

Acquisitions

African and Amerindian Art

African

Tekna, Guelmim, Morocco, *Pair of Anklets*, early 20th cen., silver: Alsdorf Foundation, James and Marilyn Alsdorf Acquisition Fund (2009.577.1–2). Tekna, Laayoun, Morocco, *Head Ornament*, early 20th cen., nylon and polypropylene hair, amber, coral, shell, silver, carnelian, and glass beads; *Prayer-String Necklace*, early 20th cen., wood, silver, amber, silk, and carnelian; *Pair of Bracelets*, early 20th cen., silver: Alsdorf Foundation, James and Marilyn Alsdorf Acquisition Fund (2009.574–75, 578.1–2). Trarza, Boutilimit, Mauretania, *Pair of Anklets*, early 20th cen., silver: Alsdorf Foundation, James and Marilyn Alsdorf Acquisition Fund (2009.576.1–2). Trarza, Morocco, *Jewelry Box*, early 20th cen., wood, leather, iron, brass, red copper, and Bakelite: Alsdorf Foundation, James and Marilyn Alsdorf Acquisition Fund (2009.573). Yoruba, Nigeria, *Woman's Wrapper* (Adire), mid-20th cen., 16 panels joined; alternating panels of cotton, plain weave; screen printed and cotton, plain weave; screen printed; resist-dyed; *Woman's Wrapper* (Aso Oke), mid-20th cen., 15 strips joined; cotton and viscose-rayon, warp-float-faced plain weave with supplementary patterning wefts and areas of discontinuous wefts forming openwork: acquired by Director's Discretion, Irving Dobkin Endowment (2009.1033–34). Yoruba, Odo-Ona Ilorin, Kwara

State, Nigeria, *Oba's Tunic, Trousers, and Coronet*, early/mid-20th cen., glass beads, cloth, and string: restricted gift of Cynthia and Terry E. Perucca and African and Amerindian Art Purchase fund (2009.579–81).

North American

Central America

Maya, Petén, Guatemala, *Vessel Depicting a Mythological Scene*, A.D. 600/800, ceramic and pigment: gift of Gerald K. and Patricia Hoffman (2009.735).

United States

Mother of Salena Jackson, Maidu, vicinity of Susanville, Northern California, *Food Basket*, 1870/90, plant fibers and pigment: Mrs. Leonard Florsheim Fund (2010.3).

American Art

Decorative Arts

Artist unknown, probably midwestern, *Bowl*, 1820/40, blown and tooled glass: Robert McCormick Fund (2010.226). Donald Colflesh, made by Gorham Manufacturing Company, *Coffee Service*, from the series *Circa 70*, designed 1958, introduced 1960, silver, laminate, and ebony: through prior bequest of Arthur Rubloff (2009.1036). Theodore Russell Davis, made by Haviland & Co., *Oyster Plate*, designed 1879, executed 1880/87, porcelain with enamel and gilding: through prior gift of Joseph L. Block, Leigh B. Block, Mrs.

Oscar Serlin, and Mrs. Daniel Saidenberg in memory of Mr. and Mrs. L. E. Block, Chicago; American Art Purchase Fund (2009.732). Isamu Noguchi, made by the Herman Miller Furniture Company, *Chess Table*, designed 1944, made c. 1949, ebonized plywood, aluminum, and Lucite: through prior bequest of Arthur Rubloff; Quinn E. Delaney Fund (2010.227). Gilbert Rohde, made by the Herman Miller Furniture Company, *Paldao "Ectoplastic" Desk* (No. 4106), c. 1940, paldao, acacia burl, imitation leather, and brass tacks; made by the Herman Miller Clock Company, *Clock, Model 6366*, c. 1933, macassar ebony, metal, chrome-plated steel: Stanley and Polly Stone Endowment; American Art Purchase Fund (2009.733–34). Paul H. Shramm, made by Cordova Shop, *Scrapbook Album*, c. 1910, leather, paper, and copper alloy: gift of Eugene, Anne, and Lynn Springer Roberts in honor of Dr. Judith A. Barter (2009.584). Walter von Nessen, made by Nessen Studio, *Table Lamp*, c. 1930, silver plate, glass, and ebony: through prior bequest of Arthur Rubloff (2009.1037). Russel Wright, *Cocktail Set, Model 326*, 1930, spun aluminum and cork: through prior bequest of Arthur Rubloff (2009.1035).

Painting

Helen Torr, *Extemporaneous*, 1927, egg tempera on metal, mounted on board: through prior acquisition of Mr. and Mrs. Martin A. Ryerson; through prior bequest of George F. Porter; Mr. and Mrs. Frederick G. Wacker, Jr.,

Endowment; through prior acquisitions of Friends of American Art and Charles H. and Mary F. S. Worcester; Robert McCormick Fund; restricted gift of Elizabeth Souder Louis (2010.298). Marguerite Thompson Zorach, *Landscape* (recto), 1911/12, oil on canvas; Roger and J. Peter McCormick Endowment (2009.583).

Sculpture

Leslie G. Bolling, *Sister Tuesday*, 1934, painted poplar; through prior acquisition of the George F. Harding Collection; restricted gift of Charles C. Haffner III (2009.582).

Architecture and Design

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

Hernán Díaz Alonso, manufactured by Parrish Rash and van Dissel (PR&vD), *Eam-Mess (Chaise)*, 2009, expanded polystyrene, polyester, metal glaze, and polyurethane auto paint; Celia and David Hilliard Fund; funds provided by the Architecture & Design Society and the Architecture and Design Purchase Fund (2010.13). Maarten Baas, *Real Time: Sweepers Clock*, 2010, digital video; funds provided by the Architecture & Design Society (2010.416). Shigeru Ban, manufactured by Artek, *10-Unit System: 4 Wooden Chairs (Natural)*, *1 Table (Natural)*, *2 Tables (Black)*, *3 Chairs (Black)*, 2009, UPM ProFi (recycled paper and plastic composite); funds provided by the Architecture & Design Society (2009.591–600). Edward Barber and Jay Osgerby, manufactured by Established & Sons, *De La Warr Pavilion Chair*; *De La Warr Pavilion Chair*, 2006, cast and pressed aluminum, steel, and nylon; gift of Established & Sons (2009.585–86). Cornelia Blatter and Marcel Hermans for COMA, *Life on Mars: 5th Carnegie International Identity System: Folders* (2),

n.d.; *FRAME Publisher Identity* (2), 2004; *Children Postal Stamp, TPG*, 2006, paper; gift of COMA (2010.14.1–2, 15.1–2, 16). Cornelia Blatter and Marcel Hermans for COMA, written by Daniel Birnbaum, Richard Flood, Eugenie Joo, and Chus Martinez, edited by Douglas Fogle, *Life on Mars* (2), 2008, paper; gift of Carnegie Museum of Art (2010.299a–b); written by Barbara Bloemink, Brooke Hodge, Ellen Lupton, and Matilda McQuaid, *Design Life Now: National Design Triennial 2006* (4), 2007, book; gift of Cooper-Hewitt, National Design Museum, Smithsonian Institution (2010.29.1–4); written by Winka Dubbeldam, Javier Barreiro Cavestany, Detlef Mertins, Michael Speaks, et al., *Archi-Tectonics Index: Winka Dubbeldam* (2), 2005, book; gift of Princeton Architectural Press (2010.267.1–2); essays by Rudi Fuchs, Thyrsa Nichols Goodeve, Susan Kandell, et al., edited by Cory Reynolds, *Peter Halley! Maintain Speed*, 2000, book; gift of D.A.P./Distributed Art Publishers, Inc. (2010.302); edited by Robert Thiemann, *FRAME Magazine 31* (2); *FRAME Magazine 32* (2); *FRAME Magazine 33* (2); *FRAME Magazine 34* (2); *FRAME Magazine 35* (2), 2003; *FRAME Magazine 36* (2), 2004; *FRAME Magazine 44* (2), 2005, magazines; essay by Anna Blume, *Every Encounter Has a Color* (2), n.d., postcards; written by American Institute of Graphic Art (AIGA), 365; *AIGA Year in Design 24* (2), 2004, book; written by Paul D. Miller aka Dj Spooky that Subliminal Kid, *Rhythm Science* (2), 2004, book; written by Lyle Ashton Harris, *Blow Up* (2), 2008, book; written by Wayne Koestenbaum, *Amy Sillman: Works on Paper* (2), 2006, book; gift of COMA (2010.17.1–2, 18.1–2, 19.1–2, 20.1–2, 21.1–2, 22.1–2, 23.1–2, 24.1–2, 25.1–2, 26.1–2, 27.1–2, 28.1–2). Sam Buxton, *Inhale, exhale*, 2010, stainless steel and glass; limited edition 1/4; funds provided by the Architecture & Design Society (2010.415). Nacho Carbonell,

Lover's Bench, 2009, recycled paper, iron, and chicken wire; funds provided by the Architecture & Design Society (2010.414). Luisa Cevese, manufactured by Maharam, *Ply Mesh Black Tan*, 2006, polyurethane, cotton, polyester, and upholstery; gift of Maharam Fabric Corporation (2010.233). Dirk Denison, Denison Luchini Architects, *Piku House Model*, c. 1993, stainless steel and glass; gift of Dirk Denison (2009.736). Charles and Ray Eames, manufactured by Maharam, *Circles; Small Dot Pattern*, designed 1947, reissued by Maharam 2000, cotton and polyester upholstery; gift of Maharam Fabric Corporation (2010.234–35). Alexander Girard, manufactured by Maharam, *Millerstripe*, designed 1973 for Herman Miller, reissued by Maharam 2002, wool and nylon upholstery; *Names*, designed 1957 for Herman Miller, reissued by Maharam 2002, cotton and polyester upholstery; *Quatrefoil*, designed 1954 for Herman Miller, reissued by Maharam 2001, cotton and nylon upholstery; gift of Maharam Fabric Corporation (2010.236–38). Konstantin Grcic, manufactured by Authentics GmbH, *2-Hands Laundry Basket* (5), 1996; *Tip Bucket* (12), 2003, polypropylene, stainless steel, and rubber; *H2O Waste Paper Bin* (2), 1994, polypropylene; *Square Waste Paper Bin* (4), 1994, polystyrol; gift of Authentics GmbH (2009.602.1–5, 603.1–12, 604.1–2, 605.1–4); manufactured by Classicon, *Chaos Chair*, 2001, tubular stainless steel, rubber, polyurethane foam, leather, and polyester fiber; *Venus Chair*, 2006, laminated plywood, oak veneer, and rubber; *Mars Chair*, 2002, PU foam, chromed steel, fabric, and leather; gift of Luminaire (2009.617–19); manufactured by C. Josef Lamy GmbH, *Vivo Ballpoint Pens* (12), 2004, stainless steel and POM; gift of C. Josef Lamy GmbH (2009.616.1–12); manufactured by Magis, *360° Chair*, 2009, aluminum, PU foam, and powder-coated steel; *360° Container*, 2009, aluminum and ABS; *360° Stool* (2),

