When the Kellogg School of Management opened the James L. Allen Center on Northwestern University’s Evanston, Illinois, campus in 1979, it was one of the world’s first conference centers built exclusively for executive education. What began as a bold idea by a visionary dean, Donald P. Jacobs, and a generous, supportive donor, James L. Allen, to provide a state-of-the-art learning environment for academic and management communities to come together, quickly became a great success.

From the early days of designing the building, the planners considered the integral role of art. Three major contemporary works were commissioned and installed: Sound Sculpture designed by Harry Bertoia, Windover by Richard Hunt, and Dorothy Hughes’ large-scale fiber sculpture. These works set the tone for a collection that has grown over the years, expanding beyond the original scope of post-1979 contemporary works with the generosity of two specific donors.

In 1986, then-Dean Jacobs visited the World’s Fair in British Columbia and became enchanted with an Inuit sculpture, beginning a personal journey of discovery in Inuit art. His passion for collecting, much of it housed at the Allen Center, now comprises one of the most substantial Inuit collections in the Midwestern United States.

Another faculty member and avid art collector is Professor John Lavine, who in 1997 and 2001 made substantial donations of pre-Columbian ceramics, figures, and Native American art to the Kellogg School of Management, to be housed at the Allen Center.

The Kellogg School’s Allen Center now contains more than 300 individual pieces of art, carefully curated and mounted throughout the building. The artworks delight and surprise at every turn, complementing the dynamic living/learning environment. This booklet is designed to introduce visitors to a few of the pieces in the collection, and to increase enjoyment of this unique gathering of fine art.
Over the course of the twentieth century, art developed into myriad forms, leaving academicism behind for good and pushing the limits of the very definition of art. Cubism, Abstract Expressionism, Minimalism, Pop, and Conceptualism represent some of the primary movements of the twentieth century, and many artists worked beyond even these categorizations to develop their own expression. New York was the major North American center for art production, but important artworks were also made in Chicago by the Chicago Imagists and others. Rudolph Weisenborn, Art Green, and Richard Hunt, all of whom are represented in this collection, were important contributors to Chicago’s place in the art world of the last century.

**Windover, 1979**

Richard Hunt (American, 1935– )

Bronze

Gift of SC Johnson Wax Company in honor of James L. Allen, 1979

Richard Hunt’s sculptures evoke meaning through abstraction. Hunt is best known for his many monumental public works which he makes in a former power station that he converted into a studio on Chicago’s mid-North Side. An African American, Hunt was born and raised on Chicago’s South Side, and he finds influence in his former neighborhood, in science, biology, history, and modernist sculpture, including the work of the Italian Futurists, the Russian Constructivists, and American sculptor David Smith. His work is unified by hybrid, organic, and often vaguely human forms and a constant sense of upward and outward movement. *Windover* is a dynamic work very characteristic of his style, though it is unique among his mid-scale works in its simplicity of form. Its flame-like tendrils seem to move in the wind as they reach up toward the sky.
The Fighting Navy, 1943
Rudolph Weisenborn (American, 1881–1974)
Oil on canvas
Commissioned by Mr. Herman Spertus, 1943
Gift of Mr. and Mrs. Herman Spertus, 1993

Called Chicago’s top modernist by critics at the height of his career in the 1940s, Rudolph Weisenborn was an important contributor to the development of the Chicago avant garde art movement during the 1920s, 1930s, and 1940s. Weisenborn was involved with several important anti-institutional exhibitions and groups, including the 1921 Salon des Refusés, the 1923 Chicago No-Jury Society of Artists Show, and he started the interdisciplinary group Neo-Arlimus. Our Fighting Navy demonstrates Weisenborn’s belief that art should express the modern world, an “expression of steel through the artist.” Weisenborn spent time at the Great Lakes Navy Training Station and aboard a carrier ship, and he wanted to capture the “feeling of boats, battleships, carriers, guns and masses [and] most of all the men who handle this material.” The influence of European modernist movements is evident in this work, notably the compressed space and dynamic energy of cubism, allowing multiple perspectives and giving a sense of vigorous activity, both in the figures and in their rendering.

