

Art To Live With for students at the University of Chicago

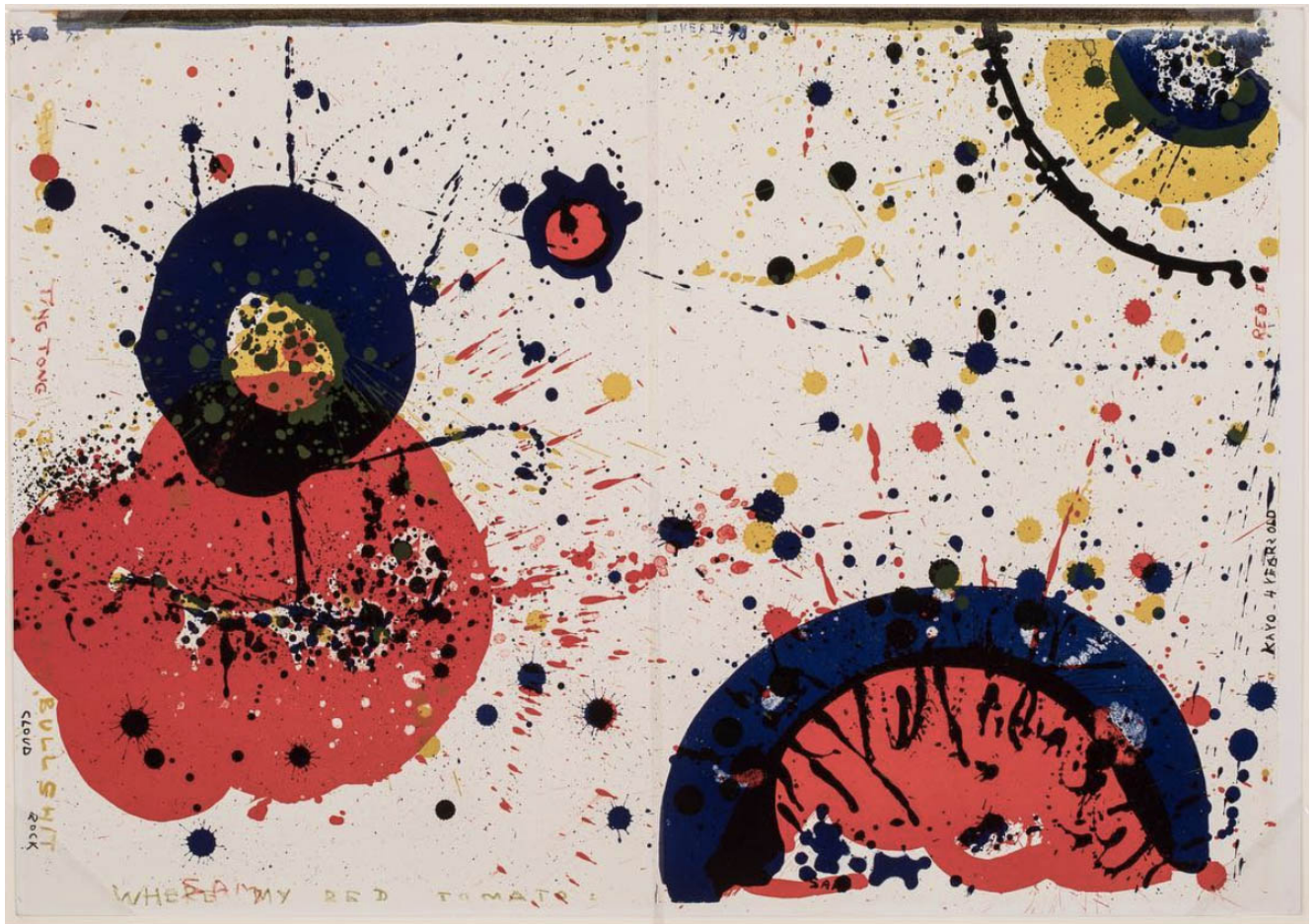


The Smart Museum provides an art loan program, exclusively for University of Chicago students so they can become acquainted with and appreciate art.

