CARVED, CAST, CRUMPLED
Sculpture All Ways
So Smart. From the Start. This is an extraordinary year for the Smart Museum. With the presentation this fall of *Carved, Cast, Crumpled: Sculpture All Ways* as the first of our 40th anniversary exhibitions, we provide persuasive evidence of the extent to which the ongoing presence of great works of art can help to define a museum’s path and establish its reputation.

The Joel Starrels, Jr. Memorial Collection of sculpture and related works arrived as a founding gift to the Smart through the friendship of members of the Starrels and Smart families. The collection, the subject of the inaugural exhibition in 1974, immediately established the Smart as an art museum of consequence.

Now, 40 years later, *Carved, Cast, Crumpled* pays tribute to the Museum’s early days; the Smart’s first exhibition inspired our decision to remake the entire Museum, turning our galleries over entirely to sculpture in all its glorious diversity. It makes for a remarkable and entirely unique transformation.

For the exhibition, we have chosen to draw exclusively upon the riches of our own collection and works that have been promised to the Smart as future gifts. We are able to mount such a show because of the effect the Starrels collection has had in shaping the Museum’s activities and collecting over four decades. Our widely recognized strength in sculpture and figurative work is a direct consequence of that early gift. With its gorgeous sculptures and drawings by sculptors, it has set the bar very high for all subsequent additions to the Smart’s collection.

Every work of art entering the Museum’s permanent collection can have such an impact, shaping conversations about art and our world and providing scholars important tools for teaching and research. *Carved, Cast, Crumpled* bears the imprint of a number of significant recent or promised gifts of art on view for the first time. A mixed-media mobile by Alexander Calder—what will be the Museum’s first by the artist—and a Surrealist bronze abstraction by Jean Arp are set in dialogue with modern sculpture drawn from the Starrels collection. Both works are part of a larger promised gift from Joan Harris, a 2013 National Medal...
of Arts honoree. Also featured are recent gifts that further augment strengths across the collection by the Smart’s chairman emeritus Richard Gray and his wife, Mary, including an exquisite bronze attributed to Renaissance master Baccio Bandinelli. And on view for the first time is H. C. Westermann’s wooden tower Monument to Martha. The expertly crafted work was made by Westermann in 1960 as a gift to his sister, Martha Renner, who in turn gave it to the Smart where it joins an unparalleled trove of materials related to the artist.

And so during the Smart’s 40th anniversary year, we also look to the future: in part by choosing to include works of art that are promised gifts, but also by experimenting with new methods of display and interpretation, and coupling that with significant efforts to engage you, our visitors, in thinking with us about the Museum’s future. We seek to be as transparent, welcoming, and accessible as possible, looking to chart our course for the years ahead even as we honor the achievements of those already past.

You can be part of our exciting future. I hope you’ll join in this sustained effort throughout the year. I look forward to seeing you soon and often at the Smart Museum.

**Anthony Hirschel**  
Dana Feitler Director

**RECENT AND PROMISED GIFTS ON VIEW IN CARVED, CAST, CRUMPLED**

*From Dennis Adrian*  


*From Miranda and Robert Donnelley*  
Pablo Picasso, *Head of a Woman*, 21 May 1962

*From the estates of Tom Fizdale, Ruth Fizdale, and Helen Rehr*  
Julio González, 3 drawings, 1938–1941

*From Stanley Freehling*  
David Hare, *Untitled (Standing Female Nude)*, c. 1955

*From Helyn Goldenberg and Michael Alper*  
Zarina Hashmi, *River of Tears*, 2007

*From Richard and Mary L. Gray*  
Anthony Caro, *Standing Figure with Turban*, 1984

Jean Arp, *Groupe Mediterranean*, 1941–1942

Attributed to Baccio Bandinelli, *Mars Arming*, 1493–1560

Auguste Rodin, *Saint Jean-Baptiste Prêchant*, 1878

*From Joan Harris*  
Alexander Calder, *Sunami*, 1972

Jean Arp, *Torso*, 1931

*From Joel Press*  
June Leaf, *The Vermeer Box*, 1965

*From Martha W. Renner*  
H. C. Westermann, *Monument to Martha*, 1960

**ABOVE**  
Alexander Calder, *Sunami*, 1972  
What makes an object a sculpture? The immersive exhibition Carved, Cast, Crumpled investigates the essential qualities of three-dimensional art across historical and cultural contexts, questioning what it means to be in the presence of an object.

