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Museum Portraits is a biannual publication for the Art Institute’s closest supporters.

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Visit the Bluhm Family Terrace this summer to experience the theatrical installation by Spanish sculptor Juan Muñoz.

This exhibition is organized by the Art Institute of Chicago with major funding from the Bluhm Family Endowment Fund, which supports exhibitions of modern and contemporary sculpture.

Special thanks are due to the City of Chicago Department of Cultural Affairs and Special Events.

Your Family’s Personal Tour Guide

New digital experience leads multigenerational families into the galleries ... together

Which collections should we see? Will my kids get restless? How can I teach them to enjoy art?

If you—like many—find planning a museum visit with your children (or grandchildren, nieces, or nephews) daunting, worry no longer.

This June, the Department of Museum Education launches a new tool to engage families of all sizes and ages in an interactive exploration of the galleries. Journey Maker! is an innovative digital experience, fully funded by the Woman’s Board of the Art Institute, that allows families to share a personalized journey through the museum and learn together with activity and conversation.

“Families sometimes don’t have strategies at the ready to learn and enjoy art together at the museum,” says Robin Schnur, director of youth and family programs. “The Woman’s Board was eager to help facilitate a solution. We are thrilled to introduce...”

Two generations enjoy viewing Edward Hopper’s Nighthawks, 1942. Friends of American Art Collection.

On the cover:
this original approach to family learning into the David and Marilyn Fatt Vitale Family Room.”

An interactive touchscreen invites families to select from eight different “discovery paths” (such as Time Travel, Superheroes, and Museum Sleepover) and then pick five works of art within their chosen theme. With 40 art options per theme, the works touch all parts of the museum’s collection and offer a staggering 262,144 possible routes—encouraging families to participate time and time again. Once selections are made, families print personalized guides before heading out on their excursions, which include activities in front of the works of art. By the end of the summer, an online version will allow families to delve into the collection before they arrive at the museum.

Initiated during Judith Russi Kirshner’s term as the Woman’s Board Endowed Chair of Museum Education and designed in collaboration with the museum’s Digital Experience team, the project aligns with a strategic shift in thinking about education at the museum. “We are promoting learning as active and participatory,” says Schnur, “and we look forward to seeing young people and their families having playful interactions with works of art in the galleries.”

Core Cause for the Woman’s Board

The Woman’s Board carries a long and proud history of support for museum education. With great foresight, the board facilitated the creation of a formal education program in 1961, and in 1964 it opened the Junior Museum, a casual and energetic space that enabled the Art Institute to accommodate record numbers of young visitors. The Woman’s Board later endowed the position of education chair and supported a departmental fellow, among other education initiatives.

The decision to fund Journey Maker! merges the Woman’s Board’s long-standing support for education with the board’s first foray into sponsoring digital learning projects. “Education and access are our priorities,” says Woman’s Board President Laura Werner, “and this visionary project uses innovative technologies to attract new families to our galleries.” “Leaders of the Woman’s Board share our desire to reach and connect with a broad and diverse multi-generational family audience,” says Schnur. “They have been enthusiastic every step of the way.”

Robin Schnur, director of youth and family programs
Shaping the Future

Arts devotee opens doors for aspiring museum professionals

Greta Flory grew up dreaming of a life on the stage. But rather than becoming a traditional actress, the inventive Flory pursued a unique profession as a book dramatist. Though she traveled the country dramatizing literary works for theater audiences and book clubs, her heart remained with the Chicago arts scene.

An Art Institute member for more than 30 years, Flory was initially drawn to the museum’s impressive collection and reputation as one of the most respected institutions in the world. Recently, she deepened her connection to the Art Institute by becoming a member of the Sustaining Fellows, gaining access to the group’s dynamic programs and educational opportunities.

Flory is glad to share her love of learning and the arts with her granddaughter, Lexi Johnson, and the pair often sees new exhibitions at the Art Institute when Johnson visits Chicago. Flory is delighted that her granddaughter carries on the family’s passion for art and culture: Johnson is currently pursuing her PhD in art history at Stanford University.

