UNIVERSITY OF IOWA MUSEUM OF ART

ANNUAL REPORT
2016–2017
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Change in Leadership

After six years at the helm of the UIMA, Director Sean O’Harrow left December 31, 2016 to go back to his childhood home of Hawaii where he is now director of the Honolulu Museum of Art. He was instrumental in many accomplishments that the UIMA made, including being a part of the new facility’s planning and design, and the Pollock’s European tour.

“I feel incredibly privileged to have been given the chance to lead one of the finest academic art museums in the country for the past six years,” O’Harrow said. “As a result of incredibly hard work by UIMA staff, people around the world know more about this institution and its collection, and its educational and cultural roles across the state are gaining importance. My goal was to make the public aware of this magnificent gem here in Iowa, and with the new facility due to be completed not long after the museum’s fiftieth anniversary in 2019, I am certain people will travel far and wide to see what the University of Iowa has to offer them. The UIMA has a great future.”

O’Harrow arrived in 2010 from the Figge Art Museum in Davenport, Iowa, where under his leadership, the Figge helped care for the UIMA’s collection following the devastating flood of 2008 in Iowa City. Soon after, O’Harrow moved to lead the recovery efforts at the UIMA, where he helped increase the annual number of visitors and participants by over 500 percent. He also helped significantly increase support for the institution during this difficult period. During the For Iowa, Forever More university-wide fundraising campaign, the UIMA was the first UI unit to reach and exceed its goal for the campaign, raising more than two and a half times the target number of five million to over thirteen million dollars.

During his six years at the UIMA, O’Harrow organized high-profile initiatives, such as the J. Paul Getty Museum/Getty Conservation Institute conservation and showing of Jackson Pollock’s 1943 masterpiece, Mural, which attracted over 304,000 visitors in Los Angeles and another 83,000 people in Sioux City. The painting, viewed by many as one of the most significant works of art in the United States, was eventually included in a major international touring exhibition entitled: Jackson Pollock’s Mural: Energy Made Visible, curated by Dr. David Anfam. It opened in Italy at the Peggy Guggenheim Collection during the Venice Art Biennale in 2015 and subsequently moved to the Deutsche Bank KunstHalle in Berlin, Germany, and the Museo Picasso in Malaga, Spain. Almost half a million people visited the showings in Europe.

Under O’Harrow’s directorship, many significant works of art have been acquired by the UIMA, including part of the Arthur M. Sackler Foundation collection of ancient Chinese and Mesoamerican art, the James and Elizabeth Leach collection of American and German art, the Waswo X. Waswo collection of twentieth-century Indian prints. As chair of the Art in State Buildings Committee, O’Harrow
also helped the university acquire major pieces by renowned international artists, including Dale Chihuly, Richard Hunt, El Anatsui, and UI alumnus Charles Ray. O’Harrow was very interested in serving Iowans in as many parts of the state as possible. As a result, he launched one of the most wide-reaching art- and exhibition-sharing programs in Iowa, Integrated Outreach With Art (I.O.W.A.), securing five years of support for the program from the Matthew Bucksbaum family. This initiative partnered with numerous art institutions and communities across the state, including Sioux City, Mason City, Des Moines, Maquoketa, Dubuque, Cedar Falls, Cedar Rapids, and Davenport.

“The University of Iowa is immensely grateful to Dr. O’Harrow for his hard work and significant contribution to the life of the museum and university, and we thank him for helping lay the foundation for the new UIMA facility to be completed in the upcoming years,” said P. Barry Butler, UI executive vice president and provost. O’Harrow is a member of the Iowa Arts Council board and the Association of Art Museum Directors.

Following the resignation of Dr. O’Harrow, the University appointed Jim Leach, former Iowa Congressman and chairman of the National Endowment for the Humanities (NEH), to serve as the interim director of the UIMA. He began his role January 1, 2017, and is serving as interim until a permanent director is hired.

Leach, former Iowa congressman and chairman of the National Endowment for the Humanities (NEH), holds fifteen honorary degrees, is 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. While serving as the interim director of the UIMA, he retains his visiting faculty position in both colleges. “Jim is a passionate champion of arts and humanities education and of the UI Museum of Art,” said Butler. “I am grateful for his willingness to serve the university in this capacity during an important time of transition for the UIMA.”

Leach served thirty years as a representative in Congress, where he chaired the Banking and Financial Services Committee, the Subcommittee on Asian and Pacific Affairs, and the Congressional-Executive Commission on China. In the 1990s, Leach held four years of hearings on Nazi theft of money and art during the Holocaust and served as chairman of the plenary session on Nazi-confiscated art at the forty-four nation Washington Conference on Nazi art displacement held at the State Department in 1998. Following his time in Congress, Leach was a professor at the Woodrow Wilson School at Princeton University and interim director of the Institute of Politics and lecturer at the John F. Kennedy School of Government at Harvard University. He then served four years as chairman of the NEH, where he oversaw the creation of the Bridging Cultures initiative, designed to promote understanding and mutual respect for diverse groups within the U.S. and abroad. Under
his leadership, the NEH also helped launch a National Digital Public Library, a portal to digital collections of books, artworks, and artifacts from libraries, museums, and other cultural sites across the country. “We are extremely fortunate to have someone of Jim’s caliber to lead the UIMA as we embark on such a significant project,” says UI President Bruce Harreld. “He is joining a talented team of professionals who care deeply about the museum and its future.”

As interim director of the UIMA, Leach has overseen the remaining phases of the international tour of Jackson Pollock’s *Mural* and works with external architects and the UIMA planning team on the design of a new museum facility. “As the first university to grant graduate degrees in the creative arts based on the creation of art rather than the writing of a thesis, the University of Iowa has augmented its innovative approach to teaching by amassing one of the finest university collections of art,” Leach says. “Now it is committed to building a new venue where it can showcase iconic works by artists as diverse as Grant Wood, Jackson Pollock, Joan Miró, Max Beckmann, Robert Motherwell, Marsden Hartley, Philip Guston, Juan Gris, Stuart Davis, Mark Rothko, Fernand Léger, Franz Marc, Henri Matisse, Wassily Kandinsky, Hannah Höch, Lyonel Feininger, Georges Braque, Giorgio De Chirico, Gabriele Münter, Robert Arneson, and Mauricio Lasansky.”

Leach and his wife, Deba, have had a long interest in the visual arts. Deba Leach, who is currently a doctoral candidate in the Art History Division of the University of Iowa’s School of Art and Art History, has written books on Grant Wood and Jacob Lawrence. Together, they have donated several hundred works of art to the UIMA. Leach has also conveyed his public and family papers to the University of Iowa Library.

**Museum Attendance & Program Participation**

It has been nine 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 during its travels since departure in Davenport, Iowa in 2012. From Davenport, the painting traveled to Des Moines, Iowa; Los Angeles, California; Sioux City, Iowa; Venice, Italy; Berlin, Germany; Malaga, Spain; London, England; and Bilbao, Spain. The *Mural* is now safely back in the United States and is featured in an exhibition (opened summer 2017) at the Nelson-Atkins Museum of Art in Kansas City. The painting then travels to the National
THE YEAR IN REVIEW

Gallery of Art in Washington, DC, where it will be displayed from November 2017 to October 2018, and November 2018 to May 2019 at the Columbia Museum of Art in South Carolina.

New Facility

UI officials requested the Iowa Board of Regents approve schematic designs and project descriptions for a proposed $50 million building to house the university’s art collection. The regents’ Property and Facilities Committee discussed the proposal during its June 7, 2017 meeting in Cedar Falls. If its affirmative recommendation is approved by the full board at an August 2 meeting, the decision will constitute final board approval and authorization to proceed with construction.

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.

IPTV Premiere of Jackson Pollock Documentary

Jackson Pollock’s Mural: The Story of a Modern Masterpiece explores the remarkable journey Pollock’s most influential painting took from New York to Iowa, and around the world. The hour-long film premiered in September on statewide Iowa Public Television. Mural was brought to viewers through a partnership with the University of Iowa, home to the famous painting and producer of the film, UI videographer Kevin Kelley. Featuring well-known and respected art collectors and scholars, the film examines the painting and its enigmatic creator. Former director Sean O’Harrow noted that the painting is the most important work...
of art in Iowa, and one of the most significant paintings in American art.

The documentary celebrates the timeless energy of *Mural*, which was immediately recognized as a turning point for American art. Viewers learn about the creation of the massive painting, commissioned in the 1940s by New York art dealer Peggy Guggenheim, and watch as research scientists at the Getty Conservation Institute (GCI) and conservators at the J. Paul Getty Museum in Los Angeles restore the painting to its original glory.

**Longtime Staff Member Jeff Martin Retires**

Former and current staff, along with family, helped Jeff Martin celebrate his retirement from the museum in October. In 1982, Jeff joined the staff as a student preparator. Since then he has received his MFA, kept track of a growing collection, built a new UIMA collections database, managed an estimated sixty UIMA exhibitions, and accompanied works of art to numerous cities and countries. In 2008, Jeff mobilized a team of volunteers and staff to move the collection to safety before flood water hit the UIMA building. His final project was the UIMA-organized Jackson Pollock U.S. and European tour. Martin received a Mauricio Lasansky print in gratitude for his long and dedicated tenure.

Katherine Wilson, former associate registrar, has taken over his position as manager of exhibitions and collections.
AUDIENCE & PARTICIPANT TOTALS

Education, Exhibitions, and Outreach

OVERALL TOTAL: 951,402

- 7125 in K–12 school programs
- 2420 in UI college tours/classes
- 140 in non-UI college tours/classes
- 2410 in public programs
- 1135 at Senior Living Communities
- 140,000 visitors attended the Pollock exhibition in Malaga, Spain
- 317,905 visitors attended the Pollock exhibition in London, England
- 356,641 visitors attended the Pollock exhibition in Bilbao, Spain
- 106,422 viewed exhibitions at the Figge Art Museum
- 17,204 viewed Legacies exhibitions at Iowa venues (Figge Art Museum and Maquoketa Art Experience)

GOOGLE ANALYTICS ON THE MUSEUM OF ART WEBSITE (UIMA.UIOWA.EDU)

54,528 Sessions
42,598 Users
176,513 Page views
77.5 % New Sessions
22.5 % Returning Visitor

GOOGLE ANALYTICS ON THE ART & LIFE IN AFRICA WEBSITE (AFRICA.UIMA.UIOWA.EDU)

140,568 Sessions
101,635 Users
513,275 Page views
72.1 % New Sessions
27.9 % Returning Visitor

USAGE: TOP FIVE COUNTRIES

USA
Nigeria
UK
Canada
South Africa
Thank you for your generous support!

Anna and James Barker
BNIM Architects
Bradley and Riley PC

Matthew Bucksbaum Family
(pictured above: Kay Bucksbaum)
Barb Christensen
Tim and Anna Conroy
Richard V.M. Corton, M.D. and
Janet Y. Corton Exhibition Fund
Design Engineers
Gerald Eskin Ceramics Art Initiative
Robert E. and Karlen M. Fellows
Sue M. Galvin
Shaun and Jessica Glick
Dawn Harbor

Hayes Lorenzen Lawyers PC
Hills Bank
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Hudson River Gallery
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Alan and Liz Swanson
Toyota of Iowa City
Buffie and Dick Tucker
University of Iowa Community Credit Union
USbank

Doug and Vance Van Daele (above)
Mary Westbrook
White Dog Auto
Ellen Widiss
Laurie and Mark Zaiger
Exhibitions

**POLITICAL PRINTS**
Fall 2016
UIMA@IMU Visual Classroom

Robert Rauschenberg (American, 1925–2008)
*Poster for CORE (Congress of Racial Equality)*, 1965
Screenprint with varnish overlay
35 7/8 x 23 7/8 in.
(91.1 x 60.6 cm)
©Robert Rauschenberg Foundation

In the 1960s and 70s, protests and riots challenged the status quo, while artists debated what the American dream looked like and who could participate in it. Prints in this exhibition explored the fissures that threatened to rend the nation half a century ago and continue to affect our lives now. The period included the election and assassination of John F. Kennedy, the Civil Rights Movement, and Martin Luther King’s “I Have a Dream” speech. The artists included confronted issues of racism, nuclear war, and patriotism in their work.

**CLAY REVISITED: TRADITIONS IN SHARDS**
October 8–December 11
Black Box Theater, IMU

Toshiko Takaezu (American, 1922–2011)
*Moon*, 1950
Stoneware, 20 x 19 x 19 in.
Gift of the artist, 2016.19
©Toshiko Takaezu Trust

For much of the history of ceramics, the primary use of the clay medium was in functional ware, usually classified as pottery. Such works were thought of as sculpture, and not as ceramic art, as it is now defined. The objects in this exhibition demonstrated a wide variety of forms and techniques by artists who work in ceramic media, as they move with ease throughout the broad range of traditional, painterly, and sculptural aspects afforded by the materials and methods at hand.

**BODIES IN MOTION**
January 24–June 11
UIMA@IMU

Barbara Morgan (American, 1900–1992)
*Martha Graham in “War Theme”*, 1941
Gelatin silver print mounted on board, 14 1/8 x 18 5/8 in.
Gift of Michael F. Kelly, 2015.308
Barbara and Willard Morgan photographs and papers, Library Special Collections, Charles E. Young Research Library, UCLA

Drawn from the UIMA’s permanent collection, this exhibition set Barbara Morgan’s photography of the Martha Graham Dance Company in dialogue with work produced by artists from the Renaissance to the present. Renowned for her use of the camera to capture the body as if in flight and to reveal the rigorous structure of choreography in performance, Morgan created photographs that invite comparison with abstract and figurative work alike. The exhibition sought
to initiate conversations across campus about
the formative role dance played in shaping
twentieth-century art, as well as the ways in which
the body in motion translates across media.

COME TOGETHER: COLLABORATIVE
LITHOGRAPHS FROM TAMARIND INSTITUTE
February 18–May 17
Black Box Theater, IMU

Sidney Amaral
(Brazilian, 1973– )
The Song for Ogum, 2012
Lithograph on white Somerset satin, 25 x 19 in.
Collaborating Printer: Kellie Hames
On loan from the Tamarind Institute, 12-336
Image courtesy of the artist/FRG Gallery

The Tamarind Institute
(University of New Mexico) was founded in 1960 to train
master printers in lithography and to encourage
artistic experimentation. For those artists and
printers, lithography is a collaborative process
that unites technical expertise with artistic
experimentation. UI students and scholars wrote
interpretive labels for the exhibition, mirroring
the collaborative spirit of Tamarind Institute.

SYMBOLS OF SELF: ART AND IDENTITY
IN SOUTHERN AFRICA
April 22–August 13
Figge Art Museum, Davenport

The arts across southern Africa have long been
used to assert identity, status, and affiliation, and
to maintain visual markers of both the individual
and the collective. This exhibition features artistic
examples from five indigenous southern African
cultures: Zulu, Xhosa, South Sotho, Ndebele, and
Tsonga-Shangaan. From beer pots to beadwork,
form, pattern, and color use promoted identity
and cultural affiliation in a highly interactive
social climate.

Arts of Africa, Oceania,
and the Americas

In fall 2016, Cory Gundlach curated two
exhibitions at the UIMA Visual Classroom. First,
Gundlach addressed initiation, leadership, status,
and cultural exchange with selections from the
African collection. Second, through selected
ancient earthenware objects from West Mexico,
Gundlach addressed concepts of status and the
afterlife in Mesoamerican art. Through additional
objects related to the ballgame, the exhibit also
explored intersections among sport, ceremony,
and spiritual belief.

In November 2016, Gundlach presented “Earth
and Power in African Art,” a public lecture at
Willamette University. In spring 2017, Gundlach
used the Art & Life in Africa website and
architectural modeling software (SketchUp)
to demonstrate digital tools for art historical research in UI Professor Bjorn Anderson’s course, Digital Art History.

In collaboration with Chemistry Professor Cynthia Strong from Cornell College, Gundlach conducted scientific analysis on a wide range of objects in the UIMA Pre-Columbian collection. With Professor Strong’s X-ray fluorescence (XRF) spectrometer, they examined fiber, earthenware, and metal objects. With data on geo-chemical properties, UIMA may be able to date, authenticate, and attribute the objects to geographic regions more accurately. Gundlach continues to work with Professor Ellen Hoobler (Walters Museum) and Lois Martin (independent scholar) on written contributions for a catalog on the Eugene and Ina Schnell Collection of Pre-Columbian art at UIMA.

In spring 2017, Gundlach received the UI International Programs Major Projects Award for Art & the Afterlife: Fantasy Coffins by Eric Adjetey Anang, a collaborative project with Professor Christopher D. Roy and Professor Isabel Barbuzzza from the UI School of Art & Art History. The project includes an exhibition of Anang’s recent work, a local residency for the artist and student mentorship program, two museum commissions, lecture series, two documentary films, and discussion panel.

During spring 2017, Gundlach also organized the exhibition and publication titled Symbols of Self: Art and Identity in Southern Africa (April 22 to August 13) with guest curator Professor David M. M. Riep. Based on Riep’s extensive research in southern Africa, it provided the first in-depth analysis of objects from the region in the UIMA permanent collection.

Throughout this period, Gundlach contributed written material for the following: 1) African objects included in regular exhibitions at the Visual Classroom; 2) Come Together: Collaborative Lithographs from the Tamarind Institute, an exhibition curated by Kathy Edwards; 3) What’s Your Sign? Retail Architecture and the History of Signage, an exhibition catalog organized by Vero Smith; and 4) UIMA magazine features on the project with Eric Adjetey Anang, the bequest of Yoruba twin figures from the J. Richard Simon Collection, and the founding of African Art History as a discipline at UI and Professor Roy Sieber’s (1923–2001) legacy of connoisseurship in the Stanley Collection.

Along with Jim Leach, UIMA curatorial staff, and BNIM architects, Gundlach has finalized plans for gallery spaces in the new museum. He is currently developing content for inaugural exhibitions and is exploring wireless application systems for interpretation services in the new museum. He continues to oversee regular donation proposals of art from Africa, Oceania, Asia, and the Americas. Recent acquisitions include Andean textiles, Samoan tapa cloth, Ait Khabbash (Moroccan) jewelry and bridal garments, and a Yaure style mask from Côte d’Ivoire he attributes to Beli bi Ta (Guro, c. 1955–1990).

This spring, Gundlach hired Rachel Cobler (half time) as Curatorial Research Assistant. She has been instrumental with editorial support for the Art & Life in Africa website, acquisition proposals, and art handling.
European and American Art

In academic year 2016–17, the UIMA permanent collections saw major growth in several areas: the addition of over sixty prints and drawings spanning the career of UI Professor Emeritus Virginia A. Myers, selected by UIMA senior curator Kathleen A. Edwards; a gift of over thirty Eastern European prints from the 1970s and 80s, also selected by Edwards, from former Library of Congress print curator Karen F. Beall in honor of her husband Dale K. Haworth (UI PhD 1960); and the accession of the final groups of prints that now comprise the seminal Waswo X. Waswo Collection of Indian Printmaking.

In addition, purchases proposed by Edwards and approved by the UIMA committee included the triptych *Birmingham* by Toyin Ojih Odutola, and Faith Ringgold’s *Tar Beach 2*, which continued to meet a curatorial goal to purchase works of art by African American artists with significant content and technical innovation.

