Acquisitions

African and Amerindian Art

African

Central American

North American
Mexico

United States
Navajo, northern Arizona or New Mexico, Concho Belt, 1885/95, silver and leather: Auxiliary Board of the Art Institute of Chicago (2009.572); Bone Guards (Ketoh), 1900/20, silver, leather, turquoise, and copper alloy: Mrs. Leonard Florsheim Fund (2009.55–56).

American Art

Ceramics

Furniture

Painting

Wood
Artist unknown, Doorframe, 1840/50, white pine: Roger and J. Peter McCormick endowments (2008.554); Oval Box, c. 1850, pine, maple, and copper: Delphine G. Schoen Trust, John W. Pluth, and Stanley and Polly Stone endowments; Woman’s Board American Art and Mrs. Richard...
Architecture and Design

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


Asian and Ancient Art

Cambodian

Chinese

Etruscan
Vessel. Attributed to the Ivy Leaf Group, Belly Amphora, 530/520 B.C., terracotta (black-figure technique): Katherine K. Adler Memorial Fund (2009,75).

Greek
Indian

Indonesian

Japanese


Lycian

Nepalese

Contemporary Art
Installation

Painting

Photography


Sculpture


Video and Film


European Decorative Arts


Medieval through Modern European Painting and Sculpture
American. Man Ray, Gift (Cadeau), 1965 (1921 original now lost), flatiron and 14 iron tacks; through prior gift of Mrs. Gilbert W. Chapman (2009.129).


French. The Master of the Very Small Hours of Anne of Brittany


Attributed to the Ivy Leaf Group. Belly Amphora, 530/520 B.C. Etruscan. Terracotta, black-figure technique; 39 x 28.6 x 23.5 cm. Katherine K. Adler Memorial Fund (2009.75).

During the conversation, Z becomes agitated about the current political situation.


*Mask (Kholuka or Mbala)*, late 19th/early 20th century. Yaka; Bandundu Province, Democratic Republic of the Congo. Wood, raffia fiber, and pigment; h. 45.7 cm. Gift of Neal Ball (2009.118).

Side Chair, 1802/10. England. Ebony and beech, with upholstered leather seat; 87 x 64 x 72 cm. Robert Allen Purchase, Mary Waller Langhorne Memorial, and John and Neville Bryan funds (2009.127).


Made by Escalier de Cristal. Wall Clock, c. 1880. France, Paris. Bronze, gilt bronze, and cloisonné enamel; 94 x 40.6 x 22.9 cm. Mary Waller Langhorne Memorial, Harriet A. Fox, and Mr. and Mrs. E. B. Smith, Jr., funds (2008.491).

The Master of the Very Small Hours of Anne of Brittany (Master of the Unicorn Hunt) (French, active 1480–1510), box by an unknown maker (French, active 15th century). The Nativity, in Coffer, c. 1490. Woodcut, hand-colored with brush, stencil, and watercolor, on ivory laid paper, mounted on the inside cover of a coffer, constructed of wood, iron, leather, horsehair, and linen; woodcut: 164 x 321 mm; box: 220 x 330 x 150 mm. George F. Harding Deaccessions Fund; restricted gift of Mr. and Mrs. William Vance; Amanda S. Johnson and Marion J. Livingston Fund (2009.49).


Concho Belt, 1880/95. Navajo; Northern Arizona or New Mexico, United States. Silver and leather; l. 101.6 cm. Auxiliary Board of the Art Institute of Chicago (2009.572).
Josef Sudek, Ladislav Sutnar China (Hostess Set), c. 1930, gelatin silver print: Ethel T. Scarborough Fund (2009.499);
Ladislav Sutnar China (With Black Rim), 1932, gelatin silver print: Laura T. Magnuson Acquisition Fund (2009.494);

English. Saul Fletcher, Untitled #136 (Tomi/Me); Untitled #131 (Black Suit); Untitled #128 (Painting Red Flower); 2000; Untitled #150 (Book File), 2002; Untitled #154 (Window Frame), 2003; chromogenic prints: gift of Dean Valentine and Amy Adelson (2008.788–92). Garry Fabian Miller, Red Fish, Lowfield Farm, 1988, silver dye-bleach print: gift of Frish Brandt (2008.786).

French. Giraudon's Artist, Woman Standing with Basket on Ground, late 1870s, albumen print: restricted gift of Anstiss and Ronald Krucek in honor of Matthew S. Witkovsky (2009.37); Shepherdess Leaning against a Tree, with Two Sheep, late 1870s, albumen print: restricted gift of Elizabeth and Thomas Keim; Barbara and Lawrence Spitz Fund (2009.38); Male Peasant with Wheelbarrow, late 1870s, albumen print: Ernest Kahn Endowment (2009.39); Female Peasant Riding Donkey, late 1870s, albumen print: Arnold Crane and Mrs. Wendell Fentress Ott funds (2009.40).


