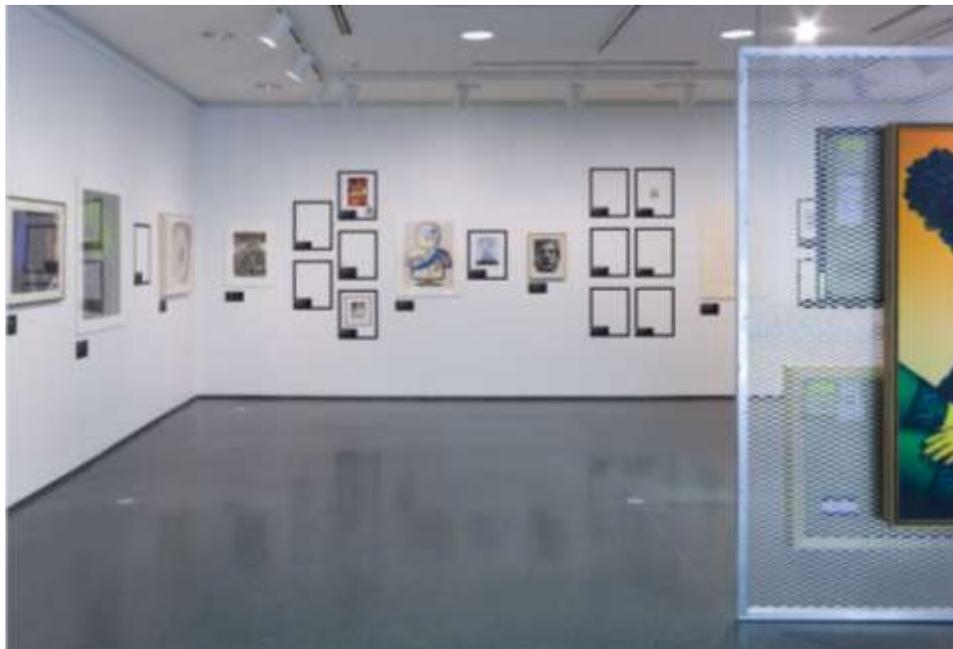


First Fifty

May 12–August 19, 2012

Museum of Contemporary Art Chicago

Curated by MCA Marjorie Susman Curatorial Fellow Joanna Szupinska



[O]rder exists. As though emancipating itself to some extent from its linguistic, perceptual, and practical grids, the culture superimposed on them another kind of grid which neutralized them, which by this superimposition both revealed and excluded them at the same time, so that the culture, by this very process, came face to face with order in its primary state.

- Michel Foucault¹

First Fifty

"My wife is expecting a Philco television!" announces the large blue Italian advertisement used in Mimmo Rotella's mixed media work *Philco* (1966). A cartoonish round figure nearly fills the frame of this picture, black eyeballs floating behind disembodied glasses perched above a spherical nose. Genderless, the form is bursting, at once a fashionable adman, called upon to meet his wife's desires, and the pregnant female form herself, about to give birth to a modern television set.² For his part Rotella affixed the whimsical poster to a canvas support, altered its surface by screenprinting it with a repetitive pattern as well as larger forms, and covered it with a shiny clear plastic—thereby wrapping the artwork as if it were intended for the market. Donated to the Museum of Contemporary Art Chicago in 1968, a year after the museum opened its doors to the public, Rotella's work represents the queer pleasures and circumstances of the museum's early collecting.

First Fifty assembles its contents according to a deceptively simple framework: these are, as the title implies, the first fifty artworks that entered the museum's collection, organized in order of their acquisition. Yet this humble premise opens quickly onto more complex matters. These objects were acquired before the museum had formed a permanent collection committee or collection protocols—and indeed before the multiple players that shaped the institution in its early days had decided whether the museum was to

Notes

My deepest gratitude goes to Michael Darling and Madeleine Grynsztejn for their faith in this project, and to the Susman family for supporting my year at MCA Chicago. I acknowledge the fascinating precedents set by Matt Coolidge and CLUI; Henry Urbach; and Philip Ursprung with Herzog & de Meuron, all of which inspired this show and publication, and I am indebted to the conversations with Julian Myers and Kitty Scott that propelled me to think harder about what form the project might take.

¹ Michel Foucault, "Preface," *The Order of Things: An Archaeology of the Human Sciences*, Vintage Books, A Division of Random House, Inc., New York, p. xx-xxi.

² "Professor Von Krapfen" (Krapfen is "donut" in German) is the Philco mascot that first appeared in 1966 in a series of ads in which the professor variously proclaimed that his wife was expecting a Philco television, washing machine, or other electrical appliance.

have a collection at all. Only nineteen of the original fifty objects remain; as the museum refined its identity and discovered its priorities, it reshaped its collection accordingly. What comes into view, then, is less a sequence of triumphant achievements, than a history and archaeology of an institution engaged in a process of self-definition.

As with any archaeology, as much will rest on gaps and blank spots that allow for the imagination to suppose and invent, as on the objects themselves. This approach brings into view works that have never before been exhibited, like Rotella's *Philco*, or captivating anomalies like *Spirit* (c. 1960), an adorable scowling figure carved from petrified whale bone by Nicodemus Nowyook, donated to the museum in 1973. And taken together as a group, precisely as a collection, such notionally disparate artworks reveal more: the characters that contributed to the creation and shape of the MCA collection. It is the task of this essay to provide a narrative that might help in navigating the facts as they appear below. The entries themselves simply list the data—and sometimes the data is scarce indeed—without any interpretation.

Although *First Fifty* started with a simple premise, the project raises complex issues about the nature and purpose of museum collections, in particular those devoted to contemporary art. Fundamental questions are raised: Why should a contemporary art museum have a collection, and not concentrate its energies solely on changing exhibitions? What are the challenges faced by collecting institutions? When is conservation of damaged or aged collection items appropriate, and when may it be postponed? And, when is it acceptable to sell something from the permanent collection? The MCA's particular story, as it is illuminated in the notes below, speaks to the complex beginnings of many institutions by tracing the real, human forces that contribute to the building of any young museum.

Collection and Proto-collection

The MCA Collection Committee was founded in 1974 with now-Life Trustee Lewis Manilow serving as its first Chairman. The committee commenced voting on and accepting gifts, and raising funds to purchase new works. By July of that year Manilow was already able to report success: two significant donations, "a superb Matta from Joseph R. Shapiro and a superb Vasarely from Mrs. Edwin E. Hokin."³

³ Submitted by Donald Ludgin, Secretary, "Minutes of the Meeting of the Board of Trustees," July 17, 1974, p. 2, MCA Chicago archives, accessed March 2012. Manilow was referring to *Untitled (Prime Ordeal)* (1946) by Matta (Roberto Matta Echaurren), which remains in the collection, and *Our T* (1964) by Victor Vasarely, which has since been deaccessioned. Neither of these works is within the scope of this exhibition.

When, a decade later, the museum organized an exhibition called *Ten Years of Collecting at the MCA* (April 14-June 10, 1984), the MCA firmly established this as the moment that the collection began. In the accompanying publication, curator Mary Jane Jacob explained, "Although works of art have been donated to the Museum since its inception (beginning with Marisol's gift in 1968 of her *Six Women*), it was not until 1974 that the Board of Trustees formally resolved to establish a permanent collection."⁴ This narrative is indeed the enduring story: the MCA started seriously collecting in 1974, and Marisol's gift (more about which below) is the commonly evoked anomaly that entered the collection much earlier. Yet there are actually many more objects that were assigned accession numbers during the period of 1968-74. Some of these are shown often, some have since been sold, and still others are not frequently exhibited but remain in the collection. Together, these first works—eclectic, sometimes important, occasionally seemingly random—constitute a fascinating proto-collection that through its objects tells the complex stories of the museum's early years.

Let us consider that very first work, donated by Marisol to the infant museum in late 1968, when it was enthusiastically given and gratefully received as an unrestricted gift.⁵ In the years that followed, a passionate debate ensued among the museum founders about whether the MCA should build a permanent collection. Meanwhile it was officially functioning as a non-collecting institution. In 1972, during an extended loan of Marisol's work to the Museum of Art at the University of Iowa, the Iowa director wrote to then-MCA director Stephen Prokopoff, "We have [*Six Women*] on exhibition most of the time and enjoy the privilege of your lending it to us. [A colleague] tells me that the Museum of Contemporary Art's policy is not to own any works of art. If that is true, would it be possible for us to buy that sculpture?"⁶ "I think it might well be possible for us to consider the sale of our Marisol to you," responded Prokopoff.⁷ In the end, a sale was not realized, and the work remains in the MCA collection to this day. However, the mere consideration of its sale underscores how unsure the board and director were that there would, or should, be a permanent collection.

⁴ Mary Jane Jacob, "Introduction," *The Museum of Contemporary Art, Chicago: Selections from the Permanent Collection, Volume 1*, Museum of Contemporary Art, Chicago, 1984, pp. 10-11.

⁵ If a gift's uses are not restricted, it can be used freely for exhibiting or fundraising purposes at the discretion of the museum. Joseph R. Shapiro, letter to Marisol Escobar, dated December 23, 1968, MCA Chicago archives, accessed December 2011.

⁶ Ulfert Wilke, letter to Stephen Prokopoff, dated September 19, 1972, MCA Chicago archives, accessed December 2011.

⁷ Stephen Prokopoff, letter to Ulfert Wilke, dated September 26, 1972, MCA Chicago archives, accessed December 2011.

In this way, *Six Women* evokes the early debate of what the institution should become. Founded in 1967, the museum garnered abundant press that focused on what this "second museum" would mean for "the second city." How would the up-and-comer's role be defined in relation to the well-established Art Institute of Chicago? How could such a new project combat provincialism through fresh programming? What would the exhibitions feature? The public and the founders grappled with what it would mean to run a museum of strictly contemporary art, starting with these basic, necessarily broad, concerns. The question of whether the new museum would begin a collection was a central concern. According to Life Trustee Helyn Goldenberg, in those first months the founders were most concerned with creating a viable museum, and were not yet in any realistic way thinking about having a collection. Still, the subject was something they would certainly consider once the museum was more established. She summed up the ongoing discussion,

Debates started about whether we should become a collecting institution. Well, there was more than one point of view. In fact, if there were 40 trustees, there were probably 40 points of view. The basic debate revolved around whether we should remain nimble, and be a contemporary-contemporary cutting-edge *Kunsthalle*, or whether we should grow up and also be a collecting institution. [...] But what was collecting going to do to this institution? Would it make it less cutting-edge? Would it cause us other problems? So the debate raged, and it raged amongst a group of interested, interesting people. There were many points of view—probably all of them valid, but not all of them possible at the same time. So the conclusion was made, obviously, to become a collecting institution. [...] Come and look at the collection today, and I think you'll agree that we made the right decision.⁸

The conversation leading to this eventual decision raised similar issues that continue to be grappled with by contemporary museums today. For some, artworks were assets that could ensure the security of the museum. Manilow recalled, "We started out as a non-collecting institution, which was the simplest thing to do; but as we grew up, we decided, 'Yeah, we're established enough and we should start a permanent collection.' [The museum] was not designed that way, but it was inevitably going to have to happen, because

⁸ Helyn Goldenberg in conversation with the author, Chicago, April 18, 2012.

you cannot keep an institution recreating everything all the time.”⁹ Manilow advocates for the importance of a collection toward fiscal stability, an argument echoed in the thoughts of influential Swedish museum director and curator Pontus Hultén, who argues for the protective nature of a permanent collection. “I think a collection is absolutely fundamental,” he says. “The collection is the backbone of an institution; it allows it to survive a difficult moment.” Hultén understood “how fragile a space devoted to contemporary art could be. The day someone decides it’s too expensive, it’s all over. Everything is lost, almost without a trace. There’ll be a few catalogues, and that’s it. The vulnerability of it all is terrifying.”¹⁰

The meeting minutes of the early years of the Board of Trustees evince intelligent, contentious conversations that wrestled with the purpose of the young institution, and whether there should be a collection. Some board members involved in the debate were concerned that the museum would be paralyzed by contractual restrictions, eventually having to keep and care for works that would not pass the test of time.¹¹ Still others evoked civic pride, saying that all the great private collections of contemporary art in Chicago would leave to New York museums, should the MCA not start collecting.¹² The debate lasted for several years. Meanwhile, donations were being made, including *Philco* by Rotella and several other works from the collection of hotel owner Stanley Bard, and the sculpture by Marisol. “We started keeping a few things, and getting more things,” recalled Manilow. “People wanted to give us stuff. We didn’t have to extract things; a lot of people wanted to give their things that they loved and really didn’t want to sell, but that they wanted to give to the institution. [...] It wasn’t difficult to get a lot of good stuff.”¹³

A few blank spots

It was during these exciting years, when the museum was operated primarily by volunteers and while discussions about various aspects of the museum were ongoing, that donations of all kinds were being made by artists and other donors. Some of these donations eventually constituted the beginnings of the permanent collection, even as it was expressly understood that the MCA was not at the time a collecting institution, and that these were gifts that could

⁹ Lew Manilow in conversation with the author, Chicago, February 29, 2012.

¹⁰ Pontus Hultén as cited in Hans Ulrich Obrist, “Conversation with Pontus Hultén,” *A Brief History of Curating*, jrp ringier, 2011, pp. 46-47.

¹¹ Submitted by Karin Rosenberg, Recording Secretary, “Minutes of the Meeting of the Board of Trustees,” September 10, 1969, MCA Chicago archives, accessed March 2012.