It was Johnson’s college experience searching for prestigious art museum internships—which are primarily unpaid—that stood out in Flory’s mind when she began considering how to give back to the arts community.

“I imagined leaving a legacy that would give dedicated, passionate students who are just starting their professional journeys the freedom to pursue positions doing what they love,” says Flory.

She ensured that her wishes would become a reality by creating an endowment through her estate plans that will fund paid summer internships at the museum: the Greta and Bill Flory Internship Endowment, in honor of Alexis Bard Johnson.

Flory’s commitment today will give the arts professionals of tomorrow hands-on, meaningful experiences that will shape their careers in ways that would be out of reach without financial support, encouraging new voices at the Art Institute.

Johnson, who will return to the museum this summer to visit The New Contemporary with Flory, is excited for what her grandmother’s gift means for ambitious students: “I feel honored that I inspired my grandmother to help others intern at one of the top museums in the world.”

Join current and prospective Sustaining Fellows on June 7 to salute another successful year for the museum’s premier giving society. Enjoy an exclusive look at the new exhibition America after the Fall: Painting in the 1930s. Visit www.artic.edu/sustainingfellows.

The Buckingham Society recognizes those who have made a commitment to the museum of the Art Institute through a planned gift. Members are invited to special museum events and programs. To learn more about the benefits of making a legacy gift, please contact James Allan at (312) 443-3735 or jallan@artic.edu.

Oracle Mirror (Melong), 19th century. Tibet. Promised gift of Barbara and David Kipper.

Vanishing Beauty: Asian Jewelry and Ritual Objects from the Barbara and David Kipper Collection. Visit Regenstein Hall June 19–August 21, 2016 (Member Preview: June 18). Find details at www.artic.edu/exhibitions.
Once-in-a-lifetime collaboration unites Van Gogh’s iconic paintings—
and a dynamic community of support

DECADES OF STUDIES conducted by an international cadre of scientists, conservators, and art historians culminated in a groundbreaking exhibition that garnered parallel support from the philanthropic community.

At the center of Van Gogh’s Bedrooms were the artist’s three paintings of his bedroom in the Yellow House in Arles: one from the Van Gogh Museum in Amsterdam, one from the Musée d’Orsay in Paris, and ours here in Chicago.

A special community came together to stage this globally significant, unparalleled examination of the artist.

### Simple Concept, Big Story

Reuniting the three iconic Bedroom paintings for the first time in North America—and the second time in history—made for fierce anticipation of the Chicago-only exhibition. Organized by Gloria Groom, chair of European Painting and Sculpture and David and Mary Winton Green Curator, the exhibition explored the artist’s notions of bedroom and dwelling—his constant search for a physical and spiritual refuge.

This exhibition was an “evolutionary animal,” says Groom, whose initial “simple” concept of an in-depth, focused look at the three paintings grew organically, eventually harnessing the talents of conservators, conservation scientists, and digital experts.

A challenge emerged early on for Groom: how to take the potentially mundane subject matter of three bedrooms and make it live. She accepted the challenge by thinking differently and working harder than ever before. “This is what we do best,” she says. “We present solid art history—a great story—and make that story come to life with an eye for knowing what will excite our audiences.”

In order to jump into the life and mind of the artist, Groom explains, one must consider place. “What matters about the bedroom in Arles is that it was truly the first time Van Gogh had his own place that he mattered about the bedroom in Arles is that it was truly the first time Van Gogh had his own place that he

While there was seriousness to the exhibition, there’s another essential aspect, according to Groom:

“Once people interacted with the paintings, the elation was palpable,” says Groom. “It was as if this window into the bedroom was something they had never seen before.”

The variations in brushstrokes, compositional elements, sketch materials, and canvas weaves were all thoroughly explored, lending insight into Van Gogh’s shifting mindset and style over the course of a year. In this way, conservation helps to tell the personal story. Attention to the making—the artist’s choices and his concur-rent state of mind—draws people in and allows them to connect with the individual behind the masterpieces.

