The University of Iowa Museum of Art (UIMA) is funded by the General Education Fund of the University of Iowa (UI) through the Office of the Provost and by the generous support of its members and donors.

Cover image:  
Jackson Pollock (American, 1912–1956)  
*Mural* (detail), 1943  
Oil and casein on canvas  
95 5/8 x 237 3/4 in. (242.9 x 603.9 cm)  
Gift of Peggy Guggenheim, 1959.6  
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VOLUNTEERS, MUSEUM STAFF

VOLUNTEERS

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Stefanie Danhour—Graphic Designer
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This report serves as an overview of activities of the University of Iowa Museum of Art for the university academic and fiscal year: July 1, 2015, to June 30, 2016.

With over 14,500 works of art, the University of Iowa Museum of Art (UIMA) is clearly one of the most important and historically significant art museums in American higher education. Since its founding in 1969, established with art donated to the university by Peggy Guggenheim, the Elliott family, the Stanley family, the Arthur M. Sackler Foundation, and others, the museum has been widely recognized in a number of areas, from twentieth century American and European painting to art from West Africa, from nineteenth and twentieth century American prints to Pre-Columbian ceramics and textiles, from ancient Chinese ceramics to American twentieth century studio ceramics, as well as many other strengths. The past four decades have been punctuated by a series of important achievements and acquisitions that have helped create the reputation that it deservedly enjoys today. This long track record makes the successes in 2015–16 all the more impressive, given that the bar has been set so high for so long and given the previous year had broken so many performance records.

The seven primary goals for the institutional year can be summarized as follows:

• further develop the expansion of audiences (breadth and depth), including geographical reach (e.g. grow statewide attendance) and increased interaction with Iowa students, academics, and visitors;
• prepare the institutional groundwork for a new museum facility in Iowa City;
• expand the breadth and depth of the collection, exhibitions, events, and educational offerings;
• raise the national and international profile of the museum in the world of art history, art collections, and museums;
• increase the role of the museum and further collaborative partnerships within the university; develop institutional partnerships across Iowa;
• make progress towards raising $5,000,000 in donations and pledges to create an endowment fund for future exhibitions, programs, and activities;
• strengthen staff numbers and expertise, so that the museum is able to handle the challenges presented by the six previous goals.

MUSEUM ATTENDANCE & PROGRAM PARTICIPATION

The academic year included hugely popular programs and 2015–2016 ended with the grandest international finale imaginable for the UIMA: the exhibition Jackson Pollock’s Mural: Energy Made Visible, which took place during the Venice Biennale at the Peggy Guggenheim Collection in Venice, Italy, from April 23 to November 16, 2015 and subsequently at the Deutsche Bank KunstHalle in Berlin, Germany, from November 25, 2015 to
April 10, 2016. This exhibition attracted the highest total of any show presented by the UIMA: 253,590 in Venice (92,092 visiting in FY2015 and 161,498 visiting in FY2016) and 71,408 in Berlin. This collaboration is clearly the most successful public project of the UIMA in recent memory and we are immensely thankful to our exhibition curator Dr. David Anfam, the exhibition consultant Professor Joseph Ketner, the exhibition registrar Marion Kahan, and to the Guggenheim and Deutsche Bank for their work and support during the project and beyond.

This success in Europe means that the overall total number of people visiting UIMA exhibitions, viewing UIMA content, and participating in UIMA programs comes to a grand total of 627,672 people. This shatters the previous record set in 2013–2014 (when Pollock’s Mural was displayed at the Getty in Los Angeles) of 538,260 by over sixteen percent.

Included in these numbers are public events, gallery presentations, art lectures, and private functions. With that taken into account, the strategy of raising the profile of the museum, the university, and the state seems to be progressing well throughout the world.

The general breakdown of this large number of 627,672 for 2015–2016 is as follows: 415,381 visitors and participants in exhibitions and programs, and 112,291 individual users of online UIMA offerings. In addition to the previously mentioned 232,906 international visitors, the annual total includes 103,918 visitors to its galleries at the Figge Art Museum (Davenport) and 2160 visitors to its exhibitions at Wartburg College (Waverly) and the Charles H. MacNider Art Museum (Mason City). The K–12 school programs received 65,347 participants, the University of Iowa sent 2619 students on tours of the galleries, public programs attracted 7941 people, non-university tours enrolled 172 people and 318 participated in our Senior Living Communities programs across the state. In accordance with standard industry practice, the museum totals include website traffic: 71,119 visitors accessed the UIMA’s Art & Life in Africa website and 41,172 visits were made to the main UIMA website.

MUSEUM FACILITY PROGRESS

UIMA Director Sean O’Harrow announces the new location of the future Museum of Art at the Museum Party in April.

On April 2, 2016, the university announced that the new UIMA facility will be located on property south of the UI Main Library (next to Gibson Square) with possible museum space to be placed in the UI Main Library. On June 8, 2016, the Iowa Board of Regents approved the retention of BNIM architects of Des Moines to work on the new UIMA facility. Meetings with the UI Main Library were scheduled and the
plan is to propose a new facility to the Iowa Board of Regents in the early part of 2017 with a view that the new museum is completed by 2019/2020.

**EXHIBITIONS & COLLECTIONS**
Exhibitions drawn from the permanent collection and outside institutions, as well as loans by other collections, enhanced and broadened the offerings by the UIMA. This year, important exhibitions were organized by the museum, including *Caprice and Influence* at the Black Box Theater in the Iowa Memorial Union (IMU), featuring works by Tiepolo, Piranesi, Goya, Chagoya and Achepohl, and *Social (In)Justice: The Path of Power*, also hosted at the Black Box Theater in the IMU, featuring works by Mendieta, the Guerrilla Girls, Kentridge, Hartley, Wood, Anatsui, Chicago, Picard, Cole and Soth, as well as many others. This show was part of a larger university theme semester on social issues entitled “Just Living.” The Visual Classroom featured works from the permanent collection for use by university classes and other visitors.

**NEW WEBSITE**
The summer of 2015 saw the introduction of a new website for the UIMA. The site is easy to navigate and full of attractive images to grab the attention of visitors. A major reason for the new design is for integration with the new EmbARK database implemented in the previous year. In addition to providing information on works of art from the collection, the new site uses images and data from the database for artwork presented on marketing, collections, and other pages. This means that changes made to the data remain consistent throughout the website and the museum.

**NEW ACQUISITIONS**
This academic year, 281 works were acquired by the museum. Of these, 258 were accessioned into the collection and thirty-five objects were acquired for museum outreach and other related purposes, pushing the total museum collection to over 15,000 museum objects. Highlights include a rabbit by the great Oaxacan (Mexico) wood carver Manuel Jiménez Ramírez; a series of magnificent twentieth century Zulu (South Africa) beer pots; excellent American lithographs by Mark Tobey, Andy Warhol, Raphael Soyer, Anders Zorn, Emil Ganso, and Byron Burford; a number of fascinating decorative domestic items by the Chokwe peoples (Democratic Republic of Congo); important photographs by Barbara Morgan; significant American screenprints by Stuart Davis, Ellsworth Kelly, Robert Indiana, Roy Lichtenstein, Robert Motherwell, Ad Reinhardt, and Larry Poons; a fabulous etching by Thomas Moran; major twentieth century Indian prints by KG Subramanyan, LaxmaGoud, Krishna Reddy, B. Prabha, and Lalu Prasad Shaw; great etchings by British artists Stanley William Hayter and Ben Nicholson; and ceramics by contemporary Hungarian artist Marta Nagy. In addition, two new violins entered the museum outreach collection: a fine c.1860 example by the great Prague (Czech) luthier Jan Kulik and a well-documented 1919 example by the most famous violinmaker from Iowa, Joseph Collingwood.
EDUCATION & OUTREACH

The education department of the museum continues to offer K–12 school initiatives across the state, including its teaching programs featuring African art, American Indian and First People’s art, folk art of India, Hindu icons of India, the art of comics & graphic novels, and Gee’s Bend quilts. The museum continued to serve Iowa school programs and other related needs by giving 8176 presentations and tours to K–12 school classes in 2015–2016, involving staff teaching as well as a number of community supporters and volunteers of the museum. A total of 65,347 students were reached at sixty-nine locations in fourteen counties and twenty communities, including the Iowa cities of Ankeny, Belle Plaine, Bloomfield, Burlington, Cedar Rapids, Coralville, Davenport, Des Moines, Dubuque, Fairfield, Iowa City, Maquoketa, Marion, Newton, North Liberty, Olin, Tiffin, West Branch, West Des Moines, and Williamsburg. In 2015–2016 the Senior Living Communities (SLC) Outreach Program served a total of 318 people with twenty-three presentations in eight locations in four communities in three counties.

PUBLIC PROGRAMS & EVENTS

The year 2015–16 included an active calendar of public programs and events. The annual friendraising/fundraising party was organized around the theme “Metamorphosis,” celebrating the new museum location proposed next to the UI Main Library and west of Gibson Square. It was an enormous success and proved popular with people curious to see the Old Museum of Art building, which was the location for the annual event. The First Fridays social art gatherings continued to be popular at FilmScene on the pedestrian mall in Iowa City. This monthly event continues to show the work of Iowa artists to supporters and the general public.

Popular lectures were held in various locations, including Art Building West and the University Club, including the annual Spriestersbach Lecture, which featured renowned artist Professor Charles Ray (professor of sculpture at the University of California, Los Angeles); the Jeanne and Richard Levitt Lecture in American Crafts entitled “The Ever-Changing Cultural Landscape of KhaPoOwingeh–Santa Clara Pueblo, NM” delivered by ceramic artist Jason Garcia; the exhibition lecture “Eighty Years a Nomad: Saddle Bags Loaded” by UI Professor Emeritus Keith Achepohl; the exhibition lecture “Goya’s Imagined Reality” by MFA Boston Curator Emerita Stephanie Loeb Stepanek; and the SmART Talk lecture, “US vs Art Thieves: True Tales from the FBI’s Real Indiana Jones,” presented by former FBI
art crime group head Robert K. Wittman. Other lectures by UI professors Rachel Williams and Joni Kinsey; Grant Wood fellows Neal Rock, Terry Conrad, and Christopher Jette; Dr. Karissa Bushman; and Kathleen Edwards and Professor Anita Jung, rounded out the year of well-attended public lectures.

The statewide programming included presenting a wide range of material to audiences far and wide, such as the Comics and Graphic Novels exhibition reception and program in Fairfield, the presentation “French Art: Impressionism and Post Impressionism” in Grinnell and Maquoketa, representation at the Iowa State Fair in Des Moines, the public screening of the documentary *Jackson Pollock’s Mural: The Story of a Modern Masterpiece* in Maquoketa, Iowa City, Marshalltown, Des Moines, Okoboji, Sioux City, Cedar Rapids, Iowa Falls, Cedar Falls, and Davenport, which included question and answer sessions by Emmy award-winning film-maker Kevin Kelley and UIMA director Dr. Sean O’Harrow.

**THE MUSEUM’S PROFILE**

It was another good year for the museum’s reputation. The UIMA had been featured in numerous national and international press articles, culminating in the media activity surrounding the UIMA exhibition at the Peggy Guggenheim Collection during the Venice Biennale and the Deutsche Bank KunstHalle in Berlin. At over 253,000 people in just over twenty-nine weeks, the show in Venice garnered more visitors than any other UIMA exhibition in recent memory. Add the 71,408 visitors over nineteen weeks in Berlin and the total exposure in Europe was a major boost to the UIMA’s profile internationally. Many major media groups covered the story of the exhibition in Italy and Berlin, including *The Guardian* (UK), *The Art Newspaper* (UK), *Corriere Della Sera* (Italy), *Berliner Morgenpost* (Germany), and *Berliner Zeitung* (Germany).

**UNIVERSITY COLLABORATION**

As part of its role within the university to serve students and faculty, the UIMA is responsible for partnering with other university departments and organizations to further visual arts education and research, including teaching classes and seminars to university students. The activities of UIMA’s art and education curators, as well as other staff members, have been specifically geared towards teaching and research at the School of Art and Art History, as well as other programs at the university, such as those found in College of Education and the cinema and anthropology departments. This year, the University Teaching Division was created with the arrival of two curators jointly appointed with the College of Education (Arts Education). This has resulted in a significant increase in class use of the collections and other similar collaborative initiatives with professors and graduate teaching assistants. The number of current and former Art and Art History students working on projects at the UIMA has increased as well.

**NEW STAFF**

The museum cannot operate and serve the university and the public without
well-qualified, trained, experienced staff, and four new hires this year will help tackle the current workload and prepare for the upcoming challenges regarding expanding programs.

KIMBERLY DATCHUK, PhD, Assistant Curator of Special Projects

As manager of a contemporary art gallery called Frog Hollow in Burlington, Vermont, Kim Datchuk co-curated shows and hosted Vermont artists working in diverse media including painting, printmaking, photography, ceramics, woodworking, glass, and jewelry. The gallery was the first recognized state craft center in the nation. She was also a contributor to Art Map Burlington and Kolaj Magazine. Her PhD was completed in December 2014 at Penn State with a focus on nineteenth-century European art. Kim has a joint appointment with the UI College of Education and sees her core responsibility as building bridges across departments, subject matter, and artists.

Her work at the museum involves reaching out to instructors to demonstrate how the collections can complement their courses, curating mini-exhibitions of works on paper for class visits, and leading groups through the exhibitions installed in the UIMA@IMU. She plans exhibitions, and also gives monthly presentations about the collection to residents at Oaknoll Retirement Community.

CORY GUNDLACH, Associate Curator of African and Non-Western Art

Cory Gundlach received a BA in fine art and a certificate in museum studies at Humboldt State University in Arcata, California. He worked at the Morris Graves Museum of Art as head preparator and exhibit manager. In 2004, he began a position in Fort Collins, Colorado, working for the city’s public art program and then as exhibit designer at the Fort Collins Museum. A second BA in art history at Colorado State University was followed by the beginning of graduate studies at the UI in 2010. He worked both as a research and teaching assistant in the School of Art and Art History, and developed the Art & Life in Iowa website at UIMA. Cory is currently working on his PhD.

Responsibilities at the UIMA lie within the preservation, interpretation, presentation, and development of the non-Western collections. Cory serves on the Art in State Buildings Program committee and is a board member for the Arts Council of the African Studies Association (ACASA).
JOYCE TSAI, PhD, Curator of Art

At the University of Florida, Gainesville, Joyce Tsai taught courses on museum practice, abstraction, art and technology, and the history of animation, as assistant professor of modern and contemporary art. She had previously earned her PhD in art history and an MA in German from the Johns Hopkins University, focusing on modern European and American art. She, like Kim, has a joint appointment with the museum and UI College of Education. As a UIMA curator, she is working to develop long-term programming that highlights the remarkable strengths and history of the UIMA. As a faculty member, she is exploring interdisciplinary strategies to integrate the museum’s resources into teaching across different communities.

FINANCE AND FUNDRAISING

In the summer of 2016 we welcomed a new Associate Director of Development, Susan Horan. Susan replaced Beth Nobles, who moved to Texas to pursue other interests. Formerly development coordinator at the Figge Art Museum in Davenport (where she worked with Sean O’Harrow when he was the Figge’s Executive Director), Susan accepted a position at the UI Foundation working on annual-giving projects two years ago. Her passion for the arts stretches back to childhood art camps; it is what drove her to complete an undergraduate degree in art history, join the Figge in 2005, and train as a docent at the UIMA.

She looks forward to meeting donors and friends of the museum.

CONCLUSION

The year 2015–2016 was marvelously successful for the UIMA in a number of ways. The record-breaking total number of participants in museum programs has been astonishing, with attendance benefitting from institutional partnerships. This helps further build a solid foundation for the future of the UIMA and, in particular, it helps build support for the next phase of the museum: creating a new facility. Of course, none of these results would have been possible without the generous support of the Iowa Board of Regents, the new President and the Provost, other university officials and colleagues, UI alumni, community benefactors and volunteers, partner institutions, and the backing and participation of the people of Iowa. For this, the museum is appreciative and thankful.
AUDIENCE AND PARTICIPANT TOTALS

Education, Exhibitions, and Outreach
Overall total: 627,672
- 65,347 in K–12 school programs
- 2619 in UI college tours/classes
- 172 in non-UI college tours/classes
- 7941 in public programs
- 318 at Senior Living Communities
- 161,498 visitors attended the Pollock exhibition in Venice, Italy (FYI, the total for April 23 to November 16, 2015 was 253,590 visitors)
- 71,408 visitors attended the Pollock exhibition in Berlin, Germany
- 103,918 viewed exhibitions at the Figge Art Museum

- 2160 viewed Legacies exhibitions at Iowa venues (Wartburg College and Charles H. MacNider Art Museum, Mason City)

Google Analytics on the Museum of Art website
(uima.uiowa.edu)
Sessions 51,871
Users 41,172
Page views 132,480
% New Sessions 78.37 %
% Returning Visitor 21.6 %

Google Analytics on the Art & Life in Africa website
(africa.uima.uiowa.edu)
Sessions 98,064
Users 71,119
Page views 392,516
% New Sessions 72.2 %
% Returning Visitor 27.7 %

Usage: top five countries
USA 61,340
UK 4074
Kenya 3433
Nigeria 3113
Canada 2154
EXHIBITION, EVENT, AND EDUCATION SPONSORS

Thank you for your generous support!

Anna and James Barker
Ruth Ann and John L. Bentler
Dale M. Bentz

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John and Randee Fieselmann
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Irene Morgan
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Oaknoll Retirement Residence (pictured above are
Pat Heiden and Kim Haring)
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Liz and Alan Swanson (above)
University of Iowa Community Credit Union
US Bank
Andrew T. and Elizabeth M. Wallace
William Weese
Mary Westbrook
Ellen M. Widiss
Laurie and Mark Zaiger
Deborah and Rod Zeitler
EXHIBITIONS

Through November 16, 2015
Jackson Pollock’s Mural: Energy Made Visible
Peggy Guggenheim Collection, Venice, Italy

An exhibition curated by David Anfam, Senior Consulting Curator at the Clyfford Still Museum in Denver and a preeminent authority on Abstract Expressionism, it focuses on Jackson Pollock’s *Mural* following its eighteen-month campaign of conservation and cleaning at the Getty Conservation Institute in Los Angeles. The exhibition was organized by the UIMA in conjunction with the Venice Art Biennale and hosted an amazing 253,590 visitors while in Italy.

Fall 2015 and Spring 2016
UIMA@IMU

Selections from the non-Western (African, Pre-Columbian, Oceanic, Native American, and Asian) collections supported twenty-five class visits from the UI and other areas of southeast Iowa and Illinois. UIMA’s Art & Life in Africa website continues to provide a central educational resource for installations of African art, and museum staff continue to work with faculty and students to provide hands-on learning with the permanent collection.

September 12–December 13, 2015
Caprice and Influence
Black Box Theater, IMU

This exhibition explored caprice as a genre, and featured the museum’s rare impressions of Giovanni Battista Tiepolo’s *VariCapricci* (1740), Giovanni Battista Piranesi’s *Le Antichità Romane* (1756), and Francisco de Goya y Lucientes *Los...*
Caprichos (1799) and Los Desastres de la Guerra (1810–20). Alongside these masterworks were watercolors by UI Professor Emeritus Keith Achepohl and contemporary prints by Enrique Chagoya, characterized by adaptations of resonant characteristics of caprice as practiced by the earlier Italian and Spanish artists. For the exhibition, the UI Library Conservation and Preservation department cleaned, repaired, and digitized each sheet of the four-volume Le Antichità Romane, and the two volumes of Los Desastres de la Guerra. Documentation of the process was included in the exhibition as well as a digital presentation of each sheet in the volumes, not possible to see in the traditional book installation.

November 25, 2015–April 10, 2016
Jackson Pollock’s Mural: Energy Made Visible
KunstHalle by Deutsche Bank, Berlin, Germany

Continuing its international travels, the exhibition’s next stop was the KunstHalle by Deutsche Bank in Berlin where it opened on November 25. UIMA members and staff attended the Berlin opening celebration in late November. The scale of this venue allowed additions to the exhibition from the UIMA collection: Pollock’s Portrait of H.M.; Roberto Matta’s Like Me, Like X; Charles Seliger’s Homage to Erasmus Darwin; and photographs by Herbert Matter, Barbara Morgan, and Gyorgy Kepes.

February 20–May 15, 2016
Social (In)Justice
Black Box Theater, IMU

El Anatsui (Eihanaian, 1944–)
Transit, 2002
Wood, pigment
4 x 24 in. (10.16 x 60.96 cm)
Purchased with funds from the Stanley-UI Foundation Support Organization, 2002.106a–o

Conceived as the UIMA's contribution to “Just Living,” the university’s Spring 2016 Theme Semester on social justice, the exhibition explored four themes: American identity (at home and abroad), the art world as experienced by women artists, the cultural and political exercise of justice in Africa, and the status of Grant Wood, Iowa’s “favorite son,” as it is both accepted and challenged. Cory Gundlach, Associate Curator of African and Non-Western Art, curated The Path.
of Power, an exhibition of African art organized into three main themes: authority, status, and archetype. It was featured within the larger exhibit, Social (In)Justice, curated by Dale Fisher, Curator of Education.

New building
Much of the year involved building committee work which included deep discussions about what will happen inside each space. The program for the spaces will be retrofit to the new location. Curatorial planning for the inaugural collection installation in the new building was a major focus of the first half of the year.

Exhibition planning
Working toward and planning future exhibitions can begin several years before an exhibition takes place. The Spring 2017 exhibition Come Together: Collaborative Lithographs from Tamarind Institute, organized by UIMA Senior Curator Kathy Edwards, entailed a several-day visit to Tamarind at University of New Mexico, Albuquerque, and several days working with Joe and Michal Sommers, whose 2016 gift of over seventy lithographs printed by Joe’s father John, a Tamarind Masterprinter, inspired the exhibition. Kathy’s project brings together lithographs by artists from around the world as it focuses on identity and collaboration. Remarkably, two of the Sommers children are current students at the university. Emile Sommers will receive her BA in Printmaking and is an intern at the museum.

Curator Edwards began research on a major essay about UI professor Philip Guston on the art work he created as UI faculty from Fall 1941 through Spring 1945. She was invited by the Philip Guston Foundation to visit their archives in Woodstock, New York. With recent funding, she is planning a day-long symposium on Guston for Fall 2017. Edwards’s chapter on UI alumnus Elizabeth Catlett is included in the new book Invisible Hawkeyes.

Acquisitions
Working with collectors who wish to give art to the museum entails stewardship on the part of the director and curators. This includes travel to spend time with collectors and their art. Recent bequests in progress necessitated travel to Los Angeles, Eugene, Washington (DC), Santa Fe, and Albuquerque. Major collections gifts were received, proposed, and acquired from Waswo X Waswo, whose gift will include over 300 prints by artists of Indian descent, over seventy lithographs printed by Tamarind Masterprinter John Sommers, and an eclectic collection of prints from former Library of Congress curator of prints Karen Beall and her husband, UI alumnus Dale Haworth.

Conservation and digitization
In addition to the treatment of the Piranesi and Goya volumes, UI Library Conservation and Preservation department digitized the important bound Beatrice Wood journal Come to Europe Helen.

Open Access
The UIMA Open Access project to make
the collections publically available via the database EmbARK Kiosk on the UIMA website is in progress, with a goal of completing 7000 records by the opening of the new building. Curators and curatorial assistants continue to work on this project. In addition, UIMA is working with UI Libraries Digital Studio to make publically accessible exhibition catalogues, brochures, and gallery guides.

**Curatorial Initiatives (non-Western)**
- Developing an exhibition program and checklist for the new museum
- Exhibition research for *The Path of Power*
- Continued research on acquisitions for the permanent collection
- Planning for artist residency and commission for works by Eric Adjetey Anang, “fantasy coffin” sculptor from southern Ghana
- Collaboration with Professor Ellen Hoobler on a catalog for the Eugene and Ina Schnell Collection of Pre-Columbian art
- Planning for exhibition of art from South Africa curated by Dr. Dave Riep
- Collaboration with Professor Loyce Arthur on an exhibition of Mardi Gras Indian suits by Darryl Montana
- Planning for exhibition of African art celebrating the sixtieth anniversary of African art history (in 1957 at UI, Roy Sieber was the first person to receive a PhD in African Art History)
- Focus on acquisitions from North Africa, which is underrepresented in the African collection
- Project development for a partnership with the Smithsonian National Museum of African Art

Developed to bring the University of Iowa Museum of Art to the people of Iowa, the Legacies for Iowa Collections-Sharing Project provides organizations across the state of Iowa works of art without the cost of the usual loan fees. The generosity of the Matthew Bucksbaum family has enabled the UIMA to develop deployable exhibitions, complete with ideas for programming such as lectures and workshops facilitated by University of Iowa faculty, students, and staff. The UIMA assumes responsibility for exhibition design, object delivery and retrieval, and installation support. In addition, the UIMA assists with publicity and marketing for each Legacies exhibition. Vero Rose Smith is the assistant curator for Legacies, and manages all curatorial aspects of the program, loan and exhibition logistics, and outreach.