2009, aluminum, PU foam, and powder-coated steel; *chair_ONE* (2), 2003, die-cast and extruded aluminum; *chair_ONE*, 2003, die-cast aluminum and concrete: gift of Magis (2010.303-09); manufactured by Moormann GmbH, *ES Shelf*, 1999, beech; *ES Shelf Packaging*, 1999, cardboard; *HUT_AB Coat Stand* (2), 1998, ash: gift of Nils Holger Moormann GmbH (2009.620-21, 622.1-2); manufactured by Moroso, *Osorom Bench*, 2004, fiberglass and resin: gift of Moroso USA (2009.601); manufactured by Plank, *Miura Bar Stool* (6), 2005, reinforced polypropylene; *Miura Bistro Table*, 2007, steel; *Monza Chair* (2), 2009, ash and reinforced polypropylene; *Myto Cantilever Chair* (6), 2008, BASF Ultradur High Speed: gift of Plank Collezione Srl (2009.623.1-6, 624, 625.1-2, 626.1-6); manufactured by Ryohin Keikaku Co., Ltd., *Pipe Table*, 2009, tubular steel and MDF; *Pipe Chair*, 2009, tubular steel, MDF, and upholstery; *Tube Chair*, 2009, steel, plywood, and polyester; *Mono Side Table* (3), 1995, powder-coated metal: gift of MUJI (2009.737-42); manufactured by SCP Ltd., *TamTam Side Table*, 1991, beech, MDF, and steel: funds provided by the Architecture & Design Society (2009.590); manufactured by Serafino Zani, *Passimi il Sale Tableware (Un Attimo Prima)*; *Passimi il Sale Tableware (Un Attimo)*; *Passimi il Sale Tableware (Un Attimo Doppo)*; *Passimi il Sale Tableware (Alle Cinque)*; *Passimi il Sale Tableware (Alle Cinque e Mezza)*; *Passimi il Sale Tableware (Va Bene Così)*, 2007, stainless steel; *Certamente Tableware (Salad Server Set)*, 2006, stainless steel; *Accento Cutlery (Set of 36 Pieces)*; *Accento Cutlery (Salad Servers Set)*; *Accento Cutlery (Risotto Spoon)*, 2009, stainless steel: gift of Serafino Zani (2009.606-11, 612.1-2, 613.1-36, 614.1-2, 615). Simon Heijdens, *Shade*, 2010, self-developed software and switchable transparent film: Celia and David Hilliard Fund

(2010.452). Josef Hoffman, manufactured by Maharam, *Design 9297*, designed 1913, reissued by Maharam 2007, cotton, rayon, and polyester upholstery: gift of Maharam Fabric Corporation (2010.239). Hella Jongerius, manufactured by Maharam, *Layers Garden Double*, 2008, wool, nylon, and polyester upholstery; *Repeat Classic*; *Repeat Classic Houndstooth*, 2002, cotton, rayon, and polyester upholstery: gift of Maharam Fabric Corporation (2010.240-42). Hella Jongerius for Maharam, Inc., *Layers Vineyard*; *Layers Park Double*, 2007, wool, nylon, and polyester: gift of Maharam Fabric Corporation (2010.228-29). Claudy Jongstra, manufactured by Maharam, *Drenth Heath*, 2006, drenth heath, natural mulberry silk, Wensleydale wool, Merino wool, silk chiffon floor covering, and wall hanging: gift of Maharam Fabric Corporation (2010.243). Maira Kalman, manufactured by Maharam, *The Story of My Life*, 2005, rayon and polyester upholstery: gift of Maharam Fabric Corporation (2010.244). Sonnhild Kestler, manufactured by Maharam, *Alpine Stripe*, 2009; *Folklore*, 2008, cotton and polyester upholstery: gift of Maharam Fabric Corporation (2010.245-46). Arik Levy, *Confessions*, 2010, black enameled MDF, matte chestnut finish, feather cushion, and felt cloth: funds provided by the Architecture & Design Society (2010.419). Greg Lynn, *Carbon Net Chair*, 2010, 3Di aramid tape: Celia and David Hilliard Fund (2010.453). Maharam Design Studio, *AF96*, 2000, polyester upholstery; *Boucle Leno*, 2006, wool, rayon, linen, and mohair window covering; *C340 Composites*, 2001, vinyl-coated polyester and post-consumer recycled polyester wall covering; *Cobblestone*, 2008, wool and polyester upholstery; *Ditto*, 2009, post-consumer recycled polyester and solution-dyed nylon upholstery; *Embark*, 2004, polyolefin, polyester, and vinyl wall covering; *Intricate*, 2006, cotton and poly-

ester upholstery; *Massive Paisley*, 2008, cotton and polyester upholstery; *Mechanism*, 2009, polyurethane and polyester upholstery; *Peep*, 2006, polyurethane and polyester upholstery; *Scuba*, 2007, polyurethane upholstery; *Sudden*, 2004, polyurethane upholstery; *Waxed Cotton Leno*, 2006, cotton window covering: gift of Maharam Fabric Corporation (2010.247-59). Beatriz Milhazes, manufactured by Maharam, *Horto*, 2008, cotton and polyester upholstery: gift of Maharam Fabric Corporation (2010.260). M/M (Paris), *Serpentine*, 2010, carbon fiber, stainless steel, and paper: Celia and David Hilliard Fund (2010.454). Sarah Morris, manufactured by Maharam, *The Firm*, 2009, cotton and polyester upholstery: gift of Maharam Fabric Corporation (2010.261). Marc Newson, manufactured by Samsonite, *Samsonite Black Label Scope 55cm Upright Suitcase*, 2005, expanded foam laminated with 600 denier polyester/mesh, aluminum, EVA, and Hytrel: gift of Terry R. Myers (2010.232). Verner Panton, manufactured by Maharam, *Unisol*, designed 1965, reissued by Maharam 2002, rayon, cotton, and polyester upholstery: gift of Maharam Fabric Corporation (2010.262). Dagobert Peche, manufactured by Maharam, *Blumen*, designed 1901, reissued by Maharam 2004, rayon and cotton upholstery: gift of Maharam Fabric Corporation (2010.263). Gio Ponti, manufactured by Maharam, *I Morosi Alla Finestra*, designed 1930, reissued by Maharam 2002, cotton, silk, polyester window covering, and upholstery: gift of Maharam Fabric Corporation (2010.264). Joel Sanders, Karen Van Lengen, and Ben Rubin, *Sectional Perspective: Audio-Visual Windows*; *Kitchen Island: Sound Mixing Station*, 2006, durst lambda prints on archival paper: gift of Joel Sanders Architect (2010.300-01). Sol Sender, *Obama Logo '08 Identity System: Final Design, Original Proposals, and Design Manual*, 2006, variable media: funds provided by the Architecture &

Design Society; gift of Sol Sender (2010.230). Paul Smith, manufactured by Maharam, *Bespoke Stripe*, 2003, wool upholstery; *Herringbone Stripe*, 2010, cotton upholstery; gift of Maharam Fabric Corporation (2010.265–66). Timorous Beasties (Alistair McAuley and Paul Simmons), *Oriental Orchid Red and Greens on Black Wallpaper*; *Branch out Black on Black Wallpaper*, 2005; *Decouper 1 Black on Gold Wallpaper*; *Bloody Hell Mint Wallpaper*, 2008; *Superwide Iguana Silver on Ivory Wallpaper*, 1989; *London Toile Red Wallpaper*; *London Toile Green Wallpaper*, 2005; *Glasgow Toile Reds Wallpaper*, 2004, wallpaper: funds provided by the Architecture & Design Society; gift of Timorous Beasties (2010.5–12). TROIKA, *Plant Facts and Plant Fiction (Set of 5)*, 2010, durst lambda prints; edition 1/3; funds provided by the Architecture & Design Society (2010.420). Vinci-Hamp Architects, Inc., John Vinci, *Lewis Manilow House Model*, n.d., various media: gift of Susan and Lew Manilow (2010.231).

Asian and Ancient Art

Chinese

Decorative arts. Ma Guozhen, *Brushpot*, Qing dynasty (1644–1911), early 19th cen., wood (*huanghuali*): restricted gift of the Asian Art Council of the Art Institute of Chicago, Betsy Nathan, Mr. and Mrs. James E. Breece III, and Mr. and Mrs. Bruce Dunn (2009.630).

Indian

Print. Nandalal Bose, *Mahatma Gandhi (Bapuji) on the Dandi March*, 1930, linocut print on paper: gift of Supratik Bose (2009.743).

Japanese

Vessels. *Deep Pot*, 2000/1000 B.C., earthenware: purchased with funds provided by the Weston Foundation; Alyce and Edwin DeCosta and the Walter E. Heller

Foundation Fund (2009.627). *Pot with Spout*, 1000/300 B.C., earthenware: purchased with funds provided by the Weston Foundation; President's Exhibition and Acquisition Fund (2010.295).

Ritual objects. *Female Figurine with Topknot*, 1000/300 B.C., earthenware: purchased with funds provided by the Weston Foundation; President's Exhibition and Acquisition Fund (2010.293). *Handle in the Form of an Animal Head*, 1000/300 B.C., earthenware: purchased with funds provided by the Weston Foundation; President's Exhibition and Acquisition Fund (2010.294). *Head of a Warrior*, 6th cen., earthenware: purchased with funds provided by the Weston Foundation; Alyce and Edwin DeCosta and the Walter E. Heller Foundation Fund; Robert Allerton Trust (2009.629). *Hen*, 6th cen., earthenware: purchased with funds provided by the Weston Foundation; President's Exhibition and Acquisition Fund (2010.296). *Partial Figure of a Pregnant Women*, 1000/300 B.C., earthenware: purchased with funds provided by the Weston Foundation; Robert Allerton Trust (2009.628). *Smiling Figurine*, 1000/300 B.C., earthenware: purchased with funds provided by the Weston Foundation; President's Exhibition and Acquisition Fund (2010.292). *Wrestler*, 5th/6th cen., earthenware: purchased with funds provided by the Weston Foundation; President's Exhibition and Acquisition Fund (2010.297).

Architectural fragments. Takamura Koun, *Pair of Ramma (Transom) Panels*, from the *Hooden*, 1893, wood with polychrome: gift of the University of Illinois at Chicago (2009.631–32).

Contemporary Art

Drawing

American. Nancy Spero, *Woman Breathing*, 1978, hand printing in blue ink on pieced cream wove paper: gift of Society for Contemporary Art (2009.569).

Painting

American. Carroll Dunham, *Bather/Night*, 2009, acrylic on canvas: Ada S. Garrett Prize Fund (2010.268). Richard Hawkins, *The Mystical Invention of Television and Its Relationship to Mourning*, 2004, acrylic and oil on linen: Ada S. Garrett Prize and Contemporary Art Discretionary funds (2010.269). Nicholas Krushenick, *Elephant Spoons*, acrylic on canvas: gift of Harvey M. and Ruth Glesby Wagner (2009.744). Robert Lostutter, *WH 50*, 1969–70, oil on canvas: promised gift of Mark and Judy Bednar (117.2009). Joe Zucker, *Woman with Halo and Sceptre*, 1972, acrylic, cotton, and Rhoplex on canvas: partial gift of Britta Le Va in honor of Leah Zucker; through prior gift of Joseph Winterbotham; Mr. and Mrs. Frank G. Logan Purchase Prize, Norman Wait Harris Prize, Wilson L. Mead, Contemporary Art Discretionary, Walter M. Campana Memorial Prize, Laura Slobe Memorial Prize, Max V. Kohnstamm Prize, William H. Bartles Prize, and Annabelle Decker funds (2009.566); *Interior*, 2005, enamel house paint on canvas and wood: Ada S. Garrett Prize Fund (2009.571).

Photography

American. Carrie Mae Weems, *Untitled (Kitchen Table Series)*, 20 gelatin silver prints and 14 text panels: promised gift of Liz and Eric Lefkofsky (115–28.2010). Fred Wilson, *The Museum: Mixed Metaphors (Seattle Art Museum)*, 1993, 12 chromogenic prints: anonymous gift (2009.747.1–12).

Mexican. Gabriel Orozco, *Total Perception*, 2002, chromogenic print: gift of Donna and Howard Stone (2010.271).

Sculpture

American. Scott Burton, *Seating for Eight*, African red granite: gift of Fred Eychaner and Tommy Yang Guo (2009.745). Vincent Fecteau, *Untitled*, 2008, papier-mâché and acrylic; gift of Judith Neisser (2009.746). Jim Isermann, *Untitled (Cubeweave)*, 1997, hand-loomed cotton and foam: gift of Dirk Denison in honor of the Society for Contemporary Art (2009.568).

