



“Collecting is a big word”

Sandra Hindman Les Enluminures

“Collecting is a big word,” exclaimed Sandra Hindman, an art historian-turned-dealer with galleries located in New York, Chicago, and Paris. Though professionally she specializes in medieval and Renaissance illuminated manuscripts and *objets*, for her own collection she buys what she likes and does not “follow” a group of artists or a specific theme. In her Chicago high-rise overlooking Lake Michigan, for example, fourteenth- to sixteenth-century Italian and northern panel paintings attractively coalesce with drawings and watercolors by Dora Maar from the period, about 1937 to 1946, she lived with Pablo Picasso in Ménerbes, France. Hindman’s unprecedented (and unpublished) assemblage of work by Maar, and some by Picasso, encapsulate their time together. In Hindman’s library, for example, the watercolor by Maar of an interior in the Ménerbes house hangs over a drawing by Picasso of the bedroom they shared. The collection includes Maar’s *dessins d’après les maîtres* (drawings after the masters), which document her effort to transition from a surrealist photographer to a “real” artist, as Picasso encouraged her to do.

Hindman’s eclectic interests are exhibited throughout the apartment in intriguing mixed arrangements. In the living room, a sixteenth-century Dutch painting hangs near to contemporary art by the Chinese artist Wang Zhijie and Kelly Reemtsen, a Los Angeles artist. Hindman especially enjoys works art with a surreal, or whimsical, bent: After she hung in her dining room a large pastel of two werewolves by the Scottish artist Andrew Sim (b. 1987), she joked, “I went out and bought a pink faux fur coat and painted my nails yellow so I could be the third.” “Similarly, a life-sized felt goose by the Belgian artist Pieter Jennes is in her library below a painting by Chicago artist, William Conger. Her house in the Veneto region of Italy (where her grandparents once lived) takes on a similar tone with two textile black cats by Jennes that stalk each other at the bottom of a stairwell. Hindman’s collection includes a series of collages featuring gold leaf and found objects on small blackboards by Joël Kermarrec (1939–2022), a Belgian artist who spent two decades both training and teaching at the École des Beaux Arts. In her Paris apartment, as well as in Chicago, Hindman maintains an ample collection of “Roman *capitonnées*” (collage constructions in boxes) by Alicja Halicka (1894-1975)—a Polish-born artist who was drawn to that medium only after her better-known husband, Louis Marcoussis, told her there was room for only one cubist painter in the family.



Previous page:
A sixteenth-century painting of St. John the Baptist by a follower of the Netherlandish artist Dieric Bouts (c.1415–75) hangs between the windows, and over the sofa are two woodcut and screen prints by Kelly Reemtsen (b. 1967): *Tighten Up* (2017) and *The Break Out* (2017). Above them is *Girl* by Wang Zhijie (b. 1972), oil on canvas. British Colonial Cane Chairs.

Left:
On the foyer ledge are two statues of angels, German, fifteenth century, and on the wall are two oil paintings entitled *Rabbit* by the Mexican artist César F. Córdoba (b. 1983), 2013.

Raised on the South Side of Chicago in Hyde Park, Hindman was influenced by her father, a research scientist (and member of the Manhattan Project) at the University of Chicago. She too attended the university, but a poor math grade quickly made clear she would not follow directly in his tracks. Instead, she took to art history, inspired by childhood weekend visits to the Art Institute of Chicago with her mother—by no means a sophisticated art connoisseur but nonetheless an ardent enthusiast. Hindman can still visualize the reproductions in her bedroom of poised ballerinas by Edgar Degas, a spirited five-year-old girl by Pierre-Auguste Renoir, and *Girl with Braids* by Amedeo Modigliani as well as the one in the dining room by Pieter Bruegel of the *Peasant Wedding Feast* (1567).

Following her graduation from the University of Chicago in 1966, Hindman proceeded to the University of California, Berkeley and then Cornell University, from where she obtained a PhD in medieval art history in 1973, after spending three years at the Warburg Institute in London. Her career as a medieval scholar took shape first at Johns Hopkins University and eventually as the chair of the Department of Art History at Northwestern University, where she is now professor emerita. Her profound admiration for the art she studies and sells is palpable in her outlook, “I’m just a custodian,” Hindman said. It is important to her that she finds a suitable “home” for her age-old works of art, and at The Winter Show she has benefited from a great cross-section of clients—art lovers and shoppers as well as individual and institutional collectors. As a scholar and dealer, Hindman thoroughly enjoys what she does—to the extent that she tells her physicians, “If I could work from the grave, I would.”



Andrew Sim
2 Werewolves Without Hair, 2022
 Pastel on Canvas

Study with Dora Maar, *The Chair in Ménerbes* (c. 1950-55); Pablo Picasso, *The Bedroom of Picasso and Dora Maar in Ménerbes* (1945); William Conger, *Out Loud*; Pieter Jennes, *Goose*





A Napoleon III chair and armchair flank a contemporary chest of drawers by Gareth Neal. On the chest stand a Neo-Gothic gilt bronze clock and ceramic vase with silvered and gilt bronze ornaments. The table on the left is by Huret (ca. 1865), with trimming by Maison Verrier. A large photo of Madeleine Castaing's apartment in Paris by Jean-Francois Jaussaud hangs on the wall. Other artworks include a representation of a dog by Tsuguharu Foujita (1886-1968), and the vintage photo (1857) by Gustave Le Gray depicts the French Imperial Guard of Napoleon III at Châlons-sur-Marne in 1857.