Sustaining this curatorial focus on art by African American artists, Edwards authored the chapter “The Fine Art of Representing Black Heritage: Elizabeth Catlett and Iowa, 1939–40,” in *Invisible Hawkeyes*, UI Press, 2016. Edwards represented her scholarship at many events on and off campus. Working with the Art on Campus Committee, Edwards, with input from the Catlett family, selected the sculpture *Totem*, for the new Elizabeth Catlett Hall dormitory.

The exhibition *Come Together: Collaborative Lithographs from Tamarind Institute*, February 18–May 17, co-curated by Edwards and graduate student assistant Lauren Freese, brought together UIMA staff and faculty to write interpretive labels for the exhibition, mirroring the collaborative spirit of Tamarind Institute. Their diverse perspectives and interdisciplinary approaches created a compelling exhibition narrative. As part of the project, seventy lithographs printed by Tamarind Master Printer John Sommers, by such artists as Matsumi Kanemitsu and Fritz Scholder, were selected by Edwards and gifted to the museum by the Sommers family. *Come Together* exhibition programs included a tour of the exhibition by UIMA staff, a lithography demonstration by UI Professors Anita Jung and Tom Christison, and a lecture by renowned Native American artist Jaune Quick-to-See Smith.

During this period, the museum purchased four pieces of contemporary jewelry including the beaded necklace *Election Day* by 2017 MacArthur Foundation Fellow Joyce J. Scott, the necklace *Gun* by Melissa Cameron, and brooches by Mirjam Hiller and Aurélie Guillaume. Edwards serves on the publications committee of Art Jewelry Forum.

At the Figge Art Museum, Edwards curated *Exploring the Influence of Surrealism in the UIMA Collection*, part of the Legacies for Iowa Collections-Sharing Project.

Edwards continued to meet with classes and students to discuss such subjects as the historic use of repetition in printmaking, and records of war, as she has presented Legacies for Iowa talks related to her exhibition *Farm Life in Iowa: The Photographs of A.M. (Pete) Wettach*. 
In spring 2016, Edwards embarked on a new project researching the work of artist Philip Guston, created while a visiting artist and professor at Iowa during the WWII years (1941–45). With the support of private donations, Edwards continued her research and organized the symposium Philip Guston and Iowa on October 21, 2017, and a concurrent exhibition at the UIMA@IMU Visual Classroom. Since spring 2017, Edwards has been assisted by graduate student Elizabeth Spear.

Edwards, who has been on phased retirement since 2015, will fully retire from the museum at the end of calendar year 2017.

Exhibitions

**NOCTURNES**
August 22–October 15
University of Northern Iowa Gallery of Art, Cedar Falls


This exhibition traced artists’ portrayals of night skies from the mid-nineteenth century to the present. Artists captured the effect of lustrous moonlight on sublime landscapes, the garish glow of gaslight, and renditions of surreal and cosmic universes. The exhibition was curated by Alice M. Phillips, PhD.
**MATERIAL TRANSLATIONS**  
September 10–November 27  
Figge Art Museum, Davenport

Two-dimensional prints and drawings that preceded, changed, and followed complex three-dimensional sculptures and installations allowed for an investigation of the processes and relationships between an initial concept, its planning, and a final product. Examples of how artists developed their ideas using a variety of materials and mediums were explored.

**TURKISH TEXTILES**  
Spring 2017  
Figge Art Museum, Davenport

Turkey  
*Heybe (saddle bag face)*, 20th century  
Wool, 32 x 35 in.  
Gift of Keith Acheophol, 2012.1353

The art of flat weaving in Turkey represented the intersection of functionality and creativity. Each weaving in this exhibition offered a glimpse into the daily life of its creator. The majority of the works were created during the twentieth century, in the midst of a transition away from nomadic life in Turkey.

**FARM LIFE IN IOWA**  
March 3–May 17  
Maquoketa Art Experience

A.M. Wettach  
Gothic-style dairy barn, c. 1935 (printed 2003)  
Silver gelatin print, 20 x 24 in.  
Museum purchase, 2007.21  
Image courtesy of the State Historical Society of Iowa

Thirty photographs from 1925 to 1960, taken by A.M. “Pete” Wettach, compose 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.


**#GETSMART**

The new digital initiatives of the Legacies for Iowa Collections-Sharing Project center on a deceptively simple question: Where does art live? A better question might be: where do we live? In screens, apparently. Now, the average American adult devotes roughly ten hours and thirty-nine minutes each day glued to a screen. The online Art of the Day Calendar allows viewers to encounter art by making personal connections to the collections. The series of daily posts has garnered over 210,000 so far.

**Future Exhibitions, Loans, and Collaborations**

Legacies for Iowa is continuously exploring new partnerships and innovative ways to bring the UIMA collection to the people of Iowa. The 2016–2017 fiscal year was busy, with exhibitions at the Figge Art Museum, the University of Northern Iowa, and Maquoketa Art Experience. Additionally, the coming year will be enriched by new partnerships with Kirkwood Community College, Public Space One (Iowa City), Iowa City Press Cooperative, the Center for Afrofuturist Studies, FilmScene (Iowa City), the Iowa City Downtown District, the city of Marion, Iowa, and the city of Mason City, Iowa.
**Education Overview**

34,001 students and audience members impacted by 298 presentations to 311 classes or groups, in 60 locations/schools in 21 towns in 15 counties.

**Exhibitions where K–12 objects were on display:**

- **6/3/16—9/30/16**  
  *Graphic Novel and Comic Art* at US Bank, Iowa City

- **7/16—8/28/16**  
  *Clay: Traditions in Shards* exhibition at Figge Art Museum, Davenport

- **8/9/16—1/15/17**  
  *American Indian and First Peoples Art* at UIMA@IMU Gallery

- **8/29/16—9/16/16**  
  *Art of India Folk Art and Hindu Icons* at Hands Jewelers, Iowa City

- **2/17/17—3/13/17**  
  *American Indian and First Peoples Art* at Lemme Elementary, Iowa City

**Total Guests:**

- **7/1/16—8/28/16**  
  *Clay: Traditions in Shards* exhibition at Figge Art Museum: 19,555

- **10/8/16—12/11/16**  
  *Clay Revisited: Traditions in Shards* at Black Box Theater: 858

- **8/9/16—1/15/17**  
  *American Indian and First Peoples Art* at UIMA@IMU Gallery: 2,196

- **2/17/17—3/13/17**  
  *American Indian and First Peoples Art* at Lemme Elementary: 3,850

K–12 presentations and tours: 7,193

Public programs using K–12 collection: 200

Senior Living Communities presentations using K–12 collection: 149

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

**Exhibitions**

**CLAY: TRADITIONS IN SHARDS**

Legacies for Iowa Collections-Sharing Project  
Curated by Dale Fisher, Curator of Education  
Figge Art Museum  
Davenport  
Through September 30, 2016

**CLAY REVISITED: TRADITIONS IN SHARDS**

Curated by Dale Fisher, Curator of Education  
Black Box Theater  
October 8 through December 11, 2016

**SILVER LININGS: THE UIMA IN IOWA’S CLASSROOMS**

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.

**ART OF INDIA**
Curated by Josh Siefken
Associate Curator of Education
Hands Jewelers, 109 E Washington St., Iowa City
August 29–September 16

**GRAPHIC NOVELS AND COMIC ART**
Curated by Josh Siefken, Associate Curator of Education
US Bank, 204 E Washington St., Iowa City
June 3–September 30, 2016

**AMERICAN INDIAN AND FIRST PEOPLES ART**
Co-Curated by Dale Fisher, Curator of Education, and Josh Siefken, Associate Curator of Education
Black Box Theater
October 8–December 11, 2016
and
UIMA Visual Classroom
Iowa Memorial Union, third floor
125 North Madison St., Iowa City
August 8, 2016–January 11, 2017

**Public Programming**

**GRANT WOOD FELLOWS LECTURES**

September 14
Tameka Jenean Norris
(painting and drawing)

Norris uses herself and her community as subjects in her painting, video, photography, music, performance, installation, project-based art, context art, confession, the internet, and institutional critique to explore the internal drives and external influences that shape identity. Her practice critiques the invisibility of blackness in cultural forms built upon the appropriation of popular and sacred black expressions and idioms. She received her undergrad degree at the University of California, Los Angeles, and an MFA from the Yale University School of Art.
September 21
Colin Lyons (printmaking)

Lyons was born in Windsor, Ontario, and grew up in Petrolia (Canada’s original oil boomtown). His years there fueled his interests in industrial ruins and sacrificial landscapes. His recent work fuses printmaking, sculpture, and chemical experiments. Lyons explores industry through the lens of fragility and impermanence, considering planned obsolescence and the nature of what we choose to preserve. He received his BFA from Mount Allison University and an MFA in printmaking from the University of Alberta.

September 27
Christopher-Rasheem McMillan (dance)

McMillan’s diverse work includes live performance and performance for camera, as well as film and photographic works. His performance works have been seen at venues including the Bates Dance Festival of Bates College, Providence International Arts Festival, and the Dance Complex and Green Street Studios in Cambridge, Massachusetts, and in performance platforms such as the 2011 participatory event Beyond Text, London. McMillan received his BA from Hampshire College and MFA in experimental choreography from the Laban Conservatoire in London. He is currently a PhD candidate in the Department of Theology and Religious Studies at King's College, London.

October 28–29
A Grant Wood Symposium: Myth, Memories, and the Midwest: Grant Wood and Beyond, was held October 28 and 29 in honor of Grant Wood’s 125th birthday in Art Building West on campus.
**FALL 2016 PROGRAMMING**

**November 10**

**Benj Upchurch**

Benj Upchurch presented his work in clay through a lecture and demonstration in collaboration with the *Clay Revisited* exhibition on November 10. It included a brief tour of the ceramics facilities in the Visual Arts Building. Upchurch is a transplant to Iowa from Montana, earning his MFA from the UI in 2009. He is currently an adjunct professor in ceramics at the UI, Kirkwood Community College, and Coe College.

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**October 18**

**Faith Ringgold**

The Bette Spriestersbach Distinguished Lecture: “More Than 60 Years”

Faith Ringgold presented a lecture that surveyed her long and active life in the arts and politics on October 18. She illustrated the inspiring, often humorous, always very personal story of her work as artist, activist, author, teacher, and parent. She has received more than seventy-five awards, fellowships, citations, and honors, including the Solomon R. Guggenheim Fellowship for painting, two NEA awards (for painting and sculpture), and twenty-three honorary doctorates, one of which is from her alma mater, City College of New York. Ringgold is professor emerita of the University of California-San Diego, and is represented by ACA Galleries in New York City.

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**SPRING 2017 PROGRAMMING**

**March 2**

**Keith Achepohl**

“Family Holdings: Turkish Nomad Weavings”

Fifteen years of traveling throughout Turkey led Keith Achepohl, a UI professor emeritus of printmaking, to collect a rich body of nomadic weavings. In recent years, economic and political changes have profoundly affected nomadic life. Many families have settled in small villages, and little remains of the itinerate weaving tradition. This lecture explored the transition from the itinerate way of life to a more settled one. A 1960 graduate, Achepohl lives in Eugene, Oregon.
EDUCATION

SPRING 2017 PROGRAMMING

March 9
Anita Jung and Tom Christison
“Lithography De-Mystified”

Tom Christison and Anita Jung guided participants through the construction of a fine-art lithograph as well as conducted a short demonstration of the lithographic printing process. Jung is a UI printmaking professor who received her BFA from Arizona State and MFA from University of Wisconsin-Madison. Christison is a nationally respected lithographer living in Iowa City. He received his BFA from the University of Wisconsin-Eau Claire and MFA from Arizona State University.

March 30
Kathleen Edwards, Lauren Freese, and Cory Gundlach

UIMA staff Kathleen Edwards, Senior Curator; Cory Gundlach, Associate Curator of African & Non-Western Art; and Lauren Freese (pictured), Curatorial Assistant, presented a gallery talk in collaboration with the Coming Together exhibition on March 30.

April 18
Jaune Quick-to-See Smith

An American Indian of the French-Cree, Shoshone, and Salish peoples, Smith pursues her artistic vision by incorporating several media and rich cultural references into works that are hallmarks of postmodern American art. Printmaker, painter, sculptor, collage artist, teacher, and activist, Smith represents aspects of the diversity of contemporary American life as it related to indigenous ancestral cultures. She received her BA degree in art education from Framingham State College and MA from the University of New Mexico.
May 4
David Riep

The arts across southern Africa have long been used to assert identity, status, and affiliation, and to maintain visual markers of both the individual and the collective. In this lecture, Riep discussed the link between art and cultural affiliation in southern Africa. From beer pots to beadwork, he talked about the unique formal aspects of the visual arts from these cultures, highlighting form, pattern, and color, and how they are used to promote identity and cultural affiliation. Riep is associate curator of African art at the Gregory Allicar Museum of Art, and assistant professor of art history at Colorado State University in Fort Collins.
LOCATIONS/SCHOOLS: 60

Andrew Middle School at Maquoketa Art Experience
Ankeny Centennial High School, Ankeny
Assisted Living Group at Maquoketa Art Experience
Berg Middle School, Newton
Black Box Theater, Iowa Memorial Union, Iowa City
Boy Scout Group at UIMA@IMU
Briarwood Health Care Center, Iowa City
Brown Deer Place Assisted Living, Coralville
Ceramics Center, Cedar Rapids
Clear Creek Amana Middle School, Tiffin
Crestview Nursing and Rehab Center, West Branch
Davis County High School, Bloomfield
Davis County Middle School, Bloomfield
DMACC, Des Moines
Drake Community Library, Grinnell
East Side Library, Des Moines
Emerson Point, Iowa City
Figge Art Museum, Davenport
Grant Wood Elementary, Iowa City
Hands Jewelers, Iowa City
Highland Ridge, Williamsburg
Iowa City Senior Center, Iowa City
Iowa Youth Writing Project at UIMA@IMU
Kennedy High School, Cedar Rapids
Kids Care of Iowa City, Iowa City
Kinderworld, North Liberty at UIMA@IMU
Lemme Elementary, Iowa City
Lincoln Elementary, Iowa City
Longfellow Elementary School, Belle Plaine
Longfellow Elementary, Iowa City
Madison Elementary, 1341 Woodside Dr NW, Cedar Rapids
Maquoketa Art Experience, 124 S. Main St., Maquoketa
Maquoketa Middle School at Maquoketa Art Experience, Maquoketa
Marion High School, Marion
Mary Welsh Elementary, Williamsburg
McKinley Middle School, Cedar Rapids
Melrose Meadows, Iowa City
North Central Junior High, North Liberty
Northwest Jr. High, Coralville
Oaknoll, Iowa City
Olin Elementary School, Olin
Our Redeemer Lutheran Church, Iowa City
Prairie Point Middle School and 9th Grade Academy, Cedar Rapids
Preucil School of Music, Iowa City
Regina Elementary School, Iowa City
South East Junior High, Iowa City
Taft Middle School, Cedar Rapids
Terry Trueblood Recreation Area, Iowa City
Thomas Jefferson Elementary, Newton
Tri-County Community School District (Thornburg, IA) at UIMA@IMU Gallery
UI Museum of Art, Iowa City
UIMA@IMU Gallery, Iowa Memorial Union, Iowa City
U.S. Bank, Iowa City
Washington High School, Washington
Washington High School, Cedar Rapids
Weber Elementary, Iowa City
West Liberty Elementary at UIMA@IMU/BBT
West Liberty High School, West Liberty
Willowwind Elementary (Iowa City) at UIMA@IMU Gallery
Woodrow Wilson Elementary, Newton

STAFF TOTALS:
Channing Tackaberry- 43
Dale Fisher- 49
Josh Siefken- 71
Julia Jessen- 71

GALLERY ATTENDANT TOTALS:
Allison Tokarski- 4
Harrison Cook- 4
Kate Baranowski- 3
Madelaine Todd- 1
Megan Farlow- 2
Meghan Dunlay- 1

DOCENT TOTALS:
Gail Zlatnik- 8
Jude Langhurst- 39
Polly Lepic- 2
**EDUCATION**

**SENIOR LIVING COMMUNITIES (SLC) PROGRAM**

1,135 participants
86 presentations, in 9 locations, in 4 communities, in 3 counties

**TOTAL LIST OF LOCATIONS VISITED:**
Briarwood Health Care Center, Iowa City
Brown Deer Place Assisted Living, Coralville
Crestview Nursing and Rehab Center, West Branch
Emerson Point Assisted Living, Coralville
Highland Ridge Senior Living, Williamsburg
Iowa City Senior Center, Iowa City
Melrose Meadows Retirement Community, Iowa City
Oaknoll Retirement Community, Iowa City
Walden Place, Iowa City

**TOWNS:**
Coralville
Iowa City
West Branch
Williamsburg

**COUNTIES:**
Cedar
Iowa
Johnson

**STAFF TOTALS:**
Channing
Tackaberry- 81
Dale Fisher- 2
Kim Datchuk- 3

**DOCENT TOTALS:**
Betsy Fischer- 15
Gail Zlatnik- 1
Irene Morgan- 20
Kathrine Nixon- 4

**UI Classes and Groups 2016–2017**

3,111 Participants
129 Tours/presentations

**TOTAL LIST OF GROUPS: 52**
African American Literature Before 1900
American Indian Art (2)
Art and Visual Culture (4)
Arts in Performance
Arts of Africa (13)
Basic Drawing (3)
Choreography II
CLAS Open House
Clay I (2)
Clay II (Wheel Throwing)
College of Education Faculty
Create, Imagine, Play, Human Development in the Arts (9)
Digital Art History (2)
Drawing Concepts
Elements of Art (6)
Elements of Printmaking
ESL (2)
First Year Seminar: American Political Rhetoric
First Year Seminar: Cool Places and Hot Spots
First Year Seminar: Drawn into Learning
From Mona Lisa to Modernism (8)
Graduate Print Workshop
Interpretation of Literature (3)
Intro to Arts Management (2)
Intro to Printmaking (2)
Intro to the Art of China
Introduction to Jewelry and Metal Arts
Iowa Edge Student Organization
Japan Illuminated
Learning and Development:
   New Faculty/Staff Orientation (12)
   Life Drawing
   Literacy Learning and Teaching II
   Masterpieces: Art in Cultural Contexts (7)
   Museum without Walls (2)
   Museums and Social Justice
   New Grad Student Orientation
   Office of the Provost: New Faculty Orientation
   Painting in the Dutch Golden Age
   Performance Studies
   Poetry Writing (6)
   Popular Culture and Society
   Private Print Study
   Private Tour
   Rhetoric (4)
   Silkscreen

The Art Museum: Theory and Practice (4)
The Art of Ancient Mexico
The Romantic Revolution
Themes in Global Art (4)
Topics in Museum Studies
UI Reach
Writing about the Visual Arts

STAFF TOTALS:
Channing Tackaberry- 1
Cory Gundlach- 3
Dale Fisher- 10
Josh Siefken- 1
Joyce Tsai- 19
Julia Jessen- 16
Kathy Edwards- 2
Kim Datchuk- 12
Lauren Freese- 15
Vero Smith- 2

GALLERY ATTENDANT TOTALS:
Allison Tokarski- 4
Harrison Cook- 3
Kate Baranowski- 3
Madelaine Todd- 1
Megan Farlow- 2