Mexican. Gabriel Orozco, *Dent de Lion*, 1998, fabric disks, iron wire, and floral tape; *Under Tow*, 2003, polyurethane foam: gift of Donna and Howard Stone (2010.270, 272).

Video and Film

American. Paul Chan, *6th Light*, from the series *The 7 Lights*, 2007, digital video projection: gift of Society for Contemporary Art, funded by Marilyn and Larry Fields (2009.570). Inigo Manglano-Ovalle, *Always After (The Glass House)*, 2006, Super 16mm film transferred to high-definition digital video: restricted gift of David Teiger Foundation (2009.567).

South African. Robin Rhode, *New Kids on the Bike*, 2002, digital animation: gift of Igor M. DaCosta (2009.748).

European Decorative Arts

English. Designed by James Hadley, manufactured by Worcester Royal Porcelain Company, *Aesthetic Movement Teapot (Oscar Wilde Teapot)*, 1882, glazed parian ware: Eloise W. Martin Acquisition fund; restricted gift of Mr. and Mrs. James Knox, and Mr. and Mrs. Terry Perucca (2010.273). Designed by Augustus Welby Northmore Pugin, manufactured by John Hardman and Company, *Chandelier*, Birmingham, 1853, brass and glass: Charles H. and Mary F. S. Worcester Collection

Fund; John H. and Neville Bryan Endowment; Richard T. Crane, Jr., Memorial Fund (2010.429).

Greek. *Jug*, Venetian Republic, c. 1540, parcel-gilt silver: Mary Swissler Oldberg Memorial Fund (2009.565).

Medieval to Modern European Painting and Sculpture

Painting

American. Albert Bloch, *Still Life*, c. 1915–18, oil on composition board; George Grosz (born Germany), *Landscape with Sunbather*, 1940, oil on canvas board: bequest of Sylvia Simons Sights (2010.31–32).

French. Henri de Toulouse-Lautrec, *Au cirque: Écuyère*, 1888, tambourine with oil on vellum painting: Patterson/Taylor Acquisition, and Mr. and Mrs. Donald W. Patterson Endowment funds (2010.413).

Italian. Ludovico Carracci, *The Vision of Saint Francis*, c. 1602, oil on copper: Lacy Armour Fund (2010.274).

Sculpture

German. Follower of Johannes Apengeter (active c. 1325–50), *Lion Aquamanile*, c. 1350, copper alloy: through prior bequest of the George F. Harding Collection; Chester D. Tripp, Jane Gidwitz Memorial, and Medieval through Modern European Painting and Sculpture—Curator's Discretionary funds (2010.30).

Photography

American
Artist unknown, 14700—*Link-Belt Type "D"*; 14724—*Link-Belt Type "A"*, 1925; 14886—*Link-Belt Type "A"*; 14882—*Link-Belt Type "CX"*, 1926, gelatin silver prints: restricted gift of John

A. Bross in memory of Edward Byron Smith (2010.278–81). Lewis Baltz, *Corona del Mar*, 1971, gelatin silver print: Mary and Leigh Block Fund (2009.643). Wilson A. Bentley, *Snowflake*, 1885/1931, gelatin silver printing out paper print: Ernest N. Kahn Photography Fund (2010.282). Agnes Denes (born Hungary), *Human Dust (3)*; *Human Dust (5)*, 1969, gelatin silver prints: Photography Purchase Fund (2010.285–86). Jay DeFeo, *Untitled*, 1971; *Untitled (Nervous Breakdown Couch for Ruth)*, 1973, gelatin silver prints: Comer Foundation Fund (2009.644–45). Frank Gohlke, *View of Mount St. Helens from Vicinity of Spud Mountain—7 Miles Northwest*, 1982 (printed 2008), gelatin silver print: gift of Jeanne and Richard S. Press (2009.775). John Beasley Greene, *Medinet Habu, Mortuary Temple of Ramses III, Left Wall (Médinet-Habou, Temple funéraire de Ramsès III, paroi gauche)*, 1854, salted paper print: restricted gift of Lucia Woods Lindley and Daniel A. Lindley, Jr. (2010.275); *Lapidary Deposit in the Chercell Museum, Algeria (Musée de Chercell Algérie Dépôt Lapidaire)*, 1856, salted paper print: Photography Gala Endowment (2010.276). André Kertész (born Hungary), *Satyric Dancer, Paris*, 1926, gelatin silver print: gift of Nicholas and Susan Pritzker (2009.646). Jason Lazarus, *Recordings ("Big Storm" January 30th, 1967, Mom)*, 2009, wall installation (235 photographs): restricted gift of Susan and Gary Garra-brant; Joyce Chelberg; Buzz Ruttenberg and Biff Ruttenberg, in memory of David C. and Sarajean Ruttenberg (2009.634). Gordon Matta-Clark, *Photo Fry*, 1969, mixed media with fried instant color photo, gold leaf, and white box: anonymous gift (2009.752). Ralph Eugene Meatyard, *Untitled*, 1967, gelatin silver print: gift of the Estate of Ralph Eugene Meatyard (2009.767). Richard Misrach, *Untitled #696-05*, 2005, digital chromogenic color print: gift of the artist (2009.774). Julie

Moos (born Canada), *Monsanto* (Allan and Mark), 2001, chromogenic print: gift of Lorin Adolph (2009.749). Barbara Morgan, *Fossils in Formation*, 1965, gelatin silver print: gift of Wayne F. Miller (2009.770). Alison Rossiter, *Acme Kruxo*, *Expiration ca. 1940's*, *Processed in 2009*, 2009; *Eastman Kodak*, *Azo E*, *Expires March 1*, 1920, *Processed in 2008*, 2008; *Acme Kruxo*, *Expiration ca. 1940's*, *Processed in 2009*; *Acme Kruxo*, *Expiration ca. 1940's*, *Processed in 2009*, 2009, gelatin silver photograms: gift of the artist (2009.641, 648, 650–51); *Anso*, *Cyko*, *Expires in 1917*, *Processed in 2009*, 2009; *Tura*, *Excellent 212*, *White Charcoal R*, *Expiration ca. 1980's*, *Processed in 2007*; *Tura*, *Excellent 212*, *White Charcoal R*, *Expiration ca. 1980's*, *Processed in 2007*; *Tura*, *Excellent 212*, *White Charcoal R*, *Expiration ca. 1980's*, *Processed in 2007*, 2007; *Haloid Platino*, *Expiration ca. 1915*, *Processed 2009*; *Acme Kruxo*, *Expiration ca. 1940's*, *Processed in 2009*, 2009, gelatin silver photograms: restricted gift of Lucia Woods Lindley and Daniel A. Lindley, Jr. (2009.637–40, 642, 649); *Kodak*, *Medalist F3*, *Expires December 1971*, *Processed in 2008* and *Kodak*, *Medalist G2*, *Expires March 1971*, *Processed in 2008*, 2008, gelatin silver photogram (diptych): gift of the artist (2009.647). Sam Samore, *Situation*, 1980s (*Man with Leather Jacket*, *Coffee Cup on Table*); *Situation*, 1980s (*Man Clasp Hands*), 1990, gelatin silver prints: gift of Dirk Denison FAIA (2009.750–51). Frederick Sommer, *The Fighting Centaur*, 1952; *The Thief Greater Than His Loot*, 1955; *The Milky Way*, 1949; *Golden Apples*; *Smoke on Cellophane #1*; *Hadrian's Villa*, 1961; *Paracelsus*, 1959, gelatin silver prints: gift of John Vinci in honor of Richard Nickel and Fred Sommer (2010.329–34, 336). Joel Sternfeld, *Sonora Cohousing, Tuscon, Arizona*, Mar. 2005; *Scott and Helen Nearing at Forest Farm, Harborside, Maine*, Oct.

1982; *Heathcote Community, Freeland, Maryland*, May 2005; *Twelve Tribes Community, Basin Farms, Bellow Falls, Vermont*, June 2005; *Albert Bates next to a Dry Composting Toilet at the Farm Ecovillage, Summertown, Tennessee*, Mar. 2003; *Prairie Crossing, Grayslake, Illinois*, May 2005; *Fruitlands, Harvard, Massachusetts*, Oct. 2004; *A Male Pistachio Tree in Bloom, Village Homes, Davis, California*, Mar. 2005; *A Rocket Stove Development Workshop, Aprovecho Research Center, Cottage Grove, Oregon*, Aug. 2004; *Acorn Community, Mineral, Virginia*, Apr. 2004; *Moonsbadou, n.d.*; *Roosevelt Public School, Roosevelt, New Jersey*, June 2005; *Halcyon Temple of the People (Blue Star Memorial Temple), Halcyon, California*, Jan. 1997; *Recreated Bark Longhouse, Ganondagan Historic Site, New York*, July 2000; *Old Economy, Ambrose, Pennsylvania*, Aug. 1995, chromogenic prints: gift of Ralph and Nancy Segall (2009.776–90). Zoe Strauss, *Untitled (Shorty Cropped)*; *Untitled (Bev and Frank Bed)*; *Untitled (RIP Isaiah Zeko)*; *Untitled (Yes We Did)*; *Untitled (Robert)*; *Untitled (If You Can Dream It)*; *Untitled (McDonald's Window)*; *Untitled (Salt)*; *Untitled (Man in Miller Hat, Hemp Lover)*; *Untitled (Michael Jackson House, Bad Poster on Lawn)*; *Untitled (Week of the Perfect Game)*; *Untitled (Woman Striker)*; *Untitled (Beverly Mother)*; *Untitled (Frank on Sofa)*; *Untitled (Puerto Rican Flag on Car)*; *Untitled (Lincoln Was a Good Old Man)*; *Untitled (Tiger Lounge)*; *Untitled (Gary Football Field)*, 2009, ink-jet prints: Photography Gala Endowment; restricted gift of anonymous donor, Anstiss and Ron Krueck, and Vicki and Bill Hood (2009.652.1–19). Karl Struss, *116 TN Street, Looking West*, c. 1915, platinum print: gift of Wayne F. Miller (2009.773). Bob Thall, *Between Madison Avenue and Washington Street; Vicinity of LaSalle Street;*

Between Michigan Avenue and Wabash Avenue; Vicinity of Randolph Street, 1998; *Near O'Hare International Airport, Chicago, Illinois*, 1991; *Ameritech Building, Rolling Meadows, Illinois*; *Spiegel Meadings, Downers Grove, Illinois*, 1992; *Gold Road, Schaumburg, Illinois*; *Schaumburg, Illinois*, 1995; *Hoffman Estates*, 1993; *Schaumburg, Illinois*, 1995; *Bartlett, Illinois*, 1993; *Chicago (View towards U.S. Steel South Works)*, 1987; *Indiana Harbor, Indiana*; *Chicago (Ewing Avenue)*, 1980; *South Chicago*, 1986–87, gelatin silver prints: gift of Roger William Lehman (2009.753–66). Robert Watts, *Auto Series*, 1970–73, 23 gelatin silver prints: Photography Associates Fund; gift of Philip Aarons and Shelley Fox Aarons (2009.635.1–23). Carrie Mae Weems, *Kitchen Table*, 1990, gelatin silver print: gift of the artist (2010.328). James Welling, *Green Drapes 1, 2, 3*, 2000, chromogenic prints: Photography Gala Fund (2010.287.1–3).

Czech

Jan Lauschmann, *Under My Window*, 1927, gelatin silver print: gift of Wayne F. Miller (2009.768). Nepil, *The Big Thing* (Cover Design for *Velká Věc* by Thomas Mann), c. 1931, gelatin silver print: gift of Wayne F. Miller (2009.771). Adolf Schneeberger, *Still Life (Can on Side)*, 1925, gelatin silver print: gift of Wayne F. Miller (2009.772).