¹² Helyn Goldenberg in conversation with the author, Chicago, April 18, 2012.

¹³ Lew Manilow in conversation with the author, Chicago, February 29, 2012.

be sold at any time. In fact, many of the works among the first fifty acquisitions were explicitly donated for the Women's Board benefit art auctions, a fundraising model that was subsequently taken up by many art institutions.¹⁴

The second and third works given accession numbers, for instance, were two gouache drawings by the Belgian artist Jacques Chemay. The works were intended for the 1968 benefit auction, but were not put up for sale. Whether they were too minor to include, or had been excluded for other reasons, are details that were not recorded and have been lost to time and failing memories. Today, such donations would be classified as "non-collection" items. In 1973, however, in a rather consequential maneuver, works that had been donated to the auctions were retroactively accessioned by a well-meaning registrar. Some of these, such as the fourteenth work to be donated, remain in the collection to this day. In the crayon and charcoal drawing by Larry Rivers, the words "Tusker ... gets around!" encircle a drawing of mammoth trunk and tusks, what might be an identity-protecting nickname paired with this coded homoerotic image.¹⁵ The drawing was donated for the 1973 auction, but was not included. Other works such as Chemay's two works on paper, which were donated for the first auction in 1968, were deaccessioned in the early 1980s during a much-needed reassessment of the collection. "Deaccessioning is a controversial thing, but it's something that every institution does. And, it's not only [something they] need to do, but probably should do," reflected Goldenberg. "[It is] always a little controversial, but it's part of being a contemporary institution."¹⁶

Alongside the inclusion of rarely-shown collection works such as *Philco, Spirit*, and the drawing of "Tusker," and deaccessioned

¹⁴ From the beginning of the MCA the Women's Board (with Carol Selle as first President) organized crucial educational and fundraising programs. As a team of energetic women—well-prepared to design the operations of such an institution thanks to their collective experiences in other philanthropic projects—they volunteered to do everything from taking tickets at the front desk, to organizing lecture series and opening receptions, to starting and running the museum store. In November 1968 they held the first museum benefit auction, an invention of Helyn Holland (now Goldenberg), and co-chaired by Dorie Sternberg. According to Sternberg, the MCA Women's Board conceived and held the first such benefit auction ever. "There were no other museums that were having auctions like this," she said, "We really created something ... There are lots of them now." Dorie Sternberg in conversation with the author, Chicago, April 16, 2012. For more about the Women's Board, see Marian Reinwald, *A History of the Women's Board of the Museum of Contemporary Art, 1967-1990*, MCA Chicago, 1991.

¹⁵ Larry Rivers incorporated gossip into his works, just as his lover, poet Frank O'Hara, engaged it in his writing. See Gavin Butt, *Between You and Me: Queer Disclosures in the New York Art World, 1948-1963*, Duke University Press Books, 2005.

¹⁶ Helyn Goldenberg in conversation with the author, Chicago, April 18, 2012.

items such as Chemay's works on paper, *First Fifty* reveals a series of curious blank spots in the MCA archives. Works by Demarco (fifth to enter the collection), Le Parc (19), Enrico Baj (22), Hayden (28), Bridget Riley (34), and Sandra Beal (42) were all among a group of works that were reported to the Collection Committee for official deaccessioning in 1990. Information about some of these works, such as the complete artist names, titles, dates, and images, is variably absent from the object files.¹⁷ The 1990 meeting minutes reveal that "In 1973, the Registrar at that time had accessioned all the auction and raffle works and [we believe] most of the above objects were part of those objects and were disposed during an early raffle. [...] All these artworks have been 'missing' for approximately nine years. The MCA would like to have a clear slate since all other artworks were located biannually by inventory."¹⁸ These works were officially cleared from the books and are represented here by the fragmentary information that remains.

A New Beginning

In looking through these 50 objects, 1974 is indeed a clear turning point. Once the MCA Board of Trustees had agreed to build a consciously designed collection, important works started entering the collection in a more consistent and systematic fashion. In that year the collector Albert Bildner of São Paulo and New York made a donation of several works by artists associated with the Chicago Imagists: Roger Brown, Philip Hanson, Gladys Nilsson, Ed Paschke, Christina Ramberg, Barbara Rossi, and Ray Yoshida. These works had been on view as part of the traveling exhibition *Made in Chicago*, which represented the United States at the 12th São Paulo Bienal in late 1973 and thereafter traveled to a number of museums, culminating in an expanded version at the MCA in 1975.¹⁹ The works donated by Bildner were part of this important exhibition, and, for this reason and others, continue to be shown often at the MCA and elsewhere. Two paintings from the Bildner group by Ed Paschke, *Elcina* and *Lucy* (both created in 1973), conclude *First Fifty* as the forty-ninth and fiftieth objects to be granted accession numbers, inaugurating the MCA's concerted collecting.

Compared to the collection that followed, these fifty objects may at first appear an eclectic or even random assortment, a collection that has not yet earned the name. Their provenance was certainly

¹⁷ Object files contain information about each work that enters the collection, including accession number, correspondence regarding the donation, and condition reports written by conservators, among other materials related to the ownership and maintenance of the object.

¹⁸ "Minutes of the 12/28/90 meeting of the Permanent Collection Committee," December 28, 1990, pp. 3-4, MCA Chicago archives, accessed January 2012.

¹⁹ *Made in Chicago* was co-organized by the National Collection of Fine Arts and then-MCA director Stephen Prokopoff.

anything but systematic: they were assembled thanks to unsolicited gifts from artists like Marisol, auction works that were erroneously accessioned, and the generosity of many other donors who were invested in the project of building and sustaining the museum. Nevertheless, these artworks *do* have an order, one consolidated by the sequence of accession numbers which in turn reflect the story of the institution itself—one that, as my epigraph taken from the writing of philosopher and historian Michel Foucault suggests, both “reveals” and, at times, “excludes” them. Foucault theorizes ancient ordering systems in *The Order of Things*, where he argues that such orders, which can seem unintelligible to us now, “can be posited as the most fundamental of all: anterior to words, perceptions, and gestures, [...] more solid, more archaic, less dubious, always more ‘true’ than the theories that attempt to give those expressions explicit form...”²⁰ So too does this proto-collection hold a fundamental order. And as such, it promises to reward our attention in new and unexpected ways.

²⁰ Michel Foucault, “Preface,” *The Order of Things: An Archaeology of the Human Sciences*, Vintage Books, A Division of Random House, Inc., New York, p. xxi.

1

Marisol (American, b. French 1930)
Six Women, 1965-66
Wood, paint, mirrors, and plaster
69 x 105 x 52 in. (175.3 x 266.7 x
132.1 cm)
Gift of the artist, 1968.1

In 1968, Marisol offered *Six Women* to then-MCA Director Jan van der Marck and President of the Board Joseph Shapiro. The gift was accepted gratefully and enthusiastically. In this one gesture a precedent for a collection was established, irrevocably defining the future of the still young institution.



Marisol was born in Paris in 1930 to Venezuelan parents and now lives and works in New York. Marisol and her family relocated to the United States at the end of World War II where she began her artistic studies. She studied in the lineage of European modernist painters at the Hans Hofmann School of Fine Arts in New York, but ultimately was heavily influenced by the development of Pop in the 1960s, even appearing in two Warhol films. Her work also has a personal component, often more critical of social identities than the fundamentally commercial nature of work by her Pop contemporaries. An interest in Pre-Columbian, Native-American, and Mexican artifacts prompted Marisol's shift from painting to sculpture in which she combines wood and what she refers to as "forgotten objects." Often integrating her own image into her figurative sculptures, the works criticize societal constructs while examining her own reluctant but inevitable participation in them.

2

Jacques Chemay (Belgian, 1938-1996)
Untitled, 1966
Pencil and gouache on paper
18 5/8 x 24 3/4 in. (47.3 x 62.9 cm)
Gift of Max Cleric and Galerie du Dragonet,
1968.2
Deaccessioned in 1981



This work on paper by Jacques Chemay was donated by Max Cleric and Galerie du Dragonet to the MCA for the benefit auction of 1968.

It was not included, possibly because another larger gouache work on paper (37 1/2 x 39 in.) by the artist was put up for auction. There is no Deed of Gift form on file, but there is a surviving slide in the MCA image library. The work was unsuccessfully put up for public auction in April 1981, and eventually sold during a second effort in July 1981.

Jacques Chemay was born in Belgium in 1938. He was a painter, sculptor, and printmaker. He spent most of his career in France where his work was especially popular.

3

Jacques Chemay (Belgian, 1938-1996)

Untitled, 1966

Pencil and gouache on paper

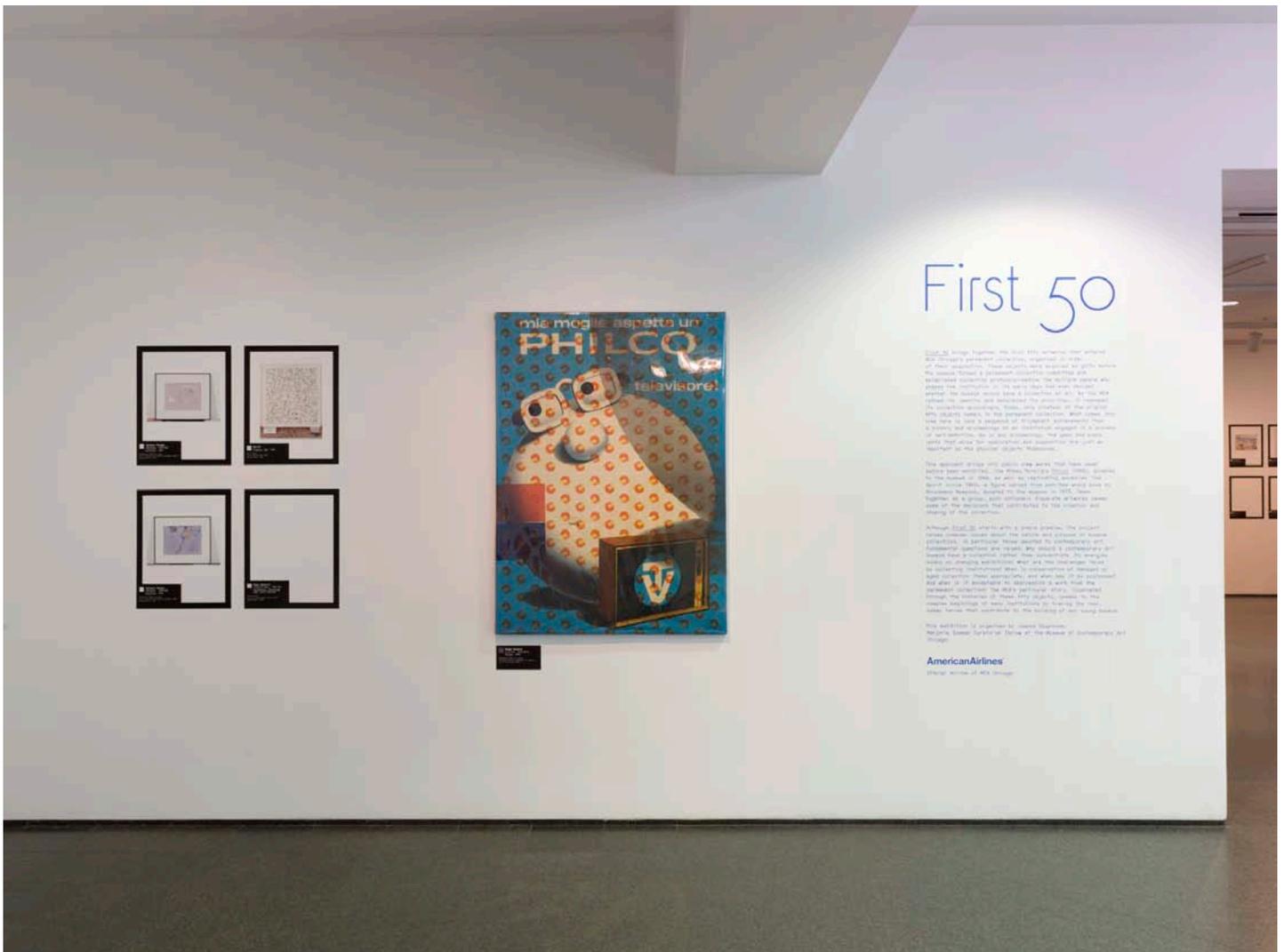
18 5/8 x 24 3/4 in. (47.3 x 62.9 cm)

Gift of Max Cleric and Galerie du Dragonet, 1968.3

Deaccessioned in 1981



This work on paper was donated to the MCA for the museum's benefit auction in 1968. It was not included in the auction. There is no Deed of Gift form on file, but there is a surviving slide in the MCA image library. The work was unsuccessfully put up for public auction in April 1981, and eventually sold during a second effort in July 1981.



Installation view, *First 50* (numbers 2-6)

4

Dartel

Flowers '68, 1968

Oil on canvas

51 x 48 in. (129.5 x 121.9 cm)

Gift of Stanley Bard, 1968.4

Deaccessioned in 1981

Stanley Bard donated several works to the MCA. Like others, *Flowers '68* by Dartel was probably given for the inaugural fundraising auction. The painting is not mentioned specifically in the surviving correspondence and there is no Deed of Gift form, implying that the donation was based on a verbal agreement. During the first few years of MCA's operations, it was not paid professionals but volunteers who staffed the museum. The work first appears in the MCA archives in 1970, as an asset on the auditor's list of the permanent collection. In 1981, this painting was sold as part of a group lot at auction.