Non-UI College Classes
2016–2017

140 Participants
11 Tours to 11 classes

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

STAFF TOTALS:
Cory Gundlach- 2
Dale Fisher- 2
Joyce Tsai- 2
Kim Datchuk- 1
Lauren Freese- 1
Other Tours and Programs 2016–2017

385 Participants
14 Tours/programs

TOTAL LIST OF GROUPS:
AAMG Presentation: Student Centered
Museum Teaching Without a Museum:
The Visual Classroom
American Profol Board Spouse Visit
Central Iowa ARMA
Director’s Circle Reception
Lennon and Tigges Wedding Social Hour
Mayor’s Youth Empowerment Program (2)
Penn Center Day Hab Program
Printmaking Assistant Professor Candidate Tour (5)
WCDC Group

STAFF TOTALS:
Julia Jessen- 4
Katherine Wilson- 1
Kim Datchuk- 2
Lauren Freese- 4
Sean O’Harrow- 1

GALLERY ATTENDANT TOTALS:
Harrison Cook- 1
Kate Baranowski- 1
Madelaine Todd- 1

Other Public Programs

7/18/16  Josh Siefken, Textiles, Maquoketa Art Experience, Maquoketa
7/25/16  Dale Fisher, Grinnell Regional Medical Center Senior Education Program: What is Art?, Drake Community Library, Grinnell
8/8/16  Dale Fisher, Grinnell Regional Medical Center Senior Education Program: American Indian & First Peoples Art, Drake Community Library, Grinnell
10/24/16  Dale Fisher, Grinnell Regional Medical Center Senior Education Program: Graphic Novel & Comic Art, Drake Community Library, Grinnell
11/17/16  Dale Fisher, Clay Revisited: Traditions in Shards, Maquoketa Art Experience, Maquoketa
12/8/16  Dale Fisher, Clay Continued: Additional Selections from the UIMA Collection, Maquoketa Art Experience, Maquoketa
3/30/17  Exhibition Gallery Talk: Kathleen Edwards, Lauren Freese, and Cory Gundlach, Black Box Theater, Iowa Memorial Union, Iowa City
Professional Activities

DALE FISHER, CURATOR OF EDUCATION

Worked with the education staff at the Royal Academy of Art in London (September 2016) on the *Abstract Expressionism* exhibition, covering the following topics:

- American Art to 1900
- American Art: From the Armory Show through 1950
- Regionalism
- Abstract Expressionism and the New York School
- Jackson Pollock: Life and Career
- Jackson Pollock: *Mural*
- Strategies for covering *Mural* during exhibition tours
- Hands-on art activities related to *Mural*
- Represented the UIMA at press conference and preview

Presented on Comics and Graphic Novels at the Des Moines Public Library, East Campus

Guest Presenter to University of Alabama-Huntsville Museum Studies Program

Series of presentations at Maquoketa Art Experience (Maquoketa)

Series of presentations at Grinnell Regional Medical Center: Senior Education Program (Grinnell)

Supervise curator of education, education coordinator, Senior Living Communities coordinator

Supervise, with education coordinator, UIMA@IMU gallery attendants; supervise the scheduling of or otherwise schedule K–12 classes, UI classes, and other academic or group gallery tours; establish and maintain personal contact with K–12 teachers and UI faculty, facilitate museum staff and guard involvement, and maintain the museum calendar of those tours (w/education assistant)

Plan, implement, and supervise six Museum Studies internships and five service learning projects

Ongoing revisions of Docent Program educational materials (curriculum and docent handbook)

Re-established the UIMA Docent Advisory Group

Re-established the UIMA Teacher Advisory Group

UI Office of the Provost outreach meetings (monthly)

JOSH SIEFKEN, ASSISTANT CURATOR OF EDUCATION

Series of presentations at Goodwill of the Heartland (Cedar Rapids)

Give specialized presentations to kindergarten through college age audiences

Research and write in preparation for presentations of the UIMA School Programs Collections (K–12 classes, libraries, public events, and programs) and the UIMA permanent collection and special exhibitions at UIMA@IMU

Collections management of the UIMA School Programs Collections, including creation of condition reports, photography, research, and conservation of objects, design and construction of storage and packing of UIMA School Programs Collections
JULIA JESSEN, EDUCATION COORDINATOR
Wrote first draft of a Pre-Columbian art program for use by seventh grade
  Global Studies teachers and students
UIMA representative at Any Given Child meetings
UIMA representative at New Faculty and Staff Orientation
UIMA representative at Weeks of Welcome
UIMA representative at New Student and New Graduate Student
  Orientations
Ongoing revisions of Docent Program materials, including curriculum, docent
  handbook, UIMA Education and Tours webpages, K–12 School Programs
  Collections handouts, PowerPoint presentations, and Image PDFs
Ongoing revisions of special UI and public presentation materials for
  outreach; participate in outreach: New Faculty and Staff Orientation,
  New Student Orientation (as needed)
School Programs Acquisitions

Mat Rude (American, 1974– )
*It Happens*, 2016
Salt-fired stoneware, porcelain, 36 x 20 x 8 in.
UIMA School Programs Collections, CCC.68

Karl Borgeson *biographical information pending*
Plate, 2016
Salt-fired stoneware, 11 3/4 x 11 3/4 x 2 1/2 in.
UIMA School Programs Collections, CCC.69

Karl Borgeson *biographical information pending*
Plate, 2016
Salt-fired stoneware, 7 3/4 x 7 3/4 x 2 in.
UIMA School Programs Collections, CCC.70A

Karl Borgeson *biographical information pending*
Plate, 2016
Salt-fired stoneware, 7 3/4 x 7 3/4 x 2 in.
UIMA School Programs Collections, CCC.70B

Karl Borgeson *biographical information pending*
Bowl, 2016
Salt-fired stoneware, 7 1/2 x 7 1/2 x 1 1/4 in.
UIMA School Programs Collections, CCC.71A

Benjamin Cirgin (American, 1979– )
*Uncertain Image*, 2017
Stoneware, 5 3/4 x 3 1/2 x 3 1/2 in.
UIMA School Programs Collections, CCC.72

Benjamin Cirgin (American, 1979– )
*Uncertain Image*, 2017
Stoneware, 5 3/4 x 3 1/2 x 3 1/2 in.
UIMA School Programs Collections, CCC.73

Benjamin Cirgin (American, 1979– )
*Uncertain Image*, 2017
Stoneware, 5 3/4 x 3 1/2 x 3 1/2 in.
UIMA School Programs Collections, CCC.74

Benjamin Cirgin (American, 1979– )
*Uncertain Image*, 2017
Stoneware, 5 3/4 x 3 1/2 x 3 1/2 in.
UIMA School Programs Collections, CCC.75

Alisa Holen *biographical information pending*
Fluffy Foot Yunomi, 2017
Stoneware, 5 1/4 x 3 1/4 x 3 1/4 in.
UIMA School Programs Collections, CCC.76

Alisa Holen *biographical information pending*
Fluffy Foot Yunomi, 2017
Stoneware, 5 1/4 x 3 1/4 x 3 1/4 in.
UIMA School Programs Collections, CCC.77

Alisa Holen *biographical information pending*
Fluffy Foot Yunomi, 2017
Stoneware, 5 1/4 x 3 1/4 x 3 1/4 in.
UIMA School Programs Collections, CCC.78

Alisa Holen *biographical information pending*
Fluffy Foot Yunomi, 2017
Stoneware, 5 1/4 x 3 1/4 x 3 1/4 in.
UIMA School Programs Collections, CCC.79

Brain Yatsattie (American; Zuni)
Mosaic bear power figure (fetish figure), n.d.
Ricolite, turquoise, alabaster, 2 1/2 x 3 1/2 x 5/8 in.
UIMA School Programs Collections, AIS.103
Brain Yatsattie (American; Zuni)
Mosaic mountain lion power figure
(fetish figure), n.d.
Sandstone, turquoise, 1 1/4 x 3 5/8 x 5/8 in.
UIMA School Programs Collections, AIS.104

Melanesia
Spear, n.d.
Wood, 72 x 1/2 x 1/2 in.
Gift of Dr. and Mrs. Brian F. McCabe
UIMA School Programs Collections, OCN.19

Polynesia
*Tapa* (barkcloth), n.d.
Tree bark, pigment, 24 1/2 x 42 1/2 in.
Gift of Irene D. Morgan
UIMA School Programs Collections, OCN.20

Eleanor Bender (American, 1921– )
*Waterlily Jaguar*, 1982
Mezzotint on arches paper, 4 1/2 x 4 in.
Gift of Karen F. Beall in honor of Dale K. Haworth
UIMA School Programs Collections, EPC.52

Adriaen Van Ostade (Dutch, 1610–1685)
*Three Peasants*, n.d.
Etching, 4 1/2 x 4 1/2 in.
Gift of Karen F. Beall in honor of Dale K. Haworth
UIMA School Programs Collections, EPC.56

Fritz Eichenberg (German-American, 1901–1990)
Holiday card for the Limited Editions Club, The
*Adventures of Simplicissimus*, n.d.
Wood engraving, 7 3/4 x 5 1/4 in.
Gift of Karen F. Beall in honor of Dale K. Haworth
UIMA School Programs Collections, EPC.57
The UIMA established the University Teaching Division (UTD) in 2015 as a part of its continuing commitment to forging new directions in museum and art education. Joyce Tsai, Curator, and Kimberly Datchuk, Assistant Curator, lead the division and both hold joint appointments as faculty in the College of Education.

In the 2016–17 academic year, the UTD led over 2000 UI students as well as over a hundred others from other institutions of higher education on visits tailored to the curricular needs of courses from a range of disciplines. In addition to works on view as a part of exhibitions at the UIMA@IMU Visual Classroom and Black Box Theater, the UTD also works responsively with faculty to make the works in the collection accessible for courses and research.

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

In addition to individually tailored presentations of work, Tsai and Datchuk curated two exhibitions at the UIMA@IMU that sought to activate new points of entry for students and faculty across disciplines. In Fall 2016, they curated Political Prints, a show that encouraged conversations about difficult topics in American history and contemporary life. They conducted faculty and teacher training workshops that modeled the use of artworks to anchor student exploration of these issues. In Spring 2017, they curated Bodies in Motion, which explored the ways that artworks attempt to capture, translate, or represent dance in a range of media. The Obermann-supported Performance Studies Group discussed the show as a part of their collective research. The emphasis on the translation of ideas and images across media also encouraged the use of this show by creative writing classes. The shows and the classes Tsai and Datchuk organized helped to strengthen long-standing ties to the School of Art and Art History while expanding the reach and impact of our collections to students and teachers of literature, the social sciences, history, education, and the performing arts.

Tsai gave a number of invited lectures on topics ranging from the artistic use of industrial materials to the complex legacy of Alexander Archipenko at the School of the Art Institute, University of Chicago, Grinnell College, and the Santa Barbara Museum of Art. At the Santa Barbara Museum of Art, her lecture “Postwar: Community Envisioned,” debuted her new research on the early history of the Intermedia MFA program, which is the focus of her upcoming exhibition in Fall 2018. She continued her innovative collaboration with leading figures in art conservation and conservation science through her publications. With Francesca Casadio and Maria Kokkori, conservation scientists at the Art Institute of Chicago, Tsai guest-edited a volume of the influential peer-reviewed journal Leonardo. It appeared in Summer 2017 and focuses on recent research in technical art history. She co-authored an article with Angela Chang, Assistant Director and Conservator at Harvard Art Museums, Jeffrey Schnapp,
Director, and Matthew Battles, Associate Director of metaLAB(at)Harvard on the material, historical, and theoretical dilemmas of kinetic art replication. Given her expertise on the work of László Moholy-Nagy, she was also invited by *Artforum* to publish a preview of a major travelling retrospective of the artist’s work at the Guggenheim, Art Institute of Chicago, and Los Angeles County Museum of Art and was interviewed by the *Chicago Tribune* about the show.

At the University of Iowa, Tsai continued her interdisciplinary scholarly work through collaborations with faculty across campus. With Jennifer Buckley, assistant professor of English, she was awarded an Obermann Center Interdisciplinary Grant to develop an interdisciplinary long-term project entitled Avant-Garde in Iowa, which seeks to highlight the ways the University of Iowa led the way in fostering cutting-edge ideas and artistic practices across campus and to translate that legacy into present and future action.

Datchuk taught courses in the College of Education, including her newly designed course *Tasting Art: How the Senses Enhance Our Experience of Art*, and team-taught a Big Ideas Course, *Creativity for a Lifetime*, with faculty in studio art and rhetoric. She received an Innovations in Teaching with Technology Award to purchase software for a course she is developing about the role of museums in K–12 education.

Her teaching efforts extended beyond the classroom to include a professional development workshop at the Baker Teacher Leader Center in the College of Education. She also gave three talks about the UIMA collection at Oaknoll Retirement Residence in Iowa City.

In addition to researching an upcoming exhibition on the role of nostalgia in Ferdinand Bac’s work in spring 2018, Datchuk embarked on a new research project about Robert Rauschenberg’s Stoned Moon series in the UIMA’s collection. She presented her findings in “‘A Calendar of Nourishment and Moral Energy:’ Robert Rauschenberg’s Stoned Moon Lithographs” at the Sixth International Conference on the Image in Liverpool. She also gave a talk about teaching in the Visual Classroom at the Association of Academic Museums and Galleries conference.
Professional Activities

JOYCE TSAI
Curator of Art

Publications:
Guest edited special section:
Maria Kokkori, Joyce Tsai, and Francesca Casadio guest editors of Leonardo. 30 (2017): 272–329.

Lectures:
9/2016  “Stealing the Show: Light Prop for an Electric Stage and Replication,” School of the Art Institute of Chicago, Chicago, IL
11/2016  “Formation and Deformation: Moholy’s Paintings on Plastic,” Conserving Industrial Materials and Processes in Art, University of Chicago, Chicago, IL
11/2016  “Archipenko’s Material Worlds,” Faulconer Gallery, Grinnell College, Grinnell
5/2017  “Postwar: Community Envisioned,” Santa Barbara Museum of Art, Santa Barbara, CA

Awards:
2017  Digital Bridges StoryCenter Workshop Award, University of Iowa, Iowa City
2017  Obermann Center for Advanced Study, Interdisciplinary Fellow, University of Iowa, Iowa City

Service to the field:
2017  Manuscript reviewer for Routledge

KIMBERLY MUSIAL DATCHUK
Assistant Curator of Special Projects

Papers Presented:
6/2017  “Student-Centered Museum Teaching Without a Museum: The Visual Classroom,” Association of Academic Museums and Galleries, Eugene, OR
Lectures:
10/2016 “STEAM: Creativity Guiding Innovation,” Baker Teacher Leader Center, University of Iowa, Iowa City
10/2016 “Bodies in Motion,” Oaknoll Retirement Residence, Iowa City
11/2016 “Political Prints,” Oaknoll Retirement Residence, Iowa City
5/2017 “Highlights from the UIMA Collection, Works on Paper,” Oaknoll Retirement Residence

Awards:
2016 Innovations in Teaching with Technology Award (ITTA), Information Technology Services, University of Iowa, Iowa City

Service to the University:
12/2016 Interviewer, UI Reach Prospective Students, University of Iowa, Iowa City
Loans

Incoming:
Thirty-nine incoming loans making a total of 426 objects for exhibitions, proposed purchases, and acquisitions.

Outgoing:

CONSERVATION PROJECTS
A textile conservator did an onsite analysis of our storage of the textile and beadwork collection, consisting of nearly 1000 objects. This project was funded by the Preservation Assistance Grant for Smaller Institution by the National Endowment for the Humanities. Findings from the site visit have informed our storage requirements for the new museum building.

A modern paintings conservator reviewed and gave conservation recommendations for several of our American and European modern paintings. This analysis was done in preparation for conservation work that will need to be completed before the new museum building is finished.

RIGHTS AND REPRODUCTION REQUESTS
In 2016–2017, we received forty-one separate image requests for a total of forty-two different works to be reproduced in/for exhibition catalogs, magazines, books, and research purposes.

PROFESSIONAL ACTIVITIES AND OUTREACH
• Consultation given to the College of Dentistry on spot cleaning paintings
• New building planning committee
• Hosted a presentation on preventative conservation of textiles by textile conservator Julia Brennan for a group of thirty people from the community and local museums
• Three courier trips were taken to ensure the safe travel of objects being borrowed from the permanent collection

PROFESSIONAL DEVELOPMENT
• Integrated Pest Management course, International Preservation Studies Center, Mount Carroll, IL
• Care of Paintings course, International Preservation Studies Center, Mount Carroll, IL

VOLUNTEERS
Brad Ferrier is a UI alumnus of the School of Library and Information Science and has been volunteering diligently for the last year. He has been working on archiving the museum’s exhibition records and on metadata standardization.
ACCESSIONS

443 accessions were acquired for museum purposes including three paintings, two photographs, 388 prints, six sculptures, thirteen drawings, fifteen African, three Central and South American, ten ceramics, and three other arts pieces.

