The University of Iowa Stanley Museum of Art 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.
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I am very proud to have been hired as Director of the University of Iowa Stanley Museum of Art during this pivotal and eventful year. As the museum approaches its fiftieth anniversary and we prepare to break ground for a beautiful new building, I am conscious of all the visionary directors, curators, collections managers, educators, and board members who have made the Stanley Museum a leader among the nation’s academic art museums. It is my good fortune to be able to stand on their shoulders, and to share this report of the Stanley Museum’s achievements during the 2017-18 academic year.

Both the museum’s School Visit program and its Legacies for Iowa project continued to bring innovative educational programs and exhibitions to communities around the state. By sharing artworks from our collections in this way, we are meeting and serving Iowans of all ages where they live. Through partnerships with other art museums from Kansas City to New York to Washington, DC (where I visited Jackson Pollock’s Mural just last week) works from our world-class collection reached an even broader audience. Meanwhile, the Stanley Museum staff has continued to curate engaging and groundbreaking exhibitions at home. Building on the innovative “Iowa Idea” of linking art to interdisciplinary teaching, first formulated by University of Iowa President Walter Jessup in the 1920s, we partnered with faculty and staff across the university’s campus to make these exhibitions focal points of cross-disciplinary teaching and learning. Our careful stewardship of the art in our care is clearly demonstrated by several ongoing conservation initiatives begun in 2017-18, which are shining new light on the making and subsequent history of important artworks including Grant Wood’s Plaid Sweater (1931), Max Beckmann’s Carnival (1943), and wooden power figures from Central Africa.

Finally, the deep commitment of our good friends around the state of Iowa and beyond is evident from the outpouring of support they have given to build the new museum and to support our educational initiatives. I have been humbled and awed by the love this community has for the Stanley Museum of Art!

We have much work to do before we open the doors of the new Museum building. As we embark on the 2018-19 academic year, we are revising the Stanley Museum’s mission and vision statements, shaping a collections plan, and preparing for the inaugural installation of the collection. In addition, we hope to offer UI students more opportunities to gain valuable knowledge through pre-professional work experiences in the Museum, build new partnerships on and off campus, and assemble a working group to address diversity, inclusion, and equity in all aspects of our work.

This is an exciting, transformational moment for the Stanley Museum and for the University of Iowa. I wouldn’t choose to be anywhere else!

—Lauren Lessing
Volunteers

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Alex Brannaman—Accountant
Betty Breazeale—Secretary (retired)
Rachel Cobler—Curatorial Research Assistant
Kim Datchuk—Assistant Curator of Special Projects
Kathleen Edwards—Senior Curator (retired)
Steve Erickson—Head Preparator
Dale Fisher—Curator of Education
Elizabeth Spear—Curatorial Assistant to K. Edwards and Joyce Tsai
Cory Gundlach—Curator of the Arts of Africa, Oceana and the Americas
Susan Horan—Associate Director of Development
Alexandra Janezic—Preparator
Jim Leach—Interim Director
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Lindsey Webb—Administrative Services Coordinator
Katherine Wilson—Manager of Exhibitions & Collections
Board of Regents Gives Final Approval and Authorization for New Museum of Art Building
(August 2017)

In 2008, a flooding Iowa River forced museum officials to remove the university’s art collection from the building that had housed it since 1969. The flood didn’t damage the building severely enough to require its demolition, but it did make it prohibitively expensive to insure the building as a storage space for the nearly $500 million collection.

The Iowa Board of Regents State of Iowa has given final approval and authorization to proceed with construction of a new Museum of Art building.

For almost a decade, museum staff members have been holding small exhibits in two modest rooms on the third floor of the IMU and at the Figge Art Museum in Davenport. At the same time they have been stewarding the lending of key elements of the university’s renowned collection to excited audiences around the world. For instance, more people at U.S. and European museums have seen Jackson Pollock’s seminal painting Mural over the past three years than have crowded into Kinnick Stadium for football games during the past three seasons. When the new museum replaces a small parking lot on the south side of the university library, the Pollock will return and be displayed alongside pioneering works by other twentieth-century modernists from Braque, Picasso, Matisse, Miró, and Chagall to Grant Wood, Joan Mitchell, Robert Arneson, Stuart Davis, and Mark Rothko. Also featured will be a premier African arts collection, splendid examples of ancient and contemporary art from Asia, and imaginative textiles, wood carvings, and ceramics made by indigenous peoples throughout the Americas. The University of Iowa is an arts-centric institution. Symbolized by the university’s long-standing support of the Writers Workshop and International Writing Program, and its recent investment in four architecturally acclaimed venues for the performing arts, art history, studio arts, and music, the commitment to build a new museum for a wondrous art collection underscores Iowa City’s case to be considered a Capital of Heartland Culture.

—Jim Leach, Interim Director UIMA

Reaccreditation
(November 2017)

The American Alliance of Museums has awarded reaccreditation to the University of Iowa Museum of Art. We are pleased and honored by this recognition of our hard work, commitment to excellence, and passionate dedication to stewarding the collection for the benefit of the people of Iowa. This award is particularly significant as it was based on UIMA’s achievements during a time encompassing the museum’s life and programming following the loss of our building in 2008. Similarly, this award represents a vote of confidence in our future as we work towards reopening in a new building.
Stanley Gift
(early December 2017)

Richard (Dick) and Mary Jo Stanley, of Muscatine, Iowa, committed $10 million to support the building campaign for the University of Iowa Museum of Art. This gift, which comes from two generations of the family, will help create a new museum and permanent home for one of the country’s leading university art collections. In honor of their transformational gift, the museum was renamed the University of Iowa Stanley Museum of Art beginning April 2018. The generosity of Dick and Mary Jo Stanley, both of whom passed away in late 2017, is well documented across campus and includes support for Hancher Auditorium and the UI College of Engineering as well as the UI Museum of Art. Dick earned his master’s degree in engineering from the UI in 1963. A portion of the gift comes from the estate of Dick Stanley’s parents, C. Maxwell and Elizabeth Stanley, who developed one of the country’s finest and most well-respected collections of African art, which they donated to the museum in 1985. The Stanley Collection of African Art continues to be an important resource for research at the UI and for scholars from around the world.

Longtime Staff Members Retire
(December 2017)

Former and current staff, along with family members, helped celebrate the retirement of Betty Breazeale on November 30 and Kathleen Edwards on December 15.

Betty Breazeale (Photo by Megan Petkewec)

In 1987, after five years serving elsewhere in the university, Betty Breazeale joined the University of Iowa Museum of Art as secretary. She served under nine directors, survived three floods and eight office moves, and gracefully managed all the administrative duties, technological changes, and organizational transformations that come with a three-decade tenure.

Kathleen Edwards first served the University of Iowa Museum of Art as the Curator of Prints, Drawings, and Photographs. During her tenure she was promoted to Curator of European and American art, then Chief Curator, and ultimately to Senior Curator. Kathy led the Print and Drawing Study Club, stewarded major gifts of focused collections, organized over fifty exhibitions and collection installations, authored several exhibition catalogs, and contributed to scholarly publications. Kathy’s final project in October 2017 was the Philip Guston and Iowa symposium, which generated important new research to be published in the future. As her final legacy, Kathy and her husband Michael Hayslett created...
a new endowed acquisition fund: Kathleen A. Edwards Purchase Fund for Contemporary Art by American Women.

A search for a new senior curator will begin in 2019.

**Change in Leadership**
**(April/May 2018)**

The University of Iowa announced that Steve McGuire, professor and director of the School of Art and Art History, would serve as acting director of the UI Stanley Museum of Art. McGuire took over for Jim Leach, former Iowa congressman and chairman of the National Endowment for the Humanities, who served in an interim role since Jan. 1, 2017. Leach, UI chair in public affairs and joint visiting professor in the College of Law and the Department of Political Science in the College of Liberal Arts and Sciences, shifted his focus to his teaching and research duties as a visiting professor. McGuire, who has been a co-chair of the search committee for a new director of the Stanley Museum of Art, has been part of the faculty since 1988. In addition to serving as director in the School of Art and Art History, McGuire is a professor of metal arts and 3-D design, and heads the UI's renowned Hand-Built Bicycle Program. McGuire served in the acting position until a permanent director was hired.

**Lauren Lessing Named New Director**
**(May 2018)**

Lauren Lessing, Mirken Director of Academic and Public Programs at the Colby College Museum of Art in Waterville, Maine, has been named director of the University of Iowa Stanley Museum of Art. She began her tenure July 31.

Lessing is the eighth director of the museum, which opened in 1969. She now oversees the management and care of the Stanley museum’s collections as well as its curatorial, educational, and administrative activities. In addition, she now plays a leading role in fundraising and planning for the construction of a $50 million, 63,000-square-foot museum to host exhibitions from the museum’s collection and provide space for study, research, and storage of artwork.
Museum Attendance & Program Participation

It has been ten years since Jackson Pollock’s *Mural* has been displayed in Iowa City. The painting ended its European tour in June 2017 with a total of 1.48 million views since it departed Davenport, Iowa in 2012. From Davenport, the painting traveled to Des Moines, Iowa; Los Angeles, California; Sioux City, Iowa; Venice, Italy; Berlin, Germany; Málaga, Spain; London, England; and Bilbao, Spain. *Mural* has been safely back in the United States for over a year and has since traveled to the Nelson-Atkins Museum of Art in Kansas City, Missouri, and has been on display at the National Gallery of Art in Washington, DC since November, 2017. It will remain there until October 2018, after which it will travel to the Columbia Museum of Art in South Carolina and then, in July 2019, the Museum of Fine Arts in Boston, Massachusetts.
AUDIENCE & PARTICIPANT TOTALS

Education, Exhibitions, and Outreach

OVERALL TOTAL: 440,384

• 8,112 in K–12 school programs
• 1,436 in UI college tours/classes
• 279 in non-UI college tours/classes
• 5851 in public programs
• 1380 at Senior Living Communities
• 34,940 visitors attended the Pollock exhibition at the Nelson-Atkins Museum of Art in Kansas City, MO
• The number of visitors who attended the Pollock exhibition at the National Gallery of Art in Washington, D.C. will be reported to us at the end of that exhibition
• 282,879 visitors attended the Grant Wood exhibition at the Whitney Museum of American Art in New York, NY
• 104,663 visitors viewed exhibitions at the Figge Art Museum
• 844 viewed Legacies exhibitions at Iowa venues (Figge Art Museum and Maquoketa Art Experience)

GOOGLE ANALYTICS ON THE MUSEUM OF ART WEBSITE (uima.uiowa.edu)

53,795 Sessions
40,466 Users
144,354 Page views
86.6 % New Visitor
13.4 % Returning Visitor

GOOGLE ANALYTICS ON THE ART & LIFE IN AFRICA WEBSITE (africa.uima.uiowa.edu)

178,921 Sessions
131,038 Users
625,219 Page views
85.5 % New Visitors
14.5 % Returning Visitor

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Phyllis Lance (above with husband)
Lensing Funeral & Cremation Service
Yvonne McCabe
McComas-Lacina Construction

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Toyota of Iowa City
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UI International Programs Major Projects Award, with generous support from the Stanley-UI Foundation Support Organization

Mary Westbrook
Ellen M. Widiss

Kineret & Joseph Zabner (above)
Laurie and Mark Zaiger

Shaun and Jessica Glick (above)
Garry & Susann Hamdorf
Hills Bank
H. Dee & Myrene Hoover
Hudson River Gallery-Nick Hotek
Ann and Alan January
John S. & Patricia C. Koza
Koza Family Fund
Tom and Mary Ann Lambert

Jane McCune (above)
Members Special Exhiitions Fund
John R. Menninger

Doug and Vance Van Daele

Mary Westbrook
Ellen M. Widiss
Exhibitions

PHILIP GUSTON AND IOWA
July 1–January 7, UIMA@IMU Visual Classroom

This special presentation of twelve works by Philip Guston in the UIMA collection emphasizes the renowned artist’s production during the three and a half year period he was a (State) University of Iowa painting and drawing instructor and visiting artist (Fall 1941-Spring 1945).

PHILIP GUSTON AND IOWA
July 1–January 7, UIMA@IMU Visual Classroom

PHILIP GUSTON AND IOWA
July 1–January 7, UIMA@IMU Visual Classroom

ART & THE AFTERLIFE: FANTASY COFFINS BY ERIC ADJETEY ANANG
September 16–December 10
Black Box Theater, IMU

Eric Adjetey Anang
(Ghanaian, 1985– )
Mami Wata Coffin
Northern white pine, acrylic paint, satin fabric, and magnets
74 x 29 x 43 in.
UIMA School Programs Collections, AAS.56
Photo by Steve Erickson

For the first time in over twenty years, UIMA presented a solo exhibition of work by a contemporary African artist. Through an installation of six representational “fantasy coffins” by the Ghanaian artist Eric Adjetey Anang, as well as video-recorded interviews with Anang and other coffin-makers from Ghana, and gallery labels providing further context, Art & the Afterlife explored one of the most celebrated (and debated) forms of African art today. As the exhibition demonstrates, the “afterlife” of Anang’s work today refers at once to a funerary tradition among Ga peoples of southern Ghana and to an artistic practice that reconfigures the scope and meaning of mortality and cultural identity.

With generous support through the UI International Programs Major Project Award, Eric Adjetey Anang served as UIMA artist-in-residence from October 1-November 18. Working in a space at the Old Museum of Art, Anang focused his residency upon the completion of two Ga “fantasy coffins,” commissioned by UIMA for the permanent collection. During his time at UI, which overlapped with an exhibition of his work at the Black Box Theater, Anang also worked with UI students who enrolled in “Topics in Sculpture: Journeys through Installations, Site Specific, and Objects,” a course led by Isabel Barbuzza, Professor of Sculpture in Dimensional Practice. As part of the overall project with Anang, John Richard of Bocce Ball Films created a short film on key aspects of the residency, commission, exhibition, and fall lecture series. UIMA will use the film for educational use in future exhibitions and events.
LOOKING BAC: FERDINAND BAC, 1859–1952
February 17–May 16
Black Box Theater, IMU

Ferdinand Bac (French, 1859–1952)
What are you looking for in the sky, crazy old man?, c. 1950
Ink on paper
Collection of Madame Sylviane Jullian

Artist, writer, and landscape architect
Ferdinand Bac accomplished more in his ninety-three years than most people could in twice that time. Looking Bac: Ferdinand Bac, 1859–1952 brought together Bac’s drawings and prints, generously loaned by Madame Sylviane Jullian, and the Stanley Museum permanent collection. Divided into three sections—biography and nostalgia, women, and World War II—the exhibition examines Bac’s career.

DADA FUTURES: CIRCULATING REPLICANTS, SURROGATES, AND PARTICIPANTS
January 27–June 10
UIMA@IMU Visual Classroom

Marcel Duchamp (French 1887–1968)
Boîte-en-valise (Box in a Valise), 1941/1966
Replicas and reproductions of 80 works encased in red leather box, Variable measurements
Museum purchase with funds from Philip D. Adler Fund, 2001.79a-aa, © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2018

Against the idea that the solemn contemplation of art might elevate our sensibilities and offer an escape from the pressures of our everyday, Dada artists worked on what is often considered our basest instincts by inducing revulsion, inappropriate laughter, desire, or even boredom in order to force us to confront the challenges of our present all the more fully. These ideas gained traction in numerous artistic enterprises, most notably Fluxus, but continue to hold sway to this day, their ideas and artifacts circulating in the form of facsimile editions, and now digital reproductions. The show drew upon the remarkable strengths of UI Special Collections and the UIMA to spark conversations across disciplines and specializations. Forty years ago, the interdisciplinary symposium and exhibition Dada Artifacts catalyzed the establishment of the International Dada Archive and Research Center at the University of Iowa, which has shaped the way we engage Dada and its aftermath.
Arts of Africa, Oceania, and the Americas

During the fall of 2017, Cory Gundlach directed *Art & the Afterlife*, an eight-part project that received the UI International Programs Major Projects Award, which is made possible through generous support from the Stanley-UI Foundation Support Organization. *Art & the Afterlife* consisted of six main parts, listed as follows: (1) an exhibition curated by Cory Gundlach, titled *Art & the Afterlife: Fantasy Coffins* by Eric Adjetey Anang, held in the IMU Black Box Theater; (2) a video (featured in the exhibition) about the creation, market, and use of fantasy coffins in Ghana today, produced by Professor Christopher D. Roy, Dr. Lynne Larsen, and Cory Gundlach, and made possible through the Project for Advanced Study of Art and Life in Africa; (3) Anang’s artist residency at the Old Museum of Art; (4) a semester-long collaboration and mentorship between Anang and graduate students enrolled in Professor Isabell Barbuzza’s course on Dimensional Practice; (5) a lecture series with four guest speakers; (6) two fantasy coffins by Anang commissioned for the permanent collection; (7) a live broadcast event about the project on WorldCanvass, hosted by Joan Kjaer; and (8) a documentary feature by Bocce Ball Films about the project as a whole. Along with Anang, Cory led exhibition tours for students from UI and Cornell College.

During the same fall semester, Cory also curated an exhibition at the IMU Visual Classroom that explored the birth of African art history at the University of Iowa in 1957, when Roy Sieber became the first student in America to earn a PhD in the academic discipline. With examples of African art that the Stanley’s acquired before and after meeting Sieber, the exhibit also explored the scholar’s values in connoisseurship and how, as collection adviser to the Stanleys, Sieber’s expertise dramatically shifted the development of this important collection.

In honor of the 60th anniversary of Ghana’s independence from British colonial rule, Cory also curated a small selection of Ghanaian objects from the permanent collection. It also featured a first edition (1819) copy of Thomas Bowdich’s book, *Mission from Cape Coast Castle to Ashantee*, on loan from UI Special Collections.

In August of 2017, the museum acquired twenty-four objects recommended by Cory for the permanent collection. The Ait Khabbash jewelry and garments deserve special attention, as they belong to a set of what is now the only complete, and fully decorated, Ait Khabbash wedding gown to exist in an art museum collection. Cory’s recommended acquisitions from this period also include two beautifully made Samoan tapa cloths from the Nina and Alan Weinstein Collection, thirteen Song and Liao dynasty ceramic objects from the Eskin Collection, and an exquisitely carved Yaure style mask attributed to Guro artist Beli bi Ta (ca. 1949-ca. 1990).

In December 2018, the museum acquired Cory’s recommendation of forty Chinese works on paper from the Virginia Myers Collection, twelve West African textiles and a Mende mask from the Rod Bakken Collection, fourteen West and Central African objects from the Meredith Saunders Collection, and 320 objects from the JR Simon Collection of Yoruba Twin Figures.
For an exhibition that opened January 2018 at the IMU Visual Classroom, Cory selected 100 objects from the Simon Collection for an exhibit organized by the strength of stylistic groups within it. The exhibit also includes thirty-three West African objects from the permanent collection to address important themes such as idealism, healing, zoomorphism, and status. In July 2018, Cory selected twenty-seven Central African objects to address style, status, divination, and centralized power in African art. Cory selected the objects from West and Central Africa in order to support current art history courses on these topics.

Since February 2018, Cory has worked closely with his curatorial research assistant, Rachel Cobler, in order to edit digital images of African, Oceanic, Indigenous American, and Asian objects from the permanent collection for a 3D model of inaugural exhibitions at the new Stanley Museum of Art. Cory has completed a draft of his exhibition checklists for each of these collection areas, and has positioned each object within the 3D exhibition model. He is currently working with preparatorial and registrarial staff on display security and photography needs for objects in these exhibitions.

European and American Art

Senior Curator Kathleen Edwards continued her phased retirement in fall 2017, and she retired in January 2018. Her last exhibition for the Stanley, *Guston and Iowa*, in fall 2017 highlighted Philip Guston's artistic production during his time at the University of Iowa in 1941 to 1945. In conjunction with the exhibition, she organized a one-day symposium in October 2017, featuring talks by renowned Guston scholars Mark Rosenthal, Sally Radic, and Joni Kinsey. Its proceedings have been published in the Iowa Research Online repository.

Assistant Curator Kimberly Datchuk organized a groundbreaking exhibition on the French artist and writer Ferdinand Bac that took place at the Black Box Theater in Spring 2018. Entitled *Looking Bac: Ferdinand Bac, 1859-1952*, the show focused on depictions of gender in the work of this fascinating aristocrat witness to profound changes in Europe. In connection with the exhibition, Datchuk invited Gülru Çakmak, Associate Professor at University of Massachusetts, Amherst and Andrew Shelton, Professor at Ohio State University to deliver talks related to the themes of nostalgia and gender roles, which are abundant in Bac's oeuvre on French painting and celebrity culture in the 19th century. In addition to the exhibition, her research on this material led her to develop an article about representations of masculinity in Henri de Toulouse-Lautrec’s posters of the singer Aristide Bruant. Entitled “Behind the Scarf: Confronting Bourgeois Masculinity in Henri de Toulouse-Lautrec’s Posters of Aristide Bruant,” the article appeared in a special issue of *The Journal of Popular Culture* about global fashion, appearances, aesthetics, and identities in December 2017. (Please see University Teaching Division for other publications and papers related to teaching).

Datchuk also curated *U Iowa Print: Printed Works by MFA Printmaking Students at University of Iowa* in December 2017–January 2018 at Inky Editions in Hudson, NY. The exhibition featured work by University of Iowa MFA students, many of whom visited the Visual Classroom regularly with their professor Terry Conrad, who was a recent Grant Wood Art Colony Fellow.
Curator Joyce Tsai organized the exhibition Dada Futures at the Stanley at IMU with Timothy Shipe, Curator of the International Dada Archive (IDA); Jen Buckley, Assistant Professor of English; and Stephen Voyce, Associate Professor of English. The collaborative exhibition celebrates the 40th anniversary of the Dada Artifacts symposium that catalyzed the establishment of the International Dada Archive and Research Center at the University of Iowa. That event and the resource created in its wake profoundly shaped the way we approach the study of avant-garde art. The exhibition showcased works from the Alternative Traditions in Contemporary Art (ATCA), IDA, and Fluxus West collections in Library Special Collections as well as works from the Stanley Museum of Art. It is the latest in long tradition of library-museum collaborations, which will only intensify with the new building, sited at the heart of the downtown campus next to the Main Library. A major symposium was organized for the exhibition as well, featuring keynotes by Christine Mehring, Chair of Art History at the University of Chicago; Timothy Benson, Curator at the Los Angeles County Museum of Art; Jed Rasula, Distinguished Professor of English at the University of Georgia and invited panelist who traveled from as far as Israel to participate. Shipe, Tsai, and Buckley are co-editing a special issue of the peer-reviewed journal Dada/Surrealism to capture the range and depth of responses to this conference.