### Technology Widens the Keyhole

Groom knew she wanted to present the remarkable conservation details, but she was challenged with relaying technologically rich information that is critically important to understanding the chronology and differences in an interesting, engaging way.

Over two years and many iterations of the concept, she worked with Michael Neault, executive director of digital experience, to consider how technology could shape the look, sound, and feel of the space. The outcome was the most ambitious and sophisticated digital components for an exhibition in the museum’s history.

Several technological elements invited visitors to immerse themselves in the artist’s life and creative process. Projected on a large screen, animated brush and pen strokes of Van Gogh’s paintings, sketches, and personal correspondence gave the appearance of real-time creation.

“The best person to tell Van Gogh’s story is Van Gogh,” says Groom of the decision to use the artist’s elegant writing to add to the theatrical experience.

Another large-scale projection used ultra-high resolution images to highlight variations among the three canvases. An interactive kiosk offered further interpretation of the paintings’ differences, and a conservation documentary provided an in-depth look at the cutting-edge techniques used over decades of investigation.

“I have long championed the museum’s goal to enrich our art historical narrative with exciting new media,” says former director Douglas Druick, who worked with Groom on the project since the beginning. “What a thrill to see this fruition with Gloria and the Art Institute family.”

### Epic Reunion

Once-in-a-lifetime collaboration unites Van Gogh’s iconic paintings—and a dynamic community of support

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Universal Appeal

Exhibitions present first-rate opportunities for the community to partner with the museum, and Van Gogh’s Bedrooms certainly resonated. Just as scientists, conservators, and museum professionals collaborated for years, so too did individuals, foundations, and corporations—with varied philanthropic interests and relationships with the museum—offer their support. Amid the art history, enhanced stories, conservation discoveries, and digital presentations, Groom says, “There’s something for everyone.”

Supporters Caryn and King Harris, the Gilchrist Foundation, Dolores Kohl Kaplan, Evonne and John Yonover, Constance and David Coolidge, the Mason Foundation, Charlene and Mark Novak, and the Comer Family Foundation united to give life to the iconic paintings. Legacies were fulfilled, as expressed through the estate gift from museum friend Jacquet McConville, whose foresight was critical to the exhibition’s success. “What a coup for the Art Institute to bring to Chicago Van Gogh’s three Bedroom paintings,” says Kohl Kaplan. “Gloria and her colleagues have raised the bar worldwide with this interactive, close-up, transformative audience experience.”

One of the Lead Corporate Sponsors, JPMorgan Chase, has sponsored Art Institute exhibitions for two decades. “The Art Institute is one of Chicago’s cultural jewels, contributing to the vibrancy and appeal of our community,” says Melissa Bean, Chairman of the Midwest, JPMorgan Chase. “It’s been our privilege to help bring such a significant exhibition to Chicago.”

PowerShares QQQ, also a Lead Corporate Sponsor, joined the museum family as a new funder. “As an investment industry pioneer, we understand the challenges involved with bringing vision to life and are thrilled to support the effort unique to this innovative Van Gogh exhibition,” says Dan Draper, Global Head of Invesco PowerShares.

For AkzoNobel, preservation of the heritage of Van Gogh was central to their commitment. The paint and coating company’s world headquarters are in Amsterdam, where it partners with the Van Gogh Museum, and its North American operations are based in Chicago. “As the Conservation Sponsor, we appreciate the opportunity to enable the presentation of the scientific research that provides insight into Van Gogh’s work, techniques, and materials,” says Johan Landfors, President of AkzoNobel North America.

An enduring fascination with the artist inspired Sustaining Fellows Evonne and John Yonover to make their first exhibition-directed gift (see sidebar), while the interactive components within the exhibition motivated the Gilchrist Foundation’s donation. Kohl Kaplan says, “My gift has been rewarded hundreds of thousands of times, seeing visitors so inspired by this once-in-a-lifetime exhibition!”