Bruce Onobrakpeya (Nigerian, 1932– )
*The Hunter Runs away from Ajua*, 1970
Ink on paper, 15 x 11 in. (38 x 28 cm)
Gift of Drs. Madgetta and Claibourne Dungy, 2016.100

Miguel Conde (Mexican, 1939– )
Untitled (Flying knife and hat), 1986
Ink, watercolor, and gouache on paper, 18 3/8 x 14 1/4 in. (46.67 x 36.2 cm)
Gift of Rod and Lorraine Kiewiet (UI 1974 alumnae), 2016.101

Saúl Aragon Ramirez (Mexican)
*Rom*, 2016
Wood, pigment, 10 7/8 x 8 1/2 x 6 3/4 in. (27.62 x 21.59 x 17.15 cm)
Gift of Saúl Aragon Ramirez and Antonia Arreola Sánchez, 2016.102

Kanchan Chander (Iranian, 1957– )
*Incarnation of Tolerance*, 1976
Aquatint and etching, 9 x 6 7/8 in. (22.86 x 17.46 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.103

A. Ramachandran (Indian, 1935– )
*Untitled*, 1968
Etching, 11 x 7 1/2 in. (27.94 x 19.05 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.104

Sudhir Khastgir (Indian, 1907–1974)
*Untitled*, 1943
Linoleum block, 9 1/2 x 11 in. (24.13 x 27.94 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.105

Tapan Ghosh (Indian, 1943– )
*Chemner de Serpent*, 1970
Etching, 7 x 6 in. (17.78 x 15.24 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.106

Haren Das (Indian, 1921–1993)
*At Noon*, 1949
Etching and aquatint, 7 1/8 x 9 1/4 in. (18.1 x 23.5 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.107

Ramendranath Chakravorty (Indian, 1902–1955)
Untitled, Unknown
Etching, 7 3/8 x 5 1/4 in. (18.73 x 13.34 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.108

Soghra Khurasani (Indian, 1983– )
*One Day it Will Come Out*, 2013
Etching on Asian paper and Fabriano paper, 13 x 14 7/8 in. (33.02 x 37.78 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.109a–f

Sudhir Khastgir (Indian, 1907–1974)
*Untitled*, 1945
Linoleum block, 9 1/4 x 7 1/8 in. (23.5 x 18.1 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.110

Surendran Nair (Indian, 1956– )
*Oracle at Delphi*, 1996
Etching, 14 5/8 x 10 15/16 in. (37.15 x 27.78 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.111

Bhupen Khakhar (Indian, 1934–2003)
*Cards*, 2003
Etching, 9 1/4 x 9 7/8 in. (23.5 x 25.08 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.112

Ramkinkar Baji (Indian, 1906–1980)
*Family*, Unknown
Etching, 6 1/16 x 8 3/4 in. (15.4 x 22.23 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.113

Toyin Ojih Odutola (Nigerian/American, 1985– )
*Birmingham*, 2014
Four-color lithograph with gold leaf, 24 x 16 1/2 in. (60.96 x 41.91 cm)
Museum of Art Purchase Fund, 2016.114a–c

Haren Das (Indian, 1921–1993)
*On the Way*, 1974
Woodcut, 11 3/4 x 8 11/16 in. (29.85 x 22.07 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.115
Himat Shah (Indian, 1933– )
Untitled, 2002
Etching, 11 3/4 x 15 1/4 in. (29.85 x 38.74 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.116

Laxma Goud (Indian, 1940– )
Untitled, 2002
Etching, 14 3/4 x 11 1/8 in. (37.47 x 28.26 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.117

Laxma Goud (Indian, 1940– )
Untitled, 2002
Etching, 14 3/4 x 11 1/8 in. (37.47 x 28.26 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.117

Mukul Dey (Indian, 1895–1989)
A Santhal Girl “Fulki,” unknown
Drypoint, 10 11/16 x 9 1/2 in. (27.15 x 24.13 cm)
The Waswo A. Waswo Collection of Indian Printmaking, 2016.119

Mukul Dey (Indian, 1895–1989)
Abanindranath Tagore, 1937
Drypoint, 12 1/16 x 10 5/8 in. (30.64 x 26.99 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.120

Somsankar Roy (Indian)
X, 2004
Etching, 14 3/4 x 11 1/8 in. (37.47 x 28.26 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.121

Ramendranath Chakravorty (Indian, 1902–1955)
Taking a Colour Print, 1937
Etching, 9 x 6 9/16 in. (22.86 x 16.67 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.123

Somnath Hore (Indian, 1921–2006)
Untitled, 1974
Woodcut, 11 1/4 x 12 3/16 in. (28.58 x 30.96 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.124

Somnath Hore (Indian, 1921–2006)
Wounds, 1972
Etching, 11 x 15 in. (27.94 x 38.1 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.125

BB Mukherjee (Indian, 1904–1980)
Untitled, 20th century
Etching, 9 9/16 x 6 5/8 in. (24.29 x 16.83 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.126

Sudhaker Reddy (Indian, 1952– )
Moving Forward, 1996
Aquatint, 11 7/8 x 10 1/4 in. (30.16 x 26.04 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.127

A. Ramachandran (Indian, 1935– )
Garden of Gethsemane, 1968
Etching, 10 7/8 x 14 7/8 in. (27.62 x 37.78 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.128

Somnath Hore (Indian, 1921–2006)
Untitled, unknown
Etching, 15 1/2 x 11 3/8 in. (39.37 x 28.89 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.129

Laxma Goud (Indian, 1940– )
Untitled, unknown
Etching, 11 1/8 x 14 13/16 in. (28.26 x 37.62 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.130

Atin Basak (Indian, 1966– )
Untitled, 1993
Etching, 12 7/8 x 10 7/8 in. (32.7 x 27.62 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.131

Ajit Seal (Indian, 1958– )
Kurane, 2007
Etching, 14 7/8 x 11 1/8 in. (37.78 x 28.26 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.132

Ramendranath Chakravorty (Indian, 1902–1955)
Arjun and Chakravorty, 1941
Woodcut, 11 1/8 x 10 3/4 in. (28.26 x 27.31 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.133

Surendran Nair (Indian, 1956– )
The Labyrinth of Eternal Delight, 1996
Hand-colored etching, 14 3/4 x 10 1/2 in. (37.47 x 26.67 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.134

Chittaprosad Bhattacharya (Indian, 1915–1978)
Untitled, unknown
Linoleum block, 15 3/8 x 10 3/4 in. (39.05 x 27.31 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.136

Haren Das (Indian, 1921–1993)
Untitled, 1964
Etching and aquatint, 5 1/16 x 9 7/8 in. (14.45 x 25.08 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.137
REGISTRAR & COLLECTIONS MANAGEMENT

Jagadeesh Tammineni (Indian, 1988– )
Untitled, 2010
Etching, 10 3/4 x 14 3/4 in. (27.31 x 37.47 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.138

Jagadeesh Tammineni (Indian, 1988– )
Untitled, 2010
Etching, 13 3/4 x 16 13/16 in. (34.93 x 42.7 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.139

Nirmalendu Das (Indian, 1951– )
Untitled
Etching, 11 1/16 x 14 3/4 in. (28.1 x 37.47 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.140

RC Bagchi (Indian, 1910–1977)
Back from the Fair, unknown
Etching, 9 1/8 x 14 in. (23.18 x 35.56 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.141

Rajan Fulari (Indian, 1971– )
Untitled, 2002
Etching, 11 1/4 x 14 15/16 in. (28.58 x 37.94 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.142

Ramendranath Chakravorty (Indian, 1902–1955)
Bathing in the Ganges, 1933
Drypoint, 12 3/8 x 9 7/16 in. (31.43 x 23.97 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.143

Ramendranath Chakravorty (Indian, 1902–1955)
Untitled, unknown
Etching, 10 1/2 x 13 1/2 in. (26.67 x 34.29 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.144

S. Shyamsunder (Indian)
Untitled, 2004
Etching, 11 3/16 x 14 7/8 in. (28.42 x 37.78 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.145

Jacques Callot (French, 1592–1635)
Plate 1 from Les Fontaines, 1635
Etching, 2 1/2 x 3 3/8 in. (6.35 x 8.57 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.146

Fritz Eichenberg (American, 1901–1990)
The Year of the Child (Holiday card), 1979
Wood engraving, 10 1/8 x 7 1/4 in. (25.72 x 18.42 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.147

Fritz Eichenberg (American, 1901–1990)
Untitled (Holiday card), 1981
Wood engraving and letterpress, 14 1/2 x 10 1/2 in. (36.83 x 26.67 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.148

Fritz Eichenberg (American, 1901–1990)
Untitled (Holiday card), 1982
Wood engraving, 7 3/4 x 10 5/8 in. (19.69 x 26.99 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.149

Fritz Eichenberg (American, 1901–1990)
Untitled (Holiday card), 1984
Wood engraving, 9 1/2 x 14 in. (24.13 x 35.56 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.150

Fritz Eichenberg (American, 1901–1990)
Untitled (Holiday card), 1985
Wood engraving and letterpress, 14 1/2 x 10 1/2 in. (36.83 x 26.67 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.151

Fritz Eichenberg (American, 1901–1990)
Untitled (Holiday card), 1986
Wood engraving, 9 1/2 x 14 in. (24.13 x 35.56 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.152

Nadezda Pliskova (1934–1999)
Untitled (House of cards), 1974
Etching and drypoint, 8 3/8 x 6 1/4 in. (21.27 x 15.88 cm)

Tsukioka Yoshitoshi (Japanese, 1839–1892)
Minamoto raiko tsuchigumo o kiru zu (Minamoto no yorimitsu preparing to kill the earth spider) from New Forms of 36 Ghosts, 1892
Woodblock with embossing, 14 3/16 x 9 3/8 in. (35.98 x 23.81 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.154

Umberto Romano (American, 1905–1982)
Frightened Horses, c. 1945
Lithograph, 12 x 15 7/8 in. (30.48 x 40.32 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.155

Charles F. Quest (American, 1904–1993)
Untitled, 1953
Woodcut, 12 x 17 in. (30.48 x 43.18 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.156

Kawarazaki Shodo (Japanese, 1889–1973)
Untitled (Peonies), c. 1955
Woodblock, 15 7/8 x 10 7/8 in. (40.32 x 27.62 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.157

Kawarazaki Shodo (Japanese, 1889–1973)
Untitled (Iris), 1951
Woodblock, 15 7/8 x 10 7/8 in. (40.32 x 27.62 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.158

Kawarazaki Shodo (Japanese, 1889–1973)
The Anniversary of the Baruch Collection, 1997
Etching and aquatint, 11 3/8 x 8 1/4 in. (28.89 x 20.96 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.159
Hieronymus (Jerome) Wierix (Flemish, 1553–1619)
Christ and the woman from Canaan, plate 61 from Evangelicae Historiae Imagines, after Maarten de Vos, 1593
Engraving on laid paper, 10 1/8 x 6 5/8 in. (25.72 x 16.83 cm)

Kerr Eby (American, 1889–1946)
St. Cyr Landscape, 1923
Etching with drypoint, 5 3/8 x 13 1/2 in. (13.65 x 34.29 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.161

Jirí Anderle (Czech, 1936– )
Oedipus and Antigone from the cycle Antiquity, 1981
Drypoint and mezzotint, 18 x 22 in. (45.72 x 55.88 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.163

Jirí Anderle (Czech, 1936– )
Variation on Durer’s Knight, Death, and the Devil from the cycle Comedy No. 6, 1968
Mezzoprint and drypoint, 30 x 21 1/4 in. (76.2 x 53.98 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.164

Vladimír Gazovic (Slovak, 1939– )
Beasts, 1973
Lithograph, 27 3/4 x 22 1/8 in. (70.49 x 57.68 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.165

Jirí Anderle (Czech, 1936– )
Tribute to Zdeněk Sklenář (Perspective no. 10), 1973
Soft ground etching with drypoint, 21 1/2 x 29 in. (54.61 x 73.66 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.166

Andrew Stasik (American, 1932– )
Still Life/Landscape #5, 1972
Lithograph, 27 1/4 x 21 in. (69.22 x 53.34 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.167

Milan Ressel (Czech, 1934– )
Untitled (Drawing for Situace), 1972
Graphite, 17 3/4 x 24 3/4 in. (45.09 x 62.87 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.168

Milan Ressel (Czech, 1934– )
Situace 2016, 1972
Lithograph, 21 x 26 1/2 in. (53.34 x 67.31 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.169

Eva Bednárová (Czech, 1937–1986)
Untitled (Biographical bedstead), 1968
Intaglio from shaped plate, 21 1/4 x 28 1/4 in. (53.98 x 71.76 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.170

Eva Bednárová (Czech, 1937–1986)
Untitled (Biographical bedstead), 1968
Intaglio from shaped plate, 21 1/2 x 29 in. (54.61 x 73.66 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.171

Alena Kucerova (Czech, 1935– )
Small Trees, 1969
Embosed intaglio, 22 3/4 x 34 1/4 in. (57.79 x 87 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.172

Vjenceslav Richter (Croatia, 1917–2002)
Sespo A., c. 1970
Serigraph, 27 1/8 x 27 3/8 in. (68.9 x 69.53 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.175

Andrej Jemec (Slovenia, 1934– )
Gradations, 1975–1977
Serigraph, 27 1/8 x 27 3/8 in. (68.9 x 69.53 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.175

Jiří Anderle (Czech, 1936– )
Appassionata, 1976
Mezzotint and drypoint on wove paper, 27 3/4 x 40 7/8 in. (70.49 x 103.82 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.176

Alex Mlynárik (Slovakia, 1934– )
Chasseurs dans la neige (a play on Bruegel), 1978–1979
Screenprint, 25 1/4 x 37 1/4 in. (64.14 x 94.62 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.177

Jacques Callot (French, 1592–1635)
Thirty-fifth board from Les images des saints (The Images of Saints), 1636
Etching, 10 x 6 7/8 in. (25.4 x 17.46 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, 2016.178

Ludwig von Hofmann (German, 1861–1945)
Reiters (Riders), c. 1920
Woodcut, 15 3/4 x 18 13/16 in. (40 x 47.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.179

Fritz Wotruba (Austria, 1907–1975)
Omaggio a Michelangelo, 1975
Etching, 23 5/8 x 31 9/16 in. (60.01 x 80.17 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.180

Unknown artist
An der Gedachtniskirche/Berlin (At the Emperor William Memorial Church/Berlin)
Lithograph, 13 1/8 x 8 3/4 in. (33.34 x 22.23 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.181
Émile Ulm (French, 1829–1892)
La Pieuvre (The Octopus)
Etching, 14 3/8 x 11 in. (36.51 x 27.94 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.182

Unknown artist
(Portrait of a child)
Lithograph, 14 7/8 x 11 in. (37.78 x 27.94 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.184

Robert Pajer-Gartegen (Austrian, 1886–1944)
(Hunting Scene)
Linocut?, 8 3/4 x 7 3/16 in. (22.23 x 18.26 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.185

Robert Pajer-Gartegen (Austrian, 1886–1944)
(Romantic scene with boat)
Linocut?, 8 3/4 x 7 1/8 in. (22.23 x 18.1 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.186

Gustave Marie Greux (1838–1919)
Landscape
Etching, 12 1/8 x 8 5/8 in. (30.8 x 21.91 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.188

Fredillo
Vierges and Demi-Vierges (Virgins and Half-Virgins), c. 1900
Etching, 15 x 11 in. (38.1 x 27.94 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.189

Peru
Tapestry border, 1000–1450 CE
Dyed wool weft; cotton warp, 72 x 8 in. (182.88 x 20.32 cm)
Ina Schnell Collection, 2016.190

Late Nazca (Peru)
Slit tapestry band, ca. 400–600 CE
Dyed wool weft; cotton warp, 61 1/4 x 4 5/8 in. (156 x 12 cm)
Ina Schnell Collection, 2016.191

Liang Guiyuan (Chinese)
A Place of Interest in Osaka (Japan)
Ink on paper mounted on silk, 24 1/4 x 29 3/4 in.
(61.6 x 75.57 cm)
Gift of the artist, 2016.192

Liang Guiyuan (Chinese)
Back from Tea Collection
Ink on paper mounted on silk, 23 1/4 x 23 1/4 in.
(59.06 x 59.06 cm)
Gift of the artist, 2016.193

Liang Guiyuan (Chinese)
Mountain Stream in Clouds
Ink on paper mounted on silk, 31 x 30 1/4 in.
(78.74 x 76.84 cm)
Gift of the artist, 2016.194

Liang Guiyuan (Chinese)
Scenery of Xishuangbanna in Yunnan Province
Ink on paper mounted on silk, 30 1/2 x 30 3/4 in.
(77.47 x 78.11 cm)
Gift of the artist, 2016.195

Liang Guiyuan (Chinese)
Spring Outing
Ink on paper mounted on silk, 23 x 27 3/8 in.
(58.42 x 69.47 cm)
Gift of the artist, 2016.196

Liang Guiyuan (Chinese)
Spring of Peace
Ink on paper mounted on silk, 20 3/4 x 33 in.
(52.71 x 83.82 cm)
Gift of the artist, 2016.197

Andre Eugene Dauchez (French, 1870–1948)
Penmarc'h, 1908
Etching, 10 1/4 x 16 1/4 in. (26 x 41.3 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.198

Theodor Klotz-Dürrenbach (Austrian, 1890–1959)
Der Stellvertreter Gottes (The deputy for god), from the series Das Geld (Money)
Lithograph, 24 7/8 x 18 3/4 in. (63.18 x 47.63 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.204

Ludwig Gruber (1889–1967)
(Angry divinity)
Lithograph, 24 7/8 x 18 3/4 in. (63.18 x 47.63 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.205

Josef Humplik (Austrian, 1888–1958)
(Woman with flowers)
Lithograph, 23 3/4 x 16 3/8 in. (60.33 x 41.59 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.213

Uriel Birnbaum (1894–1956)
Plate 5 from Weltuntergang (End of the World), 1921
Lithograph, 20 7/8 x 16 in. (53.02 x 40.64 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.215

Unknown Artist
City street
Intaglio, 23 3/8 x 17 in. (59.37 x 43.18 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.216

Anupum Sud (Indian, 1944– )
Guns and Roses, 2006
Etching, 11 1/4 x 9 7/8 in. (28.58 x 25.08 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.217

Anupum Sud (Indian, 1944– )
Healthy Relation, 2007
Etching, 14 7/8 x 11 1/8 in. (37.78 x 28.26 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.218
Ludwig Heinrich Heyne (1878–1914)  
(Orientalist street scene)  
Lithograph, 23 7/8 x 18 1/4 in. (60.64 x 46.36 cm)  
Gift of James A. Leach and Elisabeth F. Leach, 2016.219

Haren Das (Indian, 1921–1993)  
Happy Pairs, 1950  
Etching, 9 1/2 x 6 15/16 in. (24.13 x 17.62 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.220

Haren Das (Indian, 1921–1993)  
Fishing II, 1949  
Woodcut, 7 9/16 x 11 1/8 in. (19.21 x 28.26 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.221

Mukul Dey (Indian, 1895–1989)  
Tantine of Belur Math, 1957  
Drypoint, 8 1/16 x 9 9/16 in. (20.48 x 24.29 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.223

Pinaki Barua (Indian, 1954–)  
Cutting Edges, 2008  
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.225

Rini Dhumal (Indian, 1948–)  
Temptation, 2009  
Etching, 14 1/8 x 11 1/8 in. (35.88 x 28.26 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.227

Shaik Azghar Ali (Indian, 1985–)  
Untitled, 2009  
Drypoint, 9 3/8 x 7 1/8 in. (23.81 x 18.1 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.228

Viraj Naik (Indian, 1975–)  
Aquia, 2007  
Aquatint, 14 3/8 x 11 1/8 in. (36.51 x 28.26 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.229

Viraj Naik (Indian, 1975–)  
Observer, 2006  
Etching, 10 1/2 x 12 11/16 in. (26.67 x 32.23 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.230

Anupum Sud (Indian, 1944–)  
The Contestants, 1991  
Etching and aquatint, 14 7/8 x 11 1/2 in. (37.78 x 29.21 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.231

Bhupen Khakhar (Indian, 1934–2003)  
Untitled, late 20th century–early 21st century  
Etching, 14 15/16 x 11 in. (37.94 x 27.94 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.232

Chittaprosad Bhattacharya (Indian, 1915–1978)  
Untitled, 20th century  
Linocut, 16 15/16 x 11 5/8 in. (43.02 x 29.53 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.233

Haren Das (Indian, 1921–1993)  
The House Top, 1965  
Color wood engraving, 10 1/8 x 8 5/16 in. (25.72 x 21.11 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.234

Jyoti Bhatt (Indian, 1934–)  
Atelier City Park #7, 1993  
Etching, 11 1/16 x 14 11/16 in. (29.17 x 37.31 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.235

Lalitha Lajmi (Indian, 1932–)  
The Tree Symphony, 1995  
Engraving, 16 5/8 x 13 in. (42.23 x 33.02 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.236

Mukul Dey (Indian, 1895–1989)  
Dancing Apsara from Sittanavasal, 1974  
Etching, 13 5/8 x 11 in. (34.61 x 27.94 cm)  
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Ramendranath Chakravorty (Indian, 1902–1955)  
Husking Rice, 1931  
Woodcut, 6 5/16 x 8 13/16 in. (16.03 x 22.38 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.238

Somnath Hore (Indian, 1921–2006)  
Wounds, 1988  
Etching, 14 1/4 x 10 13/16 in. (36.2 x 27.46 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.239

Sushanta Guha (India, 1960–)  
U and I, 2004  
Etching, 11 1/8 x 14 13/16 in. (28.26 x 37.62 cm)  
The Waswo X. Waswo Collection of Indian Printmaking, 2016.240