**Legacies for Iowa Gallery**
Figge Art Museum, Davenport
Managed by the Legacies program, approximately twenty-five celebrated works of art, spanning seventy years of Modernism, are featured in the UIMA galleries at the Figge Art Museum.
In late nineteenth-century Paris, as artists and writers became disenchanted with their materialistic society and with naturalism’s attention to the physical world, a variety of creative and psychological movements arose. With them came a newfound interest in Symbolism, which enabled artists to depict the emotions and personal symbols they found within dreams, religion, and ancient mythology. With their innovative design aesthetics and their observations of daily life at spirited venues such as cafés, dance halls, and theatres, they created enigmatic compositions that challenged the French academic style. This exhibition of European paintings and prints invites you to immerse yourself in the decadent world of fin-de-siècle France and to discover the demimonde of Parisian night life, cabarets, and café culture. This exhibition was curated by Dr. Alice M. Phillips.

**Against Reason**

Faulconer Gallery, Grinnell College, Grinnell

**Through August 2, 2015**

Against Reason was curated by students Elizabeth Allen (2016), Timothy McCall (2015), Mai Pham (2016), Maria Shevelkina (2015), Dana Sly (2015), Hannah Storch (2016), and Emma Vale (2015), who designed the exhibition and wrote the catalogue during the exhibition seminar (Fall 2014) directed by Vanessa Lyon, Assistant Professor of Art History.

**Curatorial**

**July 4–October 18, 2015**

Sin + Temptation

Figge Art Museum

Dr. Alice Phillips presents at the Figge Art Museum.

In late nineteenth-century Paris, as artists and writers became disenchanted with their materialistic society and with naturalism’s attention to the physical world, a variety of creative and psychological movements arose. With them came a newfound interest in Symbolism, which enabled artists to depict the emotions and personal symbols they found within dreams, religion, and ancient mythology. With their innovative design aesthetics and their observations of daily life at spirited venues such as cafés, dance halls, and theatres, they created enigmatic compositions that challenged the French academic style. This exhibition of European paintings and prints invites you to immerse yourself in the decadent world of fin-de-siècle France and to discover the demimonde of Parisian night life, cabarets, and café culture. This exhibition was curated by Dr. Alice M. Phillips.

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Through August 2, 2015
**Pedal Power**
Muscatine Art Center, Muscatine

Black Sheep Bikes (1999–)
_UIMA Phat Bike, 2013_
Titanium, 40 x 70 x 29 in. (101.6 x 177.8 x 73.66 cm)
Adler Fund, m2013.23

The exhibit *Pedal Power. Bicycles from the Collection of Charlie Harper* features twenty-six bicycles dating from 1886 to 1979. Among the earliest bicycles in Charlie’s collection are the ‘highwheelers,’ dating to the late 1880s. An 1886 Victor Ordinary Bicycle (with a fifty-inch front wheel) by Overman Wheel Co. and an 1888 Columbia Expert Bicycle by Pope Manufacturing Co. are among the oldest featured in the exhibition. The museum had the pleasure of loaning the _UIMA Phat Bike_ to this charming exhibition of bicycles from the collection of Charlie Harper, who purchased Zeug Garage & Cycle Shop in Muscatine in 1966 and which continues to operate today. Legacies also facilitated a lecture with UI Professor Steve McGuire, titled “Design It, Build It, Ride It” at the Muscatine Art Center, where he discussed custom-built bicycles.

**Through October 18, 2015**
*Exploring the Demimonde: Sin and Temptation at the Fin-de-Siècle*
Figge Art Museum

Henri de Toulouse-Lautrec (French, 1864–1901)
*Divan Japonais (Japanese Sofa)*, 1893
Lithographic poster, 32 x 24 1/2 in.
Gift of Gaston de Havenon, 1971.217

This exhibition invites you to immerse yourself in the decadent world of fin-de-siècle France and to discover the demimonde of Parisian night life, cabarets, and café culture in a grouping of European paintings and prints.

**October 31, 2015–September 4, 2016**
*Clay: Traditions in Shards*
Figge Art Museum

**Through August 2, 2015**
*Pedal Power*
Muscatine Art Center, Muscatine

Bill Stewart (American, 1941– )
*Duck Tank*, 1976
Ceramic, 20 1/2 x 11 x 29 1/4 in.
Gift of The Friends of the Museum, 1978.34

In the past millennium, the historical debate over the distinction between art and craft in clay has transformed from an accepted assignment based
on social hierarchies to a self-conscious art-world struggle. As seen in the last few generations, artists working in clay have shattered traditional roles by refusing to accept that making functional work sealed your status as a potter or craftsman. By willingly accepting the challenge of making works that exert the same aesthetic agendas of painting and sculpture, two of the most traditional art forms, the line of demarcation between longstanding oppositional categories has never been so uncertain or more irrelevant.

Artists in this exhibition include, but are not limited to: Peter Voulkos, Jun Kaneko, Jason Garcia, Robert Arneson, Bill Stewart, Gerry Eskin, Viola Frey, Benj Upchurch, Ron Meyers, and Kurt Weiser. This exhibition was curated by Dale Fisher, Curator of Education at the UIMA.

January 8–March 25, 2016
**Drawing Inventory**
Waldemar A. Schmidt Gallery, Wartburg College, Waverly

The drawings and works on paper in this exhibition explore a wide variety of subjects and mark-making approaches undertaken by artists. The works functioned as documents, preparatory sketches, formal figure studies, narratives, emotional investigations, and artifacts of larger performances. Pivotal artists such as Juan Gris, Frederick Kiesler, and Lil Picard are included in this exhibition. Each work provides a glimpse into various art historical movements, as well as addresses the diverse styles and interests of artists.

April 18–June 11, 2016
**Crafting Tradition: Oaxacan Wood Carvings**
Charles H. MacNider Art Museum, Mason City

This exhibition, which was originally created in 2005 by Professor Emeritus Michael Chibnik (Anthropology, University of Iowa), was repackaged for travel by Legacies this past year. A National Endowment of the Arts grant brought...
two Oaxacan artists from Mexico to the Charles H. MacNider Art Museum for a week-long residency in order to share their wood carving process. Saul Aragon and Antonia Arreola (pictured) were at the MacNider Art Museum from April 18–April 24, 2016, and nearly 1900 visitors encountered their work over the course of this exhibition.

**Future exhibitions, loans, and collaborations**

Legacies for Iowa is continuously exploring new partnerships and innovative ways to bring the UIMA collection to the people of Iowa. The 2016–2017 fiscal year promises to be equally busy, with exhibitions currently slated for the Figge Art Museum, the University of Northern Iowa, and Maquoketa Art Experience.
Public Programming

September 17, Exhibition Lecture
“Eighty Years a Nomad: Saddle Bags Loaded” by Keith Achepohl

Keith Achepohl, a former UI graduate and School of Art & Art History faculty member, likes to discover what is outside his boundaries, bringing back ideas and planting new seeds for new growth. “Planting, traveling, collecting, cooking, loving family and friends, making love—all in their own proportion make life the glorious pilgrimage that it is.” Professor Achepohl discussed the influence of his travels in Italy and Turkey in relation to his own work and his collecting. His art is in collections of more than eighty institutions and he has received over thirty awards. Achepohl has gifted many works of art to UIMA, including a recent gift of nomadic Turkish rugs. He works in Venice, Italy, part of each summer, and resides in Eugene, Oregon.

September 24, Exhibition Lecture
“Goya’s Imagined Reality,” by Stephanie Loeb Stepanek

Goya sought unprecedented ways to capture for posterity the human condition, both as he observed it and as his creative imagination transformed it. His innovative mastery of varied techniques and media gave him exceptional freedom to express the complexities and contradictions of the world around him. This talk examined a selection of works to reveal some of the ways Goya described a world that is both new and familiar. Curator emerita at the Museum of Fine Arts (MFA), Boston, Stephanie Loeb Stepanek was co-curator of the MFA exhibition Goya: Order and Disorder and was the co-author of The Prints
of Lucas van Leyden and His Contemporaries (1983). In addition to her talk, she advised the museum on the possibility that one of two rare Goya volumes is one of only twelve printed for Royalty.

September 24, Gallery Tour
Exploring the Demimonde: Sin and Temptation at the Fin-de-Siècle, by Dr. Alice M. Phillips

Alice Phillips curated this exhibition that was displayed at the Figge Art Museum in Davenport, and also presented the gallery talk and tour. The exhibition invited you to immerse yourself in the decadent world of fin-de-siècle France, and to discover the demimonde of Parisian nightlife, cabarets, and café culture in the grouping of European paintings and prints. Alice works as curator in the Office of Visual Materials at the UI School of Art and Art History. The exhibition is part of the Legacies for Iowa, a UIMA Collections-Sharing Project supported by the Matthew Bucksbaum Family.

October 7, Jeanne and Richard Levitt Lectureship:

Jason Garcia’s work documents the ever-changing cultural landscape of his home of Santa Clara Pueblo, New Mexico. His cultural ceremonies, traditions, and stories, as well as twenty-first century popular culture, comic books, and technology, influence his art. Using traditional Pueblo pottery techniques, he feels that it is important to keep alive the traditions that were passed down to him…they connect him to his ancestral past and landscape, and also to future generations of Tewa cultural traditions. Also known by his Tewa name, Okuu Pin’, Garcia comes from the Gutierrez family of preeminent potters on the Santa Clara Pueblo. He learned to work with clay under the guidance of his mother and father. He has won major awards, and his work has appeared in many institutions. His innovative style makes him one of the young leaders in American Indian art.
November 5, Exhibition Lecture
“Capricious Corpses: Death, Destruction, and Disaster in Goya’s Works,” by Karissa Bushman

Goya treated death as a worthy subject throughout his career. At times his imagery is gruesome and disturbing, and at other times light-hearted and humorous. His whimsical depictions of corpses satirized Spanish society for its superstitions, vices, and poor health care. Many images were inspired by Spain’s War of Independence, but because he himself was a victim of major illnesses, which twice nearly claimed his life, and because he lived through some of Spain’s tumultuous times, he was no stranger to the darkness of death. Karissa Bushman received her PhD from the University of Iowa in 2013 and taught at Augustana College from 2012–2015. She is now a lecturer in the Department of Art, Art History, and Design at the University of Alabama in Huntsville.

February 2, Exhibition Lecture
“The Music Composition and New Media Work of Christopher Jette (or…making a ruler sing),” by Christopher Jette

Christopher Jette discussed his work as a composer and New Media artist who works at the intersection of technology and humanity. Blending human performers, computers, game controllers, 3D printing, live video processing, and good old fashioned wood/metal instruments, his talk presented a range of compositional works and installations. He is leading the UI’s Laptop Ensemble (LOUi), exploring the possibilities of multi-person musical performance that posits the personal computer as a musical instrument. Jette is a curator of lovely sounds. He trained as composer at the New England Conservatory and UC Santa Barbara. Learn more at www.cj.lovelyweather.com.
February 11, The Bette Spriestersbach Distinguished Lecture by Charles Ray

An artist based in Los Angeles, Charles Ray has exhibited his work at venues that include Documenta IX, the Venice Biennale, and the Whitney Biennial at the Whitney Museum of American Art, New York, and in solo exhibitions. He talked about his work from the past ten years, much of which appeared in his retrospective at the Art Institute of Chicago and the Kunstmuseum Basel. The lecture was presented in collaboration with the opening reception of the new public art space in the southeast lobby of the John and Mary Pappajohn Biomedical Discovery Building.

February 12, Exhibition Lecture “Grant Wood’s 125th Birthday,” by Joni Kinsey

Joni Kinsey, UI School of Art and Art History Professor, talked about understanding and appreciating Grant Wood, a painter who both devoted his career to celebrating just living in his art, especially ordinary day-to-day life on Midwestern farms, in small towns and cities, and responded in a variety of ways to issues of social justice during the era of the Great Depression.

February 16, Exhibition Lecture “Herm 2016/1,” by Neal Rock

Neal Rock’s talk focused on a central concern of paint within a painting practice, one that has exchanged traditional supports of paint for other materials and relations. An understanding
of Greek herm sculpture was used as an organization tool to explore paint as a cultural and material prosthetic. Rock received his BA in painting from the University of Gloucestershire in 1999, an MFA from Central St. Martins School of Art, London, in 2000, and a PhD in painting from the Royal College of Art, London, in 2015. He has exhibited extensively across Europe and the United States; his work has been included in exhibitions at venues such as the Institute of Contemporary Arts and the Royal Academy of Arts in London; the Albright-Knox Art Gallery in New York; and the Contemporary Arts Museum in Houston, as well as various art fairs. He lives and works in London and Los Angeles.

March 1, Exhibition Lecture “Tangible Objects,” by Terry Conrad

Using printmaking as a medium of trace and mark-making as well as a way to connect with people and place, Terry Conrad also works in writing, sculpture, and collage. His process is inseparable from the finished object. His explorations deal with extending the studio outside the traditional workspace and into the world. Tools, inks, and other materials are frequently made from found materials, creating objects and prints that are often time-based. Conrad is from outside of Buffalo, New York. He received a BFA from Alfred University and MFA from Cranbrook Academy of Art. He and his wife Rachel Ziegler-Sheridan founded a preschool in Round Lake, New York.

March 10, Gallery Talk “The American Feminist Art Movement,” by Kathleen Edwards and Anita Jung
Emerging out of an era of social revolution, the American feminist art movement sought to change the world through art. In the 1960s and 70s, feminist artists focused on actions and images that were intended as interventions, confronting both the art-historical canon and the exclusion of women from representation in galleries and museums. They called for equality in professional opportunity.

For this section (American Feminist Artists) in the exhibition *Social (In)Justice*, Curator Kathleen Edwards, with UI School of Art & Art History Professors Rachel Williams and Anita Jung, collaborated with seven students exploring female artists and their work.

**March 29, Exhibition Lecture**

“Social Justice and the Feminist Artist: The Personal is the Political,” by Rachel Williams

A brief historical overview of feminism and the arts for the past seventy-five years was given by Rachel Williams, UI Associate Professor of Gender, Women’s, & Sexuality Studies. She showed how the feminist art movement overlaps and was deeply influenced by the social movements of women’s liberation, gay liberation, civil rights, the anti-war movement, and black power. Williams highlighted works by contemporary feminist artists.

**SmART Talks**

**October 20: “US vs Art Thieves: True Tales from the FBI’s Real Indiana Jones,” by Robert K. Wittman**

The *Wall Street Journal* called him “a living legend” and the *Times of London* said he was “the most famous art detective in the world.” Robert Wittman, for twenty years the FBI's...
investigative expert on cultural property crime, told about notorious art heists, daring undercover recoveries, and the true stories behind the headlines. His training led to the recovery of more than $300 million worth of stolen art and cultural property, numerous prosecutions, and convictions. Wittman joined the FBI in 1988. He has represented the US in art-crime matters throughout the world, conducting investigations and instructing international police and museums in recovery and the use of security techniques. He is now President of Robert Wittman Inc., a consulting firm that provides expert testimony, recovery investigation, museum security, and collection management. Movie rights to his memoir (Priceless: How I Went Undercover to Rescue the World’s Stolen Treasures) have been optioned by Cross Creek Pictures.

School Programs Exhibitions

August 7–September 30, 2015
Silver Linings: The UIMA in Iowa’s Schools
Comics and Graphic Novels
Sondheim Center for the Performing Arts and Fairfield Art Association
Fairfield
Curated by Dale Fisher, Curator of Education, and Josh Siefken, Assistant Curator of Education

October 7–23, 2015
UIMA School Programs Exhibitions: Comics and Graphic Novels

Oaknoll Retirement Community
Iowa City
Curated by Josh Siefken, Assistant Curator of Education

October 31, 2015–October 30, 2016
Clay: Traditions in Shards, a Legacies for Iowa Collections-Sharing Project
Figge Art Museum
Davenport
Curated by Dale Fisher, Curator of Education

June 3–September 30, 2016
Silver Linings: The UIMA in Iowa’s Schools
Comics and Graphic Novels
US Bank
Iowa City
Curated by Josh Siefken, Assistant Curator of Education

K–12 School Programs

The UIMA has a consistent, dedicated audience in the K–12 academic community. During the 2015–2016 academic year, the UIMA served 65,347 participants. UIMA School Programs implemented a variety of innovative strategies to serve K–12 audiences.
Total Audience Members

• **Comics and Graphic Novels** exhibition at Fairfield Arts and Convention Center: 6133
• **Clay: Traditions in Shards** exhibition at Figge Art Museum: 49,041
• K–12 presentations and tours: 8176
• Public programs using K–12 collections: 1944
• Senior Living Communities presentations using K–12 collections: 23

*This number includes all presentations of K–12 collections, presentations to K–12 audiences, K–12 docent meetings, and visitor numbers from exhibitions where K–12 objects were displayed.

Presentation Totals

• **Education Staff totals:**
  Dale Fisher- 85
  Julia Jessen- 60
  Emily Lennon- 18
  Josh Siefken- 81

• **Volunteer Docent totals:**
  Carol Klein- 2
  Jude Langhurst- 50
  Polly Lepic- 2
  Kathrine Nixon- 6
  Gail Zlatnik- 6

• **Gallery Attendant totals:**
  Kate Baranowski- 2
  Meghan Dunlay- 4
  Megan Farlow- 1
  Kate Will- 1

20 Iowa cities and towns

• Ankeny
• Belle Plaine
• Bloomfield
• Burlington
• Cedar Rapids
• Coralville
• Davenport
• Des Moines
• Dubuque
• Fairfield


14 Iowa counties

- Benton
- Cedar
- Davis
- Des Moines
- Dubuque
- Iowa
- Jackson
- Olin
- Tiffin
- West Branch
- West Des Moines
- Williamsburg

69 Iowa locations

- Andrew Elementary School at Maquoketa Art Experience, Maquoketa
- Ankeny Centennial High School, Ankeny
- Augustana College African Art Studio Class at Figge Art Museum, Davenport
- Aurora Heights Intermediate School, Newton
- Berg Elementary School, Newton
- Black Box Theater, Iowa Memorial Union, Iowa City
- Borlaug Elementary School, Coralville
- Briarwood Senior Living Community, Iowa City
- Briggs Elementary School at Maquoketa Art Experience, Maquoketa
- Cardinal Elementary School at Maquoketa Art Experience, Maquoketa
- Clear Creek Amana Middle School, Tiffin
- Columbus Community High School at UIMA Conference Room, Studio Arts, Iowa City
- Coralville Central Elementary School, Coralville
- Crestview Nursing and Rehabilitation Center, West Branch
- Czech and Slovak Museum, Cedar Rapids
- Davis County High School, Bloomfield
- Davis County Middle School, Bloomfield
- Des Moines Area Community College, Des Moines
- Emerson Point Senior Living Community, Iowa City
- Fairfield Arts & Convention Center, Fairfield
- Fairfield Middle School at Fairfield Arts & Convention Center
- Figge Art Museum, Davenport
- Gallery Tour: Columbus Community High School, Columbus Junction
- Gallery Tour: Iowa City Boy Scouts, Iowa City
- Gallery Tour: Good Shepherd Center Summer Program, Iowa City
- Gallery Tour: United Action for Youth, Iowa City
- Garner Elementary School, North Liberty
- Goodwill of the Heartland, Cedar Rapids
- Hawthorne Inn and Windmill Pointe, Coralville
- Helen Lemme Elementary School, Iowa City
- Heritage Christian School, North Liberty
• Highland Ridge Senior Living Community, Williamsburg
• Horace Mann Elementary School, Iowa City
• Horn Elementary School, Iowa City
• Kennedy Elementary School, Dubuque
• Kennedy High School, Cedar Rapids
• Lincoln Elementary School, Iowa City

• Marion High School, Marion
• Mark Twain Elementary School, Iowa City
• Mary Welsh Elementary School, Williamsburg
• Melrose Meadows Retirement Community, Iowa City
• Oaknoll Retirement Community, Iowa City
• Olin Elementary School, Olin
• Prairie Creek Intermediate School, Cedar Rapids
• Regina Elementary School, Iowa City
• Roosevelt Education Center, Iowa City
• Sacred Heart Elementary School at Maquoketa Art Experience, Maquoketa
• Shimek Elementary School, Iowa City
• South East Junior High School, Iowa City
• Sunnyside Elementary School, Burlington
• Taft Middle School, Cedar Rapids
• The Ceramics Center, Cedar Rapids
• Thomas Jefferson Elementary School, Newton
• Truman Elementary School, Cedar Rapids
• UI Class: First Year Seminar: Drawn into Learning: Use Cartoons to Improve Your Writing, Iowa City
• UIMA Conference Room, Studio Arts, Iowa City
• UIMA@IMU Gallery, Iowa Memorial Union, Iowa City
• US Bank, Iowa City
• Washington High School, Cedar Rapids
• Weber Elementary School, Iowa City
• West Des Moines Public Library, West Des Moines

• Longfellow Elementary School, Iowa City
• Longfellow Elementary School, Belle Plaine
• Lucas Elementary School, Iowa City
• Madison Elementary School, Cedar Rapids
• Mann Elementary School, Iowa City
• Maquoketa Art Experience, Maquoketa
• Maquoketa High School at Maquoketa Art Experience, Maquoketa
**EDUCATION**

- **Woodrow Wilson Elementary School, Newton**

**Senior Living Communities Program**

- 318 audience members
- 23 presentations, in 8 locations, in 4 communities, in 3 counties
- **8 locations visited:**
  - Briarwood Health Care Center, Iowa City
  - Brown Deer Place Assisted Living, Coralville
  - Crestview Nursing and Rehabilitation Center, West Branch
  - Emerson Point Assisted Living, Iowa City
  - Highland Ridge Senior Living, Williamsburg
  - Iowa City Senior Center, Iowa City
  - Melrose Meadows Retirement Community, Iowa City
  - Oaknoll Retirement Community, Iowa City
- **4 cities and towns:**
  - Coralville
  - Iowa City
  - West Branch
  - Williamsburg
- **3 counties:**
  - Cedar
  - Iowa
  - Johnson
- **UIMA staff presentations:**
  - Channing Tackaberry- 8
  - Emily Lennon- 5
  - Kim Datchuk- 5

**Volunteer Docent presentations:**
- Betsy Fischer- 3
- Connie Peterson- 1
- Gail Zlatnik- 2
- Irene Morgan- 3
- Kathrine Nixon- 7

**Non-UI College Classes**

- 172 participants
- 12 tours to 12 classes
- **Total list of groups:**
  - Augustana College
  - Coe College: Alpha Gamma Delta (2)
  - Cornell College (3)
  - Grinnell College (2)
  - Kirkwood Community College
  - Maharishi University
  - Private Print Study- Cornell College
  - University of Western Illinois: Grad Students
- **UIMA staff presentations:**
  - Cory Gundlach- 3
  - Dale Fisher- 3
  - Joyce Tsai- 2
  - Kim Datchuk- 2

**UIMA Gallery Attendant presentations:**
- Kate Will- 1
- Megan Farlow- 1
Other tours and programs

• 258 participants
• 11 tours/programs
• **Total list of audiences:**
  Director’s Circle
  Ingenious Gentlemen Tour: Don Quixote Symposium
  Private Gallery Tour
  Private Tour: Exploring the Demimonde
  Walden Place Gallery Tour
  Welcome Home Wednesdays at Unitarian Universalist Society-Educational Outreach (6 tours)
• **UIMA staff presentations:**
  Kim Datchuk- 2
  Elizabeth Wallace- 1
  Emanuella Israel- 1
  Dale Fisher- 1
• **Volunteer Docent presentations:**
  Connie Peterson- 6

Public Programs

• August 7: Comics and Graphic Novels exhibition reception and program, Fairfield Art Association, Fairfield
• August 8: Comics and Graphic Novels exhibition talk, Fairfield Art Association, Fairfield
• August 17: “French Art: Impressionism and Post Impressionism,” Grinnell Medical Center Senior Ed Program, Drake Community Library, Grinnell
• August 19: Iowa State Fair, Des Moines
• September 4: Comics and Graphic Novels exhibition talk, Fairfield Art Association, Fairfield
• September 14: “What is Art?,” Maquoketa Art Experience, Maquoketa
• October 19: “French Art: Impressionism and Post Impressionism,” Maquoketa Art Experience, Maquoketa
• November 9: Mural documentary public screening, Maquoketa Art Experience, Maquoketa
• November 12, Mural documentary public screening, UI School of Art & Art History, Iowa City
• December 9: Mural documentary public screening, Orpheum Theater, Iowa Valley Continuing Education, Marshalltown
• December 10: *Mural* documentary public screening, Des Moines Art Center, Des Moines
• December 16: *Mural* documentary public screening, Pearson Lakes Art Center, Okoboji
• December 17 and 18: *Mural* documentary public screening, Sioux City Arts Center, Sioux City
• January 28: *Mural* documentary public screening, Cedar Rapids Museum of Art, Cedar Rapids
• February 10: *Mural* documentary public screening, Ellsworth Community College, Iowa Falls
• February 17: *Mural* documentary public screening, UNI Gallery of Art, Cedar Falls
• March 3: Ceramics exhibition talk, Figge Art Museum, Davenport
• March 24: “Jackson Pollock’s *Mural,*” Maquoketa Art Experience, Maquoketa

### School Programs Collections Acquisitions

**Liberia**

Dashiki (textile), c. 1970
Embroidered cotton, 27 x 32 1/2 in.
Gift of Drs. Claibourne and Madgetta Dungy
UIMA School Programs Collections, AAE.27