“Look how many people feel ownership,” says Groom. “We all own it. We all have a role; we each have a part in this—our project.” Groom celebrates this philanthropy from our cultural and civic communities, saying of the exhibition, “It’s like this little jewel. You don’t want to keep it all to yourself. You want to share it.”

IN HONOR OF Van Gogh’s Bedrooms and Gauguin: Artist as Alchemist (June 2017), a group of Sustaining Fellows will travel with Gloria Groom, chair of European Painting and Sculpture and David and Mary Winton Green Curator, on a sold-out trip to France this September. Participants will delve deeper into the lives of the master painters; trace the footsteps of Gauguin along the Brittany Coast in Quimper, Pont-Aven, and Le Pouldu; and visit some of Gauguin’s and Van Gogh’s most celebrated works in Paris.

EXHIBITION FOCUS

IN YOUR OWN WORDS

EVONNE YONOVER’S TIMELESS ADORATION

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I have been interested in the many stories about Van Gogh’s life and work since I was very young. As a child, I even sketched and colored pictures of Van Gogh’s bedroom based on a picture from one of my father’s books! My fascination with Van Gogh continues. I am currently reading Martin Gayford’s book The Yellow House about the time the artist spent with Paul Gauguin in Provence. I am personally honored to support Van Gogh’s Bedrooms at the Art Institute.

SUSTAINING FELLOWS GET UP CLOSE AND PERSONAL TO OUR BEDROOM

This past December, Sustaining Fellows giving at the Bronze level and above were treated to the biannual Sustaining Fellows Chairman’s Reception, hosted by Janet Duchossois. The VIP event featured a presentation from Gloria Groom and a private viewing of the Art Institute’s The Bedroom.

The Chairman’s Reception is one example of the special access to curators and exhibitions that upper-level Sustaining Fellows enjoy. If you’d like to participate in this type of program with the Sustaining Fellows, call (312) 443-3735 for more information.

GLORIA GROOM (SECOND FROM RIGHT) SHOWS CONSERVATION DETAILS OF THE ART INSTITUTE’S VERSION OF VAN GOGH’S THE BEDROOM TO SUSTAINING FELLOWS RITA KREE, BARBARA LARRY KIPPER, AND PENELIPE STEAMER AT THE SUSTAINING FELLOWS CHAIRMAN’S RECEPTION.

Joseph Sorans, Jill Baar, Dan Draper, Jennifer Luy, and Eva Alvarado, representatives from Lead Corporate Sponsor PowerShares QQQ, get a first look at the exhibition during an event for lenders and sponsors. “PowerShares is headquartered in the greater Chicago area, so we have a keen appreciation for this wonderful city and the cultural value created here at the Art Institute,” says Dan Draper, Global Head of Invesco PowerShares.

Longtime museum supporter and first-time exhibition donor Evonne Yonover has studied Van Gogh since childhood.

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Investing in Talent

The new Grainger Fund for Conservation celebrates the behind-the-scenes conservation work critical to the stewardship of our encyclopedic collection.

The Evolution of Conservation
Grainger Executive Director of Conservation Frank Zuccari, on sharing what he’s learned

Frank Zuccari grew up surrounded by art. His artist grandfather, Paul Moro, and his two uncles, Francis and Tom, worked in art restoration, and paintings covered the walls of the family home and their New York City studio. The family business gave him an early start in his accomplished conservation career; he has served the Art Institute for 30 years, holding the position of Grainger Executive Director of Conservation since it was named in 2006.

When Zuccari was considering his career options in the 1970s, conservation as a profession was blossoming, and formal training programs were relatively new. Following the advice of respected private paintings conservator Gertrude Blumel, Zuccari attended Cooperstown Graduate Program for Conservation of Artistic and Historic Works, graduating in the program’s third class.

