BARBARA LEVY KIPPER  THE JOY OF PHILANTHROPY

Exhibition Focus
How you brought a much-anticipated show to life

Curator’s Corner
Your direct impact on a day in the life of Matt Witkovsky

The Next Generation
Inspired teens: tomorrow’s cultural leaders
Teenage Dreams

Donors provide Chicago teens an opportunity to transform the museum experience—and become tomorrow’s cultural leaders.
SUSTAINING FELLOWS PRODUCE ALL-ACCESS PROGRAMS

Commitment to its mission drives the Sustaining Fellows program committee to create educational, engaging events for a philanthropic group of like-minded art lovers. The program committee plans a full calendar year of first-rate events—from conception to execution—for the benefit of the Art Institute’s premier donor society, Sustaining Fellows. Current leadership continues to build upon past successes, such as the annual three-part Collectors Series this winter.

Sustaining Fellows chairman Janet Duchossois recently stepped into her new role after two years as program committee chair. “We always strive to provide an array of exciting programs as unique as our Sustaining Fellows,” she says. New committee vice chair Ellen Greenberger notes, “It is a true joy to work with museum curators to bring Sustaining Fellows the highest-level experiences as possible.” Lori Gray Faversham, the new committee chair, agrees. “We have an essential responsibility to engage Sustaining Fellows with the museum and its leaders on a deeper level.”

Summer programs include an exclusive dinner following the inaugural Hugh Edwards Memorial Lecture with German photographer Wolfgang Tillmans and the annual Open House at the Armory in New York City and the IFPDA Print Fair. Winter programs include trips to Newfoundlands and the annual Open House at the Armory with curators from the Art Institute’s Department of Prints and Drawings November 4–7, 2015.

SAVE THE DATE
Gauguin and Van Gogh’s France: The Brittany Coast and Paris with Gloria Groom, David and Mary Winton Green Senior Curator of 19th-Century European Painting and Sculpture
September 2016

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

IN YOUR OWN WORDS
Spotlight on Sustaining Fellows Traveler
Cathy Funderberg

In September 2013, my husband, Rob, and I traveled to Ireland with the Sustaining Fellows and Christopher Monkhouse, Eloise W. Martin Chair and Curator of European Decorative Arts. We fell in love with Ireland’s great houses and were able to see Irish treasures in their natural settings—before they traveled to the Art Institute for Ireland: Crossroads of Art and Greece.

“I was thrilled to have the opportunity to travel with my fellow Sustaining Fellows travelers, we weren’t sure what to expect, but everyone was so welcoming. We learned and laughed together, and we’re lucky to have met some dear friends on this trip. We can’t wait for our next Sustaining Fellows trip to Turkey and Greece.”

Ellen Greenberger, Lori Gray Faversham, and Janet Duchossois enjoy Irish music at the recent Sustaining Fellows Annual Meeting Celebration. All have new roles on the Sustaining Fellows Executive Committee.

Teenage Dreams...

“Teenage Dreams...”

“When they approached us about doing a competition to generate new ideas, we were really excited,” says council member Abby Anders. “It’s exactly what we want to do: initiate change and create more of an active community.”

Now in its third year, the council aims to boost teen engagement with the Art Institute, or “the life-size puppet to the uniform for museum audiences,” says the aspiring fashion designer from Teen Council. “I want to be a community builder,” she says. “Seeing a project from start to finish has helped me say, ‘I have this great idea that could affect others positively, and I’m going to work with my peers to make it come to life. It’s been a transformative experience.”

Brooke E. O’Neill

THE SPIRIT OF INNOVATION
Anta and Prabha Sinha see teens as the museum’s future

FOR SUPPORTERS Anta and Prabha Sinha, the Teen Council isn’t just about changing young people’s perception of the Art Institute. It’s about changing the museum itself. “My goal is that institutions like the Art Institute transform to be more relevant to future audiences,” says Prabha, a museum trustee since 2011. As a business professor, he had seen firsthand how effective competitions can be at sparking new ideas.

That inspiration guided the Sinhas to collaborate with the Teen Council. Their partnership led to the inaugural Reimagine competition in 2014, an online event, followed up by this year’s live 24-hour extravaganza. “The competition is a great way to get innovation from—and into—an institution,” Sinha says. “The teens shaped it into their own model. So the spirit of innovation continues.”

SUSTAINING FELLOWS SEE MORE

Travel with the Sustaining Fellows to enjoy exclusive five-star, curator-led excursions.

Introducing WEEKENDERS—quick cultural getaways for the busy art enthusiast

New York City and the IFPDA Print Fair at the Armory with curators from the Art Institute’s Department of Prints and Drawings November 4–7, 2015

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Not yet a Sustaining Fellow? Call Nina Yang at (312) 443-3124 or visit www.artic.edu/sustainingfellows.
We are saving communities’ artistic heritage.

