MUSEUM PORTRAITS
A CLOSER LOOK

STEFAN EDLIS AND GAEL NEESON
LOCAL PHILANTHROPISTS, INTERNATIONAL IMPACT
Page 8

ALSO
The Next Generation
Off-campus arts engagement enriches the university experience
Page 4

Permanent Exhibition Focus
A generous makeover for art of the Middle Ages and Renaissance
Page 6

Curator Connection
Collector Irving Stenn and curator Mark Pascale take you from kitchen to exhibition
Page 14
HONORING THE LEGACY of Elizabeth F. Cheney and her philanthropic support of the arts, her namesake foundation has partnered with the Art Institute to fund a project to study, preserve, and make digitally accessible our permanent textile collection.

The display of our impressive holdings in this area—13,000 textiles and 66,000 sample swatches of broad geographic reach—is limited by physical space. With the Cheney Foundation’s support—a nod to Miss Cheney’s avid collection of art objects, including Persian carpets she inherited from her aunt and uncle—our textile collection will be reviewed, catalogued, conserved, and published online, making these seldom-displayed works readily available to scholars and the public alike.

Now in year three of a five-year grant period, the collection review has already yielded impressive findings, including covers for Chinese sutra (Buddhist scripture), previously unstudied Peruvian textiles, and sumptuous Japanese kesa, which are featured in our current exhibition *Kesa: Japanese Buddhist Monks’ Vestments* (through February 14).

The project also provides for the identification of treatment needs, such as the conservation of the Spanish Retable *El Burgo de Osma* (1468), a large needlework altarpiece that will be on view in the highly anticipated spring 2017 reinstallation of medieval and Renaissance art (see page 6).

“Digitizing these works helps to better illustrate the great wealth and diversity of artistic production across time periods and cultures,” says Daniel Walker, Chair and Christa C. Mayer Thurman Curator of Textiles. “Because of the Cheney Foundation’s longtime support of the textiles program, we will understand and present our permanent collection in new, fuller ways.”

To learn about funding a digitization project, contact Jennifer Oatess at (312) 443-3120 or joatess@artic.edu.
Students explore art beyond the classroom and gain lifelong connections through the University Partner Program.

WHAT’S YOUR earliest Picasso memory? For University of Chicago graduate Emeec Khairi, it came with her first visit to the Art Institute. “It was my first time seeing a world-renowned artist, and it was nice to experience it with my friends,” she says.

Khairi is referring to University Night, a benefit of the Art Institute’s membership program for local colleges and universities—the University Partner Program (UPP). The philanthropic partnership gives students a unique channel to explore the arts through museum admission and entrée to lectures, exclusive events, and our premier research libraries.

For University of Chicago graduate Emee Khairi, it was University Night that ignited her appreciation for the arts.

The Art Institute piloted the UPP with the University of Chicago in 2010, sharing a common goal: to ensure the arts are physically and financially accessible to students. In that pilot year, the program drew 6,000 University of Chicago student visits. Five years later, annual visits top 30,215 students from 15 schools (see below).

Education and arts leaders have embraced the program, propelling its growth. In 2015, Northwestern University alumna and Art Institute Life Trustee Shirley Ryan spearheaded what is now one of the museum’s most engaged partnerships. Ryan and her husband, Pat, provide the philanthropic support for Northwestern students to participate, which they are doing in record numbers—setting the bar for University Night attendance and even serving as student docents.

“We are grateful for the Ryan’s gift and value the global and historical exposure the museum provides, complementing our students’ on-campus learning,” says Brent D. Turner, executive director of student involvement at Northwestern.

A new partnership with Columbia College Chicago—made possible by the significant generosity of a Columbia trustee and museum supporter—excites students and staff, says Tim Cozens, chair of the college’s Department of Art and Design. He notes the “happy chatter” on social media and adds, “Access to the museum’s lectures, collections, and libraries will be a significant resource to us and will enrich our creative lives.”

Leigh Fagin, associate director of university arts engagement at the University of Chicago, agrees: “No matter what their individual academic pursuits may be, thousands of our students benefit from making their own connections, in their own time, through their engagement with the Art Institute.”

UNIVERSITY PARTNERS
as of September 2015

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University Partners offer students free access to the Art Institute and its resources.