In addition to the symposium, Adam Pendleton delivered the Inaugural Intermedia Research Initiative Lecture. Pendleton is an internationally renowned conceptual artist whose multi-disciplinary practice moves fluidly across painting, publishing, photographic collage, video, and performance. He is also author of Black Dada Reader (2017), which elucidates his broad conceptualization of blackness. In advance of his visit, Tsai convened a reading group with the Center for Afrofuturist Studies that included members of the general public in a discussion of Black Dada Reader.

The lecture is the first public event hosted by the Intermedia Research Initiative, established through the generous support of Hans and Barbara Breder. In addition to major support from the Stanley Museum of Art and IRI, Pendleton’s lecture was made possible through the generosity of co-sponsors that include the School of Art and Art History, Afro House, the English Department, The Iowa Review, Performance Studies Working Group, and the Obermann Center for Advanced Study, with supplemental contributions from the Diversity Committee of the College of Education, Department of Communication Studies, and Department of Cinematic Arts. The African American Studies Program, Center for Afrofuturist Studies, and Prairie Lights Books were our promotional partners. The broad basis of support for this talk speaks to the continued vitality of cross-disciplinary cooperation that the IRI seeks to continue and newly enable. (Please see IRI section for more details on the program’s achievements and aims.)
Permanent Collection Stewardship and New Building Planning

In preparation for the new museum building, Tsai and Datchuk have been planning the inaugural installation of the Western collection. Working with curatorial assistant, Elizabeth Spear, and with preparatorial and registrarial teams, they have been assessing the condition of all the works in the modern and contemporary collection in order to develop a checklist as well as a conservation and research plan for the installation. These activities were supported by numerous interns from Museum Studies over the course of the year. In addition, the curatorial team was bolstered by the addition of two full-time summer interns funded by Grinnell College who conducted archival research in New York and Iowa City on key works in our collection.

Curatorial Service to the Field

In April 2018, Datchuk became the newsletter editor for the Association of Historians of Nineteenth-Century Art.

Tsai served as a panelist for the National Endowment for the Arts, Art Works Program in FY 2018, a grant reviewer for the Czech Science Foundation, and manuscript reviewer for Visual Culture in Britain and Routledge. With Jennifer Buckley, assistant professor in English, she was named co-director of the Obermann Center Humanities Symposium for 2019-2020 on the topic of “What can the Museum Become,” a project that grew out of the 2017 Interdisciplinary Grant she and Buckley won from the Obermann Center.
LEGALITIES for IOWA
Supported by the Matthew Bucksbaum Family
A University of Iowa Stanley Museum of Art Collections-Sharing Project

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.
Exhibitions

I, TOO, AM AMERICA
Loan of 1 work
August 18–November 26, 2017
Des Moines Art Center, Des Moines, Iowa

In 1926, Langston Hughes published “I, too,” an inspiring work of poetry that follows a black servant’s rise to equality. At the poem’s conclusion, the narrator proclaims “I, too, am America,” indicating perhaps that this is not just an anthem for African-Americans, but for all minorities. Taking its title from Hughes’ poem, the exhibition presented work ranging from 1939 to 2001 by a diverse group of artists who have challenged and responded to political and social conditions of their time.

Featuring works on paper, sculpture, and photography, the artworks tackles issues that include the Civil Rights Movement, feminism, and LGBT rights, respectively. A telling suite of prints by Ben Shahn, for example, depict three civil rights martyrs, James Chaney, Andrew Goodman, and Michael Schwerner, who were murdered by members of the Ku Klux Klan for registering black voters in 1964. Nancy Spero’s unapologetic We are Pro-Choice employs empowered female protagonists to advocate for women’s choice. And, on view for the first time was Iowa artist Tilly Woodward’s captivating large-scale pastel drawings, a tribute to local Iowans affected by HIV/AIDS during the mid-1990s.

At a moment when our country’s position is fraught with uncertainty, this exhibition reminds us how artists have responded to turbulent times in the past, utilizing art to spark dialogue leading to change.

WHAT’S YOUR SIGN?
August 26–November 26, 2017
Figge Art Museum, Davenport

For as long as goods have been bought and sold, shopkeepers and traders have found visually arresting ways to communicate their wares. However, signs are much more than advertisements. Sometimes, signs are the manifestations of desire. Alternately, signs can be textually directive, informing pedestrians and drivers of the wonders awaiting them within the

Elizabeth Catlett
Civil Rights Congress, 1950
Linoleum cut on paper
17 1/2 x 11 1/4 in.
(44.45 x 28.58 cm)
Museum purchase, 2006.65

Emil Ganso
Electric Sign, 1927
Lithograph
19 ¼ x 13 7/8 in.
(50.17 x 35.24 cm)
Gift of Charles R. Penney, 1981.597
shop. Occasionally, the product functions as its own signage, displayed alluringly for passersby.

Unlike buildings, which are massive and exude a sense of permanence, signs are transitory. Though the structure may remain more or less the same when ownership transitions, signs let us know a shift has transpired—without signs, how would we discern that the greasy pizza place had transformed into an upscale vegan wrap emporium? Often employing design principles apparent in other contemporaneous print and visual media, signs tell us where we are in time as well as geography.

Curated by Vero Rose Smith, this exhibition explored works in the University of Iowa Museum of Art permanent collections related to the evolution of signage. Additionally, a symposium on this topic with a keynote address delivered by James Wines was held at the University of Iowa on September 8th and 9th, 2017.

CRAFTING A LEGACY: OAXACAN WOOD CARVINGS
October 2017–January 2018
Sioux City Art Center, Sioux City, Iowa

The wood carvings from the Mexican state of Oaxaca in this exhibition are part of a longstanding tradition for creating folk arts and crafts. Mexico in general and Oaxaca specifically have produced varieties of textiles, ceramics, sculptures, and other art forms for many years. Most often, these art forms carry on skills and designs handed down from generation to generation. However, the tradition of creating wood carvings is relatively young in Oaxaca. Individual artisans in a few small towns began making wood carvings during the mid-20th century. These sculptures did not become widely known or popular until the 1980s.

Households in small towns such as San Martín Tilcajete and Arrazola are more likely than not to have at least one person, if not the entire family, earning money through the creation of these sculptures. Each artist or family has developed unique subjects, patterns, and colors to distinguish their work from those of other households. This exhibition included everything from common and fantastic animals to religious figures and scenes from everyday life.

These sculptures were commissioned by the University of Iowa Museum of Art and are part of the UIMA permanent collection. They are being shared with Sioux City through the Legacies for Iowa, a University of Iowa Museum of Art Collections-Sharing Project.

Rocio Ramírez and Germán Ramírez, Arrazola Iguana
Copal, acrylic paint
7 x 19 x 20 in.
Museum purchase, 2015.98
Boiled, Baked & Brewed
December 9, 2017–April 1, 2018
Figge Art Museum, Davenport, Iowa

Curated by Dr. Lauren Freese, Assistant Professor of Art History at the University of South Dakota.

*Boiled, Baked & Brewed* explored the visual culture of grains; specifically wheat, corn, and rice. These three simple grains are the foundation of diets around the world. From India to Africa and the Americas, the visual culture of grain production and consumption can illuminate aspects of daily life, technological change, and foundational cultural beliefs.

The exhibition moved from seed to table (or cup), examining the relationship between art and agriculture. While food is often utilized as a marker of cultural difference, *Boiled, Baked & Brewed* argued that, at their root, connections between society and agriculture cross geographic and temporal boundaries.

Programming included lectures and demonstrations by University of Iowa faculty and students from the School of Art and Art History, Department of English, Department of Anthropology, and cooking and tasting events.

FARM LIFE IN IOWA
January–April 2018
Herbert Hoover Presidential Library and Museum, West Branch, Iowa

Thirty photographs from 1925 to 1960, taken by A.M. “Pete” Wettach, composed this exhibition. Working as a freelance photographer based in Mount Pleasant, Wettach recorded changes in farming practices at the same time as he honored traditional values of family and self-sufficiency. The artist’s unique interpretation of the family farm comes from his documentary style and keen compassion for his subjects.
RESISTANCE, RESILIENCE, AND RESTORATION
April–September 2018
Figge Art Museum, Davenport, Iowa

This exhibition explored both contemporary and historical contexts of landscape visualizations. Gardening, agriculture, and other forms of land modification have long defined human interaction with the broader natural world. However, these interactions have radically changed over the past two centuries. The impact of large-scale industrialized agriculture, ever-stricter municipal and neighborhood association ordinances regarding yard maintenance, and the increasing urgency of climate change have fundamentally re-shaped how people view their relationship to landscape. Furthermore, already marginalized communities are disproportionately affected by the deleterious effects of pesticide run-off, dwindling water reserves, and climate change-induced environmental disintegration. In particular, these factors, in combination with systematic injustices perpetrated against Native communities, have pushed indigenous gardening practices in the Upper Midwest to the periphery of environmental sustainability initiatives. Rather than seek "sustainable" solutions that further ostracize and abstract indigenous knowledge of human and plant interactions, we must seek a collaborative stance of resistance, resilience, and restoration.

Future Exhibitions, Loans, and Collaborations

Legacies for Iowa is continuously exploring new partnerships and innovative ways to bring the Stanley Museum collection to the people of Iowa. The 2018–2019 fiscal year promises to be equally busy, with exhibitions currently slated for the Figge Art Museum and Maquoketa Art Experience. Additionally, the coming year will be enriched by new partnerships with Witching Hour Festival, Feed Me Weird Things listening series, the Dubuque Museum of Art, the city of Waterloo, and architecture and design firms across the state.
Education Overview

During the 2017-2018 academic year, beginning July 1, 2017 through June 30, 2018, the Stanley Museum of Art served 10,207 participants. Geographically, the range of class visits included fifty-one schools and libraries in twenty-one Iowa communities, in thirteen counties.

Total participants served through educational outreach and programs: 10,207**
Total K-12 participants served: 8,112
Total presentations to K-12 audiences: 270
Total participants served through exhibitions: 1,022 (*Art & the Afterlife*)

** This count includes SLC presentations and other presentations to non-K-12 groups that made use of school programs resources/staff time

After the flood of 2008 the UIMA needed to find a way to serve the community and Iowa as a whole. The UIMA Education Department started offering hands-on based educational opportunities to the state of Iowa. Using the UIMA's permanent collection as a template, objects similar to the UIMA's world class African Art collection were purchased to take to K–12 schools in the state of Iowa. Many different art objects, including works from India, Japan, Africa, and the indigenous peoples of the Americas were collected for this unique educational experience.

Over the course of the next few years the UIMA School Programs Collections grew and flourished in scope and size which provided outreach to the citizens of Iowa, including many in underserved communities. K–12 students and Iowans are given a chance to explore, see, and hear about these amazing artworks thanks to the generous donations of the UIMA Education Partners.
Public Programming

August 31, 2017
DR. VICTORIA ROVINE
Fashion as Fine Art: African Expressions

This lecture addressed the innovations of African fashion design. Africa’s fashion production, past and present, tells vivid stories about local histories and global networks of goods and images. These garments reveal profound ideas about changing conceptions of tradition, modernity, and the balance of these broad categories in contemporary African cultures.

Dr. Rovine is associate professor of art history at the University of North Carolina in Chapel Hill. She received her PhD in the history of African art from Indiana University-Bloomington, and served as the curator of African and non-Western art at the University of Iowa Museum of Art from 1995 to 2004.

September 21, 2017
ERIC ADJETEY ANANG
Jeanne and Richard Levitt Lectureship: American Craft in Context
Art and the Afterlife: Fantasy Coffins

Born in Teshie (Accra), on the coast of Ghana, Eric Adjetey Anang began helping his family in the carpentry workshop at the age of eight. He joined the family business, Kane Kwei Carpentry Workshop, as an apprentice following high school, and assumed leadership of the shop at twenty. Anang is a third-generation coffin-maker and, along with his father and apprentices, passionately stewards his family’s legacy as he refines and elevates this culturally significant art form.

Anang’s work has been shown in exhibitions across West Africa and Europe and is held in private collections around the globe. Since 2008, Anang has participated in a dozen residencies, conducted workshops, and been featured in multiple documentaries worldwide. He maintains dual residency in Madison, Wisconsin, and at Teshie, where he continues to produce coffins for funerary patrons, art collectors, and museums, including the Stanley Museum of Art.

October 10, 2017
DR. SILVIA FORNI
From the Street to the White Cube: The Multiple Trajectories of Ga Fantasy Coffins

This talk explored multiple facets of the historical and contemporary uses of Ga fantasy coffins. From the workshops to funeral processions to gallery displays, these spectacular sculptures illustrate shifting values and concepts of prestige and cultural display in Ghana and on the global art scene.

Dr. Forni is the curator of anthropology (African arts and cultures) at the Royal Ontario Museum in Toronto, Canada. Dr. Forni received her PhD in cultural anthropology from the University of Turin, Italy.
Conservation is Beautiful: The Art of Saving Insects

Human impact on biodiversity is a significant contributor to an unprecedented rate of extinction, noticed by many in the decline of once common insect species, like those featured in the work by Eric Adjetey Anang. Despite this trend, human intervention can help this loss. Dr. O’Neal discussed a novel conservation practice developed in Iowa that has scientists and farmers interested in taking land out of agricultural production and replacing it with native, prairie habitat. This practice has positive impact on many species, including bees, leading to a more sustainable, aesthetically interesting landscape.

Dr. O’Neal is an associate professor of soybean entomology at Iowa State University. He received his PhD and did postdoctoral research at Michigan State University in East Lansing.

Parodying the Past in Second Empire Paris: Jean-Léon Gérôme’s Anachronistic Duelists

The French painter Jean-Léon Gérôme’s 1857 Salon blockbuster *Duel after the Masquerade* epitomizes the nineteenth-century’s obsessive engagement with history. Populated by six masquerade-goers dressed in pseudohistorical costumes and carrying old-fashioned chivalresque swords, the painting offers a tragicomedy in showing the conclusion of the duel. The costumes and weapons in the painting, as visible markers of historical mores, link the figures to earlier practices and bygone values: these modern Frenchmen cannot come to terms with the changing times, trapped as they are in tragi-comical repetitions of the past. The Second Empire no longer offers any meaningful avenues beyond the anachronistic—and often quite fatal-reiterations of history. Created two years before Bac’s birth, the painting’s demonstration of the identity crisis of masculinity as experienced by Gérôme’s duelists expands on the exhibitions themes, in particular on the notion of nostalgically looking back at the past to craft a story for one’s modern self. Just as Bac re-imagined both his own past and the historical past in his works as he reflected on modernity, so did the figures in *Duel after the Masquerade* attempt to re-fashion their present after models of the past.

Gülru Çakmak is an assistant professor of nineteenth century European art at the University of Massachusetts, Amherst. She has curated *A Very Long Engagement: Nineteenth-Century Statuette and Its Afterlives* at Mount Holyoke College Art Museum and *Polychromies: Surface, Light, and Colour* at Leeds Art Gallery and the Henry Moore Institute. Her forthcoming book *Jean-Léon Gérôme and the Crisis of History Painting in the 1850s* will be published by the Liverpool University Press later this year.
February 12, 2018
JOE OSHEROFF
The Progressive Mask: Exploring the Future of Mask Work in the American Theater

An interactive discussion that explores the history of the use of mask in society and performance. With an eye on the future of mask theater, this talk focused on the question of “What Next?” in terms of theatrical innovation and practice.

A Grant Wood Fellow in Interdisciplinary Performance, Joe Osheroff is also the Artistic Director of Homunculus Mask Theater (New York, NY). He founded this company in 2010 as a means of presenting original, devised, theater that explores contemporary mask work. Since then, Homunculus productions have been recognized with six NY Innovative Theater Award nominations and three NY Innovative Theater Awards (Best Director, Best Choreography, Best Design). As an actor, Osheroff recently appeared in the Broadway tour of the multiple Olivier/Tony Award winning production of War Horse. Regionally and in NYC, he has worked with The Repertory Theater of St. Louis, the Acting Company, Utah Shakespearean Company, Weston Playhouse, Roust Theater Company, and Mettawee River Theater Company, among others. Television credits include Law and Order and Quantico. He is a professor of acting at New York University’s Tisch School of the Arts. Joe has studied mask performance and mask making at the D’ell Arte School of Physical Theater, as well as with Ralph Lee and Donatto Sartori. He has an MFA in acting from the University of California at Irvine.

March 12, 2018
JOE DEVERA
How We Got Here

Grant Wood Fellow in Painting and Drawing Joe DeVera addressed his concerns regarding the possibility of art objects functioning not only as visual information, but also as cultural provocateur, actively effecting the actions and events of the world at large. Given his past enlistment in the United States Marine Corps from 2001 to 2008 (serving two combat deployments), in addition to having been born in the Philippines during a time of political turmoil and violence, Joe DeVera’s works are often attempts to make sense of the absurd theaters of human tragedy; exploring the possible relationships between historiography and art objects, while simultaneously investigating the cultural networks of mass conflict.

His exhibition record includes solo and two-person shows in Philadelphia, Connecticut, and Southern California, as well as an inclusion in the publication New American Paintings (Issue 111, April, 2014). He has been awarded the Joshua Tree Highlands Art Residency (2015), the Terra American Art Foundation Summer Fellowship (2016), and the Cloud Projects Prize (2016). In addition to his art practice, DeVera also served as curator for Aftermath, a four-artist exhibition that ran from November 2 to December 5, 2016, in Santa Ana, CA, which examined the resonance of war through the
artist as a lived body (Santora Building, Santa Ana, CA). Joe DeVera received his MFA in painting and printmaking from the Yale School of Art (2014) and his BFA in painting from California State University, Fullerton (2011), where he also served as an adjunct lecturer for several years.

Brandon Coley Cox discussed the ideas within several bodies of his work and how they have changed over time. His focus on the creation of conceptually driven processes and uses of materials as they relate to Western imaging drove the bulk of the conversation.

Brandon Coley Cox is an emerging artist based in Brooklyn, NY. He recently earned his MFA from Yale University. Cox has also been awarded other residencies in the past at the Robert Blackburn Printmaking Workshop in Times Square and Skowhegan School of Painting and Sculpture. Cox has work in several permanent collections, including the International Print Museum in Southern California, and the Museum of Paper and Watermark in Fabriano, Italy.

His current studio practice involves creating paper which is various shades of black, embedded with specifically chosen objects. Hammered pieces of metal, meteorites, powdered tires, shredded steel bits, natural crystals, etched copper plates and royal purple velvet fabrics all combine within one piece to create an unexpected yet intriguing experience that directly relates to being able to perceive a kind of blackness that is not so easily definable.

April 19, 2018
DR. ANDREW SHELTON

This lecture explored the rich history of representations of sexualized women in nineteenth-century French print media, focusing on the work of one of the earliest specialists in this theme, the Romantic-era lithographer Achille Devéria (1800-1857). While much of this imagery was blatantly objectifying and served ultimately to advance the rapidly solidifying codification of contemporary femininity into the binary of harlot/housewife, a careful examination of Devéria’s images and the varied perspective of those who originally consumed them provides the basis for a more complex and nuanced readings of representations of women in nineteenth-century French art.

Andrew Shelton is a professor of Art History at the Ohio State University. He has written extensively on J.A.D. Ingres and gender and fashion in eighteenth- and nineteenth-century France. His current project is a book titled Achille Devéria: Art, Identity, and Commerce in Early Nineteenth Century Paris.
April 26, 2018

ADAM PENDLETON
Inaugural Intermedia Research Initiative Artist Lecture

In 2016 Hans and Barbara Breder generously supported the creation of the Intermedia Research Initiative (IRI), which treats the museum itself as a living laboratory, capable of fostering cross-disciplinary modes of creative inquiry. In memory of Hans Breder’s transformative legacy as the founder of the Intermedia MFA program, the IRI seeks to bring the thought and practice of a number of different fields into productive collision.