Barbara Levy Kipper

When art collector Barbara Levy Kipper and curator Madhuvanti Ghose met eight years ago on an exhibition committee, their instant connection set in motion a transformational partnership. “I wanted to help Madhu in any way I could,” says Kipper, a Life Trustee of the Art Institute and lifelong Chicagoan.

As a newcomer from England in 2007, Alsdorf Associate Curator of Indian, Southeast Asian, Himalayan, and Islamic Art Madhu Ghose was unfamiliar with the notion of development in an American art museum. So upon hitting it off with Ghose, Kipper and her late husband, David, welcomed the opportunity to share their insights into a critical curatorial priority: philanthropy.

With Kipper’s extensive philanthropic experience to guide them, they began to lay the foundation for community building with Indian-Americans—both likening the process to “weaving a tapestry one thread at a time.” “Barbara is a mentor for me as a curator,” Ghose says. She credits her friend for teaching her patience and how to approach situations from different perspectives.

Kipper adds, “Plus, I make her laugh!”

For their love of culture

Their kinship is nurtured by a shared love of travel and cultural exploration. In fact, it was on a trip in the 1960s—visiting a market in Afghanistan—that Kipper’s passion to collect was ignited. “The reverberation and connection for me was how stunning the pieces were. I felt deeply, deeply connected. There is a story behind each piece, and I can never know it.”

Earlier this year, Kipper committed a major gift of art to the Art Institute, which has been a vital part of her life since childhood. Her gift includes nearly 400 items from her 1,200-object collection of Asian jewelry and Buddhist...
We are enthusiastic about expanding our Asian collection, and Barbara and Madhu’s friendship beautifully illustrates the impact a collector-curator relationship can have on the future of our museum.

Douglas Druick, President and Eloise W. Martin Director

President and Eloise W. Martin Director Douglas Druick agrees: “We are enthusiastic about expanding our Asian collection, and Barbara and Madhu’s friendship beautifully illustrates the impact a collector-curator relationship can have on the future of our museum.”

Kipper encourages art collectors to engage with the museum as she has: “You are welcome here, and you can add to the tapestry of the institution.”

“We are saving communities’ artistic heritage,” she says.

Her commitment comes at a time of heightened focus on expanding Asian holdings at the Art Institute. An exhibition in Regenstein Hall and an accompanying catalogue are planned for the summer of 2016.

“Because of Barbara’s gift, we are now able to expand our presentation of Central Asian art,” says Ghose, noting this as a prime area for growth in the museum, as well as her own first love. She praises Kipper as an inspiration for the Chicago community to bolster diverse and currently underrepresented holdings.

Some pieces from her collection have been through war zones. Many come from “rapidly evaporating” cultures. All of them have rich histories. Of these objects finding a home at her beloved Art Institute, Kipper smiles: “They are safe. They made it. They live.”

Diwali 2014 co-chairs Nalini Saligram, Barbara Levy Kipper, and Anu Aggarwal enjoy the festivities.

Pursue your passion

LONG INVOLVED IN charitable causes, Kipper describes philanthropy as “joyous.” She suggests looking inward to discover your passion and seeking the opportunity to support that passion. “Philanthropy enables me to live vividly, especially through Diwali, the best-known Indian festival across the world.”

In 2012, the Art Institute was the first American art museum to introduce a Diwali celebration. Kipper is a co-chair of this year’s event, as she was in 2014. Together with Ghose and her co-chairs, she has stimulated great community excitement for the “festival of lights.”
EXHIBITION FOCUS

From Ireland, with Love
Arts devotees transport the finest in Irish decorative heritage to Chicago.

From County Kerry to Chicago
One of Ireland’s leading companies helps bring exhibition to life

With visitors from every country and shows touring internationally, the Art Institute has long been a global presence. That reach continues to grow, thanks to this exhibition’s exciting partnership with Ireland’s Kerry Group. Starting from a green field site in County Kerry more than four decades ago, the specialty food-ingredients manufacturer is today a world leader with operations in 25 countries and sales in roughly 140.

“Kerry Group’s generous support exemplifies the Art Institute’s growing impact around the world,” says George Martin, the museum’s director of corporate gifts and sponsorships. “This relationship is a testament to the value of our institution in Chicago and beyond.”

“We feel it’s important to support the communities where we operate,” adds Frank Hayes, Kerry’s director of corporate affairs. Since opening its first Chicago office in the John Hancock Center in 1984, the company has developed strong customer alliances and close connections to the city.

“Very much welcome this exhibition, one of the first major shows of Irish arts, here in Chicago,” Hayes says. “We were extremely happy to support this endeavor.”