Dashiki (textile), c. 1970
Embroidered cotton, 28 x 33 1/2 in.
Gift of Drs. Claibourne and Madgetta Dungy
UIMA School Programs Collections, AAE.28

Dashiki (textile), c. 1970
Embroidered cotton, 31 x 38 1/2 in.
Gift of Drs. Claibourne and Madgetta Dungy
UIMA School Programs Collections, AAE.29

Dress, c. 1970
Embroidered cotton, 27 x 32 1/2 in.
Gift of Drs. Claibourne and Madgetta Dungy
UIMA School Programs Collections, AAE.30
Liberia

_Dashiki_ (textile), c. 1970
Embroidered cotton, 29 1/2 x 33 in.
Gift of Drs. Claibourne and Madgetta Dungy
UIMA School Programs Collections, AAS.52

Liberia

_Dashiki_ (textile), c. 1970
Embroidered cotton, 32 1/2 x 40 in.
Gift of Drs. Claibourne and Madgetta Dungy
UIMA School Programs Collections, AAS.53

Liberia

_Dress_, c. 1970
Embroidered cotton, 42 x 31 in.
Gift of Drs. Claibourne and Madgetta Dungy
UIMA School Programs Collections, AAS.54

Liberia

_Dress with headscarf_, c. 1970
Embroidered cotton, 51 x 28 in.
Gift of Drs. Claibourne and Madgetta Dungy
UIMA School Programs Collections, AAS.55A–B

Unknown

_Untitled_ (drawing of a bird)
Paper, pencil, 7 x 9 in.
The Alden Lowell Doud Collection
UIMA School Programs Collections, LDC.29


_Vessel_
Earthenware, 6 1/2 x 4 1/2 x 4 1/2 in.
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIS.94

Red Starr (American; Sioux, 1937–)

_Vessel_
Earthenware, turquoise, pipestone, 4 3/4 x 4 1/4 x 4 1/4 in.
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIS.95

Red Starr (American; Sioux, 1937–)

_Vessel_
Earthenware, turquoise, 4 3/4 x 4 x 4 in.
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIS.96

Alvin Marshall (American; Dine, 1959–)

_Protected from the Elements_
Stone, 31 x 9 x 6 in.
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIS.97

Colin Weeka (American; Zuni)

_Wolf power figure (fetish figure)_
Jasper, turquoise, 1 1/2 x 2 x 1 in.
UIMA School Programs Collections, AIS.98

Brent Learned (American; Cheyenne/Arapaho)

_Ledger drawing on a canceled check, 2015_
Paper, ink, colored pencil, 3 1/4 x 7 3/4 in.
UIMA School Programs Collections, AIS.99

Brent Learned (American; Cheyenne/Arapaho)

_Ledger drawing on a canceled check, 2014_
Paper, ink, colored pencil, 3 1/2 x 8 1/4 in.
UIMA School Programs Collections, AIS.100

Brent Learned (American; Cheyenne/Arapaho)

_Ledger drawing on a canceled check, 2015_
Paper, ink, colored pencil, 3 1/2 x 8 1/2 in.
UIMA School Programs Collections, AIS.101
Brent Learned (American; Cheyenne/Arapaho)  
Ledger drawing on a canceled check, 2015  
Paper, ink, colored pencil, 2 3/4 x 6 1/4 in.  
UIMA School Programs Collections, AIE.102

Arthur Haungooah (American; Kiowa, 1943–1985)  
Vessel  
Earthenware, 2 1/2 x 3 x 3 in.  
Gift of Dr. Lawrence F. and Marilyn E. Staples  
UIMA School Programs Collections, AIE.80

Elizabeth and Marcellus Medina (American; Zia/Jemez, 1956– and 1954–)  
Vessel  
Earthenware, 3 1/2 x 4 x 4 in.  
Gift of Dr. Lawrence F. and Marilyn E. Staples  
UIMA School Programs Collections, AIE.81

Brent Learned (American; Cheyenne/Arapaho)  
Ledger drawing  
Paper, ink, colored pencil, 11 1/4 x 17 in.  
UIMA School Programs Collections, AIE.82

Brent Learned (American; Cheyenne/Arapaho)  
Ledger drawing on a canceled check, 2015  
Paper, ink, colored pencil, 2 3/4 x 6 1/2 in.  
UIMA School Programs Collections, AIE.83

Brent Learned (American; Cheyenne/Arapaho)  
Ledger drawing on a canceled check, 2014  
Paper, ink, colored pencil, 3 3/4 x 8 1/4 in.  
UIMA School Programs Collections, AIE.84

Brent Learned (American; Cheyenne/Arapaho)  
Ledger drawing on a canceled check, 2015  
Paper, ink, colored pencil, 2 3/4 x 6 1/2 in.  
UIMA School Programs Collections, AIE.85

Andres Quandelacy (American; Zuni)  
Wolf power figure (fetish figure)  
Apple coral, turquoise, 1 x 1 3/4 x 1/4 in.  
UIMA School Programs Collections, AIE.86

Márta Nagy (Hungarian, 1954–)  
The Perfect Match, 14, 2015  
Stoneware, pavement brick, gold leaf, 3 x 10 x 6 1/4 in.  
Gift of the artist  
UIMA School Programs Collections, CCC.66A–C

Eliza Au (Canadian, 1982–)  
CrissCross, 2015  
Slipcast stoneware, 12 1/2 x 11 1/2 x 5 1/2 in.  
Gift of the artist  
UIMA School Programs Collections, CCC.67

Chip Kidd (American, 1964–)  
Freedom from Fear, 2008  
Digital print on paper, 20 x 16 in.  
UIMA School Programs Collections, EPC.44

Chip Kidd (American, 1964–)  
Freedom from Want, 2008  
Digital print on paper, 20 x 16 in.  
UIMA School Programs Collections, EPC.45

Chip Kidd (American, 1964–)  
Freedom of Speech, 2008  
Digital print on paper, 20 x 16 in.  
UIMA School Programs Collections, EPC.46

Chip Kidd (American, 1964–)  
Freedom of Worship, 2008  
Digital print on paper, 20 x 16 in.  
UIMA School Programs Collections, EPC.47
### Guerilla Girls (active since 1984)

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Poster Dimension</th>
<th>Collection, Code</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Estrogen Bomb</em>, 2003</td>
<td></td>
<td>24 x 24 in.</td>
<td>UIMA School Programs Collections, EPC.48</td>
</tr>
<tr>
<td><em>You’re Seeing Less Than Half the Picture</em>, 1989</td>
<td></td>
<td>17 1/2 x 22 in.</td>
<td>UIMA School Programs Collections, EPC.49</td>
</tr>
<tr>
<td><em>Do Women Have to be Naked to Get Into the Met</em>, 1989</td>
<td></td>
<td>12 x 26 in.</td>
<td>UIMA School Programs Collections, EPC.50</td>
</tr>
</tbody>
</table>

### Robert Arneson (American, 1930–1992)

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Medium and Dimensions</th>
<th>Gift Information</th>
<th>Collection, Code</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Me and Jackson</em>, 1987</td>
<td></td>
<td>Color lithograph, 41 1/2 x 30 1/2 in.</td>
<td>Gift of Jessica Pappalardo</td>
<td>UIMA School Programs Collections, EPC.51</td>
</tr>
</tbody>
</table>

### Chile

<table>
<thead>
<tr>
<th>Title</th>
<th>Medium and Dimensions</th>
<th>Gift Information</th>
<th>Collection, Code</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Arpillera</em> (story textile)</td>
<td>Cotton, flannel, yarn, 16 x 9 3/4 in.</td>
<td>Gift of Jessica Pappalardo</td>
<td>UIMA School Programs Collections, LAA.16</td>
</tr>
</tbody>
</table>

### Guatemala

<table>
<thead>
<tr>
<th>Title</th>
<th>Medium and Dimensions</th>
<th>Gift Information</th>
<th>Collection, Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Huipil (woman's blouse)</td>
<td>23 x 21 in.</td>
<td>Gift of Jessica Pappalardo</td>
<td>UIMA School Programs Collections, LAA.17</td>
</tr>
<tr>
<td>Huipil (woman's blouse)</td>
<td>21 x 24 1/2 in.</td>
<td>Gift of Jessica Pappalardo</td>
<td>UIMA School Programs Collections, LAA.19</td>
</tr>
<tr>
<td>Huipil (woman's blouse)</td>
<td>22 x 25 in.</td>
<td>Gift of Jessica Pappalardo</td>
<td>UIMA School Programs Collections, LAA.20</td>
</tr>
<tr>
<td>Huipil (woman's blouse)</td>
<td>23 x 24 in.</td>
<td>Gift of Jessica Pappalardo</td>
<td>UIMA School Programs Collections, LAA.21</td>
</tr>
<tr>
<td>Huipil (woman's blouse)</td>
<td>22 x 25 in.</td>
<td>Gift of Jessica Pappalardo</td>
<td>UIMA School Programs Collections, LAA.22</td>
</tr>
<tr>
<td>Huipil (woman's blouse)</td>
<td>23 x 23 in.</td>
<td>Gift of Jessica Pappalardo</td>
<td>UIMA School Programs Collections, LAA.23</td>
</tr>
<tr>
<td>Huipil (woman's blouse)</td>
<td>26 x 26 in.</td>
<td>Gift of Jessica Pappalardo</td>
<td>UIMA School Programs Collections, LAA.24</td>
</tr>
</tbody>
</table>
Papua New Guinea; Middle Sepik River
*Mwai* mask
Wood, clay, cowrie shells, feathers, paint, tusk, 32 x 5 x 3 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.1

Melanesia
Boar figure
Wood, fiber, feathers, cowrie shells, 11 1/2 x 21 x 7 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.2

Melanesia
Suspension hook
Wood, 32 x 3 x 1 1/2 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.3

Melanesia
Canoe paddle
Wood, paint, 64 x 4 x 2 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.4

Melanesia
Unknown (mask)
Wood, clay, shells, feathers, paint, raffia, rope, 13 x 7 x 2 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.5

Melanesia
Adze
Wood, cane, metal, 17 x 9 x 3 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.6

Papua New Guinea; Sepik River
Dagger
Bone, 16 x 3 x 2 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.7

Melanesia
Necklace
String, shells, 19 x 3 x 1 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.8

Melanesia
Unknown (mask)
Wood, clay, cowrie shells, feathers, paint, raffia, tusk, 12 x 9 x 2 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.9

Melanesia
Bowl
Cane, 2 x 8 1/2 x 8 1/2 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.10

Melanesia
Unknown (mask)
Wood, cowrie shells, 12 x 7 x 3 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.11

Papua New Guinea; Middle Sepik River
Spear thrower
Wood, cane, 14 x 4 x 3/4 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.12
Melanesia
Unknown (figure)
Wood, 25 x 4 x 3 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.13

Papua New Guinea; Sepik River
Kundu (hand drum)
Wood, cane, cotton, reptile skin, paint, 15 1/2 x 5 1/2 x 5 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.14

Melanesia
Suspension hook
Wood, 11 x 7 1/2 x 2 1/2 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.15

Melanesia
Unknown (figure)
Wood, paint, 17 x 4 x 3 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.16

Papua New Guinea; Trobraind Islands
Lime container
Gourd, paint, tusk, 9 x 7 x 7 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.17A–B

Melanesia
Basket with handle and lid
Cane, 14 x 7 x 7 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.18A–B
Professional Activities

Dale Fisher
Curator of Education

• Worked with the education staff at the Museo Picasso Malaga (April, 2016) on the Jackson Pollock’s Mural: Energy Made Visible exhibition, covering the following topics:
  » American Art to 1900
  » American Art: From the Armory Show through 1950
  » Regionalism
  » Abstract Expressionism and the New York School
  » Jackson Pollock: Life and Career
  » Jackson Pollock: Mural
  » Strategies for covering Mural during exhibition tours
  » Hands-on art activities related to Mural
  » Attended press conference
  » Attended exhibition opening

• Worked with the education staff at the Deutsche Bank KunstHalle in Berlin (December 2015) on the Jackson Pollock’s Mural: Energy Made Visible exhibition, covering the following topics:
  » Abstract Expressionism and the New York School
  » Jackson Pollock: Life and Career
  » Jackson Pollock: Mural
  » Strategies for covering Mural during exhibition tours
  » Hands-on art activities related to Mural
  » Attended press conference
  » Attended exhibition opening

• Consulted with education staff at the Reina Sofia Museum in Madrid about the connections between Pablo Picasso’s Guernica and Jackson Pollock’s Mural
• Art Educators of Iowa board member, Museum Education
• Presented at The Ceramics Center (Cedar Rapids)
• Presented at the Art Educators of Iowa Conference (Waterloo); topic: Object-based Learning with Museum Outreach Collections
• Presented on Comics and Graphic Novels at the West Des Moines Public Library
• Presented on Comics and Graphic Novels at the Fairfield Art Association and Sondheim Center for the Arts (Fairfield) at the August and September, 2015 Art Walk events
• Presented to Augustana College (Rock Island, Illinois) on African Art
• Monthly presentations at Maquoketa Art Experience (Maquoketa)
• Six presentations at Grinnell Regional Medical Center: Senior Education Program (Grinnell)
• Supervise curator of education, education coordinator, Senior Living Communities coordinator
• Supervise, with education coordinator, UIMA@IMU gallery attendants; supervise the scheduling of or otherwise schedule K–12 classes, UI classes, and other academic or group gallery tours; establish and maintain personal contact with K–12 teachers and UI faculty, facilitate museum staff and guard involvement, and maintain the museum calendar of those tours
(w/education assistant)
- Plan, implement, and supervise six Museum Studies internships and five service learning projects
- Ongoing revisions of Docent Program educational materials (curriculum and docent handbook)
- Re-established the UIMA Docent Advisory Group
- Re-established the UIMA Teacher Advisory Group
- UI Office of the Provost outreach meetings (monthly)

**Josh Siefken**  
Assistant Curator of Education

- Presented at the 2015 Iowa Museum Association conference in Pella; topic: PLEASE DO TOUCH: Education and Demonstration Collections
- Presented on Comics and Graphic Novels at the West Des Moines Public Library
- Two presentations at the National Czech and Slovak Museum; topic: Global Shoes (Cedar Rapids)
- Eight presentations at Goodwill of the Heartland (Cedar Rapids)
- Give specialized presentations to kindergarten through college age audiences (as requested)
- Research and write in preparation for presentations of the UIMA School Programs Collections (K–12 classes, libraries, public events, and programs) and the UIMA permanent collection and special exhibitions at UIMA@IMU
- Wrote “Textiles: A Cross-Cultural Survey,” for use by seventh grade Global Studies teachers and students
- Wrote first draft of “Masks: A Cross-Cultural Survey,” for use by K–12 Art and Global Studies teachers and students
- Collections management of the UIMA School Programs Collections, including creation of condition reports, photography, research, and conservation of objects, design and construction of storage and packing of UIMA School Programs Collections
  » During the 2015–2016 year, this included relocating from UI Studio Arts to Old Museum of Art building and preparing an evacuation plan for risk management purposes
- Supervised three Museum Studies program interns

**Julia Jessen**  
Education Coordinator

- Wrote first draft of a Pre-Columbian art program, for use by seventh grade Global Studies teachers and students
- UIMA representative at Any Given Child meetings
- UIMA representative at New Faculty and Staff Orientation
- UIMA representative at Weeks of Welcome
- UIMA representative at New Student and New Graduate Student Orientations
- Ongoing revisions of educational materials:
  » Docent Program materials, including curriculum, docent handbook
EdUCATIon

» UIMA Education and Tours webpages
» K–12 School Programs Collections handouts, PowerPoint presentations, and Image PDFs
• Ongoing revisions of special UI and public presentation materials for outreach; participate in outreach:
» New Faculty and Staff Orientation
» New Student Orientation (as needed)
» Participation in UI classes (such as “Learning in Museums,” and other Museum Studies classes)
» Docent Program materials, including curriculum docent meetings each year, docent handbook

Emily Lennon
Senior Living Communities Program Coordinator

• Left position in October, 2015

Channing Tackaberry
Senior Living Communities Program Coordinator

• Appointed in March, 2016
The UIMA established the University Teaching Division (UTD) in 2015 as a part of its continuing commitment to forging new directions in museum and art education. Joyce Tsai, Curator, and Kimberly Datchuk, Assistant Curator, lead the division and both hold joint appointments as faculty in the College of Education.

In the 2015–16 academic year, the UTD led over seventy university classes in visits tailored to the curricular needs of each course. In addition to works on view as a part of exhibitions at the UIMA@IMU Visual Classroom and Black Box Theater, the UTD also works responsively with faculty to make nearly all works in the collection accessible for courses and research. Not only did many courses from the School of Art and Art History schedule class visits, but also courses in Creative Writing, Spanish, First Year Seminars, and Art Education. In addition to students from the University of Iowa, the UTD welcomed students from Kirkwood Community College and Cornell College.

The Visual Classroom provides students with access to works in the UIMA’s collection in an intimate setting. The easels and study tables allow students to examine works with magnifying glasses, compare and contrast media and artist techniques, and gain a new understanding of the objects. Tsai and Datchuk bring their expertise to the classes they lead, while also allowing students to discover and interpret on their own. The combination of presentation, reflection, and discussion produces an active learning environment that welcomes students with all levels of artistic ability and art historical knowledge.

Students and instructors who came to the Visual Classroom in 2015–16 provided overwhelmingly positive feedback in anonymous surveys given at the end of visits. Ninety-seven percent of students who responded to the survey believed that the class visit to the museum was an excellent or good value to their class. Additionally, ninety percent of student respondents rated the object-based discussion of artwork during the visit as providing an excellent or good benefit to themselves and classmates. In the comments section of the survey, one student wrote, “Using class time to view prints @ the UIMA was extremely beneficial to my enjoyment of the class and understanding of the material.” Another student noted the visit “[h]elped us to be able to look at the pieces of art in person rather than a picture in a textbook.” Faculty agreed with students’
assessment: “Nothing compares to seeing the art in person and it especially conveys the technique of the art.” Of the students that completed the end-of-class visit survey, fifty-seven percent had never been to the UIMA before, and eighty-three percent thought they would return to the museum outside of class; one-hundred percent of instructors said they would bring future classes to the UIMA.

In order to connect the UIMA’s collection across campus at the University of Iowa, curators planned exhibitions based on special events, theme semesters, and course offerings. For example, Ingenious Gentlemen curated by Ranelle Knight-Lueth coincided with the 400th anniversary of the publication of Don Quixote and Obermann-International Programs Humanities Symposium “Parody, Plagiarism, Patrimony: Don Quixote in the Age of Electronic Reproduction” in the Fall of 2015. Then, in Spring 2016, Social (In)Justice, an exhibition spearheaded by Dale Fisher, highlighted the theme semester “Just Living” in the Black Box Theater. Also in Spring 2016, Datchuk curated Doing It All: Figurative and Abstract Works by Female Artists in the UIMA@IMU space.

In addition to leading university class visits for the UTD and curating, Datchuk presented three times per semester at Oaknoll Retirement Community. Her talks ranged from current exhibitions to thematic talks of works not on view, such as large-format photography. In March 2016, she presented “Beyond White Boys: Using Art to Foster Inclusive Classrooms and Educational Experiences,” at the University of Iowa College of Education Diversity in Education Conference. The talk highlighted how teachers in Iowa City can incorporate artworks from the UIMA’s collection into their curriculum to foster a spirit of diversity in the classroom. She also presented her work on the connections between science, technology, engineering, and math (STEM) and art at the UI Teacher Leader Center (now the Baker Teacher Leader Center), which included a discussion of innovations in printmaking using examples from the museum’s collection, as well as Robert Rauschenberg’s Stoned Moon series (1969–1970), also in the collection. In April 2016, she traveled to Dijon, France to present “Behind the Scarf: Aristide Bruant’s Bourgeois Masculinity and Why It Was Necessary” at The Fine Arts and Critics: Legitimizing the Status Quo and the Social Order Conference at the University of Burgundy.

Beyond her capacity as curator and member of UTD, Tsai has been developing online tools for learning as a part of a
Digital Bridges pedagogy grant, awarded to her and Grinnell professor Jenny Anger in Spring 2016. Drawing upon documentary and archival materials as well as oral histories from the community, Tsai is creating a course in Spring 2017 that works with students to create a digital platform to explore UIMA exhibitions that took place before 2008. In addition, she presented her research on the work of László Moholy-Nagy at a study day at Harvard University Art Museums in April and at the Solomon R. Guggenheim Museum in June 2016. Her publications in 2015–16 include “László Moholy-Nagy and the Optics of Military Surveillance,” an article that appeared in the November 2015 issue of *Artforum* and “American Mosaic: American Modern Prints,” an essay written for the National Gallery of Art exhibition *Three Centuries of American Prints.*
Loans

Incoming 2015–16
Forty-two incoming loans making a total of 343 objects for exhibitions, classroom use, proposed purchases, and acquisitions.

Outgoing 2015–2016
Four outgoing loans making a total of twenty-two objects that were lent for exhibitions at home and abroad.

Outgoing Loans 2015
  • Annual John M. Chadima Concert, Oaknoll Retirement Residence, Iowa City, October 28, 2015: Homolka, Violin, m2014.159; Strnad, Viola, m2014.160; Dvorak, Violin, m2014.161; Spidlen, Violoncello, m2014.207.

Conservation Projects

Seven separate conservation projects were undertaken either in house or by an outside organization involving treatment of over 1713 objects. Major projects included collaboration with an African conservator who treated nineteen objects and provided guidance on a major dusting initiative which included 1500 African objects. The museum continued
working with the University of Iowa Conservation Lab on a restoration project of two volumes of Goya’s *The Disasters of War* and Beatrice Wood’s journal *Come to Europe, Helen*. Stuart Davis’s painting *New York to Paris, No. 1* was treated off site and has since returned to the collection looking as dapper as ever.

**Rights and Reproduction Requests**

In 2015–2016, we received requests for ninety works to be reproduced in/for exhibition catalogs, magazines, books, and research purposes.

**Collections Website**

An online database of 222 selected African and modern American works from the permanent collection was launched on the Museum’s website at [http://uimaportal.art.uiowa.edu/IT-1?sid=8&x=233](http://uimaportal.art.uiowa.edu/IT-1?sid=8&x=233). The information that is provided with each object on the website includes basic label information such as title, artist, and dimensions, as well as more detailed data such as exhibition and provenance history and artist information. This Exploring the Collections segment of the museum’s website will grow over time to include all the major works in the collection.

**Professional Activities and Outreach**

- Consultation given to the University costume department on proper storage techniques for their historical collection
- Consultation given to the College of Dentistry on display and care of historic artifacts
- Consultation provided to undergraduate student regarding rights and reproductions requests
- Member of the UI Collections Planning Committee working with Facilities to better understand the needs of collecting institutions on campus
- New building planning committee

**Accessions**

- 281 Accessions
- Accessions included six paintings, four photographs, 159 prints, three sculptures, 105 drawings, four African. Accessioned items were obtained through 244 donations and fourteen purchases. The total number of art accessioned/acquired for 2014–2015 was 258 items with an additional thirty-five museum purposes items.