Despite our best efforts, we have not been able to find any information about the artist.

5

Hugo Demarco (Argentinean, 1932-1995)

Vibrations, Perpetual 199

Date, medium, and dimensions unknown

Gift of the Denise Renee Gallery, 1968.5

Deaccessioned in 1990

Vibrations, Perpetual 199 by Hugo Demarco was donated to the MCA for the museum's benefit auction in 1968. It was not included in the auction, and there are no images or Deed of Gift form on file. In 1973, the collection manager retroactively accessioned many of the works received for auction. It is likely that this work was formally logged as part of the collection at that time. However, it was noted as missing during the 1975 inventory of the collection. It may have been returned to the donor or sold; it is likely that the confusion regarding its whereabouts was due to poor record documentation, rather than negligence or theft. In 1990 in an effort to "clear the books" it was reported missing to the collection committee, and the committee unanimously approved a motion to officially deaccession it.

Hugo Demarco was a painter and sculptor working in Kinetic and Op Art. Both of these styles privilege movement, vibration, and pattern, and often make use of geometric abstractions. Although Demarco was born in Buenos Aires, he spent most of his career living in France. His work has been exhibited as part of important large-scale exhibitions including the 36th Biennale di

Venezia in (1972) and documenta IV, Kassel, in 1968. His works are in the collections of Musée d'Art Moderne, Paris, and the Tel Aviv Museum, among other institutions.

6

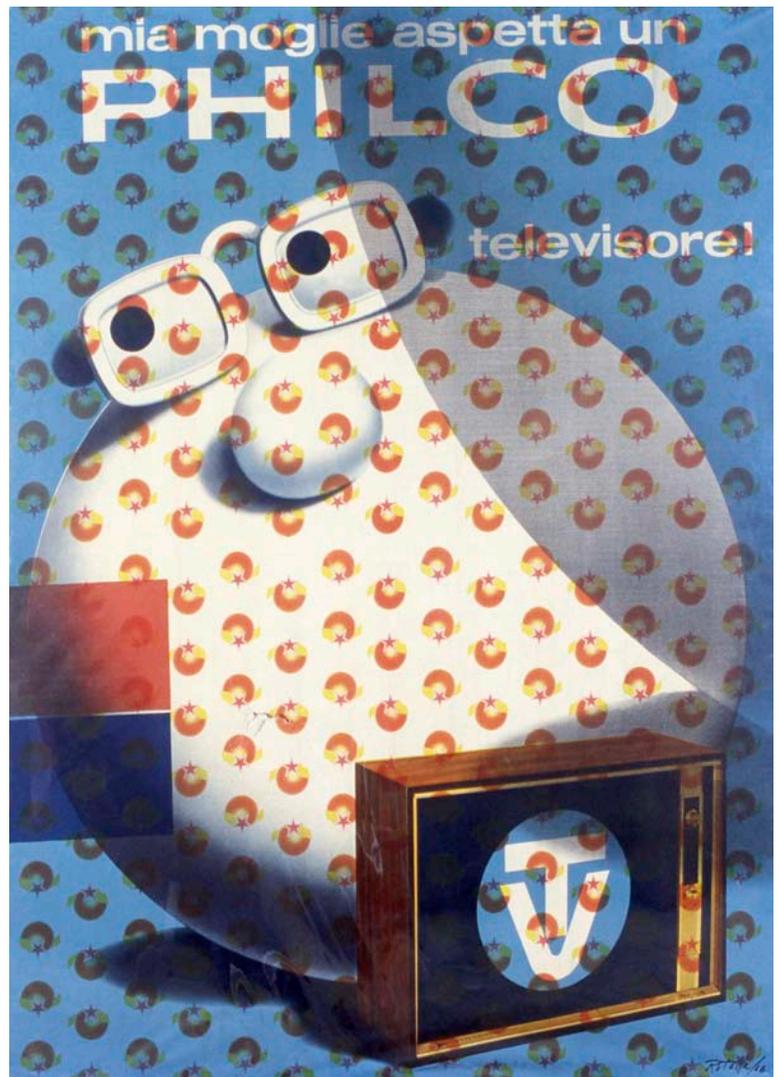
Mimmo Rotella (Italian, 1918-2006)
Philco, 1966

Photographic emulsion on canvas
53 x 38 in. (134.6 x 96.5 cm)
Gift of Stanley Bard, 1968.6

In a letter dated May 15, 1968, Stanley Bard offers the MCA a painting by Mimmo Rotella entitled Luna that he had shown MCA Director Jan van der Marck at Hotel Chelsea in New York. Ultimately, the museum received from him this photo-emulsion work entitled Philo (otherwise noted as Philco Commercialism U.S.A.). In 1986, Philco was analyzed by a conservation laboratory. The conservators reported that the plastic was discolored and brittle, and that the face of the work was punctured. They recommended an extensive treatment of repairs, but some aspects of the damage would remain visible. In 1992, following an inquiry from the organizers of a major retrospective of the artist's work, the MCA again considered the possibility of conservation or

deaccession. No action was taken. The object remains in stable condition. There are no existing records that show that it has been exhibited.

Born in 1918 in Catanzaro, Italy, Mimmo Rotella studied art in Naples at the Accademia di Belle Arti and later continued at Kansas City University. In 1961, Rotella joined artists Yves Klein and César, among others, in philosopher Pierre Restany's Nouveau Réalisme movement. Widely considered Europe's Pop movement, the artists working in this style attempted to bring art and life together in a way reminiscent of the readymades of Dada. The appropriated images used in Rotello's décollages were aimed at subverting the elusive abstraction and philosophies of Abstract Expressionism and reestablishing art's connection to reality. Through appropriation of popular images, news clippings, and movie posters, Rotella's work serves as documentation of his contemporaneous moment. His works have been exhibited internationally, including at Centre Pompidou, Paris; the Museum of Modern Art, New York; and the Solomon R. Guggenheim Museum, New York.



7

Gianfranco Baruchello (Italian, b. 1924)

Neogenesis Justidise Originalis, 1963

Oil on canvas

75 x 79 in. (190.5 x 200.7 cm)

Gift of Stanley Bard, 1968.7

Neogenesis Justidise Originalis entered the MCA collection in 1968, by way of Stanley Bard, the Director of legendary Hotel Chelsea in New York, a landmark known for its notable residents which have included Leonard Cohen, Janis

Joplin, Charles Bukowski, and Bob Dylan. Gianfranco Baruchello had given this painting to Mr. Bard as payment for his studio space in the hotel's penthouse. The painting is one of four parts that make up a whole artwork. Another of the four equally-sized parts was sold to the Hirshhorn Museum and Sculpture Garden, Washington, DC, in 1966, and the remaining two parts are held by Fondazione Baruchello. As was often the case at the time, this charitable gift was accepted by the MCA with the explicit suggestion that it might be sold for the purpose of raising funds for the museum. In 1980, the painting was approved by the board for de-accessioning. However, probably because the canvas had been loosely stretched and the painting bears several dent impressions, it has not been successful at auction. The work was most recently considered for de-accessioning in 1997. No action has been taken and the work remains in the MCA collection. There are no existing records that show that the painting has ever been exhibited.

Gianfranco Baruchello was born in Livorno, Italy in 1924, and he lives and works in Rome. In 1962 his work was included—alongside that of Jim Dine, Roy Lichtenstein, and Andy Warhol, among others—in the landmark exhibition *The New Realists* at the Sidney Janis Gallery in New York, establishing him as a member of the international Pop Art and Neo-Dada movements. He was greatly influenced by his intellectual relationships with artist Marcel Duchamp, whom he met in 1962, and philosophers Umberto Eco and Jean-François Lyotard. Over the course of his career Baruchello has published books, made films, and worked in a wide range of media including assemblage and mechanical sculpture.

8

Zoltan Kemeny (Swiss, b. Hungary, 1907-1965)

Geographie D'Interieur 2, 1964

Copper

98 x 588 x 28 in. (248.9 x 1493.5 x 71.1 cm)

Gift of Mr. and Mrs. M.A. Lipschultz, 1970.1

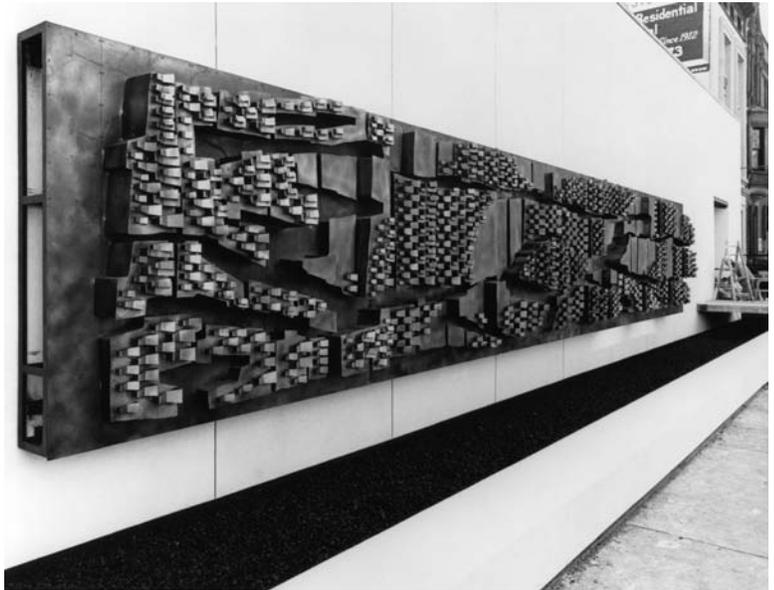
Deaccessioned in 1991



Geographie D'Interieur 2 is one of three parts made by Zoltan Kemeny for the Swiss National Exhibition in Lausanne, 1964. The triptych was the artist's last major work; he died the following year. Morris Lipschultz acquired the copper sculpture shortly before the MCA opened, and in an agreement dated 1966, committed it to the MCA on extended loan. It was installed on the façade of the MCA building. In late 1970, Mr. Lipschultz donated it to the permanent collection. In 1978, in light of the MCA's extensive renovation project, the work had to be removed from the façade and stored on the roof of the museum building. Then-MCA Director John Neff hoped to commission Dan Flavin to make a new light sculpture, and proposed to Mr. Lipschultz that the sale of the sculpture by Kemeny could fund this new project. The collection committee agreed that Geographie D'Interieur 2 could be deaccessioned.

In 1985, the roof demanded extensive repairs, and the sculpture was brought down and moved into storage. It had suffered some damage, and over the next years the MCA staff and trustees worked together to research conservation and sale options. In 1990 after some repairs, the work was again officially approved by the board for de-accessioning, and it was sold at public auction in London in 1991. Works by Ken Warneke (American, c. 1958) and Alfredo Jaar (Chilean, b. 1956), accessioned in 1991 and 1992 respectively, were purchased partially with funds from that sale.

Zoltan Kemeny was born in 1907 in Banica, Transylvania (present day Hungary), and died in Zurich in 1965. A cabinet maker turned fashion designer, Kemeny began constructing his signature metal relief works in the mid 1950s, taking inspiration from Jean Dubuffet's sculptural works that integrated innovative materials such as sand and gravel. Kemeny went on to work primarily with copper, brass, and scrap metal to create his reliefs which blur lines among sculpture, painting, and architecture—though he himself always considered them to be paintings. Kemeny received many notable commissions including the foyer for the Frankfurt Municipal Theater in Germany and the stairs of the University of Saint-Gall in Switzerland. In 1964, Kemeny received the International Grand Prize for Sculpture at the Venice Biennale.



Francisco Sobrino (Spanish, b. 1932)

Espacios Indefinado

Plastic

38 $\frac{3}{4}$ x 18 $\frac{1}{2}$ x 6 in. (98.4 x 47 x 15.2 cm)

Gift of Gallery Denise Renee, 1970.2

Date unknown

Deaccessioned in 1981

Espacios Indefinado by Francisco Sobrino was donated by Gallery Denise Renee, possibly for the explicit purpose of generating funds for the MCA. The work appears on an audit sheet from 1970. There are no images or Deed of Gift form on file. The collection committee officially approved the deaccession of this work in 1980. It was unsuccessfully put up for public auction in April 1981, and eventually sold during a second effort that July.

Francisco Sobrino was born in Guadalajara, Spain in 1932 and currently lives and works in Paris. He first studied painting and sculpture at the Escuela de Bellas Artes y Oficios de Madrid, Spain, and later at the Academia Nacional de Bellas Artes, Buenos Aires, Argentina. In the late 1950s, he began painting abstract geometric forms. Sobrino's paintings, reliefs, and three dimensional constructions explore the interplay between perception, movement, and form. In the 1960s, alongside François Morellet, Jean-Pierre Yvaral, Julio Le Parc, and others, Sobrino co-founded the Groupe de Recherche d'Art Visuel. The group was concerned with art's social function and deconstructing elitism by engaging audiences through dynamic forms that shift based on viewers' positions. His work is included in collections worldwide, among them the Tate Gallery, London, the Fondazione Peggy Guggenheim, Venice, and Museo de Arte Contemporáneo, Madrid.