Untitled
Ken Moylan, (American, 1957– )
Mixed Media
Gift of Myra and Saeed Khan, 1994
Medium Tedium, 1971
Art Green (American, 1941– )
Oil on canvas
Gift of Henry M. Buchbinder Family, 1992

Interested in the ambiguities of visual experience, Art Green creates spatial situations which seem concrete yet they frustrate reading as a coherent whole. Green was a member of the Hairy Who movement, a group of Art Institute of Chicago artists who showed together at the Hyde Park Art Center in 1966. This group formed the first of several that would later be called collectively the Chicago Imagists. The Imagists, who also included Ed Paschke, Roger Brown, Jim Nutt, and many others, found inspiration in social and political events, urban life, outsider art, and comic books, among other sources. Much of their work was figural and characterized by bright colors, exaggeration, and humor. Medium Tedium demonstrates Green’s use of vivid colors and comic book imagery. The cords that seem to hold the many planes to the frame are characteristic and ironic: the picture plane is bursting at its seams, revealing an incongruous layered construction of dripping paint, steel, wood, and even a naturalistic nighttime sky.

Sound Sculpture, 1979
Brass over metal alloy
Design executed by Val Bertoia
Gift of Booz, Allen & Hamilton, Inc., 1979

Harry Bertoia was well-known for his “sound sculptures” or Sonambient, the first of which was made in 1960. Visually simpler than his earlier work in bronze, the sound sculptures often consisted of vertical rods mounted on a base with small balls on the ends that made a sound when they struck one another. Bertoia also constructed “gongs” and chime-like “swinging bars,” such as this one. Experimenting with different metals, thicknesses, and lengths, Bertoia was able to create a wide variety of tonal effects, and he often made recordings of each of his sculptures with an eye toward one day creating a concert using only his works. Interestingly, the Allen Center piece is not particularly resonant. In addition to his sound works, Bertoia made large public works such as fountains and sculptural screens, and he produced monotype prints, jewelry, and furniture.
Inuit Art

The level of Inuit art production achieved over the last three decades is a relatively recent phenomenon. The production of autonomous art objects, stone sculptures, and prints is not a traditional Inuit tendency. Rather it came as a result of modernization, which took a toll on the Inuit’s nomadic lifestyle as they were relocated into villages rather than following seasonal food sources. Making artworks for sale to visitors became an important source of income. The young Canadian artist James Houston was the first to consider the potential of Inuit artmaking as a means for financial self-sufficiency. Houston traveled to Baffin Island in the Hudson Strait where he started an artists’ cooperative at Cape Dorset in the 1950s. Other cooperatives and art centers soon developed in other areas of the region. The cooperative movement allowed the development of a dealer network to promote Inuit sculpture and later printmaking. Inuit artists’ depictions of animals and the rituals of their traditional life in stone and print became popular worldwide.

Sculpture

Shaman Transforming, 1990
Qaqaq (Kaka) Ashoona (Cape Dorset, 1928–1996)
Serpentine
Gift of EMP 18 and 19

Kaka Ashoona was part of a prominent family of artists in Cape Dorset. His mother, Pitseolak, was a talented and prolific printmaker and his father and brothers were all carvers. Kaka is known for his bold sculptures composed of simplified planes which are often more monumental in form. This sculpture represents the traditional Inuit belief in the powers of shamans, and in the ability of animal and human spirits to inhabit one another’s bodies. Here a shaman transforms into a horned narwhal. Though many Inuit have enthusiastically embraced Christianity, shamanism remains an important aspect of traditional Inuit culture; when represented in art, it is a strong reminder of customary beliefs.
**The Fisherman**, 1996  
Abraham Anghik  
(Paulatuk/Salt Spring Island, 1951– )  
Serpentine  
Gift of Federation of Insurance & Corporate Counsel Litigation Management College, 1996

Abraham Anghik is a member of a small group of younger “post-contemporary” Inuit artists whose artwork is a means of connecting with their heritage. Post-contemporary works tend to be more unusual, aesthetically challenging, and elaborate than more traditional sculptures. This highly complex hybrid form shows an Inuit fisherman in traditional garb on one side, and the heads of a walrus and a long-haired Sedna (mermaid) on the other. Look closely and you will also find a seal.

**Dancing Bear**, 1997  
Axangayu Shaa (Cape Dorset, 1937– )  
Serpentine  
Gift of Donald P. Jacobs in memory of Nancy K. Hartigan

Axangayu Shaa is among the most important and prolific artists of the Cape Dorset group. He is known for making complex sculptures that challenge the stone medium and represent a unique expression for the artist. The animation and precarious balance of this sculpture demonstrates Shaa’s virtuosity. Animals are very important to the Inuit as they traditionally depended on them to live. Animal depictions such as this one often portray animals in a tender light rather than a threatening one. The playfulness of animals is also a frequent theme, as demonstrated by this exuberant dancing bear.
**Audacious Owl**, 1993
Kenojuak Ashevak (Cape Dorset, 1927–)
Stonecut/Stencil 91/100
Gift of Donald P. Jacobs

Kenojuak Ashevak is the most prominent among Inuit printmakers. Introduced to printmaking by James Houston while in her thirties, her talent was recognized early as she developed a distinctive style. Now in her eighties, Kenojuak remains a prolific artist. She is known for mythical images, primarily of birds and other animals which are recognizable by their symmetry and by exaggerated radiating extensions that give the animals a sense of vitality and presence. The owl is a common figure in Kenojuak’s work, and *Audacious Owl* is a strong example of her depiction of this figure and of her characteristic style.