French

Félix Bonfils, *Karnak*, 1860s, albumen print: Edward Byron Smith and John Bross Fund (2010.319).

German

Gertrud Arndt, *Untitled (Masked Self-Portrait, Dessau)*, 1930, gelatin silver print: David Travis Fund (2009.636). Hans Peter Feldmann, *Pictures of Car Radios Taken while Good Music Was Playing*, 1970–90, four gelatin silver prints and two chromogenic prints: Mary and Leigh Block Fund (2010.317). Werner Mantz,

Untitled (Interior View, Table and Chairs), 1924, gelatin silver print: gift of Wayne F. Miller (2009.769).

Italian

Antonio Beato, *Temple, Egypt*, c. 1870s, albumen print: restricted gift of Elizabeth Bryan Seebeck (2010.277). Luigi Ghirri, *Lucerna*, 1971, chromogenic print: David Travis Fund (2010.316).

Japanese

Osamu Kanemura, *Tokyo Swing*, 1995; *Black Parachute Ears*, 1999; *All the Needles on Are Red*, 1998; *Keihin Machine Soul*, 1996, gelatin silver prints: David Travis Fund (2010.321–24). Taiji Matsue, *Atlas*, 1997, gelatin silver print: David Travis Fund (2010.320). Daido Moriyama, *Room*, 1969; *Osaka*, 1975, gelatin silver prints: Photography Gala Fund (2010.283–84); *Goshogawara*, 1976; *Kariudo (Hunter)*, 1971, gelatin silver prints: Photography Purchase Fund (2010.326–27). Shomei Tomatsu, *Untitled (Nagoya)*, 1959 (printed 1966), gelatin silver print: Photography Gala Fund (2010.325); *Untitled (Kadena, Okinawa)*, 1969 (printed 1978), gelatin silver print: Photography Purchase Fund (2010.335).

Slovak

Rudolf Sikora, *Civilizational Cross-Sections: The Earth Must Not Become a Dead Planet (Rezy Civilizaciou: Zem sa nesmie stat' mrtvou planetou)*, 1971–72, photomontage, gelatin silver prints on six Masonite panels; *Exclamation Point (Vykríčník)*, 1973, photocollage of gelatin silver prints and cutouts with text; *Study for Exclamation Point (Vykríčník [Projekt])*, 1974, photomontage of photographs on red paper: gift of Rudolf Sikora (2010.33–35).

Vietnamese

An-My Lê, 29 *Palms: Security and Stabilization Operations, Graffiti I*; 29 *Palms: Security and Stabilization Operations*,

George Air Force Base, 2003–04, gelatin silver prints; *M-24 Semi Automatic Weapon, Khawr Al Amaya Oil Terminal, Iraq*, 2007, archival pigment print: Photography Purchase Fund (2010.288–90).

Nationality unknown

Arnold, *Strikers at Seabrook Farms, Bridgeton, New Jersey (Air View . . . June 29)*, July 9, 1934, gelatin silver print: Photographic Society Fund (2010.310). Artist unknown, *Civil War Collage*, 1860/70, photocollage (albumen prints): Ernest N. Kahn Photography Fund (2010.318). Ranzini, *Strikers at Seabrook Farms, Bridgeton, New Jersey (House Covered with Sickening Gas . . .)*; *Strikers at Seabrook Farms, Bridgeton, New Jersey (Riot Men and Women Fighting with Police . . .)*; *Strikers at Seabrook Farms, Bridgeton, New Jersey (The Retreat from Bridgeton . . .)*, July 9, 1934, gelatin silver prints; unknown (probably Ranzini), *Strikers at Seabrook Farms, Bridgeton, New Jersey (With a Stone in One Hand . . .)*; *Strikers at Seabrook Farms, Bridgeton, New Jersey (Both Offensives . . .)*, July 9, 1934, gelatin silver prints: Photographic Society Fund (2010.311–15).

Prints and Drawings

Drawings

American. Keith Achepohl, *Egypt Night and Day #222*, 1981, watercolor, with touches of blue and orange crayon, over graphite: gift of Richard and Joyce Prince (2010.411). Artist unknown, *Pout Mouth*, n.d., graphite with smudging and erasing; *Film Fun Mag*, n.d., graphite; *Two Nude Women from the Back* (recto), *Two Nude Women* (verso); *Hero and Maiden*, n.d., pen and black ink, over graphite; *Woman Bending Over*; *Woman Bending Over from Rear*, n.d.; *Titter Mag*, Jan. 1947; *Standing Woman from Rear, with Two Profiles*, n.d., graphite: gift of Henry and Gilda

Buchbinder Family (2009.710–17). Richard Artschwager, *Untitled*, 1970, charcoal with stumping: gift of Susanne Ghez (2009.799). James Castle, *Untitled "Window Large Construction"*, n.d., soot mixed with saliva, string, and ribbon: gift of Cleve E. Carney (2009.798). George Cohen, *Running Figure*, c. 1960, gouache and watercolor, over graphite: anonymous gift in memory of Esther Kuh Askow and Irwin J. Askow (2010.396). Bruce Conner, *Untitled, 1205 Oak Street, San Francisco*, 1961, graphite; *Untitled, from Mandala Series*, 1965, black fiber-tipped pen, over traces of graphite; *Drawing 6/11/68*, 1968, brush and black ink; Margaret Fisher Endowment Fund (2009.655–57); *Untitled April 5, 1995*, Apr. 5, 1995, blotted gray ink with touches of graphite: gift of the Conner Family Trust (2009.719); *Inkblot Drawing, June 1, 1995*, June 1, 1995, blotted gray ink with black fiber-tipped pen and touches of graphite; Margaret Fisher Endowment Fund (2009.658); *Untitled Inkblot Drawing (Blue)*, 2000, blotted blue ink with touches of graphite; *Untitled (Inkblot)*, 2000, blotted gray ink with paper collage element and touches of yellow ink (recto), and black carbon print (verso): gift of the Conner Family Trust (2009.721–22). Ed Flood, *Artist's Sketchbook*, 1969–70, spiral-bound book with 45 pages of drawings in graphite, black and colored fiber-tipped pens, watercolor, blue and black ballpoint pens, brush and gray wash, and collage of commercially printed papers; *Regent Sketch-King*, 1971–77, spiral-bound book with 55 pages of drawings in graphite, red Conté crayon, black and colored fiber-tipped pens, watercolor, charcoal, colored pencils, black ballpoint pen, and collage of commercially printed papers: Margaret Fisher Endowment Fund (2010.50–51). Edward Gorey, *Untitled (Man with a Bat on His Head)*, n.d., pen and black ink, and brush and

black and gray wash; *Untitled (Flying Man with Record, Man Wrapping a Gift, and a Man with an Ornament)*, n.d., pen and black ink, with brush and orange wash; *Untitled (Envelope Decorated with Figures on a Yellow Background)*, 1948, pen and black ink, and watercolor; *Now Is the Winter of Our Discontent*, 1947, pen and blue ink; *Untitled (Envelope Decorated with Pieta and Face)*, 1947, pen and blue ink, with pink colored pencil; *Untitled (Envelope Decorated with a House and Flying Angels)*, 1949, pen and black ink, and blue wash; *Untitled (Envelope Decorated with Two Men at a Table)*, 1947, pen and black ink, and brush and gray wash, over pink watercolor ground; *Untitled (Envelope Decorated with Crucifixion Scene)*, 1947, pen and black ink, with watercolor; *Goodbye, Little Yellow Bird!*, 1948, pen and black ink, with yellow wash and cut strips of yellow paper secured with transparent self-adhesive tape; *Untitled (Men Picnicking on a Grave, with Address)*, n.d.; *Art—Nature*, 1948, pen and black ink; *Untitled (Envelope Decorated with Reclining Figure and Two Flying Figures)*, n.d., pen and black ink, with purple wash; *Christmas Card with Haloed Mole*, n.d., pen and black ink, with cut-and-pasted gold foil and pen and red ink; *Untitled (Envelope Decorated with Pink Figures)*, 1947, pen and black ink, with pink wash; *Untitled (Envelope Decorated with Figures and a Guitar)*, 1947, pen and red ink, with pen and black ink; *For Helne and Fred*, n.d.; *Memento Mori*, 1948, pen and black ink; *Untitled (Envelope Decorated with Yellow Figures)*, 1948, watercolor and pen and black ink; *Untitled (Envelope Decorated with Men in Orange Striped Shirts)*, 1950, pen and black ink, and watercolor; *Untitled (Envelope Decorated with Man Facing a Burning Head)*, 1951, pen and black ink; *Ballet*, n.d., gouache; *Christmas Card (Joyeux, Joyeux, Joyeux,*

Joyeux), 1947, pen and black ink, and brush and gray wash; *Studies of Moles, Seated and Flying*, n.d., graphite; *The Balked Escape*, n.d., pen and black ink, with brush and red wash, over graphite; *Yottle of Woldercan?*, 1943, graphite; *What a Beastly Party!*, n.d., pen and black ink, with cut-and-pasted paper elements; *Had Elizabeth Only Known*, 1946, pen and red ink, and brush and red wash, over graphite; *Untitled (Mole Walking)*, n.d., pen and black ink: bequest of Sylvia Sights (2009.954–57, 959, 961, 963, 965, 967, 969, 971, 973–75, 977–79, 981, 983, 985, 987, 989–94, 1002). Margo Hoff, *Sketchbook*, c. 1944, black ink, graphite, crayon, and colored pencil in bound book: gift of Ellen Lanyon (2009.705). Sylvia Shaw Judson, *Untitled (Study of a Girl)*; *Untitled (Study of a Seated Woman)*, n.d., black chalk; *Untitled (Study of a Mother and Child)*, n.d., graphite; *Untitled (Study of a Standing Female Nude)*, n.d., brush and black ink (recto), and red chalk (verso); *Untitled (Study of a Crouching Woman)*, n.d., red chalk; *Untitled (Seated Woman)*, n.d., black chalk; *Untitled (Study of a Woman)*, n.d., red chalk; *Untitled (Study of a Child)*; *Untitled (Study of a Reclining Figure)*, n.d., black chalk; *Untitled (Studies of Children)*, n.d., watercolor and graphite; *Untitled (Studies of a Child)*, n.d., black crayon; *Untitled (Studies of a Female Nude)*, n.d., metalpoint; *Untitled (Female Nude)*, n.d., brown chalk and graphite; *Untitled (Female Nude)*, n.d., brown chalk; *Untitled (Study of a Figure)*, n.d., black chalk; *Untitled (Study of a Female Nude)*, n.d., black crayon; *Untitled (Study of a Female Nude)*, n.d., black chalk; *Untitled (Study of Seated Female Nude)*, n.d., graphite; *Untitled (Standing Female Nude)* (recto), *Untitled (Bending Female Nude)* (verso), n.d., red and black chalk (recto), and black chalk (verso); *Untitled (Reclining Female Nude)*;