Don Eddy (American, b. 1944)

BMW Showroom Window 72, 1972

Lithograph on paper

22 $\frac{1}{2}$ x 27 in. (57.2 x 68.6 cm)

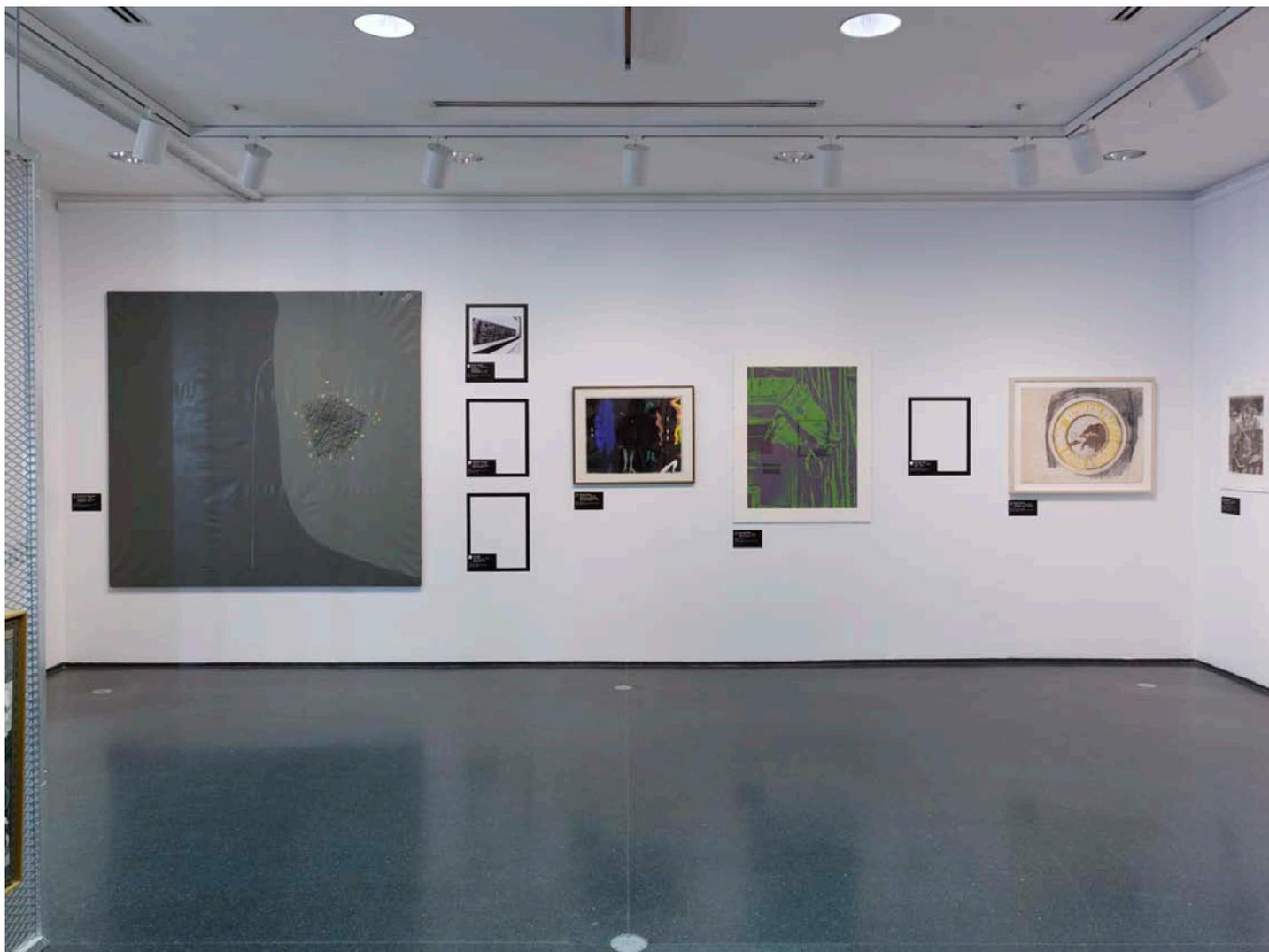
Gift of Nancy Hoffman Gallery, 1972.1

Deaccessioned in 1975

BMW Showroom Window 72 by Don Eddy was donated by the Nancy Hoffman Gallery in 1972 for possible inclusion in the 1973 benefit auction. There are no images of the work on file. It was given away as a raffle prize in the 1975 benefit auction.

Don Eddy was born in Long Beach, CA, in 1944. He currently lives and works in New York. He was first exposed to painting in his father's auto shop. He earned his BFA and MFA from the University of Hawaii. Though the University favored teaching in the popular Abstract Expressionist style, Eddy chose to investigate the process of perception. The result was a Realist style which explored the juxtaposition of imagery and ideas. Though Eddy often referenced commercial products, he was more concerned with vision and technical

representation than the nature of consumerism. His paintings and drawings of overlapping and reflecting imagery deconstruct the pictorial realm in order to reconstruct perception and sight, challenging the viewer's own spatial awareness.



11

George Cohen (American, 1919-1999)

Untitled (blue figure, feet and shoes), 1965

Tempera on paper

19 1/8 x 24 1/8 in. (48.6 x 61.3 cm)

Donor unknown, 1973.1

This untitled work on paper by George Cohen was donated in 1973 for possible inclusion in that year's benefit auction. It was not put up for sale. In 1981 Joseph R. Shapiro, founding MCA president (1967-74), when hearing that the donor was unknown, recalled that he had probably donated it.

George Cohen was born Chicago in 1919. He briefly attended Drake University, Des Moines, and received his BFA from the School of the Art Institute of Chicago in 1946; he later received his master's and doctorate degrees in Art History from University of Chicago. His assemblages and other works

that synthesized realist depiction and innovative abstractions had a major impact on the Chicago Imagist group, including artists Jim Nutt and Ed Paschke. His work has been included in exhibitions at the Museum of Modern Art in New York, Contemporary Arts Center in Houston, and Corcoran Gallery of Art in Washington D.C.

12

Paul Sarkisian (American, b. 1928)

Tamarind Print, 1971

Lithograph on paper

36 x 28 in. (91.4 x 71.1 cm)

Edition 7 of 12

Donor unknown, 1973.2

Tamarind Print by Paul Sarkisian was donated in 1973 for possible inclusion in that year's benefit auction. It was not put up for sale and remains in MCA's permanent collection. One document has been stamped "deaccessioned." There are no existing records that show that it has ever been exhibited.

Paul Sarkisian was born in Chicago in 1928. He currently lives and works in New Mexico. He studied at the School of the Art Institute of Chicago, Otis Art Institute in Los Angeles, and Mexico City College. His work has been shown in solo exhibitions at the Aspen Art Museum (1982), the Contemporary Arts Museum in Houston (1975), and the Arts Club of Chicago (1979).

13

John Van Saun (American, b. 1939)

Water, 1969

Gelatin silver prints

Group of 4 photographs, each 20 x 20 in. (50.8 x 50.8 cm)

Gift of Richard Feigen Gallery, 1973.3

Deaccessioned in 1981 and 1985

John Van Saun's Water, a group of four photographs mounted on board, was donated in 1973 for inclusion in that year's benefit auction. It was not put up for sale. MCA records reveal alternately that the work was sold at public auction in 1981 and 1985; it is possible that the four photographs comprising the work were separated and sold on various occasions.

John van Saun was born in 1939 in Denver, Colorado and currently lives and works in New York. He studied at Oklahoma State University, Parsons School of Design, and the Art Students League, New York.

14

Larry Rivers (American, 1923-2002)

Untitled, nd

Crayon and charcoal on paper

24 x 31 in. (61 x 78.7 cm)

Gift of Carol Selle, 1973.4

This untitled work on paper by Larry Rivers was donated by Carol Selle in 1973 for inclusion in that year's benefit auction. It was not put up for sale, possibly because another work by the artist, an editioned construction titled Elephants (1970), was included in the same auction.

Larry Rivers was born in New York in 1923. His provocative figurative paintings and sculptures challenged the popular wave of Abstract Expressionism in the 1950s and were highly influential in the development of Pop Art. Rivers studied art at the Hans Hofmann School of Fine Arts in New York in 1947-8, and later received his bachelor's degree in Arts Education at New York University in 1951. His works are included in major collections worldwide including those of the Tate Gallery, London; Metropolitan Museum of Art, New York; and San Francisco Museum of Modern Art.

15

Misch Kohn (American, 1916-2003)

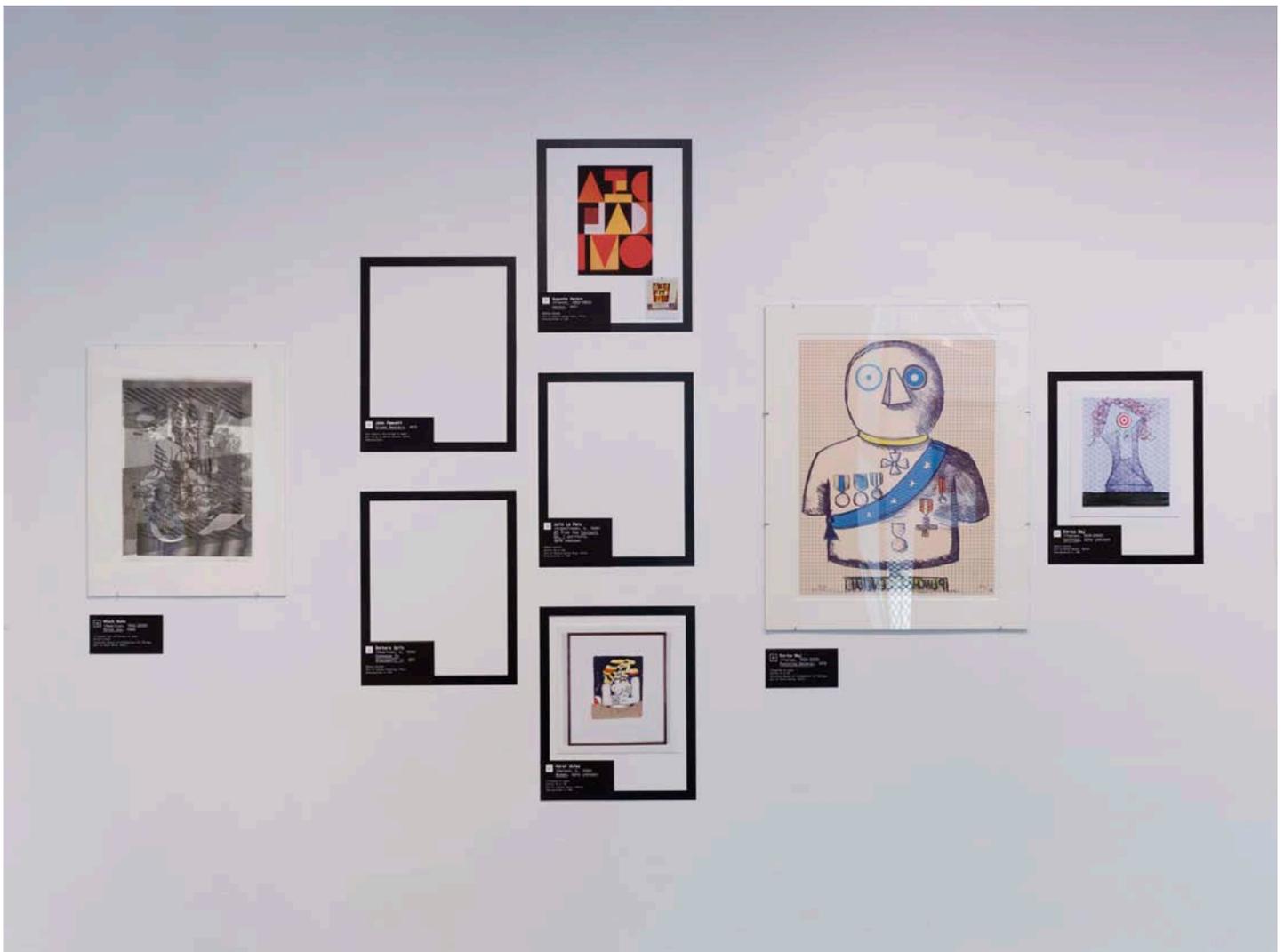
Blind Joy, 1968

Lithograph and letterpress on paper

22 x 17 15/16 in. (55.9 x 45.6 cm)

Edition: Artist's Proof

Gift of Carol Selle, 1973.4



Blind Joy by Misch Kohn was donated by Carol Selle in 1973 for inclusion in that year's benefit auction. It was not put up for sale. In 1980, it was approved for de-accessioning, but no further action was taken and the lithograph remains in the MCA collection.

Misch Kohn was born in Kokomo, IN, in 1916. After attending the John Heron Art Institute, he relocated to Chicago where he joined the WPA Federal Art Project. He also lived briefly in Mexico where he was deeply influenced by José Orozco and Diego Rivera. His work has been featured in solo shows across the country, including exhibitions at the Art Institute of Chicago and the Brooklyn Museum. His prints were included in the 34th Venice Biennale in 1968.

16

John Fawcett

The Dreamweavers #1, 1972

Ink, stencil, and collage on paper

30 x 22 in. (76.2 x 55.9 cm)

Gift of O.K. Harris Gallery, 1973.6

Deaccessioned

The Dreamweavers #1 (alternately titled Sergeant Pepper) by John Fawcett was donated by the O.K. Harris Gallery in 1973 for inclusion in that year's benefit auction. It was not put up for sale. It was later bought by Ed Bergman, then-MCA board president (1974-76).

