

WINTER 2015

มหาวิทยาลัย MAGAZINE

UNIVERSITY OF MICHIGAN MUSEUM OF ART



from the director

As of this writing, we find ourselves wrapping up fall semester at the University. Yet, even though life at U-M flies by at breakneck pace, I continually see evidence of UMMA’s deep impact on campus and in the community.

On page 22 you will read about UMMA’s impact by the numbers in FY14. The volume of high-quality exhibitions and programs UMMA delivers, as well as the number of students and general visitors we serve, equals what one would find at a strong regional art museum. Even in the first few months of FY15 alone, UMMA has welcomed 15 percent more visitors than last year at this time. Feedback from our Fall UMMA After Hours event in particular has been praiseworthy, as UMMA hosted more than 1,500 people just in that one evening.

Numbers don’t tell the whole story, of course. We head into winter and spring with another slate of intriguing exhibitions, inventive programming, and many collaborations that you will read about in this issue.

The Museum’s impact would be significantly less were it not for the extraordinary support of our donors, docents, collaborators, advocates, and visitors—whose generosity allows UMMA’s programs to exceed their potential and truly flourish. On page 26 you will read about two new extraordinary gifts—from Dick and Rosann Noel and from the Andrew W. Mellon Foundation—that will cement UMMA’s ability to enhance our ongoing development of dynamic educational initiatives long into the future. Moreover, these gifts confirm that UMMA will, in perpetuity, be a vibrant partner in engaged teaching and learning experiences for U-M students and the broader community.

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Cover: **Jeff Wall**, *Boxing*, 2011, Color photograph, Collection of Alan Hergott and Curt Shepard, Courtesy of the artist



From an overall perspective, momentum and progress continue to build for our Advancing a University Art Museum for the World campaign: as of this writing we have reached \$20 million or 50% of our \$40 million goal. The support from U-M alumni, community partners, and advocates continue to energize our work at the Museum.

In conclusion, I’d like to direct your attention to UMMA Glow, our biennial fundraising gala that honors a U-M alum who has distinguished himself/herself as a civic leader in the arts. On Thursday, April 16, 2015, we will honor longtime Michigan volunteer Peter Benedek, a member of UMMA’s National Leadership Council. Please make plans to join us for a marvelous evening.

I hope you will find many reasons to visit UMMA this spring.

Warmest Regards,

A handwritten signature in dark ink, appearing to read "Joseph Rosa". The signature is fluid and cursive, with a long, sweeping underline.

Joseph Rosa

UMMA'S 2014–15 MELLON FELLOW APPOINTED



Lehti Keelmann was selected as this year's UMMA History of Art Andrew W. Mellon Curatorial Fellow, a position she will hold for the 2014–15 academic year. Keelmann is a PhD candidate in History of Art and is writing a dissertation titled *Bachelors Bridging the Baltic: the Artistic Ambitions of the Tallinn Brotherhood*

of the Black Heads, circa 1400–1550. She earned her BA (with Honors) in Art History from Queen's University in Kingston, Ontario, Canada before receiving her MA in the History of Art from the University of Michigan. While at UMMA, Keelmann will work with staff on a number of curatorial and education projects related to her interests in medieval and early modern European art and architecture.

UMMA'S SENIOR CURATOR OF WESTERN ART TO RETIRE



It is with sadness and celebration that we announce Carole McNamara's retirement on March 31, 2015 after a 36-year-long career at UMMA. McNamara joined UMMA in 1978 as Registrar, and has held many titles since: Collections Manager, Interim Director, Assistant Director for Collections and Exhibitions, and, since

2004, Senior Curator of Western Art. During her tenure she authored or co-authored over 20 UMMA publications, curated many exhibitions, and has given countless lectures, both in the classroom and at the Museum. It is curators like Carole that have made this Museum a viable and important resource to the University and to our audiences.

UMMA PAINTING FEATURED IN BENJAMIN-CONSTANT RETROSPECTIVE



As part of the first ever retrospective on French painter Jean Joseph Benjamin-Constant, UMMA's sole work by the artist, *Courtyard in the Sultan's Palace*, is currently on view at the Musée des Augustins, Toulouse (France) until January 4, 2015, and will travel to the Musée des Beaux-Arts de Montréal (Canada), where it will be on view from January 31 to May 31, 2015.

The exhibition, titled *Marvels and Mirages of Orientalism: Benjamin-Constant in His Time* features the artist's huge, spectacular canvases that conjure up fantasies of a dreamlike Orient, viewed through the prism of folklore, ethnographic pretext, and the erotic imagination.

Image, bottom left: Jean Joseph Benjamin Constant, Courtyard in the Sultan's Palace, 1872–1902, Oil on panel, UMMA, Bequest of Henry C. Lewis, 1895.99

2014-15 STUDENT PROGRAMMING AND ADVISORY COUNCIL

These 17 students of diverse backgrounds and interests ranging from Computer Science to Business to Psychology serve as a direct link between U-M students and UMMA, supporting our mission of student engagement with the arts.



Haya Alfarhan (English), Rachel Bissonnette (History of Art), Cameron Bothner (Linguistics), Evan Bruetsch (Architecture), Andrea Cara (History of Art/History/Museum Studies), Sydney Cavanagh (Art and Design), Lexi Harounian (History of Art/Museum Studies), Sarah Kang (Microbiology/History of Art), Kelsey Messina (History of Art/Museum Studies), Lauren Plawecki (History of Art), Jean Rafaelian (Cognitive Science/History of Art), Amanda Schoonover (Environmental Health/Medical Anthropology), David Song (Sound Engineering/Computer Science), Gabby Thoma (History of Art/Psychology), Yurong Wu (Architecture), Lu Zhang (Business/Statistics), Max Zwolan (History)

UMMA GLOW

THURSDAY, APRIL 16, 2015

Celebrating the Luminous Arts Leadership of PETER BENEDEK

Proceeds from this gala event will support UMMA's exhibitions and programs. Invitations will be mailed in February.

For ticket information, contact Heather Meixler at 734-647-2064 or hmeixler@umich.edu

HE THE HERGOTT SHEPARD PHOTOGRAPHY COLLECTION



Jeff Wall, *Boxing*, 2011, Color photograph, Collection of Alan Hergott and Curt Shepard, Courtesy of the artist



Gilbert and George, *HILL*, 1985, Mixed media photographic work, Collection of Alan Hergott and Curt Shepard, Sonnabend Gallery © Gilbert and George



Richard Prince, *Untitled (Cowboy)*, 1991/1992, Ektacolor print, Collection of Alan Hergott and Curt Shepard, Photograph courtesy of the artist © 2014 Richard Prince

Manhood and masculinity are broad and fluid subjects that defy easy analysis. They are traditional and virtually universal topics in the domain of art, but in a culture constantly in flux the very notion of male identity is difficult to fix, and almost infinitely complex. For more than 25 years, Los Angeles-based collectors Alan Hergott and Curt Shepard have been building a world-class collection of contemporary art in all media, focused on men and male identity. *HE: The Hergott Shepard Photography Collection* presents a broad selection of their photographs to the public for the first time, including work by some of the most important names in late 20th and early 21st century art.