Having benefited from the guidance of many teachers throughout his career, he knows the importance of mentorship and regards the museum’s role in training emerging conservators as essential. According to Zuccari, the Andrew W. Mellon Foundation has been critical to the development of conservation as a profession, particularly in its support of post-graduate fellowships, conservation science, and technical research. In 1978, the Art Institute was one of the first museums to receive funding for Mellon Fellowships. Zuccari himself was a Mellon Fellow at the Metropolitan Museum from 1978 to 1980.

Zuccari has led the Department of Conservation at the Art Institute through significant growth. Initially focused on treatment, the department’s role has expanded to include scholarly work: increased research for exhibitions, a strong conservation science program, and pioneering online catalogues that enable the museum to share X-rays, infrared images, and technical discoveries with scholars and the general public alike.

“Conservation does not stand still,” he says. “We always need to adapt and evolve, and doing so takes good people whom we want to nurture and retain so they can continue to meet new challenges.”

The Grainger Foundation recognizes the critical importance of mentorship and regards the museum’s role in training emerging conservators as essential. According to Zuccari, the Andrew W. Mellon Foundation has been a long-time supporter of conservation, and their recent commitment to the Art Institute’s endowment will sustain our mission to preserve the beauty and meaning of our collections for generations to come.

Martha Tedeschi, deputy director for art and research, says, “This enlightened commitment from the Grainger Foundation recognizes the critical work of conservators and scientists who address the immediate and long-term needs of vulnerable works of art, Frank, his team, and our entire collection benefit in immeasurable ways.”

Back in Zuccari’s grandfather’s day, conservation methods were considered “trade secrets,” he recalls. Decades have passed and “now we see the importance of sharing what we learn.”
Creating a Village
Francesca Casadio, Andrew W. Mellon Senior Conservation Scientist, learns from and teaches the brightest talent in a specialized field

A young Francesca Casadio found herself in the “most fortunate position” when she came to work at the Art Institute in 2003 as the museum’s first conservation scientist. Thanks to a generous grant from the Mellon Foundation, she stepped into an endowed position with the freedom to develop a completely new area for the museum. She set up—and continues to build—the conservation science lab, an area of the museum that relies heavily on grant funds, she says. “I owe practically everything in my career to philanthropy.”

That career began in Italy, where she earned a PhD in chemistry from the University of Milan and trained at a time when research was fully financed by the government. “It is exhilarating to achieve funding at all.”

Casadio says that comprehensive endowments such as The Granger Foundation’s are rare, and she is grateful that the Foundation sees its commitment as an investment in talent and tools that are equally critical to success. When new tools emerge as essential to her practice, she now has the resources to secure the equipment. “Philanthropy allows you to think big ideas that can make a real difference in the field.”

The Art Institute’s state-of-the-art equipment, world-class collection, and support for research are attractive to top talent in her small, specialized field. Since its inception, the conservation science team has consistently hosted one or two post-doctoral fellows, and there is strong competition among highly qualified applicants for the prestigious spots. “It’s a dream to come here,” Casadio says.

She has always enjoyed mentoring one-on-one and maintains an open door policy with her fellows. Thirteen years into her role, she leads by example and sets high standards for herself and her mentees, who appreciate the often “mind-blowing” experience and how it sets them up for future success. She’s benefitted greatly from the guidance and support of Frank Zuccari and the “it takes a village” approach among colleagues. For Casadio, the museum’s culture “provides the best possible environment” for collaboration between curatorial and science scholars.

Casadio emphasizes that a major strength here is that in addition to the respect and support for academic work and the collection, the Art Institute actively makes its findings accessible to the public. She loves that her work is outward-facing—in public programs, educational offerings, and social media—driven by the mission to enrich our audiences. “I want to make art part of life,” she says. “It is a better world with art in it.”

A Slow Reveal
A striking revelation makes a powerful impact on one young conservator—and on the late 15th-century object in her care

During her yearlong internship focused on polychrome sculpture at the Bode Museum in Berlin, Germany, something Cybele Tom describes as “serendipitous” happened: in anticipation of the reopening of its medieval and Renaissance galleries, the Art Institute was looking for a polychrome specialist—and they approached her.