Despite our best efforts, we have not been able to find any information about the artist.

17

Barbara Spitz (American, b. 1926)

Hommage to Giacometti II, 1971

Medium and dimensions unknown

Gift of Stanley Freehling, 1973.7

Deaccessioned in 1973

Hommage to Giacometti II, a retired copper etching plate by Barbara Spitz, was donated by Stanley Freehling in 1973 for possible inclusion in that year's benefit auction in May, but it was not put up for sale. Etching plates are used to make multiple prints on paper. In June it was sold to Dr. Eugene Solow, soon to be Vice President of the Board (1975-85). Dr. Solow was also a longtime donor to the department of prints and drawings of the Art Institute of Chicago, evidencing his commitment to works on paper.

Barbara Spitz was born in Chicago in 1926. Her work is in the collections of the Art Institute of Chicago, Philadelphia Museum of Art, and the Portland Art Museum, among elsewhere. In [year], she was awarded the Municipal Art League Prize by the Art Institute of Chicago.

18

Auguste Herbin (French, 1882-1960)

1971

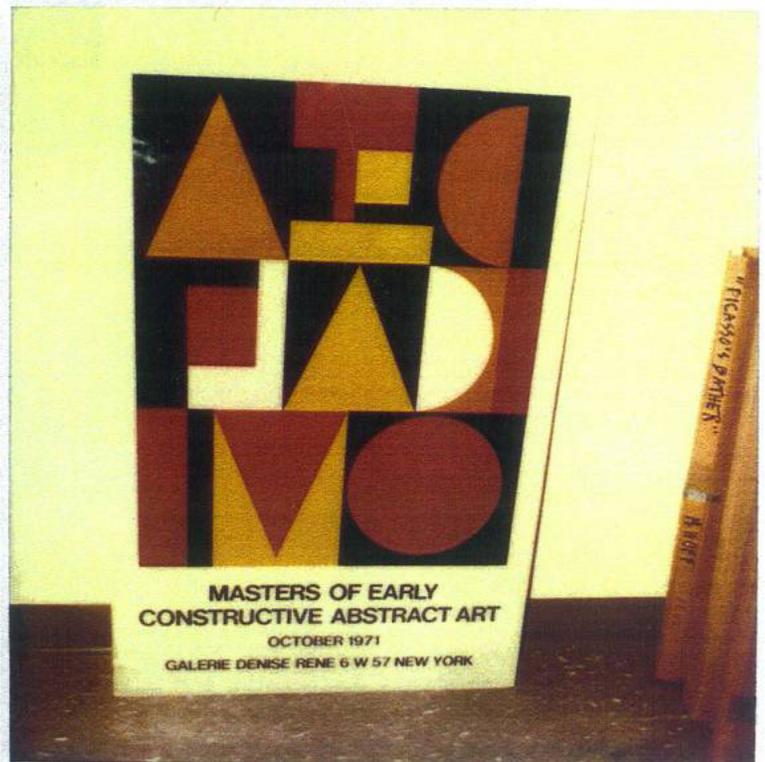
41 3/8 x 26 3/4 in. (105.4 x 67.9
cm)

Title and medium unknown

Gift of Galerie Denise René,
1973.8

Deaccessioned in 1981

This 1971 poster, depicting a 1959 oil painting entitled *Ile* by Auguste Herbin, was donated by the Paris-based Galerie Denise René in 1973 during a time when the gallery maintained a location in New York. The poster was intended for that year's museum benefit auction, but it was not included in the sale. It was sold at public auction in 1981. A Polaroid of the poster remains in the MCA collection archive, and a slide of the original painting is in the MCA image library.



Auguste Herbin was born in Quiévy, France in 1882 and died in Paris in 1960. He studied art at the Ecole des Beaux-Arts in Lille in 1898-1901. He moved to Paris where he was captivated by the dramatic avant-garde works of the Fauvists and Cubists. He is best known for his work of the 1920s, colorful geometric abstract paintings, which explore what he termed *alpha-bet plastique*, a compositional system that examines the relationships among colors, letters, and forms. Herbin's work was featured in *documenta 1, 2, and 5* (1955, 1959, and 1971) and at the Guggenheim Museum in New York in 1979.

19

Julio Le Parc (Argentinean, b. 1928)

#3 from the *Couleurs No. 1* portfolio

Date, medium, and dimensions unknown

Edition 69 of 200

Gift of the Denise Renee Gallery, 1973.9

Deaccessioned in 1990

Print #3 from the *Couleurs No. 1* portfolio by Le Parc was donated to the MCA in 1973 for inclusion in that year's benefit auction. It was not included in the auction, and there are no images on file. In 1973, the collection manager accessioned many of the works received for auction. It is likely that this work was formally logged as part of the collection at that time. However, it was noted as missing during the 1975 inventory; it may have been returned to the donor. In 1990 in an effort to "clear the books" it

was reported missing to the collection committee, and the committee unanimously approved a motion to officially deaccession it.

Julio Le Parc was born in Mendoza, Argentina in 1928. He currently lives in Paris, France. He was instrumental in the development of the Paris-based Groupe de Recherche d'Art Visuel (GRAV), which he co-founded with, among others Francisco Sobrino, François Morellet, and Jean-Pierre Yvaral. He is best known for his geometric and kinetic paintings and sculptures. Like the other members of GRAV, he concerned himself with exploring the social function of art and creating audience-engaging works. In 1966, he was awarded the International Grand Prize for Painting for his work in the 23rd Venice Biennale. His work is included in numerous collections worldwide, including those of the Museum of Modern Art in New York, Tate Gallery in London, and Kunsthalle in Nuremberg, Germany.

20

Horst Antes (German, b. 1936)

Woman

Lithograph on paper

14 ½ x 11 ¾ in. (36.8 x 29.8 cm)

Edition 74 of 100

Date unknown

Gift of unknown donor, 1973.10

Deaccessioned in 1982

Although there are no surviving records regarding the donation of *Woman* by Horst Antes, it is possible that the print was given under the assumption that it would be sold to generate funds for the MCA. There are Polaroids in the object files, which were made for quick reference, and there is a formally photographed color slide in the MCA image archive. *Woman* was sold at public auction in July 1982 along with two non-collection prints.

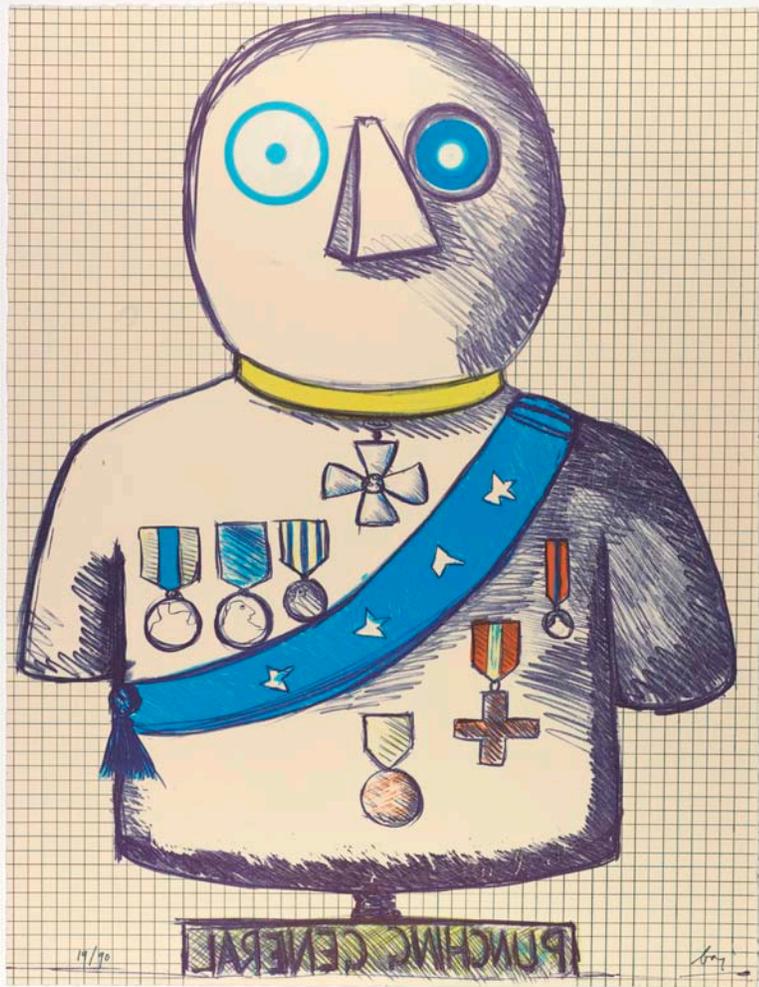


Horst Antes was born in Heppenheim, Germany in 1936, and currently lives and works in Germany. He studied art at the Akademie der Bildenden Künste in Karlsruhe in 1957-59. He is best known for his distorted "Kopffussler," (or "head-footer") figures in which enlarged heads and limbs engulf the torso. These distorted figures were largely inspired by dolls of North American Pueblo Indians and his interest in Jungian psychology. His work has been included in documenta 3, 4, and 6 (1964, 1968, and 1977, respectively) in Kassel, and was awarded the UNESCO Prize for his participation in the 33rd Venice Biennale in 1966.

21

Enrico Baj (Italian, 1924-2003)
Punching General, 1970
Lithograph on paper
26 1/8 x 20 in. (66.4 x 50.8 cm)
Edition 19 of 90
Gift of Milton Ratner, 1973.11

In 1971, the MCA organized a large exhibition of Enrico Baj's works. On view were paintings and a wide array of mixed media works that included fabric, tapestry, wood, metal, acrylic and oil paint, and collage. One work, *Punching General* (1969) constituted the plastic foam bust of a decorated general skewered atop a metal spring, as if the viewer were meant to use the figure as a punching bag. In 1992 the sculpture was donated by Joseph and Jory Shapiro to the MCA. It has been exhibited at the MCA and remains in the permanent collection. The lithograph was donated by Milton Ratner in 1973 for inclusion in that year's benefit auction, but it was not included. It remains as one of nine works in the permanent collection by Enrico Baj, but there are no existing records that show that it has ever been exhibited.



Enrico Baj was born in Milan, Italy, in 1924. At the beginning of his career, he was deeply influenced by Dada and Surrealism. In the 1940s he joined the avant-garde movement CoBrA, and in 1951 formed the Movimento d'Arte Nucleare (Nuclear Art Movement) with Sergio Dangelo. His work has been featured in numerous notable exhibitions including the 24th Venice Biennale (1948) and a solo show at the Museum of Contemporary Art Chicago (1971).

22

Enrico Baj (Italian, 1924-2003)
Untitled
Date, medium, and dimensions unknown
Gift of Milton Ratner, 1973.12
Deaccessioned in 1990

This work by Enrico Baj was donated in 1973 for inclusion in that year's benefit auction. It was not included in the auction, and there is no Deed of Gift form on file. However, there is a surviving slide in the MCA image library; it is possible that that image represents this permanent collec-

tion entry. Similar in size and medium to *Punching General*, which was also donated by Mr. Ratner, the photographed mystery work was a lithograph measuring 26 ½ x 20 inches, edition number 65 of 100. In 1973, the collection manager accessioned many of the works received for auction. It is likely that this work was formally logged as part of the collection at that time. However, it was noted as missing during the 1975 inventory; it may have been returned to the donor. In 1990 in an effort to "clear the books" it was reported missing to the collection committee, and the committee unanimously approved a motion to officially deaccession it.

23

Chuck Close (American, b. 1940)

Study for Frank, 1969

Crayon on gelatin silver print

14 x 11 in. (35.6 x 27.9 cm)

Gift of Bykert Gallery, 1973.13

Study for Frank by Chuck Close was donated to the MCA by the Bykert Gallery in 1973. This photograph had served as the source image for *Frank*, 1969, a large-scale acrylic painting on canvas (108 x 84 inches), which has been in



Installation view, *First 50* (numbers 11-26)

the collection of the Minneapolis Institute of Arts since 1969. Like other works that entered the MCA collection in 1973, it is possible that Study for Frank was meant for that year's benefit auction. However, it was not put up for sale, has never been considered for deaccessioning, and remains in the permanent collection. There are no existing records that show that it has ever been exhibited.

Chuck Close was born in Monroe, WA, in 1940. He currently lives and works in Bridgehampton, NY. He received his bachelor's degree from the University of Washington, Seattle, and his Bachelor of Fine Arts and Masters of Fine Arts degrees from Yale University School of Art and Architecture, New Haven. He creates monumental portraits with the use of a grid system, exploring the process of artistic creation, both mechanical and gestural, in constructing perception. Close's work has been featured in numerous solo exhibitions at museums nationwide, including at the Los Angeles County Museum of Art; Museum of Contemporary Art, Chicago; and Akron Art Museum, Ohio.

24

Allan D'Arcangelo (American, 1930-1998)

Untitled, 1971

Screenprint on paper

26 x 26 in. (66.1 x 66.1 cm)

Gift of the Marlborough Gallery, 1973.14

Deaccessioned in 1982

This untitled print by Allan D'Arcangelo was donated by the Marlborough Gallery in 1973. Although no images of this work are held in MCA's archives, records show that this screenprint was blue and black in color, that it was signed and dated by the artist, and that it was numbered 36/90. Along with one other print that may have been from the same series, it was put up for auction in March 1982, but it did not sell. On a second effort that July, it sold at public auction.