To bring focus to this rich and fascinating material, guest curator Mario Codognato considers a set of universal themes—competition and solidarity, confrontation with identity, and diverse explorations of the body and sexuality as both sign and experience—to construct a narrative of the lives of men that reveals their complexities and celebrates their contradictions. The 13 sections of the exhibition serve as a kind of eccentric itinerary, tracing the varying and often politically charged articulations of masculinity in search of self-expression: man as child, friend, or patriarch; man as warrior, athlete, or worker; man as sexual icon or comic figure; man as corporeal being or semantic abstraction.

The camera, as an instrument of both documentation and interpretation, is a natural vessel for these contrasting and contradictory representations. Photography, with its ability to freeze a moment, to reproduce that frozen moment, and then to endlessly manipulate the reproduction itself, has profoundly altered how we perceive our environment, our history, and ourselves. It is metaphor of our times, a medium through which the universal (every portion of the world can be photographed) and the personal (every

moment of our lives can be documented) are in continuous interplay.

Each photographer's approach is different; in fact many artists in the Hergott Shepard photography collection are not deliberately targeting male identity as a subject. But the exhibition, taking inspiration from the collection itself, brings these artists into juxtapositions that are dynamic and illuminating. Dean Sameshima's stylized and classically staged images of athletes contrast with Paul Pfeiffer's ESPN-style shots of exuberant basketball players. Catherine Opie's naturalistic but highly charged portraits serve as counterpoint to Thomas Ruff's clinical, seemingly affectless mug shots. Gender ambiguity and gender archetypes are a theme for many of the photographers, including Nan Goldin and Richard Prince. And while Matthew Barney luxuriates in the ambiguous, chaotic realm of surreality, Doug Aitken captures poignant moments of loneliness in simple, quiet images that seem to contain the whole world. As viewers make their way through the narrative of the exhibition, these seemingly disparate voices encourage a multitude of interpretations and invite visitors to bring their own stories into conversation with the artists, the curator, and the collectors.

Drawing upon the Hergott Shepard photography collection as well as select works gifted by the collectors to the Hammer Museum, LACMA, and MOCA, the exhibition will include more than 60 works by some of the most important names in late 20th and early 21st century art, including, in addition to those mentioned, John Baldessari, Rineke Dijkstra, Gilbert and George, Thomas Hirschhorn, Robert Mapplethorpe, Jack Pierson, Herb Ritts, Andres Serrano, and Wolfgang Tillmans.

Mario Codognato is the recently appointed chief curator of the 21er Haus at the Belvedere in Vienna, Austria. His past exhibitions include the critically

acclaimed *Fragile?* exhibition at the Cini Foundation in Venice in 2013, as well as major retrospectives on the work of Damien Hirst, Jeff Koons, Jannis Kounellis, Richard Long, and Brice Marden.

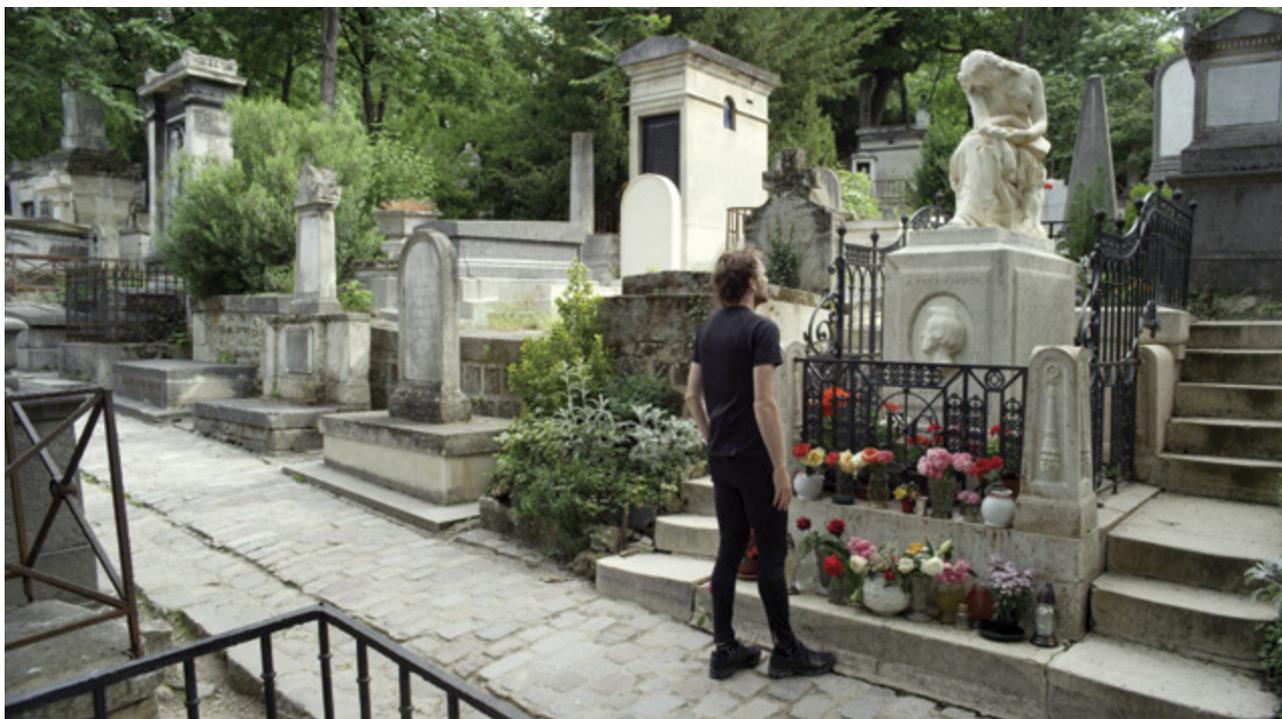
Lead support for this exhibition is provided by the University of Michigan Office of the Provost and the University of Michigan Health System. Additional generous support is provided by the University of Michigan Office of the Vice Provost for Equity, Inclusion, and Academic Affairs, Department of the History of Art, Institute for Research on Women and Gender, Institute for the Humanities, Residential College, and the Katherine Tuck Enrichment Fund.



RELATED PUBLICATION

HE: THE HERGOTT SHEPARD PHOTOGRAPHY COLLECTION

A full-color exhibition catalogue with contributions by Mario Codognato, Ann Goldstein, and Richard Meyer is available for purchase at the UMMA Store and online at store.umma.umich.edu.



GUIDO VAN DER WERVE

NUMMER VEERTIEN, *HOME*



All images: **Guido van der Werve**, *Nummer veertien, home* (Still), 2012, 4K video, from an edition of eight and two artist's proofs, 54 minutes, courtesy of the artist and Luhring Augustine, New York



Dutch artist Guido van der Werve's complex and multilayered film, *Nummer veertien*, *home*, weaves together three stories that involve journeys away from home and life in isolation: the death of Frédéric Chopin in Paris and his sister's quest to bring the composer's heart back to his native Poland for burial; van der Werve's own quest to retrace, in reverse, the route of Chopin's heart in a thousand-mile trek of biking, running, and swimming; and the story of Alexander the Great, a traveling warrior who is one of the artist's personal heroes.