Students explore art beyond the classroom and gain lifelong connections through the University Partner Program.

Barbara and Marc Posner share their love of art through an estate gift.

Paying It Forward

Barbara and Marc Posner, members of the Art Institute of Chicago’s Buckingham Society, make an endorsement for the arts nearly as powerful as the masterpieces themselves.

“I’ve always thought of the Art Institute as an island in a world where beauty, grace, knowledge, and civility seem to diminish every day,” Marc says. “The Art Institute is a place where you can lose yourself amid the great masters and marvel at what can be accomplished with an artist’s brush or a sculptor’s hands.”

This profound connection to the Art Institute has led the Posners to establish an endowment through their estate plans. The Barbara and Marc Posner Exhibition Endowment, a gift that reflects the museum’s constant place in their lives, will ensure that the Art Institute continues to present exhibitions of the highest caliber for generations to come.

Living mere steps away from the museum, the Posners are adoring neighbors and frequent visitors. “As crazy as downtown Chicago can be, we feel very alive when we’re here. The city is vibrant, and the Art Institute is a part of that,” Barbara says. And the impact the Art Institute has had on them extends well beyond Chicago.

Specifically, the Posners make an annual trip to France, starting in Paris and tracing a loop across the French countryside. “We love all things French,” says Barbara, who along with Marc, grew up in the Chicago area. Seeing the pastoral beauty that inspired artists like Monet has connected them most deeply to the paintings in the Art Institute’s Impressionist collection.

Their support for the museum is part of longer family histories of philanthropy that inspired both Marc and Barbara to give back throughout their careers as a PR firm owner and vice president of communications, respectively. Upon retirement, they have each devoted even more energy to community service, including volunteer work for Habitat for Humanity.

After establishing close ties with a Floridian family through Habitat, the Posners now host the family’s teenage son on his visits to Chicago, where they’ve opened his eyes to the Art Institute’s galleries. Passing along their passion to the younger generation—breathing life into the future of art itself—brings Marc and Barbara perhaps the greatest joy of all.

“When we see people queuing up to be admitted to the Art Institute, it gives us hope that future generations will take pleasure in the wonders the museum continues to bring to Chicago and, truly, the world,” Marc says. “It is a privilege to provide the Art Institute with an endowment from our family to help ensure the museum’s future.”
All Dressed Up with Somewhere to Go

A unique permanent installation brings art of the Middle Ages and Renaissance into focus.

ONE OF THE LARGEST and earliest paintings in the museum’s collection, the 14th-century Ayala Altarpiece is currently undergoing comprehensive—and jaw-dropping—conservation treatment. The painting is among hundreds of European objects from the 10th through the 16th century—tapestries, metalwork, paintings, sculpture, jewelry, ceramics, stained glass, textiles, and armor—being prepared for permanent display in new galleries for medieval and Renaissance art.

Opening in spring 2017 and filling the upper floor of the Morton Wing, the 8,000 square foot exhibition space will present medieval and earliest European paintings in the museum’s collection, the Ayala Altarpiece, an extraordinary collector of Spanish art,” says Martha Wolff, Eleanor Wood Prince Curator of European Painting and Sculpture before 1750. Deering gifted the Ayala Altarpiece to the museum in the 1920s; his daughters, Marion Deering McCormick and Barbara Deering Danielson, later bequeathed additional major pieces from his collection. The family’s deep-rooted connection to the Art Institute’s medieval and Renaissance collection inspired the Chauncey and Marion Deering McCormick Family Foundation, whose bequest will name one of the galleries.

For Connor O’Neil, bringing these objects out of storage resonates on a personal level: “The individual responsible for collecting many of these pieces is Charles Deering, my great-great grandfather.”

Family Ties

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Storied History

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A pair of galleries with Gothic vaulting will house art for the church—pieces designed for public religious practice—from Italy and northern Europe. “This art tells a story,” says Laurie Bay, vice president of the Edwardson Family Foundation, additional support comes Carol and William C. Vance, the Deering Foundation, Jan and William Jentes, Holly and John W. Madigan, and the late Arthur Maling, whose bequest will name one of the galleries.