And so, in September 2013, fresh from the New York University Institute of Fine Arts graduate program, Tom came to the Art Institute as an assistant objects conservator. She hit the ground running to ready objects for the spring 2017 reinstallation of the museum’s collection of medieval and Renaissance art. She feels lucky to have been welcomed by colleagues who appreciate and respect the contribution of conservation.

Tom recalls the financial downturn of 2009, when she was entering her graduate program and conservation teams were being cut from many American museums. Because their behind-the-scenes work can be “invisible,” art conservators found themselves needing to justify their purpose. Accordingly, Tom is particularly appreciative that The Grainger Foundation recognizes conservation’s critical, if often discreet, work. “The Foundation’s endowment enables the Art Institute conservation team to continue our great contributions to the collection and show why conservation is important.”

Tom learned the value of grant funding early on. A travel grant during graduate school allowed her the opportunity to explore Germany, which informed her decision to intern at the Bode Museum. “You never know if a project is going to be straightforward or phenomenally complex,” she says. And when it turns out to be the latter, “it is wonderful to conduct the necessary research, which takes resources and time.”

For now, Tom is meticulously conserving the polychrome stucco relief Madonna and Child, which will go on view in the new galleries of medieval and Renaissance art. Tom picked up this project where a previous conservator left off—nearly 30 years ago.

Through a series of increasingly refined tests, Tom honed a mechanical and chemical procedure to remove the challenging overpaint that covered the entire relief. Her daily diligence, all done under a microscope, has revealed remarkable differences in the original, such as subletries in the three-dimensional modeling, traces of gilding in the mother’s cloak, changes in the flesh tone and hair color, and confirmation that the scene is depicted in daylight rather than twilight as the overpaint suggested.

Most remarkable for Tom, though, are the revelations about the eyes of both mother and child. Removal of overpaint exposed not only delicate eyelashes and greater definition in the eyes, but also shifting in the irises. In the original composition, mother and child are gazing directly at one another, and this changes the meaning of the artwork substantially for Tom. Where the two look at each other, instead of outward at the viewer, the concepts of familial intimacy, love, and tenderness are emphasized.

“When I got here,” says Tom, pointing to the Madonna figure’s eye, “I almost cried. It was so beautifully painted. I felt that this would go down in my personal history as one of the most exciting and meaningful moments of my career.”

With the aid of a stereomicroscope, assistant objects conservator Cybele Tom studies the paint surface of Narcissa de Lantzi’s Madonna and Child, 1460/1500. Mr. and Mrs. Martin A. Ryerson Collection. Behind, an x-radiograph of the artwork reveals how the gilded frame is engaged to the stucco support with several hand-wrought nails.
A Modern Collaboration

Stephanie D’Alessandro shares how The Modern Series exhibitions push museological practice with fresh energy and creative spirit

The Modern Series creates an opportunity for talented curators to work collaboratively to exhibit the museum collection in an innovative way. We find it meaningful to support the next inspired collaboration in this series.

Sustaining Fellow Elissa Hamid Efroymson

from Kate Nesin, associate curator of modern and contemporary art, and Jill Bugajski, Andrew W. Mellon Academic Curator, is “utterly thrilling.”

Excitement from museum friends drove the series from its inception. Sylvia Neil, a museum Trustee and member of the President’s Council, “has been phenomenal since the beginning,” says D’Alessandro. “Sylvia is a great driver, pushing our goals, and she is now enabling us to share the program with a global audience.” Thanks to the inspiration and generosity of Neil and her husband, Dan Fischel, the first of three publications for the series will be available on the museum’s website this fall.

Each will allow people throughout the world to experience a synthesis of its corresponding exhibition.

The entire Modern Series team has been buoyed by the enthusiasm of great collectors and respected collaborators in the city, D’Alessandro says. “Their excitement helps us clarify our vision, encourages us to keep pushing, and reaffirms that we’re on the right track.”