Untitled (Seated Female Nude), n.d., black crayon; *Untitled (Seated Female Nude)*, n.d., red chalk; *Untitled (Seated Female Nude with Legs Extended)*, n.d., black crayon; *Untitled (Kneeling Female Nude)*, n.d., graphite; *Untitled (Female Nude)*; *Untitled (Study of a Seated Female Nude)*, n.d., red chalk; *Untitled (Seated Female Nude)*; *Untitled (Seated Female Nude)*; *Untitled (Study of a Crouching Nude)*, n.d., black crayon; *Untitled (Two Figure Studies)*, n.d., graphite; *Untitled (Female Nude)*, n.d., red chalk; *Untitled (Study of a Bending Nude)*, n.d., black crayon; *Untitled (Study of a Standing Female Nude)*, n.d., brown chalk; *Untitled (Seated Female Nude)* (recto), *Untitled (Standing Female Nude)* (verso), n.d., black Conté crayon; *Untitled (Female Nude Putting on Shoes)* (recto), *Untitled (Female Nude)* (verso); *Untitled (Reclining Female Nude with Bent Knees Looking at Viewer)*; *Untitled (Reclining Female Nude with Bent Knees Looking away from Viewer)*; *Untitled (Standing Female Nude Outline)*; *Untitled (Seated Female Nude Seen from Behind)*, n.d., black crayon; *Untitled (Seated Figure with Hat)*, n.d., black chalk; *Untitled (Child with Hat)*, n.d., graphite; *Untitled (Reclining Figure)* (recto), *Untitled (Study of a Cat)* (verso), n.d., red chalk; *Untitled (Standing Sailor)*, n.d., black Conté crayon; *Untitled (Seated Sailor)* (recto), *Untitled (Figure Sketch)* (verso); *Untitled (Study of a Bust of a Sailor)*, n.d., black crayon; *Untitled (Seated Figure)*, n.d., blue crayon; *Untitled (Two Figure Studies)* (recto), *Untitled (Figure Sketch)* (verso), n.d., black chalk; *Untitled (Four Figure Studies)*, n.d., black crayon; *Untitled (Studies of a Child)*, n.d., red chalk (recto), and red chalk and black crayon (verso); *Untitled (Two Female Head Studies)*, n.d., graphite and red chalk (recto), and red chalk (verso); *Untitled (Studies of Children)*, n.d., red chalk; *Untitled (Study of a Seated Figure)*, n.d., black crayon; *Untitled (Study of a Marble*

Sculpture, n.d., watercolor with graphite; *Untitled (Seated Figure)*, n.d., black crayon; *Untitled (Study of a Male Head)*, n.d., graphite; *Untitled (Seated Woman)* (recto), *Untitled (Seated Man)* (verso); *Untitled (Seated Woman)* (recto), *Untitled (Man with Hat)* (verso), n.d., red chalk (recto), and black chalk (verso); *Untitled (Studies of a Woman Writing)*, n.d., graphite; *Untitled (Female Nude)* (outside), *Untitled (Bust Studies)* (inside), n.d., brown chalk (outside), and graphite and black chalk (inside); *Untitled (Mother and Child)*, n.d., black chalk with incising; *Untitled (Female Nude)*; *Untitled (Female Nude with Arms Crossed)*; *Untitled (Sculptor at Work)*, n.d., black crayon; *Untitled (Studies of Two Standing Female Nudes)*, n.d., brown chalk; *Untitled (Female Nude)*; *Untitled (Female Nude)*, n.d., red chalk; *Clay Practicing*, n.d., charcoal; *Portrait of Clay Judson Jr. as a Child*, n.d., red chalk; *Portrait of Alice Judson*; *Clay Judson Jr.*, n.d., black crayon; *Untitled (Portrait of a Woman with Hat)*, n.d., graphite; *Untitled (Full-Length Portrait of a Woman)*, n.d., red Conté crayon; *Portrait of Clay Judson Jr. as a Child*, n.d., watercolor over graphite; *Portrait of Clay Judson Jr. as a Child* (recto), *Untitled (Lines)* (verso), n.d., graphite (recto), and black crayon, red chalk, and graphite (verso); *Untitled (Portrait of a Young Man)*, n.d., black chalk; *Portrait of Alice Judson*, n.d., black crayon; *Portrait of Alice Judson*, n.d., black crayon with scraping; *Untitled (Portrait of a Woman)*, n.d., black crayon; *Untitled (Portrait of a Boy)*; *Untitled (Portrait of a Girl)*, n.d., black chalk; *Untitled (Girl Drawing)* (recto), *Untitled (Outline of a Figure)* (verso), n.d., black crayon, with scraping, over graphite (recto), and black crayon (verso); *Untitled (Portrait of a Girl)*, n.d., black chalk; *Untitled (Portrait of a Woman Reading)*, n.d., watercolor over graphite; *Untitled (Plant Still Life)* (recto), *Untitled*

(*Seated Female Figure* (verso), n.d., watercolor over graphite (recto), and black crayon over graphite (verso); *Untitled*, n.d., black crayon; *Untitled*, n.d., black crayon over graphite; *Untitled*, n.d., black crayon; *Untitled*; *Untitled*, n.d., black crayon with stumping; *Untitled*; *Untitled*, n.d., black crayon; *Untitled*, n.d., black crayon with stumping; *Untitled*, n.d., black crayon; *Untitled*; *Untitled*; *Untitled*, n.d., black crayon with stumping; *Untitled*, n.d., black crayon with erasing; *Untitled*, n.d., black crayon with stumping; *Untitled (Landscape with Boats)*, n.d., graphite; *Untitled (Two Figures in a Landscape)*, n.d., watercolor and graphite; *Untitled (Palm Tree)*, n.d., black crayon; *Untitled (Landscape with Birds)*, n.d., graphite and blue fiber-tipped pen; *Untitled (Shell and Coral)*, n.d., pen and blue ink; *Untitled (Landscape with Building)*, n.d., brown chalk; *Untitled (Bowl of Fruit and Vegetables)*; *Untitled (Still Life with Flowers and Fruit)*; *Untitled (Flower Still Life)*, n.d., watercolor over graphite; *Untitled (Shell)*, n.d., black chalk; *Untitled (Sketchpad)*, n.d., pen and blue and black ink, with gray wash; *Untitled (Woman Holding Child Holding Flower)*; *Untitled (Woman Holding Child Leaning on Shoulder)*, n.d., black chalk; *Untitled (Sculptural Animal Studies)*, n.d., graphite; *Drawing of Ceramic Relief*, 1921, black crayon and graphite; *Untitled (Bird Perched on a Branch)*; *Untitled (Six Bird Studies)*, n.d., black crayon; *Untitled (Three Birds)*; *Untitled (Studies of Birds)*; *Untitled (Sheep in Pasture)*, n.d., brown fiber-tipped pen; *Untitled (Horse Wading through Water)*; *Untitled (Horse Drinking)*, n.d., black chalk; *Untitled (Head of a Horse)*, n.d., black crayon; *Untitled (Head of a Horse)*, n.d., black chalk; *Untitled (Animal Sketches)*, n.d., red chalk; *Untitled (Four Animal Studies)* (recto), *Untitled (Study of a Figure)* (verso), n.d., black crayon; *Untitled (Bird Perched on a Branch)*, n.d., black chalk;

Untitled (Two Animals); *Untitled (Two Animal Sketches)*; *Untitled (Two Horses Feeding)*; *Untitled (Study of a Head of a Horse)*; *Untitled (Head of a Goat)*; *Untitled (Studies of Sheep)*; *Untitled (Head of a Horse)*; *Untitled (Studies of Sheep)*; *Untitled (Two Animals)*; *Untitled (Studies of Birds)*; *Untitled (Four Bird Studies)*; *Untitled (Two Birds)*; *Untitled (Four Animals)*, n.d., black crayon; *Untitled (Horse and Figure)*, n.d., black chalk; gift of the grandchildren of the artist (2009.805–943). Barry Le Va, *Center Points and Lengths (Through Points of Tangency)*, 1974, pen and black ink; gift of Mel Bochner and Lizbeth Marano (2009.804). John Marin, *Self-Portrait*, c. 1944, graphite; *Nudes in the Forest*, c. 1940, watercolor and graphite; *Downtown, New York City (With Color Notes)*, c. 1924, graphite with smudging and erasing; *Untitled (Evergreen Tree, Maine)*, 1921/28, charcoal; *Circus Horses*, c. 1941, graphite and colored pencil, with incising; *Standing Figure (Woman in Kimono)*, c. 1900, pen and black ink; *Two Street Scenes* (recto), *Figure Studies* (verso); *Figure Studies*; *Street Scene by the Docks*; *Horse and Carriage*; *Street Scene with Figures*; *Street Scene (Oyster Shop)*; *Tiger* (recto), *Nude Studies* (verso); *Studies of Figures on Benches*; *Seated Man Reading*; *Street Scene with Carriages and Tram* (recto), *Horse and Carriage Studies* (verso), 1895/1900, graphite; *Figure Studies: Sidewalk Scene, Seated Man* (recto), *Figure Studies, Head Study* (verso), 1895/1900, graphite (recto), and graphite and pen and black ink (verso); *Tree-Lined Street* (top), *Street Scene with Figures* (bottom), *Figure Studies* (verso); *Three Sidewalk Scenes* (recto), *Steeple and Trees* (verso); *Horses*; *Crowded Sidewalk in Front of Mansard Roof*; *Street Scene*; *Town Square*; *Study—Hoboken, N.J.*; *Figure on a Bridge*; *Downtown with Statue*, 1895/1900, graphite; restricted gift of Meg and Mark Hausberg in honor of Martha Tedeschi

(2010.349–74). G. Daniel Massad, *Study for Vessels*, 1984, graphite with stumping and erasing; gift of the artist (2010.407). László Moholy-Nagy, *Untitled*, 1941, pen and black ink, with brush and gray wash, and touches of orange and ochre gouache and orange colored pencil, over graphite: bequest of Sylvia Sights (2009.952). Elizabeth Murray, *Untitled*, c. 1990, graphite and colored pencils; *Untitled*, c. 1990, pen and black ink, gouache, and colored pencils: gift of Mel Bochner and Lizbeth Marano (2009.802–03). Ed Paschke, *Lady I: Tassel Dancer*; *Lady II: Girl Wearing Bolero Jacket*, 1973, graphite: gift of Henry and Gilda Buchbinder Family (2009.708–09). Marion Perkins, *Strathmore*, c. 1945–50, spiral-bound book with pen and black ink and graphite; *Tablet*, n.d., perfect-bound tablet with graphite and red colored pencil; *Regent*, n.d., spiral-bound book with graphite, pen and black ink, colored crayons, colored pencils, and watercolor, and a sheet of woodcuts in black; *Regent*, n.d., spiral-bound book with graphite, pen and black ink, colored crayons, colored pencils, and watercolor; *Talent ART Tablet*, n.d., spiral-bound book with graphite, fiber-tipped pens, charcoal, and colored pencil; *Mother and Child*, n.d., graphite; *Father and Child*, n.d., red colored pencil; *Nude Model*, *Reclining*, n.d., colored pencils and pastel, with touches of blue ballpoint pen: gift of Julia Perkins (2010.399–406). Henry Varnum Poor, *Portrait of Mrs. Tiffany Blake*, c. 1955, pastel: gift of Bruce Downsborough (2009.791).

Austrian. Joseph Anton Koch, *Landscape with Saint George and the Dragon and the Monte Soratte*, c. 1816, pen and dark gray ink, over graphite (recto), graphite (verso): Margaret Day Blake Fund (2010.340).

Belgian. Jean Delville, *Medusa*, 1893, colored pencils and wax crayons, with pen and blue

ink, brush and gold paint, and blue gouache, over graphite: Regenstein Endowment Fund (2010.345).

English. Alexander Cozens, *Goats on the Edge of a Lake*, 1760s, watercolor over traces of graphite: Mr. and Mrs. David C. Hilliard and Thomas Baron funds (2010.49).

French. Jean-Baptiste-Camille Corot, *Standing Male Nude*, 1843, graphite with stumping; *Venus Disarming Cupid*, c. 1857, charcoal with stumping, scraping, and erasing, heightened with white gouache: Regenstein Endowment Fund (2010.341–42). François-Marius Granet, *Monks on the Staircase of the Villa of Maecenas at Tivoli*, n.d., pen and brown ink, and brush and brown wash, with touches of watercolor, over traces of graphite: Julius Lewis Endowment Fund (2010.339). Simon Vouet, *Bust Portrait of a Young Man*, 1620/25, black and red chalk, with stumping: Regenstein Endowment Fund (2010.337).