**Volunteers**

Brad Ferrier is a UI alumnus of the School of Library and Information Science and has been volunteering diligently for the last year. He has been working on archiving the museum’s exhibition records and cataloging. Andrea Truitt volunteered to help the museum organize its file system before the office moved locations. Total volunteer hours: sixty.
List of Accessions

Agustín Cruz Tinoco (Mexican)
Carriage with Soldiers, 2005
Pine, copal, leather, acrylic paint, light bulb, and electrical cord, 11 1/2 x 23 1/2 x 7 1/2 in. (29.21 x 59.69 x 19.05 cm)
Museum Purchase, 2015.100

Zeny Fuentes (Mexican)
Cat, 2005
Copal and acrylic paint, 18 x 19 x 8 in. (45.72 x 48.26 x 20.32 cm)
Museum Purchase, 2015.101

Maximo Santiago and Yolanda López (Mexican)
Graveyard, 2005
Pine, copal, and acrylic paint, 10 3/4 x 16 x 15 3/4 in. (27.31 x 40.64 x 40.01 cm)
Museum Purchase, 2015.102

Manuel Juan Jiménez Ramirez (Mexican)
Rabbit Nahual, 2005
Cedar, synthetic fiber, and acrylic paint, 29 1/2 x 32 x 10 in. (74.93 x 81.28 x 25.4 cm)
Museum Purchase, 2015.103

Workshop of Jacobo Ángeles (Mexican, 1973)
Armadillo, 2005
Copal and acrylic paint, 11 1/2 x 18 1/2 x 12 1/2 in. (29.21 x 46.99 x 31.75 cm)
Museum Purchase, 2015.104

Margarito Melchor Fuentes (Mexican)
Nativity Scene, 2005
Copal and pigment, 5 x 66 x 40 in. (12.7 x 167.64 x 101.6 cm)
Museum Purchase, 2015.105

Jesús Sosa Calvo (Mexican)
Seven Regions of Oaxaca, 2005
Copal and acrylic paint, 69 x 15 x 15 in. (175 x 38 x 38 cm)
Museum Purchase, 2015.106

Inocencio Vásquez Melchor (Mexican)
Devil Seated on Chair, 2005
Copal and acrylic paint
Museum Purchase, 2015.107

Martín Melchor (Mexican)
Bicycle-Taxi with Giraffe Driver and Passengers, 2005
Pine, copal, reed, acrylic paint, 11 1/2 x 13 x 9 in. (29.21 x 33.02 x 22.86 cm)
Museum Purchase, 2015.108a–f

Alberto Jiménez (Mexican)
Angel, 2005
Copal, acrylic paint, 24 x 22 x 25 in. (60.96 x 55.88 x 63.5 cm)
Museum Purchase, 2015.109a–t

Maximo Santiago (Mexican, 1942)
Church and Wedding Party, 2005
Pine and copal, 13 1/2 x 16 x 8 1/2 in. (34.29 x 40.64 x 21.59 cm)
Museum Purchase, 2015.110a–m

Gabino Reyes Lopez (Mexican)
Shepherd with Animals, 2005
Copal, jacaranda, pine, synthetic grass, and acrylic paint, 10 x 12 x 10 1/2 in. (25.4 x 30.48 x 26.67 cm)
Museum Purchase, 2015.111a–l

Porfirio Sosa (Mexican)
Alebrije (inspired by papier mâché figures of Linares family of Mexico City), 2005
Copal, acrylic paint, 22 x 20 x 26 in. (55.88 x 50.8 x 66.04 cm)
Museum Purchase, 2015.112a–s

Moisés Jiménez (Mexican)
Opossum Family, 2005
Copal and acrylic paint, 11 x 16 x 6 1/2 in. (27.94 x 40.64 x 16.51 cm)
Museum Purchase, 2015.113a–d

Miguel Santiago (Mexican)
The Royal Couple, 2005
Copal and acrylic paint, 18 x 11 x 8 in. (45.72 x 27.94 x 20.32 cm)
Museum Purchase, 2015.114a–b

Moisés Jiménez (Mexican)
Virgin of Guadalupe, 2005
Copal and acrylic paint, 24 x 13 x 16 in. (60.96 x 33.02 x 40.64 cm)
Museum Purchase, 2015.115a–f

Gabino Reyes Lopez (Mexican)
Dragons, 2005
Copal and acrylic paint, 4 x 13 x 11 in. (10.16 x 33.02 x 27.94 cm)
Museum Purchase, 2015.116a–g
Margarito Melchor Santiago (Mexican)  
**Skeleton with Guitar, 2005**  
Copal, synthetic fiber, acrylic paint, 38 x 10 x 19 in. (96.52 x 25.4 x 48.26 cm)  
Museum Purchase, 2015.117a–b

Martin Melchor (Mexican)  
**Bicycle with Dalmatian Rider, 2005**  
Copal and acrylic paint, 26 1/2 x 26 1/2 x 11 1/2 in. (67.31 x 67.31 x 29.21 cm)  
Museum Purchase, 2015.118a–b

Isidoro Cruz Hernandez (Mexican, 1934–2015)  
**Skeleton, 2005**  
Basswood, aniline paints, cochineal, and string, 21 1/2 x 12 x 9 1/2 in. (54.61 x 30.48 x 24.13 cm)  
Museum Purchase, 2015.119a–e

Justo Xuana Luis (Mexican)  
**Skeleton Couple (Day of the Dead figures), 2005**  
Copal, synthetic fiber, acrylic paint, 24 1/2 x 12 x 15 in. (62.23 x 30.48 x 38.1 cm)  
Museum Purchase, 2015.120a–f

Epifanio Fuentes Vasquez (Mexican)  
**St. George and the Dragon, 2005**  
Copal, leather, metallic rope, fiber, and acrylic paint, 32 x 27 x 9 in. (81.28 x 68.58 x 22.86 cm)  
Museum Purchase, 2015.121a–f

Margarito Melchor Fuentes (Mexican)  
**Cat, 2005**  
Copal and acrylic paint, 9 1/2 x 19 x 12 in. (24.13 x 48.26 x 30.48 cm)  
Museum Purchase, 2015.122a–b

Justo Xuana Luis (Mexican)  
**Band of Animal Musicians, 2005**  
Copal and acrylic paint, 6 1/2 x 10 x 22 in. (16.51 x 25.4 x 55.88 cm)  
Museum Purchase, 2015.123a–u

Antonio Mandarin (Mexican)  
**Giraffe, 2005**  
Copal, ixtle (tail), and acrylic paint, 25 x 12 x 9 in. (63.5 x 30.48 x 22.86 cm)  
Museum Purchase, 2015.124a–e

Maasai (Kenya)  
**Cape with beaded leather**  
Leather, beads, 44 x 53 in. (111.76 x 134.62 cm)  
Gift of Travis von Tobel, M.D., 2015.125

Maasai (Kenya)  
**Cape with beaded leather**  
Leather, beads, 41 x 46 1/2 in. (104.14 x 118.11 cm)  
Gift of Travis von Tobel, M.D., 2015.126

Maasai (Kenya)  
**Cape with beaded leather**  
Leather, beads, 40 x 39 in. (101.6 x 99.06 cm)  
Gift of Travis von Tobel, M.D., 2015.127

Zulu peoples (South Africa)  
**Uphiso (vessel)**  
Earthenware, 17 x 14 in. (43.18 x 35.56 cm)  
Gift of Travis von Tobel, M.D., 2015.128

Zulu peoples (South Africa)  
**Uphiso**  
Earthenware, 14 3/4 x 14 1/2 in. (37.47 x 36.83 cm)  
Gift of Travis von Tobel, M.D., 2015.129

Zulu peoples (South Africa)  
**Beer pot**  
Earthenware, 13 x 15 in. (33.02 x 38.1 cm)  
Gift of Travis von Tobel, M.D., 2015.130

Zulu peoples (South Africa)  
**Beer Pot**  
Earthenware, 10 1/2 x 12 in. (26.67 x 30.48 cm)  
Gift of Travis von Tobel, M.D., 2015.131

Zulu peoples (South Africa)  
**Imbenqe (cover)**  
2 1/2 x 7 in. (6.35 x 17.78 cm)  
Gift of Travis von Tobel, M.D., 2015.132

Zulu peoples (South Africa)  
**Beer pot**  
Earthenware, 10 3/4 x 13 in. (27.31 x 33.02 cm)  
Gift of Travis von Tobel, M.D., 2015.133

Zulu peoples (South Africa)  
**Beer pot**  
Earthenware, 8 x 11 1/2 in. (20.32 x 29.21 cm)  
Gift of Travis von Tobel, M.D., 2015.134

Zulu peoples (South Africa)  
**Beer pot**  
Earthenware, 9 1/4 x 13 in. (23.5 x 33.02 cm)  
Gift of Travis von Tobel, M.D., 2015.135

Zulu peoples (South Africa)  
**Beer pot**  
Earthenware, 9 3/4 x 12 1/4 in. (24.77 x 31.12 cm)  
Gift of Travis von Tobel, M.D., 2015.136
Zulu peoples (South Africa)
Beer pot
Earthenware, 10 1/2 x 13 in. (26.67 x 33.02 cm)
Gift of Travis von Tobel, M.D., 2015.137

Zulu peoples (South Africa)
Beer pot
Earthenware, 13 1/4 x 18 in. (33.66 x 45.72 cm)
Gift of Travis von Tobel, M.D., 2015.138

Zulu peoples (South Africa)
Beer strainer
Fiber, 27 x 7 in. (68.58 x 17.78 cm)
Gift of Travis von Tobel, M.D., 2015.139

Zulu peoples (South Africa)
Woman's hat
Hair, 22 in. (55.88 cm)
Gift of Travis von Tobel, M.D., 2015.140

Zulu peoples (South Africa)
Wooden spoon (blunt end)
Wood, 15 x 2 1/2 in. (38.1 x 6.35 cm)
Gift of Travis von Tobel, M.D., 2015.141

Zulu peoples (South Africa)
Wooden spoon (pointy end)
Wood, 15 x 2 1/2 in. (38.1 x 6.35 cm)
Gift of Travis von Tobel, M.D., 2015.142

Zulu peoples (South Africa)
Spoon holder
9 x 4 in. (22.86 x 10.16 cm)
Gift of Travis von Tobel, M.D., 2015.143

Zulu peoples (South Africa)
Serving ladle
Gourd, 4 x 8 1/2 in. (10.16 x 21.59 cm)
Gift of Travis von Tobel, M.D., 2015.144

Zulu peoples (South Africa)
Club with woven wire
Woven wire, 27 x 3 in. (68.58 x 7.62 cm)
Gift of Travis von Tobel, M.D., 2015.145

Unknown Malian
Pot
Earthenware, 10 1/2 x 7 1/2 in. (26.67 x 19.05 cm)
Gift of Travis von Tobel, M.D., 2015.146

Unknown Malian
Pot
Earthenware, 13 x 12 in. (33.02 x 30.48 cm)
Gift of Travis von Tobel, M.D., 2015.147

Unknown Cameroonian
Pipe
Earthenware, 4 x 2 1/2 in. (10.16 x 6.35 cm)
Gift of Travis von Tobel, M.D., 2015.148

Unknown Cameroonian
Pot
Earthenware, 12 1/2 x 15 in. (31.75 x 38.1 cm)
Gift of Travis von Tobel, M.D., 2015.149

Unknown Cameroonian
Pot ring
Woven cane, 1 3/4 x 9 1/2 in. (4.45 x 24.13 cm)
Gift of Travis von Tobel, M.D., 2015.150

Chamba peoples (Nigeria)
Pot
Earthenware, 18 3/4 x 13 in. (47.63 x 33.02 cm)
Gift of Travis von Tobel, M.D., 2015.151

Mbole peoples (Democratic Republic of the Congo)
Pot
Earthenware, 9 1/2 x 7 1/2 in. (24.13 x 19.05 cm)
Gift of Travis von Tobel, M.D., 2015.152

Karamojong (Uganda)
Pot
Earthenware, 11 x 11 in. (27.94 x 27.94 cm)
Gift of Travis von Tobel, M.D., 2015.153

Tutsi peoples (Burundi and Rwanda)
Pot
Earthenware, 9 1/2 x 6 3/4 in. (24.13 x 17.15 cm)
Gift of Travis von Tobel, M.D., 2015.154

Tutsi peoples (Burundi and Rwanda)
House screen
78 x 18 1/2 in. (198.12 x 46.99 cm)
Gift of Travis von Tobel, M.D., 2015.155

Zande peoples (Democratic Republic of the Congo, South Sudan, Central African Republic)
Pot
Earthenware, 9 x 5 1/2 in. (22.86 x 13.97 cm)
Gift of Travis von Tobel, M.D., 2015.156

Zande peoples (Democratic Republic of the Congo, South Sudan, Central African Republic)
Pot
Earthenware, 16 1/4 x 12 1/4 in. (41.28 x 31.12 cm)
Gift of Travis von Tobel, M.D., 2015.157
Lozi (Zambia)
Pot
Earthenware, 13 x 11 in. (33.02 x 27.94 cm)
Gift of Travis von Tobel, M.D., 2015.158

Tutsi peoples (Burundi and Rwanda)
Pot
Burnished earthenware, 12 x 6 1/4 x 6 1/4 in. (30.48 x 15.88 x 15.88 cm)
Gift of Travis von Tobel, M.D., 2015.159

Gaanda peoples (Nigerian)
Pot
Earthenware, 20 1/2 x 12 in. (52.07 x 30.48 cm)
Gift of Travis von Tobel, M.D., 2015.160

Nupe peoples (Nigeria)
Pot
Earthenware, 23 x 18 3/4 in. (58.42 x 47.63 cm)
Gift of Travis von Tobel, M.D., 2015.161

Nupe peoples (Nigeria)
Pot
Earthenware, 19 x 21 in. (48.26 x 53.34 cm)
Gift of Travis von Tobel, M.D., 2015.162

Nupe peoples (Nigeria)
Pot
Earthenware, 14 1/2 x 13 1/2 in. (36.83 x 34.29 cm)
Gift of Travis von Tobel, M.D., 2015.163

Nupe peoples (Nigeria)
Stool
16 x 16 x 14 in. (40.6 x 40.6 x 35.6 cm)
Gift of Travis von Tobel, M.D., 2015.164

Igala peoples (Nigeria)
Pot
Earthenware, 17 x 17 1/2 in. (43.18 x 44.45 cm)
Gift of Travis von Tobel, M.D., 2015.165

Igala peoples (Nigeria)
Pot
Earthenware, 22 1/4 x 21 in. (56.52 x 53.34 cm)
Gift of Travis von Tobel, M.D., 2015.166

Nigeria
Coil currency
12 1/2 x 4 in. (31.75 x 10.16 cm)
Gift of Travis von Tobel, M.D., 2015.167

Eloyi peoples (Nigeria)
Currency
21 x 15 1/2 in. (53.34 x 39.37 cm)
Gift of Travis von Tobel, M.D., 2015.168

Gwarri peoples (Nigeria)
Pot
Earthenware, 13 x 15 in. (33.02 x 38.1 cm)
Gift of Travis von Tobel, M.D., 2015.169

Nyanja (Mozambique, Malawi, Zambia)
Pot
Earthenware, 12 1/4 x 14 in. (31.12 x 35.56 cm)
Gift of Travis von Tobel, M.D., 2015.170

Igbo peoples (Nigeria)
Pot
Earthenware, 18 x 14 1/2 in. (45.72 x 36.83 cm)
Gift of Travis von Tobel, M.D., 2015.171

Bariba peoples (Benin)
Pot
Earthenware, 13 x 14 1/2 in. (33.02 x 36.83 cm)
Gift of Travis von Tobel, M.D., 2015.172

Luo (Kenya, Tanzania)
Brewing pot
Earthenware, 27 x 23 in. (68.58 x 58.42 cm)
Gift of Travis von Tobel, M.D., 2015.173

Luo (Kenya, Tanzania)
Brewing pot
Earthenware, 21 1/2 x 19 in. (54.61 x 48.26 cm)
Gift of Travis von Tobel, M.D., 2015.174

Balanda peoples (South Sudan)
Pot
Earthenware, 21 x 14 in. (53.34 x 35.56 cm)
Gift of Travis von Tobel, M.D., 2015.175

Fulani peoples (Guinea)
Pot
Earthenware, 19 x 19 in. (48.26 x 48.26 cm)
Gift of Travis von Tobel, M.D., 2015.176

Mandingo
Honey pot
Earthenware, 12 1/2 x 13 in. (31.75 x 33.02 cm)
Gift of Travis von Tobel, M.D., 2015.177

Mandingo
Honey pot
Earthenware, 18 x 17 in. (45.72 x 43.18 cm)
Gift of Travis von Tobel, M.D., 2015.178
Mandingo
Water pot
Earthenware, 17 x 16 in. (43.18 x 40.64 cm)
Gift of Travis von Tobel, M.D., 2015.179

Hausa peoples (Niger)
Water pot
Earthenware, 26 x 17 1/2 in. (66.04 x 44.45 cm)
Gift of Travis von Tobel, M.D., 2015.180

Hausa peoples (Niger)
Water pot
Earthenware, 25 x 21 in. (63.5 x 53.34 cm)
Gift of Travis von Tobel, M.D., 2015.181

Nsei peoples (Cameroon)
Pot
Earthenware, 19 1/2 x 19 in. (49.53 x 48.26 cm)
Gift of Travis von Tobel, M.D., 2015.182

Nsei peoples (Cameroon)
Pot
Earthenware, 15 x 15 in. (38.1 x 38.1 cm)
Gift of Travis von Tobel, M.D., 2015.183

Lobi peoples (Burkina Faso)
Brewing pot
Earthenware, 18 1/2 x 19 1/2 in. (46.99 x 49.53 cm)
Gift of Travis von Tobel, M.D., 2015.184

Lobi peoples (Burkina Faso)
Pot
Earthenware, 5 3/4 x 7 in. (14.61 x 17.78 cm)
Gift of Travis von Tobel, M.D., 2015.186

Songye peoples (Democratic Republic of the Congo)
Pot
Earthenware, 18 1/2 x 15 1/2 in. (46.99 x 39.37 cm)
Gift of Travis von Tobel, M.D., 2015.193

Songye peoples (Democratic Republic of the Congo)
Pot
Earthenware, 15 1/2 x 14 x. (39.37 x 35.56 cm)
Gift of Travis von Tobel, M.D., 2015.187

Songye peoples (Democratic Republic of the Congo)
Pot
Earthenware, 17 1/4 x 17 1/4 in. (43.82 x 43.82 cm)
Gift of Travis von Tobel, M.D., 2015.188

Songye peoples (Democratic Republic of the Congo)
Pot
Earthenware, 27 x 14 in. (68.58 x 35.56 cm)
Gift of Travis von Tobel, M.D., 2015.189

Songye peoples (Democratic Republic of the Congo)
Pot
Earthenware, 19 1/4 x 16 1/2 in. (48.9 x 41.91 cm)
Gift of Travis von Tobel, M.D., 2015.192

Songye peoples (Democratic Republic of the Congo)
Pot
Earthenware, 15 1/4 x 15 1/2 in. (38.1 x 39.37 cm)
Gift of Travis von Tobel, M.D., 2015.194

Songye peoples (Democratic Republic of the Congo)
Pot
Earthenware, 22 x 23 in. (55.88 x 58.42 cm)
Gift of Travis von Tobel, M.D., 2015.190

Songye peoples (Democratic Republic of the Congo)
Pot
Earthenware, 21 3/4 x 17 in. (55.25 x 43.18 cm)
Gift of Travis von Tobel, M.D., 2015.196

Tableau peoples (Democratic Republic of the Congo)
Knife
15 1/2 x 5 1/4 in. (39.37 x 13.34 cm)
Gift of Travis von Tobel, M.D., 2015.197

Kuba peoples (Democratic Republic of the Congo)
Stool
Wood, 19 1/2 x 8 in. (49.53 x 20.32 cm)
Gift of Travis von Tobel, M.D., 2015.198

Songye peoples (Democratic Republic of the Congo)
Pot
Earthenware, 14 1/4 x 9 in. (36.2 x 22.86 cm)
Gift of Travis von Tobel, M.D., 2015.185

Kuba peoples (Democratic Republic of the Congo)
Stool
Wood, 19 1/2 x 8 in. (49.53 x 20.32 cm)
Gift of Travis von Tobel, M.D., 2015.199

Songye peoples (Democratic Republic of the Congo)
Pot
Earthenware, 19 1/4 x 16 1/2 in. (48.9 x 41.91 cm)
Gift of Travis von Tobel, M.D., 2015.192

Songye peoples (Democratic Republic of the Congo)
Pot
Earthenware, 16 1/4 x 21 in. (41.28 x 53.34 cm)
Gift of Travis von Tobel, M.D., 2015.199
Makonde peoples (Tanzania)
Pot
Earthenware, 15 1/2 x 19 in. (39.37 x 48.26 cm)
Gift of Travis von Tobel, M.D., 2015.200

Makonde peoples (Tanzania)
Pot
Earthenware, 13 x 18 in. (33.02 x 45.72 cm)
Gift of Travis von Tobel, M.D., 2015.201

Makonde peoples (Tanzania)
Pot
Earthenware, 13 x 17 1/2 in. (33.02 x 44.45 cm)
Gift of Travis von Tobel, M.D., 2015.202

Tuareg peoples
Storage post
55 x 26 1/2 in. (139.7 x 67.31 cm)
Gift of Travis von Tobel, M.D., 2015.203

Lobi peoples (Burkina Faso)
Ladder
61 1/2 x 19 in. (156.21 x 48.26 cm)
Gift of Travis von Tobel, M.D., 2015.204

Ethiopia
Stool
11 1/2 x 16 in. (29.21 x 40.64 cm)
Gift of Travis von Tobel, M.D., 2015.205

Mandingo
Stool
7 1/2 x 16 1/2 in. (19.05 x 41.91 cm)
Gift of Travis von Tobel, M.D., 2015.207

Ethiopia
Food bowl
Wood, 7 x 20 1/2 in. (17.78 x 52.07 cm)
Gift of Travis von Tobel, M.D., 2015.208

Ethiopia
Food bowl
Wood, 10 x 19 1/2 in. (25.4 x 49.53 cm)
Gift of Travis von Tobel, M.D., 2015.209

Xhosa peoples (South Africa)
Skirt
32 x 73 in. (81.28 x 185.42 cm)
Gift of Travis von Tobel, M.D., 2015.210

Xhosa peoples (South Africa)
Cape
53 x 51 1/2 in. (134.62 x 130.81 cm)
Gift of Travis von Tobel, M.D., 2015.211

Xhosa peoples (South Africa)
Beaded bag
Beads, 8 1/2 x 3 3/4 x 1 in. (21.6 x 9.5 x 2.5 cm)
Gift of Travis von Tobel, M.D., 2015.212

Igbo peoples (Nigeria)
Pot
Earthenware, 23 x 21 in. (58.42 x 53.34 cm)
Gift of Travis von Tobel, M.D., 2015.213

Basotho peoples (South Africa, Lesotho)
Pot
Earthenware, 10 3/4 x 13 in. (27.31 x 33.02 cm)
Gift of Travis von Tobel, M.D., 2015.214

Lobi peoples (Burkina Faso)
Shrine pot
Earthenware, 23 x 17 1/2 in. (58.42 x 44.45 cm)
Gift of Travis von Tobel, M.D., 2015.215a–b

Zulu peoples (South Africa)
Isicholo (woman’s hat)
Hair, 17 1/4 in. (43.82 cm)
Gift of Travis von Tobel, M.D., 2015.216a–b

Basoga peoples (Uganda)
Pot
Earthenware, 16 x 9 1/2 in. (40.64 x 24.13 cm)
Gift of Travis von Tobel, M.D., 2015.217a–b

Basoga peoples (Uganda)
Pot
Earthenware, 14 x 8 1/2 in. (35.56 x 21.59 cm)
Gift of Travis von Tobel, M.D., 2015.218a–b

Mary White
Yeibeichi rug, 1970–1980
Wool, 37 x 46 1/2 in. (94 x 118.1 cm)
Gift of Dr. Lawrence F. and Marilyn E. Staples, 2015.219

Chokwe peoples (Democratic Republic of the Congo)
Turtle shell, 1930–1950
Turtle shell, rawhide, 3 x 2 1/4 x 1 1/2 in. (7.6 x 5.7 x 3.8 cm)
Gift of Joy Reich, 2015.220
Chokwe peoples (Democratic Republic of the Congo)  
Bracelet, 1930–1950  
Metal, fiber, 3 1/4 x 2 1/4 x 5/8 in. (8.3 x 5.7 x 1.6 cm)  
Gift of Joy Reich, 2015.221

Chokwe peoples (Democratic Republic of the Congo)  
Snake skin, 1930–1950  
Snake skin, 106 x 12 x 1/16 in. (269.2 x 30.5 x 0.2 cm)  
Gift of Joy Reich, 2015.223

Chokwe peoples (Democratic Republic of the Congo)  
Rattle to be used when divining, 1930–1950  
Reeds, beans, 12 x 6 x 6 in. (30.5 x 15.2 x 15.2 cm)  
Gift of Joy Reich, 2015.224

Chokwe peoples (Democratic Republic of the Congo)  
Arrowhead, 1930–1950  
Wood, 5 1/4 x 3/8 x 3/8 in. (13.3 x 1 x 1 cm)  
Gift of Joy Reich, 2015.225

Chokwe peoples (Democratic Republic of the Congo)  
Arrowhead, 1930–1950  
Metal, 4 1/2 x 1 1/8 x 1/4 in. (11.4 x 2.9 x 0.6 cm)  
Gift of Joy Reich, 2015.226

Chokwe peoples (Democratic Republic of the Congo)  
Arrowhead, 1930–1950  
Wood, 4 1/4 x 1 x 1 in. (10.8 x 2.5 x 2.5 cm)  
Gift of Joy Reich, 2015.227

Chokwe peoples (Democratic Republic of the Congo)  
Vessel, 1930–1950  
Ceramic, 3 7/8 x 3 5/8 x 3 1/2 in. (9.8 x 9.2 x 8.9 cm)  
Gift of Joy Reich, 2015.228

Chokwe peoples (Democratic Republic of the Congo)  
Cross, 1930–1950  
Metal, 3 1/2 x 1 3/4 x 3/8 in. (8.9 x 4.4 x 1 cm)  
Gift of Joy Reich, 2015.229

Chokwe peoples (Democratic Republic of the Congo)  
Bracelet, 1930–1950  
Metal, 2 3/8 x 3 x 1/4 in. (6 x 7.6 x 0.6 cm)  
Gift of Joy Reich, 2015.230

Chokwe peoples (Democratic Republic of the Congo)  
Metal bell with dirt inside, 1930–1950  
Metal, 1 3/4 x 1 5/8 x 1 5/8 in. (4.4 x 4.1 x 4.1 cm)  
Gift of Joy Reich, 2015.231

Chokwe peoples (Democratic Republic of the Congo)  
Crested porcupine quill, 1930–1950  
Porcupine quill, 10 3/4 x 1/4 x 1/4 in. (27.3 x 0.6 x 0.6 cm)  
Gift of Joy Reich, 2015.232