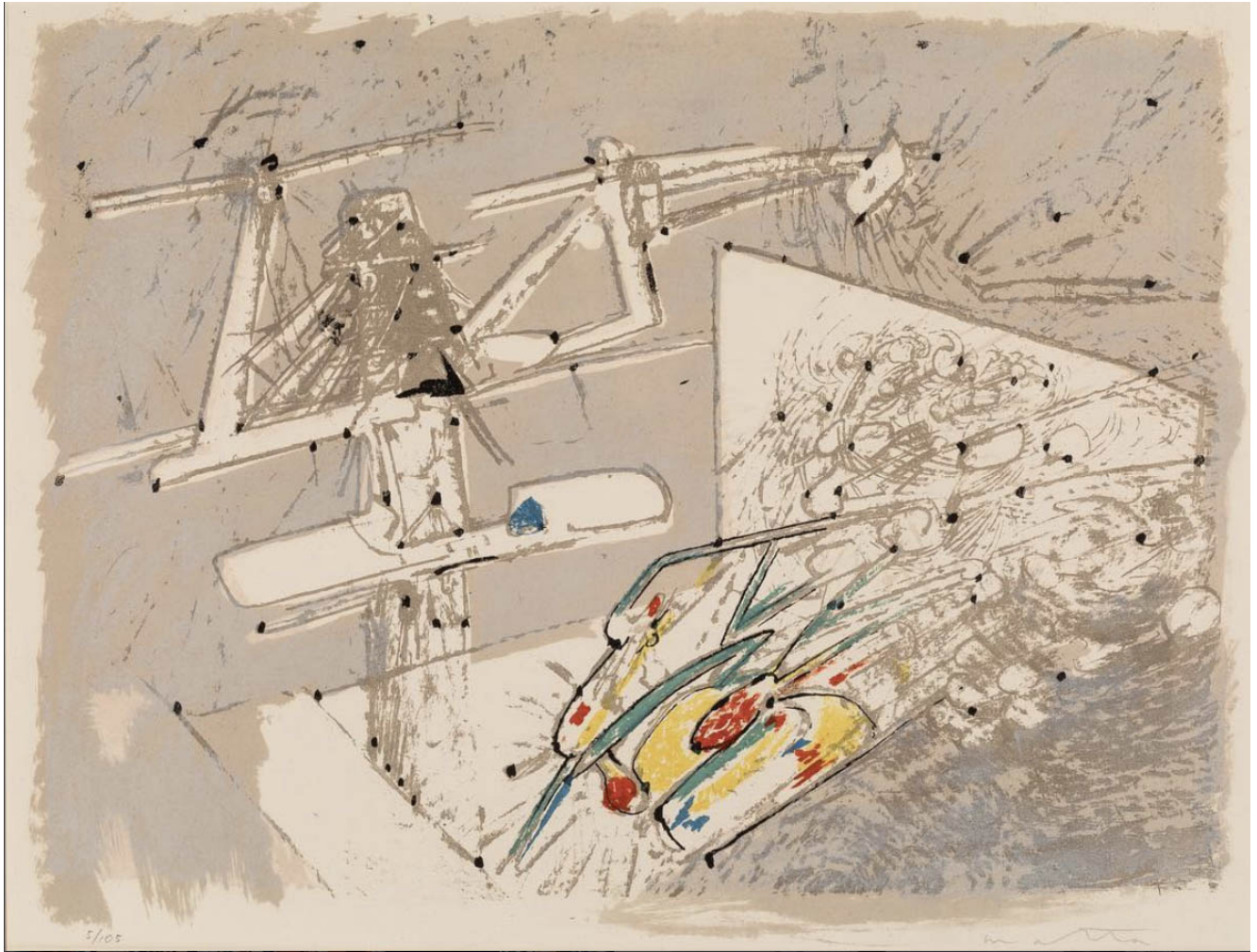
Each fall, students living in the University of Chicago's residence halls have the unique opportunity to borrow original works of art to live with in their dorm rooms. Students are able to select from 150 specially designated artworks in the Smart Museum's Art to Live With collection. The program is open to current UChicago students living in College Housing. Works will be loaned at no cost for the duration of the academic year. The following are examples of some of the artwork available for loan.