Adam Pendleton delivered the inaugural IRI Lecture. Pendleton is an internationally renowned conceptual artist whose multi-disciplinary practice moves fluidly across painting, publishing, photographic collage, video, and performance. He is also author of *Black Dada Reader* (2017), which elucidates his broad conceptualization of blackness. Pendleton’s lecture engaged with the themes of the exhibition *Dada Futures* at the UIMA@IMU, which considers the varied horizons of possibilities the movement might enable in contemporary art and politics.
UIMA School Programs

Outreach Visits

21 TOWNS
Ankeny
Belle Plaine
Bennett
Bloomfield
Cedar Rapids
Clive
Coralville
Des Moines
Ely
Hudson
Iowa City
Olin
Maquoketa
Marion
Muscatine
Newton
North Liberty
Swisher
Tiffin
West Branch
Williamsburg

13 COUNTIES
Benton
Black Hawk
Cedar
Dallas
Davis
Iowa
Jackson
Jasper
Johnson
Jones
Linn
Muscatine
Polk

51 LOCATIONS/SCHOOLS
Ankeny Centennial High School, Ankeny
Art & the Afterlife Exhibition, The Black Box Theater, IMU
Aurora Heights Elementary School, Newton
Bennett Elementary School, Bennett
Berg Middle School, Newton
Briarwood Health Care Center, Iowa City
Brown Deer Place Retirement Living, Iowa City
City High School, Iowa City
Clear Creek Amana Middle School, Tiffin
Crestview Specialty Care, West Branch
Davis County High School, Bloomfield
Ely Public Library, Ely
Emerson Hough Elementary School, Newton
Emerson Point Assisted Living, Iowa City
Garner Elementary School, North Liberty
Garnett Place Retirement Community, Cedar Rapids
Goodwill of the Heartland, Cedar Rapids
Highland Ridge Senior Living, Williamsburg
Hudson High School, Hudson
(@ the Stanley Visual Classroom, IMU)
Indian Hills Junior High School, Clive
Iowa City Senior Center
Iowa City STEAM Fest
John F. Kennedy High School, Cedar Rapids
Kenwood Leadership Academy, Cedar Rapids
La Petite Academy, Iowa City
Legacy Senior Living, Iowa City
Lincoln Elementary School, Iowa City
Longfellow Elementary School, Belle Plaine
Madison Elementary School, Cedar Rapids
Marion High School, Marion
Marion Public Library, Marion
Mary Welsh Elementary School, Williamsburg
Melrose Meadows Retirement Community, Iowa City
Northbrook Manor Care Center, Cedar Rapids
North Central Junior High School, North Liberty
Northwest Junior High School, Coralville
Novak Elementary School, Marion
(@the Stanley Visual Classroom, IMU)
Oaknoll Retirement Residence, Iowa City
Olin Elementary School, Olin
Prairie Point Middle School & 9th Grade Academy, Cedar Rapids
Shimek Elementary School, Iowa City
EDUCATION

smART Talk: Art & Accessibility,
  Stanley Visual Classroom, IMU
Southeast Junior High School, Iowa City
Stanley Enterprises Foundation, Muscatine
Swisher Community Library, Swisher
Taft Middle School, Cedar Rapids
Thomas Jefferson Elementary School, Newton
Weber Elementary School, Iowa City
West High School, Iowa City
Willowwind School, Iowa City
Woodrow Wilson Elementary School, Newton

STAFF TOTALS
Dale Fisher (Curator of Education)
Total presentations: 30
Participants served: 1,456

Joshua Siefken (Associate Curator of Education)
Total presentations: 69
Participants served: 1,765

Brady Plunger (Assistant Curator of Education)
Total presentations: 112
Participants served: 3,628

Amanda Lensing (SLC Programs Coordinator)
Total participants served using School Programs collections: 421

Jude Langhurst (Volunteer Docent)
Total presentations: 48
Participants served: 1,054

Channing Tackaberry
(former SLC Programs Coordinator)
Total presentations for K-12: 1
Participants served: 9

Madelaine Todd (Gallery Attendant)
Total tours for K-12: 3
Participants served: 40

Dalina Perdomo (Gallery Attendant)
Total tours for K-12: 3
Participants served: 72

SENIOR LIVING COMMUNITIES (SLC) PROGRAM
1,186 participants
89 presentations, in 12 locations, in 5 communities, in 4 counties

TOTAL LIST OF LOCATIONS VISITED
Briarwood Health Care Center, Iowa City
Brown Deer Place – Brown Deer Senior Living, Coralville
Crestview Specialty Care, West Branch
Emerson Point Assisted Living, Iowa City
Garnet Place – Assisted Living & Memory Care, Cedar Rapids
Highland Ridge Senior Living, Williamsburg
Legacy Senior Living Community, Iowa City
Melrose Meadows Retirement Community, Iowa City
Northbrook Manor Care Center, Cedar Rapids
Prairie Hills Retirement Community, Cedar Rapids
Iowa City Senior Center, Iowa City
Walden Place Retirement Community, Iowa City

TOWNS
Cedar Rapids
Coralville
Iowa City
West Branch
Williamsburg

STAFF TOTALS
8 Channing Tackaberry
1 Dale Fisher
80 Amanda Lensing

DOCENT TOTALS
1 Betsy Fischer
1 Irene Morgan

COUNTIES
Cedar
Iowa
Johnson
Linn
UI Classes and Groups
2017–2018

1,436 Participants
92 Tours/presentations

TOTAL LIST OF GROUPS
Advanced Collections Care
Advanced Photography
Advanced Printmaking
African American Literature Before 1900
Art and Visual Culture
Art Appreciation
Art of Ancient Mexico
Art of China (2)
Art of China
Art of West Africa
Arts of Africa (3)
Basic Drawing
Recording War: Film, Photography, Literature
Concepts in Drawing
Create Imagine Play (4)
Diversity, Inclusion, and Bias in the Art World (2)
Elements of Drawing
First Year Seminar: Arts Encounters
First Year Seminar: Drawn into Learning –
   Graphic Novel & Comic Art Collection
German Conversation and Composition (4)
Graduate Photography Workshop
Intaglio Printmaking
Intro to Arts Management (2)
Japan Illuminated
Masterpieces: Art in Cultural Contexts
Mona Lisa to Modernism (9)
Museum Evaluation
New Media for Printmaking
New Media Poetics: The Avant-Garde as Media Cultures
North American Archaeology
Performing Crisis
Personal Writing
Spanish Literature and Culture
The Artistic Side of Science:
   Computing Patterns in Nature
Themes in Global Art (8)
Topics in Culture and Identity:
   Stories About HIV/AIDS
Topics in Sculpture: Journeys through Installations, Site Specific, and Objects (4)
Writing About the Visual Arts (2)

Non-UI College Classes
2017–2018

173 Participants
10 Tours/presentations

TOTAL LIST OF GROUPS
Augustana College: Multicultural Affairs Group (Fisher)
Cornell College (5)
Cornell College: Advanced Photography
Cornell College: Utilitarian Ceramics
Cornell College: Utilitarian Ceramics
Iowa Wesleyan University: Ceramics Class
Rutgers University
University of Alabama in Huntsville,
   Museum Studies (Fisher)

STAFF TOTALS
1 Brady Plunger
3 Cory Gundlach
2 Dale Fisher
1 Kim Datchuk
3 Vero Smith
Other Tours and Programs
2017–2018

279 Participants
17 Tours/programs

TOTAL LIST OF GROUPS
Fairweather Lodge VISTA – Shelter House
FashionLab
Mayor’s Youth Empowerment Program
Nelson-Atkins Museum of Art
docent training session
Neumann Munson Architects
Obermann Center Performance
Studies Working Group
Private tours for museum supporters
and members of the public (9)
Reach for Your Potential
VA Peer Support

Other Public Programs

514 Participants
15 TPrograms

LIST OF OTHER PUBLIC PROGRAMS
Art talks at Maquoketa Art Experience,
Maquoketa (4) (Fisher)
Art talks at Oaknoll Retirement Residence,
Iowa City (6) (Plunger and Datchuk)
Director’s Circle Reception
Follow the Music: A Tribute to Dick and
Mary Jo Stanley (Fisher)
Iowa Legends Night at Indian Hills Junior High,
Clive (Fisher)
Philip Guston and Iowa Symposium,
University of Iowa
Worldcanvass @ Merge: Art and the Afterlife,
Iowa City (Gundlach)

Professional Activities
DALE FISHER, CURATOR OF EDUCATION
Thursday, July 13, 2017
Presented Outside the Walls & Inside the
Community session at the 2017 Association
of Midwest Museums and Iowa Museum
Association Conference, Strong Roots &
Thriving Communities.

October 10-15, 2017
Attended the National Docent Symposium
in Montreal

October-November, 2017
Taught a UI Senior College course,
Art and Social Change

March 20-25, 2018
Attended the National Art Education
Association conference in Seattle

May 4-10, 2018
Attended the Alliance of American Museums
conference in Phoenix

STAFF TOTALS
1 Brady Plunger
2 Dale Fisher
1 Joshua Siefken
2 Joyce Tsai
1 Kim Datchuk
5 Vero Smith

GALLERY ATTENDANT TOTALS
1 Harrison Cook
2 Juliette Enloe
2 Madelaine Todd
JOSH SIEFKEN, ASSISTANT CURATOR OF EDUCATION
Gave specialized presentations to Kindergarten through college audiences

Researched and wrote in preparation for presentations of the Stanley Museum of Art School Programs (K-12 classes, libraries, public events and programs), the Stanley permanent collection and special exhibitions

Collections management of the Stanley Museum of Art School Programs Collections, including creation of condition reports, photography, research, conservation, design and construction of storage, packing and transportation

Collaborated with Stanley Museum of Art staff, UI students, and community members on projects to engage the University community and citizens of Iowa

BRADY PLUNGER, ASSISTANT CURATOR OF EDUCATION
October 6-7, 2017

Attended the 2017 Art Educators of Iowa Conference

Completed comprehensive reviews of Ledger Drawings curriculum programs (including research, copy-editing)

Completed comprehensive reviews of Art of Ancient Americas curriculum programs (including research, copy-editing)

Completed comprehensive reviews of Education section of museum’s website (including research, copy-editing)

Primary supervision of Stanley Museum of Art Gallery Attendants

Represent the Stanley Museum of Art at New Faculty and Staff Orientation (monthly)

Attend Office of the Provost’s Arts Outreach meetings (monthly)

Chaired Stanley Education Advisory Council meetings (monthly, during academic year)

AMANDA LENSING, SENIOR LIVING PROGRAMS COORDINATOR
Completed application for Humanities Iowa grant (Summer, 2018)
School Programs Acquisitions

Ghana
Kente cloth
Cotton, rayon, 44 x 63 in.
Gift of Joan E. Mannheimer
Stanley School Programs Collections, AAE.31

Africa
Carved figure
Wood, leather, cowry shells, 11 x 2 1/4 x 2 1/4 in.
Gift of Buffie and Dick Tucker
Stanley School Programs Collections, AAE.32

Africa
Currency anklet
Brass, 3 x 5 1/4 x 5 1/4 in.
Gift of Buffie and Dick Tucker
Stanley School Programs Collections, AAE.33

Africa
Market figure
Wood, 3 x 1 3/4 x 2 1/2 in.
Gift of Buffie and Dick Tucker
Stanley School Programs Collections, AAE.34

Africa
Market figure
Wood, 2 3/4 x 1 1/2 x 2 3/4 in.
Gift of Buffie and Dick Tucker
Stanley School Programs Collections, AAE.35

Yoruba peoples (Nigeria)
Ere ibeji (twin figure), 2nd half of the 20th century
Wood, cloth, cowry shells, 10 x 9 x 6 in.
J. Richard Simon Collection of Yoruba Twin Figures
Stanley School Programs Collections, AAE.36A–B

Mali
Man's robe, 1969
Stripwoven cotton, indigo, 28 x 27 in.
Gift of Rod Bakken
Stanley School Programs Collections, AAE.37

Liberia
Factory-printed cloth, c. 1969
Cotton, 136 x 44 3/4 in.
Gift of Rod Bakken
Stanley School Programs Collections, AAE.38

African
Mask
Wood, raffia, pigment, 47 x 21 3/4 x 7 in.
Gift of Rod Bakken
Stanley School Programs Collections, AAE.45

Bamana peoples (Mali)
Male puppet, mid-20th century
Wood, metal, 28 1/2 x 4 1/4 x 3 in.
Collection of Meredith Saunders
Stanley School Programs Collections, AAE.41

Liberia
Custom man's robe made from factory-printed cloth, 1969
Cotton, 51 1/4 x 54 1/4 in.
Gift of Rod Bakken
Stanley School Programs Collections, AAE.42

Mende peoples (Liberia)
Miniature Sande helmet mask, c. 1970
Wood, 1 1/2 x 3/4 x 3/4 in.
Gift of Rod Bakken
Stanley School Programs Collections, AAE.43

Dan peoples (Liberia or Cote D'Ivoire)
Mask
Wood, fiber, pigment, 13 1/4 x 10 1/2 x 5 3/4 in.
Gift of Rod Bakken
Stanley School Programs Collections, AAE.44

African
Mask
Wood, 2 3/4 x 1 1/2 x 2 3/4 in.
Gift of Buffie and Dick Tucker
Stanley School Programs Collections, AAE.35

Ere ibeji (twin figure), 2nd half of the 20th century
Wood, cloth, cowry shells, 10 x 9 x 6 in.
J. Richard Simon Collection of Yoruba Twin Figures
Stanley School Programs Collections, AAE.36A–B

Collection of Meredith Saunders
Stanley School Programs Collections, AAE.45

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African
Bracelets
Brass, 3 1/4 x 3 1/4 x 1/4 in.
Gift of Rod Bakken
Stanley School Programs Collections, AAE.46A–C

Eric Adjetey Anang (Ghanaian, 1985–)
Mammy Wata coffin, 2017
Northern white pine, acrylic paint, satin fabric, 72 x 24 x 36 in.
Stanley School Programs Collections, AAS.56

Nupe peoples (Nigeria)
Vessel, early 20th century
Earthenware, 16 x 14 x 14 in.
From the Estate of Gerald Eskin
Stanley School Programs Collections, AAS.57

Yoruba peoples (Nigeria)
Four-legged table, c.1965
Wood, 13 x 23 1/2 x 15 1/4 in.
Gift of Drs. Madgetta and Claibourne Dungy
Stanley School Programs Collections, AAS.58

Yoruba peoples (Nigeria)
Ere ibeji (female twin figure of female pair), 2nd half of the 20th century
Wood, cloth, cowry shells, 11 1/2 x 15 x 1/4 in.
J. Richard Simon Collection of Yoruba Twin Figures
Stanley School Programs Collections, AAS.59A–B

Yoruba peoples (Nigeria)
Igbo peoples (Nigeria)
Shrine object, mid-20th century
Wood, cowry shells, kaolin, 12 1/4 x 7 x 6 1/2 in.
Collection of Meredith Saunders
Stanley School Programs Collections, AAS.64

Bamana peoples (Mali)
Yoyoysa puppet (beautiful woman), mid-20th century
Wood, metal, fiber, 31 x 8 x 3 1/2 in.
Collection of Meredith Saunders
Stanley School Programs Collections, AAS.65

Liberia
Man's robe made from factory-printed cloth, 1969
Cotton, 47 1/2 x 57 1/4 in.
Gift of Rod Bakken
Stanley School Programs Collections, AAS.66

African
Symbolic weapon, c. 1970
Iron, 15 x 1 1/4 x 1/2 in.
Gift of Rod Bakken
Stanley School Programs Collections, AAS.67A–B

Liberia
Anklet, c. 1970
Brass, 5 3/4 x 5 x 5 in.
Gift of Rod Bakken
Stanley School Programs Collections, AAS.68
Mende peoples (Liberia)
Sande helmet mask, c. 1970
Wood, 15 x 8 x 10 in.
Gift of Rod Bakken
Stanley School Programs Collections, AAS.69

Mende peoples (Liberia)
Janus-head Sande helmet mask, c. 1970
Wood, metal, 14 3/4 x 8 1/2 x 9 in.
Gift of Rod Bakken
Stanley School Programs Collections, AAS.70

Dan peoples (Liberia)
Mask, c. 1970
Wood, animal teeth, 11 1/4 x 6 1/2 x 4 3/4 in.
Gift of Rod Bakken
Stanley School Programs Collections, AAS.71

Dan peoples (Liberia)
Mask
Wood, fiber, pigment, kaolin, 11 x 6 1/2 x 3 3/4 in.
Gift of Rod Bakken
Stanley School Programs Collections, AAS.72

Elmer Red Starr (American; Sioux, 1937–)
Bear
Earthenware, turquoise, pipestone,
4 1/2 x 3 1/4 x 3 1/4 in.
Gift of Dr. Lawrence F. and Marilyn E. Staples
Stanley School Programs Collections, AIE.89

Elmer Red Starr (American; Sioux, 1937–)
Vessel
Earthenware, 4 3/4 x 4 1/4 x 4 1/4 in.
Gift of Dr. Lawrence F. and Marilyn E. Staples
Stanley School Programs Collections, AIE.87

Elmer Red Starr (American; Sioux, 1937–)
Vessel
Earthenware, alabaster, 4 1/2 x 3 1/4 x 3 1/4 in.
Gift of Dr. Lawrence F. and Marilyn E. Staples
Stanley School Programs Collections, AIE.88

Elmer Red Starr (American; Sioux, 1937–)
Soul Catcher
Blown and sand carved glass, 9 1/2 x 19 x 5 1/2 in.
Gift of Phyllis and George Lance
Stanley School Programs Collections, AIS.110

Charlie Tefft (American)
Dreaming Fox Jar
Stoneware, 13 3/4 x 10 x 10 in.
Stanley School Programs Collections, CCC.80 A–B

Benjamin Upchurch (American, 1980–)
Coffee pot, 2013
Wood-fired stoneware, 9 1/4 x 7 1/2 x 5 in.
Gift of Dale Fisher
Stanley School Programs Collections, CCC.81 A–B

Francesco Piranesi (Italian, 1756–1810)
Title page from Le Antichita Romane di Giambatista Piranesi, 1779
Etching, 21 x 15 1/2 in.
Gift of Keith Acheopol
Stanley School Programs Collections, EPC. 58

H.A.P. Grieshaber (German, 1909–1981)
Nuc Nuc, Hangebauschwein (Nuc Nuc, Potbellied pig), 1964
Woodcut, 12 x 14 in.
Gift of Karen F. Beall in honor of Dale K. Haworth
Stanley School Programs Collections, EPC.59
David Hockney (English, 1937– )
Portrait of C.P. Cavafy in Alexandria, 1966
Etching, aquatint, 18 3/4 x 13 3/4 in.
Gift of Keith Achepol
Stanley School Programs Collections, EPC.60

R. Corwin
Wrestling match, 1932
Lithograph, 12 1/2 x 15 in.
Gift of James A. Leach and Elisabeth F. Leach
Stanley School Programs Collections, EPC.61

Roof, 1997
Color lithograph, 22 1/4 x 14 1/2 in.
Gift of G. Ronald and Patricia Kastner
Stanley School Programs Collections, EPC.62

Francesco Piranesi (Italian, 1756–1810)
Sheet III from Campo Marzio dell’Antica Roma, 1762
Etching, 21 1/2 x 16 in.
Estate of Virginia A. Myers
Stanley School Programs Collections, EPC.63

Kathe Kollwitz (German, 1867–1945)
Death portrait of Ernst Barlach, 1938
Etching, 11 1/4 x 13 3/4 in.
Estate of Virginia A. Myers
Stanley School Programs Collections, EPC.64

Georges Rouault (French, 1871–1958)
Voici l’Homme, plate 8 from Le Passion, 1939
Wood engraving, 16 x 14 in.
Estate of Virginia A. Myers
Stanley School Programs Collections, EPC.65

Albrecht Dürer (German, 1471–1528)
St. George on Horseback, 1508
Engraving, 4 x 3 1/4 in.
Estate of Virginia A. Myers
Stanley School Programs Collections, EPC.66

Rembrandt van Rijn (Dutch, 1606–1669)
The Crucifixion, 1634
Engraving, 4 x 3 in.
Estate of Virginia A. Myers
Stanley School Programs Collections, EPC.67

David Driesbach (American, 1922– )
Money Tree (artist’s proof)
Intaglio, 10 x 6 in.
Gift of Carrie D. and Robert E. Provost
Stanley School Programs Collections, EPC.68

David Driesbach (American, 1922– )
Three Generations (artist’s proof)
Intaglio, 20 x 16 in.
Gift of Carrie D. and Robert E. Provost
Stanley School Programs Collections, EPC.69

Pablo Picasso (Spanish, 1881–1973)
La Minotaumachie, 1935 (reproduction, printed later)
Etching, 25 x 33 in.
Gift of William Ponseti
Stanley School Programs Collections, EPC.70

Sarah Frederick (American)
Teapot, c. 1995
Terracotta, wood, metal, 9 x 7 x 5 in.
The Alden Lowell Doud Collection
Stanley School Programs Collections, LDC.30A–C

Chancay peoples (Peru)
Painted textile
Fiber, pigment, 52 x 124 in.
Ina Schnell Collection
Stanley School Programs Collection, LAA.25

Chancay peoples (Peru)
Painted textile
Fiber, pigment, 46 3/4 x 80 7/8 in.
Ina Schnell Collection
Stanley School Programs Collection, LAA.26

Mexico; Colima
Dog vessel
Earthenware ceramic, 8 x 13 x 5 in.
Gift of William Ponseti
Stanley School Programs Collections, LAA.27
The University Teaching Division works collaboratively with faculty and community groups to develop targeted curated presentations of artwork in the Visual Classroom. The Visual Classroom served 1,436 members of the university community through 92 tours on a range of topics, including African-American literature, war, computing, as well as courses in the arts. Tsai and Datchuk have worked to expand how art is used in the classroom and are developing strategies to share those pedagogical strategies. Tsai introduced German-language discussions of art and worked with specialists from the Story Center, funded by the Digital Bridges Initiative, to develop digital storytelling projects based off of our work in our collection. Datchuk wrote an article and presented papers at conferences about teaching with the collection. In December 2017, Datchuk published “Taking Cues from Online Learning Offline in the Visual Classroom” in the peer-reviewed open-access online journal Art History Pedagogy & Practice. The article examines strategies museums can use to encourage active engagement and analysis with audiences, particularly university students.

Datchuk remained engaged in professional conferences aimed at museum professionals and art historians as well as those for practicing K-12 teachers in 2017-18. She presented the paper “Safe Space: A First Year Seminar Case Study on Diversity, Inclusion, and Open Dialogue” at the 106th Annual Conference of the College Art Association in Los Angeles, CA in February 2018. As part of a panel exploring new inclusion and diversity initiatives in colleges across the US, she shared strategies she used in first-year seminar the previous fall to create an open classroom atmosphere. The class relied heavily on the museum’s collection, and students visited multiple times during the semester. In April, she presented “Processing Discomfort: Art, Diversity, Equity, and Inclusion” for K-12 teachers at the Diversity in Education Conference sponsored by the College of Education at the University of Iowa. The presentation served as a workshop for teachers to share techniques they have used in their classrooms to encourage diverse perspectives and problem-solve challenging situations. Art served as a catalyst for conversation and a way to open up students’ outlooks.

Not only did Datchuk meet with university students, but she also led a discussion with high school students at West High School in Iowa City as part of its Martin Luther King, Jr. Day Programming in January 2018. In her presentation, “The History of the Civil Rights Movement told through Art,” she presented works from the museum’s permanent collection and discussed the relevance of the works today with students.

Furthermore, Datchuk continued to enhance her knowledge of digital technology and teaching through professional development workshops sponsored by the University of Iowa Library and the Obermann Center for Advanced Studies at the University of Iowa: Teaching with the Library: From Data to Knowledge Workshop (spring 2018), Diversity & Digital Pedagogy Workshop with Gabrielle Foreman (fall 2018), and Project Management for Collaborative Humanities Work (summer 2017).
INTERMEDIA RESEARCH INITIATIVE

The Intermedia Research Initiative was established through the generous support of Hans and Barbara Breder in Fall 2016. The IRI seeks to highlight the remarkable history of the Intermedia MFA. Founded in 1968 by Breder, Intermedia hosted internationally renowned visiting artists and critics including Lucy Lippard, Otto Piene, Robert Wilson, Allan Kaprow, Nam June Paik, and Carolee Schneemann while training students such as Ana Mendieta and Charles Ray. This innovative program of study encouraged experimentation with technology and explored the limits and possibilities of community expansively conceived. Not only was it crucial to the history of postwar experiments in art and technology, but it also fostered generations of cross-cultural feminist performance practice.

The IRI is a vital part of the Stanley Museum of Art. Joyce Tsai serves as director of IRI. Candida Pagan joined the IRI as Program Associate, overseeing the development of several new research and exhibition projects that relate to the history and future of Intermedia. Pagan is especially well-poised to serve in this capacity. Until his passing in 2017, Pagan served as Hans Breder’s studio manager and worked closely with him in the production of artwork and archiving his materials. Trained at the Center for the Book, where she also teaches, she concurrently serves as program conservator at the UI Library. She brings extensive insight on Breder’s vision and practice as well as a depth of expertise in digital project management and archival strategies.

