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

Cover image:
Jackson Pollock (American, 1912–1956)
Mural (detail), 1943
Oil on canvas
8 ft. 1 1/4 in. x 19 ft. 10 in. (2.47 x 6.05 m.)
Gift of Peggy Guggenheim, 1959.6
University of Iowa Museum of Art
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### Development
UNIVERSITY OF IOWA MUSEUM OF ART
2012–2013 PERSONNEL LIST

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Kathleen Edwards – Chief Curator
John Emigh – Video Producer
Steve Erickson – Preparator
Brad Ferrier/Sarah Luko – Registrarial Assistant
Dale Fisher – Curator of Education
Cory Gundlach – Curatorial Assistant
Marianna Gunn/Cody Gieselman – Marketing Assistant
Catherine Hale – Curator of African and Non-Western Art
Pat Hanick – Director of Development
Lexi Janezic – Preparator
Amanda Lissack – Members Council Assistant
D. Jeff Martin – Registrar
Ellandrea Mckissack – Gallery Attendant
Christopher Merkle – Assistant to the Curator of Education
Alexandra Minchich – Gallery Attendant/Education Coordinator
Sean O’Harrow – Director
Diane Scott – Accountant
Josh Siefken – Assistant Curator of Education/School Outreach Instructor/Lead Gallery Attendant
Sarika Sugla – Curatorial Assistant
Emma Van Dyke – Gallery Attendant
Elizabeth Wallace – Public Relations Coordinator
Rodrick Whetstone/Yang Meng – Graphic Designer
Katherine Wilson – Assistant Registrar
EXECUTIVE SUMMARY

This report serves as an overview of activities of the University of Iowa Museum of Art for the university academic and fiscal year: July 1, 2012, to June 30, 2013.

With over 14,000 works of art, the University of Iowa Museum of Art (UIMA) is clearly one of the most important and historically significant art museums in American higher education. Since its founding in 1969, established with art donated to the university by Peggy Guggenheim, the Elliott family, the Stanley family and others, the museum has been widely recognized in a number of areas, from 20th century American and European painting to art from West Africa, from 19th and 20th century American prints to Pre-Columbian ceramics and textiles, as well as many other strengths. The past four decades have been punctuated by a series of important achievements and acquisitions that have helped create the reputation that it deservedly enjoys today. This long track-record makes the successes in 2012–13 all the more impressive, given that the bar has been set so high for so long.

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

• further develop the expansion of audiences (breadth and depth), including geographical reach (e.g. grow statewide attendance) and increased interaction with Iowa students, academics and visitors;

• prepare the institutional groundwork for a new museum facility in Iowa City;

• expand the breadth and depth of the collection, exhibitions, events, and educational offerings;

• raise the national and international profile of the museum in the world of art history, art collections, and museums;

• increase the role of the museum and further collaborative partnerships within the university; develop institutional partnerships across Iowa;

• make progress towards raising $5,000,000 in donations and pledges to create an endowment fund for future exhibitions, programs, and activities;

• strengthen staff numbers and expertise, so that the museum is able to handle the challenges presented by the six previous goals.

Museum attendance & program participation

The museum started the year with the conclusion of the most successful UIMA exhibition mounted in the State of Iowa: Jackson Pollock “Mural” at the Des Moines Art Center from April 5 to July 15, 2012. This exhibition attracted over 34,000 people by the time the show was over. The pro-rated number helped bring the annual total for 2012–2013 to 146,470 museum visitors and program participants, a slight improvement over the previous year’s all-time record of 146,466 for 2011–2012, and a great deal better than the total of 91,631 for 2010–2011. The key point with this impressive tally is that the museum’s attendance remains steady over a longer period of time. Several impressive parts of this record total include 65,154 visitors to the UIMA galleries at the Figge, 25,806 visitors to the UIMA@IMU space, and 18,465 students taking part in K–12 school programs across the state.

