. The incident did allow the Block to make enhancements to the building, including the creation of a lounge on the first floor.

On August 6 a pipe connected to the Museum's fire suppression system burst, causing water damage to the floor of the Eloise W. Martin Study Center and to the ceiling and floor of an adjacent area in the Main Gallery.

No artwork was harmed. However, as a precaution, Block staff systematically removed art from the building. The Museum returned all objects on loan for the exhibition *Drawing the Future: Chicago Architecture on the International Stage, 1900–1925* to the lending institutions and transported works from the permanent collection to secure off-site storage.

The incident led to the unfortunate early closure of *Drawing the Future*. To provide ample time for review and updating of the sprinkler system and restoration of damaged areas, the Museum made the difficult decision to close the galleries for fall 2013. Regrettably, *The Polaroid Years: Instant Photography and Experimentation*, organized by Vassar College's Frances Lehman Loeb Art Center, was cancelled. The Block rescheduled the exhibition *Steichen/Warhol: Picturing Fame* for winter 2014.

As inspection and repair continued through the rest of the summer and into the new academic year, the Block redesigned its lobby space into the Block Spot, a lounge with comfortable couches, study spaces, Wi-Fi, and chalkboard walls where visitors can share their thoughts and leave messages for friends. Created with James Geier of the award-winning 555 International and with input from Northwestern undergraduates, the Block Spot opened in October.

The Museum's galleries will reopen to the public on Friday, January 17, 2014, with a celebratory event at 2 p.m. on Saturday, January 18.



ABOVE: Students gather at the Block Spot. Photo by Amy Webb.

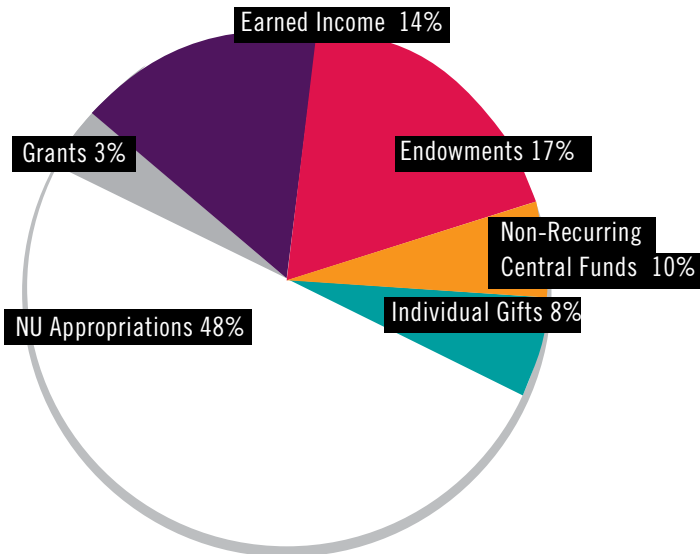
Financial Report

Block Museum revenue increased substantially in 2012–13, with earned income, endowments, individual gifts, and grants up from the year before. University appropriations rose 32%, reflecting the administration’s investment in the Block’s future and the cancellation of long-term structured deficits.

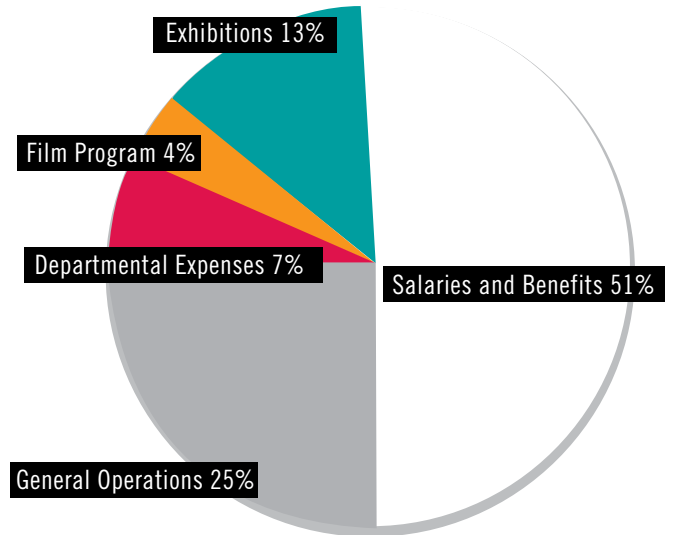
Spending on general operations represented 25% of 2012–13 expenditures, as compared to 3% the previous year. Repairing damage caused by the leak in the fire suppression system and upgrading of facilities accounted for much of the increase. Overall expenses came in much lower than revenues, leaving a surplus of \$215,243.

REVENUE		EXPENSES	
Earned Income	\$372,135	Salaries and Benefits	\$1,257,608
Endowments	\$466,484	General Operations	\$612,745
Individual Gifts	\$221,170	Departmental Expenses	\$184,624
Grants	\$71,238	Film Program	\$92,038
NU Appropriations	\$1,306,363	Exhibitions	\$333,289
Non-Recurring Central Funds	\$257,121		
Carry Forward FY12	\$1,036		
Total Revenue	\$2,695,547	Total Expenses	\$1,979,683

REVENUE



EXPENSES



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The Mary and Leigh Block Museum of Art acknowledges individuals, foundations, businesses, and agencies for contributions to the annual fund, exhibitions, special projects, and Museum collections and for providing support through in-kind donations between September 1, 2012 and August 31, 2013.

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