The exhibition is the first in a series of special projects celebrating the Smart Museum of Art’s 40th anniversary. Comprised entirely of three-dimensional works and a handful of drawings by sculptors, it showcases a foundational component of the Museum’s collection, one that can be traced back to the Joel Starrels, Jr. Memorial Collection of modern sculpture that was featured in the Smart’s inaugural exhibition in the fall of 1974.

Highlights include sculptures by modern masters like Auguste Rodin, Jacques Lipchitz, and Henry Moore; ancient Chinese mingqi tomb figures and Buddhist devotional statues; European bronzes of princes, putti, and classical heroes; and boundary-breaking work by contemporary artists including Magdalena Abakanowicz, John Chamberlain, Robert Irwin, and Michael Rakowitz.

The exhibition takes over the entirety of the Museum, transforming both spaces normally dedicated to temporary exhibitions as well as those that are home to longer-standing installations of the Smart’s collection.

Through roughly chronological presentations as well as unexpected juxtapositions of objects, Carved, Cast, Crumpled explores the notion of sculpture in all its forms.
The Smart Museum’s 40th anniversary season is nestled within a period of tremendous debate over the function and future of museums. Questions of audience engagement and access, technology, institutional sustainability, cultural representation and authorship, creative placemaking, and responsible stewardship—all permeate the museum landscape.

Over the next few months, the Smart will be speculating on the future of museums (and ours in particular) in five public forums. We invite you to wonder out loud with us.

Each program invites creative thinkers to explore these big issues so that we can together establish new institutional practices that best define the work of an academic art museum in the 21st century.

**LEARN MORE about panelists, times, and locations at smartmuseum.uchicago.edu/calendar.**

**PUBLIC FORUMS**

**The Museum Proposition | October 23, 2014, 6 p.m.**
What is the one thing that must sit at the heart of an engaged art museum?

**Arts, Agency, and Creativity | December 6, 2014, 10 a.m.**
How can art inspire students to critically and creatively engage with the world?

**The Act of Participating | March 5, 2015, 6 p.m.**
What does it mean to be an “active” participant in a museum-based experience?

**The Technology Question | April 23, 2015, 6 p.m.**
What role, if any, does technology play in creating authentic experiences with original works of art?

**2054, A Smart Odyssey | May 28, 2015, 6 p.m.**
What did we learn? What do we believe? Where do we go now?

**SUPPORT**

The How to Make a Smart Museum programming series has been made possible by the Efroymson Family Fund.
GALLERYX
September 27, 2014–June 14, 2015

GalleryX is one of the smart ways we’re celebrating our 40th anniversary. This flexible, open space at the center of the Museum is home to ever-changing displays of art, public discussions, programs, interactive experiences, and a new project by 500 Clown, this year’s Interpreters in Residence. It also will provide a space for groups to convene, talk, share ideas, dream, and scheme.

Through these activities, the Smart will encourage visitors to explore the Museum and its collection in new ways. The lessons we learn from the GalleryX initiative will inform our future approaches to interpretation and visitor engagement, and will help us to redefine the Smart’s role as a dynamic teaching museum like no other.

*GalleryX is designed by the Chicago-based Range Design.*

SUPPORT
The GalleryX initiative and its related programming have been made possible with support from Pamela and R. Christopher Hoehn-Saric and the Smart Family Foundation, the University of Chicago Arts Council, Ariel Investments, the Illinois Humanities Council, and the Franke Institute for the Humanities.

GALLERYX IS OPEN TO YOUR IDEAS

The Smart invites you to fill GalleryX with your own meetings, classes, get-togethers, rehearsals, and ideas.

The gallery is designed to be a free resource for groups and individuals to make use of during the Smart’s public hours. We welcome book clubs, student organizations, music groups, professors, co-workers, school teachers, artist groups, theater troupes, and community partners—anyone and everyone—to use GalleryX as a forum to meet, create, and collaborate.

**LEARN MORE at** smartmuseum.uchicago.edu/exhibitions/galleryx.
The Juggler
The Cathedral
Titan I
Nude Female Figure
Despair, also titled Small Despair (Woman Seated with Her Foot in the Air)*
Small Standing Torso
Reclining Figure (Study for Danaid?)
Clenched Hand (Study for The Mighty Hand?)