The IRI is currently focused on (1) preserving and disseminating the achievements of Hans Breder’s art, teaching, and contributions to the Intermedia MFA program; (2) creating opportunities to encourage interdisciplinary research, teaching, and practice; and (3) introducing the community to artists that inhabit the spirit of Intermedia in their work. (See Adam Pendleton Inaugural IRI lecture)

On the preservation and dissemination front, Tsai secured a pedagogy grant from the Mellon-funded Digital Bridges Initiative to create a recurring interdisciplinary digital humanities course that offers students the opportunity to conduct research on a cache of artwork and archival materials related to the history of Intermedia. Her students’ research and writing in the course, guided by experts in metadata and digital project design at the Library, directly contribute to the long-term development of a research portal for the study of avant-garde art that would reveal previously unsearchable resources at the University of Iowa, Breder Estate, and other international repositories.

The success of this class led Digital Bridges to invest in three graduate research assistants, including Traci Hercher, MFA candidate in Film; Paul Schmitt, PhD candidate in English; Dalina Perdomo, MA candidate in Film Studies, and her student from the first iteration of the course, Lindley Warren, was awarded an Iowa Center for Undergraduate Research Fellowship to contribute to portal development. In October 2017, Digital Bridges funded Tsai to travel with her research team to present preliminary findings at the Digital Media and Learning conference in 2017, a peer-reviewed conference supported by the MacArthur Foundation. This work continued in summer 2018 with the addition of full-time Grinnell-funded students who contributed enormously to original archival research, metadata refinement, and portal development.
University Teaching Division (UTD)

As work on this portal continues, Tsai is developing a traveling exhibition that focuses on the research university as an incubator for postwar art. She is working with partners across campus and in the community to find opportunities enhance cross-disciplinary practice and thought. This mission benefits from her appointment to the Obermann Center Advisory Board.

External Curatorial Presentations and Publications

Tsai’s book, *Painting after Photography: László Moholy-Nagy* was published in spring 2018 by the University of California Press, and is winner of the Phillips Collection Book Prize, which carries with it a $10,000 subvention and $5,000 author prize. She discussed the book’s approach to philosophy with students and faculty at New York University in conversation with Lena Stringari, Chief Conservator and Deputy Director of the Guggenheim. She also held a reading at the Isokon Gallery in London, in the same building where Moholy-Nagy lived during his time in exile. Her book was featured at the Tate Modern as a part of the Shape of Light exhibition in summer 2018.

In addition to her book, Tsai published “Shelter after the Storm: The Work of Tameka J. Norris,” in the spring 2018 issue of *The Iowa Review*.

Mentoring

Tsai was awarded the Iowa Center for Undergraduate Research Mentor Award in Spring 2018 for her work with Lindley Warren on the Intermedia Research Initiative portal development project.

Dalina Perdomo, who worked as a Gallery Attendant and as a member of Tsai’s Digital Bridges-funded research team, secured a two-year curatorial fellowship at Columbia College and is also distribution assistant at Video Data Bank.
LOANS
Incoming 2017-2018:
18 incoming loans including a total of 560 objects for exhibitions and proposed acquisitions.

Outgoing:
Six outgoing loans making a total of nine objects that were lent for exhibition at home and abroad.
Pollock and Motherwell: Legends of Abstract Expressionism,

CONSERVATION PROJECTS
Seven paintings from the permanent collection have been sent to Midwest Art Conservation Center for assessment and care. The conservation of these works will allow for display in the inaugural exhibition of the new Stanley Museum of Art building.

Nicolai Cikovsky
Girl in Green, 1937
Exchange with The Museum of Modern Art, 1938.2

Max Beckmann
Karneval (Carnival), 1943
Mark Ranney Memorial Fund, 1946.1

Irene Rice Pereira
Eight Oblongs, 1943
Gift of Peggy Guggenheim, 1947.41

Joan Mitchell
Red Painting No. 2, 1954
Gift of Fredrick King Shaw, 1973.34

Grant Wood
Plaid Sweater, 1931
Gift of Mel R. and Carole Blumberg and Family, and Edwin B. Green through The University of Iowa

Hannah Höch
Sperrende Kräfte (Locking Powers), 1929
Museum purchase, 1985.52

Leon Polk Smith
Center Columns, Blue Red, 1946
Purchased with assistance from the Phillip D. Adler Fund, the Friends of the University of Iowa
RIGHTS AND REPRODUCTION REQUESTS
In 2017–2018, we received 29 object image requests for 25 publications including exhibition catalogs, news articles, and books.

PROFESSIONAL ACTIVITIES AND OUTREACH
• Sat on the alumni panel for the School of Library and Information Science new student orientation.
• Participated in History Harvest at the African American Museum of Iowa in which the public was invited to bring in photos and documents that they wished to have cataloged and preserved.
• Spoke with Art History I and Art History II at Kirkwood Community College regarding collection management.
• Review of ongoing treatment of Beckmann Karneval treatment at Midwest Art Conservation Center.
• New building planning committee.
• Three courier trips were taken to ensure the safe travel of objects being borrowed from the permanent collection.

PROFESSIONAL DEVELOPMENT
• Care of Photographic Collections I, Gary Albright, International Preservation Studies Center, Mount Carroll, Illinois.
ACCESSIONS

586 objects were accessioned including 358 African, 53 Asian, seven ceramics, two Oceanic, five other arts, two paintings, eight photographs, 104 prints, and four sculptures.

Chinese
Funerary jar, 12th century–13th century
Stoneware, glazed, 20 1/4 x 6 x 6 in. (51 x 15 x 15 cm)
From the Estate of Gerald Eskin, 2017.10

Song dynasty (Chinese dynasty, 960–1279)
Pair of covered jars, 12th century–13th century
Stoneware, 15 1/2 x 5 3/4 x 5 3/4 in. (39.37 x 14.61 x 14.61 cm)
From the Estate of Gerald Eskin, 2017.11

Song dynasty (Chinese dynasty, 960–1279)
Qingbai bowl, 12th century–13th century
Qingbai, 2 5/8 x 7 3/4 x 7 3/4 in. (7 x 20 x 20 cm)
From the Estate of Gerald Eskin, 2017.12

Song dynasty (Chinese dynasty, 960–1279)
Pottery jar, 12th century–13th century
Junyao, 12 x 10 x 10 in. (30 x 25 x 25 cm)
From the Estate of Gerald Eskin, 2017.13

Chinese
Paper-cut (Romance of the West Chamber), Late 20th century to early 21st century
Paper, 10 3/8 x 7 5/8 in. (26.35 x 19.37 cm)
Estate of Virginia A. Myers, 2017.139a

Chinese
Paper-cut (Romance of the West Chamber), Late 20th century to early 21st century
Paper, 10 3/8 x 7 5/8 in. (26.35 x 19.37 cm)
Estate of Virginia A. Myers, 2017.139b

Chinese
Paper-cut (Romance of the West Chamber), Late 20th century to early 21st century
Paper, 10 3/8 x 7 5/8 in. (26.35 x 19.37 cm)
Estate of Virginia A. Myers, 2017.139c

Chinese
Paper-cut (Romance of the West Chamber), Late 20th century to early 21st century
Paper, 10 3/8 x 7 5/8 in. (26.35 x 19.37 cm)
Estate of Virginia A. Myers, 2017.139d

Chinese
Paper-cut (Romance of the West Chamber), Late 20th century to early 21st century
Paper, 10 3/8 x 7 5/8 in. (26.35 x 19.37 cm)
Estate of Virginia A. Myers, 2017.139e

Chinese
Paper-cut of Yangchow, Late 20th century to early 21st century
Paper, 7 1/2 x 5 1/4 in. (19.05 x 13.4 cm)
Estate of Virginia A. Myers, 2017.140a

Chinese
Paper-cut (2 color), Late 20th century to early 21st century
Paper, 6 7/8 x 4 1/2 in. (17.46 x 11.43 cm)
Estate of Virginia A. Myers, 2017.141a

Chinese
Paper-cut (2 color), Late 20th century to early 21st century
Paper, 6 7/8 x 4 1/2 in. (17.46 x 11.43 cm)
Estate of Virginia A. Myers, 2017.141b

Chinese
Paper-cut (2 color), Late 20th century to early 21st century
Paper, 6 7/8 x 4 1/2 in. (17.46 x 11.43 cm)
Estate of Virginia A. Myers, 2017.141c

Chinese
Paper-cut (2 color), Late 20th century to early 21st century
Paper, 6 7/8 x 4 1/2 in. (17.46 x 11.43 cm)
Estate of Virginia A. Myers, 2017.141d

Chinese
Paper-cut (2 color), Late 20th century to early 21st century
Paper, 6 7/8 x 4 1/2 in. (17.46 x 11.43 cm)
Estate of Virginia A. Myers, 2017.141e

Chinese
Paper-cut, Late 20th century to early 21st century
Paper, 7 1/2 x 5 1/4 in. (19.05 x 13.4 cm)
Estate of Virginia A. Myers, 2017.142a

Chinese
Paper-cut, Late 20th century to early 21st century
Paper, 7 1/2 x 5 1/4 in. (19.05 x 13.4 cm)
Estate of Virginia A. Myers, 2017.142b

Chinese
Paper-cut, Late 20th century to early 21st century
Paper, 7 1/2 x 5 1/4 in. (19.05 x 13.4 cm)
Estate of Virginia A. Myers, 2017.142c
Chinese
Paper-cut, Late 20th century to early 21st century
Metallic paper, 6 3/4 x 4 1/2 in. (17.15 x 11.43 cm)
Estate of Virginia A. Myers, 2017.143a

Chinese
Paper-cut, Late 20th century to early 21st century
Metallic paper, 4 3/4 x 5 3/4 in. (12.07 x 14.61 cm)
Estate of Virginia A. Myers, 2017.143b

Chinese
Paper-cut, Late 20th century to early 21st century
Metallic paper, 3 3/4 x 7 1/4 in. (9.53 x 18.42 cm)
Estate of Virginia A. Myers, 2017.143c

Chinese
Paper-cut, Late 20th century to early 21st century
Metallic paper, 4 1/4 x 6 5/8 in. (10.8 x 16.83 cm)
Estate of Virginia A. Myers, 2017.143d

Chinese
Paper-cut, Late 20th century to early 21st century
Metallic paper, 4 7/8 x 5 1/2 in. (12.38 x 13.97 cm)
Estate of Virginia A. Myers, 2017.143e

Chinese
Paper-cut (fan), Late 20th century to early 21st century
Paper, 6 1/2 x 11 1/8 in. (16.51 x 28.26 cm)
Estate of Virginia A. Myers, 2017.144a

Chinese
Paper-cut (fan), Late 20th century to early 21st century
Paper, 6 1/2 x 11 1/8 in. (16.51 x 28.26 cm)
Estate of Virginia A. Myers, 2017.144b

Chinese
Paper-cut (fan), Late 20th century to early 21st century
Paper, 6 1/2 x 11 1/8 in. (16.51 x 28.26 cm)
Estate of Virginia A. Myers, 2017.144c

Chinese
Paper-cut (fan), Late 20th century to early 21st century
Paper, 6 1/2 x 11 1/8 in. (16.51 x 28.26 cm)
Estate of Virginia A. Myers, 2017.144d

Chinese
Paper-cut (fan), Late 20th century to early 21st century
Paper, 6 1/2 x 11 1/8 in. (16.51 x 28.26 cm)
Estate of Virginia A. Myers, 2017.144e

Chinese
Paper-cut (fan), Late 20th century to early 21st century
Paper, 6 1/2 x 11 1/8 in. (16.51 x 28.26 cm)
Estate of Virginia A. Myers, 2017.144f

Chinese
Calligraphy rubbing, Late 20th century
Rubbing, 27 x 12 3/4 in. (68.58 x 32.39 cm)
Estate of Virginia A. Myers, 2017.148

Chinese
Rubbing (figure), Late 20th century
Rubbing, 23 x 15 1/4 in. (58.42 x 38.74 cm)
Estate of Virginia A. Myers, 2017.149

Chinese
Untitled (young boy), Late 20th century
Ink, 14 3/8 x 15 1/2 in. (36.51 x 39.37 cm)
Estate of Virginia A. Myers, 2017.150

Chinese
Untitled (adult figure), Late 20th century
Ink, 17 7/8 x 14 1/8 in. (45.4 x 35.88 cm)
Estate of Virginia A. Myers, 2017.151

Chinese
Untitled (mountain landscape), Late 20th century
Painting on silk, 13 1/2 x 15 3/4 in. (34.29 x 40.01 cm)
Estate of Virginia A. Myers, 2017.152

Chinese
Untitled (river and mountain landscape), Late 20th century
Painting on silk, 13 1/2 x 15 3/4 in. (34.29 x 40.01 cm)
Estate of Virginia A. Myers, 2017.153

Chinese
Untitled (forest and mountain landscape), Late 20th century
Painting on silk, 13 1/2 x 15 3/4 in. (34.29 x 40.01 cm)
Estate of Virginia A. Myers, 2017.154

Chinese
Liao dynasty (Northern Chinese dynasty, 907–1125)
Amber glazed bowl, 12th century
Ceramic, 3 1/2 x 8 1/2 x 8 1/2 in. (9 x 22 x 22 cm)
From the Estate of Gerald Eskin, 2017.15

Chinese
Untitled garden scene, Late 20th century to early 21st century
Painting on silk, 13 1/2 x 15 3/4 in. (34.29 x 40.01 cm)
Estate of Virginia A. Myers, 2017.156

Chinese
Untitled (lion), Late 20th century
Rubbing, 17 3/4 x 26 3/4 in. (45.09 x 67.95 cm)
Estate of Virginia A. Myers, 2017.159

Chinese
Untitled (figure riding dragon), Late 20th century
Rubbing, 13 1/2 x 19 1/2 in. (34.29 x 49.53 cm)
Estate of Virginia A. Myers, 2017.172

Chinese
Untitled (figure), Late 20th century
Rubbing, 23 x 15 1/4 in. (58.42 x 38.74 cm)
Estate of Virginia A. Myers, 2017.150

Chinese
Untitled (adult figure), Late 20th century
Ink, 17 7/8 x 14 1/8 in. (45.4 x 35.88 cm)
Estate of Virginia A. Myers, 2017.151

Chinese
Untitled (mountain landscape), Late 20th century
Painting on silk, 13 1/2 x 15 3/4 in. (34.29 x 40.01 cm)
Estate of Virginia A. Myers, 2017.152

Chinese
Untitled (river and mountain landscape), Late 20th century
Painting on silk, 13 1/2 x 15 3/4 in. (34.29 x 40.01 cm)
Estate of Virginia A. Myers, 2017.153

Chinese
Untitled (forest and mountain landscape), Late 20th century
Painting on silk, 13 1/2 x 15 3/4 in. (34.29 x 40.01 cm)
Estate of Virginia A. Myers, 2017.154
Bamileke peoples (Cameroon)
House post, Early 20th century to mid 20th century
Wood, pigment, 77 x 6 1/2 x 6 1/2 in. (195.58 x 16.51 x 16.51 cm)
Collection of Meredith Saunders, 2017.155a

Bamileke peoples (Cameroon)
House post, Early 20th century to mid 20th century
Wood, pigment, 78 1/2 x 6 x 5 in. (199.39 x 15.24 x 12.7 cm)
Collection of Meredith Saunders, 2017.155b

Igbo peoples (Nigeria)
Okwa oji (kola bowl) with lid, Mid 20th century
Wood, metal, 8 1/4 x 20 1/4 x 20 1/2 in. (20.96 x 51.44 x 52.07 cm)
Collection of Meredith Saunders, 2017.156a-b

Lobi peoples (Burkina Faso, Côte d'Ivoire, Ghana)
Male figure, Mid 20th century
Wood, 25 1/4 x 4 x 4 1/4 in. (64.14 x 10.16 x 10.8 cm)
Collection of Meredith Saunders, 2017.157

Songye peoples (Democratic Republic of the Congo)
Nkishi (power figure), Mid 20th century
Wood, snakeskin, animal hide, fiber, metal, pigment, 11 1/2 x 3 1/2 x 4 1/2 in. (29.21 x 8.89 x 11.43 cm)
Collection of Meredith Saunders, 2017.158

Ngbaka peoples (Democratic Republic of the Congo)
Female figure, Early 20th century to mid 20th century
Wood, copper, beads, 14 1/4 x 3 5/8 x 3 1/2 in. (36.2 x 9.21 x 8.89 cm)
Collection of Meredith Saunders, 2017.159

Samoa
Siapo (tapa cloth), ca. 1950
Pounded bark and pigment, 61 x 66 1/2 in. (154.94 x 168.91 cm)
Gift of Nina and Alan Weinstein, 2017.16

Kusu peoples (Democratic Republic of the Congo)
Female figure, Mid 20th century
Wood, fiber, pigment, bone, encrustation, 12 1/2 x 5 1/4 x 5 1/4 in. (31.75 x 13.34 x 13.34 cm)
Collection of Meredith Saunders, 2017.160

Kusu peoples (Democratic Republic of the Congo)
Kobeja (power figure), Mid 20th century
Wood, 11 x 4 3/4 x 6 in. (27.94 x 12.07 x 15.24 cm)
Collection of Meredith Saunders, 2017.161

We peoples (Côte d'Ivoire)
Gela mask, Mid 20th century
Wood, metal, cloth, fur, feathers, hair, pigment, 14 x 12 x 4 1/2 in. (35.56 x 30.48 x 11.43 cm)
Collection of Meredith Saunders, 2017.162

Baule peoples (Côte d'Ivoire)
Heddle pulley, Early 20th century to mid 20th century
Wood, encrustation, 8 1/2 x 2 7/8 x 2 in. (21.59 x 7.3 x 5.08 cm)
Collection of Meredith Saunders, 2017.163

Baule peoples (Côte d'Ivoire)
Heddle pulley, Early 20th century to mid 20th century
Wood, metal, cloth, fur, feathers, hair, pigment, 14 x 12 x 4 1/2 in. (35.56 x 30.48 x 11.43 cm)
Collection of Meredith Saunders, 2017.164

Bamana peoples (Mali)
Doorlock, Early 20th century to mid 20th century
Wood, 24 x 8 1/2 x 7 in. (60.96 x 21.59 x 17.78 cm)
Collection of Meredith Saunders, 2017.165a-b

Makonde peoples (Tanzania)
Christ figure with Makonde peoples, Mid 20th century to late 20th century
Wood, 24 x 8 1/2 x 7 in. (60.96 x 21.59 x 17.78 cm)
Collection of Meredith Saunders, 2017.169

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, fiber, cowry shell, 11 1/4 x 3 1/4 x 3 in. (28.58 x 8.26 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.169a

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, fiber, cowry shell, 11 1/4 x 2 3/4 x 2 3/4 in. (28.58 x 6.99 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.169b

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure), 1st half of 20th century
Wood, 11 1/4 x 3 1/8 x 2 7/8 in. (28.58 x 7.94 x 7.3 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.170

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure), 1st half of 20th century
Wood, 12 1/2 x 4 x 4 in. (31.75 x 10.16 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.171

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, cowry shell, pigment, fiber, metal, 11 3/4 x 7 x 3 1/4 in. (29.85 x 12.7 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.172a

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, cowry shell, pigment, fiber, metal, 11 3/4 x 3 3/4 x 2 3/4 in. (29.85 x 9.53 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.172b
Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, metal, 11 x 3 1/2 x 3 1/2 in. (27.94 x 8.89 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.173a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, metal, 10 3/4 x 3 3/4 x 3 1/4 in. (27.31 x 9.53 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.173b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, 11 x 3 1/4 x 3 1/2 in. (27.94 x 8.26 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.174

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of male pair), 19th century
Wood, beads, metal, 11 3/4 x 4 1/4 x 3 3/4 in. (29.85 x 10.8 x 9.53 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.175b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of male pair), 1st half of 20th century
Wood, beads, cowry shell, pigment, metal, fiber, 11 1/4 x 4 1/4 x 3 1/2 in. (28.58 x 9.53 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.178a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, plastic, fiber, 12 1/8 x 3 1/4 x 3 3/4 in. (30.8 x 8.26 x 9.53 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.183

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, metal, fiber, cowry shell, 11 x 3 7/8 x 3 1/4 in. (29.74 x 9.84 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.182b

**Yoruba peoples (Bénin, Nigeria)**
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, fiber, metal, 11 x 3 1/2 x 3 1/8 in. (27.94 x 8.89 x 7.94 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.177

**Yoruba peoples (Bénin, Nigeria)**
*Ere ibeji* (male twin figure of male pair), 1st half of 20th century
Wood, beads, metal, 11 x 3 3/8 x 3 1/4 in. (28.58 x 10.8 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.186a
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Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (female twin figure of female pair), 1st half of 20th century
Wood, beads, cowry shell, pigment, fiber, 11 x 4 x 3 1/2 in. (27.94 x 10.16 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.186b

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (female twin figure), 1st half of 20th century
Wood, 12 x 4 x 4 1/2 in. (30.48 x 10.16 x 11.43 cm)

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (female twin figure), 1st half of 20th century
Wood, metal, 11 1/2 x 3 1/2 x 3 1/2 in. (29.21 x 8.89 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.188

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (male twin figure), 1st half of 20th century
Wood, cowry shell, beads, fiber, leather, 10 7/8 x 4 x 2 3/4 in. (27.62 x 10.16 x 6.99 cm)
Museum Purchase, 2017.189

Beli bi Ta (Guro, ca. 1949–ca. 1990)
_Yaure_ style mask, 1980s
Wood and pigment, 11 1/2 x 5 7/8 x 4 in. (29.21 x 14.92 x 10.16 cm)
Museum Purchase, 2017.19a-b

Ait Khabbash peoples (Morocco)
Necklace, Early 20th Century
Amber resin beads, velvet, wool tassels, metal chain, 36 x 2 x 2 in. (91.44 x 5.08 x 5.08 cm)
Museum Purchase, 2017.19

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, metal, 12 1/4 x 4 x 4 in. (31.12 x 10.16 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.190b

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, fiber, 14 x 3 x 3 in. (35.56 x 7.62 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.191a

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (female twin figure of female pair), 1st half of 20th century
Wood, beads, metal, 11 3/4 x 3 1/4 x 3 1/4 in. (29.85 x 8.26 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.197a

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (female twin figure of female pair), 1st half of 20th century
Wood, pigment, fiber, 11 1/2 x 5 7/8 x 4 1/2 in. (29.21 x 14.92 x 11.43 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.197b

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (female twin figure), 1st half of 20th century
Wood, pigment, 11 1/4 x 3 1/4 x 3 1/4 in. (28.58 x 8.26 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.195

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (female twin figure), 1st half of 20th century
Wood, metal, beads, 11 1/2 x 3 1/4 x 3 1/4 in. (28.58 x 8.26 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.194

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (female twin figure), 1st half of 20th century
Wood, metal, beads, 11 1/2 x 3 1/2 x 3 1/2 in. (29.21 x 8.89 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.193

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Yoruba peoples (Bénin, Nigeria)

**Ere ibeji** (female twin figure), 1st half of 20th century
Wood, pigment, metal, 11 1/4 x 3 x 3 1/4 in. (28.58 x 7.62 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.198