In Service of the Decorative Arts
Trustee John Bryan rallies an international community of Ireland enthusiasts

As an avid collector of 18th-century decorative arts, museum Life Trustee John Bryan knows first-hand how rare an exhibition like Ireland: Crossroads of Art and Design, 1690–1840 is. Because most decorative arts exhibitions tend to be smaller affairs, he explains, “people deeply interested in ceramics, textiles, and furniture rarely see them in a show of such grand proportion.”

To bring the vision to fruition, Bryan generously supported the Art Institute’s collaboration with renowned exhibition designer and friend John Vinci.

Equally grand was the community that Bryan helped rally from around the globe, tapping into an international curiosity about Ireland. “Many of the people who collect Irish material are Irish, but many are not,” says exhibition curator Christopher Monkhouse. “The appeal and appreciation for these great 18th-century objects certainly extends beyond the Irish community.”

That said, “Irish is certainly an ethnic heritage that stirs peoples’ blood,” says Bryan, who teamed up with opening gala hosts Patricia and John O’Brien to create an unforgettable evening he describes as “screamingly Irish.”

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In Service of the Decorative Arts
Trustee John Bryan rallies an international community of Ireland enthusiasm
Bloomberg keeps the museum evolving alongside an ever-connected society.

While most modern art aficionados know Dada visionary Marcel Duchamp for playfully elevating found objects—a hat rack, a bicycle wheel, a urinal—into works of art, fewer know about his chess obsession. Yet with just a couple clicks on the free app “A Closer Look at the Art Institute of Chicago,” visitors can not only learn about the grand master’s visionary Duchamp for playfully elevating alongside an ever-connected society.

Closer app are empowering audiences to explore and access. “Mobile media affords the museum and audiences a richer, 360-degree context.”

Bloomberg Connects is also fostering a rich learning experience for museum insiders, hosting regular symposiums to share ideas and insights among the cultural institutions it supports—that list includes the Guggenheim, the Metropolitan Museum of Art, and the Tate Modern. “Everyone is trying to improve the museum experience, and we’re all doing it in different ways,” Hogan says. “It’s so productive to hear what worked and what didn’t from a community of trusted colleagues.”

With technology constantly evolving, Bloomberg’s invaluable support enables museums to keep pace, stay fluid, and embrace experimentation. “There’s always a new development, a new platform, a new programming language,” Hogan says. “It’s like the ocean; constant motion.” □ Brooke E. O’Neill

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Remembering Dorothy Braude Edinburg

This Winter, the Art Institute of Chicago lost a dear friend when Dorothy Braude Edinburg, collector and patron, passed away at the age of 94. Dorothy was a life Trustee and one of the Art Institute’s most ardent supporters.

Her involvement with the museum began nearly 25 years ago, when a brief letter of introduction was delivered to Douglas Druck, then Prince Trust Curator of Prints and Drawings.

He recalls, “I had heard of Dorothy, but such a straightforward introduction out of the blue made me skeptical it was real. Ultimately, it inaugurated an extraordinary partnership between Dorothy and the Department of Prints and Drawings, to which her exhibitions and catalogues are testimony.”

Dorothy shared her passion for art and collectingboarding with her parents, Harry B. and Bessie K. Braude. They took young Dorothy to auctions and included her on their travels in search of antiques and art. By the age of 17, she was helping her parents make their collection decisions.

While a student at Wellesley, Dorothy embarked on a lifetime of collecting. She began buying Chinese art and pursued works on paper, primarily from the early 20th century. After World War II, when travel again became possible, she expanded her scope to include prints and drawings of the 15th through 20th centuries and Chinese ceramics of the Tang and Song dynasties. She eventually built, with impeccable research standards and an exacting eye, one of the most important private art collections of its kind in the United States.

In 1998, Dorothy initiated a series of partial-interest gifts from her collection. Soon thereafter, two Art Institute exhibitions celebrated this benefaction, Old Masters Drawings: Gifts of a Lifetime from the Dorothy Braude Edinburg Collection in the Art Institute of Chicago (1998–1999) and Drawn to Form: Modern Drawings from Dorothy Braude Edinburg to the Harry B. and Bessie K. Braude Memorial Collection in the Art Institute of Chicago (1999).

The museum later exhibited works from Dorothy’s collection in Drawings in Dialogue (2006), Deft Hands, Discerning Eyes: Chinese and Korean Ceramics from the Harry B. and Bessie K. Braude Memorial Collection (2008–2010), and The Thrill of the Chase (2014). Only a fraction of the over 1,500 piece collection—named after her parents—was on view in either exhibition, giving visitors just a taste of one of the most significant gifts in the museum’s history. Artists represented include Federico Zuccaro, James McNeill Whistler, Edouard Manet, Claude Monet, and Otto Dix.