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**Spirit of Summer Caribou**, 1983
Pitseolak Ashoona (Cape Dorset, 1904–1983)
Lithograph 35/50
Gift of Donald P. Jacobs

Pitseolak Ashoona is the matriarch of an important family of Inuit artists. Her husband and two sons were important sculptors. She was a member of the last generation of Inuit to be raised on the land as nomads in the traditional way. Her prints often illustrate scenes of Inuit life and are rendered with a distinctively handmade quality. Created in her final year of life, *Spirit of Summer Caribou* is a lively image of a caribou rendered in such a stylized fashion that its horns are its only recognizable feature. This fantastic animal spirit is rendered in the decorative and stylized manner that is typical among female Inuit printmakers.
Clockwise from upper left:
New Plummage, 1993
Kenojuak Ashevak (Cape Dorset, 1927–)
Lithograph 17/50
Gift of Donald P. Jacobs
Upinnguaq—Like an Owl, 1994
Sheojuk Etidlooie, (Cape Dorset, 1932–1999)
Lithograph 48/50
Gift of Donald P. Jacobs
Mirrored Image, 2004
Kenojuak Ashevak (Cape Dorset, 1927–)
Lithograph 9/50
Gift of Donald P. Jacobs

Above:
Birds Embrace, 1999
Mary Pudlat (Cape Dorset, 1923–2001)
Etching/Aquatint 47/50
Gift of Donald P. Jacobs

Right:
Fishermen’s Folly, 2004
Kavavaow Mannomee (Cape Dorset, 1958–)
Etching/Aquatint 9/50
Gift of Donald P. Jacobs
This Inuit art collection is sufficiently extensive (about forty sculptures and sixty prints) that multiple generations of artists within families, as well as recurring themes in subject matter, are represented. Wherever possible, the art is grouped and positioned to reflect “stories” and relationships to the discerning viewer.

Loon with Young, 1998
Pitaloosie Saila (Cape Dorset, 1942– )
Lithograph 49/50
Gift of Donald P. Jacobs

Bear, 2001
Nuna Parr, (1949– )
Serpentine
Gift of EMP 30

Owl, 1995
Ishuungitok Etungat (1947– )
Dolomite
Gift of Donald P. Jacobs

Owls Look for Lemmings, 1991
Kavavaow Mannomee (Cape Dorset, 1958– )
Stencil 5/50
Gift of Donald P. Jacobs

Cape Dorset works are reproduced with the permission of Dorset Fine Arts, established in 1978 as the wholesale marketing division of the West Baffin Eskimo Cooperative, Cape Dorset, Nunavut.
The lithic cultures of pre-Columbian Central and South America produced a tremendous array of beautiful ceremonial objects and awe-inspiring stone architecture. Many of these cultures were highly developed, building sprawling cities and having a great knowledge of astronomy and other scientific concepts. The best known cultures of this area are the Maya, Aztec, Inca, and Olmec, but hundreds of smaller cultural groups, some of which are yet to be named and understood, existed for thousands of years before Columbus arrived. This collection includes works from the Mezcala area of Southwestern Mexico, the Tairona people of Colombia, and the Narino/Carchi area on the border of Colombia and Ecuador.

Mezcala Stone Figures
Guerrero, Mexico, late pre-classic period, c. 300 BC-300 AD
Stone
Gift of John Lavine, 2001