The 54-minute film explores themes that are common in van der Werve's work: extreme physical and mental endurance, man's struggle with the intensity of nature, the power of melancholy, and the solitary traveler. The artist's signature sensibility—simultaneously surreal and deadpan—is accentuated in the film by a full orchestra that accompanies him on every stage of his journey, beginning at the Church of the Holy Cross in Warsaw, where Chopin's heart is interred, and ending three weeks later in France. The film laces together the accounts of Chopin's heart and van der Werve's trek with the story of Alexander the Great, who, like Chopin, left home by the age of 20 and never returned.

The film's musical score, composed by the artist, is a classical requiem for 40 voices and 20 strings, and the structure of the film mirrors that of the requiem: three movements of four acts apiece, with each act introduced by title shots to reinforce this organizational system. The tripartite framework, with its interplay of past and present, history and geography, underscores the three legs of van der Werve's personal triathlon—seven times the length of an Ironman—as well as the three odysseys that intersect and inform one another throughout the film.

Van der Werve spent a year completing the score, and his requiem has been performed several times by a live orchestra, most recently at PS1,

MoMA's contemporary art center in Long Island City, New York, and at the National Centre for Contemporary Arts in Moscow.

This exhibition was organized by **Kathleen Forde**, UMMA's Adjunct Curator of Media Arts.

Lead support for this exhibition is provided by the Herbert W. and Susan L. Johe Endowment.

SUSPENDED MOMENTS

PHOTOGRAPHS FROM THE DAVID S. ROSEN COLLECTION





Keith Carter, *Fireflies*, 1993, Platinum palladium print, UMMA, Gift from the Collection of David S. Rosen MD, MPH, 2013/2.110

Dawoud Bey, *A Boy Eating a Foxy Pop*, Brooklyn, NY, 1997, Toned gelatin silver print, UMMA, Gift from the David S. Rosen MD, MPH, 2013/2.97

Each of the works in *Suspended Moments: Photographs from the David S. Rosen Collection* offers insight into an interior world—many glimpsed from the vantage point of a child or young adult. Themes emerge from these photographs: delight and wonder at the world; fantasy and secret friends; relationships with peers. Most of the photographs capture a moment of stillness, even when the subjects are looking directly into the camera; those that embody movement have a dream-like quality.

The images of children at various stages—particularly those difficult years that chart the transition from childhood to adulthood—are clearly very closely related to the research interests of the collector. Dr. David S. Rosen was a physician on the staff of the University of Michigan Medical School, and a pediatrician with a specialization in adolescent medicine. He was also a dedicated photographer. This exhibition, organized in tribute to this educator and artist, begins with a quartet of images by Dr. Rosen himself, followed by groupings of photographs by artists ranging from Keith Carter and Sylvia Plachy to Sally Mann and Rita Bernstein. The final grouping extends Dr. Rosen’s sensibility as a collector beyond figural studies into the realm of still lifes and landscapes.

The works in this exhibition share a sense of lyricism and beauty that speaks to Dr. Rosen’s “eye” as a photographer and collector. UMMA is fortunate to have as part of his legacy the bequest of his fine collection of photographs. Among those works are the first examples to enter UMMA’s collection by a number of important artists, such as Helen Levitt and Dawoud Bey, whose photographs are included in this presentation.

Carole McNamara

Senior Curator of Western Art

Lead support for this exhibition is provided by the University of Michigan Health System.



Opposite: Sally Mann, Untitled (Julie, John and the Dollhouse, from At Twelve: Portraits of Young Women), 1984, Platinum palladium print, UMMA, Gift from the Collection of David S. Rosen MD, MPH, 2013/2.159

FLIP YOUR FIELD

OBJECTS FROM THE COLLECTION



Top-left:

Georgios Skiniotis, 2014, digitally altered photograph

From left to right: Auguste Rodin, Dance Movement B, Dance Movement C, Dance Movement E, Dance Movement A, created 1911, cast 1956, bronze, UMMA, Gift of the Kurt Delblanco Trust in honor of Nicholas Delblanco and partial purchase, 2011/1.72-74 and 1.71

Top-right:

Georgios Skiniotis, 2014, digitally altered photograph

Peacock, Indonesia, Bali, 20th century, painted wood, UMMA, Gift of Marybelle B. Hanna, 2001/1.366A-D

Left:

Georgios Skiniotis, 2014, digitally altered photograph

Standing Figure, Africa, Burkina Faso, Lobi, 20th century, carved wood, UMMA, Gift of David L. Chambers and John G. Crane, 1998/1.143



The invention of all sorts of imaging instruments, turned to the skies or to the cells that make up life on earth, have radically changed our understanding of the world and ourselves, allowing us to see what has never before been seen, and to comprehend the connections and disparities between our perceptions and reality.

Georgios Skiniotis, a faculty member in U-M's Life Sciences Institute, uses a type of electron microscopy called cryo-EM to capture images of molecular complexes that are flash-frozen during the execution of biological processes. The work combines magnified projections of the molecules from different directions to create three-dimensional models of these cellular "machines" at different functional states. The resulting images are important to a basic understanding of life and the mechanisms that govern it—and they can be profoundly beautiful.

When UMMA invited him to curate an exhibition of three-dimensional objects from its collection as part of the *Flip Your Field* series, Skiniotis, who is also an associate professor of biological chemistry at the U-M Medical School, applied the same mix of analytical skills and inspiration to the project. The objects he chose—some sculptural, some utilitarian, some ancient or modern—are displayed in dialogue with enlarged two-dimensional silhouettes created from startling angles.

Skiniotis selected objects representing a range of geographical and historical origins, from Indian equestrian figures to dancing figurines by Rodin. He then photographed each object and manipulated it, sometimes slightly and sometimes beyond recognition, suggesting the sense of visual disorientation and personal perspective that can be part of the process of piecing an impression together.

The exhibition connects to his personal background as well as scientific work. "My origins are in a place where the bright Mediterranean sun casts strong shadows on the lands below it. This is a place of high visual contrast, where every object, living and not, is locked in an eternal dance with its distorted dark projection on a wall, on a rock, even on the surface of the sea," Skiniotis said. "It's unavoidably a place of emotional hyperbole, where impressions and feelings lose any connection to the observed object and instead become vividly attached to its stark outline—plain and flat, but almost invariably distorted, exaggerated, even comic or tragic."

The interaction between the objects and their shadows draws attention to the nature of vision and perception and teases out the distinction between two and three dimensions. The exhibition, like Skiniotis's work in the lab, raises questions about our standard means of perceiving objects around us—through color, contrast variation, and depth of field—as opposed to just dark outlines in the absence of perspective. What really is the connection between a two-dimensional shadow and the three-dimensional object associated with it? How many projections are needed for us to understand what we are looking at, and at what level of detail? What captures our attention, what leaves an impression, and what do we remember in the end?