Arpana Caur (Indian, 1954–)  
Body is Just a Garment, 1993  
Etching, 17 1/8 x 15 1/8 in. (43.5 x 38.42 cm)  
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BB Mukherjee (Indian, 1904–1980)  
The Curd Seller, 1971  
Lithograph, 15 1/8 x 11 in. (38.42 x 27.94 cm)  
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Chittaprosad Bhattacharya (Indian, 1915–1978)

*Flood*, 20th century
16 1/16 x 17 3/4 in. (40.8 x 45.09 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.244

Devayani Krishna (Indian, 1918–2002)

*Nagas*, 1970
Etching and viscosity, 16 3/8 x 16 1/16 in. (41.54 x 40.8 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.245

Manjari Chakravarti (Indian, 1963–)

*Random Thoughts II*, 1992
Etching, 12 x 12 5/16 in. (30.48 x 31.27 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.246

Manjari Chakravarti (Indian, 1963–)

*Vaitalik Prayer Meet at Gourprangan*, 1990
Linocut with stencil, 14 1/4 x 13 1/4 in. (36.2 x 33.66 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.247

Moutushi Chakraborty (Indian, 1975–)

*She*, 2001
Etching, 18 1/16 x 22 5/16 in. (45.88 x 56.67 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.248

Mukul Dey (Indian, 1895–1989)

*Getting Ready for Meals*, 20th century
Color etching and drypoint, 13 x 16 7/8 in. (33.02 x 42.86 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.249

Mukul Dey (Indian, 1895–1989)

*Harken the Reed Flute*, 1974
Etching, 15 1/2 x 11 3/16 in. (39.37 x 28.42 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.250

Paritosh Sen (Indian, 1918–2008)

Untitled, mid 20th century–early 21st century
Etching, 15 x 13 5/8 in. (38.1 x 34.61 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.251

Sajeev Visweswaran (Indian, 1980–)

*The Scent of Green Papaya*, 2012
Intaglio, 19 5/8 x 13 3/4 in. (49.85 x 34.93 cm)
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Akbar Padamsee (Indian, 1928–)

Untitled, 1958
Etching, 20 5/8 x 14 7/8 in. (52.39 x 37.78 cm)
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Devraj Dakoji (Indian, 1944–)

Untitled, 1978
Etching, 16 1/2 x 15 1/2 in. (41.91 x 39.37 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.254

Dhruva Mistry (Iranian, 1957–)

*Looking Around*, 1997
Etching, 15 x 22 1/8 in. (38.1 x 56.2 cm)
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Jogen Chowdhury (Indian, 1939–)

Untitled, 2004
Etching, 19 x 25 3/4 in. (48.26 x 65.41 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.256

KG Subramanyan (Indian, 1924–2016)

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Lithograph, 15 x 17 3/16 in. (38.1 x 43.66 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.257

Koustav Nag (Indian, 1982–)

Untitled, 2007
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The Waswo X. Waswo Collection of Indian Printmaking, 2016.258

Manjari Chakravarti (Indian, 1963–)

*Studio*, 1992
Lithograph, 14 3/4 x 18 5/8 in. (37.47 x 47.31 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.259

Moutushi Chakraborty (Indian, 1975–)

*On the Victory Stand*, 2001
Etching, 17 7/8 x 21 in. (45.4 x 53.34 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.260

Praveen Goud (Indian, 1986–)

*Electro Sapiens*, 2010
Serigraph, 25 3/8 x 19 5/8 in. (64.45 x 49.85 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.261

Praveen Goud (Indian, 1986–)

*Electro Sapiens*, 2010
Serigraph, 25 1/4 x 19 3/4 in. (64.14 x 50.17 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.262

Praveen Goud (Indian, 1986–)

*Electro Sapiens*, 2010
Serigraph, 25 1/4 x 19 5/8 in. (64.14 x 49.85 cm)
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Ajit Ray (India, 1965– )
Untitled, late 20th century–early 21st century
Linocut, 11 1/8 x 13 1/8 in. (28.26 x 33.34 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.264

Chittaprosad Bhattacharya (Indian, 1915–1978)
Gone Mad, 20th century
Linocut, 11 7/16 x 9 1/16 in. (29.05 x 23.02 cm)
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Devayani Krishna (Indian, 1918–2002)
MA... S. No 19, 1976
Viscosity print, 11 x 13 7/8 in. (27.94 x 35.24 cm)
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Gogi Saroj Pal (Indian, 1945– )
The Blessed, 1983
Etching, 19 3/4 x 15 5/8 in. (50.17 x 39.69 cm)
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Haren Das (Indian, 1921–1993)
With her Property, 1985
Wood engraving, 15 5/8 x 11 1/16 in. (39.69 x 28.1 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.268

Santanu Bhattacharya (1944– )
Untitled, 2007
Etching, 15 x 11 1/4 in. (38.1 x 28.58 cm)
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Manjari Chakravarti (Indian, 1963– )
Random Thoughts I, 1992
Etching, 15 3/4 x 12 5/8 in. (40.01 x 32.07 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.271

Manjari Chakravarti (Indian, 1963– )
Random Thoughts III, 1992
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Somnath Hore (Indian, 1921–2006)
Untitled, 1967
Etching and aquatint, 13 5/8 x 16 1/8 in. (34.61 x 40.96 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.273

T. Venkanna (Indian, 1980– )
Animal Lover, 2008
Etching, 14 x 9 7/8 in. (35.56 x 25.08 cm)
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Haren Das (Indian, 1921–1993)
Fishing, 1986
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The Waswo X. Waswo Collection of Indian Printmaking, 2016.275

Sudhaker Reddy (Indian, 1952– )
Look Before You Leap, 1990
Aquatint, 11 3/4 x 10 in. (29.85 x 25.4 cm)
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KG Subramanyan (Indian, 1924–2016)
Untitled, mid 20th century–early 21st century
Etching, 18 x 13 3/4 in. (45.72 x 34.93 cm)
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Manjari Chakravarti (Indian, 1963– )
The Ephemeral Beauty, 1979
Etching, 9 1/4 x 7 in. (23.5 x 17.78 cm)
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Prabhakar Alok (Indian, 1976– )
Untitled, 2010
Etching, 17 3/4 x 13 3/4 in. (45.09 x 34.93 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.279

Somnath Hore (Indian, 1921–2006)
Look Before You Leap, 1990
Aquatint, 11 3/4 x 10 in. (29.85 x 25.4 cm)
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Kanchan Chander (Iranian, 1957– )
The Ephemerality Beauty, 1979
Etching, 9 1/4 x 7 in. (23.5 x 17.78 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.277

Jyoti Bhatt (Indian, 1934– )
Italia, 1961
Collograph, 9 15/16 x 13 7/8 in. (25.24 x 35.24 cm)
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Bhupen Khakhar (Indian, 1934–2003)
Pataya, 2003
Etching, 15 1/4 x 23 1/2 in. (38.74 x 59.69 cm)
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G.R. Santosh (Indian, 1929–1997)
Untitled, 1978
Silkscreen, 27 1/4 x 21 in. (69.22 x 53.34 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.285

Jagmohan Chopra (Indian, 1935–2013)
Composition “Relics 2,” 1982
Collagraph, 28 1/4 x 22 1/2 in. (71.76 x 57.15 cm)
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Jyoti Bhatt (Indian, 1934– )
Self-portrait, 1970
Etching and stencil, 22 x 15 1/4 in. (55.88 x 38.74 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.287

Krishan Khanna (Indian, 1925– )
Untitled, 1991
Drypoint, 27 5/8 x 21 7/8 in. (70.17 x 55.56 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.288

Neeraj Singh Khandka (Indian, 1983– )
Metamorphosis, 2010
Etching, 28 x 19 1/4 in. (71.12 x 48.9 cm)
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VG Venugopal (Indian, 1976– )
Untitled, 2009
Etching and aquatint, 27 3/4 x 19 3/4 in. (70.49 x 50.17 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.290

Zakir Hussain (Indian, 1970– )
Untitled, 1996
Linocut, 27 3/4 x 21 1/4 in. (70.49 x 53.98 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.291

Alwar Balasubramaniam (Indian, 1971– )
Part from Form Four, 1998
Etching, 8 3/4 x 8 3/4 in. (22.23 x 22.23 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.292

BB Mukherjee (Indian, 1904–1980)
Birbhum Landscape, 20th century
Etching, 7 1/2 x 9 1/4 in. (19.05 x 23.5 cm)
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Bhupen Khakhar (Indian, 1934–2003)
Untitled, late 20th century–early 21st century
Etching, 12 1/2 x 10 1/4 in. (31.75 x 26.04 cm)
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Jagadeesh Tammineni (Indian, 1988– )
Blind Belief, 2008
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The Waswo X. Waswo Collection of Indian Printmaking, 2016.300

Jyoti Bhatt (Indian, 1934– )
Mother and Child, 1961
Linocut, 16 x 20 3/4 in. (40.64 x 52.71 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.301

Rini Dhumal (Indian, 1948– )
In the Garden (Cat), 2004
Linocut, 18 1/4 x 17 1/4 in. (46.36 x 43.82 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.302

Savi Savarkar (Indian, 1961– )
Untitled (Dry Point VII), late 20th century–early 21st century
Drypoint, 18 3/4 x 14 3/8 in. (47.63 x 36.51 cm)
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Subrat Kumar Behera (Indian, 1988– )
Untitled, 2012
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Subrat Kumar Behera (Indian, 1988– )
Untitled, 2012
Lithograph, 14 x 19 3/4 in. (35.56 x 50.17 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.305
Subrat Kumar Behera (Indian, 1988– )
Untitled, 2012
Lithograph, 19 3/4 x 13 7/8 in. (50.17 x 35.24 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.306

Gulam Mohammed Sheikh (Indian, 1937– )
Hiran, 2002
Linocut, 15 x 18 in. (38.1 x 45.72 cm)
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Jeram Patel (Indian, 1930–2016)
Untitled, 2012
Etching, 11 x 10 in. (27.94 x 25.4 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.308

Laxma Goud (Indian, 1940– )
Baroda, 1964
Etching with watercolor, 7 3/4 x 12 in. (19.69 x 30.48 cm)
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Laxma Goud (Indian, 1940– )
Baroda, 1964
Etching with watercolor, 6 1/4 x 12 1/2 in. (15.88 x 31.75 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.310

Laxma Goud (Indian, 1940– )
Untitled, c. 2006
Etching, 11 1/4 x 14 3/4 in. (28.58 x 37.47 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.311

Rajan Fulari (Indian, 1971– )
Matter of Being Right Hearted, 2003
Etching, 15 x 11 1/4 in. (38.1 x 28.58 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.312

Shankar Kumawat (Indian, 1958– )
Untitled, 1985
Collagraph, 14 x 16 3/8 in. (35.56 x 41.59 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.313

Sudhir Khastgir (Indian, 1907–1974)
Untitled, 1942
Linocut, 6 7/8 x 8 1/2 in. (17.46 x 21.59 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.314

Surendran Nair (Indian, 1956– )
Self Portrait, 1982
Etching, 11 x 7 1/2 in. (27.94 x 19.05 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.315

Viraj Naik (Indian, 1975– )
Ratavana, 2007
Aquatint, 14 1/2 x 11 in. (36.83 x 27.94 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.316

Viraj Naik (Indian, 1975– )
Refresh, 2007
Aquatint, 14 3/8 x 11 1/8 in. (36.51 x 28.26 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.317

Subhendu Misra
Mr. & Mrs., 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.318

Prabhakar Alok (Indian, 1976– )
Untitled, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.319

T. Venkanna (Indian, 1980– )
Untitled, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.320

Soghra Khurasani (Indian, 1983– )
Red Eruption, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.321

Neha Lavingia
Untitled, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.322

Kodanda Rao
Living Body, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
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Bhav Singh
Untitled, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.324

Lakshmi Kiran Kumar (Indian, 1964– )
Performer, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.325

Indrapramit Roy (Indian, 1964– )
Untitled, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
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Alok Bal (Indian, 1969– )
Untitled (Beautiful game), 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
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Jyoti Bhatt (Indian, 1934– )
Ashw Leela, 2012
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Debasish Dutta (Indian, 1978– )
Untitled, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
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K P Reji (India, 1972– )
Untitled, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
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Vinod Patel
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Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
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BV Swetha
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Prajwal Chowdary
Untitled (Being an artist), 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
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Divya Pandey
Untitled, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
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Shaik Azghar Ali (Indian, 1985– )
More Crowd More Ego, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.338

Pratap Morey (Indian, 1981– )
Between the Two Voids, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
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Sneh Mehra
Freeze, 2012
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Jayanti Rabadia (Indian, 1959– )
Untitled, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
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JN Mohapartra
Untitled, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.342

Mitali Shah (Indian, 1987– )
City Clouds, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.343

Vibhuti Sharma
Untitled, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.344

Shatrughan Thakur (Indian)
Untitled, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
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Rajesh PS (Indian, 1978– )
Roof of the Garden, 2012
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Durga Prasad Bandi (Indian, 1985– )
Untitled, 2012
Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)
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Amitava Das (Indian, 1947– )
Journey, 2000
Lithograph and chine-collé, 12 1/2 x 11 in. (31.75 x 27.94 cm)
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Amitava Das (Indian, 1947– )
Untitled, 1983
Serigraph, 20 1/2 x 15 1/2 in. (52.07 x 39.37 cm)
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Arpana Caur (Indian, 1954– )
*Time Image*, 1994
Lithograph, 14 1/2 x 16 1/4 in. (36.83 x 41.28 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.350

Durga Prasad Bandi (Indian, 1985– )
*Figure Fading in a Landscape*, 2014
Woodcut, 16 1/2 x 16 3/4 in. (41.91 x 42.55 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.351

Durga Prasad Bandi (Indian, 1985– )
*Girl with Her Pet in a Landscape*, 2014
Woodcut, 16 1/8 x 16 1/8 in. (40.96 x 40.96 cm)
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Jagadeesh Tammineni (Indian, 1988– )
*Far*, 2015
Woodcut on rice paper, 20 x 15 1/4 in. (50.8 x 38.74 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.353

Subba Ghosh (Indian, 1961– )
*Aim I Just a Falcon, Circling the Tower?*, 1991
Woodcut, 15 1/4 x 20 in. (38.74 x 50.8 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.354

Subrat Kumar Behera (Indian, 1988– )
*Interview for a Perfect Possibility*, 2013
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Subrat Kumar Behera (Indian, 1988– )
Untitled, 2012
Lithograph, 19 3/4 x 14 in. (50.17 x 35.56 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.356

Dattatraya Apte (1953– )
Untitled, 1992
Etching and drypoint, 16 x 21 in. (40.64 x 53.34 cm)
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Jagadeesh Tammineni (Indian, 1988– )
*Desire Cycle*, 2009
Woodcut, 81 3/16 x 42 1/4 in. (206.22 x 107.32 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.359

Jagadeesh Tammineni (Indian, 1988– )
*Desire and Hopes*, 2009
Woodcut, 80 13/16 x 42 11/16 in. (205.26 x 108.43 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.360

Maqbool Fida Husain (Indian, 1915–2011)
*Kerala Series*, mid 20th century–early 21st century
Serigraph, 40 15/16 x 39 15/16 in. (103.98 x 101.44 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.361

Soghra Khurasani (Indian, 1983– )
*Garland Tribute*, 2011
Woodcut, 47 1/4 x 46 5/16 in. (120.02 x 117.63 cm)
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Srilamantula Chandramohan (Indian, 1981– )
Mask, 2006
Woodcut and etching
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Preeti Agrawal (Indian, 1985– )
Hope, 2008
Etching
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Karuna Sukka (Indian, 1980– )
*My Sister*, 2005
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Karuna Sukka (Indian, 1980– )
*First Letter*, 2008
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*Ding Dong Daddy New Improved*, c. 1978
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Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.367

Anthony Ko (American, 1934–1984)
*Tesuque Eagle Dancer*, September 1966
Lithograph, 15 x 15 in. (38.1 x 38.1 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.368

John Sommers (American, 1927–1987)
*Response*, 1976
Lithograph on German Etching Paper, 15 x 17 1/2 in. (38.1 x 44.45 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.369

John Sommers (American, 1927–1987)
*Notes for Message*, 1976
Lithograph on Lenox 100, 15 x 17 1/2 in. (38.1 x 44.45 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.370
John Sommers (American, 1927–1987)

*Interim*, 1976
Lithograph on Copperplate Deluxe, 15 x 17 1/2 in. (38.1 x 44.45 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.371

Anthony Ko (American, 1934–1984)

*Fate of Hieroglyphs*, 1966
Lithograph, 18 x 15 1/2 in. (45.72 x 39.37 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.372

John Sommers (American, 1927–1987)

*Cryptic Sign 813: Divination*, 1981
Lithograph, 15 1/8 x 18 1/2 in. (38.42 x 46.99 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.373


*Damon Observed*, late 20th century–early 21st century
Photo lithograph or collotype, 19 x 15 in. (48.26 x 38.1 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.374

Michele Andrea Bourque Seward (American, 1927–1987)

Untitled, 1974
Lithograph on Copperplate Deluxe, 20 7/8 x 15 in. (53.09 x 38.1 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.375

Lynne D. Allen (American)

Untitled, 1980
Lithograph on cream paper, 22 x 15 in. (55.88 x 38.1 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.376

Phillip Chen (American, 1953–)

*Silent Tongues*, August 1977
Lithograph, 22 x 14 in. (55.88 x 35.56 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.377

Jane Abrams (American, 1940–)

*Dragon Rider*, late 20th century–early 21st century
Lithograph on cream paper, 22 1/4 x 15 in. (56.52 x 38.1 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.378

John Sommers (American, 1927–1987)

*Cryptic Sign 821*, 1982
Lithograph on Asian paper, 15 x 22 1/2 in. (38.1 x 57.15 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.379

Flavio Garcia

Untitled, 1982
Lithograph, 22 x 15 in. (55.88 x 38.1 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.380

John Sommers (American, 1927–1987)

*The Enigma is the Perpetrator*, 1987
Lithograph with mixed media, 15 1/4 x 22 in. (38.74 x 55.88 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.381

Garo Zareh Antreasian (American, 1922–)

*Triangulum X: Hommage to F.L.*, 1983
Lithograph on Arches 88, 20 x 35 in. (50.8 x 88.9 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.382

Hugh Townley (American, 1927–1987)

Untitled, June 20, 1969
Lithograph on Magnani Italia, 33 5/16 x 25 in. (84.58 x 63.5 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.383

James Lechay (American, 1907–2001)

*Portrait of a Disquieted Man*, 1973
Lithograph on Magnani Italia, 30 1/2 x 25 1/2 in. (77.47 x 64.77 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.384

Jacob Landau (American, 1917–2001)

*The Virtuous Pagans*, 1976
Lithograph on Copperplate Deluxe, 28 x 22 in. (71.12 x 55.88 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.385
Oscar J. Gillespie (American, 1952– )
*A Print for Jay Keeley*, November 16, 1981
Engraving, possibly with aquatint, 38 x 26 1/2 in. (96.52 x 67.31 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.386

Oscar J. Gillespie (American, 1952– )
*Ritual Crow Fetish*, November 7, 1981
Engraving, 39 x 27 in. (99.06 x 68.58 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.387

John Sommers (American, 1927–1987)
*Tablet III (Ariel)*, 1973
Lithograph on Arjomari Arches, 27 7/8 x 22 in. (70.87 x 55.88 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.388