Max Kahn, 'Ride by the Black Moon, 1953, edition of 12, color lithograph. □



Sam Francis, 'Cloud Rock (left)/Kayo 4 Years Old (right),' 1964, from the portfolio '1 Cent Life,' ed. 911/2000, color lithograph. □



Roberto Matta Echaurren (called Matta), 'Cosmicstrip IV,' 1959, from the series 'Cosmicstrip,' plate 4, ed. 13/50, color etching.□

“The best way to become acquainted with art—and to appreciate it—is to live with it.”

The University of Chicago's Art to Live With student loan program began in the fall quarter of 1958. It was “the product of conversations between artist-dean of students Harold Haydon and alumnus-art collector Joseph Randall Shapiro,” reported the University of Chicago Magazine. Shapiro, who would become the founding president of the Museum of Contemporary Art Chicago, first loaned and then donated works on paper by modern European and local Chicago artists to the University. It was one of the country's first university art rental

programs.



Shapiro hoped the program “would acquaint students with the experience of having an original work of art to live with.” At the beginning of each quarter, students would select works in Ida Noyes Hall, securing the loan with a payment of 50¢ to \$1 for insurance.

In the 1980s, however, the loan program was discontinued and works put in storage. In the 1990s, the collection was transferred to the Smart Museum. Under the Smart Museum, works associated with the program were conserved and installed in University buildings and residential common spaces for students and others to enjoy. In fall 2017, the program returned and works from the Art to Live With collection were

once again made available for loan to students.

Student Advisory Committee



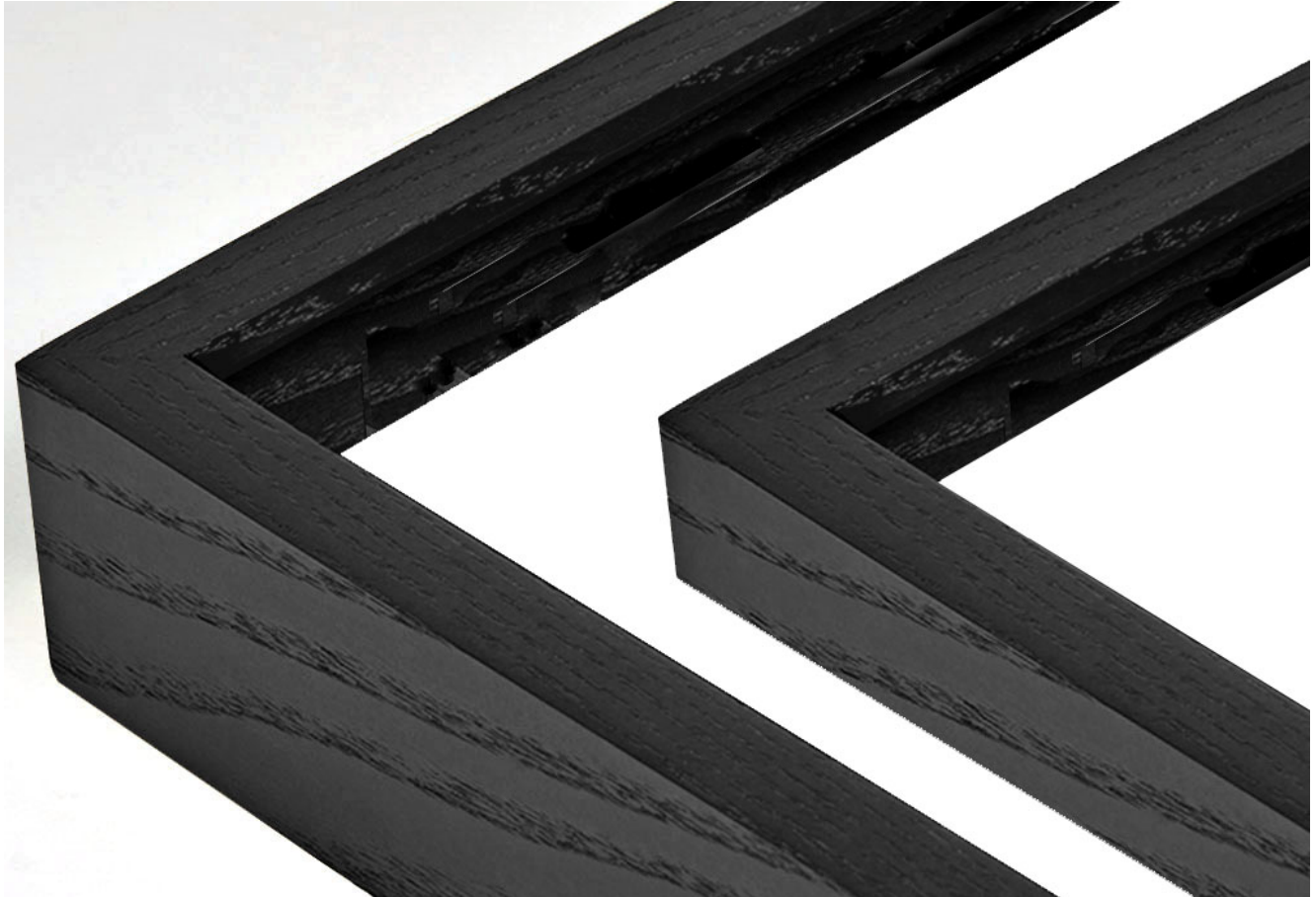
Members of the Student Advisory Committee get the opportunity to visit artists all around Chicago. This past year, the SAC visited Orkideh Torabi in her studio. She was commissioned to create an original work that will be available for loan from the Art to Live program.