Yoruba peoples (Bénin, Nigeria)

**Ere ibeji** (male twin figure of male pair), 1st half of 20th century
Wood, pigment, 11 1/4 x 4 x 4 in. (28.58 x 10.16 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.199a

Yoruba peoples (Bénin, Nigeria)

**Ere ibeji** (male twin figure of male pair), 1st half of 20th century
Wood, pigment, metal, 11 3/4 x 3 3/4 x 3 1/2 in. (29.85 x 9.53 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.199b

Yoruba peoples (Bénin, Nigeria)

**Ere ibeji** (male twin figure), 1st half of 20th century
Wood, pigment, 12 1/4 x 3 5/8 x 3 3/4 in. (31.12 x 9.21 x 9.53 cm)

Yoruba peoples (Bénin, Nigeria)

**Ere ibeji** (male twin figure), 1st half of 20th century
Wood, pigment, 11 1/4 x 3 3/4 x 3 1/2 in. (28.58 x 9.53 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.203

Yoruba peoples (Bénin, Nigeria)

**Ere ibeji** (male twin figure of male pair), 1st half of 20th century
Wood, beads, pigment, 11 1/2 x 3 1/2 x 3 1/4 in. (29.21 x 8.89 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.204a

Yoruba peoples (Bénin, Nigeria)

**Ere ibeji** (male twin figure of male pair), 1st half of 20th century
Wood, beads, pigment, 11 1/4 x 3 3/4 x 3 1/2 in. (28.58 x 9.53 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.204b

Yoruba peoples (Bénin, Nigeria)

**Ere ibeji** (male twin figure), 1st half of 20th century
Wood, beads, metal, pigment, 11 3/4 x 3 3/4 x 3 1/2 in. (29.85 x 9.53 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.205

Yoruba peoples (Bénin, Nigeria)

**Ere ibeji** (male twin figure), 1st half of 20th century
Wood, beads, metal, 12 1/2 x 4 1/4 x 3 1/2 in. (31.75 x 10.8 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.206

Yoruba peoples (Bénin, Nigeria)

**Ere ibeji** (male twin figure), 1st half of 20th century
Wood, beads, pigment, 11 1/2 x 3 3/4 x 3 1/4 in. (29.21 x 9.53 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.207

Yoruba peoples (Bénin, Nigeria)

**Ere ibeji** (male twin figure), 1st half of 20th century
Wood, pigment, fiber, metal, 11 1/2 x 3 3/4 x 3 1/4 in. (29.21 x 9.53 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.208

Yoruba peoples (Bénin, Nigeria)

**Ere ibeji** (male twin figure), 1st half of 20th century
Wood, beads, pigment, 12 1/4 x 3 1/2 x 3 3/4 in. (31.12 x 8.26 x 8.89 cm)

Ait Khabbash peoples (Morocco)

**Fibulae**, Early 20th Century
Silver, 9 1/4 x 31 x 2 in. (23.5 x 78.74 x 5.08 cm)
Museum Purchase, 2017.20

Yoruba peoples (Bénin, Nigeria)

**Ere ibeji** (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, fiber, metal, 11 7/8 x 4 1/4 x 3 in. (30.16 x 10.8 x 7.62 cm)

Yoruba peoples (Bénin, Nigeria)

**Ere ibeji** (female twin figure), 1st half of 20th century
Wood, beads, pigment, metal, 11 3/4 x 3 3/4 x 3 1/4 in. (29.85 x 9.53 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.211

Yoruba peoples (Bénin, Nigeria)

**Ere ibeji** (female twin figure), 19th century
Wood, beads, pigment, metal, 11 11/16 x 3 11/16 x 3 in. (29.19 x 8.26 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.212a
Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 19th century
Wood, beads, pigment, metal, 12 x 3 3/4 x 2 5/8 in. (30.48 x 9.53 x 6.67 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.212b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, pigment, 11 1/8 x 3 3/4 x 3 1/4 in. (28.26 x 9.53 x 8.26 cm)

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, beads, pigment, fiber, 10 3/4 x 4 x 3 3/8 in. (27.31 x 10.16 x 8.57 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.214

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of male pair), 1st half of 19th century
Wood, beads, metal, pigment, 11 x 3 1/2 x 3 1/4 in. (27.94 x 8.89 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.215a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of male pair), 1st half of 19th century
Wood, beads, pigment, metal, 11 1/2 x 3 1/2 x 3 1/4 in. (29.21 x 8.89 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.215b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, 10 7/8 x 3 1/4 x 3 1/2 in. (27.62 x 8.26 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.216a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, 11 1/4 x 3 1/4 x 2 3/4 in. (28.58 x 8.26 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.216b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, pigment, metal, 11 5/8 x 3 5/8 x 3 5/8 in. (29.53 x 9.21 x 9.21 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.217

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, pigment, metal, 11 x 3 1/2 x 3 1/4 in. (27.94 x 8.89 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.218a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 10 7/8 x 3 1/2 x 3 1/2 in. (27.62 x 8.89 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.218b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 10 7/8 x 3 3/4 x 2 5/8 in. (27.62 x 8.89 x 6.67 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.219a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 10 7/8 x 3 1/4 x 3 1/4 in. (27.62 x 8.89 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.219b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, metal, 11 5/8 x 3 5/8 x 3 5/8 in. (29.53 x 9.21 x 9.21 cm)

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, pigment, metal, 11 1/2 x 3 1/2 x 3 1/2 in. (30.16 x 8.89 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.221

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, beads, pigment, 11 1/2 x 3 x 3 1/2 in. (29.21 x 7.62 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.222

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 11 7/8 x 3 x 3 in. (30.16 x 7.62 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.223a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 10 7/8 x 3 x 3 in. (30.16 x 7.62 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.223b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 11 7/8 x 3 x 3 in. (30.16 x 7.62 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.224

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, fiber, cowry shell, beads, pigment, 11 5/8 x 3 5/8 x 3 5/8 in. (29.53 x 9.21 x 9.21 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.225
Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (male twin figure of male pair), 1st half of 20th century
Wood, beads, pigment, 11 1/2 x 3 x 3 in. (29.21 x 76.2 x 76.2 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.226a

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (male twin figure of male pair), 1st half of 20th century
Wood, beads, pigment, 11 3/8 x 3 x 2 5/8 in. (28.89 x 76.2 x 6.67 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.226b

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (female twin figure of female, male pair), 1st half of 20th century
Wood, metal, pigment, 10 7/8 x 3 1/4 x 3 1/2 in. (27.62 x 8.26 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.227a

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (female twin figure of male pair), 1st half of 20th century
Wood, metal, cowry shell, pigment, 11 x 4 3/8 x 3 1/2 in. (27.94 x 11.11 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.227b

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (female twin figure of female, male pair), 1st half of 20th century
Wood, metal, pigment, 11 3/8 x 4 1/2 x 4 in. (28.89 x 11.43 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.228a

Ait Khabbash peoples (Morocco)
_Wedding dress_, mid 20th Century
Cotton, silk, and synthetic blend, 192 x 91 in. (487.68 x 231.14 cm)
Museum Purchase, 2017.22a-c

Ait Khabbash peoples (Morocco)
_Belt_, mid 20th Century
Wool, 120 x 6 in. (304.8 x 15.24 cm)
Museum Purchase, 2017.23

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (female twin figure), 1st half of 20th century
Wood, pigment, 11 5/8 x 3 1/4 x 2 3/4 in. (29.53 x 8.26 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.235

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (male twin figure), 1st half of 20th century
Wood, cowry shell, pigment, fiber, beads, 10 7/8 x 3 1/2 x 3 1/2 in. (27.62 x 8.89 x 8.89 cm)

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, metal, pigment, fiber, 13 7/8 x 4 1/2 x 4 in. (35.24 x 11.43 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.228b

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, metal, pigment, fiber, 13 7/8 x 4 1/2 x 4 1/2 in. (35.24 x 11.43 x 11.43 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.233a

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (male twin figure of female pair), 1st half of 20th century
Wood, beads, cowry shell, pigment, 11 1/4 x 4 1/2 x 4 1/2 in. (28.58 x 11.43 x 11.43 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.233b

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (male twin figure of female pair), 1st half of 20th century
Wood, beads, cowry shell, pigment, metal, 11 x 4 1/2 x 4 in. (27.94 x 11.43 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.234

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (male twin figure), 1st half of 20th century
Wood, pigment, 11 x 4 1/2 x 4 in. (27.94 x 11.43 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.236a

Yoruba peoples (Bénin, Nigeria)
_Ere ibeji_ (female twin figure of female pair), 1st half of 20th century
Wood, pigment, 11 x 4 3/8 x 3 1/2 in. (28.89 x 9.53 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.236b
Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, 11 3/4 x 3 x 3 in.
(29.85 x 7.62 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.237a

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, 11 1/8 x 3 1/4 x 3 in.
(28.26 x 8.26 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.237b

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (male twin figure), 1st half of 20th century
Wood, pigment, beads, 11 3/4 x 3 3/4 x 3 1/4 in.
(29.85 x 9.53 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.238

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (male twin figure of male pair), 1st half of 20th century
Wood, 12 1/4 x 2 5/8 x 3 1/4 in.
(31.12 x 6.67 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.239a

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (male twin figure of male pair), 1st half of 20th century
Wood, 11 1/8 x 2 3/4 x 3 1/4 in.
(30.8 x 7.92 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.239b

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (male twin figure of female, male pair), 1st half of 20th century
Wood, 12 1/8 x 2 3/4 x 3 1/4 in.
(31.75 x 7.92 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.240a

Yoruba peoples (Bénin, Nigeria)
Shango dance wand (female figure of female, male wands), 1st half of 20th century
Wood, metal, 15 x 4 x 2 1/2 in.
(38.1 x 10.16 x 6.35 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.240b

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure), 1st half of 20th century
Wood, beads, pigment, metal, 11 1/4 x 4 1/2 x 3 1/2 in.
(28.58 x 11.43 x 8.89 cm)

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure of female pair), 1st half of 20th century
Wood, metal, pigment, 11 1/2 x 3 x 2 3/4 in.
(29.21 x 7.62 x 7.37 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.242a

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure of female, male pair), 1st half of 20th century
Wood, pigment, metal, 10 5/8 x 4 1/2 x 3 1/2 in.
(26.99 x 11.43 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.243a

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, 11 1/2 x 3 x 3 1/4 in.
(29.21 x 7.62 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.244a

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (male twin figure), 1st half of 20th century
Wood, 12 1/4 x 2 3/4 x 3 1/4 in.
(31.75 x 7.92 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.245a

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (male twin figure of male pair), 1st half of 20th century
Wood, 11 1/8 x 4 1/4 x 3 1/2 in.
(28.26 x 10.8 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.245b

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure of female, male pair), 1st half of 20th century
Wood, pigment, 11 3/4 x 4 x 3 3/4 in.
(29.85 x 10.16 x 9.53 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.246a

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (male twin figure of female, male pair), 1st half of 20th century
Wood, 11 3/4 x 3 1/2 x 3 1/2 in.
(29.85 x 8.89 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.246b
Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, beads, metal, pigment, 11 1/4 x 3 1/2 x 3 in. (28.58 x 8.89 x 7.62 cm)

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure of female pair), 19th century
Wood, pigment, 11 x 3 x 2 3/4 in. (27.94 x 7.62 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.248a

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, beads, metal, pigment, 11 1/4 x 3 1/2 x 3 in. (28.58 x 8.89 x 7.62 cm)

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure of female pair), 19th century
Wood, pigment, metal, 11 1/4 x 2 3/4 x 2 in. (28.58 x 6.99 x 5.08 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.248b

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, fiber, plastic, 10 1/4 x 3 5/8 x 3 1/2 in. (26.04 x 9.21 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.249a

Ait Khabbash peoples (Morocco)

*Aabroq* (bride's head covering), Mid 20th Century
Silk, 32 x 22 in. (81.28 x 55.88 cm)
Museum Purchase, 2017.24a-c

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, fiber, plastic, 10 1/4 x 3 5/8 x 3 1/2 in. (26.04 x 9.21 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.249b

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, pigment, 9 3/4 x 3 1/4 x 2 in. (25.08 x 8.26 x 5.08 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.249c

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, beads, 10 1/2 x 4 x 3 1/2 in. (26.67 x 10.16 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.250

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, beads, 10 1/2 x 4 x 3 1/2 in. (26.67 x 10.16 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.251

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure of two females, one male), 1st half of 20th century
Wood, metal, fiber, 10 1/4 x 3 x 2 3/4 in. (26.04 x 7.62 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.252a

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure of two females, one male), 1st half of 20th century
Wood, metal, fiber, 10 1/4 x 3 x 2 3/4 in. (26.04 x 7.62 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.252b

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female triplet figure of two females, one male), 1st half of 20th century
Wood, metal, fiber, 10 1/4 x 3 x 2 3/4 in. (26.04 x 7.62 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.252c

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female triplet figure of two females, one male), 1st half of 20th century
Wood, metal, fiber, 10 1/4 x 3 x 2 3/4 in. (26.04 x 7.62 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.252d

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male triplet figure of two females, one male), 1st half of 20th century
Wood, metal, fiber, 10 1/4 x 3 1/4 x 2 3/4 in. (26.04 x 8.26 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.252e

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male triplet figure of two females, one male), 1st half of 20th century
Wood, metal, fiber, 10 1/4 x 3 1/4 x 2 3/4 in. (26.04 x 8.26 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.252f

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, 10 x 3 1/4 x 4 in. (25.4 x 8.26 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.256a

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, 10 x 3 1/4 x 4 in. (25.4 x 8.26 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.256b

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, beads, 9 3/4 x 3 3/4 x 3 in. (24.77 x 9.53 x 7.62 cm)

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure of female, male pair), 1st half of 20th century
Wood, pigment, 9 3/4 x 3 1/4 x 4 in. (24.77 x 8.26 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.256a

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, 10 x 3 1/4 x 4 in. (25.4 x 8.26 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.256b

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, 10 x 3 1/4 x 4 in. (25.4 x 8.26 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.257

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, 10 x 3 1/4 x 4 in. (25.4 x 8.26 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.258

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, 9 3/4 x 3 3/4 x 3 in. (24.77 x 9.53 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.259a

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, 9 7/8 x 1 3/4 x 3 in. (25.08 x 4.45 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.259b
Ait Khabbash peoples (Morocco)
Tasseled sashes, Mid 20th Century
Wool and metal sequins, 48 in. (121.92 cm)
Museum Purchase, 2017.25a-c

Ait Khabbash peoples (Morocco)
Headband, Mid 20th Century
Wool and metal sequins, 30 in. (76.2 cm)
Museum Purchase, 2017.26

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, beads, pigment, fiber, 9 1/4 x 3 1/2 x 2 1/2 in.
(23.5 x 7.62 x 6.35 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.26a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, pigment, 9 1/2 x 2 1/4 x 2 1/2 in.
(24.13 x 5.72 x 6.35 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.26b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 10 1/4 x 3 1/2 x 3 in.
(26.04 x 8.89 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.264a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, pigment, 10 x 3 1/4 x 2 1/2 in.
(25.4 x 8.26 x 6.35 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.264b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, fiber, 10 3/4 x 3 1/4 x 3 in.
(27.31 x 8.26 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.265a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, metal, beads, 10 1/8 x 3 1/4 x 3 in.
(25.72 x 8.26 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.265b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, pigment, 10 3/4 x 3 1/4 x 3 in.
(27.31 x 8.89 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.266

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, pigment, 10 x 3 1/4 x 2 1/2 in.
(25.4 x 8.26 x 6.35 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.267a

Ewe peoples (Ghana, Togo, Bénin)
*Venovi* (male twin figure of female, male pair), 1st half of 20th century
Wood, glass, 7 x 2 15/16 x 1 1/2 x 1 in.
(17.78 x 7.46 x 3.81 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.269a

Ewe peoples (Ghana, Togo, Bénin)
*Venovi* (male twin figure of female, male pair), 1st half of 20th century
Wood, 7 x 2 1/2 x 3 x 2 in.
(19.05 x 7.62 x 5.08 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.269b

Ewe peoples (Ghana, Togo, Bénin)
*Venovi* (female twin figure of female, male pair), 1st half of 20th century
Wood, glass, 6 1/2 x 2 5/8 x 3 1/4 x 3 in.
(16.51 x 6.67 x 4.45 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.270a

Ewe peoples (Ghana, Togo, Bénin)
*Venovi* (female twin figure of female, male pair), 1st half of 20th century
Wood, 6 1/2 x 2 1/2 x 1 3/4 x 3 in.
(16.51 x 6.35 x 4.45 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.270b

Ewe peoples (Ghana, Togo, Bénin)
*Venovi* (female twin figure of female, male pair), 1st half of 20th century
Wood, glass, 8 x 2 1/2 x 3 x 1 1/2 in.
(20.32 x 6.35 x 4.45 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.271a

Ewe peoples (Ghana, Togo, Bénin)
*Venovi* (female twin figure of female, male pair), 1st half of 20th century
Wood, glass, 8 1/2 x 2 5/8 x 3 x 2 in.
(21.59 x 6.67 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.271b
Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (female twin figure), 1st half of 20th century  
Wood, beads, fiber, pigment, 9 5/8 x 3 1/8 x 2 7/8 in.  
(24.45 x 7.94 x 7.3 cm)  
J. Richard Simon Collection of Yoruba Twin Figures, 2017.271

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Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (male twin figure), 1st half of 20th century  
Wood, pigment, 10 1/2 x 3 1/2 x 2 1/2 in.  
(26.67 x 8.89 x 6.35 cm)  
J. Richard Simon Collection of Yoruba Twin Figures, 2017.272

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Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (female twin figure of female, male pair), 1st half of 20th century  
Wood, beads, fiber, pigment, 8 3/4 x 3 3/4 x 3 1/4 in.  
(22.23 x 9.53 x 8.26 cm)  
J. Richard Simon Collection of Yoruba Twin Figures, 2017.273a

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Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (male twin figure of female, male pair), 1st half of 20th century  
Wood, beads, cowry shell, pigment, metal, fiber, 8 3/4 x 4 x 2 3/4 in.  
(22.23 x 10.16 x 6.99 cm)  

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Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (female twin figure of female pair), Mid 19th century to late 19th century  
Wood, beads, metal, 9 1/4 x 3 1/4 x 3 in.  
(23.5 x 8.26 x 7.62 cm)  
J. Richard Simon Collection of Yoruba Twin Figures, 2017.274a

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Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (male twin figure of female pair), Mid 19th century to late 19th century  
Wood, beads, metal, 9 3/4 x 3 1/8 x 2 3/4 in.  
(24.77 x 7.94 x 6.99 cm)  
J. Richard Simon Collection of Yoruba Twin Figures, 2017.274b

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Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (female twin figure), 1st half of 20th century  
Wood, beads, pigment, 9 1/2 x 3 1/2 x 2 3/4 in.  
(24.13 x 8.89 x 6.99 cm)  
J. Richard Simon Collection of Yoruba Twin Figures, 2017.275

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Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (male twin figure of male pair), 1st half of 20th century  
Wood, beads, cowry shell, pigment, metal, fiber, 8 3/4 x 3 3/4 x 3 1/4 in.  
(22.23 x 9.53 x 8.26 cm)  
J. Richard Simon Collection of Yoruba Twin Figures, 2017.276a

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Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (male twin figure of male pair), 1st half of 20th century  
Wood, beads, cowry shell, pigment, metal, fiber, 8 3/4 x 3 3/4 x 3 1/4 in.  
(22.23 x 9.53 x 8.26 cm)  
J. Richard Simon Collection of Yoruba Twin Figures, 2017.276b

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Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (female twin figure of female pair), 1st half of 20th century  
Wood, pigment, 9 1/2 x 3 1/2 x 3 1/2 in.  
(24.13 x 8.89 x 8.89 cm)  
J. Richard Simon Collection of Yoruba Twin Figures, 2017.279a

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Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (female twin figure of female pair), 1st half of 20th century  
Wood, pigment, 10 1/4 x 3 x 3 1/4 in.  
(26.04 x 7.62 x 8.26 cm)  
J. Richard Simon Collection of Yoruba Twin Figures, 2017.279b

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Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (female twin figure of female, male pair), 1st half of 20th century  
Wood, 9 1/2 x 3 1/4 x 2 1/2 in.  
(24.13 x 8.26 x 6.35 cm)  
J. Richard Simon Collection of Yoruba Twin Figures, 2017.280a

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Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (male twin figure of female, male pair), 1st half of 20th century  
Wood, 10 x 3 1/2 x 3 in.  
(25.4 x 8.89 x 7.62 cm)  
J. Richard Simon Collection of Yoruba Twin Figures, 2017.280b

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Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (female twin figure), 1st half of 20th century  
Wood, beads, pigment, metal, 9 x 4 x 2 3/4 in.  
(22.86 x 10.16 x 6.99 cm)  
J. Richard Simon Collection of Yoruba Twin Figures, 2017.281

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Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (female twin figure of female, male pair), 1st half of 20th century  
Wood, beads, pigment, metal, 10 3/8 x 3 1/4 x 3 3/4 in.  
(26.35 x 8.26 x 9.53 cm)  
J. Richard Simon Collection of Yoruba Twin Figures, 2017.282a

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Yoruba peoples (Bénin, Nigeria)  

**Ere ibeji** (male twin figure of female, male pair), 1st half of 20th century  
Wood, pigment, 10 1/2 x 3 1/4 x 3 1/2 in.  
(26.35 x 8.26 x 8.89 cm)  
J. Richard Simon Collection of Yoruba Twin Figures, 2017.282b
Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, beads, fiber, metal, 10 3/4 x 3 1/4 x 2 1/2 in.
(27.31 x 8.26 x 6.35 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.284

Lobi peoples (Burkina Faso, Côte d'Ivoire, Ghana)
*Thilbou-bia* (shrine figure), 1st half of 20th century
Wood, 7 1/4 x 1 x 1 1/4 in. (18.42 x 2.54 x 3.18 cm)

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, beads, fiber, pigment, 9 3/4 x 2 3/4 x 2 1/4 in.
(24.77 x 6.99 x 5.72 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.290a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of male pair), 1st half of 20th century
Wood, beads, pigment, metal, 10 1/8 x 3 1/8 x 2 3/4 in.
(25.72 x 7.94 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.292a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, metal, 10 1/2 x 3 1/2 x 3 1/4 in.
(26.67 x 8.26 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.294a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of male pair), 1st half of 20th century
Wood, pigment, 10 5/8 x 3 1/4 x 3 1/2 in.
(26.99 x 8.26 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.294b
Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, beads, pigment, metal, 10 1/2 x 3 1/4 x 2 3/4 in. (26.67 x 8.26 x 6.99 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.296

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 8 1/2 x 3 1/4 x 4 1/4 in. (21.59 x 8.26 x 10.8 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.299a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, 8 3/4 x 3 1/2 x 4 in. (22.23 x 8.89 x 10.16 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.299b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, beads, metal, pigment, fiber, 9 1/2 x 3 1/2 x 3 in. (24.13 x 8.89 x 7.62 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.300

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female pair), 1st half of 20th century
Wood, beads, cowry shell, pigment, fiber, 9 1/2 x 4 x 2 1/4 in. (24.13 x 10.16 x 5.72 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.301

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, cowry shell, pigment, fiber, 9 1/4 x 3 x 2 1/2 in. (23.5 x 10.16 x 6.35 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.302

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of male pair), 1st half of 20th century
Wood, beads, pigment, metal, fiber, 9 x 3 1/4 x 2 1/2 in. (22.86 x 8.26 x 6.35 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.303

Song dynasty (Chinese dynasty, 960–1279)
*Hare’s fur bowl*, 12th century–13th century
Stoneware, 1 5/8 x 3 7/8 x 3 7/8 in. (4 x 10 x 10 cm).
From the Estate of Gerald Eskin, 2017.3

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, fiber, 10 x 3 x 3 1/4 in. (25.4 x 7.62 x 8.26 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.297a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, fiber, pigment, 10 1/2 x 3 1/4 x 3 1/4 in. (26.67 x 8.26 x 8.26 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.297b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, beads, fiber, pigment, 10 x 3 1/2 x 3 1/2 in. (25.4 x 8.89 x 8.89 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.298a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, fiber, pigment, 10 1/2 x 3 1/4 x 3 1/4 in. (26.67 x 8.26 x 8.26 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.298b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, fiber, pigment, 10 1/4 x 3 x 2 1/2 in. (26.04 x 7.62 x 6.35 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.307a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair, male pair), 1st half of 20th century
Wood, beads, fiber, pigment, 10 1/2 x 3 1/4 x 3 1/4 in. (26.67 x 8.26 x 8.26 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.307b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, fiber, pigment, 10 3/4 x 3 x 1 3/8 in. (27.31 x 7.62 x 3.5 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.307c

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, fiber, 10 x 3 1/4 x 3 1/4 in. (25.08 x 8.26 x 8.26 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.307d

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of male, male pair), 1st half of 20th century
Wood, beads, pigment, 10 x 3 1/2 x 3 1/2 in. (25.4 x 8.89 x 8.89 cm).