Skiniotis's treatment of these artifacts is occasionally pragmatic, ironic, comical, or conversational, and the exhibition, with its interplay of visualization and perception, aims to offer visitors a new and intriguing way to interact with the Museum's collection.

The UMMA *Flip Your Field* series asks noted University of Michigan faculty members to consider artwork outside their field of specialization in order to guest curate an exhibition using works from UMMA's renowned collection. This series is generously supported by the Andrew W. Mellon Foundation.

HANA HAMPLOVÁ

MEDITATIONS ON PAPER

How fragile is our culture? How perishable are the monuments of our civilization? In this age when everything is seemingly available to us electronically, it is important to recall that not long ago, before the Internet, the physical presence of printed words were treasured and in some places considered a rarity.

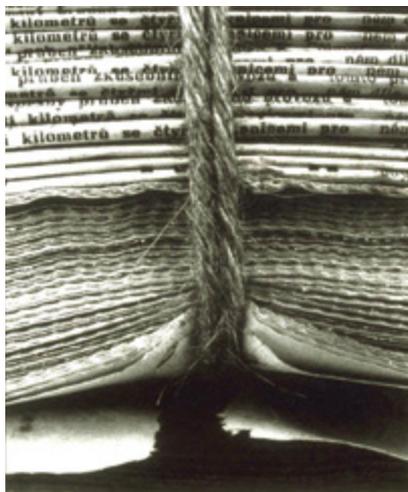
In the late 1970s, Czech photographer Hana Hamplová (born 1951) was commissioned to create a cover photograph for a *samizdat*, or underground press publication, of Bohumil Hrabal's short story, *Too Loud a Solitude*. The main character of the story, Hantá, operates a paper compactor, and he muses over the power of words and books in a world where he is instructed to destroy them. Among the wastepaper in his compactor he sees collections of books that have been purged from aristocratic libraries. "Rare books perish in my press, under my hands, yet I am unable to stop their

flow: I am nothing but a refined butcher. Books have taught me the joys of devastation." However, the beauty of the fine leather bindings and the knowledge these books represent gives him pause. "[I]n the flow of old paper the spine of a rare book will occasionally shine forth, and if for a moment I turn away, dazzled, I always turn back in time to rescue it, and after wiping it off on my apron, opening it wide, and breathing in its print, I glue my eyes to the text and read out the first sentence like a Homeric prophecy . . ."

In fulfilling her commission, Hamplová began to frequent recycling centers in Prague and took arresting photographs of the paper she found. In a 1990 interview with UMMA staff member Martha Mehta, Hamplová explained why she stayed with the theme of paper for several years: "The fragility and vulnerability of the material, but also paper as a carrier of a literary message . . . these were strong inspirations for me." The artist went on to describe the importance of the fragment, of seeing old paper outside of its original context so that it had "lost its functional identity."



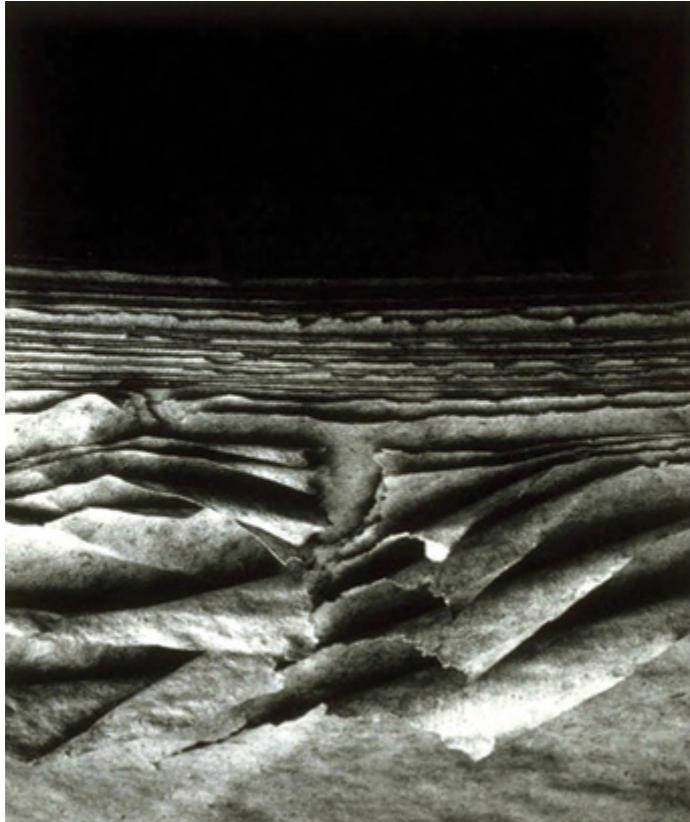
Hana Hamplová, *Untitled*, 1981, Gelatin silver print, UMMA, Gift of Mrs. Marion Hrebek Keys, 1990/1.240



Hana Hamplová, *Untitled*, 1980, Gelatin silver print, UMMA, Gift of Mrs. Marion Hrebek Keys, 1990/1.230



Hana Hamplová, *Untitled*, 1980, gelatin silver print, UMMA, Gift of Mrs. Marion Hrebek Keys, 1990/1.239



Hana Hamplová, *Untitled*, 1980, Gelatin silver print, UMMA, Gift of Mrs. Marion Hrebek Keys, 1990/1.236

This freeing of paper from traditional associations allowed her to “express the principle of harmony or conflict.”

The resulting images explore dimensions of paper that are both familiar and startlingly foreign. Among Hamplová’s photographs are images that recall the biological beginnings of paper—of trees and other plant forms. Some have elegant loops that recall curling forms of ferns while others have a stratified appearance that resemble the growth rings of trees. Many are torn, fragmented, and peeling, all the while creating a delicate sense of depth that gives fragile paper a physical presence, evoking an eerie lunar landscape. As with the paper in Hrabal’s story, some are baled; string bifurcates the image, creating tension between the binder

and the bound. Hamplová explores the values inherent in paper and by extension in books: the meditative nature of the solitary reader, the transmission of collective knowledge, the means to communicate new and sometimes dangerous ideas are all deeply embedded in the writing, production, and collection of books. The destruction of books as cultural detritus, and by extension the fragility of the paper as the medium through which meaning is communicated, implies loss, isolation, and constriction of ideas.

As a commentary on contemporary Czech society under the Communist regime, *Too Loud a Solitude* was considered a controversial book. The fear of losing the precious store of culture and knowledge that books represent was

an issue that Hrabal knew intimately: like his character Hantá, Hrabal had also secreted books from a compactor in Prague and assembled a contraband library of volumes destined for oblivion.

Carole McNamara
Senior Curator of Western Art

Lead support for this exhibition is provided by the Herbert W. and Susan L. Johe Endowment. Additional generous support is provided by the University of Michigan Center for European Studies; Center for Russian, East European and Eurasian Studies; and the Weiser Center for Emerging Democracies.