* on view in Carved, Cast, Crumpled

OBJECT RESEARCH

MATERIAL STUDY

Where does a sculpture come from? If it’s a bronze from the early 20th century, you can flip it over and check the foundry mark on the bottom. Occasionally, however, these sculptures were never stamped. In other cases, the foundry mark may be unreliable.

Over the past year, researchers from the Northwestern University–Art Institute of Chicago Center for Scientific Studies in the Arts (NU-ACCESS) analyzed the elemental compositions of 23 sculptures from the Smart’s collection using material samples and a portable X-ray fluorescence spectrometer. Results showed the composition of the ternary copper alloy, namely copper together with zinc and tin, used by the foundries that cast the objects. Comparing the amounts of zinc and tin, the two principal alloying agents, with foundry marks, archival documents, and previously published data, the project has shed new light on the physical origins of these sculpture.

While much art historical information was confirmed by the technical data, some contradictions also arose. For example, the chemical composition of a Lipchitz sculpture with no foundry mark, Study for Hagar: Maquette No. 1, suggests that it was cast at the Georges Rudier foundry in Paris, but biographical evidence shows that Lipchitz was living in New York at the time. Also, extremely high zinc levels in Rodin’s Reclining Figure question the Alexis Rudier foundry mark stamped on the bottom of the sculpture, suggesting it was produced at the Susse Frères or Clementi foundries. Read more about this study and its findings later this fall on the new Smart Blog, online at smartmuseum.uchicago.edu/exhibitions/galleryx.
IN CONVERSATION

THINKING SCULPTURE
November 15 and December 13, 2 p.m.

In conjunction with the exhibition Carved, Cast, Crumpled, art historian David J. Getsy hosts a series of conversations about the essential qualities of sculpture and how those elements are being re-imagined in contemporary practice.

Each program features a discussion between Getsy and a contemporary sculptor—Geof Oppenheimer on November 15 and Kelly Kaczynski on December 13—about what it means to make three-dimensional art today.

The open-format dialogue will focus on objects, their making, and their viewing while offering new ways to approach the sculpture on view in the exhibition.

Getsy is the Goldabelle McComb Finn Distinguished Professor of Art History and chair of the Department of Art History, Theory, and Criticism at the School of the Art Institute of Chicago.

Oppenheimer is an artist and associate professor of practice in the arts in the Department of Visual Arts at the University of Chicago.

Kaczynski is a sculptor and installation artist residing in Chicago.

SAVE THE DATE

TENTH JOSEPH R. SHAPIRO AWARD DINNER
April 16, 2015
Four Seasons Hotel, Chicago

Helen Zell will be honored at the tenth Joseph R. Shapiro Award Dinner on April 16, 2015. Zell, together with her husband, Sam, has built one of Chicago’s most important collections of 20th-century art. The constantly evolving collection includes surrealist paintings, photography, artists’ books, and contemporary art.

The black-tie event recognizes the vision and connoisseurship of Chicago’s most distinguished collectors of art, with proceeds benefiting the Smart Museum of Art.

FOR TABLE, TICKET, AND SPONSORSHIP INFORMATION, call 773.702.2368 or email ShapiroAward@uchicago.edu.
PROGRAMS & EVENTS

FALL 2014

CALENDAR

OCTOBER

At the Threshold
Thu, Oct 2, 5–7:30 p.m.
Chicago’s 500 Clown debuts
The Art of Experience: The Smart Museum, a new project that
lovingly defies what is supposed
to happen when looking at art.
This evening social hour also
features live performances and
creative conversations inspired
by the sculptures on view in the
exhibition Carved, Cast, Crumpled.
Presented as part of Chicago
Artists Month.

Party at the Smart: Make or Break
Thu, Oct 9, 8–10 p.m.
An after-hours sculpture-making
party for UChicago students. Free
treats and refreshments.
Open exclusively to UChicago
students.

Family Day: Drawing in Space
Sat, Oct 11, 1–4 p.m.
Draw sculptures with light, make
3-D art from wires, and play
JumpDraw—a game where
you can only draw when
your feet
don’t touch the ground.