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, pigment, 10 1/2 x 3 1/4 x 3 1/4 in. (26.67 x 8.26 x 8.26 cm).

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
J. Richard Simon Collection of Yoruba Twin Figures, 2017.307g

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 8 1/2 x 3 1/4 x 4 1/4 in. (21.59 x 8.26 x 10.8 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.299a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, 8 3/4 x 3 1/2 x 4 in. (22.23 x 8.89 x 10.16 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.299b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, 8 1/2 x 3 1/4 x 4 1/4 in. (21.59 x 8.26 x 10.8 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.300

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, cowry shell, pigment, fiber, 9 1/2 x 4 x 2 1/4 in. (24.13 x 10.16 x 5.72 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.301

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female pair), 1st half of 20th century
Wood, beads, cowry shell, pigment, fiber, 9 1/4 x 4 x 2 1/2 in. (23.5 x 10.16 x 6.35 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.302

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, metal, fiber, 9 x 3 1/4 x 2 1/2 in. (22.86 x 8.26 x 6.35 cm).
J. Richard Simon Collection of Yoruba Twin Figures, 2017.303
Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, fiber, 9 x 3 1/4 x 2 1/2 in. (22.86 x 8.26 x 6.35 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.308b

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, 9 1/4 x 2 3/4 x 2 3/4 in. (23.5 x 6.99 x 6.99 cm)

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, 9 1/4 x 3 1/4 x 3 1/4 in. (23.5 x 8.26 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.310

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, 9 x 3 3/4 x 3 3/4 in. (22.86 x 9.53 x 9.53 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.312

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, 10 1/4 x 4 1/4 x 2 1/4 in. (26.04 x 10.8 x 5.72 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.313

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, 9 3/4 x 3 3/4 x 3 3/4 in. (24.13 x 8.89 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.314

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, 9 7/8 x 3 x 3 1/8 in. (25.08 x 7.62 x 7.94 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.315

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure of female, male pair), 19th century
Wood, beads, pigment, 9 1/8 x 3 3/8 x 3 3/8 in. (23.18 x 8.57 x 8.57 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.315b

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 10 1/4 x 3 1/2 x 2 1/2 in. (26.04 x 8.89 x 6.35 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.316a

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 10 1/2 x 3 1/2 x 3 in. (26.67 x 8.89 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.316b

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, beads, pigment, fiber, 9 3/4 x 3 3/8 x 2 1/4 in. (24.77 x 8.57 x 5.72 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.317

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, beads, pigment, metal, 9 1/2 x 3 1/2 x 3 in. (24.13 x 8.89 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.318

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, metal, 8 3/4 x 3 x 3 in. (22.23 x 7.62 x 7.62 cm)

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, beads, cowry shell, fiber, pigment, metal, 9 1/2 x 3 1/2 x 3 in. (24.13 x 7.62 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.322

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, fiber, 10 1/4 x 3 1/2 x 2 1/2 in. (26.04 x 8.89 x 6.35 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.324a

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 10 1/4 x 3 1/2 x 2 1/2 in. (26.04 x 8.89 x 6.35 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.324b

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, beads, metal, pigment, 9 1/8 x 3 3/8 x 2 3/4 in. (23.18 x 8.57 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.325

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, fiber, metal, 9 1/4 x 3 3/8 x 2 3/4 in. (23.18 x 8.57 x 6.99 cm)

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, fiber, 9 3/4 x 3 1/4 x 3 in. (24.13 x 8.89 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.327

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, metal, pigment, 8 3/4 x 3 x 3 in. (22.23 x 7.62 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.328

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, metal, 9 1/2 x 3 1/4 x 3 1/8 in. (24.13 x 8.26 x 7.94 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.329

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 10 1/2 x 3 1/4 x 3 in. (26.67 x 8.26 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.330a

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 9 1/8 x 3 3/8 x 3 3/8 in. (23.18 x 8.57 x 8.57 cm)

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, beads, metal, pigment, 9 1/8 x 3 3/8 x 2 3/4 in. (23.18 x 8.57 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.331

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, metal, pigment, 9 1/2 x 3 1/4 x 3 1/8 in. (24.13 x 8.26 x 7.94 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.332

Yoruba peoples (Bénin, Nigeria)

*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, beads, metal, pigment, 9 1/4 x 3 1/4 x 3 1/8 in. (23.18 x 8.26 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.333
Yoruba peoples (Bénin, Nigeria)

_Ere ibeji_ (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, metal, 9 3/4 x 3 1/8 x 2 3/8 in. (24.77 x 9.53 x 6.03 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.324b

Yoruba peoples (Bénin, Nigeria)

_Ere ibeji_ (male twin figure of female, male pair), 1st half of 20th century
Wood, pigment, 10 3/4 x 3 3/4 x 3 3/8 in. (27.31 x 9.53 x 8.57 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.328a

Yoruba peoples (Bénin, Nigeria)

_Ere ibeji_ (male twin figure of female, male pair), 1st half of 20th century
Wood, pigment, 10 1/2 x 3 3/8 x 3 in. (26.67 x 8.57 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.328b

Yoruba peoples (Bénin, Nigeria)

_Ere ibeji_ (male twin figure), 1st half of 20th century
Wood, pigment, 10 x 4 1/8 x 3 1/2 in. (25.4 x 10.48 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.332

Yoruba peoples (Bénin, Nigeria)

_Ere ibeji_ (male twin figure of female pair), 1st half of 20th century
Wood, pigment, metal, 9 3/4 x 4 x 3 3/4 in. (24.13 x 10.16 x 9.53 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.333a

Yoruba peoples (Bénin, Nigeria)

_Ere ibeji_ (male twin figure of female pair), 1st half of 20th century
Wood, pigment, metal, 9 x 3 3/4 x 3 1/4 in. (22.86 x 9.53 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.333b

Yoruba peoples (Bénin, Nigeria)

_Ere ibeji_ (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 10 x 3 3/4 x 3 3/8 in. (25.4 x 9.53 x 8.57 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.335
Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, beads, fiber, 9 5/8 x 3 3/4 x 3 1/2 in. (24.45 x 9.53 x 8.89 cm)

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, beads, fiber, 9 7/8 x 4 1/4 x 3 1/4 in. (25.08 x 10.8 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.337

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, beads, fiber, 9 5/8 x 3 3/4 x 3 1/2 in. (24.45 x 9.53 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.338

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of male pair), 1st half of 20th century
Wood, beads, pigment, fiber, metal, 10 1/2 x 3 3/8 x 3 1/2 in. (26.77 x 8.57 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.339a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of male pair), 1st half of 20th century
Wood, beads, fiber, 9 7/8 x 3 3/4 x 3 1/2 in. (25.08 x 9.53 x 8.89 cm)

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, pigment, fiber, 9 3/8 x 3 3/4 x 3 1/4 in. (23.81 x 8.26 x 8.89 cm)

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, pigment, 10 5/8 x 4 x 2 3/4 in. (26.99 x 10.16 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.341

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, fiber, metal, 10 1/2 x 3 3/8 x 3 1/2 in. (26.77 x 8.57 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.342a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, fiber, metal, 10 1/2 x 3 3/4 x 3 1/2 in. (26.67 x 8.57 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.342b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 19th century
Wood, metal, beads, pigment, 9 3/8 x 3 1/4 x 3 1/4 in. (23.81 x 8.26 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.343a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), Early 20th century
Wood, metal, beads, fiber, cowry shell, 8 5/8 x 4 x 2 1/2 in. (21.91 x 10.16 x 6.35 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.343b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, beads, pigment, 10 x 3 1/2 x 3 1/4 in. (25.4 x 8.89 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.344

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of male pair), 1st half of 20th century
Wood, beads, fiber, 9 1/2 x 3 x 3 in. (24.13 x 7.62 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.345

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of male pair), 1st half of 20th century
Wood, beads, fiber, cowry shell, 8 5/8 x 4 x 2 1/2 in. (21.91 x 10.16 x 6.35 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.346
Yoruba peoples (Bénin, Nigeria)
Ere ibeji (male twin figure of male pair), 1st half of 20th century
Wood, beads, fiber, 8 x 3 1/2 x 3 1/4 in. (20.32 x 8.89 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.351b

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure), 1st half of 20th century
Wood, beads, 9 x 4 x 3 in. (22.86 x 10.16 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.352

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (male twin figure), 1st half of 20th century
Wood, beads, pigment, 10 1/4 x 3 1/2 x 3 in.
(26.04 x 8.89 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.353

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure), 1st half of 20th century
Wood, beads, pigment, 10 1/8 x 3 1/2 x 3 1/4 in.
(25.72 x 8.89 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.354a

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure of female pair), 1st half of 20th century
Wood, metal, pigment, 9 7/8 x 3 1/4 x 3 1/4 in.
(25.08 x 8.26 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.354b

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure of female pair), 1st half of 20th century
Wood, metal, pigment, 9 3/4 x 3 1/4 x 3 1/4 in.
(24.77 x 10.16 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.355a

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, 9 5/8 x 4 x 3 1/4 in.
(24.45 x 10.16 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.355b

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, 8 1/8 x 3 1/2 x 3 3/8 in.
(20.64 x 8.89 x 8.57 cm)

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (female twin figure of male pair), 1st half of 20th century
Wood, beads, pigment, 8 3/8 x 3 x 2 3/4 in.
(21.27 x 7.62 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.357a

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, cowry shell, pigment, 9 1/4 x 4 1/2 x 4 in.
(23.5 x 11.43 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.358a

Yoruba peoples (Bénin, Nigeria)
Ere ibeji (male twin figure of female, male pair), 1st half of 20th century
Wood, pigment, metal, 10 1/8 x 3 1/4 x 4 in.
(25.72 x 8.26 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.359
Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of male pair), 1st half of 20th century
Wood, pigment, metal, 10 1/8 x 4 x 4 in. (25.72 x 10.16 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.366b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, fiber, 9 1/16 x 4 1/2 x 3 1/4 in. (23.02 x 11.43 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.366a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, fiber, 9 1/16 x 4 1/2 x 3 1/4 in. (23.02 x 11.43 x 8.26 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.366b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of male pair), 1st half of 20th century
Wood, beads, pigment, 9 3/4 x 3 1/2 x 3 1/2 in. (24.13 x 8.76 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.367

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 8 1/4 x 3 1/4 x 2 3/4 in. (21.59 x 8.26 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.370

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, beads, pigment, 8 1/2 x 3 1/4 x 2 3/4 in. (21.59 x 8.26 x 6.99 cm)

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, beads, metal, 9 1/2 x 3 1/4 x 3 in. (24.13 x 8.26 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.372a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, metal, 10 1/4 x 4 x 3 1/2 in. (25.4 x 10.8 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.372b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of male pair), 1st half of 20th century
Wood, pigment, dyewood, 10 x 4 1/2 x 3 1/2 in. (25.4 x 11.43 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.373

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of male pair), Late 19th century
Wood, beads, pigment, 8 1/4 x 3 1/4 x 2 3/4 in. (20.96 x 7.62 x 6.99 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.374a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of male pair), Late 19th century
Wood, beads, pigment, 8 1/4 x 3 3/4 in. (20.96 x 7.62 x 9.53 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.374b

Yoruba peoples (Bénin, Nigeria)
Shango dance wand, 1st half of 20th century
Wood, pigment, 9 1/2 x 3 1/8 x 1 3/4 in. (24.13 x 7.94 x 4.45 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.375

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, pigment, metal, 9 1/2 x 3 1/4 x 3 in. (24.13 x 8.26 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.376

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, metal, pigment, 9 1/2 x 3 1/4 x 3 in. (24.13 x 8.26 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.377

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, beads, metal, 10 1/2 x 3 1/2 x 3 in. (25.72 x 8.76 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.378

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, beads, metal, 10 1/2 x 3 1/4 x 3 in. (24.13 x 8.26 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.379

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, dyewood, pigment, metal, beads, 10 5/8 x 3 1/2 x 3 in. (26.99 x 8.89 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.380

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, cowry shell, pigment, leather, 10 x 4 1/2 x 3 1/2 in. (25.4 x 11.43 x 8.89 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.381

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, 10 x 3 3/4 x 4 in. (25.4 x 9.53 x 10.16 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.382a

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, pigment, 8 1/2 x 3 1/4 x 3 in. (21.59 x 8.26 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.382b
Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female pair), 1st half of 20th century
Wood, beads, metal, pigment, 10 x 3 1/4 x 3 in. (25.4 x 8.26 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.382b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 19th century
Wood, beads, pigment, metal, 9 x 4 x 3 in. (22.86 x 10.16 x 7.62 cm)

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure), 1st half of 20th century
Wood, fiber, 9 1/2 x 4 x 3 in. (24.13 x 10.16 x 7.62 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.384

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of male, female pair), 1st half of 20th century
Wood, beads, pigment, 10 1/2 x 8 1/2 x 7 in. (26.67 x 21.59 x 17.78 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.389a-b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, fiber, beads, pigment, leather, 12 x 9 1/4 x 4 1/2 in. (30.48 x 23.5 x 11.43 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.393c-d

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure), 1st half of 20th century
Wood, cloth, cowry shell, pigment, leather, 12 3/8 x 9 1/2 x 7 1/2 in. (31.43 x 24.13 x 19.05 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.394a

Fon peoples (Bénin, Nigeria)
*Gbetu* (Poro men's society helmet mask), Early 20th century
Wood, 32 3/4 x 9 x 8 1/2 in. (83.19 x 22.86 x 21.59 cm)
Gift of Rod Bakken, 2017.395

unknown African
Tie dyes cloth, Mid 20th century
Cotton, 66 1/2 x 49 in. (168.91 x 124.46 cm)
Gift of Rod Bakken, 2017.396

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of female, male pair), 1st half of 20th century
Wood, beads, pigment, 10 1/2 x 8 1/2 x 7 in. (26.67 x 21.59 x 17.78 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.391a-c

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (male twin figure of female, male pair), 1st half of 20th century
Wood, beads, metal, 9 1/4 x 7 1/2 x 4 1/2 in. (23.5 x 19.05 x 11.43 cm)
J. Richard Simon Collection of Yoruba Twin Figures, 2017.392a-b

Yoruba peoples (Bénin, Nigeria)
*Ere ibeji* (female twin figure of male, female pair), 1st half of 20th century
Wood, cloth, pigment, 67 1/2 x 41 in. (171.45 x 104.14 cm)
Gift of Rod Bakken, 2017.397b

unknown African
Factory-printed cloth (Apollo 11), Mid 20th century
Cotton, 43 x 68 7/8 in. (109.22 x 174.94 cm)
Gift of Rod Bakken, 2017.398a

unknown African
Factory-printed cloth shirt (Apollo 11), Mid 20th century
Cotton, 23 x 26 3/4 in. (58.42 x 67.95 cm)
Gift of Rod Bakken, 2017.398b
Senufo peoples (Côte d’Ivoire, Mali)
Stripwoven cloth, Mid 20th century
Cotton, 95 x 58 1/2 in. (241.3 x 148.59 cm)
Gift of Rod Bakken, 2017.399a

Senufo peoples (Côte d’Ivoire, Mali)
Stripwoven cloth, Mid 20th century
Cotton, 96 x 61 3/4 in. (243.84 x 156.85 cm)
Gift of Rod Bakken, 2017.399b

Song dynasty (Chinese dynasty, 960–1279)
Hare’s fur bowl, 12th century
Stoneware, 1 3/4 x 3 7/8 x 3 7/8 in. (4 x 10 x 10 cm)
From the Estate of Gerald Eskin, 2017.4

Fulani peoples (Cameroon, Burkina Faso, Chad, Guinea-Conakry, Mali, Niger, Nigeria)
Stripwoven cloth, Mid 20th century
Cotton, 98 x 60 in. (248.92 x 152.4 cm)
Gift of Rod Bakken, 2017.400

unknown African
Indigo-dyed stripwoven wrapper, Mid 20th century
Cotton, indigo, 81 x 72 1/2 in. (205.74 x 184.15 cm)
Gift of Rod Bakken, 2017.401a

unknown African
Indigo-dyed stripwoven cap, Mid 20th century
Cotton, indigo, 3 1/4 x 7 1/2 x 7 1/2 in. (8.26 x 19.05 x 19.05 cm)
Gift of Rod Bakken, 2017.401b

Kaooso (blanket), Mid 20th century
Goat wool, 101 1/2 x 55 1/4 in. (257.81 x 140.34 cm)
Gift of Rod Bakken, 2017.402

Song dynasty (Chinese dynasty, 960–1279)
Yaozhou bowl, 12th century
Yaozhou, 1 1/2 x 3 5/8 x 3 5/8 in. (4 x 9 x 9 cm)
From the Estate of Gerald Eskin, 2017.6

Song dynasty (Chinese dynasty, 960–1279)
Qingpai ewer, 12th century
Ceramic, 9 3/4 x 6 3/4 x 6 3/4 in. (24.77 x 17.15 x 13.97 cm)
From the Estate of Gerald Eskin, 2017.8

unknown Loma
Kissi pennies, Early 20th century
Iron, 14 3/8 x 1 1/4 x 1/8 in. (36.51 x 3.18 x 0.32 cm)
Gift of Rod Bakken, 2018.47a-i

Mende peoples (Sierra Leone)
Sande helmet mask, Early 20th century
Wood, 12 1/4 x 8 x 8 5/8 in. (31.12 x 20.32 x 21.91 cm)
Gift of Rod Bakken, 2018.49

Mende peoples (Sierra Leone)
Miniature Sande helmet mask, Early 20th century
Wood, 4 7/8 x 2 1/8 x 2 1/8 in. (12.38 x 5.4 x 5.4 cm)
Gift of Rod Bakken, 2018.50

Utagawa Hiroshige II (Japanese, 1826–1869)
Nagasaki Maruyama no kei (View of Maruyama in Nagasaki) from One Hundred Famous Views in the Various Provinces, 1859
Woodblock, 15 x 10 1/4 in. (38.1 x 26.04 cm)
Estate of Virginia A. Myers, 2017.100

Joyce J. Scott (American, 1948)
Election Day, 2014
Woven glass beads, thread, 13 x 9 in. (33.02 x 22.86 cm)
Museum Purchase, 2017.102

Melissa Cameron (Australian, 1978)
Gun [154 @ 30 rpm (scale 1:4)] from the Escalation series, 2013-2014
New plated steel tray, stainless steel, chrome plated steel chain, silver solder, cotton thread, 25 x 9 1/2 in. (63.5 x 24.13 cm)
Museum Purchase, 2017.103a-c

Barbara Morgan (American, 1900–1992)
José Limón (Indian)—Cowboy Song, 1944
Gelatin silver print mounted on board, 15 5/8 x 15 1/2 in. (42.23 x 38.42 cm)
Gift of Michael F. Kelly, 2017.104

Keith Anden Achepohl (American, 1934–2018)
Prairie Song, 2001
Etching with watercolor on handmade paper, 20 9/16 x 20 1/4 in. (52.23 x 51.44 cm)
Gift of the artist, 2017.106

Keith Anden Achepohl (American, 1934–2018)
MozaiK XII, 1994
Watercolor, 30 1/2 x 45 3/4 in. (77.47 x 116.21 cm)
Gift of the artist, 2017.107

Keith Anden Achepohl (American, 1934–2018)
MozaiK XXXV, 1994
Watercolor, 30 1/2 x 45 3/4 in. (77.47 x 116.21 cm)
Gift of the artist, 2017.108a-b
Keith Anden Achepohl (American, 1934–2018)
Mozaik XLIX, 1997
Watercolor, 23 x 30 1/4 in. (58.42 x 76.84 cm)
Gift of the artist, 2017.109

Lucio Fontana (Italian, 1899–1968)
Untitled, 20th Century
Graphite with linear perforations on paper, 6 1/2 x 6 in. (16.51 x 15.24 cm)
Gift of Hans Breder and Barbara Breder, 2017.113

El Lissitzky (Russian, 1890–1941)
Untitled [abstract construction]
Watercolor on calendared sheet, 14 5/8 x 10 7/8 in. (37.15 x 27.62 cm)
Gift of Hans Breder and Barbara Breder, 2017.120

Katie Hargrave (American, 1985)
Napoleon flag with fringe and gold stitching, Early 21st Century
Polyester, 60 x 94 in. (152.4 x 238.76 cm)
Museum Purchase, 2017.122