“Much of this art has not been on view since I studied at the University of Chicago, more than 50 years ago,” says Julius Lewis, chair of the Committee on European Painting and Sculpture.

“Thanks to the McCormick, Deering, and Danielson families, the medieval suite allows our world-class institution to expand its reach.”

Philanthropic support allows for a total redesign of the space, as well as conservation work and interactive educational tools. Along with the Buonnanos, Bays, and the Chauncey and Marion D. McCormick Family Foundation, additional support comes from Carol and William C. Vance, the Deering Foundation, Jan and William Jentes, Holly and John W. Madigan, and the late Arthur Maling, whose bequest will name one of the galleries.

“The collection itself wouldn’t be here if not for donors throughout the museum’s history,” says Druck, noting Lucy Maud Buckingham’s contributions to our medieval holdings, the Edwardson Family Foundation’s support of arms and armor, and Bea Silverstein’s historic gifts.

Visitors can look forward to experiencing the collection in an engaging, educational way. O’Neil says, “These beautiful objects allow us to access history—helping us to understand who we are now by seeing where we’ve been.”

Legacies Continue

Forever, AIC Museum
“Stefan and Gael love Chicago. Safeguarding their art is an unparalleled honor.”

Betsy Rosenfield, Committee on Modern and Contemporary Art

The Edlis/Neeson Collection and the Art Institute of Chicago: “A Perfect Fit”

Stefan Edlis and Gael Neeson’s landmark collection boosts the Art Institute as international locus of great contemporary art.

Chicago art collectors have long engaged with contemporary art. And since the late 19th century, donors in Chicago have invested in building a remarkable contemporary art institution.

Today, Chicago collectors and philanthropists Stefan Edlis and Gael Neeson carry both proud traditions into the next century—and beyond—by making one of the most notable charitable gifts in Chicago’s history.

The Edlis/Neeson Collection is the largest single gift entrusted to the Art Institute. One of the greatest collections of post–World War II art ever assembled, it comprises 44 iconic works, including ten paintings by Andy Warhol, two by Roy Lichtenstein, and three by Jasper Johns (see page 10 for full list).

These masterpieces transform our contemporary art collection just as cornerstone gifts and bequests from Bertha and Potter Palmer, Frederic Clay and Helen Birch Bartlett, and Lindy and Edwin Bergman did our holdings of Impressionist, Post-Impressionist, and Surrealist art, respectively.

“We had gaps,” says Douglas Druick, President and Eloise W. Martin Director. “And Stefan and Gael generously and magnificently filled them.” Chronicling the art that arose in the 1950s and ’60s, the Edlis/Neeson Collection allows the museum “to trace the development of 20th- and 21st-century art—particularly Pop Art—with greater nuance and complexity.”

James Rondeau, Dittmer Chair and Curator, Department of Modern and Contemporary Art, remarks, “Stefan Edlis and Gael Neeson are among the most respected collectors of contemporary art in the world. What a great privilege and responsibility to add these works to our already strong holdings—enabling us to showcase the most important collection of modern and contemporary art in any encyclopedic museum.”
Neeson Collection

The Edlis/Neeson Collection

Andy Warhol: 10 paintings
Richard Prince: 5 photographs
Cindy Sherman: 6 photographs
Gerhard Richter: 4 paintings
Jasper Johns: 3 paintings
Jeff Koons: 3 works
Roy Lichtenstein: 2 paintings
C/Pyrmble: 2 works
Robert Rauschenberg: 1 Combine

As well as works by
John Currin
Eric Fischl
Katharina Fritsch
Damien Hirst
Brice Marden
Takashi Murakami
and Charles Ray

Explore all of these iconic works in Edlis/Neeson Collection: The Art Institute of Chicago, a 120-page, full-color catalogue available in the Museum Shop and at www.artinstituteshop.org starting December 13.

Betsy Rosenfield, the Bergmans’ daughter and a member of the Committee on Modern and Contemporary Art, speaks to the legacy of generosity in our community: “Stefan and Gael love Chicago. Safeguarding their art is an unparalleled honor.”

Inspiring Civic Pride

Stefan’s family emigrated to the United States from Austria when he was 15, arriving in New York just before Nazis shut down escape routes from Europe. He was drafted into the Navy two years later, moved to San Francisco in the late 1940s, and landed in Chicago at the age of 25. Chicago is where he made a name for himself in the plastics business, became interested in art, and met Gael.