Reflecting on many travels, gallery visits, and conversations with Dorothy, Druck remarked fondly, “She was engaged with us—and we with her—on so many fulfilling levels, and her gifts to the museum have made our collection deeper and stronger. I will miss Dorothy greatly but am consoled by the fact that, through these gifts, she will remain very much with us.”

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The Bloomberg partnership allows us to evolve along with ever-changing audiences,” says Michael Neault, the museum’s director of digital experience and access. “Mobile media affords the museum the ability to meet audiences where they are. We want to connect with people using tools they are already comfortable with.”

Such developments create a more personalized environment, giving art novices and specialists alike the thrill of individual discovery. “Every single work of art is at the center of many different stories,” says Erin Hogan, head of interpretation and director of communications. “In a typical gallery, you get a wall label next to an object. The digital initiatives we have underway allow us to do a lot more and offer people a richer, 360-degree context.”

Bloomberg Connects is also fostering a rich learning experience for museum insiders, hosting regular symposiums to share ideas and insights among the cultural institutions it supports—that list includes the Guggenheim, the Metropolitan Museum of Art, and the Tate Modern. “Everyone is trying to improve the museum experience, and we’re all doing it in different ways,” Hogan says. “It’s so productive to hear what worked and what didn’t from a community of trusted colleagues.”

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Matt Witkovsky says: In Jean-Luc Mylayne’s No. 560, a male and female sparrow, a species that mates for life, are playing around the branches of a mirage-like tree in Marfa, Texas. The male, which has just swooped from its perch, is blurred yet identifiable; its partner, by contrast, has dissolved into a puff of white, an ethereal smudge at the heart of the picture. How do we recognize an Other in our lives—with what senses, with what signs of love or respect? Mylayne’s photographs ask us to stitch together deep understanding from pieces of mystery and seduction.


Matt has this astonishing creative and imaginative intellect and a very light touch, so that you don’t feel pedantic overload, but rather cannot wait for him to tell you more. He is the best of teachers with a taste level that dazzles and instructs as well.

Life Trustee Brenda Shapiro

MORNING

The Kodak yellow exhibition catalogue of last year’s Christopher Williams: The Production Line of Happiness offers a sunny greeting from Matt Witkovsky’s office bookshelf.

The winner of the Paris Photo-Aperture Foundation’s Photography Catalogue of the Year—funded by the Andy Warhol Foundation for the Visual Arts—accompanied the Christopher Williams exhibition, which received lead funding from Photography Committee Chair and Trustee Caryn Harris, her husband, King, and The Harris Family Foundation. “Exhibitions are a huge attraction for our local and international visitors and are equally compelling for our core supporters,” says Witkovsky. Papering the walls around his office, images for next year’s László Moholy-Nagy retrospective beckon attention. “This fantastic exhibition is on my mind daily,” Witkovsky says as he jots down a reminder to call committee member Helen Zell and her husband, Sam, who, together with the Harris family, are supporting the exhibition. Fittingly, he’s on his way to breakfast with Life Trustee and committee member Brenda Shapiro, who is funding the production of the catalogue for the fall 2016 exhibition—the first full retrospective in 50 years of the most internationally recognized visual artist ever to have lived in Chicago.

AFTERNOON

Witkovsky has carved out prep time for a teaching session on postwar Japanese photography—part of a multiyear initiative that has expanded the scope of our global collections. With support from Tanaka and others, including photography enthusiast Joyce Chelberg, the museum now has ambitious exhibition plans in this area and more than six hundred Japanese pictures—including 44 from the great postwar photographer Shomei Tomatsu.

EVENING

As the sun sets, he heads to a meeting of the Art Institute’s Leadership Advisory Committee, which has keen involvement in the museum’s pursuit of work by African American artists—another area being cultivated by Photography for acquisitions and exhibitions.

At the end of the day, Witkovsky—his position itself generously endowed by committee members Ellen and Richard Sandor—is clear: “All departments in a great museum are founded on and guided by the largesse of donors. This is especially true in the case of photography at the Art Institute.”
Your Art Institute
Five ways to make the Art Institute yours this summer:


2. **Launch** a young person’s career. Sponsor a paid museum internship—a pivotal first step toward a successful future in the arts and education field. Contact James Allan at (312) 443-3733 to learn more.

3. **Snap** creative photos. Use the hashtag #ArtInst to share favorite pictures from your visit. With your permission, we may share your image with our followers. (Fun fact: Thrillist named the Art Institute the third most-photographed landmark in the nation according to Google data.)

4. **Explore** Liz Larner’s innovative sculptures on the Bluhm Family Terrace, then dine on a summer salad at Terzo Piano.

5. **Guarantee** the continued vitality of modern art by supporting the Modern Series exhibitions. Contact Jen Moran at (312) 443-3123 for details.