The nine Mezcala sculptures in this collection come from an area in the modern state of Guerrero in southwestern Mexico. Thousands of these votive figures were found in burials throughout the region. The figures were often carved from functional hand-held axes, which were believed to imbue the figures with power. To complete the figures, these stone-age craftsmen shaped the hard jadeite stone using waxed cords dipped in the dust of even harder stone to gradually etch the surface to represent facial and body features. Months of polishing finished the surface. These figures normally take the form of humans standing with the arms at the sides of the body and straight legs, their features highly stylized. The figures range in size from four to twelve inches. Little is known about the culture that produced the figures. It is likely that they represented supernatural forces which could be used toward harm or good, and that they were included as grave offerings to ward off evil sprits. Dating is also difficult because little archaeology has been performed in the region.
The Tairona were one of the most advanced societies existing before Columbus in what became Colombia. They occupied the southern slopes of the Sierra Nevada until the end of the seventeenth century. Living in one of the most densely populated areas of Colombia, the Tairona lived in large towns of up to 300,000 inhabitants, and they terraced the mountainsides to grow cotton and corn. They did not accept colonization by westerners easily, and many escaped higher into the inaccessible mountains. Their descendents, the Kogi, continue to carry on Tairona traditions to this day. The Tairona had elaborate funerary practices, and this effigy burial urn was likely made for a wealthy and important man, signified by the size of the urn which bears facial features, arms, and elaborate jewelry, and is meant to represent the man himself. The urn would have been sealed and buried along with grave goods including other vessels, gold, and textiles. This urn also represents great technical achievement among the Tairona culture, requiring a substantial volume of cleaned clay and experienced hand-building and firing techniques to accomplish this monumental work.
**Narino-Carchi Bowls**  
*Colombia and Ecuador, 600–1500 AD*  
*Ceramic*  
*Gift of John Lavine, 2001*

The ancient culture that produced these bowls was located on the border between the contemporary countries of Colombia and Ecuador, in the neighboring provinces of Narino and Carchi. Little is known about the culture; they were agrarian hunter/gatherers who did not produce extensive architecture. The patterns and figures visible on the 132 bowls contained in the Allen Center collection were collectively recognizable among this pre-literate population, and they communicated important information. These bowls were produced in very large quantity, signifying their importance as symbolic objects and not only as vessels. The bowls were molded by hand and then decorated with liquid pigment-colored clays and burnished before firing. The sheer volume of bowls contained in this collection allows viewers to develop a sense of the variety and extent of geometric and pictorial artistic expression characteristic of these peoples.
The native populations of North America have long produced important artistic objects. Rather than producing “art for art’s sake” as many western artists have, Native American artworks served many purposes. In addition to being beautiful objects, Native American works were used in ceremonies, communicated tribal folklore, and were symbols of social position. The great variety of styles developed across the many tribes is a testimony to the tribes’ unique practices and belief systems, while similarities suggest communication among differing groups. This collection features works from two major groups, the Haida and the Iroquois.

**Totem Pole**, c. 1880  
Haida, Queen Charlotte Islands, B.C.  
Painted wood  
Gift of Marilynn B. Alsdorf, 1994

The Haida people have lived in the Queen Charlotte Islands, or Haida Gwaii as they call them, since the end of the last ice age about 10,000 years ago, making them one of the oldest traceable populations in North America. The islands are located off the northwest coast of British Columbia just south of Alaska. Haida society is divided into two social groups or moieties, the Raven and Eagle, each of which is divided into lineages or families. Each lineage is represented by a crest, an animal figure that represents myths and serves as a reminder of the rights and prerogatives bestowed by supernatural beings. Totem poles stood in front of the large houses belonging to different lineages, and they could be read through a knowledge of Haida mythology. The dominant presence of birds and amphibians such as a frog suggests that this totem pole was made by a member of the Eagle moiety. The figures’ large facial features and formal symmetry are characteristic of the classic style of the late-nineteenth century.

Buffalo Mask with Steer Horns, Turkey Feathers  
Plains, contemporary  
Fur/Horn/Feather  
Gift of John Lavine, 1997
False-Face Mask
Mohawk, contemporary
Wood and metal
Gift of John Lavine, 1997

The Mohawk are one of six tribes belonging to the Confederacy of the Iroquois and located in upstate New York and southern Ontario and Quebec. All nations of the Iroquois produce false-face masks to be worn by members of the quasi-secret false-face society in ceremonies held primarily for the purpose of curing the sick. Traditionally carvers carved their masks directly from trees that they felt spoke to them; this imbued the masks with natural power. Masks are always made from a single piece of wood. The masks are made when they appear to their carvers in their sleep, and the masks’ features are determined by those seen in the dreams. The mouths are always exaggerated and distinctive, as in this example with a prominent tongue. Metal eye-plates are added and the masks are painted red, black, or both.

Female Portrait Mask
Reg Davidson
(Queen Charlotte Islands, B.C., 1954–)
Haida Gwaii, contemporary
Wood and hair
Gift of John Lavine, 1997

Haida masks were used by members of secret societies in their ceremonies and potlatch performances. They often represented wild spirits of the woods. This mask, made by prominent Haida artist Reg Davidson, was not meant for ceremonial use, but its form is reminiscent of traditional ceremonial masks which bore stylized human faces with attached human hair, enlarged human features, and decorative patterns rendered in black and red.