MEDICINAL PLANTS AND GARDENS

MATTHAEI BOTANICAL GARDENS AND NICHOLS ARBORETUM



*Opposite left: **Linum usitatissimum L.**, 1867, Dried plant mounted on paper, Courtesy of the University of Michigan Herbarium; **Opposite top right: Botanical Garden and Library**, University of Michigan, Ann Arbor, Michigan, 1904, Courtesy of the U-M Bentley Historical Library; **Opposite bottom right: *Papaver somniferum L.***, 1912, Dried plant mounted on paper, Courtesy of the University of Michigan Herbarium*

The first documented botanical garden on the University of Michigan campus, situated just off the Diag, was at least in part a pharmaceutical garden; since that time there have been various gardens on campus, as well as greenhouse collections focused on ethnobotany and the study of medicinal herbs. Continuing this legacy, Matthaei Botanical Gardens and Nichols Arboretum will celebrate the critical role played by plants in health and medicine in a new medicinal garden, scheduled to open in 2015 at Matthaei Botanical Gardens.

Interest in the practical and medical value of plants was central in the early history of the University and in the development of pharmaceutical industries in Michigan. The naturalist Douglas Houghton, for instance, named as the University's first professor of geology, was also trained as a physician and established a flourishing medical practice in Detroit in the early 1830s. In his travels across the Michigan Territory with Henry Schoolcraft, he did extensive botanical collecting, looking for plants of medicinal and economic value. Many of these plant specimens are now part of the collections of the U-M Herbarium. Other local physicians studied and popularized the use of plants in medicine: Dr. Alvin W. Chase, for instance, began publishing a series of books of medical and household recipes in 1859. Traditionally, students in medicine and pharmacy had rigorous coursework in botany as a routine part of their training, and in 1899, Dr. Julius O. Schlotterbeck, Department of Pharmacy, and Dr. V. M. Spalding, Department of Botany, created the botanical garden of economic and medicinal plants on central campus. In addition, Michigan has a long track record of pharmaceutical companies, such as Upjohn, Parke-Davis and Pfizer, with a history of testing various plants for potential medicinal value.

The new medicinal garden at Matthaei will pay tribute to this colorful history and explore the connection between plants and modern medicine in the development of new drugs, dietary supplements, and the field of integrative medicine. Plants will be arranged according to human organ system (e.g., cardiovascular, respiratory, gastrointestinal) and condition (e.g., infectious disease, diabetes, cancer) they treat. The garden will feature plants that serve as the basis for current medicines and treatments, as well as those used historically or in different cultures. Each group of plants will contain at least one related to a well-known medicine, such as Taxol, derived from the Pacific yew (*Taxus brevifolia*), or aspirin, originally derived from the bark of the white willow (*Salix alba*). Only plants or the medicines derived from them that have strong clinical evidence for effectiveness will be

included. There will also be a section devoted to wellness that features plants often recommended for their health benefits, such as blueberries, cherries, and green vegetables. Interpretive signage and related web-based educational resources will bring current themes in pharmaceutical research and integrative medicine together with an emphasis on health and well-being in a way that can be used in teaching and in engaging the general public.

Preceding the garden's opening, the exhibition at UMMA will feature rarely seen archival plant specimens, deposited by pharmaceutical companies at the University Herbarium, along with newer specimens that reveal the captivating forms of these medicinal plants. These dried and pressed plant specimens will be accompanied by the few remaining historic images of the original pharmaceutical garden, as well as a presentation of the design of the new garden at Matthaei.

GUEST CURATORS

Bob Grese

Director, University of Michigan Matthaei Botanical Gardens and Nichols Arboretum, Professor of Landscape Architecture, School of Natural Resources and Environment, Theodore Roosevelt Chair of Ecosystem Management

David C. Michener

Associate Curator, University of Michigan Matthaei Botanical Gardens and Nichols Arboretum

UMMA COORDINATING CURATOR

Natsu Oyobe

Associate Curator of Asian Art

This exhibition is part of the U-M Collections Collaborations series, co-organized by and presented at UMMA and designed to showcase the renowned and diverse collections at the University of Michigan. This series is generously supported by the Andrew W. Mellon Foundation.

SOVIET AVANT-GARDE FILM POSTERS

The University of Michigan Museum of Art recently received a gift of 25 Soviet avant-garde film posters from the Estate of James T. Van Loo (BSE '68). This remarkable collection contains many of the most influential and iconic posters from the 1920s, including works by the brothers Georgy and Vladimir Stenberg, who were leaders in the new field of film posters.

The Russian Revolution of 1917 did more than overturn the government and dethrone the royal family—it ushered in a period of artistic experimentation during which traditional forms of representation were broadly rejected. In the following years, the fervor to portray the social ideals of the new Communist political order to a broad audience using an abstract visual grammar dominated traditional fine arts media, architecture, and graphic design. The Bolshevik government promoted moving pictures as a vehicle for celebrating the new Soviet society and communicating its ideals to the masses. Posters advertising films became an important way for graphic artists and designers to create bold, exciting, and highly experimental images in line with such values. The very nature of film demanded a new means of portrayal. Lithography, a

stationary medium, was harnessed and manipulated in order to approximate the effects of motion in film. Dramatic fragments that evoke close-ups, non-traditional compositional approaches, and the wide use of photomontage (the process of combining multiple photographs into a new whole) to evoke climactic moments from the film resulted in graphic work that is visually dynamic and exciting.

In 1921, Georgy and Vladimir Stenberg, born to a Swedish father and Russian mother in Moscow, were among the founding members of the First Working Group of Constructivists, who sought to extend the formal language of abstract art into practical design work for political ends. Throughout the 1920s they collaborated on designs for film posters, creating nearly 300 posters. *Fragment of an Empire* recounts the story of a World War I veteran who suffers from amnesia. The film explores the differences between pre-revolutionary Russia and the accomplishments of the new Soviet order as his memory returns. The design is derived from a still shot from the film: a climactic moment of shocked realization for the soldier is translated into a pair of outstretched hands and a cropped detail of his face. In the last years of his life, Vladimir Stenberg spoke about the special power of Soviet film posters during the 1920s: “When we made posters for the movies, everything was in motion because in films, everything moves. Other artists worked in the center, they put something there and around it was an empty margin. But with us, everything seems to be going somewhere.”

Although international films from Europe and the United States were seen in the Soviet Union, nearly all the posters in the Van Loo gift represent domestically made films with a distinct political agenda. But even when promoting films featuring international stars such as Buster Keaton and Gloria Swanson, Soviet posters were not about the star power of the actors. So different from American movie posters of the time, these posters derived their strength from their innovative two-dimensional design, which expressed the shifting societal values of the era in a new visual language.

Carole McNamara

Senior Curator of Western Art

This recent acquisition will be on view in the first-floor connector between the Museum’s historic wing and the Maxine and Stuart Frankel and the Frankel Family Wing from January 11 to April 12, 2015.