He recently celebrated his 90th birthday and sought to secure—in his lifetime—a way to keep his collection in Chicago, his adopted hometown. He found the Art Institute to be “a perfect fit.” Beginning with a highly anticipated public opening on December 13, the works will be on permanent view in the museum’s galleries for 50 years.

Stefan says they are “delighted that the works are part of the Art Institute’s long-term plans,” and Gael expresses excitement to see their pieces on the walls, noting, “It’s a great feeling of joy that we have.”

The couple’s enthusiasm rapidly spread throughout the Art Institute family, the city’s civic and cultural communities, and international art circles, and their generosity has proven both inspirational and aspirational. Trustee Eric Lefkofsky toasted the couple at a museum event: “Thank you for giving. Thank you for showing others how to give.”

Art Institute trustee and chair of the Committee on Modern and Contemporary Art Neil Bluhm says, “As longtime Sustaining Fellows of the Art Institute and distinguished members of the art and philanthropic communities, Stefan and Gael are making a monumental impact on the museum’s course. As museum-goers, art aficionados, and citizens of a leading cultural city, we can all share great pride.”

Because of the couple’s transformative generosity, the Art Institute, already treasured as Chicago’s ambassador to the world, is now poised to assume an even greater global profile. The Edlis/Neeson Collection is a gift not only to the museum, but also to Chicago—a city with a rich history of contemporary art collection and benefaction. And the place Stefan and Gael call home.

See the full collection in the Modern Wing on December 13, with Member Previews December 11–12.
In Your Own Words

Spotlight on Bonnie Stanfield

The Art Institute has always been a part of my life, just as it has been for my husband, Joe. We each had separate connections to the museum—and we wanted a way to participate together.

Joining the Sustaining Fellows last year has fulfilled our educational and social interests. As new collectors of contemporary art, we found our first Sustaining Fellows event—the Beginning Collectors Series—to be a great introduction to up-and-coming artists and the contemporary art market.

I enjoyed my previous position on the Evening Associates Board, and now I am proud to serve on the Auxiliary Board. Joe and I love sharing our philanthropic involvement through the Sustaining Fellows, and we appreciate the quality, engaging programs. We look forward to sharing our love for the Art Institute with our one year old.

MORE TEA, PLEASE!

Auxiliary Board leaders are busy planning the 34th Annual Holiday Treasure Hunt and Tea Party—a highlight of the holidays! Celebrate the season with your family on Sunday, December 13. Enjoy a sticker-collecting art expedition and a festive tea party with Artie the Lion. For the most up-to-date event information, follow the Auxiliary Board on Facebook/AuxiliaryBoardoftheAIC.

The oldest charitable board of its kind in the nation, the Auxiliary Board offers new, young, and diverse audiences into the museum. Some of the 1,000 Treasure Hunt guests enjoy the photo booth.

A look ahead to the next Sustaining Fellows international travel opportunity

Always a five-star, curator-led experience

Gauguin and Van Gogh’s France: The Brittany Coast and Paris September 4–10, 2016

Travel with Gloria Groom, Chair of European Painting and Sculpture and David and Mary Winton Green Curator, to explore the lives of master painters Gauguin and Van Gogh.

Visit www.artic.edu/sf-travel for the itinerary and the most up-to-date travel news.

Not yet a Sustaining Fellow? Call the Office of Sustaining Fellows at (312) 443-3735 or visit www.artic.edu/sustainingfellows.
“My collection has benefited enormously from Mark’s advice and friendship. He convinced me that mine was a real collection.”

Life Trustee Irving Stenn, Jr.

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**Catching up with Mark Pascale**

Mark Pascale, Janet and Craig Duchossois Curator of Prints and Drawings, talks about astute collectors, unexplored works on paper, and salt.

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**How significant is the recent gift of 105 drawings from the collection of Art Institute trustee Irving Stenn, Jr.?**

Irv’s gift fills tremendous gaps in our holdings of works by artists associated with Minimalism and Post-Minimalism, particularly drawings by women. Concentrations of works by Sol LeWitt and Mel Bochner are the highlights of his gifts to the museum. Prior to focusing on drawings, Irv and his late wife, Marcia, collected paintings and sculptures quietly, but at a very high level. He has a remarkably discerning eye for art and is generous in a way that continues a great tradition of benefaction for Chicago’s cultural institutions.