Katie Hargrave (American, 1985)
Hawkeye flag with gold stitching and corn cob, Early 21st Century
Polyester, 60 x 94 in. (152.4 x 238.76 cm)
Museum Purchase, 2017.123

Katie Hargrave (American, 1985)
Napoleon flag with gold stitching, Early 21st Century
Polyester, 60 x 94 in. (152.4 x 238.76 cm)
Museum Purchase, 2017.124

Aaron Siskind (American, 1903–1991)
Seaweed, 2, 1943
Gelatin silver, 9 1/4 x 6 9/16 in. (23.5 x 16.69 cm)
Mark Ranney Memorial Fund, 2017.125

Herbert Matter (Swiss, 1907–1984)
Figure in Motion, c. 1939
Gelatin silver, 6 1/2 x 8 3/4 in. (16.5 x 22.2 cm)
Mark Ranney Memorial Fund, 2017.126

Alexander Archipenko (American, 1887–1964)
Standing Concave (Glorification of Beauty), 1925
Bronze, 19 1/4 x 5 x 5 in. (48.9 x 12.7 x 12.7 cm)
Jeanne Jaggard and Halaffe, 2017.127

Kathan Brown (American, 1935)
Still Life, 1958
Etching, 13 5/8 x 17 1/4 in. (34.61 x 43.82 cm)
Gift of John R. and Lesley H. Menninger, 2017.128

John Wilde (American, 1919–2006)
Wildeview, 1985
Lithograph, 23 1/2 x 35 13/16 in. (59.69 x 90.96 cm)
Gift of the Shirley Wilde Trust, Courtesy of Tory Folliard Gallery, 2017.129

Philip Guston (American, June 27, 1913–1980)
Season's Greetings, 1943
Lithograph, 7 x 5 1/4 in. (17.78 x 13.34 cm)
Gift of Kenneth Longman, 2017.130

Emil Ganso (American, 1895–1941)
Untitled, 1939-1940
Gouache, 14 5/8 x 21 5/8 in. (37.15 x 54.93 cm)
Gift of Kenneth Longman, 2017.131

Pablo Picasso (Spanish, 1881–1973)
Untitled (Faun), cover for Picasso Lithographe I, 1949
Transfer lithograph, 19 1/8 x 25 3/4 in. (48.58 x 65.41 cm)
Ignacio and Helena Ponseti Collection, 2017.132

Francisco de Goya y Lucientes (Spanish, 1746–1828)
El Cid Campeador lanoando otro toro (The Cid campeador spearing another bull), plate 11 from La Tauromaquia (The art of bullfighting), 1816, printed later
Etching, burnished aquatint and burin, 12 7/8 x 17 7/16 in. (32.7 x 44.29 cm)
Ignacio and Helena Ponseti Collection, 2017.134

Francisco de Goya y Lucientes (Spanish, 1746–1828)
Echap perros al toro (They loose dogs on the bull), plate 25 from La Tauromaquia (The art of bullfighting), 1816, printed later
Etching, burnished aquatint and drypoint, 13 x 17 7/16 in. (33.02 x 44.29 cm)
Ignacio and Helena Ponseti Collection, 2017.135

Otto G. Ocvirk (American, 1922–2014)
Crucifixion, 1948
Engraving, hard and soft ground etching, aquatint, drypoint, 20 1/4 x 14 11/16 in. (51.44 x 37.31 cm)
Ignacio and Helena Ponseti Collection, 2017.136

Joan Miró (Spanish, 1893–1983)
L’Etrangère (The Foreigner), 1958
Lithograph on Arches, 26 3/16 x 20 7/16 in. (66.52 x 51.91 cm)
Ignacio and Helena Ponseti Collection, 2017.137

Lucio Muñoz (Spanish, 1929–1998)
Papel 47, 1992
Mixed media on formed pulp paper, 33 1/2 x 40 7/8 in. (85.09 x 103.82 cm)
Ignacio and Helena Ponseti Collection, 2017.138

Barbara Morgan (American, 1900–1992)
Merce Cunningham – El Penitente, 1940
Gelatin silver print mounted on board, 19 1/8 x 15 3/8 in. (48.58 x 39.05 cm)
Gift of Michael F. Kelly, 2017.167
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Engraving and drypoint on paper, 36 1/4 x 23 5/8 in.</td>
<td>Foil imaging with wool-outs, stenciling, and pearlescent ink, 17 1/8 x 23 1/8 in.</td>
<td>Gelatin silver print mounted on board, 19 1/8 x 15 3/16 in.</td>
</tr>
<tr>
<td>(92.08 x 60.01 cm)</td>
<td>(43.5 x 58.74 cm)</td>
<td>(48.58 x 38.58 cm)</td>
</tr>
<tr>
<td>Estate of Virginia A. Myers, 2017.27</td>
<td>Estate of Virginia A. Myers, 2017.35</td>
<td>Gift of Michael F. Kelly, 2017.404</td>
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<tr>
<td><strong>Massacre of the Innocents</strong>, c. 1966</td>
<td><strong>Derangement</strong>, c. 1958</td>
<td><strong>Charles Weidman – Atavisms – Bargain Counter</strong>, 1936</td>
</tr>
<tr>
<td>Engraving, etching, aquatint and drypoint with burnishing, 26 1/2 x 31 1/2 in.</td>
<td>Engraving and etching, 17 1/4 x 21 in.</td>
<td>Gelatin silver print mounted on board, 15 x 18 3/8 in.</td>
</tr>
<tr>
<td>(67.31 x 80.01 cm)</td>
<td>(43.82 x 53.34 cm)</td>
<td>(38.1 x 46.67 cm)</td>
</tr>
<tr>
<td>Estate of Virginia A. Myers, 2017.28</td>
<td>Estate of Virginia A. Myers, 2017.36</td>
<td>Gift of Michael F. Kelly, 2017.405</td>
</tr>
<tr>
<td>Engraving with foil imaging, burnishing, wool-outs, and stenciling, 21 7/8 x 20 1/2 in.</td>
<td>Engraving and etching with aquatint, 21 3/8 x 26 1/2 in.</td>
<td>Graphite, 21 1/4 x 11 3/4 in.</td>
</tr>
<tr>
<td>(55.56 x 52.07 cm)</td>
<td>(54.29 x 67.31 cm)</td>
<td>(53.98 x 29.85 cm)</td>
</tr>
<tr>
<td>Estate of Virginia A. Myers, 2017.29</td>
<td>Estate of Virginia A. Myers, 2017.37</td>
<td>Estate of Virginia A. Myers, 2017.41</td>
</tr>
<tr>
<td>(87.31 x 30.8 cm)</td>
<td>(73.34 x 53.98 cm)</td>
<td>(52.07 x 45.09 cm)</td>
</tr>
<tr>
<td>Estate of Virginia A. Myers, 2017.30</td>
<td>Estate of Virginia A. Myers, 2017.38</td>
<td>Estate of Virginia A. Myers, 2017.42</td>
</tr>
<tr>
<td>Etching and aquatint, 12 7/8 x 23 1/4 in.</td>
<td>Engraving and roulette with burnishing on Rives BFK, 26 1/2 x 21 5/8 in.</td>
<td>Graphite and colored pencil, 9 3/8 x 20 3/8 in.</td>
</tr>
<tr>
<td>(32.7 x 59.06 cm)</td>
<td>(67.31 x 54.93 cm)</td>
<td>(23.81 x 51.75 cm)</td>
</tr>
<tr>
<td>Estate of Virginia A. Myers, 2017.31</td>
<td>Estate of Virginia A. Myers, 2017.39</td>
<td>Estate of Virginia A. Myers, 2017.43</td>
</tr>
<tr>
<td>(56.52 x 60.96 cm)</td>
<td>(58.74 x 54.93 cm)</td>
<td>(29.85 x 33.66 cm)</td>
</tr>
<tr>
<td>Estate of Virginia A. Myers, 2017.32</td>
<td>Estate of Virginia A. Myers, 2017.40</td>
<td>Estate of Virginia A. Myers, 2017.44</td>
</tr>
<tr>
<td>Engraving and etching with aquatint, 14 x 24 7/8 in.</td>
<td>Engraving and roulette with burnishing on Rives BFK, 23 1/8 x 21 5/8 in.</td>
<td>Gouache and graphite on AP Etching, 14 1/2 x 11 3/4 in.</td>
</tr>
<tr>
<td>(35.56 x 63.18 cm)</td>
<td>(58.74 x 54.93 cm)</td>
<td>(36.83 x 29.85 cm)</td>
</tr>
<tr>
<td>Estate of Virginia A. Myers, 2017.33</td>
<td>Estate of Virginia A. Myers, 2017.40</td>
<td>Estate of Virginia A. Myers, 2017.45</td>
</tr>
<tr>
<td>Engraving, 28 5/8 x 18 3/4 in.</td>
<td>Gelatin silver print mounted on board, 13 11/16 x 10 13/16 in.</td>
<td>Gouache and graphite on AP Etching, 14 1/2 x 11 3/4 in.</td>
</tr>
<tr>
<td>(72.71 x 47.63 cm)</td>
<td>(34.77 x 27.46 cm)</td>
<td>(36.83 x 29.85 cm)</td>
</tr>
<tr>
<td>Estate of Virginia A. Myers, 2017.34</td>
<td>Gift of Michael F. Kelly, 2017.403</td>
<td>Estate of Virginia A. Myers, 2017.45</td>
</tr>
</tbody>
</table>
Virginia A. Myers (American, 1927–2015)

**Prairie Fire**, c. 1980
Gouache and graphite on Rives BFK, 14 1/2 x 20 3/8 in. (36.83 x 51.75 cm)
Estate of Virginia A. Myers, 2017.46

Virginia A. Myers (American, 1927–2015)

**The Engraver**, 1968
Engraving on Rives BFK, 40 1/2 x 23 1/8 in. (102.87 x 58.74 cm)
Estate of Virginia A. Myers, 2017.47

Virginia A. Myers (American, 1927–2015)

**Tornado Season**, 1984
Engraving and etching, 19 1/4 x 33 7/8 in. (48.9 x 86.04 cm)
Estate of Virginia A. Myers, 2017.48

Virginia A. Myers (American, 1927–2015)

**Trees and Lakes**, c. 1965-1975
Graphite, 15 x 12 3/8 in. (38.1 x 31.43 cm)
Estate of Virginia A. Myers, 2017.49

Virginia A. Myers (American, 1927–2015)

**Remembering Stanley William Hayter**, 1994
Engraving, 22 x 20 1/4 in. (55.88 x 51.44 cm)
Estate of Virginia A. Myers, 2017.50

Virginia A. Myers (American, 1927–2015)

**Shadow of Doubt**, 1984
Engraving, etching, and aquatint on Rives BFK, 16 3/8 x 29 in. (41.59 x 73.66 cm)
Estate of Virginia A. Myers, 2017.51

Virginia A. Myers (American, 1927–2015)

**The Sorcerer**, 1967
Engraving with burnishing on Rives BFK, 35 x 21 in. (88.9 x 53.34 cm)
Estate of Virginia A. Myers, 2017.52

Virginia A. Myers (American, 1927–2015)

**Wind**, c. 1990
Engraving, 17 3/4 x 32 1/8 in. (45.09 x 81.6 cm)
Estate of Virginia A. Myers, 2017.53

Virginia A. Myers (American, 1927–2015)

**Pines**, c. 1965-1975
Engraving, 17 3/8 x 14 7/8 in. (44.13 x 37.78 cm)
Estate of Virginia A. Myers, 2017.54

Virginia A. Myers (American, 1927–2015)

**Rustling Leaves**, c. 1965-1975
Graphite, 11 3/8 x 11 7/8 in. (28.89 x 30.16 cm)
Estate of Virginia A. Myers, 2017.55

Virginia A. Myers (American, 1927–2015)

**Tree Fringe I**, 1969
Engraving, 20 3/8 x 16 in. (51.75 x 40.64 cm)
Estate of Virginia A. Myers, 2017.56

Virginia A. Myers (American, 1927–2015)

**Tree Fringe II**, 1982
Engraving, 18 5/8 x 19 1/8 in. (47.31 x 48.58 cm)
Estate of Virginia A. Myers, 2017.57

Virginia A. Myers (American, 1927–2015)

**Roccoco Shade (sic)**, c. 1965-1975
Graphite, 12 7/8 x 12 1/8 in. (32.7 x 30.8 cm)
Estate of Virginia A. Myers, 2017.59

Virginia A. Myers (American, 1927–2015)

**Forest Fire**, c. 1965-1975
Graphite, 16 3/8 x 16 in. (41.59 x 40.64 cm)
Estate of Virginia A. Myers, 2017.60

Virginia A. Myers (American, 1927–2015)

**Untitled**, c. 1960-1970
Engraving and roulette, 16 x 16 5/8 in. (40.64 x 42.23 cm)
Estate of Virginia A. Myers, 2017.61

Virginia A. Myers (American, 1927–2015)

**Turning the Tide**, c. 1960-1970
Engraving and etching with burnishing, mezzotint, aquatint, and stenciling on Rives BFK, 30 3/4 x 33 5/8 in. (78.11 x 85.41 cm)
Estate of Virginia A. Myers, 2017.62

Virginia A. Myers (American, 1927–2015)

**The Ghost Elm**, 1983
Engraving with burnishing on Rives BFK, 14 1/8 x 28 3/8 in. (35.88 x 72.07 cm)
Estate of Virginia A. Myers, 2017.63

Virginia A. Myers (American, 1927–2015)

**Jacobs Ladder**, 1984
Engraving with aquatint on Rives BFK, 15 5/8 x 30 3/8 in. (39.69 x 77.15 cm)
Estate of Virginia A. Myers, 2017.64

Virginia A. Myers (American, 1927–2015)

**Visitation and Judgment**, c. 1960-1970
Engraving with burnishing on Rives BFK, 24 x 29 3/8 in. (60.96 x 74.61 cm)
Estate of Virginia A. Myers, 2017.65

Virginia A. Myers (American, 1927–2015)

**The Ghost Elm II**, May 25, 1987
Gold leaf foil imaging with aquatint, wool-outs and stenciling, 19 7/8 x 27 1/4 in. (50.48 x 69.22 cm)
Estate of Virginia A. Myers, 2017.66

Virginia A. Myers (American, 1927–2015)

**Dark Fog at Dusk**, December 8, 1982
Foil imaging and engraving, 21 1/8 x 22 1/4 in. (53.66 x 56.52 cm)
Estate of Virginia A. Myers, 2017.67

Virginia A. Myers (American, 1927–2015)

**Iowa Cityscape**, c. 1969
Engraving and etching, 15 1/8 x 20 1/2 in. (38.42 x 52.07 cm)
Estate of Virginia A. Myers, 2017.68
Virginia A. Myers (American, 1927–2015)
Conflagration, 1969
Engraving and etching, 29 3/4 x 19 1/2 in. (75.57 x 49.53 cm)
Estate of Virginia A. Myers, 2017.69

Virginia A. Myers (American, 1927–2015)
Calm Eve, 1982
Engraving and silver leaf foil imaging with wool-outs and stenciling on Rives BFK, 19 1/2 x 21 5/8 in. (49.53 x 54.93 cm)
Estate of Virginia A. Myers, 2017.70

Virginia A. Myers (American, 1927–2015)
Hilltop, 1968
Engraving and roulette on Rives BFK, 22 7/8 x 30 1/8 in. (58.1 x 76.52 cm)
Estate of Virginia A. Myers, 2017.71

Virginia A. Myers (American, 1927–2015)
In Iowa, c. 1968
Engraving, 24 5/8 x 27 1/4 in. (62.55 x 69.22 cm)
Estate of Virginia A. Myers, 2017.72

Virginia A. Myers (American, 1927–2015)
The Dreamer, 1971
Engraving, aquatint and cut plates on Rives BFK, 29 1/8 x 29 3/8 in. (73.98 x 74.96 cm)
Estate of Virginia A. Myers, 2017.73

Virginia A. Myers (American, 1927–2015)
Burr Oak, 1967
Engraving and roulette, 28 3/4 x 29 1/4 in. (73.03 x 74.61 cm)
Estate of Virginia A. Myers, 2017.74

Virginia A. Myers (American, 1927–2015)
Remembering Henry Gray, F.R.S. (1), 2007
Graphite, 18 1/2 x 39 1/2 in. (46.99 x 100.33 cm)
Estate of Virginia A. Myers, 2017.75

Virginia A. Myers (American, 1927–2015)
Naught But The Spirit, 1955
Engraving and etching, 19 1/2 x 25 1/4 in. (49.53 x 64.14 cm)
Estate of Virginia A. Myers, 2017.76

Virginia A. Myers (American, 1927–2015)
The Common Rabbit (Study), c. 1955
Engraving, 8 1/8 x 20 1/4 in. (20.64 x 51.44 cm)
Estate of Virginia A. Myers, 2017.77

Virginia A. Myers (American, 1927–2015)
I Am A Funny Paper, c. 1980
Etching, aquatint, and engraving, 26 x 18 1/2 in. (66.04 x 46.99 cm)
Estate of Virginia A. Myers, 2017.78

Virginia A. Myers (American, 1927–2015)
Untitled (Pig studies), c. 1980-1990
Ink, 11 1/2 x 16 1/8 in. (29.21 x 40.96 cm)
Estate of Virginia A. Myers, 2017.79

Virginia A. Myers (American, 1927–2015)
Untitled (Pig studies), c. 1980-1990
Ink, 14 3/8 x 16 3/8 in. (36.51 x 41.59 cm)
Estate of Virginia A. Myers, 2017.80

Virginia A. Myers (American, 1927–2015)
"...Be Not Conformed To This World…", c. 1980
Engraving and etching, 26 x 19 1/4 in. (66.04 x 48.9 cm)
Estate of Virginia A. Myers, 2017.81

Virginia A. Myers (American, 1927–2015)
Stilt City, c. 1958
Engraving and etching with aquatint, 27 1/8 x 19 3/8 in. (68.9 x 49.21 cm)
Estate of Virginia A. Myers, 2017.82

Virginia A. Myers (American, 1927–2015)
A Travers Les Ages, c. 2010
Engraving and etching with foil imaging and aquatint on Rives BFK, 63 x 36 3/8 in. (160.02 x 92.39 cm)
Estate of Virginia A. Myers, 2017.83

Virginia A. Myers (American, 1927–2015)
Weather Phenomenon II, 2004
Foil imaging, 52 3/4 x 27 3/8 in. (133.99 x 68.9 cm)
Estate of Virginia A. Myers, 2017.85

Unknown
Sheet III from Abbildung des Stuck-Schiessens welches vom 8-26 Juni 1733 gehalten worden (Illustration of a military exercise which was held from 8 to 26 June 1733), c. 1733
Engraving, 13 1/2 x 18 1/2 in. (34.29 x 46.99 cm)
Estate of Virginia A. Myers, 2017.86

Unknown
Unknown
From a Book of Hours (Special Notice of St. Martin of Tours in Calendosa), c. 1440
Ink, pigment, and gold leaf on vellum or parchment, 7 x 5 1/8 in. (17.78 x 13.02 cm)
Estate of Virginia A. Myers, 2017.87

Unknown
Unknown
Untitled (Illuminated manuscript), c. 1450
Ink, pigment, and gold leaf on vellum or parchment, 5 3/4 x 4 1/8 in. (14.61 x 10.48 cm)
Estate of Virginia A. Myers, 2017.89

Unknown
Unknown
Untitled (Illuminated manuscript), c. 1440
Ink, pigment, and gold leaf on vellum or parchment, 6 3/4 x 5 3/8 in. (17.15 x 13.65 cm)
Estate of Virginia A. Myers, 2017.90

Virginia A. Myers (American, 1927–2015)
A Codex for Our Times (Panel 1 of 5), 2011-2015
Graphite, ink and foil imaging with pastel, 26 x 18 3/8 in. (66.04 x 46.67 cm)
Estate of Virginia A. Myers, 2017.91
Virginia A. Myers (American, 1927–2015)  
*A Codex for Our Times* (Panel 2 of 5), 2011–2015  
Graphite, ink and foil imaging with pastel, 33 x 19 5/8 in.  
(Estate of Virginia A. Myers, 2017.91b)  

Virginia A. Myers (American, 1927–2015)  
*A Codex for Our Times* (Panel 3 of 5), 2011–2015  
Graphite, ink and foil imaging with pastel, 24 1/2 x 24 1/2 in.  
(Estate of Virginia A. Myers, 2017.91c)  

Virginia A. Myers (American, 1927–2015)  
*A Codex for Our Times* (Panel 4 of 5), 2011–2015  
Graphite, ink and foil imaging with pastel, 24 1/2 x 24 1/2 in.  
(Estate of Virginia A. Myers, 2017.91d)  

Virginia A. Myers (American, 1927–2015)  
*A Codex for Our Times* (Panel 5 of 5), 2011–2015  
Graphite, ink and foil imaging with pastel, 22 1/2 x 28 7/8 in.  
(Estate of Virginia A. Myers, 2017.91e)  

Virginia A. Myers (American, 1927–2015)  
Untitled, c. 2010  
Gouache and graphite with gloss medium on Rives BFK, 22 3/8 x 22 1/4 in.  
(Estate of Virginia A. Myers, 2017.92)  

Virginia A. Myers (American, 1927–2015)  
The Archer, c. 2010  
Gouache and graphite on Rives BFK, 22 1/2 x 20 1/2 in.  
(Estate of Virginia A. Myers, 2017.93)  

Virginia A. Myers (American, 1927–2015)  
To Where, Paper Doll?, c. 2010  
Gouache and graphite with gloss medium on Rives BFK, 17 3/4 x 22 1/8 in.  
(Estate of Virginia A. Myers, 2017.94)  

Virginia A. Myers (American, 1927–2015)  
Academy, c. 2010  
Gouache and graphite on Rives BFK, 18 3/4 x 23 in.  
(Estate of Virginia A. Myers, 2017.95)  

Virginia A. Myers (American, 1927–2015)  
Untitled, c. 2010  
Gouache and graphite with gloss medium on Rives BFK, 22 3/8 x 17 1/2 in.  
(Estate of Virginia A. Myers, 2017.96)  

Virginia A. Myers (American, 1927–2015)  
To Where, Paper Doll?, c. 2010  
Gouache and graphite with gloss medium on Rives BFK, 22 3/8 x 22 1/2 in.  
(Estate of Virginia A. Myers, 2017.97)  

Bruce Conner (American, 1933–2008)  
*#209, 1976*  
Lithograph, 11 1/8 x 7 1/2 in.  
Gift of the Conner Family Trust, San Francisco, 2018.13  

Bruce Conner (American, 1933–2008)  
*#210, 1970*  
Lithograph, 11 x 7 3/8 in.  
Gift of the Conner Family Trust, San Francisco, 2018.14  