German. Max Beckmann, *Birdplay*, 1949, pen and black ink, with scraping, over charcoal: Margaret Fisher Endowment Fund (2010.291). Wiebke Siem, *Dress*, 1989, colored pencil and graphite: gift of Nancy and Robert Mollers (2010.410). Rosemarie Trockel, *Untitled*, 1987, pen and black ink, over rubber stamp–applied brown and black ink, over graphite: Margaret Fisher Endowment Fund (2009.664).

Irish. Robert Healy, *Miss Cunningham Holding Her King Charles Spaniel*, 1770, black chalk, charcoal, and gouache, with stumping, scratching, and erasing, heightened with white chalk: Regenstein Endowment Fund (2009.682).

Italian. Giovanni Boldini, *Audience at a Parisian Theatre I*; *Audience at a Parisian Theatre II*, c. 1885, graphite:

Helen Curtenius McDougal, and Print and Drawing funds (2010.343–44). Giovanni Battista Gaulli, *Detail Study for “The Assumption of Saint Agnes,”* n.d., pen and brown ink, with brush and brown wash, heightened with white gouache, over black chalk: Regenstein Endowment Fund (2010.338). Pier Francesco Mola, *Joseph Greeting His Brothers*, c. 1656, pen and brown ink, with brush and brown wash, over red chalk: restricted gift of Anne Searle Bent (2009.670).

Japanese. Michiko Itatani, *Personal Codes*, 2008, silverpoint: gift of Jake Milgram Wien (2010.408).

Prints

American. Frances Badger, *Untitled (Asheville)*; *Untitled (Ashville)*, 1929, soft-ground etchings: bequest of Vera Berdich (2009.726–27). Eugene Berman, printed by Lynton Kistler, *Verona*; *Verona*; *Verona*, 1951, color lithographs; *Verona*, 1951, lithograph: gift of Tobey C. Moss (2009.794–97). Sanford Biggers, *Afropick*, 2005, woodcut: gift of Jane E. Ratcliffe Coakley (2009.706). Kathleen Blackshear, *Portrait of Richard*, n.d., lithograph: bequest of Vera Berdich (2009.723). Mel Bochner, published by Two Palms, *Blab, Blab, Blab*; *Blab, Blab, Blab*, 2009, color monoprints, with engraving and embossment, in oil paint: restricted gift of Thomas Baron (2009.680–81). Frank Boyden, *The Irreverences, Provocations & Connivances of Uncle Skulky*, 2003, portfolio of 21 mixed intaglios: gift of the artist in honor of Howard and Kennon McKee (2009.683–703); *Menu*, Sept. 13, 2007, hand-colored drypoint, with pen and black ink: gift of the artist in honor of Tom and Lore Firman (2009.704). James Lee Byars, *The Book of the Hundred Questions*, 1969, letterpress: gift of Gordon Veneklasen (2010.36). Francis Chapin, *Cat*; *Studio Party*, n.d., lithographs: bequest of Vera Berdich (2009.724–25). Bruce

Conner, *Untitled*, 1970/74, offset lithograph in black (recto), and black fiber-tipped pen over graphite (verso); *Prints*, 1974, six photocopied reports, keys, envelopes, and a pamphlet in a gray F22 art steel office lockbox: gift of the Conner Family Trust (2009.718, 720). Adolf Dehn, *Chicago Steel Mills*, 1931, lithograph: Mr. and Mrs. T. Stanton Armour Fund (2010.41). Helen Frankenthaler, printed by Roger Campbell, Lee Funderburg, and Kenneth Tyler, published by Tyler Graphics, Ltd., *The Red Sea*, 1978–82, color lithograph: gift of Richard and Joyce Prince (2009.792). Edward Gorey, *An Exhibition*, 1965, lithograph; *Cool It with Books This Summer*, n.d., color lithograph; *For Reading Achievement . . .*, n.d., lithograph; *The Pious Infant Henry Clump*, n.d., commercially printed offset lithographs; *Brochure for The Minneapolis Institute of Art*, 1968; *Plain & Coloured Drawings by Edward Gorey*, 1974, booklets with offset lithography; *An Exhibition*, 1965, lithograph; *Christmas Card with Tiger*, n.d., color offset lithograph; *Christmas Card (Pink)*; *Christmas Card with Man and Cat*, n.d., relief prints; *Christmas Card with Lounging Man and Angel*, n.d., commercially printed color offset lithograph; *Christmas Card with Robot and Female Prisoner*, n.d., lithograph; *Christmas Card (Joyeux Noël)*, n.d., relief print; *The Poets' Theatre . . . An Entertainment*, n.d.; Dylan Thomas, 1952; *The Poets' Theatre . . . An Actors' Reading*, n.d.; *The Poets' Theater . . . A Workshop Production*, n.d., lithographs: bequest of Sylvia Sights (2009.958, 960, 962, 966, 968, 970, 972, 976, 980, 982, 984, 986, 988, 996–99). Related to Edward Gorey, ephemera: bequest of Sylvia Sights (2009.964, 995, 1000–01). Peregrine Honig, *Widow*, 2010, offset color lithography (167-page magazine), with poster, audio CD, and reading glove by Peggy Noland; *Widow*, 2010,

offset color lithography (167-page magazine), with poster and audio CD: restricted gift of Thomas Baron (2010.393–94). Robert Indiana, published by Galleria Schwarz, *ERR*, 1963, photo-etching: bequest of Vera Berdich (2009.728). Thomas H. Kapsalis, *Music #1*, 1949, etching: restricted gift of Thomas Baron (2010.375). Raymond Martin, *Face*, 1958, soft-ground etching and aquatint, with burnishing and etching: gift of Lisa Ross-Miller (2010.398). Michael Miller, *Pinnacle*, 1972, color photo-etching, soft-ground, aquatint, and hard-ground: gift of John L. and Roslyn Bakst Goldman (2009.800). Matt Mullican, published by Carl Solway, *Untitled (Organizational Legend)*, 1988, portfolio of 16 etchings and aquatints, some with color: gift of Dirk Denison (2009.793.1–16). Martin Puryear, printed by Paulson Press, *Black Cart*, 2008, color aquatint and etching: restricted gift of Kaye and Howard Haas (2009.665). Seymour Rosofsky, *Man Playing War Games at Table*, early 1960s, lithograph: anonymous gift in memory of Esther Kuh Askow and Irwin J. Askow (2010.397). Nicholas Sistler, printed by Anchor Graphics, *Hotel Suite*, 2010, portfolio of 16 photo-etchings: Margaret Fisher Endowment Fund (2010.376–92). Kiki Smith, written by Henri Cole, published by the Davis Museum and Cultural Center, Wellesley College, printed by Annis Press, Wellesley College, *Toxicology*, Apr. 2009, linotype and engraving: gift of the Davis Museum and Cultural Center, Wellesley College (2009.801).

Dutch. Allaert Claesz, after Marcantonio Raimondi, *Allegory with a Woman in Roman Dress on a Triumphal Chariot*, n.d., engraving: Amanda S. Johnson and Marion J. Livingston Fund (2010.42). Johan Barthold Jongkind, *Cahier de six eaux-fortes, vues de Hollande*, 1862, etchings: John H. Wren Memorial Endowment, Joseph Brooks

Fair, and Stanley Field funds (2009.671–79). Rembrandt Harmensz. van Rijn, *The Tribute Money*, c. 1634, etching: bequest of Sylvia Sights (2009.944).

English. Richard Earlom, after l'Anglais (Michel-Vincent Brandoin), *The Exhibition of the Royal Academy of Painting in the Year 1771*, published May 20, 1772, mezzotint: Sara R. Shorey Endowed Acquisition Fund (2010.40). David Hockney, *Untitled*, 1989, 50 prints, faxed: gift of Henry and Gilda Buchbinder Family (2009.707).

Flemish. Schelte Bolswert, after Peter Paul Rubens, *The Lion Hunt*, 1621/29, engraving: Amanda S. Johnson and Marion J. Livingston Fund (2010.48). Théodorus Galle, after Joannes Stradanus, *The Invention of Oil Painting; The Invention of Copper Engraving*, c. 1591, engravings: Amanda S. Johnson and Marion J. Livingston Fund (2009.667–68).

French. Pierre-François Basan, after Gabriel de Saint-Aubin, *The Carnival of Parnassus; The Dance Hall*, n.d., etchings and engravings: Amanda S. Johnson and Marion J. Livingston Fund (2010.55–56). Adolphe-Marie-Timothée Beaufrière, *Sails Set out to Dry*, 1924, etching and drypoint: bequest of Sylvia Sights (2009.948). Émile Bernard, *The Stroll*, 1888, hand-colored lithograph: Stanley Field, Marjorie and Frank Brookes Hubachek Memorial, Albert H. Wolf, John H. Wren Memorial Endowment, Joseph Brooks Fair, Elizabeth Gott Templeton Endowment, Joseph T. Ryerson Endowment, Helen Davis Baily Endowment, Robert M. Chase Endowment, Everett D. Graff, Hannan, William McCallin McKee Memorial, and Henry M. Huxley funds (2010.346). Felix Bracquemond, *Woman with a Fan*, c. 1886, etching: William McCallin McKee Memorial Fund (2010.38). Marie Bracquemond, *Portrait of the Critic Gustave Geffroy*, by 1890, etching: William McCallin McKee