Georgy and Vladimir Stenberg, Poster from *Fragment of an Empire*, 1929, Lithograph on buff wove paper, UMMA, Gift of James T. Van Loo, 2013/2.230



EXPLORING IDENTITY THROUGH HE: THE HERGOTT SHEPARD PHOTOGRAPHY COLLECTION

Collectors Curt Shepard (left) and Alan Hergott (right)

The UMMA exhibition of *HE: The Hergott Shepard Photography Collection*, on view from February 14 to June 14, 2015, features photography drawn primarily from the world-class contemporary art collection of Los Angeles-based collectors Alan Hergott (BA '72) and Curt Shepard. This exhibition presents diverse explorations of the lives of men in contemporary Western society—including themes of competition and solidarity, confrontation with identity, and the body and sexuality—and invites viewers to reflect upon their own stories of identity.

This spring, UMMA will offer public programs featuring explorations of masculinity and gender from varied perspectives. Collectors Alan Hergott and Curt Shepard will participate in an UMMA Dialogue that will include exhibition curator Mario Codognato and noted scholar Richard Meyer, author of *What Was Contemporary Art?* and co-author of *Art and Queer Culture*. They will be joined by U-M scholars and performers for this late March program. Their insights can also be explored further through the companion publication to this exhibition, featuring essays by Codognato, and independent curator Ann Goldstein as well as an interview with the collectors by Richard Meyer.

Audiences are also invited to explore these ideas through two evenings of performance presented in partnership with U-M School of Music, Theatre & Dance. The first will be a dance program titled *Men! Men! Men!*, curated by Thurnau Professor of Dance Peter Sparling, and Nadine Hubbs, Professor of Women's Studies and Music and Director of the Lesbian-Gay-Queer Research Initiative. The second features a musical presentation with composer Evan Ware of what he describes as "works by men born of anguish, vulnerability, and healing," including Ware's own celebrated symphony *The Quietest of Whispers*.

Exploring Identities, a participatory project for U-M students will invite them to reflect on their own perspectives in response to the exhibition and its themes. Student work submitted in response to the exhibition will be featured on UMMA's website and in an on-site display in the UMMA Commons during the run of the exhibition.

Please visit the UMMA website for details and updates on these exciting programs! www.umma.umich.edu

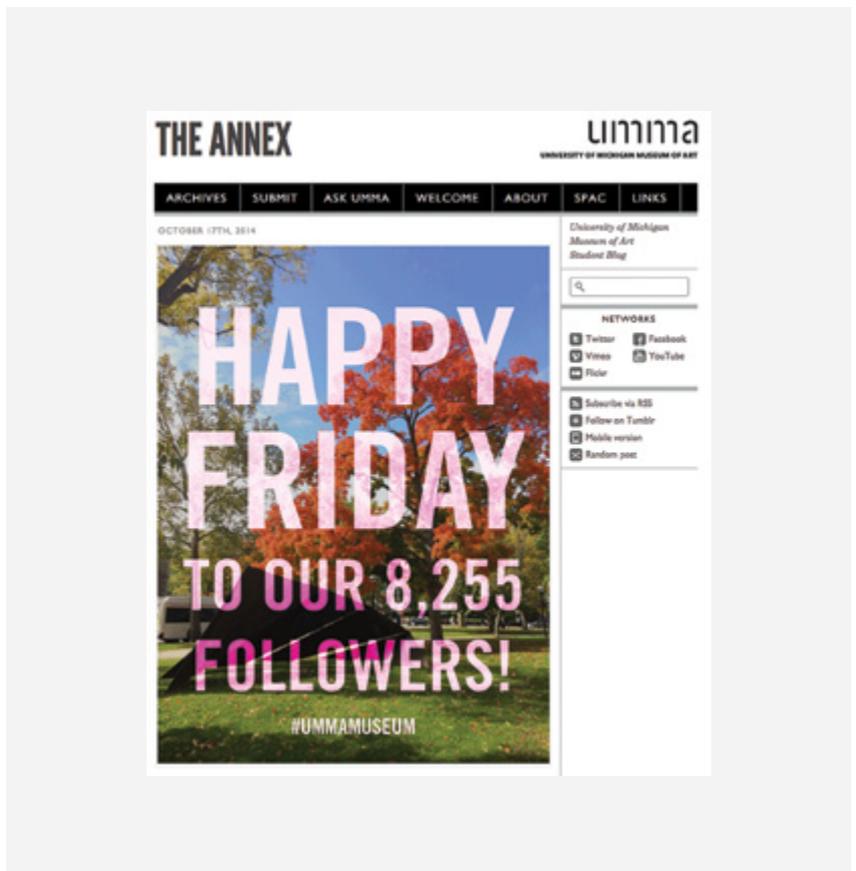
ENGAGING STUDENTS BEYOND UMMA'S WALLS

Museums around the globe agree that technology—both on-site and beyond our walls—is a key component of visitor engagement. Technology in this case means more than just a race to use the latest sparkly toy or app, it offers a means to promote important 21st-century priorities around participation, dialogue, and empowering individuals. Particularly important on a college campus, UMMA is continuously experimenting with what the digital world can do to create meaningful experiences with art for U-M students.

2011

Began cultivating a creative community among students through our student blog, *The Annex* (annex.umma.umich.edu), by inviting students to submit photos to a competition inspired by the Museum's *Face of Our Time* photography exhibition. Today, with over 8,000 followers, *The Annex* is UMMA's highest profile social media outlet, providing a spirited and dynamic platform for U-M students to develop and contribute content, including observations on art, exhibition reviews, artist and curator interviews, images, and more.

Visit: annex.umma.umich.edu



2012

Partnered with the U-M Sexual Assault Prevention and Awareness Center (SAPAC) to present an online exhibition of works in UMMA's collection—selected and interpreted by UMMA's student docents—that brought to life the messages of teaching, leading, and healing at the core of SAPAC's mission.

Visit: sapacexhibit.org



2014

Love Art More: in conjunction with the exhibition *Learning To Love You More*, students responded to a series of “prompts” (e.g., draw a personified a building on campus) by submitting text, photographs, videos or audio for an on-site digital display during the run of the show and to an ever-expanding online exhibition on UMMA's website.

Visit: umma.umich.edu/loveartmore



2015

This year UMMA invites students to get involved in *Exploring Identities*, an online participatory project inspired by the exhibition *HE: The Hergott Shepard Photography Collection*. Students will submit their own photographs and videos for inclusion in an online exhibition. Visitors will be able to connect with the student work both through the UMMA website as well as on-site digital view in the UMMA Commons.

Visit: umma.umich.edu/exploringidentities

exploring identities

Can a photograph capture the “real you”?

MENTORED LEARNING AT UMMA

**IN FISCAL YEAR 2014,
UMMA'S STAFF PROVIDED
MENTORED LEARNING
EXPERIENCES FOR 59
U-M STUDENTS**

Fifteen graduate and eight undergraduate students from diverse schools and disciplines participated in extended mentored learning as fellows, research associates, interns, librarians, program assistants, and art-handlers in the Collections and Exhibitions, Communications, Curatorial, and Education areas, including the second Andrew W. Mellon Curatorial Fellow.