Museum facility progress

Towards the end of FY2013, the university administration reviewed its options with regards to the process of building a museum facility (including alternatives without federal aid), and decided to seek permission from the Board of Regents to look at further options involving public-private partnerships. The Board of Regents approved the proposal, and as a result,
an official Request for Information was released by the university administration to all private parties interested in working with the university with the objective of providing a new museum facility for the UIMA. A dozen groups responded and the information they provided will help the university administration create a Request for Proposals that will be submitted to the Board of Regents. All of these steps and approvals are necessary in order for the UIMA to progress towards a new museum facility in the next few years, and FY2013 was a significant year in this regard.

Exhibitions & Collections
Exhibitions drawn from the permanent collection and outside institutions, as well as loans by other collections, enhanced and broadened the offerings by the UIMA. This year, several important exhibitions were organized and/or hosted by the museum, including Interplay: Material, Method, and Motif in West African Art at the Figge Art Museum in Davenport, A Midwest Matrix Family Tree at the UI Main Library, Napoléon and the Art of Propaganda at the UI Pentacrest Museums Gallery for Arts, Humanities, & Sciences in the Old Capitol Museum and Black Box Theater in the Iowa Memorial Union (IMU), Never Underestimate a Monochrome as an exclusively online exhibition, Midwest Matrix: Iowa Print Group in Art Building West (a collaboration with UI School of Art & Art History Iowa Print Group Collection, co-curated by UI graduate student Mollie Goldstrom), Carnival! in various locations around Iowa City (a collaboration with Loyce Arthur, Professor of Theatre Arts), The University of Iowa Art Faculty Biennial Exhibition at the Figge Art Museum, Anishnaabensag Biimskowebshkigewag (Native Kids Ride Bikes) in the Black Box Theater, the UIMA@IMU Visual Classroom exhibitions on the third floor of the IMU, and finally, Video Classrooms in various locations around campus (co-ordinated with School of Art & Art History assistant professor Sarah Kanouse and her Intermedia art class).

As part of a celebration of print-making in the Midwest and across the US, a symposium was organized around the world premiere of the film Midwest Matrix. This event, which emphasized Iowa’s significant contribution to the art of print-making, took place over an entire weekend in early December 2012 and attracted hundreds of people from all over the country. A successful print fair was organized for the end of the event. This project was a collaborative effort with the UI School of Art & Art History.

During the year, the UIMA formed partnerships with other institutions, a significant one being the Arthur M. Sackler Foundation in New York City. The relationship resulted in important loans of ancient Chinese sculpture, ceramics, and other objects, as well as Pre-Columbian ceramics from Peru and Costa Rica. Another big loan was that of Islamic metalwork from the collection of Mark LeFont of Hollywood, CA. This material added much to the expansion of the museum offerings and the ability for the UIMA to address major areas of world civilization. Many of these objects are on view in the UIMA Visual Classroom in the IMU as part of the rotating museum displays.

Certain projects in partnership with other museums and institutions not only accomplished important curatorial tasks, but also helped raise the profile of the UIMA around the world. One major example in 2012–13 was the two-year conservation project with the J. Paul Getty Museum and the Getty Conservation Institute in Los Angeles. The first half of the work to remove the varnish and other added material from the surface of Mural by Jackson Pollock was completed, as well as research for a book on the conservation project itself. The press
coverage and the discussions amongst the leading art institutions regarding this initiative have focused the world’s attention on the collection at the UIMA and have furthered strategic relationships with other organizations, including the Getty Trust, the Mellon Foundation, and other funding bodies and museums.

The year also saw a significant expansion of the Legacies for Iowa collections sharing project, in which the UIMA is able to loan artwork and UIMA-organized exhibitions to other museums and institutions in Iowa without a fee. This initiative was given a large boost by a pledge of $500,000 over five years by the Bucksbaum family in honor of Matthew Bucksbaum ’49 (which is intended to start at the beginning of 2014). This program was implemented in six locations during 2012–13: Legacies for Iowa: Modern Masterworks from the University of Iowa Museum of Art at the Figge Art Museum in Davenport, Farm Life in Iowa: Photographs by A.M. Wettach at the Johnson County Historical Society, Byron Burford, Stuart Edie, and James Lechay also at the Figge Art Museum in Davenport, I AM: Prints by Elizabeth Catlett at the Cedar Rapids Museum of Art, Crafting Tradition: Oaxacan Wood Carvings at the Luce Gallery, Cornell College in Mount Vernon, IA, and Western Africa Before the Boats (collaboration with Lynn Koos, Curator of the African American Museum of Iowa) at the African American Museum of Iowa. More exhibitions and loans are planned for the upcoming year.