This past year, the Smart's Student Advisory Committee (SAC) worked to expand the Art to Live With collection. Nine of the new acquisitions were proposed and voted on by these students! SAC member and rising second-year Caroline said, "As someone considering curation as a career prospect, it offered an

incredibly exciting and unique opportunity to undergo actual curation work as an undergraduate. We were able to choose a piece to propose, research it, and write and present an acquisition proposal.

Framing Specifications



METRO GALLERY FRAME

Profile: 106 and 105

Type: Standard Gallery Frame

Wood & Finish: ash frame with black finish

Purchasing Option: joined wood frame

Custom Frame Acrylic: uv acrylic cut to size

Custom Frame Backing Board: archival coroplast cut to size

David Hornung “Intimate Visions” at Delaware Art Museum

I use my memory and imagination to invent pictures. The subjects I like to paint are ordinary—walls, ladders, rocks, trees, simple buildings, garden tools, ropes, bones, rickety tables. I strip subject matter of extraneous detail so that it appears emblematic rather than naturalistic. This also makes it possible to intermingle pictorial elements with abstract and semi abstract shapes. Such stylization allows fluid interrelationships between color, shape and symbol in a way that, I hope, communicates my wonderment at the mystery and uncertainty of existence.



David Hornung "Under Darkness" gouache on handmade paper
11 x 9 3/4", 2018



David Hornung "Red Cloud" gouache and casein on handmade paper, 9 x 12", 2018



David Hornung, "Night Garden" gouache on handmade paper
11 x 9 7/8", 2018

About the artist



David Hornung studied painting at the University of Delaware where he received a BA and at the University of Wisconsin-Madison where he earned an MA and MFA.

After college Mr Hornung took a teaching position in the art department at Indiana University-Bloomington. Since then, he has supported himself primarily as a professor of painting, drawing, and color at a number of art schools and universities in the United States. These include the Parsons School of Design, Pratt Institute, Skidmore College, Brooklyn College and The Rhode Island School of Design. He is currently teaching at Adelphi University in New York.

Throughout his career, Mr Hornung has pursued painting and has exhibited widely. He has also made fabric constructions, collages and has recently begun to experiment with a way to combine collage and cyanotype.

While a student at the University of Delaware, Mr Hornung was deeply affected by a color course based on the teaching of Josef Albers at Yale. Color became a major consideration in his work and, at Skidmore College in 1982, he developed his first color curriculum for undergraduate art majors. When he came to The Rhode Island School of Design in the mid eighties, he continued teaching color to undergraduates in a variety of disciplines. There, he designed color curricula for painters, illustrators, textile designers and graphic designers working at times in each of those departments.