OBJECTS TYPICALLY SHOWN in their respective department’s galleries are gaining a rare opportunity to interact. “There’s a spark when we let them talk to each other,” says Stephanie D’Alessandro, Gary C. and Frances Comer Curator of International Modern Art.

D’Alessandro is the coordinator of The Modern Series, a three-exhibition program that debuted in February 2015 with Shatter Rupture Break. A central tenet of the series is creative collaboration: curators from two different departments partner for each show, and armed with a theme from a group brainstorming session, they incorporate expertise and ideas from colleagues who represent diverse works of art to re-think all aspects of the exhibition. This collaboration stimulates creativity and encourages everyone to question their practice—pushing the boundaries of traditional exhibitions and gallery installations.

“We free ourselves from traditional narratives and approaches and instead focus on the object,” says D’Alessandro. And the result has “a different energy, a different spirit.” Shatter Rupture Break, curated by Sarah Kelly Oehler, Gilda and Henry Buchbinder Associate Curator of American Art, and Elizabeth Siegel, associate curator of photography, allowed visitors to see a variety of art in a fresh way. The team gathered works across numerous media and areas of the collection, presenting them with vivid quotes from artists and others, all focused on the concept of fragmentation. The exhibition had the highest average daily attendance in the last six years in the Modern Wing’s Abbott Galleries.

The appeal of these experiments with chance—pairing great minds with great art and removing limitations to see what happens—is clear. Sustaining Fellow Elissa Hamid Efroymson was so impressed with Shatter Rupture Break that she and her husband, Adnaan Hamid, are choosing to support the second exhibition, now in the early stages of a February 2017 opening. “Elissa became a fast friend in this project,” says D’Alessandro. “It’s fun to share ideas with her and get her reactions. She’s a great advocate for the series and the museum.”

D’Alessandro notes that funding The Modern Series is an investment in the museum’s collection and in experimentation. There is no specific artwork to show potential funders ahead of time, but there is a unique pleasure in seeing how the exhibition takes shape.

With the Efroymson Family Fund’s support, the second installment of The Modern Series will again bring together pieces from multiple departments, this time tied to an intriguing new concept.

D’Alessandro hints that what she has seen so far...
WITH THANKS

Van Gogh’s Bedrooms
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Lead support has been provided by the Estate of Jacquet McConville.

Major support has been generously provided by Caryn and King Harris, The Harris Family Foundation; the Gilchrist Foundation; The Morris and Dolores Kohl Kaplan Fund; and Evonne and John Yonover.

Additional funding has been contributed by Suzanne Hammond and the Suzanne and Wesley M. Dixon Exhibition Fund.

America after the Fall: Painting in the 1930s
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Lead funding for America after the Fall: Painting in the 1930s is generously provided by the Terra Foundation for American Art.

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Conservation Sponsor

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A Family of Supporters

THIS PAST WINTER, the Board of Trustees appointed James Rondeau as the museum’s new President and Elise W. Martin Director. Since joining the Art Institute in 1998, Rondeau has proven himself as an innovative and accomplished museum leader and a creative and generous collaborator.

“In equal measure, I am humbled, grateful, and thrilled to engage in this work with you—the museum’s closest friends and supporters. The Art Institute was built on philanthropy, and your foresight, leadership, and investment will make us an ever-stronger, increasingly global institution. Together, we will approach new areas of achievement and enrich the story of our collections, exhibitions, and programs,” says Rondeau.

James Rondeau (third from right) toasts leaders of the Auxiliary Board at their Uncorked 2016 event. The Auxiliary Board, building on 43 years of support for museum excellence, is one of Rondeau’s many valued collaborators in his new role. He is pictured here with event co-chairs Adam Garbin, Bonnie Stanfield, Lauren Peterson, Auxiliary Board President Tore Canada, and event co-chair Matt Curley.
Conservation colleagues Francesca Casadio, Cybele Tom, and Frank Zuccari examine a work in the conservation lab. Portrait of Don Juan of Austria by Alonso Sánchez Coello, 1559/60. Max and Leona Epstein Collection.