Chokwe peoples (Democratic Republic of the Congo)  
Gourd with red material inside, 1930–1950  
Gourd, 2 1/4 x 3 1/4 x 3 1/4 in. (5.7 x 8.3 x 8.3 cm)  
Gift of Joy Reich, 2015.233

Andy Warhol (American, 1937–1987)  
Art Cash, 1971  
Offset lithograph on white wove bank note paper, 27 3/4 x 22 1/8 in. (70.5 x 56.2 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.234

Mark Tobey (American, 1890–1976)  
From “Sumi,” 1970  
Lithograph  
Gift of James A. Leach and Elisabeth F. Leach, 2015.235

Mark Tobey (American, 1890–1976)  
From “Sumi,” 1970  
Lithograph  
Gift of James A. Leach and Elisabeth F. Leach, 2015.236

Mark Tobey (American, 1890–1976)  
From “Sumi,” 1970  
Lithograph  
Gift of James A. Leach and Elisabeth F. Leach, 2015.237

Samuel Donovan Swann (American, 1889–1954)  
Along the Monongahela, c. 1940  
Etching, 6 1/2 x 11 3/4 in. (17 x 30 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.238

Salvatore Pinto (American, 1905–1966)  
Steam Shovels, c. 1940  
Etching, 11 3/4 x 10 in. (29.8 x 25.4 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.242

Anders Leonard Zorn (Swede, 1860–1920)  
Dalarö, c. 1900  
Etching, 12 3/4 x 10 1/4 in. (32 x 26 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.243

Frederick O’Hara (American, 1904–1980)  
Fisher, 1953  
Lithograph, 22 3/4 x 16 1/8 in. (58 x 41 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.244
Thomas Browne Cornell (American, 1937–)
*Head Study*, 1972
Etching and aquatint, 12 1/2 x 10 1/4 in. (32 x 26 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.245

Thomas Browne Cornell (American, 1937–)
*Revolutionary Profile*, 1972
Etching, 12 5/8 x 10 1/4 in. (32 x 26 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.246

Sibella Mittell Weber (American, 1892–1957)
*Two Polo Players*, 1940
Drypoint, 14 3/8 x 10 1/4 in. (37 x 26 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.247

Wanda Gag (American, 1893–1946)
*Ploughed Fields*, 1936
Lithograph, 11 7/16 x 16 in. (29.1 x 40.6 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.248

Emil Ganso (American, 1895–1941)
*Woodstock Church*, c. 1930
Wood engraving, 6 1/4 x 7 1/4 in. (16 x 18 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.250

Emil Ganso (American, 1895–1941)
*Woodstock Church*, c. 1930
Wood engraving, 8 1/2 x 10 in. (22 x 25 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.249

Emil Ganso (American, 1895–1941)
*Untitled (Boathouse with boats on lake)*, c. 1930
Wood engraving, 6 1/2 x 8 3/4 in. (17 x 22 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.252

Emil Ganso (American, 1895–1941)
*Untitled (Horse drawn plow in countryside)*, c. 1930
Wood engraving, 6 5/8 x 8 5/8 in. (17 x 22 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.251

Emil Ganso (American, 1895–1941)
*Untitled (Sailboat on lake with buildings and mountains)*, c. 1930
Wood engraving, 4 3/4 x 5 5/8 in. (12 x 14 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.254

Joseph Pennell (American, c. 1860–1926)
Lithograph, 11 1/8 x 7 1/4 in. (28 x 18 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.255

Joseph Pennell (American, c. 1860–1926)
*Untitled (Venice)* from The Studio, Vol. VII, 1896
Lithograph, 7 1/2 x 11 in. (19 x 28 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.256

Seymour Rosenthal (American, 1921–2007)
*Candle Vendor*, c. 1979
Lithograph, 17 x 13 in. (43 x 33 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.257

Hugh Michael Kepets (American, 1946)
*Dawn*, 1975
Lithograph, 13 x 16 1/2 in. (33 x 42 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.258

Ernest Fiene (American, 1894–1966)
*Newtown Church*, 1934
Lithograph, 12 x 7 in. (30 x 18 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.259

Bolton Coit Brown (American, 1865–1936)
*Bathers*, 1923
Lithograph, 11 3/4 x 15 1/2 in. (30 x 39 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.260

Bolton Coit Brown (American, 1865–1936)
*Autumn Morning*, 1923
Lithograph, 8 3/4 x 13 1/4 in. (22 x 34 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.261

Asa Cheffetz (American, 1897–1965)
*Country Scene*, c. 1945
Wood engraving, 9 1/2 x 12 1/2 in. (24 x 32 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.262
Asa Cheffetz (American, 1897–1965)
*Village Church* (Vermont), c. 1945
Wood engraving, 9 x 11 1/2 in. (23 x 29 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.263

Katherine Merrill (American, 1876–1962)
*Rue Saint Yves, Chartres* (The Warders), c. 1930
Etching, 13 x 9 5/8 in. (33 x 24 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.264

Don Freeman (American, 1908–1978)
*The Clown’s Story*, 1937
Lithograph, 12 1/2 x 16 1/4 in. (32 x 41 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.265

Mina Pulsifer (American, 1899–1989)
*Paulyn* (Daughter of Mr. and Mrs. Harry Tom, San
Diego), 1949
Lithograph, 17 1/4 x 13 1/4 in. (44 x 34 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.266

Mina Pulsifer (American, 1899–1989)
*La Familia*, 1949
Lithograph, 20 x 13 3/4 in. (51 x 35 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.267

Caroline Helena Armington (American, 1875–1939)
*Lake Windermere from Invermere Canada*, 1911
Etching, 7 3/4 x 14 1/2 in. (20 x 37 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.268

Agnes Potter Lowrie (American, 1892–1964)
Untitled (Harbor view), c. 1930
Lithograph, 10 3/4 x 15 1/2 in. (27 x 39 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.269

Joe Jones (American, 1909–1963)
Untitled (San Francisco Bay), c. 1950
Lithograph, 13 x 18 in. (33 x 46 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.270

Ernest Fiene (American, 1894–1966)
*Village*, 1927
Lithograph, 14 x 21 1/2 in. (36 x 55 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.271

Ernest Fiene (American, 1894–966)
*Snug Harbor*, 1928
Lithograph, 16 x 19 in. (41 x 48 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.272

Adolf Dehn (American, 1895–1968)
*Cornucopia and Her Pestilential Sister - Famine*, 1949
Lithograph, 17 x 21 in. (43 x 53 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.273

Peppino Gino Mangravite (American, 1896–1978)
*Mounted Poet*, c. 1940
Lithograph, 22 x 18 in. (56 x 46 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.274

Peppino Gino Mangravite (American, 1896–1978)
*The Hermit’s Prayer and the Widow’s Tears*, c. 1940
Lithograph, 19 x 12 5/8 in. (48 x 32 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.275

Fritz Eichenberg (American, 1901–1990)
Untitled from *The Lyrics Of Francois Villon*, 1979
Wood engraving, 10 1/4 x 6 1/2 in. (26 x 17 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.276

*Dybbuk*, 1974
Etching, 16 3/4 x 13 3/8 in. (43 x 34 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.277

Raphael Soyer (American, 1899–1987)
*Self-Portrait*, 1969
Lithograph, 18 3/8 x 14 3/4 in. (47 x 37 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.278

Raphael Soyer (American, 1899–1987)
*Woman with Black Hair*, 1979
Lithograph, 29 3/4 x 22 in. (75.6 x 55.9 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.279

Raphael Soyer (American, 1899–1987)
*Untitled (Meditation)*, c. 1979
Lithograph, 28 3/4 x 21 1/2 in. (73 x 54.6 cm)
Gift of James A. Leach and Elisabeth F. Leach,
2015.280
Byron Burford (American, 1920–2011)

**Patriotic**, 1987

Paint and pigment on paper, 34 x 45 7/8 in. (86.4 x 116.5 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.283

Byron Burford (American, 1920–2011)

**May You Always Hold Sacred the Art of Magic**, 1978

Lithograph, 17 1/8 x 21 1/2 in. (43.5 x 54.6 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.286

Chokwe peoples (Democratic Republic of the Congo)

Ammunition pouch, 1930–1950
Hide, metal, 3 1/4 x 3 1/2 x 2 5/8 in. (8.3 x 8.9 x 6.7 cm)
Gift of Joy Reich, 2015.289a–c

Chokwe peoples (Democratic Republic of the Congo)

Basket with lid, 1930–1950
Plant fiber, 3 x 3 x 3 in. (7.6 x 7.6 x 7.6 cm)
Gift of Joy Reich, 2015.290a–b

Chokwe peoples (Democratic Republic of the Congo)

Horns, some are fetishes?, 1930–1950
Horn, metal, fibers
Gift of Joy Reich, 2015.291a–i

Chokwe peoples (Democratic Republic of the Congo)

Beads with hair centers, 1930–1950
Hair
Gift of Joy Reich, 2015.292a–f

Chokwe peoples (Democratic Republic of the Congo)

Tan colored pieces of pigment, 1930–1950
Gift of Joy Reich, 2015.293a–c

Chokwe peoples (Democratic Republic of the Congo)

Basket, gourd, fur fetish, 1930–1950
Gourd, fur, fiber, 3 1/4 x 4 3/8 x 4 1/2 in. (8.3 x 11.1 x 11.4 cm)
Gift of Joy Reich, 2015.294a–c

Chokwe peoples (Democratic Republic of the Congo)

Basket, housed the divination basket and materials, 1930–1950
Plant fiber, leather, 12 x 12 x 12 1/4 in. (30.5 x 30.5 x 31.1 cm)
Gift of Joy Reich, 2015.295a–b

Chokwe peoples (Democratic Republic of the Congo)

Belt (divination), 1930–1950
Leather, horn, wood, pigment, fiber, bone, turtle shells, hooves, gourds, fur, metal, 49 x 10 1/2 x 3 1/2 in. (124.5 x 26.7 x 8.9 cm)
Gift of Joy Reich, 2015.295a–b

Chokwe peoples (Democratic Republic of the Congo)

Two red abrus precatorius seed on organic material, 1930–1950
Fiber, pigment, abrus precatorius seed, 1 1/4 x 1 1/4 x 3/4 in. (3.8 x 3.2 x 1.9 cm)
Gift of Joy Reich, 2015.296af

Chokwe peoples (Democratic Republic of the Congo)

Bone?, 1930–1950
Bone?, pigment, 1 1/4 x 1 1/4 x 3/4 in. (3.8 x 3.2 x 1.6 cm)
Gift of Joy Reich, 2015.296ag

Chokwe peoples (Democratic Republic of the Congo)

Hunched figure, 1930–1950
Wood, pigment, 3 x 1 x 5/8 in. (7.6 x 2.5 x 1.6 cm)
Gift of Joy Reich, 2015.296ah
<table>
<thead>
<tr>
<th>Object Description</th>
<th>Material Details</th>
<th>Gift Information</th>
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<tr>
<td>Chokwe peoples (Democratic Republic of the Congo) Figure with chain, 1930–1950</td>
<td>Wood, pigment, metal, 2 1/2 x 1/2 x 1/2 in. (6.4 x 1.3 x 1.3 cm)</td>
<td>Gift of Joy Reich, 2015.296ai</td>
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<tr>
<td>Chokwe peoples (Democratic Republic of the Congo) Figure with one leg, 1930–1950</td>
<td>Wood, pigment, 2 3/4 x 1/2 x 1/2 in. (7 x 1.3 x 1.3 cm)</td>
<td>Gift of Joy Reich, 2015.296aj</td>
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<tr>
<td>Chokwe peoples (Democratic Republic of the Congo) Wooden couple, 1930–1950</td>
<td>Wood, pigment, 2 5/8 x 1 1/8 x 5/8 in. (6.7 x 2.9 x 1.6 cm)</td>
<td>Gift of Joy Reich, 2015.296ak</td>
</tr>
<tr>
<td>Chokwe peoples (Democratic Republic of the Congo) Headrest?, 1930–1950</td>
<td>Wood, pigment, 1 1/8 x 1/2 x 3/8 in. (2.9 x 1.3 x 1 cm)</td>
<td>Gift of Joy Reich, 2015.296aq</td>
</tr>
<tr>
<td>Chokwe peoples (Democratic Republic of the Congo) Gourd ring, 1930–1950</td>
<td>Gourd, pigment, 1 1/2 x 1 3/8 x 1/4 in. (3.8 x 3.5 x 0.6 cm)</td>
<td>Gift of Joy Reich, 2015.296aw</td>
</tr>
<tr>
<td>Chokwe peoples (Democratic Republic of the Congo) Rifle, 1930–1950</td>
<td>Wood, metal, 4 x 1/2 x 1/4 in. (10.2 x 1.3 x 0.6 cm)</td>
<td>Gift of Joy Reich, 2015.296ax</td>
</tr>
<tr>
<td>Chokwe peoples (Democratic Republic of the Congo) Carved stick, 1930–1950</td>
<td>Wood, pigment, 3 1/4 x 3/8 x 3/8 in. (8.3 x 1 x 1 cm)</td>
<td>Gift of Joy Reich, 2015.296ay</td>
</tr>
<tr>
<td>Chokwe peoples (Democratic Republic of the Congo) Two joined sticks, 1930–1950</td>
<td>Wood, fiber, pigment, 2 x 1/2 x 3/8 in. (5.1 x 1.3 x 1 cm)</td>
<td>Gift of Joy Reich, 2015.296az</td>
</tr>
<tr>
<td>Chokwe peoples (Democratic Republic of the Congo) Fiber bracelet (divination), 1930–1950</td>
<td>Plant fiber, pigment, 3 3/4 x 3 1/2 x 1 1/4 in. (9.5 x 8.9 x 3.2 cm)</td>
<td>Gift of Joy Reich, 2015.296b</td>
</tr>
<tr>
<td>Chokwe peoples (Democratic Republic of the Congo) Carved piece of gourd, 1930–1950</td>
<td>Gourd, pigment, 1 5/8 x 1 1/8 x 1/4 in. (4.1 x 2.9 x 0.6 cm)</td>
<td>Gift of Joy Reich, 2015.296ba</td>
</tr>
<tr>
<td>Chokwe peoples (Democratic Republic of the Congo) Carved wood, 1930–1950</td>
<td>Wood, pigment, 1 3/4 x 5/8 x 5/8 in. (4.4 x 1.6 x 1.6 cm)</td>
<td>Gift of Joy Reich, 2015.296bb</td>
</tr>
</tbody>
</table>
Chokwe peoples (Democratic Republic of the Congo)
Knife, 1930–1950
Wood, metal, pigment, 3 1/4 x 3/4 x 1/2 in. (8.3 x 1.9 x 1.3 cm)
Gift of Joy Reich, 2015.296bc

Chokwe peoples (Democratic Republic of the Congo)
Stainless steel blade, 1930–1950
Stainless steel, 3 1/4 x 3/4 x 1/4 in. (8.3 x 1.9 x 0.6 cm)
Gift of Joy Reich, 2015.296bd

Chokwe peoples (Democratic Republic of the Congo)
Formed metal scoop, 1930–1950
Metal, pigment, 3 1/2 x 3/4 x 3/4 in. (8.9 x 1.9 x 1.9 cm)
Gift of Joy Reich, 2015.296be

Chokwe peoples (Democratic Republic of the Congo)
Metal ring, 1930–1950
Metal, 1 1/4 x 1 3/8 x 1/4 in. (3.2 x 3.5 x 0.6 cm)
Gift of Joy Reich, 2015.296bf

Chokwe peoples (Democratic Republic of the Congo)
Two metal charms on leather, 1930–1950
Metal, leather, pigment, 2 1/4 x 1 x 3/8 in. (5.7 x 2.5 x 1 cm)
Gift of Joy Reich, 2015.296bg

Chokwe peoples (Democratic Republic of the Congo)
Pottery shard, 1930–1950
Ceramic, glaze, pigment, 1 1/4 x 1 x 1/8 in. (3.2 x 2.5 x 0.3 cm)
Gift of Joy Reich, 2015.296bh

Chokwe peoples (Democratic Republic of the Congo)
Gourd filled with reeds and mud with leather thong, 1930–1950
Gourd, fiber, mud, leather, pigment, 3 x 1 x 1 in. (7.6 x 2.5 x 2.5 cm)
Gift of Joy Reich, 2015.296bi

Chokwe peoples (Democratic Republic of the Congo)
Gourd piece, 1930–1950
Gourd, pigment, 1 1/2 x 1 x 3/4 in. (3.8 x 2.5 x 1.9 cm)
Gift of Joy Reich, 2015.296bj

Chokwe peoples (Democratic Republic of the Congo)
Small gourd/pod with things inside, 1930–1950
Gourd/pod, 1 1/8 x 1 1/8 x 7/8 in. (2.9 x 2.9 x 2.2 cm)
Gift of Joy Reich, 2015.296bk

Chokwe peoples (Democratic Republic of the Congo)
Nut/seed, 1930–1950
Nut, 1 1/2 x 1 3/8 x 3/4 in. (3.8 x 3.5 x 1.9 cm)
Gift of Joy Reich, 2015.296bl

Chokwe peoples (Democratic Republic of the Congo)
Gourd with magic, 1930–1950
Gourd, 1 1/4 x 1 1/4 x 1 1/4 in. (3.2 x 3.2 x 3.2 cm)
Gift of Joy Reich, 2015.296bm

Chokwe peoples (Democratic Republic of the Congo)
Gourd with leather thong, 1930–1950
Gourd, leather, 2 x 1 1/2 x 1 1/4 in. (5.1 x 3.8 x 3.2 cm)
Gift of Joy Reich, 2015.296bn

Chokwe peoples (Democratic Republic of the Congo)
Nut/gourd/pod, 1930–1950
Pod, pigment, 2 x 1 1/4 x 3/4 in. (5.1 x 3.2 x 1.9 cm)
Gift of Joy Reich, 2015.296bo

Chokwe peoples (Democratic Republic of the Congo)
Pot, 1930–1950
Pot, pigment, 1 1/4 x 7/8 x 7/8 in. (3.2 x 2.2 x 2.2 cm)
Gift of Joy Reich, 2015.296bp

Chokwe peoples (Democratic Republic of the Congo)
Half pod, 1930–1950
Pod, pigment, 2 1/4 x 1 x 1/2 in. (5.7 x 2.5 x 1.3 cm)
Gift of Joy Reich, 2015.296bq

Chokwe peoples (Democratic Republic of the Congo)
Half pod, 1930–1950
Pod, pigment, 2 x 1 x 5/8 in. (5.1 x 2.5 x 1.6 cm)
Gift of Joy Reich, 2015.296br

Chokwe peoples (Democratic Republic of the Congo)
Bundle of fibers, 1930–1950
Fiber, pigment, 1 3/4 x 5/8 x 5/8 in. (4.4 x 1.6 x 1.6 cm)
Gift of Joy Reich, 2015.296bs

Chokwe peoples (Democratic Republic of the Congo)
Three bits of gourd on a reed, 1930–1950
Gourd, fiber, pigment, 1 1/8 x 5/8 x 1/2 in. (2.9 x 1.6 x 1.3 cm)
Gift of Joy Reich, 2015.296bt

Chokwe peoples (Democratic Republic of the Congo)
Knobby plant?, 1930–1950
Plant?, pigment, 1 3/8 x 1 x 1 in. (3.5 x 2.5 x 2.5 cm)
Gift of Joy Reich, 2015.296bv

Chokwe peoples (Democratic Republic of the Congo)
Bundle of fiber and hair, 1930–1950
Fiber, hair, pigment, 1 1/4 x 1 x 1 in. (3.2 x 2.5 x 2.5 cm)
Gift of Joy Reich, 2015.296bw
Chokwe peoples (Democratic Republic of the Congo)
Bundle of sticks, 1930–1950
Stick, fiber, pigment, 2 5/8 x 1 3/4 x 1 in. (6.7 x 4.4 x 2.5 cm)
Gift of Joy Reich, 2015.296bx

Chokwe peoples (Democratic Republic of the Congo)
Rock, 1930–1950
Rock, pigment, 1/2 x 1/2 x 1/2 in. (1.3 x 1.3 x 1.3 cm)
Gift of Joy Reich, 2015.296by

Chokwe peoples (Democratic Republic of the Congo)
Necklace/belt? Divination, 1930–1950
Fiber, bone, 13 1/4 x 8 x 1 1/2 in. (33.7 x 20.3 x 3.8 cm)
Gift of Joy Reich, 2015.296c

Chokwe peoples (Democratic Republic of the Congo)
Woven pouch, 1930–1950
Fiber, cowrie shell, pigment, 4 3/4 x 2 3/8 x 7/8 in. (12.1 x 6 x 2.2 cm)
Gift of Joy Reich, 2015.296cb

Chokwe peoples (Democratic Republic of the Congo)
Horn fetish for divination basket, 1930–1950
Horn, cloth, leather, hair, 11 x 2 x 1 1/2 in. (27.9 x 5.1 x 3.8 cm)
Gift of Joy Reich, 2015.296d

Chokwe peoples (Democratic Republic of the Congo)
Fiber bracelet, 1930–1950
Fiber and pigment, 3 5/8 x 3 x 1 1/8 in. (92x7.6x29cm)
Gift of Joy Reich, 2015.296f

Chokwe peoples (Democratic Republic of the Congo)
Fetish bundle, 1930–1950
Hide, fur, leather, 9 3/4 x 5 x 3 3/4 in. (24.8 x 12.7 x 9.5 cm)
Gift of Joy Reich, 2015.296g

Chokwe peoples (Democratic Republic of the Congo)
Fetish fur bundle, 1930–1950
Hide, fur, leather, horn, fiber, 8 x 5 1/2 x 4 in. (20.3 x 14 x 10.2 cm)
Gift of Joy Reich, 2015.296h

Chokwe peoples (Democratic Republic of the Congo)
Fetish hide bundle, divination, 1930–1950
Fur, hide, cloth, horn, 5 1/4 x 2 1/2 x 2 3/4 in. (13.3 x 6.4 x 7 cm)
Gift of Joy Reich, 2015.296i

Chokwe peoples (Democratic Republic of the Congo)
Divination basket, 1930–1950
Fiber, pigment, hide, metal, 23 x 20 x 3 in. (58.4 x 50.8 x 7.6 cm)
Gift of Joy Reich, 2015.296j

Chokwe peoples (Democratic Republic of the Congo)
Bird, 1930–1950
Wood, 1 1/2 x 1/2 x 3/4 in. (3.8 x 1.3 x 1.9 cm)
Gift of Joy Reich, 2015.296k

Chokwe peoples (Democratic Republic of the Congo)
Ball for divination, 1930–1950
Ceramic, 1 1/8 x 3/4 x 3/4 in. (2.9 x 1.9 x 1.9 cm)
Gift of Joy Reich, 2015.296L

Chokwe peoples (Democratic Republic of the Congo)
Monkey paw, 1930–1950
Monkey paw, 2 1/2 x 1 x 1 1/4 in. (6.4 x 2.5 x 3.2 cm)
Gift of Joy Reich, 2015.296m

Chokwe peoples (Democratic Republic of the Congo)
Tail, 1930–1950
Tail, 1 5/8 x 3/4 x 3/4 in. (4.1 x 1.9 x 1.9 cm)
Gift of Joy Reich, 2015.296n

Chokwe peoples (Democratic Republic of the Congo)
Hoof, 1930–1950
Hoof, 2 x 1 1/2 x 1 in. (5.1 x 3.8 x 2.5 cm)
Gift of Joy Reich, 2015.296o

Chokwe peoples (Democratic Republic of the Congo)
Head, 1930–1950
Head, 1 1/2 x 1 x 1/2 in. (3.8 x 2.5 x 1.3 cm)
Gift of Joy Reich, 2015.296p

Chokwe peoples (Democratic Republic of the Congo)
Hoof from divination basket, 1930–1950
Hoof, 2 3/4 x 7/8 x 1 in. (7 x 2.2 x 2.5 cm)
Gift of Joy Reich, 2015.296q

Chokwe peoples (Democratic Republic of the Congo)
Claw? Hoof, 1930–1950
Hoof, 4 x 1 1/4 x 3/4 in. (10.2 x 3.2 x 1.9 cm)
Gift of Joy Reich, 2015.296r

Chokwe peoples (Democratic Republic of the Congo)
Claw?, 1930–1950
Claw?, 2 1/2 x 3/4 x 1/2 in. (6.4 x 1.9 x 1.3 cm)
Gift of Joy Reich, 2015.296s

Chokwe peoples (Democratic Republic of the Congo)
Claw with toe, 1930–1950
Claw with toe, 1 1/8 x 1 1/4 x 5/8 in. (2.9 x 3.2 x 1.6 cm)
Gift of Joy Reich, 2015.296t
Chokwe peoples (Democratic Republic of the Congo)
Horn with ring and magic, 1930–1950
Horn, leather, 1 1/8 x 5/8 x 1/2 in. (2.9 x 1.6 x 1.3 cm)
Gift of Joy Reich, 2015.296u

Chokwe peoples (Democratic Republic of the Congo)
Animal part, 1930–1950
Animal, 1 1/2 x 1/2 x 5/8 in. (3.8 x 1.3 x 1.6 cm)
Gift of Joy Reich, 2015.296v

Chokwe peoples (Democratic Republic of the Congo)
Horn, 1930–1950
Animal, 1 1/2 x 1/2 x 5/8 in. (3.8 x 1.3 x 1.6 cm)
Gift of Joy Reich, 2015.296w