Allan D'Arcangelo was born in Buffalo, NY, in 1930. He studied at the University of Buffalo and also in Mexico City, where he later had his first show in 1958. Historically considered a Pop artist, D'Arcangelo painted film stars and other popular icons in the early 1960s but is best known for his paintings of American highway culture. He taught throughout his career, notably at the School of Visual Arts and at Brooklyn College, where he was professor emeritus. D'Arcangelo was the recipient of a Guggenheim Fellowship in 1987-88 and is an internationally exhibited artist. His work is collected by the Metropolitan Museum of Art, the Museum of Modern Art New York, and the Museum Ludwig Cologne, among others.

25

Allan D'Arcangelo (American, 1930-1998)

Untitled, 1971

Screenprint on paper

26 x 26 in. (66.1 x 66.1 cm)

Gift of the Marlborough Gallery, 1973.15
Deaccessioned in 1982

This untitled print by Allan D'Arcangelo was donated in 1973. Although no images of this work are held in MCA's archives, records show that this screenprint was yellow and black, that it was signed and dated by the artist, and that it was numbered 34/90. Along with one other print that may have been from the same series, it was put up for auction in March 1982, but it did not sell. On a second effort that July, it sold at public auction.

26
Allan D'Arcangelo (American, 1930-1998)
Untitled, 1971
Screenprint on paper
26 x 26 in. (66.1 x 66.1 cm)
Gift of the Marlborough Gallery, 1973.16
Deaccessioned in 1982

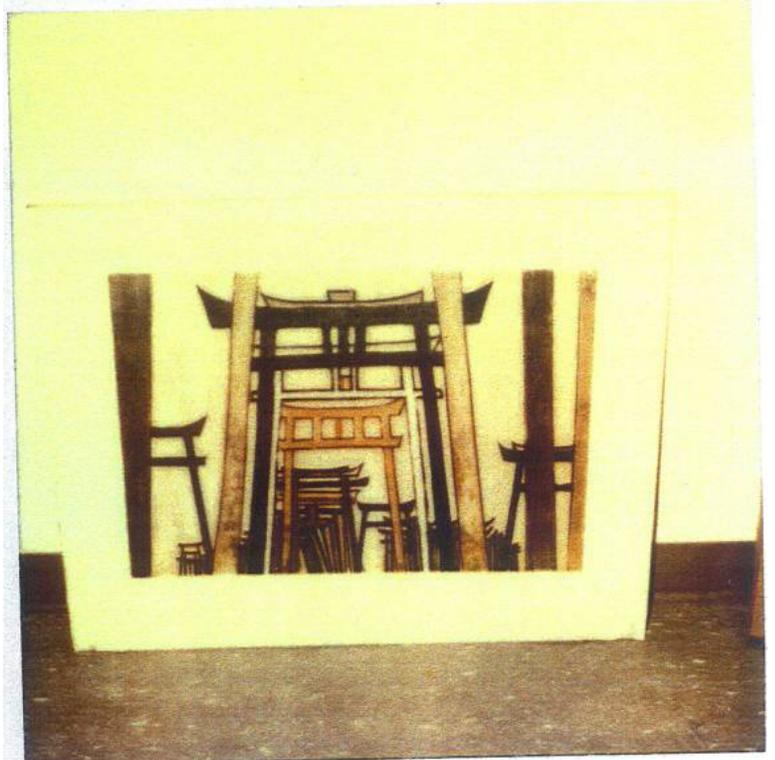
This untitled print by Allan D'Arcangelo was donated in 1973. Although no images of this work are held in MCA's archives, records show that this screenprint was black and white, that it was signed and dated by the artist, and that it was numbered 22/90. Along with two others that may have been from the same series, it was sold at public auction in July 1982.

27
Eglan
Tomkyoto V, 1963
Medium and dimensions unknown
Gift of unknown donor, 1973.17
Deaccessioned in 1981

Tomkyoto V by Eglan was donated to the MCA in 1973. The collection committee approved it for deaccessioning in late 1980, and it was sold at auction as part of a group lot in 1981. A Polaroid of the print remains in MCA's files.

Despite our best efforts, we have not been able to find any information about the artist.

28
Hayden
Gemini
Date, medium, and dimensions unknown
Gift of unknown donor, 1973.18
Deaccessioned in 1990



There are no images or Deed of Gift form on file for Gemini by Hayden. In 1973, the collection manager accessioned many of the works received for that year's benefit auction. It is likely that this work was formally logged as part of the collection, even as it may have been returned to the donor or artist. In 1990 in an effort to "clear the books" it was reported missing to the collection committee, and the committee unanimously approved a motion to officially deaccession it. It was noted as missing during the 2002 inventory of the collection.

Although there is no surviving record of the artist's full name, it is possible that this entry refers to Michael Hayden (Canadian, b. 1943), an installation artist who currently lives in California. He uses light as his medium and is an innovator in neon, holographic plates, holographic printing on acrylic, and what he terms "lumetric arts," or computer-controlled gas sculptures. Hayden refers to his large public installations as Architectonic, utilizing the architectural elements of a given space. One well-known example of his work is Sky's the Limit, completed in 1987 at the United Airlines terminal, O'Hare International Airport, Chicago. Hayden's work is commissioned and collected by many museums including the Glasgow Gallery of Modern Art, the National Gallery of Canada, and the Smithsonian National Museum of Natural History.



29

Georgia Jannes

Untitled, 1962

Charcoal on paper

19 x 25 in. (48.3 x 63.5 cm)

Gift of unknown donor, 1973.19

Deaccessioned in 1981

This untitled work by Georgia Jannes was donated to the MCA in 1973, possibly for that year's museum benefit. It was not included in the auction. No Deed of Gift forms or images are found in MCA's archives. The drawing was unsuccessfully put up for public auction in April 1981, and eventually sold during a second effort in July.

Despite our best efforts, we have not been able to find any information about the artist.

30

Henri Matisse (French, 1869-1954)

Head of a Woman, nd

Lithograph on paper

Edition 43 of 150

25 11/16 x 19 11/16 in. (65.2 x 50 cm)

Gift of Harriet Griffin Gallery, 1973.20

Deaccessioned in 2009

This limited edition reproduction of a drawing by Henri Matisse from 1944 is not dated or signed, but it is numbered XLIII/CL in graphite in the lower left corner of the page. The printer is unknown. Along with two other Matisse prints, it was donated by the Harriet Griffin Gallery in 1973, possibly for inclusion in that year's benefit auction. It was not put up for auction, although another work by Matisse—an original pencil drawing—was included. Although Matisse is an important artist, this is not a major work and falls outside the purview of the MCA collection of contemporary art. This print has never been exhibited at the MCA. In 1981 it was sent to an auction house for consideration, but was rejected. In early 1985, the print was again brought up at a collection committee meeting and approved for deaccessioning. Most recently, the work was officially deaccessioned at a meeting in 2009. It now officially holds non-collection status and remains in MCA art storage waiting for an appropriate opportunity to be sold.

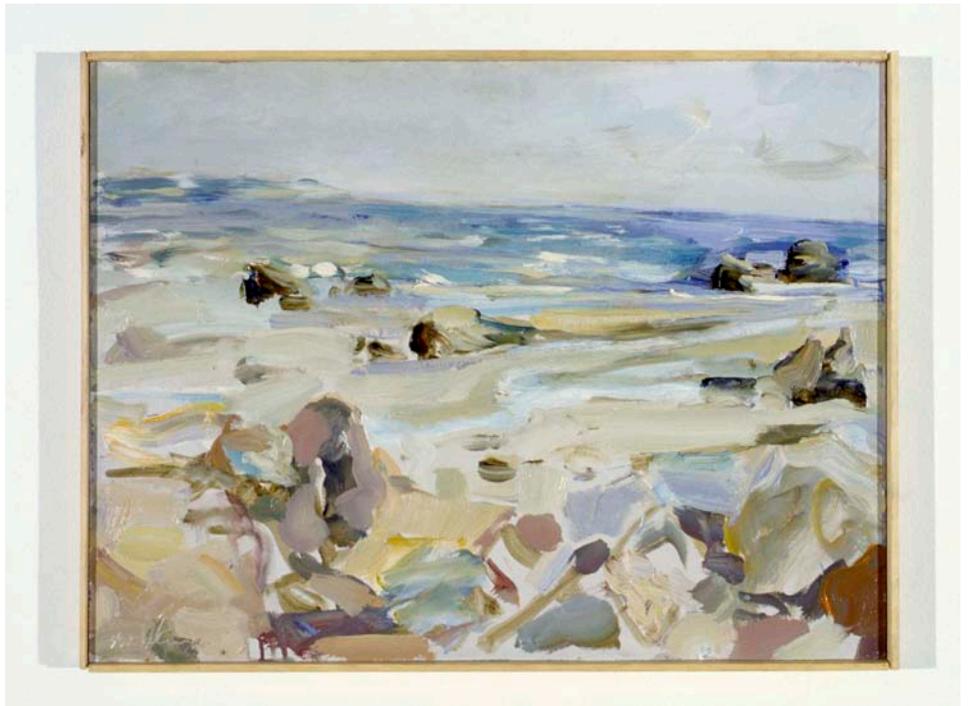


Henri Matisse is a major figure of early 20th century Modern Art. Born in Le Cateau-Cambrésis in the north of France, Matisse abandoned a career as a lawyer to become a painter. He is credited as one of the founding members of Fauvism, a style characterized by its wild use of color. Over the course

of his career, Matisse worked in the media of painting, drawing, sculpture, cut paper, and printmaking. His work is exhibited, collected, and revered by museums around the world.

31

Raoul Middleman (American, b. 1935)
Cape Cod Landscape, 1972
Oil on Masonite
17 7/8 x 23 7/8 in.
(45.5 x 60.7 cm)
Gift of Allan Stone Gallery, 1973.21
Deaccessioned in 1981



Cape Cod Landscape by Raoul Middleman was donated in 1973 for that year's benefit auction, but it was not included. In 1980 it was approved by the collection committee for deaccessioning, and it was sold at

public auction in July 1981 after an unsuccessful effort that April. A color slide of the work remains filed in the MCA image library.

Raoul Middleman was born in Baltimore, MD, in 1935. Primarily a painter, Middleman has exhibited his work extensively throughout his career and is represented in many collections including that of the Metropolitan Museum of Art, the Corcoran Gallery of Art, and the Baltimore Museum of Art. Middleman paints expressive landscapes, still-lives, and portraits, and his choice of subject matter has often been his hometown, where he continues to live and work.

32

R Nahor
Untitled
Watercolor on paper
26 1/2 x 18 5/8 in. (67.3 x 47.3 cm)
Date unknown
Gift of unknown donor, 1973.22
Deaccessioned in 1981

This untitled watercolor on paper was donated to the MCA in 1973, possibly for inclusion in that year's benefit auction. There are no Deed of Gift forms or images on file. The work was sold at public auction in April 1981.

Despite our best efforts, we have not been able to find any information about the artist.

33

Fairfield Porter (American, 1907-1975)

Untitled, 1971

Ink on paper

14 ½ x 10 ¾ in. (36.8 x 27.3 cm)

Gift of Mr. and Mrs. Harold Diamond, 1973.23

Deaccessioned in 1983

This untitled drawing by Fairfield Porter, sometimes noted as *Through the Window*, was given to the MCA by Mr. and Mrs. Harold Diamond in 1973. It was sold at public auction in March 1983.

Fairfield Porter was born in Winnetka, IL, in 1907, and died in Southampton, NY, in 1975. Porter was known for his work as an art critic and painter. He studied art history at Harvard University in Cambridge, MA, and painting at the Art Students League in New York. He lived and worked at his home in Southampton. Largely influenced by Impressionism, as well as the work of Édouard Vuillard, Diego Velázquez, and later Willem de Kooning, as a realist he found inspiration in his immediate environment and the natural world.



34

Bridget Riley (British, b. 1931)

19 Greys, 1968

Medium and dimensions unknown

Gift of Dr. and Mrs. Robert C. Levy, 1973.24

Deaccessioned in 1990

19 Greys, a print by Bridget Riley, was donated by Dr. and Mrs. Robert C. Levy in 1973, possibly for that year's benefit auction. It was not included in the auction, and there are no images on file. In 1973, the collection manager accessioned many of the works received for auction. It is likely that this work was formally logged as part of the collection at that time. It may have been returned to the donor or sold. In 1990 in an effort to "clear the books" it was reported missing to the collection committee, and the committee unanimously approved a motion to officially deaccession it. It was also noted as missing during the 2002 inventory of the collection.

Bridget Riley was born in Norwood, South London in 1931, and currently lives and works London. The rhythmic geometric forms and colors of her Op Art paintings and prints appear to continually shift and pulsate before the viewer, addressing the complexities of perception through tromp-l'oeil effects. Riley's work has been the subject of over 80 solo exhibitions and four retrospectives worldwide, including major shows at the Tate Britain and the Museum of Modern Art of the City of Paris. In 1968, Riley became

the first woman in history to be awarded the Venice Biennale's International Grand Prize for Painting.

35

Irene Siegel (American, b. 1932)

Woman Seated, 1967

Colored pencil on paper

10 x 8 in. (25.4 x 20.3 cm)

Gift of Mr. and Mrs. George Jacobi, 1973.25

Woman Seated by Irene Siegel was donated to the MCA in 1973 by Mr. and Mrs. George Jacobi, probably for inclusion in that year's benefit auction. It was not put up for auction and remains in the permanent collection, but there are no existing records that show that it has ever been exhibited.

