



**Sandra Hindman**  
Les Enluminures

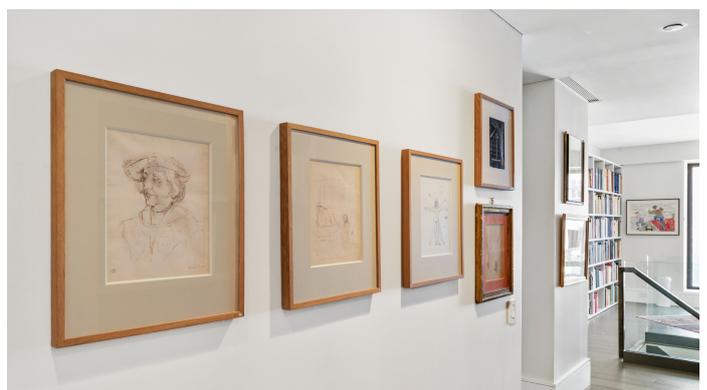
*Above:*

A 16th century painting of St. John the Baptist by a follower of Dieric Bouts (c.1415–75) hangs between the windows, and over the sofa are two woodcut and screen prints by Kelly Reemtsen: “Tighten Up” (2017) and “The Break Out” (2017). Above them is “Girl” by Wang Zhijie, oil on canvas. British Colonial Cane Chairs.

*Right:* Dora Maar “Study after Dürer, Portrait of Emperor Maximilian I” (c. 1940-1942); Dora Maar “Study after Vermeer, A Young Woman Seated at the Virginals” (c. 1940-1942), Dora Maar “Study after da Vinci, The Vitruvian Man” (c. 1940-1942).

# DEALERS *Who* COLLECT

“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.

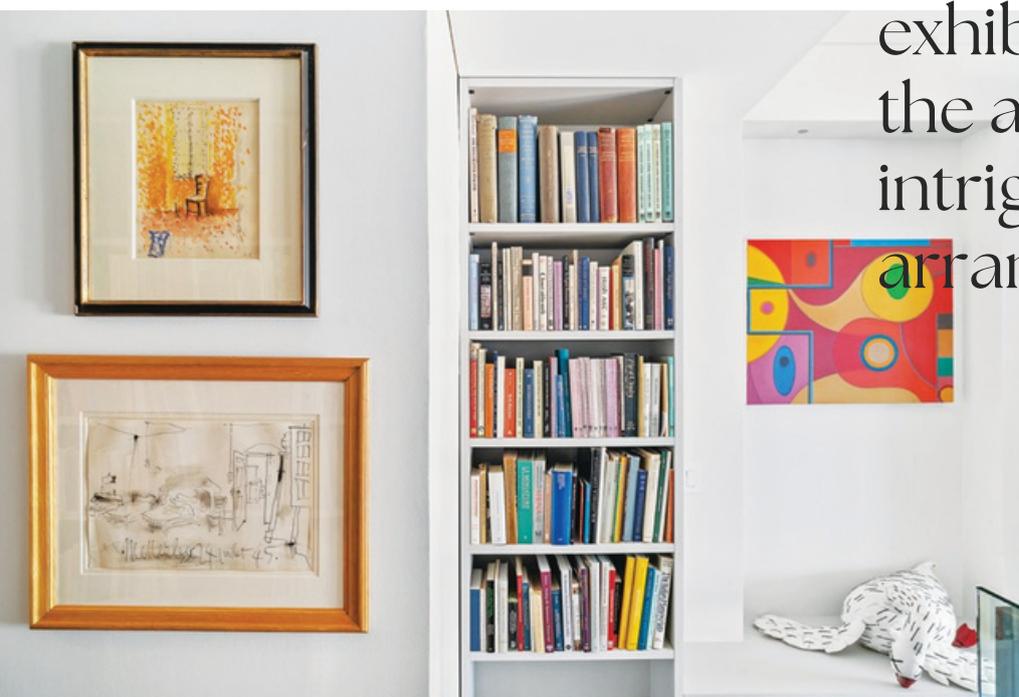


Hindman’s eclectic interests are exhibited throughout the apartment in intriguing mixed arrangements. In the living room, a sixteenth-century Dutch painting hangs near to contemporary art by the Chinese artist Wang Zhijie and Kelly Reemtsen, a Los Angeles artist. Hindman especially enjoys works art with 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 above a painting by Chicago imagist, William Conger, along with Jennes’s painting, “An apple can’t be tired”. 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 Kermarrac (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 Alicia 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.



Andrew Sim  
*2 Werewolves Without Hair, 2022*  
 Pastel on Canvas

“Hindman’s eclectic interests are exhibited throughout the apartment in intriguing mixed arrangements.”



*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”*

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.



*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.*



“If I could work from the grave, I would.”

Interview by Margaux Augier  
 Edited by Mary Anne Hunting  
 Photography by Michael Mundy

*In the library Pieter Jennes “An apple can't be tired” (J) (2023), Pieter Jennes “An apple can't be tired” (F) (2022)*

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 emeritus. 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.”