Bruce Conner (American, 1933–2008)  
Book One, 1970  
Lithograph, 11 1/2 x 7 3/4 x 1/2 in.  
Gift of the Conner Family Trust, San Francisco, 2018.15a-r  

Ferdinand Bac (French, August 15, 1859–November 18, 1952)  
Yvette Guilbert, c. 1891  
Pencil, 10 1/2 x 7 in.  
(Museum Purchase, 2018.19)
Bruce Conner (American, 1933–2008)

#109, 1970
Lithograph, 10 7/8 x 7 1/4 in. (27.62 x 18.42 cm)
Gift of the Conner Family Trust, San Francisco, 2018.2

Ferdinand Bac (French, August 15, 1859–November 18, 1952)

George Sand, 1946
Pencil, 11 x 8 7/8 in. (29.74 x 22.54 cm)
Museum Purchase, 2018.20

Ferdinand Bac (French, August 15, 1859–November 18, 1952)

Arc de Triomphe, 1945
Ink and colored pencil, 10 1/2 x 8 1/8 in. (26.67 x 20.64 cm)
Museum Purchase, 2018.21

Ferdinand Bac (French, August 15, 1859–November 18, 1952)

Attention danger! (l’œuf de Pâques), 1946
Ink and colored pencil, 12 1/4 x 9 1/4 in. (31.12 x 23.5 cm)
Museum Purchase, 2018.22

Ferdinand Bac (French, August 15, 1859–November 18, 1952)

L’individualiste sénile, 1940
Ink and colored pencil, 10 1/2 x 8 1/8 in. (26.67 x 20.64 cm)
Museum Purchase, 2018.23

Ferdinand Bac (French, August 15, 1859–November 18, 1952)

Mirliton bête, August 1945
Ink and colored pencil, 12 x 8 1/4 in. (30.48 x 20.96 cm)
Museum Purchase, 2018.24

Ferdinand Bac (French, August 15, 1859–November 18, 1952)

Souvenir de mon enfance, 1946
Ink and colored pencil, 12 1/16 x 9 3/8 in. (30.64 x 23.81 cm)
Museum Purchase, 2018.25

Ferdinand Bac (French, August 15, 1859–November 18, 1952)

Military Police, 1945
Ink and colored pencil, 10 1/4 x 8 in. (26.04 x 20.32 cm)
Gift of Madame Sylviane Jullian, 2018.27

Ferdinand Bac (French, August 15, 1859–November 18, 1952)

Quand la France était vaincue, 1948
Ink and colored pencil, 10 1/4 x 8 in. (26.04 x 20.32 cm)
Gift of Madame Sylviane Jullian, 2018.28

Dora Mason (American, 1896–1999)

Untitled (driftwood), c. 1967
Wood, 17 x 4 1/2 x 2 1/4 in. (43.18 x 11.43 x 5.72 cm)
Gift of Edward E. Mason, M.D., 2018.37

Dora Mason (American, 1896–1999)

Untitled (abstract)
Wood, 14 1/2 x 4 x 3 1/2 in. (36.83 x 10.16 x 8.89 cm)
Gift of Edward E. Mason, M.D., 2018.38

Don Reitz (American, 1929–2014)

Stoneware vase, c. 1960
Salt glaze with cobalt decoration on stoneware, 12 7/16 x 5 x 4 13/16 in. (31.59 x 12.7 x 12.22 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2018.40

Don Reitz (American, 1929–2014)

Stoneware large footed vessel with lid, 1960–1970
Salt glaze with cobalt decoration on stoneware, 18 7/8 x 19 3/4 x 19 3/4 in. (47.94 x 50.17 x 50.17 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2018.41a-b

Warren MacKenzie (American, 1924)

Stoneware vase, 1987-1990
Tenmoku glaze on stoneware, 9 3/4 x 6 5/8 x 6 5/8 in. (24.77 x 16.83 x 16.83 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2018.42
Warren MacKenzie (American, 1924)
Stoneware platter, 1987
White over oatmeal glaze with black and green poured decoration on stoneware, 3 5/8 x 19 1/8 x 19 1/8 in. (9.21 x 48.58 x 48.58 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2018.43

Karen Karnes (American, 1925–2016)
Jar, c. 1978
Ceramic, 13 x 10 1/2 x 10 1/2 in. (33.02 x 26.67 x 26.67 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2018.44

Karen Karnes (American, 1925–2016)
Casserole dish and lid, 1975-1979
Ceramic, 10 x 14 x 11 3/4 in. (25.4 x 35.56 x 29.85 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2018.45a-b

Sally Bowen Prange (American, 1927–2007)
Edgescape Vessel, 1979
Porcelain, 4 1/4 x 10 3/8 x 9 7/8 in. (10.8 x 26.35 x 25.08 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2018.46

Bruce Conner (American, 1933–2008)
#115, 1970
Lithograph, 12 1/4 x 12 1/4 in. (31.12 x 31.12 cm)
Gift of the Conner Family Trust, San Francisco, 2018.5

Bruce Conner (American, 1933–2008)
#116, 1970
Lithograph on Rives BFK, 11 1/8 x 13 1/8 in. (28.26 x 33.34 cm)
Gift of the Conner Family Trust, San Francisco, 2018.6

Bruce Conner (American, 1933–2008)
#117, 1970
Lithograph, 11 1/8 x 13 1/8 in. (28.26 x 33.34 cm)
Gift of the Conner Family Trust, San Francisco, 2018.7

Bruce Conner (American, 1933–2008)
#126, 1970
Lithograph on Rives BFK, 15 x 14 1/4 in. (38.1 x 36.2 cm)
Gift of the Conner Family Trust, San Francisco, 2018.8

Bruce Conner (American, 1933–2008)
#201, 1970
Lithograph, 7 7/16 x 5 13/16 in. (18.89 x 14.76 cm)
Gift of the Conner Family Trust, San Francisco, 2018.9
MUSEUM OBJECTS

Fifteen objects were acquired for museum purposes including one African, eight drawings, two paintings, and four prints.

unknown Japanese
*Act XI from the Chushingura*, Early 20th century
Woodblock, 14 x 10 in. (35.56 x 25.4 cm)
Estate of Virginia A. Myers, M2017.101

unknown Japanese
*Act XI from the Chushingura*, Early 20th century
Woodblock, 14 x 9 3/4 in. (35.56 x 24.77 cm)
Estate of Virginia A. Myers, M2017.101b

unknown Japanese
*Act XI from the Chushingura*, Early 20th century
Woodblock, 14 x 10 in. (35.56 x 25.4 cm)
Estate of Virginia A. Myers, M2017.101c

Kurt Schwitters (German, 1888–1948)
Untitled [*Stalin*]
Collage on card stock, 7 x 4 5/8 in. (177.8 x 11.75 cm)
Gift of Hans Breder and Barbara Breder, M2017.110

Ivan Kliun (Russian, 1873–1943)
Untitled
Graphite on paper, 7 x 5 1/2 in. (17.78 x 13.97 cm)
Gift of Hans Breder and Barbara Breder, M2017.111

László Moholy-Nagy (American, 1894–1946)
*Untitled*, 20th Century
Watercolor on creme buffed paper, 8 1/4 x 7 1/4 in.
(20.96 x 18.42 cm)
Gift of Hans Breder and Barbara Breder, M2017.112

Ilya Chashnik (Russian, 1902–1929)
*Untitled*, 20th Century
Gouache on calendered sheet, 8 1/4 x 4 1/2 in.
(20.98 x 11.43 cm)
Gift of Hans Breder and Barbara Breder, M2017.114

Oskar Schlemmer (German, 1888–1943)
*Untitled*, 1928
Watercolor and gouache, 12 x 8 3/8 in. (30.48 x 21.27 cm)
Gift of Hans Breder and Barbara Breder, M2017.115

Jean Gorin (French, 1899–1981)
*Untitled*
Oil on panel, 15 5/16 x 15 5/16 in. (38.89 x 38.89 cm)
Gift of Hans Breder and Barbara Breder, M2017.116

Lyubov Popova (Russian, 1889–1924)
*Untitled*
Water soluble pigment, possibly gouache with collage elements on paper, 12 x 9 3/4 in. (30.48 x 24.77 cm)
Gift of Hans Breder and Barbara Breder, M2017.117

Lyubov Popova (Russian, 1889–1924)
*Untitled*
Oil on panel, 14 3/4 x 9 3/4 in. (37.47 x 24.77 cm)
Gift of Hans Breder and Barbara Breder, M2017.118

Kazimir Malevich (Russian, 1878–1935)
*Untitled*
Ink and watercolor on sheet music page, 11 1/2 x 8 1/2 in.
(29.21 x 21.59 cm)
Gift of Hans Breder and Barbara Breder, M2017.119

Nikolay Suetin (Russian, 1897–1954)
*Etzniz* (Sketch), 20th Century
Watercolor on paper, 11 1/4 x 7 1/4 in. (28.58 x 18.42 cm)
Gift of Hans Breder and Barbara Breder, M2017.121

William Blake (British, 1757–1827)
Plate 13 from the Book of Job, 1825
Engraving and chine-collé, 18 1/4 x 13 1/2 in.
(46.36 x 34.29 cm)
Estate of Virginia A. Myers, M2017.98

Lyubov Popova (Russian, 1889–1924)
*Untitled*
Oil on panel, 14 3/4 x 9 3/4 in. (37.47 x 24.77 cm)
Gift of Rod Bakken, M2018.48

Mende peoples (Sierra Leone)
Sande helmet mask, Early 20th century
Wood, fiber, metal, 15 1/4 x 8 1/4 x 8 1/2 in.
(38.74 x 20.96 x 21.59 cm)
Gift of Rod Bakken, M2018.48
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.

HOMECOMING PARADE OCTOBER 2017

Image by of John Moyers Photos

UIMA Members Council, staff, and volunteers participated in the October UI Homecoming Parade.

THE DIRECTOR’S CIRCLE LECTURE

Diego Rodríguez de Silva y Velázquez (Spanish, 1599–1660)
Las Meninas, 1656
Oil on canvas
318 x 276 cm
© Madrid, Museo Nacional de Prado

The Director’s Circle Reception, “The Prado Museum as an Expanded Narrative,” featured a lecture by Professor Estrella de Diego. She is a writer, a professor in modern and contemporary art history at the Universidad Complutense de Madrid, and an Academician at the Royal Academy of Arts of San Fernando, Madrid.
THE MUSEUM PARTY: ART & SOUL

The UIMA Members Council hosted the 2018 UIMA Museum Party, “Art & Soul,” annual fundraiser on May 5 at Hancher Auditorium. The event was a great success, and over 300 guests enjoyed the evening.

Event signature sponsors this year were BNIM Architects, River Products Company, Inc., and University of Iowa Community Credit Union.


The return of the “Off the Wall” prize selection wall was a huge hit, where donors paid $20 for an envelope that contained vouchers for gift certificates, artwork, or other prizes donated by local artists and businesses.

Donors included: 30 Hop, AKAR, Ardon Creek Winery, Art Mission, Artifacts, Baroncini, Basta, Beadology, Big Grove, Big Picture Gallery & Studio, Billy’s High Hat Diner, Blick Art Materials, Blue Bird Diner, Bread Garden, Brick Arch Winery, Buzz Salon, Catherine’s, Barb Christensen & John Kemp, Clinton St. Social Club, Coralville Center for the Performing Arts, Dance New York, Deluxe Bakery, Design Ranch, Devotay, Diamond Leaf Jewelers, Discerning Eye, Domby, Dulcinea, Kathleen Edwards, El Bandito’s, The Englert Theater, Every Blooming Thing, FilmScene, Fin & Feather, Formosa (Etre Restaurant Group), The Frame Station, Fuel Art and Espresso, Geoff’s Bike & Ski, Ginsberg Jewelers, Grassando, Glick, Jessica & Shaun, Hands Jewelers, Harvest Oil, Herteen & Stocker, Home Ec Workshop, Hot House Yoga, Hudson’s Southside Tap, Hy-Vee, IC Landscaping, Iowa Artisan’s Gallery, Iowa Chop House, Iowa City Downtown District, Iowa City Fencing Center, Java House, Jimmy Jacks Rib Shack, Joseph’s Steak House, Kalona Brewing Company, Kalona Chocolates, Kalona Creamery Shop & Deli, Diego Lasansky, Lione Designs, Lucky’s Market, Maggie’s Wood Fired Pizza, McDonough Structures, Meg Egintion Alignment, Mickey’s...

Fundraising areas included exhibitions, programming, educational outreach, public events, museum communications, and care and conservation of the collections. Guests enjoyed a fun, informal, and festive atmosphere, and danced the night away to music by DJ Barry Phipps. A huge thank you goes out to all who participated in and supported this wonderful event.

All Museum Party photos by Zakery Neumann
## Press Collaborations and Mentions in Regional Media

<table>
<thead>
<tr>
<th>General</th>
<th>Topic</th>
<th>Source</th>
<th>Publication Type</th>
<th>URL</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/31/2017</td>
<td>Director Search</td>
<td>Iowa Now</td>
<td>Online article</td>
<td><a href="https://now.uiowa.edu/2017/08/uima-search?utm_source=IANowFaculty&amp;utm_medium=uima_search&amp;utm_campaign=IANowFaculty-8-31-2017">https://now.uiowa.edu/2017/08/uima-search?utm_source=IANowFaculty&amp;utm_medium=uima_search&amp;utm_campaign=IANowFaculty-8-31-2017</a></td>
</tr>
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<td>9/11/2017</td>
<td>Mural documentary</td>
<td>Iowa Now</td>
<td>Online article</td>
<td><a href="https://now.uiowa.edu/2017/09/ui-produced-mural-documentary-wins-emmy">https://now.uiowa.edu/2017/09/ui-produced-mural-documentary-wins-emmy</a></td>
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## PRESS COLLABORATIONS AND MENTIONS IN REGIONAL MEDIA

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Source</th>
<th>Publication Type</th>
<th>URL</th>
</tr>
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<tbody>
<tr>
<td>4/15/2018</td>
<td>Director Search</td>
<td>Iowa Now</td>
<td>Online article</td>
<td><a href="https://now.uiowa.edu/2018/04/ui-announces-first-candidate-stanley-museum-art-director">https://now.uiowa.edu/2018/04/ui-announces-first-candidate-stanley-museum-art-director</a></td>
</tr>
<tr>
<td>4/17/2018</td>
<td>Director Search</td>
<td>Iowa Now</td>
<td>Online article</td>
<td><a href="https://now.uiowa.edu/2018/04/ui-announces-second-candidate-stanley-museum-art-director">https://now.uiowa.edu/2018/04/ui-announces-second-candidate-stanley-museum-art-director</a></td>
</tr>
<tr>
<td>4/22/2018</td>
<td>Director Search</td>
<td>Iowa Now</td>
<td>Online article</td>
<td><a href="https://now.uiowa.edu/2018/04/ui-announces-third-candidate-stanley-museum-art-director">https://now.uiowa.edu/2018/04/ui-announces-third-candidate-stanley-museum-art-director</a></td>
</tr>
<tr>
<td>5/16/2018</td>
<td>New Director</td>
<td>Iowa Now</td>
<td>Online article</td>
<td><a href="https://now.uiowa.edu/2018/05/lauren-lessing-named-new-director-ui-stanley-museum-art?utm_source=IANowFaculty&amp;utm_medium=uima_lessing&amp;utm_campaign=IANowFaculty-5-17-2018">https://now.uiowa.edu/2018/05/lauren-lessing-named-new-director-ui-stanley-museum-art?utm_source=IANowFaculty&amp;utm_medium=uima_lessing&amp;utm_campaign=IANowFaculty-5-17-2018</a></td>
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## PRESS COLLABORATIONS AND MENTIONS IN REGIONAL MEDIA

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<th>Date</th>
<th>Topic</th>
<th>Source</th>
<th>Publication Type</th>
<th>URL</th>
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<tbody>
<tr>
<td>6/10/2018</td>
<td>Flood 10th anniversary</td>
<td>Cedar Rapids Gazette</td>
<td>Online article</td>
<td><a href="http://www.thegazette.com/subject/opinion/guest-columnist/reflecting-on-10-years-since-the-flood-20180610">http://www.thegazette.com/subject/opinion/guest-columnist/reflecting-on-10-years-since-the-flood-20180610</a></td>
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</tbody>
</table>

**Events/Exhibitions**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Source</th>
<th>Publication Type</th>
<th>URL</th>
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</thead>
</table>
### PRESS COLLABORATIONS AND MENTIONS IN REGIONAL MEDIA

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

For the year ended June 30, 2018

With comparative statement for the years ended June 30, 2017 and June 30, 2016

#### Revenues

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>UI general education funds</td>
<td>1,082,997</td>
<td>1,099,578</td>
<td>1,068,496</td>
</tr>
<tr>
<td>UI endowment</td>
<td>11,185</td>
<td>11,063</td>
<td>11,050</td>
</tr>
<tr>
<td>Grants</td>
<td>37,000</td>
<td>33,630</td>
<td>48,698</td>
</tr>
<tr>
<td><em>Mural</em> exhibition (non-prorated)</td>
<td>-</td>
<td>9,565</td>
<td>249,331</td>
</tr>
<tr>
<td><em>Mural</em> exhibition (prorated)</td>
<td>-</td>
<td>1,546</td>
<td>249,955</td>
</tr>
<tr>
<td><em>Mural</em> exhibition (insurance)</td>
<td>-</td>
<td>-</td>
<td>113,871</td>
</tr>
<tr>
<td>Rights, reproductions and merchandise</td>
<td>1,401</td>
<td>6,157</td>
<td>2,494</td>
</tr>
<tr>
<td>Museum party raffle</td>
<td>-</td>
<td>-</td>
<td>6,057</td>
</tr>
<tr>
<td>University of Iowa Center for Advancement</td>
<td>338,866</td>
<td>264,680</td>
<td>554,922</td>
</tr>
<tr>
<td><strong>Total Revenues</strong></td>
<td>1,471,448</td>
<td>1,426,218</td>
<td>2,304,873</td>
</tr>
</tbody>
</table>

#### Expenses

**Program Services**

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education</td>
<td>43,997</td>
<td>32,010</td>
<td>41,840</td>
</tr>
<tr>
<td>Collection management</td>
<td>70,372</td>
<td>112,613</td>
<td>81,769</td>
</tr>
<tr>
<td>Exhibitions (excluding <em>Mural</em>)</td>
<td>74,529</td>
<td>82,584</td>
<td>79,045</td>
</tr>
<tr>
<td><em>Mural</em> exhibition (non-prorated)</td>
<td>864</td>
<td>16,789</td>
<td>118,249</td>
</tr>
<tr>
<td><em>Mural</em> exhibition (prorated)</td>
<td>-</td>
<td>126,002</td>
<td>153,337</td>
</tr>
<tr>
<td><em>Mural</em> exhibition (insurance)</td>
<td>-</td>
<td>-</td>
<td>113,871</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>68,500</td>
<td>18,622</td>
<td>283,123</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
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</table>

**Supporting Services**

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
<th>2016</th>
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</thead>
<tbody>
<tr>
<td>Salaries and wages</td>
<td>1,053,030</td>
<td>1,100,363</td>
<td>1,115,204</td>
</tr>
<tr>
<td>Administration</td>
<td>88,748</td>
<td>37,399</td>
<td>50,045</td>
</tr>
<tr>
<td>Development</td>
<td>31,329</td>
<td>48,887</td>
<td>50,277</td>
</tr>
<tr>
<td>Promotion</td>
<td>13,508</td>
<td>17,834</td>
<td>5,670</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>1,444,877</td>
<td>1,593,101</td>
<td>2,092,432</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance</strong></td>
<td>$ 26,571</td>
<td>$(166,883)</td>
<td>$ 212,441</td>
</tr>
</tbody>
</table>

**Note to Financial Statement:**

The balance calculations are impacted by the recognition of revenues and expenses from the *Mural* exhibition, as well as the recognition of revenues from the University of Iowa Center for Advancement.
### The University of Iowa Center for Advancement

#### UI Museum of Art Financial Productivity as of 6/30/2018

<table>
<thead>
<tr>
<th>The University of Iowa Center for Advancement (UICA) Gifts Received</th>
<th>FY 2018</th>
<th>FY 2017</th>
<th>Percent Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outright Gifts</td>
<td>3,855,231</td>
<td>322,167</td>
<td>1097.9%</td>
</tr>
<tr>
<td>Gifts in Kind</td>
<td>11,000</td>
<td>483,613</td>
<td>-97.7%</td>
</tr>
<tr>
<td>Estate Gifts</td>
<td>197,736</td>
<td>351,884</td>
<td>-43.8%</td>
</tr>
<tr>
<td><strong>Total UICA Gifts</strong></td>
<td>4,067,965</td>
<td>1,157,663</td>
<td>251.4%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Deferred Gifts</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Pledge</td>
<td>2,992,530</td>
<td>43,720</td>
<td>6744.8%</td>
</tr>
<tr>
<td>Planned Gifts</td>
<td>3,233,500</td>
<td>289,470</td>
<td>1052.9%</td>
</tr>
<tr>
<td><strong>Total Deferred Gifts</strong></td>
<td>6,226,030</td>
<td>324,190</td>
<td>1820.5%</td>
</tr>
</tbody>
</table>

#### The University of Iowa (UI) Gifts Received

<table>
<thead>
<tr>
<th></th>
<th>FY 2018</th>
<th>FY 2017</th>
<th>Percent Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outright Gifts</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Grants</td>
<td>36,000</td>
<td>37,100</td>
<td>-3.0%</td>
</tr>
<tr>
<td><strong>Total UI Gifts</strong></td>
<td>36,000</td>
<td>37,100</td>
<td>-3.0%</td>
</tr>
</tbody>
</table>

| Total Productivity | 10,329,995 | 1,518,954 | 580.1%        |

| Number of Contributors | 937 | 1,348 | -21.2%       |

| Number of Gifts | 1,331 | 1,243 | 7.1%       |

#### Source of Gifts - Dollars

<table>
<thead>
<tr>
<th></th>
<th>FY 2018</th>
<th>FY 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alumnus (All Areas)</td>
<td>7,766,081</td>
<td>329,345</td>
</tr>
<tr>
<td>Corporations</td>
<td>136,549</td>
<td>53,626</td>
</tr>
<tr>
<td>Foundations</td>
<td>548,000</td>
<td>40,800</td>
</tr>
<tr>
<td>Non Alumnus</td>
<td>1,866,415</td>
<td>1,069,443</td>
</tr>
<tr>
<td>Organizations</td>
<td>12,950</td>
<td>26,739</td>
</tr>
</tbody>
</table>

| Other                | 0 | 0 |                |

Total Deferred Gift Balances

| Pledge Balance       | 2,577,089 |
| Planned Gift Balance | 10,136,033 |