Irene Siegel was born in 1932. She lives and works in the Chicago area. She studied the work of László Moholy-Nagy at the Institute of Design, Illinois Institute of Technology, Chicago, where she earned her master's degree in 1956. She formed friendships with several noted artists at the Institute of Design, including Harry Callahan and his wife Eleanor. A work by Siegel is featured in Lucy Lippard's important book *From the Center: Feminist Essays on Women's Art*, published in 1976. Over the course of her career Siegel has worked in a variety of media including painting, printmaking, drawing, photography, and most recently, digital art. Her work is in the collections of the Art Institute of Chicago and the Museum of Modern Art, New York, among others.

36

Irene Siegel (American, b. 1932)

Miss Superior Vena Cava, 1967

Colored pencil on paper

10 ½ x 8 ½ in. (26.7 x 21.6 cm)

Gift of Mr. and Mrs. George Jacobi, 1973.26

Miss Superior Vena Cava by Irene Siegel was donated in 1973, probably for inclusion in that year's benefit auction. It was not put up for auction and remains in the permanent collection, but there are no existing records that show that it has ever been exhibited.

37

Daniel L. Ziembo (American, b. 1941)

The Three Graces

Lithograph on paper

24 ¼ x 18 in. (61.6 x 45.7 cm)

Date unknown

Gift of the artist, 1973.27

Deaccessioned in 1981

The Three Graces by Daniel L. Ziembo was donated to the MCA by the artist in 1973. The print was approved by the committee for deaccessioning in late

1980. It was put up for public auction in April 1981, but it did not sell. On a second effort at the same auction house that July, it was sold. A Polaroid reference photograph of the framed print remains in the MCA archives.

Daniel L. Ziembo was born in Chicago in 1941. He received his bachelor's and master's degrees from the University of Illinois, Champaign in 1963 and 1965. Throughout his career, Ziembo has focused almost exclusively on landscape painting. Working from photographs, he alters and fictionalizes his subjects as he paints. He has taught at many institutions, primarily at Memphis State University and the College of Lake County in Grayslake, IL. Ziembo is



represented by Roy Boyd Gallery in Chicago where he has had several solo exhibitions. His work has been commissioned and included in numerous corporate collections such as Bank of America, Abbott Laboratories, and IBM.

38

Marko Spalatin (Croatian, b. 1945)

Astro Series #13, 1969

Screenprint on paper

19 ½ x 15 ¼ in. (49.5 x 38.7 cm)

Edition 7 of 15

Gift of Fairweather Hardin Gallery, 1973.28

Astro Series #13 by Marko Spalatin was donated to the MCA in 1973, possibly for inclusion in that year's benefit auction. It was noted on the collection committee agenda in April 1986, when it was considered for deaccessioning. No action was taken, and the print remains in the museum's permanent collection. There are no existing records that show that it has ever been exhibited.

Marko Spalatin was born in Zagreb, Yugoslavia (present-day Croatia) in 1945. Spalatin and his family emigrated to Canada in 1961 and two years later to the United States, where he currently resides. He earned both his bachelor's and master's degree at the University of Wisconsin. Spalatin has exhibited internationally his optical geometric abstractions realized in lithography, serigraphy, and painting. Noted for the intensity of color in his work, Spalatin cites the variety and palette of the natural world as his primary inspiration. His work is included in the collections of the Museum of Modern Art, New York, Tate Modern, London, and Musée d'Art Moderne,

Paris, among others.

39

Nicodemus Nowyook (Inuit, 1902-1985)

Spirit, c. 1960

Petrified whale bone

8 x 12 x 12 in. (20.3 x 30.5 x 30.5 cm)

Gift of Gimpel and Weitzenhoffer Gallery,
1973.29



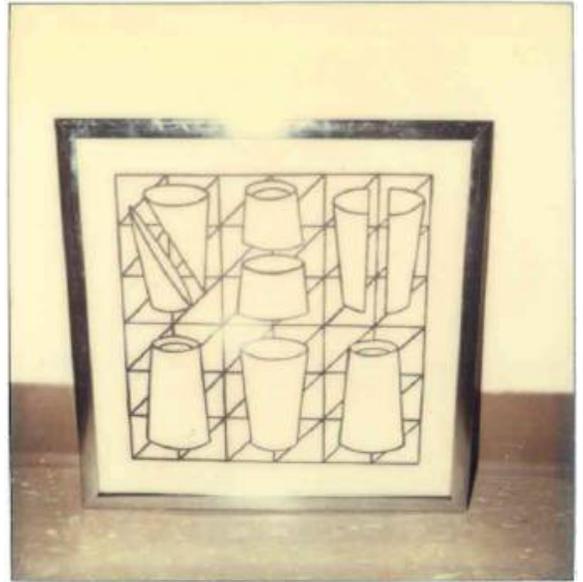
The object file devoted to this sculpture is thick. Like many other works donated in 1973, *Spirit* by Nicodemus Nowyook was gifted by the Gimpel and Weitzenhoffer Gallery for that year's benefit auction, but was not included therein. That year, the collection manager accessioned many of the works received for auction, and this work was formally logged at that time—despite the fact that the sculpture is not appropriate to scope of MCA's collection. It was approved for deaccessioning by the collection committee in September 1980, and has been reconsidered many times over the decades since. On several occasions research has been conducted on potential deaccessioning avenues, including galleries dealing in Inuit art and other possibilities. However, there are several technicalities that pose problems for the deaccessioning of *Spirit*, and so it remains in the collection. First, the work cannot be shipped outside of the US because of its natural material: the petrified whale bone. Secondly, and certainly of great consequence, the signed Deed of Gift form stipulates that if the work is not sold at the 1973 auction, it must be returned to the donor. Meanwhile the Gimpel and Weitzenhoffer Gallery no longer exists. Another thread in the archives reveals that the museum sent a letter in 1995 to the Office of Archeological Assistance to register the sculpture with NAGPRA, the National American Graves Protection and Repatriation Act. NAGPRA is a law that Congress passed in 1990, "To provide for the protection of Native American graves, and for other purposes." In 1998 the MCA again wrote to the government to clarify that while *Spirit* was made by a native Eskimo, the work is a contemporary artwork created by a contemporary artist and does not qualify under NAGPRA. For several years following, the MCA received governmental requests and surveys regarding NAGPRA compliance, and MCA sent letters in response requesting that the museum be removed from the register.

Nicodemus Nowyook lived and worked in Pangnirtung, an Inuit hamlet in the North West Canadian territory of Nunavut, located on Baffin Island. He was leader to the Keepishaw camp, a small group living just outside of Pangnirtung. Nowyook worked primarily in drawing and sculpture. His work is included in the collection of the National Gallery of Canada, the Department of Indian Affairs and Northern Development, Ottawa, and the Canadian Ethnology Service at the National Museum of Man, Ottawa.

40

Thomas H. Kapsalis (American, b. 1925)
Cut Glass, 1970
Serigraph on paper
Gift of the artist, 1973.30
Deaccessioned in 1981

Cut Glass by Thomas H. Kapsalis was donated to the MCA in 1973 by the artist, probably for inclusion in that year's benefit auction. It was approved for deaccessioning at a collection committee meeting in late 1980, and was sold at public auction as part of a group lot sale in April of the following year. A Polaroid reference photograph of the framed print remains in the MCA archives.



Thomas H. Kapsalis is an abstract painter and sculptor based in Chicago. Born in 1925, Kapsalis was drafted into World War II, where he fought in the Battle of Bulge and survived a period as a prisoner of war. Upon his return home, Kapsalis studied at the School of the Art Institute of Chicago, earning his bachelor's and master's degrees. He went on to teach at the Art Institute for nearly fifty years. Kapsalis has exhibited his work internationally and is a Fulbright-Hayes fellow. He has had two recent major retrospectives, including one at the Hyde Park Art Center in 2006, and another in 2010, Thomas H. Kapsalis: Artist's House, Paintings and Sculpture, 1947-2008, at the Brauer Museum of Art, Valparaiso University.

41

Donald Kaufman (American, b. 1935)
Position, 1970
Acrylic on canvas
49 ¼ x 64 in. (124.5 x 162.6 cm)
Gift of Mr. and Mrs. Richard L. Feigen,
1973.31
Deaccessioned in 1985

Position by Donald Kaufman was donated to the museum by Mr. and Mrs. Richard L. Feigen in 1973. It was meant for that year's benefit auction, but was not included. It was approved for deaccessioning at a meeting in late 1980, and unsuccessfully put up for public auction in 1982. In 1985, the MCA and the auction house agreed that it would be sold at "auctioneer's discretion," meaning that although a price range was verbally discussed, the auctioneer could employ their own judgment to sell the painting at a reasonable price. It was auctioned in July 1985, but according to an internal memo, it was sold "for an embarrassing amount" and the MCA contacted the auction house to complain. "They are aware," the memo explains, "that the Museum does not think that the auctioneers [sic] discretion was very discreet." The auction house officially apologized and offered a small settlement, sending payment



slightly higher than what would have been owed as a good-will gesture. The MCA accepted the compensation.

Donald Kaufman is known for his work as an architectural color consultant and is revered in the world of interior design. He and his partner, ceramic sculptor Taffy Dahl, founded Donald Kaufman Color in 1977. His paintings are included in the collections of the Whitney Museum of American Art, the Museum of Modern Art, and the Hirshhorn Museum.

42

Sandra Beal

Untitled

Ink on paper

26 1/8 x 22 1/2 in. (66.4 x 57.2 cm)

Date unknown

Gift of unknown donor, 1973.32

Deaccessioned

This untitled work by Sandra Beal was donated to the MCA for the museum's



Installation view, *First 50* (numbers 37-44)

benefit auction in 1973. It was not included in the auction, and there are no images or Deed of Gift form on file. That year, the collection manager retroactively accessioned many of the works received for auction. It is likely that this work was formally logged as part of the collection at that time. It may have been returned to the donor or sold; it is likely that the confusion regarding its whereabouts was due to poor record documentation, rather than negligence or theft. In 1990 in an effort to "clear the books" it was reported missing to the collection committee, and the committee unanimously approved a motion to officially deaccession it. It was again noted as missing during the 2002 inventory.

Although the artist's name is listed in MCA archives as Sandra Beal, it is possible that this entry refers to Sondra Freckelton (American, b. 1936). Sondra Freckelton was born in 1936 in Dearborn, MI. She was a student at the School of the Art Institute of Chicago and started her career working in abstraction. Her work was included in an exhibition at the Museum of Modern Art, New York at the young age of twenty-three. However, in the early 1970s Freckelton made the then-unpopular decision to focus her practice on realist watercolor painting. It is this work, especially her still-lives with their elegant and precisely executed scenes of domesticity, for which Freckelton is most widely recognized. She lives and works in New York with her husband, artist Jack Beal. Throughout her career, Freckelton's work has been included in significant exhibitions at museums such as the Art Institute of Chicago and the Whitney Museum of American Art, New York.

43

Gary Kuehn (American, b. 1939)

Untitled, 1968

Graphite on paper

26 x 29 ¼ in. (66 x 74.3 cm)

Gift of Carol Selle, 1973.33

Deaccessioned in 1981

This untitled work by Gary Kuehn was donated to the museum by Carol Selle in 1973. It was probably meant for that year's benefit auction, but was not included. It was sold at public auction in April 1981. No image of the work remains on file.

Gary Kuehn was born in Plainfield, NJ, in 1939. He received his bachelor's degree from Drew University in 1962 and his master's degree in 1964 from Rutgers University, where he is currently a professor. Kuehn is most famous for his minimal sculptures that emphasize process yet also reveal the expressive qualities of materials like foam, fiberglass, steel rods, clamps, and wire. He has been awarded a grant from the National Endowment for the Arts and his work has been included in landmark exhibitions such as Documenta 6 (1977) and When Attitude Becomes Form at the Kunsthalle in Bern, Switzerland (1969). Kuehn is represented in the collections of the Museum of Modern Art New York, Stedelijk Museum in Amsterdam, and the Albertina Museum in Vienna, to name a few. Gary Kuehn lives and works in New York.

44

Peppino Mangravite (Italian, 1896-1978)

Interior at Night

Charcoal on paper

19 x 17 in. (48.3 x 43.2 cm)

Date unknown

Gift of Carol Selle, 1973.34

Deaccessioned in 1981

Interior at Night by Peppino Mangravite was donated to the museum by Carol Selle in 1973. It was probably meant for that year's benefit auction, but was not included. It was sold at public auction in April 1981. No image of the work remains on file.

Peppino Mangravite was a figurative painter born in Lipari, Italy in 1896. He and his family emigrated to the United States in 1914. He studied at Cooper Union, Art Students League, and abroad at the Scuole Techniche Belle Arti in Italy. Mangravite was awarded Guggenheim fellowships in 1932 and 1935. Much of his work is regarded as Social Realism, a 1930s movement concerned with social and racial injustice, economic hardship, and the everyday activities of working class life. Mangravite was active in New Deal art programs and painted murals for the Department of Labor in Washington D.C. and post offices in Hempstead, New York, and Atlantic City. In addition to his art practice, Mangravite enjoyed an extensive teaching career notably as Director of the Art Department at Sarah Lawrence College, and Professor of Painting at Columbia University. Peppino Mangravite's work has been exhibited and collected by museums and galleries internationally.