Chokwe peoples (Democratic Republic of the Congo)
Animal?, 1930–1950
Animal, pigment, 1 x 3/4 x 3/4 in. (2.5 x 1.9 x 1.9 cm)
Gift of Joy Reich, 2015.296x

Chokwe peoples (Democratic Republic of the Congo)
Horn?, 1930–1950
Horn, 2 3/4 x 1 1/4 x 1/2 in. (7 x 3.2 x 1.3 cm)
Gift of Joy Reich, 2015.296y

Chokwe peoples (Democratic Republic of the Congo)
Horn?, 1930–1950
Horn, with strap, 1930–1950
Horn, fiber, 2 1/2 x 1 1/4 x 5/8 in. (6.4 x 3.2 x 1.6 cm)
Gift of Joy Reich, 2015.296z

Chokwe peoples (Democratic Republic of the Congo)
Animal part?, 1930–1950
Animal, pigment, 1 x 3/4 x 3/4 in. (2.5 x 1.9 x 1.9 cm)
Gift of Joy Reich, 2015.296a

Chokwe peoples (Democratic Republic of the Congo)
Horn, 1930–1950
Animal, pigment, 1 x 3/4 x 3/4 in. (2.5 x 1.9 x 1.9 cm)
Gift of Joy Reich, 2015.296b

Paolo Boni (Italian, 1926)
*L’anchien*, Signe 14: *Cahiers de Gravures originales d’artistes contemporains*, 1961
Relief intaglio
Gift of James A. Leach and Elisabeth F. Leach, 2015.297aa

Imre Pan (French, 1904–1972)
Title folder with text on Paolo Boni, *Signe 14: Cahiers de Gravures originales d’artistes contemporains*, 1961
Typeset
Gift of James A. Leach and Elisabeth F. Leach, 2015.297af

Victor Vasarely (French, 1908–1997)
Screenprint
Gift of James A. Leach and Elisabeth F. Leach, 2015.297ab

Imre Pan (French, 1904–1972)
Title folder with text on Victor Vasarely, *Signe 15: Cahiers de Gravures originales d’artistes contemporains*, 1961
Typeset
Gift of James A. Leach and Elisabeth F. Leach, 2015.297ac

Imre Pan (French, 1904–1972)
Title folder with text on Armand Petitjean, *Signe 16: Cahiers de Gravures originales d’artistes contemporains*, 1961
Typeset
Gift of James A. Leach and Elisabeth F. Leach, 2015.297b

André Marfaing (French, 1925–1987)
Etching
Gift of James A. Leach and Elisabeth F. Leach, 2015.297c

Imre Pan (French, 1904–1972)
Title folder with text on André Marfaing, *Signe 2: Cahiers de Gravures originales d’artistes contemporain*, 1961
Etching
Gift of James A. Leach and Elisabeth F. Leach, 2015.297d

Armand Petitjean (French, 1909–2004)
Lithograph
Gift of James A. Leach and Elisabeth F. Leach, 2015.297ae

Imre Pan (French, 1904–1972)
Title folder with text on Armand Petitjean, *Signe 16: Cahiers de Gravures originales d’artistes contemporain*, 1961
Typeset
Gift of James A. Leach and Elisabeth F. Leach, 2015.297e
Étienne Hajdu (French, 1907–1996)
Untitled, Signe 3: Cahiers de Gravures originales d’artistes contemporains, 1961
Embossing
Gift of James A. Leach and Elisabeth F. Leach, 2015.297e

Imre Pan (French, 1904–1972)
Title folder with text on Étienne Hajdu, Signe 3: Cahiers de Gravures originales d’artistes contemporains, 1961
Typeset
Gift of James A. Leach and Elisabeth F. Leach, 2015.297f

Genevieve Asse (French, 1923)
Untitled, Signe 4: Cahiers de Gravures originales d’artistes contemporains, 1961
Etching
Gift of James A. Leach and Elisabeth F. Leach, 2015.297g

Imre Pan (French, 1904–1972)
Title folder with text on Genevieve Asse, Signe 4: Cahiers de Gravures originales d’artistes contemporains, 1961
Typeset
Gift of James A. Leach and Elisabeth F. Leach, 2015.297h

Corneille Guillaume van Beverloo (Denmark, 1922–2010)
Untitled, Signe 5: Cahiers de Gravures originales d’artistes contemporains, 1961
Etching and aquatint
Gift of James A. Leach and Elisabeth F. Leach, 2015.297i

Imre Pan (French, 1904–1972)
Title folder with text on Corneille Guillaume van Beverloo, Signe 5: Cahiers de Gravures originales d’artistes contemporains, 1961
Typeset
Gift of James A. Leach and Elisabeth F. Leach, 2015.297j

Corneille Guillaume van Beverloo (Denmark, 1922–2010)
Untitled, Signe 6: Cahiers de Gravures originales d’artistes contemporains, 1961
Lithograph
Gift of James A. Leach and Elisabeth F. Leach, 2015.297k

Imre Pan (French, 1904–1972)
Title folder with text on Corneille Guillaume van Beverloo, Signe 6: Cahiers de Gravures originales d’artistes contemporains, 1961
Typeset
Gift of James A. Leach and Elisabeth F. Leach, 2015.297l

Roberto Matta (Chilean, 1912–2002)
Untitled, Signe 8: Cahiers de Gravures originales d’artistes contemporains, 1961
Etching
Gift of James A. Leach and Elisabeth F. Leach, 2015.297m

Imre Pan (French, 1904–1972)
Title folder with text on Roberto Matta, Signe 8: Cahiers de Gravures originales d’artistes contemporains, 1961
Typeset
Gift of James A. Leach and Elisabeth F. Leach, 2015.297n

Christine Boumeester (Holland, 1904–1971)
Untitled, Signe 9: Cahiers de Gravures originales d’artistes contemporains, 1961
Etching
Gift of James A. Leach and Elisabeth F. Leach, 2015.297o

Imre Pan (French, 1904–1972)
Title folder with text on Christine Boumeester, Signe 9: Cahiers de Gravures originales d’artistes contemporains, 1961
Typeset
Gift of James A. Leach and Elisabeth F. Leach, 2015.297p

Christine Boumeester (Holland, 1904–1971)
Untitled, Signe 10: Cahiers de Gravures originales d’artistes contemporains, 1961
Etching
Gift of James A. Leach and Elisabeth F. Leach, 2015.297q

Imre Pan (French, 1904–1972)
Title folder with text on Christine Boumeester, Signe 10: Cahiers de Gravures originales d’artistes contemporains, 1961
Typeset
Gift of James A. Leach and Elisabeth F. Leach, 2015.297r
Imre Pan (French, 1904–1972)
Title folder with text on Christine Boumeester, 
*Signe 10: Cahiers de Gravures originales d’artistes contemporains*, 1961
Typeset
Gift of James A. Leach and Elisabeth F. Leach, 2015.297t

Richard Mortensen (Denmark, 1910–1993)
Serigraph
Gift of James A. Leach and Elisabeth F. Leach, 2015.297u

Imre Pan (French, 1904–1972)
Title folder with text on Richard Mortensen, 
*Signe 11: Cahiers de Gravures originales d’artistes contemporains*, 1961
Typeset
Gift of James A. Leach and Elisabeth F. Leach, 2015.297v

Richard Mortensen (Denmark, 1910–1993)
Serigraph
Gift of James A. Leach and Elisabeth F. Leach, 2015.297w

Imre Pan (French, 1904–1972)
Title folder with text on Richard Mortensen, 
*Signe 12: Cahiers de Gravures originales d’artistes contemporains*, 1961
Typeset
Gift of James A. Leach and Elisabeth F. Leach, 2015.297x

Paolo Boni (Italian, 1926)
*Moment Spatial*, *Signe 13: Cahiers de Gravures originales d’artistes contemporains*, 1961
Relief intaglio
Gift of James A. Leach and Elisabeth F. Leach, 2015.297y

Imre Pan (French, 1904–1972)
Typeset
Gift of James A. Leach and Elisabeth F. Leach, 2015.297z

Jean Arp (France, 1887–1966)
*20 Jahre: Galerie d’Art Moderne Bâle*, 1965
Lithograph, 19 3/4 x 13 3/4 in. (50.2 x 34.9 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.298a

Rene Charles Acht (Swiss, 1920– )
*20 Jahre: Galerie d’Art Moderne Bâle*, 1965
Lithograph, 19 3/4 x 13 3/4 in. (50.2 x 34.9 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.298b

Eduard Bargheer (German, 1901–1979)
*20 Jahre: Galerie d’Art Moderne Bâle*, 1965
Lithograph, 13 3/4 x 19 3/4 in. (34.9 x 50.2 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.298c

Sonia Delaunay (French, 1885–1979)
*20 Jahre: Galerie d’Art Moderne Bâle*, 1965
Etching, 19 5/8 x 13 5/8 in. (49.8 x 34.6 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.298d

Max Kampf (Swiss, 1912–1982)
*20 Jahre: Galerie d’Art Moderne Bâle*, 1965
Lithograph, 19 3/4 x 13 3/4 in. (50.2 x 34.9 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.298e

Ferdinand Springer (French, 1908–1998)
*20 Jahre: Galerie d’Art Moderne Bâle*, 1965
Lithograph, 19 3/4 x 13 5/8 in. (50.2 x 34.6 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.298f

Roger Vieillard (French, 1907–1989)
*20 Jahre: Galerie d’Art Moderne Bâle*, 1965
Etching, engraving, drypoint, 19 1/2 x 13 5/8 in. (49.5 x 34.6 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.298g
Marie-Helene Vieira da Silva (Portuguese-French, 1908–1992)
20 Jahre: Galerie d’Art Moderne Bâle, 1965
Etching, 19 9/16 x 13 5/8 in. (49.7 x 34.6 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.298j

Portfolio folder for 20 Jahre: Galerie d’Art Moderne Bâle, 1965
Typeset, 19 3/4 x 13 3/4 in. (50.2 x 34.9 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.298k

Title page and text from 20 Jahre: Galerie d’Art Moderne Bâle, 1965
Typeset, 19 3/4 x 13 3/4 in. (50.2 x 34.9 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.298L

Portfolio box, Vier Zürcher Konstruktionen (Four Zurich Constructions), 1976
Portfolio box
Gift of James A. Leach and Elisabeth F. Leach, 2015.299a

Title page, Vier Zürcher Konstruktionen (Four Zurich Constructions), 1976
Typeset, 19 3/4 x 12 1/2 in. (50.2 x 31.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.299b

Max Bill (Swiss, 1908–1994)
Untitled, Vier Zürcher Konstruktionen (Four Zurich Constructions), 1976
Screenprint, 19 3/4 x 14 1/8 in. (50.2 x 35.9 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.299c

Title folder, Vier Zürrcher Konstruktionen (Four Zurich Constructions), 1976
Typeset, 19 3/4 x 28 3/8 in. (50.2 x 72.1 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.299d

Camille Graeser (Swiss, 1892–1980)
Die Elements Blau and Rot, Vier Zürcher Konstruktionen (Four Zurich Constructions), 1976
Screenprint, 19 3/4 x 14 1/4 in. (50.2 x 36.2 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.299e

Title folder, Vier Zürcher Konstruktionen (Four Zurich Constructions), 1976
Typeset, 19 3/4 x 28 1/2 in. (50.2 x 72.4 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.299f

Verena Loewensberg (Swiss, 1912–1986)
Untitled, Vier Zürcher Konstruktionen (Four Zurich Constructions), 1976
Screenprint, 19 3/4 x 14 1/8 in. (50.2 x 35.9 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.299g

Title folder, Vier Zürcher Konstruktionen (Four Zurich Constructions), 1976
Typeset, 19 3/4 x 28 1/2 in. (50.2 x 72.4 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.299h

Richard Paul Lohse (Swiss, 1902–1988)
Untitled, Vier Zürcher Konstruktionen (Four Zurich Constructions), 1976
Screenprint, 19 3/4 x 14 1/4 in. (50.2 x 36.2 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.299i

Title folder, Vier Zürcher Konstruktionen (Four Zurich Constructions), 1976
Typeset, 19 3/4 x 28 1/2 in. (50.2 x 72.4 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.299j

Rosamond Tudor (American, 1878–1949)
Forward Pass, c. 1930
Etching, 11 1/4 x 16 in. (29 x 41 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.300

Samuel Johnson Woolf (American, 1880–1948)
Untitled (Thomas Jefferson), 1945
Lithograph, 16 x 12 in. (41 x 30 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.301

Samuel Johnson Woolf (American, 1880–1948)
Untitled (Franklin D. Roosevelt), 1945
Lithograph, 15 1/2 x 11 7/8 in. (39 x 30 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.302

Dorothy Merle Gillespie (American, 1920–2012)
Untitled (Maquette)
Aluminum and enamel on acrylic base, 10 x 12 1/2 x 5 in. (25.4 x 31.8 x 12.7 cm)
Gift of Margaret R. Polson, 2015.303
David Freed (American, 1936– )
*Genesis Series: Creation*, 1985
Etching, 19 5/8 x 15 in. (50 x 38 cm)
Gift of Margaret R. Polson, 2015.304

David Freed (American, 1936– )
*Genesis Series: Temptation*, 1985
Etching, 19 5/8 x 15 in. (50 x 38 cm)
Gift of Margaret R. Polson, 2015.305

David Freed (American, 1936– )
*Genesis Series: Expulsion*, 1985
Etching, 19 5/8 x 15 in. (50 x 38 cm)
Gift of Margaret R. Polson, 2015.306

Barbara Morgan (American, 1900–1992)
*Martha Graham and Merce Cunningham in “Letter to the World,”* 1940
Gelatin silver print mounted on board, 15 x 19 1/8 in. (38 x 49 cm)
Gift of Michael F. Kelly, 2015.307

Barbara Morgan (American, 1900–1992)
*Martha Graham in “War Theme,”* 1941
Gelatin silver print mounted on board, 14 1/8 x 18 5/8 in. (36 x 47 cm)
Gift of Michael F. Kelly, 2015.308

Barbara Morgan (American, 1900–1992)
*Martha Graham Company in “Primitive Mysteries,”* 1935
Gelatin silver print mounted on board, 10 1/4 x 11 7/8 in. (26 x 30 cm)
Gift of Michael F. Kelly, 2015.309

Isaac Azey Otchere (Ghana, 1968–)
Kennedy’s special hair cut (white border), 1990s
Pigment on plywood, 24 x 48 1/8 in. (61 x 122 cm)
Gift of Janet Berry Hess, 2015.310

Unknown
Kennedy’s haircut (red border), 1990s
Pigment on plywood, 19 1/8 x 48 1/16 in. (49 x 122 cm)
Gift of Janet Berry Hess, 2015.311

Unknown
Poster for the film, The Prince of Doom, 1996
Pigment on canvas, 67 1/2 x 46 in. (171 x 117 cm)
Gift of Janet Berry Hess, 2015.312

Ronnie Tjampitjinpa (Australian, c. 1943–)
*Tingari Cycle*, 2000
Acrylic on canvas, 75 x 37 in. (191 x 94 cm)
Gift of William G. Buss and Barbara M. Buss, 2015.313

Rosamond Tudor (American, 1878–1949)
*Forcing Out of Bounds*, c. 1930
Etching, 11 1/4 x 16 in. (29 x 41 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.314

Rosamond Tudor (American, 1878–1949)
*Missing the Tackle*, c. 1930
Etching, 11 1/4 x 16 in. (29 x 41 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.315

Maria Martinez (Native American, 1887–1980)
Black on black pot, 1954–1955
Clay, 3 3/4 x 6 x 6 in. (10 x 15 x 15 cm)
Gift of Dr. Lawrence F. and Marilyn E. Staples, 2015.316

Joseph Lonewolf (Native American, 1932–)
Hummingbird, 1976
Ceramic, 2 7/8 x 2 3/4 x 2 3/4 in. (7 x 7 x 7 cm)
Gift of Dr. Lawrence F. and Marilyn E. Staples, 2015.317

Maria Martinez (Native American, 1887–1980)
Black vase
Ceramic, 5 x 5 5/8 x 5 5/8 in. (13 x 14 x 14 cm)
Gift of Dr. Lawrence F. and Marilyn E. Staples, 2015.318

Teresita Naranjo (1919–1999)
Bowl
Ceramic, 3 1/2 x 5 1/4 x 5 1/4 in. (9 x 13 x 13 cm)
Gift of Dr. Lawrence F. and Marilyn E. Staples, 2015.319

Chunghi Choo (American, 1938–)
Untitled, 1994
Bronze with marble base, 72 x 20 1/4 x 17 1/4 in. (183 x 51 x 44 cm)
Gift of Doug and Linda Behrendt, 2015.320

Nancy Lee Purington (American, 1947–)
*No More Words from MBOOM*, 1991
Gouache and gold leaf on Arches, 40 x 28 in. (101.6 x 71.1 cm)
Gift of John and Ellen Buchanan, 2015.321

Nancy Lee Purington (American, 1947–)
*Woven Waters I from MBOOM*, 1991
Gouache on Arches, 40 x 28 in. (101.6 x 71.1 cm)
Gift of John and Ellen Buchanan, 2015.322
D-L Alvarez (American, 1965– )  
*Front profile (Fly drawing)*, 1998  
Graphite, 9 1/2 x 9 in. (24 x 23 cm)  
Gift of G. Ronald and Patricia Kastner, 2015.323

Odilon Redon (French, 1840–1916)  
*Femme coiffée d'une toque et rejetant le buste en arrière (Woman Wearing a Toque and a Mermaid's Tail)*, 1898  
Lithograph, 13 x 11 3/4 in. (33 x 30 cm)  
Gift of G. Ronald and Patricia Kastner, 2015.324

Jacques Muron (French, 1950– )  
*Notice*, 1996  
Engraving with chine colle, 12 7/8 x 13 in. (33 x 33 cm)  
Gift of G. Ronald and Patricia Kastner, 2015.325

David Dupuis (American, 1959– )  
*Untitled*, 2001  
Ink, charcoal, 4 1/4 x 6 1/8 in. (11 x 16 cm)  
Gift of G. Ronald and Patricia Kastner, 2015.326

David Dupuis (American, 1959– )  
*Untitled*, 2000  
Ink, 11 x 7 in. (28 x 18 cm)  
Gift of G. Ronald and Patricia Kastner, 2015.327

Brian Novatny (American, 1964– )  
*Untitled*, 2000  
Ink, graphite, 11 x 7 in. (28 x 18 cm)  
Gift of G. Ronald and Patricia Kastner, 2015.328

Elmer Young  
*North Star from American Block Print Calendar for 1937, 1936*  
Linocut, 8 1/2 x 7 in. (22 x 18 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.330a

Julian Wehr  
*Hot Argument from American Block Print Calendar for 1937, 1936*  
Woodcut, 8 3/8 x 7 in. (21 x 18 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.330b

Edwin Tunis (American, 1897–1973)  
*Plum Tree from American Block Print Calendar for 1937, 1936*  
Woodcut, 8 3/16 x 7 in. (21 x 18 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.330c

*Room Alone from American Block Print Calendar for 1937, 1936*  
Woodcut, 8 5/16 x 7 in. (21 x 18 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.330d

Howard Thomas (American, 1899–1971)  
*In Haymarket Square from American Block Print Calendar for 1937, 1936*  
Woodcut, 8 1/4 x 7 in. (21 x 18 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.330e

Birger Sandzen (Swede, 1871–1954)  
*Brook with Poplars from American Block Print Calendar for 1937, 1936*  
Woodcut, 8 1/2 x 7 in. (22 x 18 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.330f

Biagio Pinto (American, 1911–1989)  
*Clown with Guitar American Block Print Calendar for 1937, 1936*  
Woodcut, 8 1/2 x 7 in. (22 x 18 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.330g

Angelo Pinto (1909–1994)  
*Train Traveller from American Block Print Calendar for 1937, 1936*  
Woodcut, 8 1/4 x 7 in. (21 x 18 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.330h

Todros Geller (American, 1889–1949)  
*Beggars from American Block Print Calendar, 1937*  
Woodcut, 8 3/8 x 7 in. (21 x 18 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.330i

Emil Ganso (American, 1895–1941)  
*Bathers from American Block Print Calendar, 1937*  
Woodcut, 8 7/16 x 7 in. (21 x 18 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.330j
Wanda Gag (American, 1893–1946)
*Spinning Wheel* from American Block Print Calendar, 1937
Woodcut, 7 1/2 x 7 in. (19 x 18 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.330k

Wharton Esherick (American, 1887–1970)
*February* from American Block Print Calendar, 1937
Linocut, 8 1/2 x 7 in. (22 x 18 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.330L

William Gropper (American, 1897–1977)
*Club Members*, 1968
Soft ground etching, 13 7/8 x 9 7/8 in. (35 x 25 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.332a

William Gropper (American, 1897–1977)
*Clock Room*, 1968
Soft ground etching, 13 3/4 x 9 7/8 in. (35 x 25 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.332b

William Gropper (American, 1897–1977)
*Mr. President*, 1968
Lithograph, 13 3/4 x 9 7/8 in. (35 x 25 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.332c

William Gropper (American, 1897–1977)
*Point of Order*, 1968
Soft ground etching, 13 15/16 x 9 15/16 in. (35 x 25 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.332d

William Gropper (American, 1897–1977)
*Caucus*, 1968
Soft ground etching, 13 7/8 x 9 7/8 in. (35 x 25 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.332e

William Gropper (American, 1897–1977)
*For the Record*, 1968
Soft ground etching, 13 7/8 x 9 7/8 in. (35 x 25 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.332f

William Gropper (American, 1897–1977)
*The Lobby*, #1 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.333a

William Gropper (American, 1897–1977)
*The Lobby*, #3 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.333b

William Gropper (American, 1897–1977)
*The Lobby*, #4 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.333c

William Gropper (American, 1897–1977)
*The Lobby*, #5 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.333d

William Gropper (American, 1897–1977)
*The Lobby*, #6 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.333e

William Gropper (American, 1897–1977)
*The Lobby*, #7 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.333f

William Gropper (American, 1897–1977)
*The Lobby*, #8 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.333g

William Gropper (American, 1897–1977)
*The Lobby*, #9 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.333h

William Gropper (American, 1897–1977)
*The Lobby*, #10 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.333i

William Gropper (American, 1897–1977)
*The Speaker*, #4 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.333j

William Gropper (American, 1897–1977)
*Members of the House*, #6 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.333k

William Gropper (American, 1897–1977)
*Opposition*, #2 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.3331

William Gropper (American, 1897–1977)
*The Lobby*, #3 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.333m

William Gropper (American, 1897–1977)
*The Lobby*, #2 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.333n

William Gropper (American, 1897–1977)
*The Committee*, #5 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.333o

William Gropper (American, 1897–1977)
*The Budget*, #9 from The Watergate Series, 1973
Lithograph on Arches, 22 x 30 in. (56 x 76 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.333p

Damien Hirst (British, 1965–)
*Happy Head*, 2007
Gloss, household paint on resin skull
Museum purchase, 2015.352

Stephen Beal (American)
*Untitled*, 2009
Screenprint on BFK Rives, 12 x 9 1/2 in. (30.5 x 24.1 cm)
Gift of Nathan E. Savin and Susan Enzle, 2015.60
Stephen Beal (American)
*Beau Soleil no. 5*, 2010
Screenprint on BFK Rives, 12 x 9 1/2 in. (30.5 x 24.1 cm)
Gift of Nathan E. Savin and Susan Enzle, 2015.61

Stephen Beal (American)
*Untitled*, 2011
Screenprint on BFK Rives, 11 1/4 x 10 in. (28.6 x 25.4 cm)
Gift of Nathan E. Savin and Susan Enzle, 2015.62

Stephen Beal (American)
*Untitled*, 2012
Screenprint on BFK Rives, 10 x 11 1/2 in. (25.4 x 29.2 cm)
Gift of Nathan E. Savin and Susan Enzle, 2015.63

Stephen Beal (American)
*Untitled*, 2013
Screenprint on Arches Cover, 10 x 11 1/2 in. (25.4 x 29.2 cm)
Gift of Nathan E. Savin and Susan Enzle, 2015.64

Stephen Beal (American)
*Untitled*, 2014
Screenprint on BFK Rives, 10 x 11 1/4 in. (25.4 x 28.6 cm)
Gift of Nathan E. Savin and Susan Enzle, 2015.65

Byron Burford (American, 1920–2011)
*Performance*, 1986
Ink, charcoal, pastel on paper board, 37 5/8 x 48 5/8 in. (95.6 x 123.5 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.66

Robert Kipniss (American, 1931– )
*Clouds Over Blue Hills*, 2012
Oil on canvas, 30 x 38 in. (76.2 x 96.5 cm)
Gift of the artist in memory of Murray Roth, 2015.67

Robert Kipniss (American, 1931– )
*Fluttering II*, 2012
Oil on canvas, 22 x 32 in. (55.9 x 81.3 cm)
Gift of the artist in memory of Muriel Werner, 2015.68

Stan Brodsky (American, 1925– )
*Blue Dream #2*, 2010
Oil on canvas, 51 x 41 in. (129.5 x 104.1 cm)
Gift of the artist, 2015.69