New Collections Database
This year the museum implemented a significant new infrastructural addition: a new database to digitally manage the collection. The collection management system, EmbARK by Gallery Systems, has played a key role in improving the staff’s ability to do quotidian tasks as well as complete major projects involving the collections, research material, and other information in other types of media, as well as donor contributions to the museum’s holdings.

Other curatorial activities
Numerous other curatorial initiatives include work on a Digital Mapping Project involving African art, a project focusing on people and their views on art in Ghana called “Contemporary Conversations,” work on the September 2013 exhibition and book entitled New Forms: The Avant-Garde Meets the American Scene, 1934–1949 (a collaboration involving UI Professor Joni L. Kinsey, University of Notre Dame Professor Erika Doss, and UIMA graduate student research fellow Emily A. Kerrigan, with a 124-page catalogue co-published with and internationally distributed by UI Press), work on the Art and Life in Africa website (online project based on work by UI professor Christopher Roy, launching in February 2014), as well as numerous other professional activities, lectures, and outreach by curatorial staff.

New acquisitions
This academic year, no fewer than 1,431 works were accessioned into the collection, making a total of over 14,000 museum objects. This number is unprecedented and points to the enormous demographic changes taking place as a result of an aging US population. This material included a number of museum purchases, many items from generous donors and estates, as well as the accession of jewelry and other metalwork from the estate of Don & Helen M. Sulentic, and artwork from the Lil Picard Collection.

Education & Outreach
The education department of the museum greatly expanded the K–12 school initiatives across the state, including its teaching programs featuring African art, American Indian and First People’s art, folk art of India, Hindu icons of India, the art of comics & graphic novels, and Gee’s Bend quilts. A Docent Advisory Group and Teacher Advisory Group were formed to serve
these school programs and other related needs, involving a number of community supporters of the museum. Over 18,000 students were reached at forty-nine locations in ten counties and eighteen communities, including the Iowa cities of Ankeny, Blue Grass, Buffalo, Cedar Rapids, Conroy, Coralville, Des Moines, Durant, Eldridge, Iowa City, Kalona, Maquoketa, Marion, Muscatine, North Liberty, Spencer, West Des Moines, and Williamsburg.

The program serving senior citizens in Iowa continued to improve and expand. In 2012–13, the Senior Living Communities (SLC) Outreach Program reached 1,265 Iowa senior citizens during 131 presentations at twenty-one locations in twelve communities: Clear Lake, Clive, Coralville, Iowa City, Lake Mills, Marion, Mason City, Nora Springs, Pleasant Hill, Solon, West Branch, and Williamsburg.

Other activities involving education department staff included teaching in the UI Museum Studies certificate program, participating in a number of education conferences and professional workshops, and collaborating with the John F. Kennedy Center for the Performing Arts, the City of Iowa City, and Hancher Auditorium, on the Kennedy Center’s Any Given Child national K–8 arts education initiative.

Public programs and events
Public programs and events enjoyed a healthy year in 2012–13. Two major friendraising/fundraising parties were organized during this period—one on the Napoléon exhibition theme and the other on the WPA art exhibition theme. Both were highly popular and successful. The “First Fridays” social art gatherings continued apace while extending its popular offering of Iowa art and other activities. Several popular lectures were held at Art Building West, including some given by major personages such as Dr. Bernard Chevallier (former director of the National Napoléon Museum at Malmaison), Prof. Christopher John (Vanderbilt University), and Dr. Susan Taylor-Leduc (Trinity College Hartford in Paris). The UI School of Art & Art History partnered with the UIMA to offer these lectures. Prof. Bede Clarke (University of Missouri) spoke in the UIMA Art and Museum Education Speaker Series, the annual Spriestersbach Lecture featured renowned photographer Alec Soth, the UIMA Curator’s Circle lecture was delivered by Prof. Richard Brettell (University of Texas – Dallas), the Levitt Craft Lecture was given by James Bleakley (Black Sheep Bikes of Colorado), the first Elliott Society lecture was by Dr. Dylan Miner (Michigan State University) and the second was by Prof. Steve McGuire (UI School of Art & Art History).