By the mid nineties, Hornung's color course was offered every semester at RISD and, encouraged by a friend and colleague at the Art Institute of Chicago; he began to write a book based upon his color pedagogy. He was inspired by Edward Tufte's

1990 publication, *Envisioning Information* and particularly admired the straightforward design of Tufte's book and the way he placed his illustrations close to the text. Hornung decided to learn the software needed to design his book himself. After a 10-year gestation period, *Color: A Workshop for Artists and Designers* was published in 2005 by Laurence King Ltd, London. Since then the book has been translated into five languages and a second edition appeared in 2012.



David Hornung "Intimate Visions" 8/25/18 – 1/26/19 Delaware
Art Museum

"Intimate Visions"

Paintings on Paper featuring David Hornung, Constance Moore
Simon, and Zaneta Zubkova

August 25, 2018 – January 26, 2019

Delaware Art Museum, Wilmington, DE



Framing Specifications



METRO GALLERY FRAME

Profile: 114

Type: Thin Gallery Frame

Wood & Finish: maple frame with pickled white finish

Purchasing Option: joined wood frame with matching splines

Custom Frame Acrylic: uv acrylic cut to size

Custom Frame Backing Board: acid free foamboard cut to size

Gregory Euclide at Hasimoto Contemporary in San Francisco

The depiction of land has often been used as a means of celebrating or critiquing culture. The use of pastoral views,

banal architecture and everyday trash problematize the traditional definitions of a natural landscape. Through the process of transforming and miniaturizing materials found in the land, objects, in their new context, are no longer discernible as natural or man-made. The juxtaposition of representational modes and materials create a hybrid space where the romanticized and actual intermingle. Contrasts between the flat, painted vistas and artifacts from the land expose the illusion of representation and subsequently confuse the pictorial space, calling into question the authenticity of the objects. The forms fracture the pictorial space, at times, inhabiting the frames, robbing them of their ability to define a single view and inviting a phenomenological exploration by the viewer.characteristic of identity.



"Scrape 1" Acrylic & Organic Matter, on paper, 23" X 14", 2018



"Scrape 7" Acrylic & Organic Matter, on paper, 23" X 14", 2018

About the artist

Gregory Euclide is an artist and teacher living in the Minnesota River Valley. His work has been featured in The Nature of Nature at the Minneapolis Institute of Arts (2014-2015), Badlands: New Horizons in Landscape at MASS MoCA (2008-2009), Otherworldly at the Museum of Arts and Design in New York (2011), Small Worlds at the Toledo Museum of Art in Ohio (2011), and was presented as a solo exhibition Nature Out There, at the Nevada Museum of Art (2012).

Euclide's work has been reviewed and featured in publications such as: Art News, Sculpture Magazine, Art Ltd Magazine, Hi Fructose Magazine and Juxtapoz Magazine. His work is also featured on the 2012 Grammy Award winning album covers of the musical group Bon Iver and on the cover of McSweeney's Quarterly Concern #43.

Euclide was awarded three Minnesota State Arts Board Artist Initiative Grants through the National Endowment for the Arts, and a Jerome Foundation Residency through the Blacklock Nature Sanctuary. In addition, he was a recipient of the 2011-12 Jerome Foundation Fellowship for Emerging Artists and the 2015-2016 McKnight Fellowship for Visual Artists. Euclide received his MFA from the Minneapolis College of Art and Design.



Gregory Euclide "Preservation Paradox"

9/8/18 – 9/29/18

Hasimoto Contemporary

San Francisco, CA



“Scrape 1” Acrylic & Organic Matter, on paper, 23” X 14”, 2018

Framing Specifications



116 Maple/2" matching spacer/strainer

METRO GALLERY FRAME

Profile: 116

Type: Standard Gallery Frame

Wood & Finish: maple frame with pickled white finish

Purchasing Option: joined wood frame with matching splines

Custom wood spacer: 2" matching spacer

Custom wood strainer: 1/2" wood strainer with crossbar

Custom frame mats/sized boards: custom cut 4 ply white matboard

Custom frame acrylic: custom cut 1/8" UV acrylic

Custom frame backing boards: custom cut 1/8" archival corrugated