**How did you meet Mr. Stenn?**

Douglas Druick introduced us in 1999 when Irv wanted to learn about collecting drawings. Irv brought Ed Ruscha’s *Salt* to my office, I took out the artist’s *Trailer*, and we compared the two. We studied books and the breadth of works on paper from that period. *Salt* was later displayed in the 2011 exhibition featuring a portion of Irv’s collection.

**Mr. Stenn credits your guidance to cementing his commitment to buying drawings.**

It’s a scary proposition at times—having someone rely on and trust my opinions. I only hope to help him better understand his reactions to drawings and their relationship with his collection as it grows.

**What have you learned from him?**

Irv’s kind and generous support of the museum—and of me— pushes me to grow as a curator. His huge appetite for art and travel has forced me to be very deliberate in my responses to works of art that he is considering. I appreciate his decisions about his collections, and his enthusiasm makes it fun.

**Have other collectors influenced you since you started here in 1989?**

We have the privilege to collaborate with many emerging and veteran collectors, including Janet and Craig Duchossois, who are also great supporters of the museum and my department. They are focused, decisive, and respectful. It’s always terrific to see the outcomes of our discussions when wonderful works of art enter their collection.

**What can we look forward to from your curatorial department?**

In February 2016, we will open Martin Puryear: *Multiple Dimensions*, featuring approximately 110 drawings, prints, and small sculptures by the artist—much of which comes from Puryear himself and has never been exhibited. It’s the first time he’s allowed an exhibition of his works on paper to be assembled and exhibited in depth—and in concert with his sculptural work for which he is best known. I’m grateful to our generous supporters who enable such ambitious, innovative exhibitions.

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Curator Mark Pascale: Ruscha is known for his interest in words as images and their slippery meanings. Sometimes he selects a word for its obvious meaning, or he likes the sound or look of the word. When he drew *Salt*, Ruscha was using a fluid style of type that suggested an undulating tape—it moves, hovers, and seems particularly real or thing-like. “Salt” is a curious word with multiple meanings—is he implying salty language or perhaps just the mineral we use to flavor food?

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Salt was the first drawing that Irv showed me when we met in 1999. When Irv owned the drawing, it hung in the kitchen of his Lincoln Park home. It was surely difficult for Irv to let go of *Salt* because he is very devoted to his family, and the drawing symbolized the togetherness they once shared in that house.

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Make the Art Institute yours this season

Catch the final weeks of several popular special exhibitions, including Making Place: The Architecture of David Adjaye, running through January 3. Explore the celebrated architect’s globally inspired furniture, housing, public buildings, and master plans through drawings, sketches, models, and film. Visit www.artic.edu/exhibitions to see what else is currently on view.

Join the Sustaining Fellows for the exclusive opening celebration of Martin Puryear: Multiple Dimensions on February 5, featuring drawings, prints, and small sculptures by the artist. Visit www.artic.edu/sustainingfellows for details.

Advance education. The Woman’s Board is proud to support the museum’s educational initiatives and invites you to contribute to its 2015 Education Drive. Contact the Woman’s Board office at aicwomansboard@artic.edu or (312) 443-3628 to learn more.

Raise your goblet at the seventh annual Uncorked: A Case for Wine, the Auxiliary Board’s event of the year. Contact Jamie Summers at (312) 443-3674 to reserve your spot for this February soirée—it’s sure to sell out!

Remember the Art Institute as you make your end-of-year philanthropic decisions. Renew your gift online or call (312) 443-3735.

Nita Ambani, Sunita Kini-Tandon, and Dev Tandon celebrate the opening of Gates of the Lord: The Tradition of Krishna Paintings, on view through January 3.

David and Ashley Adjaye with event hosts Nancy and Steve Crown at the opening of the artist’s current exhibition, Making Place: The Architecture of David Adjaye.

Sustaining Fellows Scott and Nancy Santi and their daughter, Casey, participate in the inaugural Hugh Edwards Lecture in Photography, hosted by the Sustaining Fellows.