**Prints and Drawings**

**Books**


Alek'sandr Bakhbeuk-Mel'nik'yan et al., written by Aleksandr Chachikov et al., To Sofia Georgieva Mel'nikova: Fantastic Tavern, Tbilisi, 1919, book containing halftone reproductive prints, line blocks (relief print), and letterpress: Marjorie and Frank Brookes Hubachek Memorial Fund (2009.257).


**Drawings**


Prints


**Textiles**

**American**


Argentine


Australian

Designed and executed by Lyn Inall, Quilt Entitled “Denim Cubes,” Rivett, Canberra, 1993, cotton, various twig weaves and plain weaves, some with self-patterning warps and wefts; pieced; polyester batting; cotton, twig weave and plain weave lining; pieced; quilted with cotton thread in knots; edged with cotton, twig weaves: gift of Camille J. Cook (2009.226).

Burinese

Khamau Chin, Woman’s Tunic, c. 1900, two loom widths joined: cotton, warp resist-dyed (warp ikat) plain weave with discontinuous supplementary and discontinuous complementary patterning wefts: The Malott Family Foundation in memory of Elizabeth Hubert Malott (2009.201).

English


Finnish


French

Sash, late 18th/early 19th cen., silk, plain weave with plain interlacings of secondary binding warps and supplementary brocading wefts; applied knotted silk fringe: Mrs. Samuel Laib Sale Proceeds Fund (2009.199). After a design by Francois Vernay,

**German**

Crucifixion with Saints and the Coronation of the Virgin, probably Middle Rhine region, c. 1450, linen, wool, and gilt- and silvered-metal-strip-wrapped silk, slit and dovetailed tapestry weave; embroidered with silk in back and split stitches: Grace R. Smith Textile Fund; restricted gift of the Textile Society of the Art Institute of Chicago (2009.50).

**Indian**

Sacred Heirloom Textile (Mawal Ma’a), Gujarat, 14th/15th cen., cotton, plain weave; block-printed resist and mordant dyed; Ceremonial Cloth and Sacred Heirloom Textile, Gujarat, possibly 15th/16th cen., cotton, plain weave; block-printed mordant dyed; Ceremonial Skirt Cloth (Dodot), Coromandel Coast, 17th cen., two panels joined: cotton, plain weave; hand-drawn mordant and resist dyed; Ceremonial Skirt Cloth (Dodot), Coromandel Coast, late 17th/18th cen., cotton, plain weave; resist and mordant dyed; Heirloom Textile (Sarasa), Gujarat, 18th cen., cotton, plain weave; block-printed mordant dyed; painted; Ceremonial Hanging, Gujarat, late 17th/early 18th cen., cotton, plain weave; mordant dyed; hand-painted: restricted gift of the Alsdorf Foundation; James and Marilyn Alsdorf Acquisition Fund (2008.667–72). *Two Fragments,* late 17th/early 18th cen., cotton, plain weave; stenciled and hand-painted; woven by Rahul Jain at ASHA, *Panel,* Delhi, 2007, silk, warp float-faced 4:1 satin weave with two-color supplementary pile warps forming cut velvet: James D. Tigerman Estate (2008.625.1–2, 629).

**Indonesian**

Sarong, probably Java; Sampler, central Java; mid-20th cen., cotton, plain weave; resist-dyed (batik); Woman’s Skirt, Bali, mid-20th cen., cotton, weft resist-dyed (weft ikat) plain weave: gift of Robert D. Rodgers (2008.654–56).

**Italian**

Panel (Probably Used as a Pillow Cover), c. 1600, linen, plain weave; embroidered with silk floss in double running and wrapping stitches: Textile Purchase Account; Barbara Howard Estate (2008.626). Sampler, 17th cen., linen, plain gauze weave; embroidered with silk floss and linen in double running, stem, weaving, and buttonhole stitches; applied silk tassels at each corner: Elizabeth Schultz Endowment (2008.627).

**Japanese**

Mizugoromo, 18th cen., hemp, plain weave with areas of spaced wefts that were displaced by combing after weaving: James D. Tigerman Estate (2008.631). Sarasa, 18th cen., cotton, plain weave; stenciled; mordant-dyed; painted: gift of Thomas Murray in honor of Christa C. Mayer Thurman’s 40th Anniversary at the Art Institute of Chicago (2008.632).

**Polish**


**Swedish**