The Museum’s profile
2012–13 was a good year for the museum’s reputation. At the beginning of 2013, the UIMA’s director, and indeed the museum itself, was re-admitted (after an institutional absence of over six years) to the Association of Art Museum Directors (AAMD), the organization that represents the top 200 institutions in the US, Canada, and Mexico (i.e. North America). This honor recognizes the significance and the place the UIMA has in the world of academic art museums, as well as the quality of its staff and collections. As a result, the UIMA can again participate in discussions and policy decisions that affect the national and international art museum sector.

University collaboration
As the only specialist comprehensive art collection at the university, the UIMA has a unique and important role amongst the many entities that comprise the University of Iowa. The art experts at the UIMA are responsible for partnering with other university departments and organizations to further visual arts education and research for students and academic staff. In addition, the activities of UIMA’s art and education curators, as well as other staff members, have been specifically geared towards teaching and research at the School of Art & Art History. This has
resulted in a significant increase in class use of the collections and other similar collaborative initiatives with professors and graduate teaching assistants. The number of current and former Art and Art History students working on projects at the UIMA has increased as well.

Staff news
With regards to the topic of human resources, the museum cannot operate and serve the university and the public without qualified, trained, experienced staff, and two new permanent hires this year will help tackle the current workload and prepare for the upcoming challenges regarding expanded programs and a new museum facility. The first person hired was a new Assistant Registrar, who was recruited from the university’s library science graduate degree program, and the second hire was a new Assistant Curator of Education, who recently graduated from the university’s art history program. These new positions were created with the help of the Provost’s office and will ensure that both the infrastructure and the educational programs of the museum are effectively implemented.

Finance and fundraising
Finally, the UIMA had a financially successful year, ending FY2013 with a balanced budget and a significant rise in donations and pledges. The UIMA and its funding partner, the UI Foundation, were able to raise $1,548,756 in 2012–13, which is a 175.6% increase from the previous year’s total of $561,924 (also a good year). This brings us approximately 40% of the way towards our $5m total for the current campaign due to end in 2016.

Conclusion
2012–13 was an active, effective, and significant year in the life of the UIMA. None of these results would have been remotely possible without the generous support of the Iowa Board of Regents, the President and the Provost, other university officials and colleagues, UI alumni, community benefactors and volunteers, partner institutions, and the backing and participation of the people of Iowa. For this, the museum is appreciative and thankful.
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2012–2013 EXHIBITION, EVENT, & EDUCATIONAL SPONSORS

Thank you all for your generous support!

Aaron Gallery
Anonymous Family Foundations (2)
Anna and James Barker
Barry Bauman
Thomas and Susan Bender
Ruth Ann W. and John L. Bentler
Jackie Blank
Willard and Susan Boyd
Matthew Bucksbaum Family
Margaret C. Clancy
James A. and Katherine Rathe Clifton
Claudia L. Corwin, E. Anthony Otoadese and Family
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Karen Hubenthal and Wallace K. Chappell
Hudson River Gallery – Nick Hotek
Integrated DNA Technologies
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Richard and Mary Lea Kruse
Polly and Tom Lepic
The Luxe Zone and Jan Finlayson Designs

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Marc Moen and Bobby Jett
Katie A. and Christopher R. Moorhead
Carrie Z. Norton
William Nusser and Elizabeth Boyd
Oaknoll Retirement Residence
Paramour Fine Arts
Phelan, Tucker, Mullen, Walker, Tucker, and Gelman, L.L.P.
Pleasant Valley Flower Shoppe and Greenhouse
Randy’s Carpets and Interiors
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Rohrbach Associates PC Architects
Scheels All Sports
Shive-Hattery – Architecture-Engineering

