

THE ART INSTITUTE OF CHICAGO

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ART INSTITUTE INAUGURATES DEDICATED NEW GALLERIES FOR PRINTS AND DRAWINGS WITH ACQUISITIONS HIGHLIGHTS

Families and Their Contributions Highlighted in *Collecting for Chicago*

Jean and Steven Goldman Prints and Drawings Galleries in the Richard and Mary L. Gray Wing Open June 14

In conjunction with the opening of the new **Jean and Steven Goldman Prints and Drawings Galleries in the Richard and Mary L. Gray Wing** (Galleries 124–127), the Art Institute of Chicago will offer an array of significant acquisitions over the past four decades in the Department of Prints and Drawings. Opening June 14, 2008, ***Collecting for Chicago: Prints, Drawings, and Patronage*** was conceived to highlight a selection of works from a number of families who have shown long-standing support of the museum. Offering a broad range of works and reflecting equally broad strategies of collecting and gift-giving, this sample of recent acquisitions represents the role individual taste and vision have played in making the Art Institute's collection of more than 70,000 prints and drawings one of the best in the world.

"It's great to be able to inaugurate our beautifully transformed new galleries with a celebration of the kind of patronage for which Chicago is known," said Mark Pascale, Associate Curator of Prints and Drawings.

All of the collectors featured here have enjoyed a long association with the museum, including involvement on the Trustees Advisory Committee on Prints and Drawings. They have both given works that they have enjoyed privately and supported acquisitions

proposed by the museum with funds given in their name. In all cases, the gifts are reflective of the donors' tastes.

Beginning in the mid 1960s, **Joan and Stanley Freehling** started building a collection of German Expressionist prints and drawings, a commitment which carries up to the present with a promised gift of a watercolor by Christian Rohlf, although along the way, they also became great sponsors of contemporary printmaking in Chicago.

Gifts from **Quinn E. Delaney** showcase an impressive group of postwar works on paper by innovative American, British, European and South African artists. These works, often on a major scale, suggest important cross-cultural dialogue. In addition to signal images by Andy Warhol and Robert Indiana, for example, the collection includes the pivotal 1967 portfolio *Graphics of the Capitalistic Realism*, which features works by Sigmar Polke, Gerhard Richter, Wolf Vostell, and other young Germans who were influenced by American Pop artists.

Betty Regenstein Hartman has played an important role--along with her late brother Joseph Regenstein, Jr.--in sustaining the growth of the Regenstein Collection of European Drawings established by their mother, Helen Regenstein, a significant group of Old Master drawings for which Chicago is justly famous. On her own, she has been particularly active in building the Art Institute's holdings of works by self-taught artists such as Martín Ramírez and by African American artists, with iconic images by Elizabeth Catlett and Charles White.

British printmakers and draftsmen, French and Italian Neoclassical artists, and other Old Master and 19th-century French artists are just some of the collecting interests of **Mary Adams Young** and her late husband, George B. Young. Both shared a deep involvement in all aspects of the museum, volunteering actively for decades and continuing a tradition of philanthropy initiated by her mother, Mary S. Adams.

Dorothy and Alan Press have enjoyed many passions in works of art on paper. Initially enthusiastic about prints by Edvard Munch and the German Expressionists, they built a distinguished collection in that area. As their interests changed, they helped to enrich the department's holdings of comic and challenging contemporary American works on paper, by such artists as Robert Crumb, Ken Price, Ed Ruscha, and H. C. Westermann.

The Jean and Steven Goldman Prints and Drawings Galleries in the Richard and Mary L. Gray Wing of the Art Institute represent the completion of the first phase of the most ambitious renovation and reinstallation project in the museum's history. The Goldman Galleries in the Gray Wing will be devoted to rotating exhibitions of the museum's vast collection of works on paper.

Collecting for Chicago is made possible by Lesley and Janice Lederer in memory of his parents, Carl and Lillian Lederer, who moved to the Chicago area in 1922.

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MUSEUM HOURS:

10:30 a.m.–5:00 p.m. Monday, Tuesday, Wednesday, Friday
10:30 a.m.–8:00 p.m. Thursday
10:00 a.m.–5:00 p.m. Saturday, Sunday
TARGET FREE EVENINGS THURSDAY AFTER 5:00 p.m.

SUMMER HOURS (from Memorial Day to Labor Day):

10:30 a.m.–5:00 p.m. Monday, Tuesday, Wednesday
10:30 a.m.–9:00 p.m. Thursday, Friday
10:00 a.m.–5:00 p.m. Saturday, Sunday
TARGET FREE SUMMER EVENINGS THURSDAY AND FRIDAY AFTER 5:00 p.m.

FREE FEBRUARY 1 TO 29

Closed Thanksgiving Day, Christmas Day, and New Year's Day.

Please check www.artic.edu before your visit.

Admission: Adults, \$12.00; children 12 and over, students, and seniors, \$7.00; children under 12 free; members always free. Free Evenings are free to all, except for certain special exhibitions that may require full or extra admission fee. City of Chicago residents with Chicago Public Library cards can borrow a "Check Us Out" card from any library branch for free general admission to the nine members of Museums in the Park, including the Art Institute of Chicago. To reach the Art Institute on the World Wide Web, contact us at: <http://www.artic.edu/aic>

The Art Institute of Chicago is a museum in Chicago's Grant Park, located across from Millennium Park.