John Sommers (American, 1927–1987)
*Untitled (El Moro Gris)*, undated
Lithograph on German Copperplate, 22 x 29 1/2 in. (55.88 x 74.93 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.389

John Sommers (American, 1927–1987)
*El Moro Rojo*, 1976
Lithograph on Arches Cover, 22 x 27 1/4 in. (55.88 x 69.22 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.390

John Sommers (American, 1927–1987)
*Eve, facing east at sunset, inspects the ruins at Eden’s altar, 1985*
Lithograph on Arches, 22 x 28 3/4 in. (55.88 x 73.03 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.391

Paul Stewart (American, 1928– )
*Landscape IV*, 1979
Lithograph on Arjomari Arches, 22 x 30 in. (55.88 x 76.2 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.392

Matsumi Kanemitsu (American, 1922–1992)
*Ghost Town Night, N.M.*, 1975
Lithograph on Arches, 22 x 30 in. (55.88 x 76.2 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.393

Paul Stewart (American, 1928– )
*Torso*, undated
Lithograph on Rives BFK, 29 3/4 x 22 3/4 in. (75.57 x 57.79 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.394

Andrew Michael Dasburg (American, 1887–1979)
*Ranchos Church*, 1975
Lithograph on Arches, 22 1/4 x 27 1/4 in. (56.52 x 69.29 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.396

Andrew Michael Dasburg (American, 1887–1979)
*Houses and Mesas – Winter*, 1976
Lithograph on Rives BFK, 19 5/16 x 26 9/16 in. (49 x 67.49 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.397

Taylor Christopher (American, 1954– )
*Gilman Canyon*, 1984
Intaglio, 22 x 30 in. (55.88 x 76.2 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.398

Andrew Michael Dasburg (American, 1887–1979)
*Llano Quemado II*, 1975
Lithograph on Arches, 22 1/4 x 10 3/8 in. (56.52 x 26.29 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.399

Jacob Landau (American, 1917–2001)
*Meditations on Love and Death for Jan & John*, 1976
Lithograph on Arches, 24 x 30 1/4 in. (60.96 x 76.89 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.400
James McGarrell (American, 1930– )
*Reflections With Rugs* (Black and White State), 1975
Lithograph on Arches cover, 22 x 30 in. (55.88 x 76.2 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.401

James McGarrell (American, 1930– )
*Reflections With Rugs*, 1975
Lithograph on Arjomari Arches, 22 x 30 in. (55.88 x 76.2 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.402

Fred B. Brian (American, 1924–1999)
*Willy Burmeister Escorted and Assisted Across Lake Superior*, 1973
Lithograph, 22 x 30 in. (55.88 x 76.2 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.403

John Tritt
*Untitled*, 1983
Lithograph, 30 x 22 1/4 in. (76.2 x 56.52 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.404

Hugh Townley
*Untitled*, 1969
Lithograph on Arches, 30 x 22 1/2 in. (76.2 x 57.15 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.405

John Sommers (American, 1927–1987)
*Roadside Attraction II*, 1983
Lithograph with colored strings, 23 1/2 x 29 in. (59.69 x 73.66 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.406

John Sommers (American, 1927–1987)
*Flash*, 1984
Lithograph on German Etching Paper, 22 1/2 x 30 in. (57.15 x 76.2 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.407

Matsumi Kanemitsu (American, 1922–1992)
*Summer Storm, N.M.*, 1975
Lithograph on Arjomari Arches, 30 x 22 in. (76.2 x 55.88 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.408

Joseph Raffael (American, 1927–1987)
*Island Magic*, 1975
Lithograph on Copperplate Deluxe, 22 x 30 in. (55.88 x 76.2 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.409

John Sommers (American, 1927–1987)
*Fragment (connection) 1. keystone, grayscale separation proof*, 1981
Lithograph on German Etching Paper, 18 x 24 in. (45.72 x 60.96 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.410

John Sommers (American, 1927–1987)
*Mondhirock*, 1973
Lithograph on Copperplate Deluxe, 26 x 24 in. (66.04 x 60.96 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.411

Fritz Scholder (Native American, 1937–2005)
*Snake Dancer*, 1978
Lithograph on Arches, 30 5/16 x 22 3/8 in. (76.96 x 56.9 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.412

Flavio Garcia
*Untitled*, 1981 or 1982
Lithograph, 30 x 21 1/2 in. (76.2 x 54.61 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.413

*Field #1*, 1973
Lithograph on Rives BFK, 17 x 23 in. (43.18 x 58.42 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.414

John Sommers (American, 1927–1987)
*Fragment* (connection) 1. keystone, grayscale separation proof, 1981
Lithograph on German Etching Paper, 18 x 24 in. (45.72 x 60.96 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.415a
John Sommers (American, 1927–1987)
*Fragment (connection)* 2. black separation proof, 1981
Lithograph on German Etching Paper
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.415b

John Sommers (American, 1927–1987)
*Fragment (connection)* 3. green color separation proof, 1981
Lithograph on German Etching Paper, 18 x 24 in. (45.72 x 60.96 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.415c

John Sommers (American, 1927–1987)
*Fragment (connection)* 4. yellow, red orange with green at edge progressive proof, 1980 or 1981
Lithograph on German Etching Paper, 18 x 24 in. (45.72 x 60.96 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.415d

John Sommers (American, 1927–1987)
*Fragment (connection)* 5. light black with green edge separation proof, 1981
Lithograph on German Etching Paper, 18 x 24 in. (45.72 x 60.96 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.415e

John Sommers (American, 1927–1987)
*Fragment (connection)* 6. red color separation proof with green edge, 1981
Lithograph on German Etching Paper, 18 x 24 in. (45.72 x 60.96 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.415f

John Sommers (American, 1927–1987)
*Fragment (connection)* 7. yellow color separation proof with green edge, 1981
Lithograph on German Etching Paper, 18 x 24 in. (45.72 x 60.96 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.415g

John Sommers (American, 1927–1987)
*Fragment (connection)* flag, 1980
Lithograph on German Etching Paper, 17 1/2 x 23 13/16 in. (44.45 x 60.45 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.415h

Jacqueline Gourevitch (American, 1927–1987)
*Untitled (green and black)*, 1973
Lithograph on Crisbrook Waterleaf, 24 x 18 in. (60.96 x 45.72 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.416

Lynn Baker
*Bovine into Ursine*, 1974
Lithograph on Copperplate Deluxe, 20 x 18 in. (50.8 x 45.72 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.417

Burhan Cahit Doğançay (Turkish, 1929–2013)
*Untitled (Walls V-III)*, 1969
Lithograph on calendered Rives, 23 1/8 x 19 3/8 in. (58.78 x 49.2 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.418

John Sommers (American, 1927–1987)
*Circles Maximus Virtus #1*, April 7, 1987
Lithograph with monotype and drawing, 17 1/2 x 26 in. (44.45 x 66.04 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.421

Janet Lippincott (American, 1927–1987)
*Sea Longing*, 1973
Lithograph on Crisbrook Waterleaf, 25 x 20 in. (63.5 x 50.8 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.420

John Sommers (American, 1927–1987)
*Circles Maximus Virtus #1*, April 7, 1987
Lithograph with monotype and drawing, 17 1/2 x 26 in. (44.45 x 66.04 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.421

John Sommers (American, 1927–1987)
*Women In*, 1969
Lithograph on Nacre, 27 5/8 x 19 in. (70.1 x 48.26 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.422
Garo Zareh Antreasian (American, 1922–)
Untitled, likely April 1979
Lithograph, 24 x 20 in. (60.96 x 50.8 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.423

Larry Thomas (American, 1939–)
I (T), 1969
Lithograph on Arches, 19 x 30 in. (48.26 x 76.2 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.424

Burhan Cahit Doğançay (Turkish, 1929–2013)
Untitled (I Love Me), 1969
Lithograph on Arches German Etching Paper, 19 x 15 in. (48.26 x 38.1 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.425

John Hunter (American, 1934–)
Untitled (Going Hollywood II), 1969
Lithograph on Arches, 14 x 20 in. (35.56 x 50.8 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.426

John Hunter (American, 1934–)
Untitled (Going Hollywood VIII), 1969
Lithograph on Arches, 14 x 20 in. (35.56 x 50.8 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.427

Bernard Cohen (American, 1927–1987)
Untitled, 1975
Lithograph on calendered Rives BFK, 11 1/4 x 11 3/4 in. (28.58 x 29.85 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.428

John Sommers (American, 1927–1987)
Message State III, 1976
Lithograph, 15 x 17 1/2 in. (38.1 x 44.45 cm)
Gift of the Sommers Family in Honor of Master Printer and Teacher, John Sommers, because Art is made to be shared, 2016.429

Anupum Sud (Indian, 1944–)
The Howl, 1987
Etching and aquatint, 19 1/4 x 19 1/4 in. (48.9 x 48.9 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.430

Chiman Dangi (Indian, 1979–)
The Signature, 2004
Woodcut, 21 3/4 x 14 3/4 in. (55.25 x 37.47 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.431

F.N. Souza (Indian, 1924–2002)
Untitled, 1963
Lithograph, 21 3/4 x 15 3/4 in. (55.25 x 40.01 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.432

Lalu Prasad Shaw (Indian, 1937–)
Untitled, 1992
Lithograph, 27 7/8 x 22 in. (70.8 x 55.88 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.433

Preeti Agrawal (Indian, 1985–)
Ladies Compartment, 2010
Etching, 15 x 31 1/2 in. (38.1 x 80.01 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.434

Raminkar Baj (Indian, 1906–1980)
Untitled, 1971
Lithograph, 11 x 12 3/4 in. (27.94 x 32.39 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.435

Ravikumar Kashi (Indian, 1968–)
Assult, 1990
Lithograph, 22 7/8 x 28 in. (58.1 x 71.12 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.436

Ravikumar Kashi (Indian, 1968–)
Eternal Waiting, 1990
Lithograph, 26 7/8 x 22 in. (68.26 x 55.88 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.437

Subrat Kumar Behera (Indian, 1988–)
Untitled, 2012
Lithograph, 19 3/4 x 27 5/8 in. (50.17 x 70.17 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.438

L Raja (Indian)
Memories, 2015
Lithograph, 27 3/4 x 19 3/4 in. (70.49 x 50.17 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.440
Moutushi Chakraborty (Indian, 1975– )
Femme I, 2014
Screenprint on Somerset, 14 3/4 x 20 1/2 in.
(37.47 x 52.07 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.441

Moutushi Chakraborty (Indian, 1975– )
Mother II, 2014
Screenprint on Somerset, 14 3/4 x 20 1/2 in.
(37.47 x 52.07 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.442

Neeraj Singh Khandka (Indian, 1983– )
Intruder, 2012
Lithograph, 27 3/4 x 19 5/8 in.
(70.49 x 49.85 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.443

Sujith SN (Indian, 1980– )
A Place Called City, 2010
Etching, 19 1/2 x 27 1/2 in. (49.53 x 69.85 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.444

Sujith SN (Indian, 1980– )
Untitled, c. 2010
Etching, 19 1/2 x 27 1/2 in. (49.53 x 69.85 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.445

Rajesh Deb (Indian, 1979– )
Dream Lover, 2008
Woodcut on canvas
The Waswo X. Waswo Collection of Indian Printmaking, 2016.446

Paramjit Singh (Indian, 1935– )
Walk in the Woods II, 2007
Etching
The Waswo X. Waswo Collection of Indian Printmaking, 2016.447

Preeti Agrawal (Indian, 1985– )
Untitled, 2010
Woodcut
The Waswo X. Waswo Collection of Indian Printmaking, 2016.448

Shanti Dave (Indian, 1931– )
Woodcut 21, 1977–1978
Woodcut on paper pasted on cloth, 19 1/2 x 27 1/2 in.
(49.53 x 69.85 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.449

Somnath Adamane (Indian, 1986– )
Watchman, 2009
Woodcut
The Waswo X. Waswo Collection of Indian Printmaking, 2016.450

Urmila VG (1978– )
Inhabit I, 2011
Woodcut
The Waswo X. Waswo Collection of Indian Printmaking, 2016.451

Vijay Bagodi (Indian, 1961– )
Gandhi at the Feet of Gandhi Ji, 2009
Etching and aquatint
The Waswo X. Waswo Collection of Indian Printmaking, 2016.452

Julie Heffernan (American, 1956– )
Accumulated Self Portrait II, 2001
Oil on canvas on board, 13 x 13 3/4 x 2 3/4 in.
(33.02 x 34.93 x 6.99 cm)
Gift of G. Ronald and Patricia Kastner, 2016.453

Selina Trieff (American, 1934–2015)
Red Hat, 2002
Oil on canvas, 10 x 11 in.
(25.4 x 27.94 cm)
Gift of G. Ronald and Patricia Kastner, 2016.454

Carl Moll (Austrian, 1861–1945)
Die Brücke (The Bridge), late 19th century–mid 20th century
Charcoal and colored pencil, 11 5/8 x 9 7/16 in.
(29.5 x 24 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.456

Ernst Geitlinger (German, 1895–1977)
Untitled (Figures with boats), 1947
Watercolor and pigment on velvet on board, 9 13/16 x 6 7/8 in.
(25 x 17.5 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.457

Ferdinand Springer (French, 1908–1998)
Flower, 1950
Engraving and aquatint, 18 1/4 x 13 1/4 in.
(46.3 x 33.6 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.458

Ernst Geitlinger (German, 1895–1977)
Untitled (Figures with boats), 1947
Mixed media on paper on linen board, 7 1/2 x 15 3/8 in.
(19 x 39 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.459

Oskar Kokoschka (Austrian, 1886–1980)
Mädchen mit Haarmasche (Girl with Hair Bow), 1922
Lithograph on laid paper, 20 1/16 x 13 in.
(51 x 33 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.460
Oskar Kokoschka (Austrian, 1886–1980)
Untitled from Irische Legende, an opera by Werner Egk, 1955
Lithograph, 12 5/8 x 10 1/4 in. (32 x 26 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.461

Ludwig Bemelmans (American, 1898–1962)
Untitled (Park scene), 20th century
Watercolor, gouache, ink and graphite on cardboard, 14 1/4 x 21 in. (36.2 x 53.34 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.462

Armand Rassenfosse (Belgium, 1862–1934)
L’organe du Diable, 1893
Intaglio, aquatint, 14 15/16 x 11 in. (38 x 28 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.463

Sir Alfred East (British, 1844–1913)
On the banks of the Seine, 1913
Etching, 9 13/16 x 11 15/16 in. (25 x 30.3 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.464

Franz E. Hecht (German, 1877–1964)
Bodensee (Blick auf Bregenz), 1927
Woodcut, 11 5/16 x 12 5/16 in. (28.7 x 31.2 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.465

Leon Lebegue (French, 1863–1944)
Un Trio Célèbre, 1910
Etching on chine-collé, 14 5/16 x 12 5/16 in. (38 x 28 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.466

Fritz Gilsi (Swiss, 1878–1961)
Die Wahrheit (The Truth), 1920
Etching, 11 13/16 x 9 1/4 in. (30 x 23.5 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.467

Henri Fantin-Latour (French, 1836–1904)
Benvenuto Cellini, Act III: The Casting of the Perseus from Adolphe Jullian, "Hector Berlioz, his life and works" by Jullien, Adolphe, 1845–1932, 1888
Lithograph, 12 3/16 x 9 in. (31 x 22.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.468

Unknown artist
Mountainside
Intaglio, 9 7/8 x 6 3/4 in. (25.08 x 17.15 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.469

Hubert von Herkomer (British, 1849–1914)
The Babes in the Wood, 1881
Etching and drypoint, 15 7/8 x 11 15/16 in. (40.4 x 30.3 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.470

Lilly Steiner (Austrian, 1884–1961)
Illustration for Gurre-Lieder, 4, 1921
Lithograph, 25 x 18 7/8 in. (63.5 x 48 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.471

Lilly Steiner (Austrian, 1884–1961)
Illustration for Gurre-Lieder, 6, 1921
Lithograph, 23 13/16 x 18 1/2 in. (60.5 x 47 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.472

Lilly Steiner (Austrian, 1884–1961)
Illustration for Gurre-Lieder, 8, 1921
Lithograph, 23 13/16 x 18 13/16 in. (60.5 x 47.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.473

Max Liebermann (German, 1847–1935)
Lesender Mann (Man Reading), 1919
Lithograph, 9 1/4 x 6 3/4 in. (23.5 x 17.15 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.475

Joseph Pennell (American, c. 1860–1926)
Brücke von Alcantara, 1909
Etching, 14 7/8 x 12 in. (37.78 x 30.48 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.476

Alfred Cossmann (Austrian, 1870–1951)
Untitled (Portrait of a man in profile)
Engraving on chine-collé, 23 5/8 x 17 1/4 in. (60 x 43.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.477

Hans Strohofer (Austrian, 1885–1961)
Unidentified Portrait, 1919
Lithograph, 11 1/8 x 8 1/2 in. (28.26 x 21.59 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.478

Peter Halm (German, 1854–1923)
Untitled (Tree-lined Parkway)
Intaglio on chine-collé, 18 3/8 x 22 1/4 in. (46.67 x 56.52 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.480

Hans Strohofer (Austrian, 1885–1961)
Portrait of Unidentified Woman
Lithograph, 24 3/16 x 17 1/2 in. (61.5 x 44.5 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.482

Josef Humplik (Austrian, 1888–1958)
Hildegard Jone, 1919
Lithograph, 24 1/8 x 17 3/16 in. (61.3 x 43.6 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.483
Ludwig Heinrich Heyne (1878–1914)
*Auch Eine Krone* (Also a Crown), 1897
Lithograph, 16 3/4 x 13 3/16 in. (42.5 x 33.5 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.484

Otto Dill (German, 1884–1957)
*Aöberfall* (Attack), 1925
Lithograph, 10 1/4 x 15 1/4 in. (26.04 x 38.74 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.485

August Brömse (Czech, 1873–1925)
*Krucifixus* (Crucifixion), 1918
Lithograph, 14 3/4 x 11 3/16 in. (37.5 x 30 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.486

Franz Windhager (Austrian, 1879–1959)
Untitled (Scene from Hamlet)
Lithograph, 19 11/16 x 14 in. (50 x 35.5 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.487

Stefan Mautner
Untitled (Printer’s proof of public monument), 1914
Lithograph, 14 3/4 x 12 3/16 in. (37.5 x 31 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.488

Hermine Laukota (Czech, 1853–1931)
*Regenschauer* (Rain Shower), 1899
Etching, 17 11/16 x 22 1/4 in. (45 x 56.5 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.489

Pierre Emile Cornillier (French, 1862–)
*Hommage au Colonel Picquart from Hommage des artistes à Picquet (?)*, 1899
Lithograph, 15 1/2 x 11 3/4 in. (39.37 x 29.85 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.490

Albert Baertsoen (Belgian, 1866–1922)
*Sockgosse* (Dead End Street), 1904
Etching, 22 x 17 1/2 in. (55.88 x 44.45 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.491

Leon Wyczolikowski (Polish, 1852–1936)
*Anenomes*, 1925
Lithograph, 18 13/16 x 13 1/8 in. (47.78 x 33.34 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.492

Paul Paeschke (German, 1875–1943)
*Street scene with double-decker buses*
Lithograph, 15 1/4 x 16 3/4 in. (38.74 x 42.55 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.493