Pocket Guide to Hell:
Complimentarity
Thu, Oct 16, 6 p.m.
Fri, Oct 17, noon
On Thursday, Pocket Guide to
Hell leads a tour of the University
of Chicago at the dawn of the
atomic age. On Friday, the Smart
hosts an Object/Subjective
conversation that connects the
historic moment to works in the
Museum’s collection.
Presented in collaboration with
Pocket Guide to Hell.

Third Thursday: Balance Beams
Thu, Oct 16, 5:30–7:30 p.m.
Make sculptures that balance like a
ballet dancer en pointe on the tip
of a pin.

How to Make a Smart Museum:
The Museum Proposition
Thu, Oct 23, 6 p.m.
Chicago Innovation Exchange
Skydeck, 5235 South Harper
court, room 1121
See page 6 for details.

NOVEMBER

Family Day: Blockheads
Sat, Nov 1, 1–4 p.m.
Make helmets that look like
buildings in the Chicago skyline,
play Jenga, and build action
figures and dolls with blocky
bodies.

Screening: Hairy Who &
The Chicago Imagists
Fri, Nov 7, 7 p.m.
Logan Center for the Arts,
Screening Room
A lavishly illustrated romp through
Chicago Imagist art: the Second
City scene that challenged Pop
Art’s status quo in the 1960s.
Screening followed by a panel of
leading art experts moderated by
John Corbett.
Presented in collaboration with
Pentimenti Productions, Film
Studies Center, and Hyde Park
Art Center.

David Getsy and
Geof Oppenheimer:
Thinking Sculpture
Sat, Nov 15, 2 p.m.
See page 9 for details.

A Technical Study of
Bronze Sculpture
Wed, Nov 19, 1 p.m.
Marc Walton and Monica Ganio share
results from an NU-ACCESS study.
See page 8 for details.
Smart Salon: Artist Panel and Performance
Wed, Nov 19, 6 p.m.
Soho House Chicago, 113-125 North Green Street
By invitation only. Artists Tony Tasset, Michael Rakowitz, and Clare Rojas discuss contemporary sculpture, with a performance by Peggy Honeywell.
For more information on becoming a SmartPartner+, contact 773.702.2368 or ruehl@uchicago.edu.

Third Thursday: Ideas for Sculpture
Thu, Nov 20, 5:30–7:30 p.m.
Make your own sculptures modeled from original drawings by Henry Moore, Julio González, and Auguste Rodin.

How to Make a Smart Museum: Arts, Agency, and Creativity
Sat, Dec 6, 10 a.m.
Arts Incubator, 301 East Garfield Boulevard
See page 6 for details.

Family Day: Guardian Figurines
Sat, Dec 6, 1–4 p.m.
Make fearsome sculptures that ward off monsters, ghosts, and pesky brothers and sisters.

David Getsy and Kelly Kaczynski: Thinking Sculpture
Sat, Dec 13, 2 p.m.
See page 9 for details.

Tristan Perich: Noise Patterns
Sat, Dec 13, 8 p.m.
Logan Center for the Arts, Performance Penthouse
Composer and artist Tristan Perich presents Noise Patterns, a new composition of 1-bit patterns of white noise, programmed for and performed by microchip. Presented in collaboration with Lampo.

Third Thursday: Life Masks, Death Masks
Thu, Dec 18, 5:30–7:30 p.m.
Make plaster cast masks inspired by sculptural masks on view in Carved, Cast, Crumpled.

Smart Museum of Art
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smartmuseum.uchicago.edu

Located in the heart of the Culture Coast on the north edge of the University of Chicago’s Hyde Park campus, the Smart Museum is easily accessible by car or public transit. Admission is always free.

Hours
Tuesday-Sunday: 10 a.m.–5 p.m.
Open Thursdays until 8 p.m.

Café and Shop open daily.
Galleries closed Mondays and major US holidays.

Connect with us
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@SmartUChicago
vimeo.com/smartmuseum
New to the Smart?

As you might have guessed from this issue of At the Smart, there’s a lot going on this year. And we want you to be part of it, especially if you don’t yet know us very well.

So here’s the deal. Make a first time gift of $40 today and you will become a Smart Partner at the $50 level. Not only will you get 12 months of great discounts (including 10 percent off at the Shop and Café) and inside information, but, as an added bonus, every new and additional gift the Smart receives between July 2014 and June 2015 will be matched by the University of Chicago up to $100,000. It’s a great time to have an impact on the arts—just visit smartmuseum.uchicago.edu/support to get started!