- Memorial Fund (2010.46). Charles-Nicolas Cochin I, after Jean-Baptiste-Siméon Chardin, *The Washerwoman*, 1739, etching with engraving; Amanda S. Johnson and Marion J. Livingston Fund (2010.57). Jean Daullé and Simon-François Ravenet, *Mlle. Lavergne, Niece of Mr. Liotard*, n.d., engraving; Amanda S. Johnson and Marion J. Livingston Fund (2010.54). Étienne Fessard, after Jean-Baptiste-Siméon Chardin, *Woman Sealing a Letter*, 1738, engraving; Amanda S. Johnson and Marion J. Livingston Fund (2010.60). Jean-Jacques Flipart, after Charles-Nicolas Cochin, *Contest for the Prize for the Study of Heads and Expression*, 1763, etching and engraving; Amanda S. Johnson and Marion J. Livingston Fund (2009.666). Marcel Gromaire, *Grounded Boat*, 1928, etching and drypoint; bequest of Sylvia Sights (2009.950). Henri-Charles Guérard, *The Assault of the Shoe; The Assault of the Shoe; The Assault of the Shoe*, 1888, etchings with open bite; restricted gift of Anne Searle Bent (2009.660–63). Ange-Laurent de La Live de Jully, after François Boucher, *Two Lovers Giving Thanks to the Statue of Health*, n.d., etching; Ange-Laurent de La Live de Jully, *Minerva Teaching a Young Artist*, from *Catalogue historique du Cabinet*, n.d., etching; *Frontispiece*, from *Éléments*, n.d., etching; Amanda S. Johnson and Marion J. Livingston Fund (2010.43–45). Jacques-Philippe Le Bas, after Jean-Baptiste-Siméon Chardin, *The Drawing Lesson; The Good Education*, 1749, engravings; Amanda S. Johnson and Marion J. Livingston Fund (2010.58–59). François-Bernard Lépicié, after Jean-Baptiste-Siméon Chardin, *School Mistress*, c. 1740; *The Turnip Scraper*, 1742, engravings; Amanda S. Johnson and Marion J. Livingston Fund (2010.63–64). Jean Lurçat, *Untitled*, n.d., drypoint; bequest of Sylvia Sights (2009.951). Attributed to Henri Manguin, *Untitled (Ships in a Harbor)*, n.d., drypoint; bequest of Sylvia Sights (2009.947). Henri Matisse, *Still Life with Goldfish III; Still Life with Goldfish V*, 1914/15, monotypes; Mr. and Mrs. Robert O. Delaney Fund (2010.1–2); *Odalisque in Pantaloons*, 1925, lithograph; bequest of Sylvia Sights (2009.946). Gérard Scotin, after Jean-Antoine Watteau, *The Pleasures of the Ball*, 1730, etching; Amanda S. Johnson and Marion J. Livingston Fund (2009.659). Louis Surugue, after Jean-Baptiste-Siméon Chardin, *The House of Cards*, 1744; *The Blind Man Begging*, c. 1753, engravings; Amanda S. Johnson and Marion J. Livingston Fund (2010.61–62). Henri de Toulouse-Lautrec, *The Stalk—Moulin Rouge*, 1894, lithograph; bequest of Sylvia Sights (2009.945).
- German. Julius Ussy Engelhard, *Bolshevism Brings War, Unemployment, and Starvation*, 1918, color lithograph; William McCallin McKee Memorial Fund (2010.348). Johann Gottlieb Glume, *Woman with a Parasol (Mrs. Friedrich Christian Glume, Sister-in-Law of the Artist)*, 1749, etching; Amanda S. Johnson and Marion J. Livingston Fund (2009.669).
- Italian. Bernardino Capitelli, after Rutilio Manetti, *Lot and His Daughters*, c. 1625, etching; gift of Nicolaas Teeuwisse (2010.412). Giuseppe De Nittis, *The Dancer Holoke-Go-Zen*, 1873, etching, drypoint, and roulette; Everett D. Graff Fund (2010.39). Piero Dorazio, *Untitled XXI*, 1968, color aquatint; gift of Nancy and Robert Mollers (2010.409). Marcantonio Raimondi, *Mars, Venus, and Cupid*, 1508, engraving; Amanda S. Johnson and Marion J. Livingston Fund (2010.47).
- Polish. Stanislaus Szukalski, *Untitled*, 1916, drypoint; bequest of Sylvia Sights (2009.953). Russian. Fedor V. Antonov, *Nurse*, Mar. 21, 1944; Mikhail M. Cheremnykh, *It Happened on the Dnepr*, Apr. 17, 1944; *Crimea: The All-Union Health Spa*, May 12, 1944; *Patriots of Poland, Czechoslovakia, Greece, France, Belgium, Holland, Denmark, Norway!*, May 16, 1944; *The Hour Approaches*, May 26, 1944; *New German Divisions*, Nov. 16, 1944; *Noisy Success*, Dec. 16, 1944; *Hitler's Lackeys—to the Bottom!*, Jan. 9, 1945; Aleksandr Timofeevich Danilichev, *The Order of Nakhimov*, Apr. 11, 1944; *The Order of Ushakov*, Apr. 15, 1944; *The Liberators of Pskov*, July 24, 1944; Nikolai Fedorovich Denisovsky, *Derailed!*, Feb. 16, 1944; *It Is Now a Question of Clearing the Fascist Invaders . . .*, May 1944; “Statesman” of Hitler’s Germany, Aug. 25, 1944; *Vain Attempts*, Nov. 23, 1944; *Victory!*, May 12, 1945; *The Victory Document*, June 1945; Nikolai Fedorovich Denisovsky and Pavel Petrovich Sokolov-Skalya, *Our One Thousandth Blow*, June 5, 1944; B. E. Efimov, “Philanthropic” Hitler, Jan. 31, 1945; S. N. Kostin, *Two Faces*, Feb. 12, 1944; *The Flight of General Manstein*, Apr. 17, 1944; *The Former Ersatz Landowner*, July 3, 1944; “Neutral” Franco, Nov. 16, 1944; *Hitler and His Generals*, Dec. 8, 1944; *Hold the Bandits Accountable!*, Jan. 14, 1945; *Our Answer; Inescapable Date*, Mar. 31, 1945; *A Trick or a Useless Disguise*, May 11, 1945; *Long Live the Victory . . .*, May 21, 1945; Kukryniksy, *Thunderous Blow*, June 17, 1942; *Buns and Bumps*, Nov. 6, 1943; *The Hitlerites Intended . . .*; *The Hitlerites Intended . . .*, Feb. 6, 1944; *An Attempt with Futile Efforts*, Feb. 23, 1944; *The Pursuit of Man-Power in Germany*, Mar. 1944; *A Lesson for the Germans*, Mar. 21, 1944; *A Deadly Concern*, Apr. 17, 1944; *Welcome!*, Apr. 19, 1944; *Under the Blows of the Red Army*, May 1944; *Three Years of War*, June 11, 1944; *I Will Force the Channel Crossing!!!*, June 27, 1944; *Two Cauldrons*, July 24, 1944; *The Liberated Ukraine Gathers Its Harvest*, Aug. 2,

1944; *Paris Is Liberated!*, Sept. 1, 1944; *The "Newest" Europe*, Oct. 25, 1944; *Krylov's Monkey on Goebbels*, Nov. 20, 1944; *Long Live the Victory of the Anglo-Soviet-American . . .*, May 10, 1945; *Ours Is a Just Cause! We Won!*, June 1945; *Let the Three Brightly Illuminated Flags Flutter . . .*, Sept. 21, 1945; Vladimir Vasilievich Lebedev, *Wedding Present; Wedding Present*, July 1, 1942; *Spiders in a Jar*, Aug. 12, 1942; *The Arsonists Are Burning*, Apr. 21, 1943; *Captured!*, Feb. 17, 1944; *The Ally with Weight*, Apr. 12, 1944; *A Careless Shot*, May 13, 1944; *With the Call "Death to the German-Finnish Invaders!"*, June 27, 1944; *Belorussian Landscape*, July 31, 1944; *Force of Habit*, Jan. 8, 1945; V. Lyushin, *Fruits and Vegetables to the Front!*, Aug. 29, 1944; M. V. Mal'tsev, *For the Motherland!*, Dec. 15, 1944; *Our Winter Offensive Shows . . .*, 1945; *Long Live the Heroic Working Class*, June 22, 1945; V. A. Milashevsky, *Tallin Is Liberated!*, Sept. 22, 1944; *Our Pechenga*, Nov. 4, 1944; *Soviet Forces Have Taken the Village of Kurersdorf . . .*, Mar. 20, 1945; *220 Years of the Academy of Sciences of USSR*, June 19, 1945; A. I. Plotnov, *To the Heroes of the Sky*, Aug. 4, 1945; A. Przhetslavsky, *Glory to the Belorussian Partisans!*, Aug. 21, 1944; *Cavalrymen of the Red Army!*, Nov. 3, 1944; *In the Mountains of Transylvania*, Nov. 11, 1944; *The Cossack Glory*, Dec. 20, 1944; *Sacred Duty*, Dec. 22, 1944; *A Blow to the Enemy's Rear*, Jan. 26, 1945; *Our Forces, Developing the Offensive, Are Penetrating . . .*, Mar. 7, 1945; *In the Carpathian Mountains*, Apr. 29, 1945; Nikolai Ernestovich Radlov, *A Portrait of a Scoundrel, In All Might of His Small Height; A Portrait of a Scoundrel, In All Might of His Small Height*, July 17, 1942; *Parisian Parade*, Aug. 17, 1942; E. Reznikov and I. Kogout, *The Villain Will Not Escape Judgment*, Dec. 16, 1944; P. Sarkisyan, *What Is His Last Name?*, May 17, 1943; "A Grand Europe" . . . ?, July 7, 1943; *Exactly According to the Order*, Apr. 25, 1944; *We Will Liberate Our Brothers!*, May 31, 1944; *Thunder and Lightning*, Aug. 28, 1944; *The Last Ally*, Oct. 5, 1944; *Rats of a Sinking Ship*, Dec. 20, 1944; *They Will Not Resurface!*, Dec. 29, 1944; *New Year's Fortune Telling*, Jan. 3, 1945; *Goebbels' New Year's Canards*, Jan. 24, 1945; *No "Illusions"*, Jan. 25, 1945; *Hindenburg and Hitler*, Feb. 28, 1945; *The Last Masquerade*, May 11, 1945; 1941-1945, June 29, 1945; *Hooray to the Fifth Anniversary of the Latvian . . .*, July 17, 1945; *In the Dens of Madrid*, Aug. 14, 1945; B. Shirokrad, *A Menacing Ghost*, Feb. 4, 1944; Piotr Mitrofanovich Shukhmin, *Repin and the White-Finnish Savages*, Aug. 4, 1944; *Glory to the Artillerymen!*, Nov. 24, 1944; *Long Live the Great Organizer and Inspiration . . .*; *Inglorious End*, May 1945; V. P. Sokolov, *Donbass Is Reviving!*, Sept. 1944; *Glory to the Railway Men—The Heroes of Socialist . . .*, Aug. 4, 1945; V. P. Sokolov and A. I. Plotnov, *Narva Is Liberated!*, July 27, 1944; Pavel Petrovich Sokolov-Skalya, *The Hour of Payback Is Nearing*, June 18, 1942; *Wolf the Moralist; Wolf the Moralist; Wolf the Moralist*, July 19, 1943; *German Wolf in Sheep's Clothing*, Mar. 22, 1944; *A Secret and a Counter-Secret*, Mar. 23, 1944; *The Result of Fascist Culture*, Apr. 3, 1944; *You Reap What You Sow*, Apr. 25, 1944; *Our Crime*, May 9, 1944; *You're Once Again with Us, Sevastopol!*, May 10, 1944; *The Liberation of Rome*, June 21, 1944; *It Was Realized!*, June-July 1944; *Ancestors and Descendants*, July 27, 1944; *The Land of Sworov*, Sept. 29, 1944; "Neutral" Switzerland, Jan. 8, 1945; *Under the Scorching Sun of Argentina*, Jan. 20, 1945; *Hitler and the "Brotherly" Austria*, Jan. 27, 1945; *Along a Familiar Path*, Apr. 14, 1945; *The Exhaustive Result of His Bloody Dictatorship*, Apr. 18, 1945; *On the Berlin "Avenue of Victories"*, May 12, 1945; *He Returned with Victory*, May 24, 1945; *Japan Has Capitulated!*, Sept. 22, 1945; Pavel Petrovich Sokolov-Skalya and Nikolai Ernestovich Radlov, *Fascist Reports*, Aug. 17, 1942; Pavel Petrovich Sokolov-Skalya and V. Sokolov, *Patriots of Yugoslavia!*, June 12, 1944; Mikhail Mikhailovich Solov'ev, *During This Year's Winter Campaign*, Apr. 1944; *On Mayday!*, Apr. 13, 1944; *Victors of the Competition Preceding May Day*, Apr. 25, 1944; *Harvest to the Front!*, Aug. 27, 1944; *Glory to the Liberators of Kishinev!*, Aug. 31, 1944; *The Soviet-Finnish Frontier*, Oct. 9, 1944; *The Baltic Is Liberated!*, Nov. 16, 1944; *Greetings to the People of Yugoslavia!*, Nov. 18, 1944; *Just as the Red Army*, Dec. 1944; *Glory to the Fighting Youth!*, Dec. 30, 1944; *Salute*, Jan./Feb. 1945; *The National Flag of the Polish State Is Raised . . .*, Apr. 2, 1945; *Konigsberg Is Taken!*, Apr. 10, 1945; *In the Direction of Dresden*, Apr. 26, 1944; *Let Us Greet the 1st of May*, Apr. 29, 1945; *Our Friendship Became Stronger . . .*, June 18, 1945; *Glory to the Soviet Soldier!*, June 21, 1945; *Glory to the Soviet Youth!*, Aug. 31, 1945; Mikhail Mikhailovich Solov'ev and P. Sarkisyan, *The Allied Forces Have Forced a Channel Crossing*, July 16, 1944; *Yet Another Blow Against Fascism*, Jan. 3, 1945; P. Sudakov, *To Berlin!*, Mar. 26, 1945; *Glory to the Pilot-Heroes*, Aug. 4, 1945; Aleksandr Nikolaevich Volkov, *The Supreme High Command of the Red Army*, Apr. 11, 1944; *Yet Another "Cauldron"*, Feb. 8, 1945; *No Pillbox Will Save the Enemy!*, Apr. 15, 1945; Konstantin Aleksandrovich Vyalov, *Sailors-Guardsmen; Sailors-Guardsmen*, June 26, 1942; *A Sea Raid*, Jan. 31, 1944; *Salute to the Courageous Sailors*, May 29, 1944, multicolored brush stencils: gift of the USSR Society for Cultural Relations with Foreign Countries (2010.65-72, 74, 73; 75-86, 88, 87, 89-97, 100, 99, 98, 101-18, 120, 119,

121-33, 136, 134-35, 137-53, 155, 154, 156-65, 167-68, 166, 170, 172, 171, 173-79, 182, 181, 180, 183-91, 169, 192-203, 205, 204, 206-17, 219, 218, 220-21).