45

Alexander Calder (American, 1898-1976)

The River: Chicago, 1974

Gouache on paper

42 $\frac{3}{4}$ x 29 in. (108.6 x 73.7 cm)

Gift of Perls Gallery, 1974.1

Alexander Calder began using gouache in the 1930s, preferring the medium to transparent watercolor on the one hand and on the other, oils, about which he claimed, "you have to wait too long for the stuff to dry." He was extremely prolific in his gouacheries—as he called the parts of his studio devoted to painting—where he produced works on paper almost daily. They are based both on natural forms and abstract designs, and employ flat, bright sections of color. In 1974 he painted The River: Chicago, which was used that year as the image on a poster that announced the Calder Festival, a celebration marking the unveiling of his public sculpture Flamingo, located at Chicago Federal Plaza to this day. The original painting was donated to the MCA by the Perls Gallery in July. It was included in Calder's major retrospective at the MCA that year, and later hung in the prominent location of the Director's Secretary's office. This work on paper was the first of eight works by Alexander Calder to enter the MCA permanent collection, in addition to 15 important works that are on extended loan from The

Leonard and Ruth Horwich Family. The River: Chicago continues to be shown at the MCA and lent to exhibitions at other museums.

Alexander Calder was born in Lawnton, PA, in 1898. He is an internationally renowned artist famous for his mobiles, intricately constructed sculptures of wire and metal that uniquely incorporate movement. In addition to sculpture, Calder's expansive practice also included painting, lithography, toys, and jewelry. Calder's work has been shown in numerous exhibitions and is collected by major museums. Among his honors are the main prize for sculpture in the 1952 Venice Biennale and the Presidential Medal of Freedom, awarded posthumously in 1977.

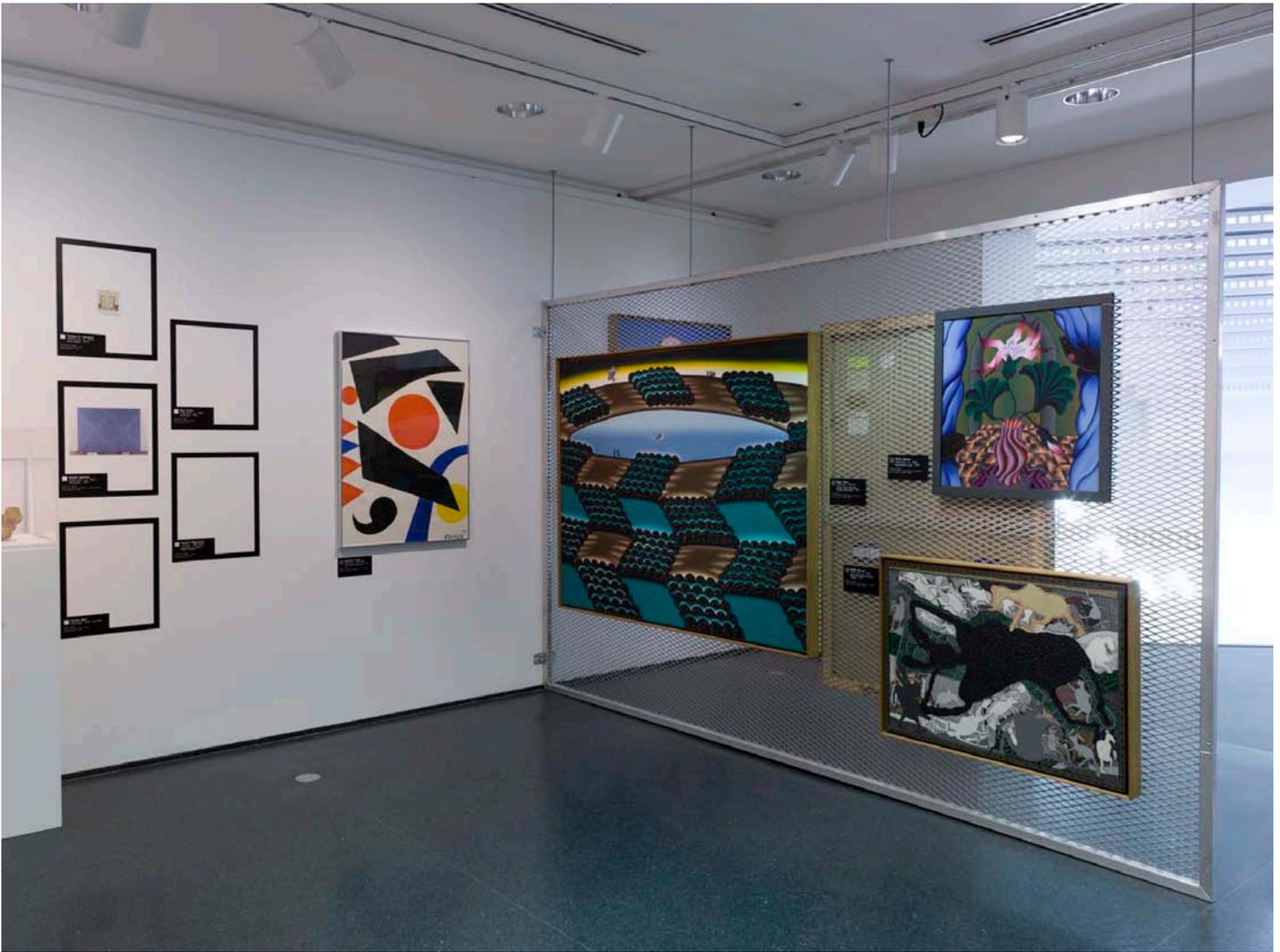
46

Roger Brown (American, 1941-1997)
Criss Cross Country Groves and Show, 1973
Oil on canvas
40 x 70 3/8 in. (101.6 x 178.8 cm)
Gift of Albert J. Bildner, 1974.2



In 1973-75, *Criss Cross Country Groves and Show* by Roger Brown was part of the important traveling exhibition *Made in Chicago*, which was co-organized by the National Collection of Fine Arts and then-MCA Director Stephen Prokopoff. Including works by H.C. Westermann, Philip Hanson, Christina Ramberg, Barbara Rossi, and Ray Yoshida, *Made in Chicago* represented the United States at the 12th São Paulo Bienal in late 1973. The exhibition brought the work of these Chicago-based artists to the international stage as it traveled over the course of the following year to Museo de Arte Moderno, Bogota, Colombia; Museo Nacional de Bellas Artes, Santiago, Chile; Museo Nacional de Bellas Artes, Buenos Aires, Argentina; Museo de Arte Moderno, Mexico City, Mexico; and finally, in an expanded version, to the National Collection of Fine Arts at the Smithsonian Institution. In early 1975 the tour ended back in Chicago at the MCA. Albert J. Bildner of Sao Paulo and New York generously donated eight works from his own collection, all of which had been part of this important traveling exhibition. "It is particularly appropriate," wrote Stephen Prokopoff in a letter of thanks, "that these pictures, [which represented] Chicago at the São Paulo Bienal, should return here and become part of our collection." *Criss Cross Country Groves and Show* was the first of nine works by Roger Brown to enter the MCA collection, and it continues to be shown often here at the MCA and lent to exhibitions at other museums.

Roger Brown was born in Hamilton, Alabama in 1941. He received both his bachelor's and master's degrees from the School of the Art Institute in Chicago and spent a great portion of his career in Chicago. He is consid-



Installation view, *First 50* (numbers 40-48)

ered a member of the Imagists, a title loosely applied to a group of Chicago-based artists working independently from the then-dominant New York art scene. His work is in the permanent collections of the Metropolitan Museum of Art in New York and the Corcoran Gallery of Art in Washington D.C., among others. Two of Brown's studio-residences have become museums, namely the Roger Brown Study Collection in Chicago and the James Roger Brown Rock House and Museum in Alabama.

47

Philip Hanson (American, b. 1943)

Rousseau's Lily, 1972

Acrylic on board

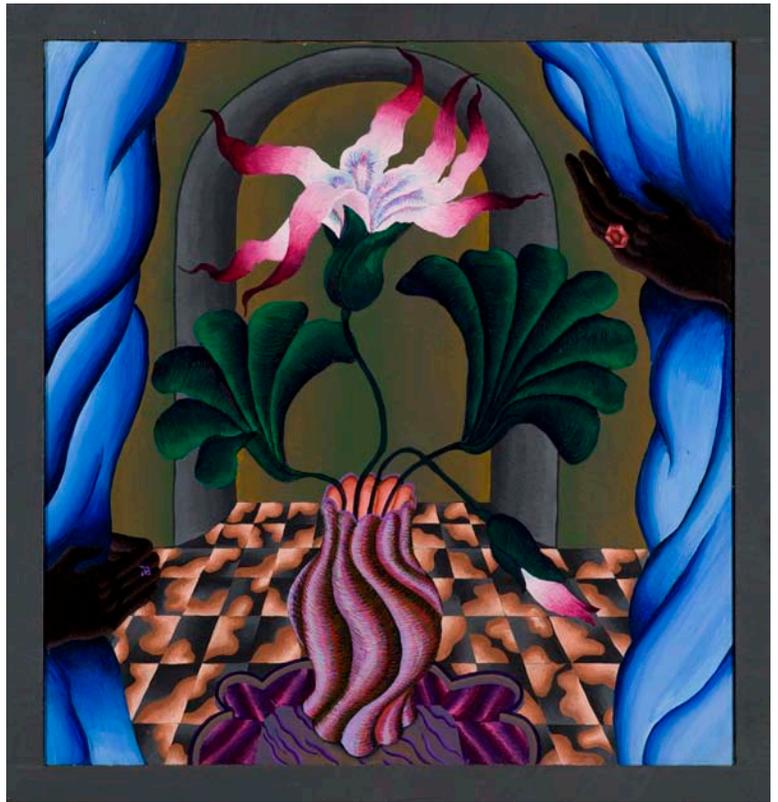
25 ¼ x 24 in. (64.1 x 61 cm)

Gift of Albert J. Bildner, 1974.3

Rousseau's Lily by Philip Hanson was part of the exhibition *Made in Chicago*, which represented the United States at the 12th São Paulo Bienal in 1973. It was donated to the MCA by Albert J. Bildner as part of his eight-part gift in 1974, along with works by Roger Brown, Gladys Nilsson, Ed

Paschke, Christina Ramberg, Barbara Rossi, and Ray Yoshida, constituting an important group of works by Chicago Imagists.

Philip Hanson was born in Chicago in 1943. He received his bachelor's degree at the University of Chicago and his Master's of Fine Arts degree at The School of the Art Institute of Chicago. Alongside artists such as Jim Nutt, Roger Brown, and Gladys Nilsson, he found inspiration in the practice of Ray Yoshida and became a leading figure in the Chicago Imagist group. Hanson's work has been included in group exhibitions at the Museum of Contemporary Art Chicago in 1969 and 1972, the Institute of Contemporary Art in Boston in 1980, and the 12th São Paulo Bienal in 1973-74, among others.



48

Gladys Nilsson (American, b. 1940)
Reclining Blackveenus Rabbit, 1971
Acrylic on canvas
28 3/4 x 39 5/16 in. (73 x 99.9 cm)
Gift of Albert J. Bildner, 1974.4

Reclining Blackveenus Rabbit by Gladys Nilsson was part of the important exhibition Made in Chicago, which represented the United States at the 12th São Paulo Bienal in 1973. It was donated to the MCA by Albert J. Bildner as part of his eight-part gift in 1974.



Gladys Nilsson was born in 1940 in Chicago, where she continues to live and work. She graduated from The School of the Art Institute of Chicago in 1962. In 1966, she and her husband Jim Nutt self-organized the exhibition The Hairy Who at Hyde Park Art Center, where they were teaching youth classes. Other artists associated with the Hairy Who group include James Falconer, Art Green, Suellen Rocca, and Karl Wirsum. Nilsson's playful figures are largely self-referential, often portraying herself and others from her everyday life. Her work is represented in numerous collections including those of the Art Institute of Chicago, the Whitney Museum of American

Art in New York, and the Milwaukee Art Museum in Wisconsin.

49

Ed Paschke (American, 1939-2004)

Elcina, 1973

Oil on canvas

62 ¼ x 40 3/8 in. (158.1 x 102.6 cm)

Gift of Albert J. Bildner, 1974.5

Elcina by Ed Paschke was part of the important exhibition *Made in Chicago*, which represented the United States at the 12th São Paulo Bienal in 1973. It was donated to the MCA by Albert J. Bildner as part of his eight-part gift in 1974.

Ed Paschke was born in Chicago in 1939. He received a Bachelor of Fine Arts and Master of Fine Arts degrees from The School of the Art Institute of Chicago in 1961 and 1970, respectively. In 1968, he exhibited alongside the other Chicago Imagists at the Hyde Park Art Center. His work is included in numerous collections worldwide including the Whitney Museum of American Art, New York; Centre Georges Pompidou, Paris; and Museum Moderner Kunst, Vienna.



50

Ed Paschke (American, 1939-2004)

Lucy, 1973

Oil on canvas

59 7/8 x 38 in. (152.1 x 96.5 cm)

Gift of Albert J. Bildner, 1974.6

Lucy by Ed Paschke was part of the important exhibition *Made in Chicago*, which represented the United States at the 12th São Paulo Bienal in 1973. It was donated to the MCA by Albert J. Bildner as part of his eight-part gift in 1974.