Portfolio box for *X x X (Ten Works by Ten Painters)*
Gift of James A. Leach and Elisabeth F. Leach, 2015.70a

Stuart Davis (American, 1892–1964)
*Composition* from *X x X (Ten Works by Ten Painters)*, 1964
Screenprint on Mohawk Superfine paper, 20 1/8 x 24 1/16 in. (51.1 x 61.1 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.70b

*Untitled* from *X x X (Ten Works by Ten Painters)*, 1964
Screenprint with collage, 24 1/8 x 20 in. (61.3 x 50.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.70c

Roy Lichtenstein (American, 1923–1997)
*Sandwich and Soda* from *X x X (Ten Works by Ten Painters)*, 1964
Screenprint on Mylar, 20 x 24 in. (50.8 x 61 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.70d

Robert Indiana (American, 1928– )
*Eternal Hexagon* from *X x X (Ten Works by Ten Painters)*, 1964
Screenprint on Mohawk Superfine paper, 20 1/16 x 24 in. (51 x 61 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.70e

George Ortman (American, 1926–2015)
*Eternal Hexagon* from *X x X (Ten Works by Ten Painters)*, 1964
Screenprint with diecut on Mohawk Superfine paper, 24 1/8 x 20 in. (61.3 x 50.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.70f

*Red/Blue* from *X x X (Ten Works by Ten Painters)*, 1964
Screenprint on Mohawk Superfine paper, 24 1/8 x 20 in. (61.3 x 50.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.70g

Andy Warhol (American, 1928–1987)
*Birmingham Race Riot* from *X x X (Ten Works by Ten Painters)*, 1964
Screenprint on Mohawk Superfine paper, 20 1/16 x 24 in. (51 x 61 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.70h
Frank Stella (American, 1936–
Untitled (Rabat) from X x X (Ten Works by Ten Painters), 1964
Screenprint on Mohawk Superfine paper, 24 1/16 x 20 in. (61.1 x 50.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.70i

Ad Reinhardt (American, 1913–1967)
Untitled (Black Square) from X x X (Ten Works by Ten Painters), 1964
Screenprint on Mohawk superfine paper, 20 1/16 x 24 1/16 in. (51 x 61.1 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.70j

Larry Poons (American, 1937–
Untitled from X x X (Ten Works by Ten Painters), 1964
Screenprint on Mohawk Superfine paper, 24 x 20 1/16 in. (61 x 51 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.70k

Thomas Moran (American, 1837–1926)
Near Easthampton, L.I. (Passaic Meadows), 1879
Etching, 6 x 9 in. (15.2 x 22.9 cm)
Gift of Alan and Ann January, 2015.70k

Weiden an der Landstrasse (Country Road with Willows New Brandenburg), 1919
Woodcut on paper, 17 3/16 x 12 3/8 in. (43.7 x 31.4 cm)
Gift of Alan and Ann January, 2015.70l

Jacob Lawrence (American, 1917–2000)
The 1920’s...The migrants arrive and cast their ballots* from Kent Bicentennial Portfolio: Spirit of Independence, 1974
Screenprint, 34 1/2 x 26 in. (87.6 x 66 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79b

Fritz Scholder (Native American, 1937–2005)
Indian Chief from Kent Bicentennial Portfolio: Spirit of Independence, 1976
Screenprint, 22 1/4 x 29 3/4 in. (56.5 x 75.6 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79c

Audrey Flack (American, 1931)
Fourth of July Still Life from Kent Bicentennial Portfolio: Spirit of Independence, 1976
Screenprint with foil, 40 1/4 x 40 1/4 in. (102.2 x 102.2 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79d

Lithograph, 34 7/8 x 23 in. (88.6 x 58.4 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79e

Colleen Browning (American, 1929–2003)
Union Mixer from Kent Bicentennial Portfolio: Spirit of Independence, 1976
Lithograph, 23 x 34 7/8 in. (58.4 x 88.6 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79g

Bruce Dorfman (American, 1936–
Flite 1, 2012
Mixed media on paper, 17 1/4 x 13 1/4 in. (43.8 x 33.7 cm)
Gift of the artist, 2015.74

Bruce Dorfman (American, 1936–
Santa Fe Silver, 2010
Mixed media, 25 x 31 in. (63.5 x 78.7 cm)
Gift of the artist, 2015.75

Bruce Dorfman (American, 1936–
Thus, 2004
Mixed media on canvas, 49 x 48 x 3 in. (124.5 x 121.9 x 7.6 cm)
Gift of the artist, 2015.76

Stan Brodsky (American, 1925–
Descending Light, 2007
Oil on canvas, 20 x 16 in. (50.8 x 40.6 cm)
Gift of the artist, 2015.77

Stan Brodsky (American, 1925–
Sight and Sensations #1, 2007
Oil on paper, 36 3/4 x 29 in. (93.3 x 73.7 cm)
Gift of the artist, 2015.78

Will Barnet (American, 1911–2012)
Waiting from Kent Bicentennial Portfolio: Spirit of Independence, 1976
Lithograph, 39 1/2 x 37 in. (100.3 x 94 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79a

Red Grooms (American, 1937–
Bicentennial Bandwagon from Kent Bicentennial Portfolio: Spirit of Independence, 1975
Screenprint on Rives BFK, 26 3/4 x 34 3/4 in. (67.9 x 88.3 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79f

Colleen Browning (American, 1929–2003)
Union Mixer from Kent Bicentennial Portfolio: Spirit of Independence, 1976
Lithograph, 23 x 34 7/8 in. (58.4 x 88.6 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79g

Joe Torre and Rachel Hager (American, 2017–)
Willie Mays and Juan Marichal from Giants 1962 World Series Portfolio, 2017
Screenprint, 24 x 36 in. (61 x 91.4 cm)
Gift of the artist and the California Historical Society, 2015.79i

Fritz Scholder (Native American, 1937–2005)
Indian Chief from Kent Bicentennial Portfolio: Spirit of Independence, 1976
Screenprint, 22 1/4 x 29 3/4 in. (56.5 x 75.6 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79c

Audrey Flack (American, 1931)
Fourth of July Still Life from Kent Bicentennial Portfolio: Spirit of Independence, 1976
Screenprint with foil, 40 1/4 x 40 1/4 in. (102.2 x 102.2 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79d

Lithograph, 34 7/8 x 23 in. (88.6 x 58.4 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79e

Red Grooms (American, 1937–
Bicentennial Bandwagon from Kent Bicentennial Portfolio: Spirit of Independence, 1975
Screenprint on Rives BFK, 26 3/4 x 34 3/4 in. (67.9 x 88.3 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79f

Colleen Browning (American, 1929–2003)
Union Mixer from Kent Bicentennial Portfolio: Spirit of Independence, 1976
Lithograph, 23 x 34 7/8 in. (58.4 x 88.6 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79g

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Robert Indiana (American, 1928– )
*Liberty* from Kent Bicentennial Portfolio: Spirit of Independence, 1975
Screenprint, 40 x 36 in. (101.6 x 91.4 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79h

Marisol Escobar (French, 1930– )
*Two Suffragettes* from Kent Bicentennial Portfolio: Spirit of Independence, 1976
Lithograph on Arches, 41 3/4 x 30 in. (106 x 76.2 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79i

Alex Katz (American, 1927– )
*George Washington* from Kent Bicentennial Portfolio: Spirit of Independence, 1976
Lithograph, 20 x 40 in. (50.8 x 101.6 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79j

Larry Rivers (American, 1923–2002)
*Signing the Declaration of Independence* from Kent Bicentennial Portfolio: Spirit of Independence, 1976
Lithograph on handmade paper, 32 3/4 x 41 1/2 in. (83.2 x 105.4 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79k

Edward Ruscha (American, 1937– )
*America, Her Best Product* (Made in U.S.A.) from Kent Bicentennial Portfolio: Spirit of Independence, 1976
Lithograph, 31 3/8 x 23 1/2 in. (79.7 x 59.7 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.79L

Portfolio for 21 Etchings and Poems
Gift of James A. Leach and Elisabeth F. Leach, 2015.80a

Title page for 21 Etchings and Poems
Gift of James A. Leach and Elisabeth F. Leach, 2015.80b

Publisher’s note for 21 Etchings and Poems
Gift of James A. Leach and Elisabeth F. Leach, 2015.80c

Contents and acknowledgments for 21 Etchings and Poems
Gift of James A. Leach and Elisabeth F. Leach, 2015.80d

Pierre Alechinsky (Belgium, 1922–1979)
*Poem by Dotremont* from 21 Etchings and Poems, 1960
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.80e

*To Yeats in Rapallo by T. Weiss* from 21 Etchings and Poems, 1960
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.80f

Ben-Zion Shechter (Israeli, 1940– )
*The Faithful One by David Ignatow* from 21 Etchings and Poems, 1960
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.80g

Letterio Calapai (American, 1902–1993)
*To a Poor Old Woman by William Carlos Williams* from 21 Etchings and Poems, 1960
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.80h

Willem De Kooning (American, 1904–1997)
*Revenge by Harold Rosenberg* from 21 Etchings and Poems, 1960
Etching, 16 7/8 x 19 13/16 in. (42.9 x 50.3 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.80i

Peter Grippe (Canada, 1986– )
*The Hand that Signed the Paper Felled the City by Dylan Thomas* from 21 Etchings and Poems, 1960
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.80j

Salvatore Grippi (American, 1921– )
*Mind by Richard Wilbur* from 21 Etchings and Poems, 1960
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.80k

Stanley William Hayter (British, 1901–1988)
*Poem by Jacques-Henry Levesque* from 21 Etchings and Poems, 1960
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.80l
Franz Kline (American, 1910–1962)  
*Poem by Frank O’Hara* from 21 Etchings and Poems, 1960  
Etching, 16 7/8 x 19 13/16 in. (42.9 x 50.3 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.80m

Jacques Lipchitz (French, 1891–1973)  
*Gedicht by Hans Sahl* from 21 Etchings and Poems, 1960  
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.80n

Ezio Martinelli (American, 1913–1981)  
*The Blue Waterfall by Horace Gregory* from 21 Etchings and Poems, 1960 (published 1960)  
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.80o

Ben Nicholson (British, 1894–1982)  
*Tenement by Sir Herbert Reed* from 21 Etchings and Poems, 1960  
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.80p

Irene Rice Pereira (American, 1907–1971)  
*Omega by George Reavey* from 21 Etchings and Poems, 1960  
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.80q

Helen Phillips (American, 1913–1995)  
*Poem by Andre Verdet* from 21 Etchings and Poems, 1960  
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.80r

Andre Racz (1916–1994)  
*Aubade-Harlem by Thomas Merton* from 21 Etchings and Poems, 1960  
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.80s

Kurt Roesch (American, 1905–1984)  
*Underworld by Alasteir Reid* from 21 Etchings and Poems, 1960  
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.80t

Attilio Salemme (American, 1911–1955)  
*Tiressias by Morris Weinsenthal* by 21 Etchings and Poems, 1960  
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.80u

*Most Often in the Night by Harold Norse* from 21 Etchings and Poems, 1960  
Etching, 19 13/16 in. (50.3 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.80v

Karl Schrag (American, 1912–1995)  
*Fiercely, Lady, Do We Ride by David Lougee* from 21 Etchings and Poems, 1960  
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.80w

*Nostalgia by Peter Viereek* from 21 Etchings and Poems, 1960  
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.80x

Adja Yunkers (American, 1908–1963)  
*Praise to the End by Theodore Roethke* from 21 Etchings and Poems, 1960  
Etching, 19 13/16 x 16 7/8 in. (50.3 x 42.9 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.80y

Arthur William Heintzelman (American, 1891–1965)  
*The Washington Homestead* from The Bicentennial Pageant of George Washington, 1932  
Etching with drypoint on laid paper, 14 3/4 x 19 3/4 in. (37.5 x 50.2 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.81a

Robert Hogg Nisbet (American, 1879–1961)  
*The Surveyor’s Assistant* from The Bicentennial Pageant of George Washington, 1932  
Etching on laid paper, 14 5/8 x 19 5/8 in. (37.1 x 49.8 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2015.81b
Sears Gallagher (American, 1869–1955)
*Warning the French at Fort Le Boeuf* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 19 5/8 x 14 5/8 in. (49.8 x 37.1 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81c

Earl Horter (American, 1881–1940)
*Rallying the Troops at Braddock's Defeat* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 19 5/8 x 14 1/2 in. (49.8 x 36.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81d

William M. Auerbach-Levy (American, 1889–1964)
*Washington's Courtship* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 19 5/8 x 14 5/8 in. (49.8 x 37.1 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81e

Ernest David Roth (American, 1879–1964)
*A Vestryman of Pohick Church* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 14 5/8 x 19 1/2 in. (37.1 x 49.5 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81f

Eugene Higgins (American, 1874–1958)
*En Route to the First Continental Congress* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 14 13/16 x 19 5/8 in. (37.6 x 49.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81g

Ralph Ludwig Boyer (American, 1879–1952)
*The First American Army* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 14 3/4 x 19 5/8 in. (37.5 x 49.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81h

Allen Lewis (American, 1873–1957)
*The British Driven From Boston* from The Bicentennial Pageant of George Washington, 1932
Etching with drypoint on laid paper, 19 1/2 x 14 3/4 in. (49.5 x 37.5 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81i

Levon West (American, 1900–1968)
*Strategic Retreat From Long Island* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 19 1/2 x 14 7/8 in. (49.5 x 37.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81j

George Wright (American)
*Valley Forge–Army’s Desperate Plight* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 14 3/4 x 19 5/8 in. (37.5 x 49.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81k

Kerr Eby (American, 1889–1946)
*Stemming Retreat at Monmouth* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 14 3/4 x 19 5/8 in. (37.5 x 49.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81L

F. Luis Mora (American, 1874–1940)
*The Surrender of Cornwallis* from The Bicentennial Pageant of George Washington, 1932
Etching with drypoint on laid paper, 14 3/4 x 19 1/2 in. (37.5 x 49.5 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81m

Albert Edward Sterner (American, 1863–1946)
*Preventing a Military Dictatorship* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 14 3/4 x 19 5/8 in. (37.5 x 49.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81n

Samuel Chamberlain (American, 1895–1975)
*Dramatic Farewell at Fraunces Tavern* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 14 15/16 x 19 11/16 in. (37.9 x 50 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81o

Louis Conrad Rosenberg (American, 1890–1983)
*Washington, the Planter* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 14 3/4 x 19 5/8 in. (37.5 x 49.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81p

John W. Winkler (American, 1890–1979)
*The Constitutional Convention, 1787* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 14 3/4 x 19 3/4 in. (37.5 x 50.2 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81q
Robert Lawson (American, 1892–1957)
*New York Welcomes the President-Elect* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 14 3/4 x 19 3/4 in. (37.5 x 50.2 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81r

Walter Tittle (American, 1883–1966)
*Lady Washington's Levee* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 19 1/2 x 14 3/4 in. (49.5 x 37.5 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81s

Childe Hassam (American, 1859–1935)
*Washington Enjoys His Beloved Estate* from The Bicentennial Pageant of George Washington, 1932
Etching on laid paper, 14 3/4 x 19 11/16 in. (37.5 x 50 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.81t

Lawrence Lorus Barrett (American, 1897–1973)
*Spirit of the Night*, c. 1950
Lithograph, 20 3/8 x 13 in. (52 x 33 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.82

Lawrence Lorus Barrett (American, 1897–1973)
*Young Eagle*, c. 1950
Lithograph, 18 x 15 1/4 in. (45.7 x 38.7 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.85

Lawrence Lorus Barrett (American, 1897–1973)
*Inquisitive Cock*, c. 1950
Lithograph, 18 3/4 x 12 1/2 in. (48 x 32 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.86

Lawrence Lorus Barrett (American, 1897–1973)
*Spring Thaw*, c. 1950
Lithograph, 10 7/8 x 16 in. (28 x 41 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.87

Lawrence Lorus Barrett (American, 1897–1973)
*Green Pastures*, c. 1950
Lithograph, 9 1/8 x 12 in. (23 x 30 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.88

Lawrence Lorus Barrett (American, 1897–1973)
*Rain and Snow*, c. 1950
Lithograph, 12 1/8 x 15 15/16 in. (31 x 40 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.89

Lawrence Lorus Barrett (American, 1897–1973)
*Old Dobbin*, c. 1950
Lithograph, 10 1/2 x 15 in. (27 x 38 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.90

Lawrence Lorus Barrett (American, 1897–1973)
*For the Girls*, c. 1950
Lithograph, 6 1/4 x 10 1/4 in. (16 x 26 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.91

Lawrence Lorus Barrett (American, 1897–1973)
*Silver Eagle*, c. 1950
Lithograph, 16 1/8 x 12 5/8 in. (41 x 32 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.92

Lawrence Lorus Barrett (American, 1897–1973)
*Group of Horses*, c. 1950
Lithograph, 13 x 20 1/8 in. (33 x 51 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.93

Harry Gottlieb (American, 1895–1992)
*Skaters*, 1940
Screenprint, 18 1/2 x 22 in. (47 x 55.9 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2015.94

Moisés Jiménez (Mexican)
*Nutria*, 2005
Copal and acrylic paint, 13 1/2 x 8 x 10 in. (34.29 x 20.32 x 25.4 cm)
Museum Purchase, 2015.96
Agustín Cruz Tinoco (Mexican)
Saint (San Martín de Porres), 2005
Copal with pine base, 19 3/4 x 9 1/4 x 7 1/2 in. (50.17 x 23.5 x 19.05 cm)
Museum Purchase, 2015.97

Rocio Ramirez (Mexican, 1948‒ )
Iguana, 2005
Copal and acrylic paint, 7 x 19 x 20 in. (17.78 x 48.26 x 50.8 cm)
Museum Purchase, 2015.98

Moisés Jiménez (Mexican)
Black Bear, 2005
Copal and acrylic paint, 15 x 16 x 18 in. (38.1 x 40.64 x 45.72 cm)
Museum Purchase, 2015.99

Sachin Naik (Indian, 1978‒ )
Race of Solace (Western Ghat series), 2012
Etching on Somerset paper, 22 1/2 x 15 in. (57 x 38 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.10

Koustav Nag (Indian, 1982– )
Untitled, 2006
Etching on Fabriano paper, 27 3/4 x 19 3/4 in. (70 x 50 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.11

Chiman Dangi (Indian, 1979– )
Silence VIII, 2008
Woodcut, 31 1/4 x 22 1/8 in. (79 x 56 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.12

Chiman Dangi (Indian, 1979– )
Silence IV, 2008
Woodcut, 31 1/8 x 22 1/8 in. (79 x 56 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.13

Jagadeesh Tammineni (Indian, 1988– )
Print Show, 2012
Woodcut, 21 1/8 x 40 in. (54 x 102 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.14

Neeraj Singh Khandka (Indian, 1983– )
Metamorphosis II, 2006
Etching and aquatint on Fabriano paper, 19 11/16 x 27 3/4 in. (50 x 70 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.15

Maripelly Praveen Goud (Indian, 1986– )
Machine (o-a) - VI, 2008
Woodcut on Canson Montval paper, 21 5/8 x 29 5/8 in. (55 x 75 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.16

Maripelly Praveen Goud (Indian, 1986– )
Machine (o-a) - 0, 2008
Woodcut on Canson Montval paper, 26 7/8 x 29 5/8 in. (68 x 75 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.17

Lalu Prasad Shaw (Indian, 1937– )
From Upwards, 1983
Etching, 30 1/8 x 22 3/16 in. (77 x 56 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.18

Lalu Prasad Shaw (Indian, 1937– )
Graphic IV, 1973
Etching, 24 7/16 x 19 9/16 in. (62 x 50 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.19

Keith Anden Achepohl (American, 1934– )
Capriccios, no. 1–100, 1995
Watercolor, 20x 16in. (50.8 x 40.6 cm)
Gift of the artist, 2016.1a–2016.1cv

Giovanni Battista Piranesi (Italian, 1720‒1778)
The Triumphal Arch, from the Grotteschi (Grotesques), c. 1747
Etching with engraving and drypoint
Gift of Keith Achepohl, 2016.2

Atin Basak (Indian, 1966– )
Untitled, 1983
Etching on Somerset paper, 29 3/4 x 22 1/8 in. (76 x 56 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.20

KG Subramanyan (Indian, 1924–2016)
Untitled, 1997
Screenprint, 20 x 23 7/8 in. (51 x 61 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.21
KG Subramanyan (Indian, 1924–2016)
Untitled, 2010
Lithograph and chine colle on Somerset paper, 29 15/16 x 22 1/4 in. (76 x 57 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.22

Jagadeesh Tammineni (Indian, 1988–)
Untitled, 2009
Woodcut, 22 x 28 in. (56 x 71 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.23

Jagadeesh Tammineni (Indian, 1988–)
Untitled, 2009
Woodcut, 28 x 22 in. (71 x 56 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.24

Abhishek Verma (Indian, 1990–)
An Unquenched Thirst, 2014
Lithograph on Fabriano paper, 17 1/8 x 23 7/8 in. (43 x 61 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.25

Abhishek Verma (Indian, 1990–)
 Alleged Confusion, 2014
Lithograph on Fabriano paper, 19 3/4 x 28 in. (50 x 71 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.26

B. Prabha (Indian, 1933–2001)
Untitled
Lithograph, 28 x 22 in. (71 x 56 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.27

Durga Prasad Bandi (Indian, 1985–)
Land of the Lost, 2010
Woodcut, 51 3/8 x 27 in. (130 x 69 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.28

Gouri Vemula (Indian, 1972–)
Untitled, 2007
Etching on Somerset paper, 29 7/8 x 22 1/4 in. (76 x 57 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.29

Neeraj Singh Khandka (Indian, 1983–)
Play, 2011
Lithograph on Fabriano paper, 28 x 19 3/4 in. (71 x 50 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.3

Jogen Chowdhury (Indian, 1939–)
Encountered, 2008
Etching on Somerset paper, 29 3/4 x 22 in. (76 x 56 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.30

Krishna Reddy (Indian, 1925–)
Three Figures, 1967
Etching on Arches paper, 19 3/4 x 24 1/4 in. (50 x 62 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.31

Laxma Goud (Indian, 1940–)
Untitled, 1974
Etching, 20 x 29 in. (51 x 74 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.32

Paramjit Singh (Indian, 1935–)
Grass Water II, 2007
Etching, 25 3/8 x 31 1/4 in. (64 x 79 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.33

Maripelly Praveen Goud (Indian, 1986–)
Machine (o-a) - VIII, 2008
Woodcut on Canson Montval paper, 21 5/8 x 29 5/8 in. (55 x 75 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.34

R.B. Bhaskaran (1942–)
Cat, 1989
Linocut, 20 x 29 1/8 in. (51 x 74 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.35

Dhruva Mistry (Iranian, 1957–)
Meru Baba 1, 1998
Etching, aquatint, and drypoint, 13 5/8 x 16 5/8 in. (35 x 42 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.36

Dhruva Mistry (Iranian, 1957–)
Meru Baba 4, 1998
Etching and aquatint, and drypoint, 13 1/2 x 16 1/2 in. (34 x 42 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.37
Dhruva Mistry (Iranian, 1957– )
*Meru Baba 9*, 1998
Etching, aquatint, and drypoint, 13 1/2 x 16 1/2 in. (34 x 42 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.38

Subrat Kumar Behera (Indian, 1988– )
*Eternal Dance of Tribal Drama*, 2014
Lithograph on Fabriano paper, 14 11/16 x 19 11/16 in. (37 x 50 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.39e

Subrat Kumar Behera (Indian, 1988– )
*Eternal Dance of Tribal Drama*, 2014
Lithograph on Fabriano paper, 14 5/8 x 19 11/16 in. (37 x 50 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.39f

Subrat Kumar Behera (Indian, 1988– )
*Eternal Dance of Tribal Drama*, 2014
Lithograph on Fabriano paper, 14 9/16 x 19 7/8 in. (37 x 50 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.39g

Subrat Kumar Behera (Indian, 1988– )
*Eternal Dance of Tribal Drama*, 2014
Lithograph on Fabriano paper, 14 9/16 x 19 7/8 in. (37 x 50 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.39h

Subrat Kumar Behera (Indian, 1988– )
*Eternal Dance of Tribal Drama*, 2014
Lithograph on Fabriano paper, 14 9/16 x 19 7/8 in. (37 x 50 cm)
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Subrat Kumar Behera (Indian, 1988– )
*Eternal Dance of Tribal Drama*, 2014
Lithograph on Fabriano paper, 14 9/16 x 19 7/8 in. (37 x 50 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.39j

Subrat Kumar Behera (Indian, 1988– )
*Eternal Dance of Tribal Drama*, 2014
Lithograph on Fabriano paper, 14 9/16 x 19 7/8 in. (37 x 50 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.39k

Subrat Kumar Behera (Indian, 1988– )
*Eternal Dance of Tribal Drama*, 2014
Lithograph on Fabriano paper, 14 9/16 x 19 7/8 in. (37 x 50 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.39L

Ajit Seal (Indian, 1958– )
*Untitled*, 2009
Lithograph on Somerset paper, 29 7/8 x 22 1/8 in. (76 x 56 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.4

