

# GIFTS TO THE CITY

Once again this holiday season we're presenting the best and brightest new works as our gifts to the residents of and visitors to Chicago. We invite you to celebrate these works by playing the game below.

Visit each gallery listed to find the featured artwork and discover the word that's missing from the artwork's title or artist's name. Write it beside the correct number, and a secret word will appear vertically. When you've figured it out and filled in all the words, take this guide to the Museum Shop at the Michigan Avenue entrance to claim your special gift (while supplies last)!

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
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6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_

## 1. GALLERY 10



### **Paw (2003) by \_\_\_\_\_ Davey**

In her writing, videos, and photographs, Davey ruminates on the everyday things that populate her (and most people's) immediate environment: dust, the sundry items deposited atop her refrigerator, or her record collection. She explores both the quiet beauty of these objects and the passage of time.

*Paw* serves as an emblematic image for her career: something as banal as a dust bunny caught under a

pet's foreleg can prompt reflections on home, family, and social bonds.

## 2. GALLERY 11



### **French \_\_\_\_\_ of the Modern Period, 1930s (c. 1937) by Mrs. James Ward Thorne**

The annual tradition of decorating a selection of the Thorne Miniature Rooms with period-appropriate holiday details continues with the addition this year of the Paris 1930s room, the first modern room celebrating Christmas. (The 1940s California Hallway, one of the inaugural decorated rooms, celebrates Hanukkah.) The decor in the French

Library is inspired by the musings of a 1930s *Vogue* correspondent immersed in the Parisian holiday social circuit and includes art deco-inspired accents, a bottle of Veuve Clicquot complete with a 1929 label, and a nighttime view of the Eiffel Tower.

3. GALLERY 263



**Cotton \_\_\_\_\_ (1945)  
by Thomas Hart Benton**

Though completed in 1945, this painting of sharecroppers was inspired by a 1928 journey through the deep South. During this trip, Benton faithfully recorded the agricultural, social, and economic customs of Georgia cotton pickers. But in addition to capturing a specific time and place, he was also interested in conveying both African American history and

the racial injustice and poverty that these farmers experienced. This significant acquisition is the artist's first painting to enter the museum's collection.

4. GALLERY 137



**\_\_\_\_\_ Stool (late 19th/early 20th century), Igbo**

Made before 1910 in Awka, Nigeria, this Igbo stool was sculpted out of a single piece of wood. Its intricate interlocking and intertwining forms create a complex interior space, while geometric patterns incised into the circular tiers provide further texture and detail. As men and women made their way through the hierarchical system of title-taking, they took on increased community and ritual responsibilities and were awarded access to status symbols like this stool.

5. GALLERY 125



**Study of a \_\_\_\_\_ Cast of a Child's Head (after  
Luca della Robbia) (1856/60) by Edgar Degas**

As a young artist touring the Uffizi Gallery in Florence, Italy, in 1858, Degas was impressed by early Renaissance sculpture like Luca della Robbia's *Cantoria*, a richly carved organ loft that features children singing, dancing, and playing instruments. However, this was not the first time Degas had been exposed to this sculptural piece. In 1856–57, when he was based in Naples and Rome, he saw a plaster cast reproduction of the work and made a sketch of

this child's head, which he then developed into this exquisite and haunting painterly work.

6. GALLERY 209



**\_\_\_\_\_ (mid-18th century), Naples**

One of the most recent additions to the museum's collection, this Neapolitan crèche is among the very few and finest examples of this wondrous art form outside of Naples. The vast display includes not only the traditional characters from the narrative of Jesus's birth—the Holy Family, the Three Wise Men, numerous angels and shepherds—but also over 60 characters who reflect the vibrant culture

of 18th-century Naples, including people eating, drinking, and dancing the tarantella in a lively tavern scene. These figures—made of terracotta, wood, and wire armatures—are dressed in 18th-century silk and cotton costumes that demonstrate the various social classes and regional origins of the people who inhabited Naples, one of the world's largest cities at the time.

7. GALLERY 241



**The \_\_\_\_\_ Prayer (1882) by Vincent van Gogh**

With this moving work, a very special loan to the museum this season, Van Gogh hoped to express what he called the “special mood” of the holidays. In a letter to his brother, he explained that he was particularly satisfied with this drawing, comparing it favorably to another of his works. Identifying with the figure giving thanks before a meal, he wrote “Just as much as an old man of that kind, I have a feeling of belief in something on high.” The scene was probably based on his observations of life in the Hague, where Van Gogh made many studies of local people.

8. GALLERY 150



**Statue of Young \_\_\_\_\_ (100 B.C./A.D. 100), Hellenistic or Roman, Eastern Mediterranean**

The Greek god of wine and theater was the son of Zeus and was known as Bacchus to the Romans. This bronze sculpture of the god, a remarkable long-term loan for the museum’s Mary and Michael Jaharis Galleries of Greek, Roman, and Byzantine Art, is in superb condition, especially considering it’s about 2,000 years old. It is likely that the figure originally carried a large wine cup or bunch of grapes in the right hand and a staff in the left. Though it is nearly life-size and appears heavy, the sculpture is much lighter than it looks; assembled from several thinly cast pieces, the work is hollow.

9. GALLERY 293



**\_\_\_\_\_ II (1978) by Jack Whitten**

Whitten came of age in New York in the 1960s and was inspired by both Abstract Expressionist artists like Willem de Kooning and an older generation of black artists including Jacob Lawrence (both of whom have works in the museum’s collection). By 1970 he had diverged from these contrary influences to explore a kind of abstraction derived entirely from the process of painting itself. The layers of material and the way they were pushed and pulled across the canvas result in a surface that seems to shimmer with ghostlike shapes and passages of buried color.