Joseph Pennell (American, c. 1860–1926)
*Brücke von Alcantara*, 1909
Etching, 14 3/16 x 12 in. (36 x 30.48 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.494

Frank Brangwyn (British, 1867–1956)
*The Laborers*, 1910
Lithograph, 11 5/16 x 12 1/2 in. (28.8 x 31.8 cm)
Gift of James A. Leach and Elisabeth F. Leach, 2016.495

Gjon Mili (American, 1904–1984)
*Alfred Hitchcock during the filming of “Shadow of a Doubt,”* 1943, printed 2015
Inkjet print from the scanned negative
Mark Ranney Memorial Fund, 2016.496

Gjon Mili (American, 1904–1984)
*Figure Skater Carol Lynne*, 1945, printed 2015
Digital print from the negative, 5 11/16 x 8 1/2 in. (14.48 x 21.59 cm)
Mark Ranney Memorial Fund, 2016.497

Chunghi Choo (American, 1938–)
Untitled (Vase), c. 1990
Silver plated copper, 21 x 6 1/2 x 3 1/4 in. (53 x 17 x 8 cm)
Gift of Charles Read M.D., 2016.499

Chunghi Choo (American, 1938–)
Untitled (Vessel object), c. 1990
Silver plated copper, 6 x 7 3/4 x 4 1/2 in. (15 x 20 x 11 cm)
Gift of Charles Read M.D., 2016.501a–b

Chunghi Choo (American, 1938–)
Untitled (Vessel object), c. 1990
Screen mesh formed sculpture with white acrylic paint on copper bowl, 12 x 14 x 14 in. (30 x 36 x 36 cm)
Gift of Charles Read M.D., 2016.502

Chaim Koppelman (American, 1920–2009)
*Death and the Butcher*, 1957
Aquatint on Arches, 19 1/8 x 26 in. (48.58 x 66.04 cm)
Gift of Dorothy Koppelman in honor of UI alumnae authors Nat Herz, Nancy Starrels, Martha Baird, and Sheldon Kranz, pioneers in the study of the philosophy of Aesthetic Realism, with its founder, Eli Siegel, 2016.503

Chaim Koppelman (American, 1920–2009)
*By the Skin of Our Teeth*, 1962
Aquatint and etching on Arches, 15 1/8 x 19 3/8 in. (38.42 x 49.21 cm)
Gift of Dorothy Koppelman in honor of UI alumnae authors Nat Herz, Nancy Starrels, Martha Baird, and Sheldon Kranz, pioneers in the study of the philosophy of Aesthetic Realism, with its founder, Eli Siegel, 2016.504
Chaim Koppelman (American, 1920–2009)
*On Meeting Beauty II*, 1958
Aquatint on Arches, 17 1/2 x 19 3/4 in. (44.45 x 50.17 cm)
Gift of Dorothy Koppelman in honor of UI alumnae authors Nat Herz, Nancy Starrels, Martha Baird, and Sheldon Kranz, pioneers in the study of the philosophy of Aesthetic Realism, with its founder, Eli Siegel, 2016.505

Chaim Koppelman (American, 1920–2009)
*Vietnam*, 1965
Aquatint on Murillo, 24 1/2 x 19 in. (62.23 x 48.26 cm)
Gift of Dorothy Koppelman in honor of UI alumnae authors Nat Herz, Nancy Starrels, Martha Baird, and Sheldon Kranz, pioneers in the study of the philosophy of Aesthetic Realism, with its founder, Eli Siegel, 2016.506

Akin Fakeye (Nigeria, 1936–2012)
Male figure with beard, sacrificial chicken, after 1980
Wood, 15 x 2 3/4 x 3 3/8 in. (38.1 x 6.99 x 8.57 cm)
Gift of Drs. Madgetta and Claibourne Dungy, 2016.507

Yoruba peoples (Bénin, Nigeria)
Storage container, 1960s
Ceramic, 17 3/8 x 15 1/4 x 15 1/4 in. (44.13 x 38.74 x 38.74 cm)
Gift of Drs. Madgetta and Claibourne Dungy, 2016.508

Don Joint (American, 1956–)
*Les Deux Carrosses* from the Ekphrasis Claude Gillot series, 2006
White line woodcut, 19 3/8 x 29 in. (49.21 x 73.66 cm)
Gift of Thomas French, 2016.509

Paul Resika (American, 1928–)
*Red and Black*, c. 2000
Etching, aquatint, and drypoint on Arches, 29 1/2 x 34 in. (74.93 x 86.36 cm)
Gift of Daniel Lechay, 2016.510

Anil Kumar
*Banyan Tree – 1*, 2013
Woodcut, 45 3/4 x 56 in. (116.21 x 142.24 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.511

Srilamantula Chandramohan (Indian, 1981–)
*Isolated Man*, 2011
Woodcut, 65 x 40 in. (165.1 x 101.6 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.512

Srilamantula Chandramohan (Indian, 1981–)
*The Beautiful Vexation*, 2013
Woodcut, 36 x 58 1/2 in. (91.44 x 148.59 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.513

Srilamantula Chandramohan (Indian, 1981–)
*Two Beautiful Hearts*, 2011
Woodcut, 85 x 45 1/2 in. (215.9 x 115.57 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.514

Sachin Naik (Indian, 1978–)
*Leader*, 2011
Woodcut, 68 x 53 3/4 in. (172.72 x 136.53 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.515

Subrat Kumar Behera (Indian, 1988–)
*Taking a Selfie*, 2015
Woodcut, 47 3/4 x 58 in. (121.29 x 147.32 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.516

Durga Prasad Bandi (Indian, 1985–)
*We Three (my echo, my shadow, and me)*, 2013
Woodcut, 59 x 80 in. (149.86 x 203.2 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.517

Kurma Nadham (Indian, 1985–)
*Being & Nothing*, 2011
Woodcut, 59 x 82 in. (149.86 x 208.28 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.518

William T. Wiley (American, 1937–)
*Rhoom for Error, Part II #39*, 1983
Monoprint, soft-ground etching with handcoloring on Rives, 26 1/4 x 37 in. (66.68 x 93.98 cm)
Gift of Keith Achepohl, 2016.519

Keith Anden Achepohl (American, 1934–)
*Mozaiik XXXIV*, 1994
Watercolor on Arches, 30 x 23 3/4 in. (76.2 x 60.33 cm)
Gift of Keith Achepohl, 2016.520a–b

Keith Anden Achepohl (American, 1934–)
*Garden Walk* from the installation Garden Walk, 2000
Etching, soft ground etching, stamped ink (green), hand-applied watercolor (red), on handmade paper, 16 x 16 in. (40.64 x 40.64 cm)
Gift of Keith Achepohl, 2016.521

Jirí Anderle (Czech, 1936–)
*Ragazzo con Canestro di Frutta* (after Caravaggio) from the cycle Dialogue with the Grand Masters, c. 1982
Mezzotint and etching with color a la Poupee, 31 1/2 x 25 1/4 in. (80.01 x 64.14 cm)
Gift of Keith Achepohl, 2016.522

Georges Rouault (French, 1871–1958)
*Quand sonne l’angélus* (When the angels) from *Paysages Légendaires: Poèmes* (Legendary Landscapes: Poems), 1929
Lithograph, 13 x 9 3/4 in. (33.02 x 24.77 cm)
Gift of Keith Achepohl, 2016.523
Francesco Piranesi (Italian, 1720–1778)
*Caraffe et Verres de différentes formes, trouvé à Pompeïa* (Glass Caraffes and Vases of Different Forms, Found in Pompeii), 1805
Etching, 24 3/4 x 17 1/4 in. (62.87 x 43.82 cm)
Gift of Keith Achepohl, 2016.527

Francesco Piranesi (Italian, 1720–1778)
*Outils de Maçon et d’Agriculteurs trouvés à Pompeïa* (Tools of Masons and of Farmers found at Pompeii) from *Antiquités de la Grande Grèce* (Antiquities of the Great Greece), Vol. 1, 1805
Etching, 24 1/4 x 29 1/4 in. (61.6 x 74.3 cm)
Gift of Keith Achepohl, 2016.528

Francesco Piranesi (Italian, 1720–1778)
*Armoire contenant des ustensiles de ménage* (Armoire containing kitchen utensils), from *Antiquités de la Grande Grèce* (Antiquities of the Great Greece), Vol. 1, 1805
Etching, 24 1/4 x 29 1/4 in. (61.6 x 74.3 cm)
Gift of Keith Achepohl, 2016.530

Mirjam Hiller (German, 1974– )
*Byzenia* (Brooch), 2012
Stainless steel, powdercoat, 5 1/4 x 5 1/4 x 1 3/4 in. (13.34 x 13.34 x 4.45 cm)
Museum of Art Purchase Fund, 2016.531

Aurélie Guillaume (Canadian, 1990– )
*Rendez-vous Rosé* (Brooch), 2015
Enamel on copper, sterling silver, fine silver, powdercoat, steel, microglass beads, 6 5/16 x 2 3/8 x 9/16 in. (15.98 x 5.99 x 1.5 cm)
Museum of Art Purchase Fund, 2016.532

Jagadeesh Tammineni (Indian, 1988– )
*Untitled*, 2012
Woodcut, 47 1/2 in. (120.65 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.533

Jagadeesh Tammineni (Indian, 1988– )
*Death of a Tortoise*, 2010
Woodcut, 59 in. (149.86 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.534

Praveen Goud (Indian, 1986– )
*Creation Through Science*, 2008
Woodcut, 56 in. (142.24 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.535

Soghra Khurasani (Indian, 1983– )
*One Day It Will Come Out*, 2013
Woodcut, 59 x 44 in. (149.86 x 111.76 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.536a-c

Moutushi Chakraborty (Indian, 1975– )
*The Landlord’s Wife*, 2002
Screenprint, 21 x 29 1/2 in. (53.34 x 74.93 cm)
The Waswo X. Waswo Collection of Indian Printmaking, 2016.537

Heidi Wiren Bartlett
*Downriver*, 2016
Inkjet on paper, 10 1/2 x 8 in. (26.67 x 20.32 cm)
Museum purchase, 2016.538

Chinese
Underglaze blue calligraphy jar, 19th century
Glazed earthenware, 6 3/8 x 6 1/2 x 6 1/2 in. (16 x 17 x 17 cm)
From the Estate of Gerald Eskin, 2016.74

Chinese
Pair of yellow polychrome trumpet vases with wooden stands, 19th century
Glazed earthenware, 12 7/8 x 6 7/8 x 6 7/8 in. (33 x 17 x 17 cm)
From the Estate of Gerald Eskin, 2016.75a–d

Chinese
Egg pot with dragon motif and wooden lid, Late 20th century
Stoneware, wood, 18 x 17 x 17 in. (45.72 x 43.18 x 43.18 cm)
From the Estate of Gerald Eskin, 2016.76a–b

Chinese
Eggshell porcelain bowl, 20th century
Porcelain, 3 1/8 x 7 x 7 in. (8 x 18 x 18 cm)
From the Estate of Gerald Eskin, 2016.77

Japanese
Tsutsumi storage jar, 19th century
Stoneware, glazed, 24 1/2 x 23 1/2 x 23 1/2 in. (62 x 60 x 60 cm)
From the Estate of Gerald Eskin, 2016.78
Japanese
Tamba sake bottle, second half of 19th century
Earthenware, 12 1/2 x 7 x 7 in. (32 x 18 x 18 cm)
From the Estate of Gerald Eskin, 2016.79

Japanese
Oribe bowl, 19th–20th century
10 3/4 x 18 3/4 x 18 3/4 in. (27 x 48 x 48 cm)
From the Estate of Gerald Eskin, 2016.80

Japanese
Glazed earthenware, 6 x 11 3/4 x 11 3/4 in. (15 x 30 x 30 cm)
From the Estate of Gerald Eskin, 2016.82a–c

Japanese
Shochu wine jar with wood lid and stopper, c. 1900
20 x 12 1/2 x 12 1/2 in. (51 x 32 x 32 cm)
From the Estate of Gerald Eskin, 2016.83

Bamana peoples (Mali)
Jidaga (water container), early 20th century
Earthenware, 27 3/4 x 18 x 18 in. (70 x 46 x 46 cm)
From the Estate of Gerald Eskin, 2016.84

Bamana peoples (Mali)
Jidaga (water container), early 20th century
Earthenware, 22 x 20 1/2 x 20 1/2 in. (56 x 52 x 52 cm)
From the Estate of Gerald Eskin, 2016.85

Bamana peoples (Mali)
Jidaga (water container), early 20th century
Earthenware, 19 x 17 1/2 x 17 1/2 in. (48 x 44 x 44 cm)
From the Estate of Gerald Eskin, 2016.86

Japanese
Shrine vessel, early 20th century
Earthenware, 14 x 11 x 11 in. (36 x 28 x 28 cm)
From the Estate of Gerald Eskin, 2016.89

Bamana peoples (Mali)
Jidaga (water container), late 19th century
Earthenware, 18 x 15 x 15 in. (46 x 38 x 38 cm)
From the Estate of Gerald Eskin, 2016.87

Faith Ringgold (American, 1930–)
Tar Beach 2, 2003
Screenprint on paper, 39 1/8 x 37 7/8 in. (99.38 x 96.2 cm)
Museum of Art Purchase Fund, 2016.88

Faith Ringgold (American, 1930–)
Tar Beach 2, 2003
Screenprint on paper, 39 1/8 x 37 7/8 in. (99.38 x 96.2 cm)
Museum of Art Purchase Fund, 2016.88

Yoruba peoples (Bénin, Nigeria)
Shrine vessel, early 20th century
Earthenware, 14 x 11 x 11 in. (36 x 28 x 28 cm)
From the Estate of Gerald Eskin, 2016.89

Bamana peoples (Mali)
Jidaga (water container), early 20th century
Earthenware, 28 x 24 x 24 in. (71 x 61 x 61 cm)
From the Estate of Gerald Eskin, 2016.90

Kurumba peoples
Storage jar, early 20th century
23 1/2 x 17 x 17 in. (60 x 43 x 43 cm)
From the Estate of Gerald Eskin, 2016.91

Nesta Nala (South African, 1940–2005)
Blackware jar, 1998
Earthenware, 11 1/4 x 12 x 12 in. (29 x 30 x 30 cm)
From the Estate of Gerald Eskin, 2016.92

Bamana peoples (Mali)
Jidaga (water container), early 20th century
Earthenware, 22 1/2 x 17 1/2 x 17 1/2 in. (57 x 44 x 44 cm)
From the Estate of Gerald Eskin, 2016.93

Bamana peoples (Mali)
Jidaga (water container), early 20th century
Earthenware, 19 x 17 1/2 x 17 1/2 in. (48 x 44 x 44 cm)
From the Estate of Gerald Eskin, 2016.94

Shetath
Stoneware, 36 1/4 x 22 1/2 x 9 3/4 in. (92 x 57 x 25 cm)
From the Estate of Gerald Eskin, 2016.95

Stephen Beal (American)
Untitled, 2015
Screenprint, 6 x 7 in. (15.24 x 17.78 cm)
Gift of Nathan E. Savin and Susan Enzle, 2016.96

Bruce Onobrakpeya (Nigerian, 1932–)
Three Spirits, August 1969
Deep etching on paper, 34 3/8 x 29 in. (87.31 x 73.66 cm)
Gift of Drs. Madgetta and Claibourne Dungy, 2016.97

Bruce Onobrakpeya (Nigerian, 1932–)
Taiba bouns? in the lake with a stick, 1970
Ink on paper, 15 x 11 in. (38.1 x 27.94 cm)
Gift of Drs. Madgetta and Claibourne Dungy, 2016.98

Bruce Onobrakpeya (Nigerian, 1932–)
The Fight Between the Two Girls, 1970
Ink on paper, 15 x 11 in. (38.1 x 27.94 cm)
Gift of Drs. Madgetta and Claibourne Dungy, 2016.99

Various artists
Plate 43 from volume III of Collection of Etruscan, Greek, and Roman antiquities from the cabinet of the Honble. Wm. Hamilton, His Britannick Maiesty's envoy extraordinary at the Court of Naples, 1766–1767
Hand-colored etching with aquatint on paper, 18 1/2 x 30 in. (46.99 x 76.2 cm)
The Alden Lowell Doud Collection, 2017.1

Sue E. Hettmansperger (American, 1948–)
Entanglement Series, 2014
Oil on linen, 27 x 27 in. (68.58 x 68.58 cm)
Gift of Jeff McNutt, 2017.2
REGISTRAR & COLLECTIONS MANAGEMENT

MUSEUM OBJECTS:
Thirty-five objects were acquired for museum purposes including twenty-nine prints and six other arts pieces. Museum purposes items were obtained through four donations.