Subrat Kumar Behera (Indian, 1988– )
*Untitled*, 2015
Lithograph, 19 3/4 x 12 3/4 in. (50 x 32 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.40
Shaik Azghar Ali (Indian, 1985– )
*Search in for the Healthy Root*, 2015
Etching, 11 11/16 x 8 in. (30 x 20 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.41

Shaik Azghar Ali (Indian, 1985– )
*On the Way to the Cave*, 2013
Etching, 9 7/8 x 9 3/8 in. (25 x 24 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.42

Shaik Azghar Ali (Indian, 1985– )
*Speaking Spinal*, 2013
Etching, 9 7/8 x 9 3/8 in. (25 x 24 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.43

Shaik Azghar Ali (Indian, 1985– )
*Precious Touch*, 2013
Etching, 9 7/8 x 9 3/8 in. (25 x 24 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.44

Shaik Azghar Ali (Indian, 1985– )
*Emotions in a Motion*, 2013
Etching, 10 x 9 1/4 in. (25 x 23 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.45

Shaik Azghar Ali (Indian, 1985– )
*I Don't Want to Show You*, 2013
Etching, 9 7/8 x 9 3/8 in. (25 x 24 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.46

Sajeev Visweswaran (Indian, 1980– )
*Jack Fruit 2*, 2015
Etching, 13 7/8 x 19 11/16 in. (35 x 50 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.47

Sajeev Visweswaran (Indian, 1980– )
*Tarabaugi Series 1*, 2015
Etching on Fabriano paper, 13 15/16 x 19 11/16 in. (35 x 50 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.48

Sajeev Visweswaran (Indian, 1980– )
Untitled (2), 2009
Woodcut, 86 7/8 in. (221 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.52a–c

Tanuja Rane (Indian, 1976– )
*Cat*, 2002
Etching, three shaped plates on Somerset paper, 32 1/2 x 29 7/8 in. (83 x 76 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.53

Vijay Bagodi (Indian, 1961– )
*Adolescence*, 2009
Woodcut, 28 1/4 x 20 1/4 in. (72 x 51 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.54

Viraj Naik (Indian, 1975– )
*Endorsed*, 2012
Etching on Somerset paper, 22 1/2 x 15 in. (57 x 38 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.55

Viraj Naik (Indian, 1975– )
*Tranquility*, 2012
Etching on Somerset paper, 22 1/2 x 14 7/8 in. (57 x 38 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.56

Jagadeesh Tammineni (Indian, 1988– )
*Vehicle of the Common Man*, 2014
Woodcut, 86 x 59 3/8 in. (218 x 151 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.57

Dimple B Shah (Indian, 1973– )
*Metamorphic Distillation*, 2006
Etching, 57 3/4 x 37 1/2 in. (147 x 95 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.58
Soghra Khurasani (Indian, 1983–)
*Beneath Shades Never Fades*, 2014
Woodcut, 34 1/4 x 54 1/2 in. (87 x 138 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.58

Jagadeesh Tammineni (Indian, 1988–)
Untitled (Gandhi), 2009
Woodcut, 90 3/8 x 59 1/8 in. (230 x 150 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.59

Moutushi Chakraborty (1975–)
*Virginal Ceremony*, 2008
Etching on Somerset paper, 22 1/4 x 30 in. (57 x 76 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.6

Márta Nagy (Hungarian, 1954–)
*The Perfect Match*, 2015
Stoneware, iron oxide slip, gold and silver leaf, kiln brick, pavement brick, 2 1/4 x 9 1/2 x 9 1/2 in. (6 x 24 x 24 cm)
Gift of the artist, 2016.60a–c

Márta Nagy (Hungarian, 1954–)
*The Perfect Match*, 15, 2015
Stoneware, iron oxide slip, gold and silver leaf, kiln brick, pavement brick, 3 1/2 x 6 1/2 x 9 1/2 in. (9 x 17 x 24 cm)
Purchase, 2016.61a–c

Barbara Morgan (American, 1900–1992)
*Martha Graham and Erick Hawkins in “El Penitente,”* 1940
Etching on Somerset paper, 29 5/8 x 22 1/4 in. (75 x 57 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.7

Ait Khabbash (Moroccan)
*Taghnast* (woman’s shawl), early 20th century
Wool, 43 x 69 in. (109 x 175 cm)
African Art Purchase Fund Stanley - UI, 2016.73

Charles Ray (American, 1953–)
Untitled, 1973
Wood, rope, concrete, 60 x 48 x 36 in. (152 x 122 x 91 cm)
Museum purchase, 2016.65

Nancy Lee Purington (American, 1947–)
*Formulation II from MBOOM*, 1992
Gouache and gold leaf on Arches, 40 x 26 in. (102 x 66 cm)
Gift in memory of Lynnel Thomas from General Dynamics, 2016.66

Nancy Lee Purington (American, 1947–)
*Cannot See in Front from MBOOM*, 1992
Gouache and gold leaf on Arches, 40 x 26 in. (102 x 66 cm)
Gift in memory of Lynnel Thomas from General Dynamics, 2016.67

Sachin Naik (Indian, 1978–)
Untitled, 2003
Lithograph, 26 3/4 x 22 1/8 in. (68 x 56 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.7

Devraj Dakuho (Indian, 1944–)
Untitled, 1990
Etching, 26 1/2 x 22 in. (67 x 56 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.9

Sachin Naik (Indian, 1978–)
*Cannot See in Front from MBOOM*, 1992
Gouache and gold leaf on Arches, 40 x 26 in. (102 x 66 cm)
Gift in memory of Lynnel Thomas from General Dynamics, 2016.67

Davendra Singh (Indian, 1974–)
*Paveema*, 2016
Etching on Somerset paper, 26 x 38 3/4 in. (66 x 98 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.8
**Museum Objects**

Twenty-one objects were acquired for museum purposes including four design objects, five drawings, three paintings and nine prints. Museum purposes items were obtained through nineteen donations and two purchases.

**List of Museum Objects:**

**Joseph Collingwood** (American, 1853–1928)

Violin, 1919
American spruce, maple, ebony, 14 x 8 1/8 in. (36 x 21 cm)
Museum purchase, m2016.68

**Kulik Jan** (Czech, 1800–1872)

Violin, c. 1860
Spruce, maple, ebony, and other materials
Museum purchase, m2016.69

**Benjamin D. Kopman** (American, 1887–1956)

Untitled (Study of a Man)
Ink and pigment mounted on cardboard
Gift of James A. Leach and Elisabeth F. Leach, M2015.241

**Unknown**

Untitled (Knight with woman), 20th century
Pigment on cloth with iron rings, 116 1/2 x 74 in. (295.9 x 188 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2015.281

**Unknown**

Untitled (Waterfall), 19th century
Oil on canvas, 32 1/2 x 28 1/2 in. (82.6 x 72.4 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2015.282

**Unknown**

Untitled (Elderly woman), early 20th century
Graphite, colored pencil, charcoal, waterbased pigment on paper, 58 3/4 x 53 1/4 in. (149.2 x 135.3 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2015.284

**Attributed to Joseph Stella**

Untitled (Woman with jug), 20th century
Oil on canvas, 39 1/4 x 39 1/4 in. (99.7 x 99.7 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2015.285

**Unknown**

Untitled (Four couples), 1930s
Print on cotton, 32 5/8 x 32 3/4 in. (82.9 x 83.2 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2015.287

**Unknown**

Untitled (Three women with lambs, birds, and gazelles), 1930s
Print on cotton, 51 1/4 x 36 1/8 in. (130.2 x 91.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2015.288

**Attributed to Henry Farrer**

Untitled (Houses along a river)
Graphite, 7 1/4 x 13 5/8 in. (18 x 35 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2015.329

**Andre Derain** (French, 1880–1954)

From *Contes et nouvelles en vers de M. de la Fontaine*, 1950
Engraving, 13 x 10 in. (33 x 25 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2015.331a - M2015.331h

**Leon Augustin L'hermitte** (French, 1844–1925)

Untitled (Father of the artist), 1970–1900
Lithograph, 13 5/8 x 10 3/4 in. (35 x 27 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2015.334
MEMBERSHIP ACTIVITIES

FIRST FRIDAYS

First Fridays are popular social gatherings of museum supporters and general art lovers, and as a result are a major part of the museum calendar of events. This initiative involves various art themes and popular Iowa artists.

RIDE FOR READING: SEPTEMBER 17

National Ride for Reading Week is an annual nationwide project that enlists volunteer bicyclists to host book deliveries to schools in their communities. UIMA Members Council, volunteers, and staff partnered with other local organizations to bring books to Alexander Elementary School, Iowa City, in September 2015.

HOMECOMING PARADE OCTOBER 2015

UIMA Members Council, staff, and volunteers participated in the UI’s Homecoming Parade distributing 500 pencils, 100 t-shirts, and lots of candy!
THE DIRECTOR’S CIRCLE LECTURE:  
OCTOBER 29, 2015

The Director’s Circle Film and Dinner featured “Jackson Pollock’s Mural: The Story of a Modern Masterpiece.” Emmy Award-winning filmmaker Kevin Kelley, the film’s producer and director, proposed the film project because of his love of art and passion for the new University of Iowa Museum of Art. Kelley describes the film as a “film about a journey—the journey of how one painting changed the course of modern American art over seventy years ago, and the painting’s journey around the world after a disastrous flood destroyed its home.” Kirk Murray, Director of Photography, Dana Telsrow, Assistant Editor and Graphics Animator, along with Kelley and others from the University of Iowa Office of Strategic Communication worked on the film for over a year. Kelley, Director Sean O’Harrow, and Professor Joni Kinsey from the School of Art and Art History, held a brief Q&A following the screening.

THE MUSEUM PARTY: APRIL 2, 2016

The Museum Party was held in the old Museum of Art building on North Riverside Drive on April 2. Donors from the past were excited to reenter and remember the museum, beautifully decorated by the Party Committee. This year’s theme, “Metamorphosis,” noted that “Nothing ever really goes away—it just changes into something else. Something beautiful.” (Sarah Ockler, Twenty Boy Summer)

The party is held annually as a fundraising event for the museum to help defray expenses for educational programming in the next year. Director Sean O’Harrow gave a presentation and unveiled the prospective location for the new building—near the UI Library. Slide shows featured “days of old” with photos of the building as it was pre-flood, donors, and staff at events within those walls. A raffle for a custom-designed “Jackson Pollock” electric guitar was raffled and won by Kathryn Wallace (see photo).
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<td>4/21/2016</td>
<td>Málaga</td>
<td>El Mundo Málaga</td>
<td>Online Article</td>
</tr>
<tr>
<td>4/21/2016</td>
<td>Málaga</td>
<td>La Opinión de Málaga</td>
<td>Online Article</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Media Source</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/21/2016</td>
<td>Málaga Exhibition</td>
<td>Málaga Hoy</td>
<td>Online Article</td>
</tr>
<tr>
<td>4/21/2016</td>
<td>Málaga Exhibition</td>
<td>Sur</td>
<td>Comic</td>
</tr>
<tr>
<td>4/21/2016</td>
<td>Málaga Exhibition</td>
<td>Sur</td>
<td>Online Article</td>
</tr>
<tr>
<td>4/21/2016</td>
<td>Málaga Exhibition</td>
<td>Málaga Hoy</td>
<td>Online Article</td>
</tr>
<tr>
<td>4/21/2016</td>
<td>Málaga Exhibition</td>
<td>Sur</td>
<td>Comic</td>
</tr>
<tr>
<td>4/21/2016</td>
<td>Málaga Exhibition</td>
<td>Sur</td>
<td>Online Article</td>
</tr>
<tr>
<td>4/21/2016</td>
<td>Málaga Exhibition</td>
<td>Sur</td>
<td>Online Article</td>
</tr>
<tr>
<td>4/21/2016</td>
<td>Málaga Exhibition</td>
<td>ABC Barcelona</td>
<td>Online Article</td>
</tr>
<tr>
<td>4/21/2016</td>
<td>Málaga Exhibition</td>
<td>El Diario Vasco</td>
<td>Online Article</td>
</tr>
<tr>
<td>4/21/2016</td>
<td>Málaga Exhibition</td>
<td>Diario de Noticias</td>
<td>Online Article</td>
</tr>
<tr>
<td>4/21/2016</td>
<td>Málaga Exhibition</td>
<td>Expansión</td>
<td>Online Article</td>
</tr>
<tr>
<td>4/21/2016</td>
<td>Málaga Exhibition</td>
<td>El Mundo</td>
<td>Online Article</td>
</tr>
<tr>
<td>4/21/2016</td>
<td>Málaga Exhibition</td>
<td>ABC</td>
<td>Online Article</td>
</tr>
<tr>
<td>4/21/2016</td>
<td>Málaga Exhibition</td>
<td>La Vanguarda</td>
<td>Online Article</td>
</tr>
</tbody>
</table>

http://www.diariosur.es/culturas/201604/21/cinco-razones-para-perderse-20160420235517.html
### PRESS COLLABORATIONS AND MENTIONS IN REGIONAL MEDIA

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Source</th>
<th>Type</th>
<th>URL</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/21/2015</td>
<td>Venice: La Biennale</td>
<td>First Online (ITA)</td>
<td>Online Article</td>
<td><a href="http://www.firstonline.info/a/2015/09/06/venezia-fondazione-peggy-guggenheim-seimetri-per-4873fed5-7b22-46b7-b53b-96c7150a34a1">http://www.firstonline.info/a/2015/09/06/venezia-fondazione-peggy-guggenheim-seimetri-per-4873fed5-7b22-46b7-b53b-96c7150a34a1</a></td>
</tr>
</tbody>
</table>
### PRESS COLLABORATIONS AND MENTIONS IN REGIONAL MEDIA

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Source</th>
<th>Type</th>
<th>Link</th>
</tr>
</thead>
</table>
The University of Iowa Museum of Art Statement of Revenues and Expenses

The financial statement below reflects year-end results for the Museum’s operations during the fiscal year ended June 30, 2016. With comparative statement for the years ended June 30, 2015, June 30, 2014 and June 30, 2013

<table>
<thead>
<tr>
<th>Revenues</th>
<th>2016</th>
<th>2015</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>UI general education funds</td>
<td>1,068,496</td>
<td>1,087,768</td>
<td>1,078,363</td>
<td>1,010,623</td>
</tr>
<tr>
<td>UI endowment income</td>
<td>11,050</td>
<td>10,962</td>
<td>10,800</td>
<td>10,619</td>
</tr>
<tr>
<td>Grants</td>
<td>48,698</td>
<td>59,391</td>
<td>49,957</td>
<td>116,895</td>
</tr>
<tr>
<td>Mural/exhibition (non-prorated)</td>
<td>249,331</td>
<td>56,868</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Mural/exhibition (prorated)</td>
<td>249,955</td>
<td>125,000</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Mural/exhibition (insurance)</td>
<td>113,871</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Rights, reproductions, and merchandise</td>
<td>2,494</td>
<td>3,792</td>
<td>26,985</td>
<td>20,560</td>
</tr>
<tr>
<td>Museum party raffle</td>
<td>6,057</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Transfers from UI Foundation</td>
<td>558,922</td>
<td>437,678</td>
<td>200,882</td>
<td>235,804</td>
</tr>
<tr>
<td><strong>Total Revenues</strong></td>
<td>$ 2,304,873</td>
<td>$ 1,781,459</td>
<td>$ 1,375,937</td>
<td>$ 1,394,302</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Education</td>
<td>41,840</td>
<td>93,018</td>
<td>93,458</td>
<td>111,831</td>
</tr>
<tr>
<td>Collection management</td>
<td>81,769</td>
<td>61,126</td>
<td>61,126</td>
<td>50,386</td>
</tr>
<tr>
<td>Exhibitions (excluding Mural)</td>
<td>79,045</td>
<td>146,385</td>
<td>99,960</td>
<td>88,930</td>
</tr>
<tr>
<td>Mural/exhibition (non-prorated)</td>
<td>118,249</td>
<td>34,928</td>
<td>98,495</td>
<td>31,502</td>
</tr>
<tr>
<td>Mural/exhibition (prorated)</td>
<td>153,337</td>
<td>133,674</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Mural/exhibition (insurance)</td>
<td>113,871</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>285,123</td>
<td>208,586</td>
<td>82,945</td>
<td>52,880</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>-</td>
<td>3,109</td>
<td>26,766</td>
<td>45,456</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>$ 2,092,432</td>
<td>$ 1,747,301</td>
<td>$ 1,558,646</td>
<td>$ 1,395,485</td>
</tr>
</tbody>
</table>

**Prior to 2016 certain salaries and wages were classified under program services. All salaries and wages are now classified under supporting services.

**2016 remaining balance relates to UI endowment income, grant revenue and Mural exhibition revenue.
UIMA APPLIES FOR AND RECEIVES GRANTS

Summary of NEA grant for UIMA Annual Report

The National Endowment for the Arts awarded a Challenge America grant of $10,000 to the University of Iowa Museum of Art (UIMA) to assist in funding a seven-day residency for two guest artists from Oaxaca, Mexico. The project was a collaboration between the UIMA and the Charles H. MacNider Art Museum in Mason City. The residency complemented the exhibition, *Crafting Tradition: Oaxacan Wood Carvings*, on loan from the UIMA to the MacNider in the spring of 2016. The show featured alebrijes, brightly-painted wood sculptures of fantastical creatures that are part of popular Mexican folk culture. The artists Saul Aragon Ramirez, who carves the figures, and his wife Antonia Areola Sanchez, who paints them in exquisite detail, were commissioned to create a spectacular ram alebrije which has been added to the UIMA collection. Nearly 2000 residents of north central Iowa had the rare opportunity to participate directly in diverse and excellent art activities that involved living artists. Visitors gained insight into the mechanics of art production and the role that art plays in culture and folk traditions. The outreach events were videotaped and will be shown at future installations of *Crafting Tradition: Oaxacan Wood Carvings*.

Summary of NEH grant for UIMA Annual Report

The National Endowment for the Humanities awarded a Preservation Assistance Grant for Smaller Institutions of $5700 to the University of Iowa Museum of Art to conduct a general preservation assessment of the UIMA’s notable textile collections of approximately 700 items. The vibrant, durable, and beautiful weavings represent an art form that is both decorative and functional. These dramatic textiles reflect the hopes, fears, dreams, and aspirations of the weavers who made them. The African textile collection, consisting of 450 items, is the primary focus of the NEH project. The superb collection of forty-six Turkish flat weaves from the nineteenth and twentieth century also are included, as well as the magnificent textiles of ancient Peru. The assessment is being conducted by an expert textile conservator who is addressing the critical issues of storage and display. The project is expected to be completed by the end of 2016 and culminate with a presentation by the conservator for UIMA staff, board members, and key representatives of the University of Iowa to promote understanding and awareness of UIMA’s preservation needs.

Summary of other grants

The John K. and Luise V. Hanson Foundation awarded $3000 to support the exhibition *Crafting Tradition: Oaxacan Wood Carvings* on loan to the Charles H. MacNider Art Museum in Mason City.

The Matthew Bucksbaum Family Foundation awarded $100,000 to support Legacies for Iowa: A University of Iowa Museum of Art Collections-Sharing Project.

An Anonymous Family Foundation awarded $30,000 to support the art education in the schools programs for students in kindergarten through twelfth grade.
## UNIVERSITY OF IOWA FOUNDATION

**TOTAL PRODUCTIVITY FOR THE PERIODS ENDING JUNE 30**

*Museum of Art*

### DEVELOPMENT AND FINANCE

<table>
<thead>
<tr>
<th>Total Productivity</th>
<th>2016</th>
<th>2015</th>
<th>Percent Change</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The University of Iowa Foundation (UIF) Gifts Received:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gifts</td>
<td>$2,702,483</td>
<td>$481,807</td>
<td>504.9%</td>
</tr>
<tr>
<td>Gifts in Kind</td>
<td>$44,476</td>
<td>$84,724</td>
<td>-31.3%</td>
</tr>
<tr>
<td>Estate Gifts</td>
<td>$15,000</td>
<td>$7,200</td>
<td>106.3%</td>
</tr>
<tr>
<td><strong>Total UIF Outright Gifts</strong></td>
<td>$2,851,942</td>
<td>$533,531</td>
<td>434.5%</td>
</tr>
<tr>
<td><strong>Deferred Gifts:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pledges</td>
<td>$170,826</td>
<td>$185,227</td>
<td>-7.8%</td>
</tr>
<tr>
<td>Planned Gifts</td>
<td>$2,434,863</td>
<td>$177,000</td>
<td>1275.6%</td>
</tr>
<tr>
<td><strong>Total Deferred Gifts</strong></td>
<td>$2,605,686</td>
<td>$302,227</td>
<td>618.3%</td>
</tr>
<tr>
<td><strong>Total UIF Productivity</strong></td>
<td>$5,457,630</td>
<td>$805,758</td>
<td>560.3%</td>
</tr>
<tr>
<td><strong>The University of Iowa (UI) Gifts Received:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Outright Gifts</td>
<td>$ -</td>
<td>$ -</td>
<td>N/A</td>
</tr>
<tr>
<td>Grants (private)</td>
<td>$35,000</td>
<td>$57,000</td>
<td>-42.1%</td>
</tr>
<tr>
<td><strong>Total UI Gifts</strong></td>
<td>$35,000</td>
<td>$57,000</td>
<td>-42.1%</td>
</tr>
<tr>
<td><strong>Total Productivity</strong></td>
<td>$5,490,630</td>
<td>$952,758</td>
<td>476.3%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of Contributors</th>
<th>2016</th>
<th>2015</th>
<th>Percent Change</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>924</td>
<td>758</td>
<td>21.9%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of Gifts</th>
<th>2016</th>
<th>2015</th>
<th>Percent Change</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1,121</td>
<td>853</td>
<td>30.7%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Alumni</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-alumni</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corporations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foundations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other Organizations</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Image of pie chart showing breakdown of sources of gifts.*
DEVELOPMENT AND FINANCE

UNIVERSITY OF IOWA FOUNDATION
TOTAL PRODUCTIVITY FOR THE PERIODS ENDING JUNE 30

Museum of Art

Total Deferred Gift Balances:

<table>
<thead>
<tr>
<th>Pledges</th>
<th>Planned gifts</th>
</tr>
</thead>
<tbody>
<tr>
<td>$8,624,961</td>
<td>$8,254,924</td>
</tr>
<tr>
<td>$5,864,736</td>
<td>$5,414,333</td>
</tr>
<tr>
<td>$3,971,466</td>
<td></td>
</tr>
</tbody>
</table>

Total Available Funds FY2012 - FY2016

<table>
<thead>
<tr>
<th>FY2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>$8,624,961</td>
<td>$5,526,676</td>
</tr>
<tr>
<td>$8,254,924</td>
<td>$8,671,509</td>
</tr>
<tr>
<td>$5,864,736</td>
<td></td>
</tr>
<tr>
<td>$5,414,333</td>
<td></td>
</tr>
<tr>
<td>$3,971,466</td>
<td></td>
</tr>
</tbody>
</table>

Total Available Funds FY2016 by Purpose:

<table>
<thead>
<tr>
<th>Faculty</th>
<th>Capital/equipment</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>$40,510</td>
<td>$4,952,270</td>
<td>$3,652,172</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$8,624,961</td>
</tr>
</tbody>
</table>

Total Funds Expended in FY2016 by Purpose:

<table>
<thead>
<tr>
<th>Student</th>
<th>Faculty</th>
<th>Capital/equipment</th>
<th>Program</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>$1,000</td>
<td>$120,276</td>
<td>$216,220</td>
<td>$215,426</td>
<td>$554,922</td>
</tr>
</tbody>
</table>
UNIVERSITY OF IOWA FOUNDATION
Productivity Report Definitions of Terms

OUTRIGHT

Outright Gifts: Gifts of cash (i.e. cash, checks, credit cards), securities, real estate, and life insurance (cash value and/or premium payments). Does not include pledge payments on pledge commitments already recorded, but does include Telefund pledge payments, recurring payments, and contingent pledge payments not recorded when committed.

Gifts In-Kind: Gifts of tangible personal property or services.

Estate Gifts: Gift dollars received from an estate that exceed the amount originally recorded or was never recorded. Also includes realized value (from planned gift record) for irrevocable planned gifts established and realized within the reporting period.

DEFERRED

Pledges: Pledge commitments in the current fiscal year. Adjustments to current year pledges committed in the current fiscal year would also be reflected.

Planned Gifts: New and additional planned gift commitments (revocable provisions in a will, trust, or other testamentary legal document, as well as irrevocable gifts such as charitable remainder trusts, gift annuities, and life insurance death benefits) in the current fiscal year. Adjustments to planned gifts committed in current fiscal year would also be reflected.

UI Gifts: Outright gifts (as defined above) received by the UI.

UI Grants: Philanthropic grants received by and reported in the UI Office of Sponsored Programs.

Number of Contributors: Each constituent is reported only once during a reporting period.

Number of Gifts: The number of revenue transactions during a specific period.

Notes:

* Evaluation of estate gift payments currently goes back to FY2008 (based on available data).

** Gifts redirected to a different unit that counted in a prior fiscal year will not count again when moved. The gift will be reflected in the new unit's total productivity that received the gift in the year it was updated.

*** Adjustments to gifts, pledge commitments, and planned gifts recorded in a previous fiscal year will be made in the year originally committed. As a result, cumulative total productivity will be updated each fiscal year.