Fourteen undergraduate students served on the UMMA Student Programming and Advisory Council.

Twenty-two UMMA student docents learned about museum education through service learning programs in Education.

These mentorship experiences provide in-depth learning in a museum context and, for many students, lead to a life-long professional and personal involvement with museums. The research they contribute, the services and programs they provide, and the inclusion of their vital perspectives contribute substantially to the quality of UMMA's campus and community service as we mentor the professionals of tomorrow. Highlighted are the contributions made through research, teaching, and exhibitions by four U-M graduate and professional students during the last year.



In an unusual internship, U-M medical student Grace Huang (left) worked with Deputy Director for Education Ruth Slavin, as she offered her insights in order to construct a short Museum-based course for second-year medical students offered by UMMA educators, along with guest U-M physicians.

"During college, I studied art history, but it was an interest that took a backseat once I started medical school. However, as I progressed through medical school, I became more and more interested in how art may be used as a tool to improve observation, interpretation, and communication skills in doctors and future doctors. I plan on going into primary care medicine and hope to stay within academic medicine so that I can continue to teach medical students. I'm grateful for the experience that I had to work with students through my time at UMMA."

– **Grace Huang**, U-M Medical Student



As the 2013–14 Andrew W. Mellon Curatorial Fellow, Antje Gamble especially relished the opportunity to work with Senior Curator of Western Art Carole McNamara to develop an exhibition titled *Mine More Coal: War Effort and Americanism in World War I Posters*, which will be on view from May 9 to September 20, 2015.

“As I worked to learn more about these seldom-viewed UMMA works, the most intriguing for me were the posters urging miners to ‘mine more coal.’ After researching the war effort further, the importance of the coal industry and the multi-dimensional issues these works addressed came into clearer view. Both my dissertation project and the Mine More Coal exhibition deal with artwork created during war, and I have discovered that there are some profound similarities in the propaganda models in the USA during WWI and Italy during WWII—encouraging both mobilization and national cohesion.”

– **Antje Gamble**, Andrew W. Mellon Curatorial Fellow



Andrew W. Gurstelle, a doctoral candidate in Anthropology at U-M, drew upon his expertise as an archaeologist of Western Africa’s Iron Age to provide new knowledge about one of UMMA’s most striking African objects, the Nkisi Nkondi (left).

Andrew also worked with Mellon Academic Coordinator David Choberka to integrate his findings into a film resource for *U-M History 202–Doing History*, ensuring this research reaches successive generations of students as well as UMMA visitors.

“My research on the (iron) nails of Nkisi Nkondi takes a basic principle of archaeological research—artifact typologies—and applies it to re-date this object as one of the colonial period rather than the pre-colonial past. Working with the objects at UMMA has shown me how valuable existing collections of African art are to historical understanding.”

– **Andrew W. Gurstelle**, U-M Anthropology Doctoral Candidate



Scholar, teacher, curator, and film star are some of the roles U-M graduate student Kristine Ronan has filled at UMMA over several years. Currently working at the National Museum of the American Indian and writing her dissertation on 19th- and 20th-century American and Native American art, Kristine continues to work for UMMA, researching and developing interpretive and teaching information relating to UMMA’s collection of Native arts with Curator for Museum Teaching and Learning, Pamela Reister.

“UMMA has been outstanding in offering me hands-on, professional museum experience. My UMMA work has proven to be the foundational credential and experience that I have needed for professional museum work—I really cannot say thank you enough!”

– **Kristine Ronan**, U-M History of Art Doctoral Candidate

UMMA METRICS FOR FY14

FINANCE & ADMINISTRATION

| | |
|---------------------|---|
| \$5,630,000 | Annual Operating Budget |
| \$10,750,000 | Endowment Market Value (6/30/14) <i>Up \$3 million from Fiscal Year 2013</i> |
| \$220,900 | Earned income <i>Store, event rentals, conservation lab, donation boxes, traveling exhibition fees</i> |
| \$9,560,000 | Total dollars raised in FY14 <i>Includes all gifts, foundation grants, government grants, pledges, bequests, and campus partner support</i> |
| \$1,200,000 | Museum FY14 ended with a surplus |
| 825 | Members |
| 40 | Regular employees |
| 25 | Part-time and temporary employees |
| 102 | Docents |
| 5,461 | Docent hours |

VISITATION

| | |
|----------------|--|
| 200,000 | On-site museum attendance |
| 39,115 | Off-site attendance for traveling exhibitions |
| 31,040 | Education program participants |
| 17,209 | Public and student programming |
| 13,381 | Teaching at UMMA |
| 24,232 | Social media followers |
| 139,709 | Website visits |
| 10,859 | Annex visits (Student Blog) |

EXHIBITIONS, PROGRAMS & COLLECTIONS

| | |
|------------|--|
| 12 | Exhibitions |
| 764 | Educational programs |
| 116 | Public and exhibition programs |
| 448 | Class visits (U-M and K-12) |
| 200 | Adult and family classes/tours |
| 5 | New acquisitions purchased |
| 651 | Works of art gifted |
| 23 | Works of art loaned to other institutions |
| 18 | Different venues |
| 4 | Works loaned to European countries |
| 19 | Works loaned within the United States |

U-M STUDENT ENGAGEMENT

| | |
|---|--|
| 306 class visits/ 5,650 students | Teaching in U-M Galleries and Study Rooms |
| 9 schools/ 49 courses | U-M Schools (non-LSA) |
| 23 departments/ 196 courses | LSA Departments |
| 12 | U-M Programs: Area Studies or Special Institutes |
| 27 programs/ 7,000 students | Programs organized by and for students |
| 59 students/ 5 museum areas | Research associates and fellows, interns, student docents |

SERVICE TO SCHOOLS BEYOND U-M

| | |
|---|--|
| 142 class visits/ 5,632 people | K-12 school tours |
| 57 schools/ 17 districts | Public schools |
| 15 schools | Independent schools |
| 3 workshops/ 126 teachers | Professional development for teachers |

ANNUAL GIFTS

The University of Michigan Museum of Art is most grateful to the following individuals, corporations, and institutions for their generous support of acquisitions, exhibitions, and programs, and for gifts to the collections from July 1, 2013 through June 30, 2014.

\$1,000,000+

Irving Stenn, Jr.[^]
Helmut and Candis Stern

\$500,000–\$999,999

Mr. and Mrs. Marvin H. Davidson
Maxine and Stuart Frankel
Duncan and Adrienne A.* Hartley[^]

\$100,000–\$499,999

Barbara and Oscar Feldman[^]
Laura Lynch* and Hugh
McPherson
National Endowment for the
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University of Michigan Office
of the Provost

\$25,000–\$99,999

Joseph and Annette Allen
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Michigan Council for Arts and
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University of Michigan Office
of the President
The Andy Warhol Foundation
for the Visual Arts, Inc.