Unknown Japanese
Woodblock for 113.2016 (red), 20th century
Wood, 14 1/4 x 9 1/2 in. (36.2 x 24.13 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, M2016.146a

Unknown Japanese
Woodblock for 113.2016 (black on one side, green on other), 20th century
Wood, 13 1/4 x 8 in. (33.66 x 20.32 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, M2016.146b

Unknown Japanese
Woodblock for 113.2016 (black), 20th century
Wood, 15 1/2 x 7 1/2 in. (39.37 x 19.05 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, M2016.146c

Unknown Japanese
Woodblock for 113.2016 (black on one side, carved detail on other), 20th century
Wood, 15 1/2 x 7 1/2 in. (39.37 x 19.05 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, M2016.146d

Unknown Japanese
Woodblock for 113.2016 (orange one side, yellow on other), 20th century
Wood, 14 x 8 in. (35.56 x 20.32 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, M2016.146e

Unknown Japanese
Woodblock for 113.2016 (black on one side, carved detail on other), 20th century
Wood, 15 1/2 x 7 1/2 in. (39.37 x 19.05 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, M2016.146f

Unknown Japanese
Untitled (Man in ship with moon in background)
Woodblock with mica on paper, 21 x 26 1/2 in. (53.34 x 67.31 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, M2016.154

Unknown Japanese
Untitled (Woman reading scroll), 20th century
Woodcut with embossing, 15 x 7 1/4 in. (38.1 x 18.42 cm)
Gift of Karen F. Beall in honor of Dale K. Haworth, M2016.162

Unknown
Untitled (Mountain scene with trees)
Intaglio, 12 3/4 x 9 7/8 in. (32.39 x 25.08 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2016.183

Robert Austerlitz
Untitled (Window with potted plants)
Etching, 9 1/4 x 12 in. (23.5 x 30.48 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2016.187

Unknown
Untitled (Abduction before a lamp)
Lithograph, 13 5/8 x 11 1/2 in. (34.61 x 29.21 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2016.199

Unknown
Untitled (Portrait), 1923
Lithograph, 24 3/4 x 18 3/4 in. (62.87 x 47.63 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2016.201

Unknown
Untitled (Figures in the air)
Lithograph, 24 7/8 x 18 3/4 in. (63.18 x 47.63 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2016.202

Unknown
Untitled (Battle)
Lithograph, 24 3/4 x 18 5/8 in. (62.87 x 47.31 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2016.203

Unknown
Untitled (Two nude figures)
Lithograph, 24 5/8 x 18 7/8 in. (62.55 x 47.94 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2016.206

Unknown
Untitled (Landscape with house), 1927
Lithograph, 18 1/8 x 24 1/2 in. (46.04 x 62.23 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2016.207

Unknown
Untitled (Nativity scene)
Etching, 3 5/8 x 6 3/8 in. (9.21 x 16.19 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2016.208

Unknown
Untitled (Two figures in front of a church)
Woodcut, 16 1/4 x 14 in. (41.28 x 35.56 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2016.209

Unknown
Untitled (Adam and Eve)
Woodcut, 9 x 10 5/8 in. (22.86 x 26.99 cm)
Gift of James A. Leach and Elisabeth F. Leach, M2016.210
<table>
<thead>
<tr>
<th>Unknown</th>
<th>Untitled (Entry to a forest)</th>
<th>Etching, 12 3/8 x 17 5/8 in. (31.43 x 44.77 cm)</th>
<th>Gift of James A. Leach and Elisabeth F. Leach, M2016.211</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unknown</td>
<td>Untitled (View with a church spire)</td>
<td>Lithograph, 18 3/4 x 12 1/2 in. (47.63 x 31.75 cm)</td>
<td>Gift of James A. Leach and Elisabeth F. Leach, M2016.212</td>
</tr>
<tr>
<td>Julius Wolfgang Schulein (German, 1881– )</td>
<td>Untitled (Farmers weeding)</td>
<td>Lithograph, 18 7/8 x 13 5/8 in. (47.94 x 34.61 cm)</td>
<td>Gift of James A. Leach and Elisabeth F. Leach, M2016.214</td>
</tr>
<tr>
<td>Unknown</td>
<td>Untitled (Old woman with figure and mountain)</td>
<td>Lithograph, 20 5/8 x 16 5/8 in. (52.39 x 42.23 cm)</td>
<td>Gift of James A. Leach and Elisabeth F. Leach, M2016.222</td>
</tr>
<tr>
<td>Unknown</td>
<td>Schloss Grunberg (Castle Grunberg), 1917</td>
<td>Lithograph, 18 3/4 x 13 in. (47.63 x 33.02 cm)</td>
<td>Gift of James A. Leach and Elisabeth F. Leach, M2016.224</td>
</tr>
<tr>
<td>Unknown</td>
<td>Untitled (Three women with baskets)</td>
<td>Lithograph, 21 1/4 x 15 5/8 in. (53.98 x 39.69 cm)</td>
<td>Gift of James A. Leach and Elisabeth F. Leach, M2016.226</td>
</tr>
<tr>
<td>Unknown</td>
<td>Thread of Emotions, 2012</td>
<td>Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)</td>
<td>The Waswo X. Waswo Collection of Indian Printmaking, M2016.331</td>
</tr>
<tr>
<td>Unknown</td>
<td>Untitled, 2012</td>
<td>Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)</td>
<td>The Waswo X. Waswo Collection of Indian Printmaking, M2016.332</td>
</tr>
<tr>
<td>Unknown</td>
<td>On the Rocks, 2012</td>
<td>Etching, 11 1/4 x 15 in. (28.58 x 38.1 cm)</td>
<td>The Waswo X. Waswo Collection of Indian Printmaking, M2016.336</td>
</tr>
<tr>
<td>Unknown</td>
<td>Untitled, 1989</td>
<td>Etching and aquatint, 23 1/4 x 16 3/4 in. (59.06 x 42.55 cm)</td>
<td>The Waswo X. Waswo Collection of Indian Printmaking, M2016.357</td>
</tr>
<tr>
<td>Unknown</td>
<td>Ludwig Michalek (Austrian, 1859–1942)</td>
<td>Untitled (Winter forest), December 31 1904</td>
<td>Drypoint, 17 7/8 x 22 in. (45.4 x 55.88 cm)</td>
</tr>
<tr>
<td>Unknown</td>
<td>Lili Elizabeth Rethi (Austrian, 1894–1969)</td>
<td>Kesselschmiede (Boiler Shop), 1921</td>
<td>Lithograph, 21 3/8 x 17 3/4 in. (54.29 x 45.09 cm)</td>
</tr>
<tr>
<td>Unknown</td>
<td>Fernand Léger (French, 1881–1955)</td>
<td>Composition or The Artist in his Studio from Douze Contemporains portfolio, 1959</td>
<td>Lithograph with pochoir, 13 x 18 in. (33.02 x 45.72 cm)</td>
</tr>
<tr>
<td>Paul Gauguin (French, 1848–1903)</td>
<td>La femme aux figues (The Woman with Figs), 1894, printed later c. 1963</td>
<td>Etching and aquatint, 17 3/4 x 22 1/2 in. (45.09 x 57.15 cm)</td>
<td>Gift of Keith Achepohl, M2016.525</td>
</tr>
</tbody>
</table>
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 2016
UIMA Members Council, staff, volunteers, and the smokin’ hot black box participated in the October UI Homecoming Parade.

THE DIRECTOR’S CIRCLE LECTURE
The Director’s Circle Reception, “Hearing Jackson Pollock,” featured a lecture-recital by UI Professor Damani Phillips (UI School of Music) and pianist Conor Hanick, who serves as a faculty artist at the Music Academy of the West. The program illuminated Pollock’s jazz and avant-garde sonic milieu with musical works by Charlie Parker, Ornette Coleman, and John Cage. In addition to Damani Phillips (saxophone), the jazz quartet included Steve Shanley (piano), Scott Barnum (bass), and James Dreier (drums). Director Sean O’Harrow and the artists held a brief Q&A following the performance.

THE MUSEUM PARTY: OUT OF THE BOX
The UIMA Members Council hosted the 2017 UIMA Museum Party, “Out of the Box,” annual fundraiser on April 1 at beautiful Hancher Auditorium. The event was a great success, and over 300 guests enjoyed the evening. Event signature sponsors this year were BNIM Architects and University of Iowa Community Credit Union. Sponsors and hosts included Anna and James Barker, Bradley and Riley PC, Barb Christensen, Tim and Anna Conroy,
MEMBERSHIP ACTIVITIES


Fundraising areas included exhibitions, programming, educational outreach, public events, museum communications, and care and conservation of the collections. A huge thank you goes out to all who participated in and supported this wonderful event.
### 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>6/14/2017</td>
<td>UIMA working outside the box</td>
<td>Iowa Now</td>
<td>Online Article</td>
<td><a href="https://now.uiowa.edu/2017/06/ui-museum-art-reaches-iowans-operating-outside-box">https://now.uiowa.edu/2017/06/ui-museum-art-reaches-iowans-operating-outside-box</a></td>
</tr>
</tbody>
</table>

#### Events/Exhibitions

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Source</th>
<th>Publication Type</th>
<th>URL</th>
</tr>
</thead>
<tbody>
<tr>
<td>9/19/2016</td>
<td>Abstract Expressionism (Royal Academy of Arts)</td>
<td>Telegraph UK</td>
<td>Online Article</td>
<td><a href="http://www.telegraph.co.uk/art/what-to-see/abstract-expressionism-royal-academy-review/?__prclt=XpBiv686">http://www.telegraph.co.uk/art/what-to-see/abstract-expressionism-royal-academy-review/?__prclt=XpBiv686</a></td>
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<tr>
<td>10/17/2016</td>
<td>Abstract Expressionism (Royal Academy of Arts)</td>
<td>Beyond Bespoke</td>
<td>Online Article</td>
<td><a href="https://beyond-bespoke.com/what-is-abstract-art-expressionism/">https://beyond-bespoke.com/what-is-abstract-art-expressionism/</a></td>
</tr>
</tbody>
</table>
## PRESS COLLABORATIONS AND MENTIONS IN REGIONAL MEDIA

<table>
<thead>
<tr>
<th>Date</th>
<th>Exhibition</th>
<th>Media</th>
<th>Type</th>
<th>URL</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/3/2017</td>
<td>Abstract Expressionism (Guggenheim, Bilbao)</td>
<td><em>El Correo español-El Pueblo vasco</em></td>
<td>Publication</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Title</td>
<td>Medium</td>
<td>Type</td>
<td>URL</td>
</tr>
<tr>
<td>-------</td>
<td>------------------------</td>
<td>-----------------------</td>
<td>---------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>2/3/2017</td>
<td>Abstract Expressionism (Guggenheim, Bilbao)</td>
<td>Diario de Navarra</td>
<td>Publication</td>
<td></td>
</tr>
<tr>
<td>2/3/2017</td>
<td>Abstract Expressionism (Guggenheim, Bilbao)</td>
<td>20 Minutes</td>
<td>Publication</td>
<td></td>
</tr>
<tr>
<td>2/11/2017</td>
<td>Abstract Expressionism (Guggenheim, Bilbao)</td>
<td>Supertele</td>
<td>Publication</td>
<td></td>
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<tr>
<td>2/12/2017</td>
<td>Abstract Expressionism (Guggenheim, Bilbao)</td>
<td>Diario de Sevilla</td>
<td>Publication/Online</td>
<td><a href="http://www.diariodesevilla.es/ocio/alla-Pollock_0_1108089897.html">http://www.diariodesevilla.es/ocio/alla-Pollock_0_1108089897.html</a></td>
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<tr>
<td>2/13/2017</td>
<td>Abstract Expressionism (Guggenheim, Bilbao)</td>
<td>TP</td>
<td>Publication</td>
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<tr>
<td>2/15/2017</td>
<td>Abstract Expressionism (Guggenheim, Bilbao)</td>
<td>Deia (agenda)</td>
<td>Publication/Online</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Collaboration</td>
<td>Publication/Online</td>
<td></td>
<td></td>
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<tr>
<td>------------</td>
<td>--------------------------------</td>
<td>-----------------------------</td>
<td></td>
<td></td>
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<tr>
<td>2/17/2017</td>
<td>Abstract Expressionism</td>
<td>Le Journal des Arts</td>
<td></td>
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<tr>
<td></td>
<td>(Guggenheim, Bilbao)</td>
<td>Publication/Online</td>
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<td></td>
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<td><a href="http://www.lejournaldesarts.fr/jda/archives/docs_article/143390/l-ecole-de-new-york-s-installe-a-bilbao.php">http://www.lejournaldesarts.fr/jda/archives/docs_article/143390/l-ecole-de-new-york-s-installe-a-bilbao.php</a></td>
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<tr>
<td>2/18/2017</td>
<td>Abstract Expressionism</td>
<td>QMD!</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>(Guggenheim, Bilbao)</td>
<td>Publication</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2/19/2017</td>
<td>Abstract Expressionism</td>
<td>El Periódico de Catalunya</td>
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<tr>
<td></td>
<td>(Guggenheim, Bilbao)</td>
<td>Publication/Online</td>
<td></td>
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<tr>
<td>3/1/2017</td>
<td>Abstract Expressionism</td>
<td>Descubrir el arte</td>
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<tr>
<td></td>
<td>(Guggenheim, Bilbao)</td>
<td>Publication/Online</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td><a href="http://www.descubrielarte.es/2017/02/24/la-celebracion-del-expresionismo-abstracto.html">http://www.descubrielarte.es/2017/02/24/la-celebracion-del-expresionismo-abstracto.html</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3/16/2017</td>
<td>Abstract Expressionism</td>
<td>Deia</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Guggenheim, Bilbao)</td>
<td>Publication/Online</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td><a href="http://www.deia.com/2017/03/16/opinion/tribuna-abierta/expresionismo-abstracto-americano-guggenheim">http://www.deia.com/2017/03/16/opinion/tribuna-abierta/expresionismo-abstracto-americano-guggenheim</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4/22/2017</td>
<td>Abstract Expressionism</td>
<td>Regió7-Revista</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Guggenheim, Bilbao)</td>
<td>Publication</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7/3/2017</td>
<td>Pollock and Motherwell:</td>
<td>Kansas City Star</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Legends of Abstract Expressionism</td>
<td>Online Article</td>
<td></td>
<td></td>
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<tr>
<td>7/7/2017</td>
<td>Pollock and Motherwell:</td>
<td>The Emporia Gazette</td>
<td></td>
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<td></td>
<td>Legends of Abstract</td>
<td>Online Article</td>
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<tr>
<td></td>
<td>Expressionism</td>
<td></td>
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</table>
### PRESS COLLABORATIONS AND MENTIONS IN REGIONAL MEDIA

<table>
<thead>
<tr>
<th>Date</th>
<th>Type</th>
<th>Source</th>
<th>Medium</th>
<th>Article Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>9/2/2016</td>
<td>Mural</td>
<td>Quad City Times</td>
<td>Online Article</td>
<td><a href="http://www.qconline.com/life/an-iowa----and-global---/article_e2883ad6-ae29-5b07-a497-1026223edfc3.html">http://www.qconline.com/life/an-iowa----and-global---/article_e2883ad6-ae29-5b07-a497-1026223edfc3.html</a></td>
</tr>
<tr>
<td>9/15/2016</td>
<td>Mural</td>
<td>East Hampton Star</td>
<td>Online Article</td>
<td><a href="http://easthamptonstar.com/Arts/2016915/Art-Scene-091516">http://easthamptonstar.com/Arts/2016915/Art-Scene-091516</a></td>
</tr>
</tbody>
</table>
## Press Collaborations and Mentions in Regional Media

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

For the year ended June 30, 2017

With comparative statement for the years ended June 30, 2016, June 30, 2015 and June 30, 2014

<table>
<thead>
<tr>
<th>Revenues</th>
<th>2017</th>
<th>Restated 2016</th>
<th>Restated 2015</th>
<th>Restated 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>UI general education funds</td>
<td>1,099,578</td>
<td>1,068,496</td>
<td>1,087,768</td>
<td>1,076,363</td>
</tr>
<tr>
<td>UI endowment</td>
<td>11,063</td>
<td>11,050</td>
<td>10,962</td>
<td>10,800</td>
</tr>
<tr>
<td>Grants</td>
<td>33,630</td>
<td>46,698</td>
<td>59,391</td>
<td>49,957</td>
</tr>
<tr>
<td>Mural exhibition (non-prorated)</td>
<td>9,565</td>
<td>249,331</td>
<td>56,868</td>
<td>-</td>
</tr>
<tr>
<td>Mural exhibition (prorated)</td>
<td>1,546</td>
<td>249,955</td>
<td>125,000</td>
<td>-</td>
</tr>
<tr>
<td>Mural exhibition (Insurance)</td>
<td>-</td>
<td>113,871</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Rights, reproductions and merchandise</td>
<td>6,157</td>
<td>2,494</td>
<td>3,792</td>
<td>26,985</td>
</tr>
<tr>
<td>Museum party raffle</td>
<td>-</td>
<td>6,057</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Transfers from UI Foundation</td>
<td>264,680</td>
<td>554,922</td>
<td>437,678</td>
<td>208,832</td>
</tr>
<tr>
<td><strong>Total Revenues</strong></td>
<td>1,426,218</td>
<td>2,304,873</td>
<td>1,781,459</td>
<td>1,375,937</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program Services</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Education</td>
<td>32,010</td>
<td>41,840</td>
<td>81,235</td>
<td>71,177</td>
</tr>
<tr>
<td>Collection management</td>
<td>112,613</td>
<td>81,769</td>
<td>48,694</td>
<td>43,787</td>
</tr>
<tr>
<td>Exhibitions (excluding Mural)</td>
<td>82,584</td>
<td>79,045</td>
<td>57,542</td>
<td>78,737</td>
</tr>
<tr>
<td>Mural exhibition (non-prorated)</td>
<td>16,789</td>
<td>118,249</td>
<td>34,923</td>
<td>98,495</td>
</tr>
<tr>
<td>Mural exhibition (prorated)</td>
<td>126,002</td>
<td>153,337</td>
<td>133,674</td>
<td>-</td>
</tr>
<tr>
<td>Mural exhibition (Insurance)</td>
<td>-</td>
<td>113,871</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>18,622</td>
<td>283,123</td>
<td>209,586</td>
<td>82,945</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>-</td>
<td>-</td>
<td>3,109</td>
<td>28,786</td>
</tr>
</tbody>
</table>

| **Supporting Services**       |        |              |              |               |
| Salaries and wages            | 1,100,363| 1,115,204  | 1,092,860    | 1,073,722     |
| Administration                | 37,399  | 50,045       | 39,931       | 36,615        |
| Development                   | 48,887  | 50,277       | 33,543       | 35,511        |
| Promotion                     | 17,834  | 5,670        | 17,200       | 7,303         |
| **Total Expenses**            | 1,593,101 | 2,092,432 | 1,747,402   | 1,558,617     |

| Balance                       | (166,883)| (212,441) | 34,157      | (182,680)     |

**Note to Financial Statement:**
The primary differential in 2016 and 2017 relates to the recognition of revenues from the Mural exhibition being in 2016 while the recognition of corresponding expenses being in 2017.
### DEVELOPMENT AND FINANCE

#### The University of Iowa Foundation (UIF): UI Museum of Art Gifts Received as of 6/30/17

In February 2017, the successful conclusion of the multi-year For Iowa. Forever More: The Campaign for the University of Iowa was announced. More than $272,000 UI alumni and friends—enough to fill Kinnick Stadium nearly four times—contributed more than $1.975 billion to help the UI remain at the forefront of education, research and health care.

<table>
<thead>
<tr>
<th></th>
<th>FY 2017</th>
<th>FY 2016</th>
<th>Percent Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outright Gifts</td>
<td>332,167</td>
<td>2,787,463</td>
<td>-88.1%</td>
</tr>
<tr>
<td>Gifts in Kind</td>
<td>54,140</td>
<td>44,479</td>
<td>21.7%</td>
</tr>
<tr>
<td>Estate Gifts</td>
<td>351,884</td>
<td>15,000</td>
<td>2245.9%</td>
</tr>
<tr>
<td><strong>Total UIF Gifts</strong></td>
<td>738,195</td>
<td>2,666,542</td>
<td>-74.1%</td>
</tr>
<tr>
<td>Deferred Gifts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pledge</td>
<td>43,720</td>
<td>170,625</td>
<td>-74.4%</td>
</tr>
<tr>
<td>Planned Gifts</td>
<td>280,479</td>
<td>2,434,863</td>
<td>-89.5%</td>
</tr>
<tr>
<td><strong>Total Deferred Gifts</strong></td>
<td>324,199</td>
<td>2,605,688</td>
<td>-87.5%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,062,385</td>
<td>5,452,630</td>
<td>-80.5%</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>FY 2017</th>
<th>FY 2016</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>37,100</td>
<td>33,000</td>
<td>12.4%</td>
</tr>
<tr>
<td><strong>Total UI Gifts</strong></td>
<td>37,100</td>
<td>33,000</td>
<td>12.4%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,099,485</td>
<td>5,486,630</td>
<td>-80.9%</td>
</tr>
</tbody>
</table>

Number of Contributors: 1,249 / 921 (25.7%)
Number of Gifts: 1,244 / 1,129 (11.1%)

#### Source of Gifts - Dollars

<table>
<thead>
<tr>
<th></th>
<th>FY 2017</th>
<th>FY 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alumini (All Areas)</td>
<td>279,816</td>
<td>3,720,246</td>
</tr>
<tr>
<td>Corporations</td>
<td>63,628</td>
<td>30,040</td>
</tr>
<tr>
<td>Foundations</td>
<td>40,800</td>
<td>38,550</td>
</tr>
<tr>
<td>Non Alumini</td>
<td>669,500</td>
<td>1,990,263</td>
</tr>
<tr>
<td>Organizations</td>
<td>24,737</td>
<td>6,162</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

**Total Deferred Gift Balances**

- Pledge Balance: $362,044
- Planned Gift Balance: $5,903,556