Spanish. Francisco José de Goya y Lucientes. *You understand? . . . Well, as I say . . . eh! Look out! Otherwise . . .*, plate 76 from *Los Caprichos*, 1797/99, etching and aquatint; gift of Lyn Delliquadri (2010.395). Pablo Picasso, printed by Louis Fort, published by Ambroise Vollard, *Salomé*, from *The Saltimbanques*, 1905 (printed and published 1913), etching and drypoint; bequest of Sylvia Sights (2009.949).

Swiss. Artist unknown, after Jean Huber, *Le déjeuner de Voltaire à Ferney* or *Le souper des philosophes*, c. 1773-75, etching; Amanda S. Johnson and Marion J. Livingston Fund (2010.37). Hans Lendorff, text by Hans Sandreuter, *Boecklin Jubilee Exhibition Basel*, 1897, color lithograph; William McCallin McKee Memorial Fund (2010.347).

Textiles

American

Bedcover, 19th cen., cotton, plain weaves; pieced; quilted; backed with cotton, plain weave; edged with cotton, plain weave: gift of Donald Young and Shirley Weese Young (2009.1020). *Bedcover* (Flying Geese Quilt), 19th cen., cotton, plain weaves; pieced; some printed; quilted; backed with cotton, plain weave; edged with cotton, plain weave: gift of Donald Young and Shirley Weese Young (2009.1018). *Crib Quilt*, 19th cen., cotton, plain weaves, mostly printed and 2:2 "Z" twill weaves, printed; pieced; appliquéed with cotton, plain weave, printed; quilted; backed and edged with cotton, plain weave; printed: gift of Donald Young and Shirley Weese Young (2009.1019). *Bedcover* (Crossroads Quilt), early 19th cen., cotton, various plain weaves; printed; pieced; quilted;

backed with cotton, plain weave; pieced; edged with cotton, plain weave; printed; gift of Donald Young and Shirley Weese Young (2009.1015). *Bedcover* (Star and Crescent Quilt), Pennsylvania (Pennsylvania Dutch), early 19th cen., cotton, plain weaves; pieced; quilted; backed with cotton, plain weave; printed; edged with cotton plain weave: gift of Donald Young and Shirley Weese Young (2009.1013). *Bedcover*, 1800/30, cotton, various plain weaves; block printed; pieced; quilted; lining: cotton, various plain weaves; block printed; pieced: gift of Donald Young and Shirley Weese Young (2009.1011). *Bedcover* (Star of Bethlehem Quilt), Newburgh, New York, c. 1815, cotton, various plain weaves; printed; some calenderized and glazed; pieced; quilted; lining: cotton, plain weave; pieced; batting: cotton: gift of Donald Young and Shirley Weese Young (2009.1012). *Bedcover* (Album Patch or Signature Quilt), 1847, cotton, plain weaves; printed; quilted; backed and edged with cotton, plain weave; pieced; printed: gift of Donald Young and Shirley Weese Young (2009.1017). *Bedcover* (Album Patch or Signature Quilt), Berks, Lebanon, and Montgomery counties, Pennsylvania, 1847/48, cotton, various plain weaves; most printed; pieced; quilted; inscribed; backed with cotton, plain weave; pieced; printed; edged with cotton, plain weave; printed: gift of Donald Young and Shirley Weese Young (2009.1016). *Bedcover* (Nine Patch Quilt), late 19th cen., cotton, plain weaves; printed; pieced; quilted; backed with cotton, plain weave; printed: gift of Donald Young and Shirley Weese Young (2009.1021). *Bedcover* (Sawtooth or Jagged Square Quilt), Pennsylvania (Pennsylvania Dutch), c. 1890, cotton, plain weaves; pieced; appliquéed; quilted; backed with cotton, plain weave; printed; edged with cotton plain weave: gift of Donald Young and Shirley Weese Young (2009.1014). *Bedcover* (Log Cabin or Barn Raising Quilt),

1920s/30s, cotton, various plain weaves; most printed; pieced; quilted; backed with cotton, plain weave; pieced: gift of Donald Young and Shirley Weese Young (2009.1022).

American or Canadian

Bedcover, c. 1900, cotton, various plain weaves; printed; pieced; lining: four panels, pieced: cotton, plain weaves, printed: gift of the Morrison-Shearer Foundation (2009.1010).

Caucasian

Carpet, mid-18th/19th cen., wool, plain weave with supplementary wrapping wefts forming cut pile through a technique known as "Ghiordes knots": gift of Joseph W. Fell (2009.1031).

English

Probably designed by the Haslemere Peasant Industries, *Panel*, Surrey, 1899-1901, linen, plain weave; appliquéed with linen, plain weave; embroidered with cotton in stem, buttonhole, and satin stitches; both selvages present: Louise A. Lutz Estate (2009.731).

French

Scarf, 1920s, silk, hexagonal bobbinet; embroidered with viscose-rayon in chain and satin stitches; glass (?) beads; appliquéed with iron-alloy grommets; applied cotton fringe: gift of Joseph W. Fell (2009.1029). *Scarf*, 1920s, silk, plain weave; screen printed: gift of Joseph W. Fell (2009.1030).

Greek

Pillow Cover (?), possibly Rhodes (Dodecanese Islands) or mainland Greece, 1850/1900, wool, cotton, and linen, various plain weaves, some balanced, some weft-faced, some fulled, some with discontinuous wefts; pieced; embroidered in chain, buttonhole, tent, long and short, cross, and back and double running stitches: gift of Joseph W. Fell (2009.1025).

Hmong

Hanging (?), probably Chicago, Illinois, 1975/2000, cotton, plain weave; embroidered with acrylic in stem, long and short, Roumanian, and buttonhole stitches; edged with cotton, plain weaves; pieced; lined with cotton, plain weave; gift of Joseph W. Fell (2009.1024).

Indian

Aba (*Dress for Child or Young Woman*), Gujarat, Kutch (Khatri community), 19th or early 20th cen., silk, satin weave; embroidered with silk floss and “gold” and “silver” metal-strip-wrapped silk in chain stitches; applied paillettes; loop and ball fastenings; edged with applied braid; embroidered areas lined with cotton, plain weave; James D. Tigerman Estate (2010.222). *Trousers*, 1900/50, silk, warp resist-dyed plain weave (warp ikat) with stripes of plain weave; edged with applied silk and metal strip, plain weave; button and loop closures; waistband: silk, plain weave; lining: cotton, plain weave; James D. Tigerman Estate (2010.223).

Iranian

Hanging, 1893, two panels joined: linen, plain weave; painted; printed: gift of Joseph W. Fell (2009.1026). *Cover*, 19th or early 20th cen., three panels joined: wool, stripes of warp-faced plain weave and warp-faced plain weave with warp substitution; gift of Joseph W. Fell (2009.1027). *Cover*, 19th or early 20th cen., two panels joined: cotton, plain weave with wool supplementary diagonal and horizontal weft wrapping; gift of Joseph W. Fell (2009.1028).

Japanese

Kimono, late Meiji (1868–1912) or early Taishō period (1912–26), early 20th cen., silk, crepe plain weave (*chirimen*); resist-dyed, painted, and applied gold leaf; bottom edge padded; inner layer: silk, crepe plain weave (*chirimen*); resist-dyed and applied gold leaf

and silk plain weaves; bottom edge padded: gift of Debra L. Hammond (2009.1023). *Kimono* (*Altered into a Child's Kimono*), late Taishō (1912–26) or early Shōwa period (1926–89), c. 1920–50, silk, warp-float faced 3:1 twill damask weave with crepe effect from over-spun wefts in the S-direction; printed; lined with silk, plain weave; patterned by differences in weave density; printed: Textiles Purchase Account (2010.224). Designed and executed by Keiko Kobayashi, *Silk Overshot Wearable Poncho*, 1984, four panels joined to form a poncho: silk, plain weave with supplementary patterning wefts; both selvages on all four panels present; *Passion*, 1988, cotton, acrylic, and viscose-rayon and acrylic, areas of plain weaves and twill weaves with viscose-rayon, cellulose acetate, and viscose-rayon on cellulose film (?) supplementary patterning wefts; woven on a loom with a Jacquard attachment; *Map I*, 1986, linen, single interlocking plain weave with discontinuous warps and wefts (sections of weaving joined by dovetailing around inserted, scaffolding wefts); *Spider's Web Crossing*, 1990, two panels joined: silk, slip-knot net with areas of gold and silver colored metal-foil-wrapped cotton and cotton discontinuous plain weave; *Rings on Ring* (*Geometric Circus*), 1994, five ring and spiral components: silk, plain weave with a circular warp in the shape of a ring; wefts from main ring become warps for smaller, secondary connected rings; attached silk, plain weave in a spiral, secured and stabilized with cotton threads and gilt-metal-strip-wrapped cotton; *Autumn Leaves* (*Impromptu of Scarves*), 1988, 26 scarves: silk, plain weave with supplementary patterning wefts; gift of Keiko Kobayashi (2009.1003–08).

Native American

Woodlands Indians, possibly Iroquois, North America, *Bag*,

mid-19th cen., cotton, plain weave with supplementary pile wefts forming cut, solid pile (velveteen); appliquéd with beads; lined with cotton, plain weave, glazed; interlined with paper; edged with cotton, plain weave and silk, plain weave; strap: cotton, plain weave with self-patterning warps and wefts; gift of Frances Meredith Allison Lease Mayor (2009.1009).

Ottoman

Robe, possibly Syria, 19th cen., cotton, plain weave; quilted with areas of raised padding (trapunto); James D. Tigerman Estate (2009.730).

Spanish

Panel, probably Barcelona, late 19th/early 20th cen., two panels joined: silk and cotton, satin weave; cut; appliquéd with silk, cut velvet edged with gilt-metal-strip-wrapped silk thread in laid work and couching; embroidered with gilt-metal-strip-wrapped silk thread, looped and couched, edged with couched silk chenille yarn; Elizabeth Werner Walter Memorial Fund (2009.729). Aurèlia Muñoz, *Textile + Paper* (*Textil + Papel*), 1991, silk (?), plain weave; resist-dyed; painted; applied paper elements and reflective material; gift of Albert and Araceli Bosch (2009.1032).

Turkish

Bridal Bedcover, c. 1877, Istanbul, five panels joined: silk, satin weave; embroidered with gilt-metal-strip-wrapped silk in laid work and couching over card; lined with cotton, twill weave; gift of John-Mark Horton (2010.225).