\$10,000–\$24,999

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Susan and Robert Brown and the
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Comerica Bank
Confucius Institute at the
University of Michigan
Doris Duke Charitable Foundation
for Islamic Art
Dr. and Mrs. Richard F. Gutow

The Japan Foundation
National Endowment for the Arts
Gordon and Claire Prussian
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Lori Shepard, Simply Scrumptious
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Gay-Queer Research Initiative
University of Michigan Native
American Studies Program
University of Michigan Taubman
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Jann Wesolek and Joel Greenson
Marina and Bob Whitman
William and Mary Yost[^]

GIFTS UNDER \$1,000

1,264 Gifts Totaling \$166,901.78

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Thomas Wilson and Jill Garling
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Yamaguchi
Mr. David Zucca

* Deceased

[^] Planned Gift



Artscapade, an annual event co-presented with Arts at Michigan, introduced more than 4,500 freshman students to the Museum during Welcome Week for a variety of performances and art-making activities. Newly appointed U-M President Mark Schlissel and his wife Monica Schwebs (below) made an appearance this year.



This year's Doris Sloan Memorial Program, held on September 4th, welcomed (from left to right) U-M Professor Philip J. Deloria, artists Kelly Church, Cherish Parrish, Jason Wesaw, and Skawennati, along with *Changing Hands* exhibition curator Ellen Taubman. They discussed ways in which contemporary Native art engages and challenges today's global art world.





UMMA welcomed two artists this fall with featured work on view at the Museum, including Fred Tomaselli (above), who gave a Penny W. Stamps talk on October 4th, and Amie Siegel (lower right), who joined *Provenance* curator Kathleen Forde (lower left) for an UMMA Dialogue on October 17th, where they discussed their shared interest in "Uncommon Odysseys."



Generously supported by Fidelity Investments, UMMA After Hours was held on October 10th, and welcomed 1,500 community members for a night of entertainment and gallery tours. A reception honoring supporters and special guests of UMMA, the School of Music, Theatre, & Dance, and the University Musical Society was held prior to the event. Maxine Frankel (below) gave opening remarks.



UMMA welcomed *Reductive Minimalism* guest curator Erica Barrish (photo below, right) and Alison Gass, Associate Director for Exhibitions, Collections, and Curatorial Affairs at the Cantor Arts Center at Stanford University (photo below, left), for an In Conversation program on November 16th. Bobbie Levine and Connie Osler were in attendance (bottom right photo, left to right).



TWO NEW ENDOWMENT GIFTS FUEL UMMA TEACHING AND LEARNING



UMMA recently received two important gifts for its *Advancing a University Art Museum for the World* campaign to increase endowment support for the Museum's core activities:

NOEL EDUCATION ENDOWMENT, MUSEUM FACILITY FUND

A \$1 million endowment gift from Richard M. (AB '53) and Rosann Noel, of Champaign, Illinois, will ensure that UMMA's dynamic teaching and learning experiences continue in perpetuity. Their gift both establishes the Richard and Rosann Noel Fund for Museum Education to support educational programs, as well as initiates the Museum of Art Facility Fund to provide for the Museum's upkeep over time. In recognition of their gift, the first-floor gallery of European Art 1100-1600 has been named the Richard and Rosann Noel Gallery (*shown above*). The Noels have been generous supporters of the Museum for many years: in 2010 they established an endowment to help fuel exhibitions. Their philanthropy at U-M extends beyond the Museum as well, including gifts for the Sidney Fine Teaching Fellowship in History (LSA) and for Athletics. As lifelong residents of Champaign, Richard and Rosann have also been benefactors of the Krannert Art Museum at the University of Illinois' flagship campus.

MELLON FOUNDATION CHALLENGE

A new \$1 million grant from the Andrew W. Mellon Foundation will endow and sustain the Museum's signature humanities initiatives. Specifically, \$750,000 funds a challenge grant to endow the Museum's Academic Coordinator position, and \$250,000 supports UMMA's Collections Assistant and UMMA-History of Art Fellowship for three more years. Initially funded in 2011 by a 40-month grant from the Mellon Foundation to support new efforts in collections-based teaching and learning, these three positions have propelled UMMA's work to deepen campus partnerships, infuse the Museum's collection into humanities courses and research, and enrich the curatorial field of the future. The Mellon challenge must be matched with \$750,000 from other donors.

To learn how you can support UMMA's campaign goals through the Mellon Challenge and the Museum of Art Facility Fund, please contact Carrie Throm at cthrom@umich.edu or 734-763-6467.



VICTORS FOR MICHIGAN



**HE:
THE HERGOTT
SHEPARD
PHOTOGRAPHY
COLLECTION**

**REDUCTIVE
MINIMALISM:
WOMEN ARTISTS
IN DIALOGUE,
1960–2014**

As the year begins, you will find a variety of new unique, handcrafted products, including beautiful jewelry, porcelain wares, baskets, textiles, and children’s educational toys at the UMMA Store.

To add to this list are two recent additions to the UMMA Books series: *Reductive Minimalism: Women Artists in Dialogue, 1960–2014* and *HE: The Hergott Shepard Photography Collection*.

These publications are exclusively available at the UMMA Store both on-site and online at store.umma.umich.edu.



umma

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GALLERY HOURS (September–April)

Tuesday through Saturday 11am–5pm
Sunday 12–5pm
Closed Mondays

BUILDING HOURS (September–April)

The Forum, Commons, and selected public spaces in the Maxine and Stuart Frankel and the Frankel Family Wing are open daily 8am–8pm.

Admission to the Museum is always free.
\$10 suggested donation appreciated.

University of Michigan Board of Regents: Mark J. Bernstein, Ann Arbor; Julia Donovan Darlow, Ann Arbor; Laurence B. Deitch, Bloomfield Hills; Shauna Ryder Diggs, Grosse Pointe; Denise Ilitch, Bingham Farms; Andrea Fischer Newman, Ann Arbor; Andrew C. Richner, Grosse Pointe Park; Katherine E. White, Ann Arbor; Dr. Mark S. Schlissel, ex officio

Contributors: Lisa Borgsdorf, David Choberka, Sydney Hawkins, Courtney Lacy, Natsu Oyobe, Jakob Skogheim, Ruth Slavin, Leisa Thompson, Carrie Throm, Benjamin Weatherston

Editor: Sydney Hawkins
Designer: Kevin Woodland



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For up-to-date details on UMMA exhibitions and programs, visit umma.umich.edu or follow UMMA on Facebook or Twitter!

EXHIBITIONS ON VIEW

THROUGH FEBRUARY 15, 2015

Suspended Moments: Photographs from the David S. Rosen Collection

THROUGH APRIL 26, 2015

Guido van der Werve: Nummer veertien, *home*

JANUARY 24–MAY 3, 2015

Medicinal Plants and Gardens: The Matthaei Botanical Gardens & Nichols Arboretum

JANUARY 24–JULY 19, 2015

Flip Your Field: Objects from the Collection

FEBRUARY 14–JUNE 14, 2015

HE: The Hergott Shepard Photography Collection

FEBRUARY 21–AUGUST 9, 2015

Hana Hamplová: Meditations on Paper

MAY 2–AUGUST 9, 2015

Sophie Calle: North Pole