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Faye Hyde Strayer
Joyce and Dick Summerwill
Kristin Summerwill
Liz and Alan Swanson
Thomas French Fine Art
Jon Thompson Appraisals
Dick and Buffie Tucker
Unique Events
University of Iowa Community Credit Union
U.S. Bank
Lynn and Stuart Weinstein
Mary Westbrook
Willis Law Firm/Security Abstract
Gail Parson and Frank J. Zlatnik

Myrene and H. Dee Hoover pose at the New Deal party in March 2013.
2012–2013 LIST OF EXHIBITIONS

| April 17–October 21, 2012 |
**INTERPLAY: MATERIAL, METHOD, AND MOTIF IN WEST AFRICAN ART**
Figge Art Museum, Davenport, IA

*Interplay* explored the dynamic intersections of materials, methods, and motifs in four West African contexts. Beginning with the Yoruba of Nigeria, the first section illustrated how artists applied a single material, indigo, as both a dye and a pigment, to reference core concerns of the social, political, and spiritual realms. The Cameroon Grasslands segment of the exhibition brought into focus the use of specific motifs to reinforce messages about the royal court and its leadership across a wide range of media. Similarly, examples from the royal arts of the Akan (including the Asante and Fante of Ghana and the Baule of the Ivory Coast) demonstrated how the majority of motifs alluded to a common corpus of verbal expressions, which communicated important cultural maxims. The final section of *Interplay* examined Bamana bogolanfini (mud cloth) in Mali and the interrelationship between traditional-style cloths and more contemporary forms. By juxtaposing art forms that share common elements, *Interplay* invited viewers to consider the ways in which understanding the relationships between different objects enhanced wider appreciation of the richness of West African arts.

| Fall Semester |
**A MIDWEST MATRIX FAMILY TREE**
North Room, second floor, Main Library

Selections from the UIMA collection (thirty prints, including ten new acquisitions) were exhibited in a tribute to the UI and other Midwestern universities that constituted a nucleus of new MFA printmaking programs after WWII. The exhibition also acknowledged individual professors/artists whose own work, and that of their students, contributed to the now celebrated post-war print revival in America.

| September 13–January 29 |
**NAPOLEÓN AND THE ART OF PROPAGANDA**
Pentacrest Museums Gallery for Arts, Humanities, & Sciences in the Old Capitol Museum and Black Box Theater in the Iowa Memorial Union (IMU)

Warrington Colescott (American, 1921–)
*The History of Printmaking: Lasansky Reaches Iowa City, 1976*
Lithograph
Gift of Christopher and Janet Graf, 1976.106

Hippolyte (Paul) Delaroche (French, 1797–1856)
*Portrait of Napoléon after his Departure from Fontainebleau, 1840*
Oil on canvas, 39 x 31 1/2
Collection of Pierre-Jean Chalençon
Featuring more than 120 drawings, prints, paintings, sculptures, manuscripts, medals, and objet d’art from the remarkable private Parisian collection of Pierre-Jean Chalençon, the exhibition was divided and displayed in two locations. The exhibition was co-curated by Dr. Heidi E. Kraus, Assistant Professor of Modern and Contemporary Art History and Co-Director of The DePree Gallery at Hope College in Holland, Michigan, with assistance from senior consultant Professor Dorothy Johnson of the School of Art and Art History.

Online Exhibition: http://neverunderestimateamonochrome.org/
Meant to activate the poetic, political and performative registers of the monochrome, Never Underestimate a Monochrome (2012) was a conceptual project conceived and organized by Mariángelas Soto-Díaz in a collaborative partnership with the University of Iowa Museum of Art. Artists from different parts of the world interpreted instructions written by Soto-Díaz, and provided documentation of their monochrome performance for a digital archival space, bringing the textual, embodied and mediated aspects of the monochrome into dialogue. The collective event occurred over the summer of 2012 across the globe, defying the logic of the event as necessarily bound to a singular physical and temporal space.

| November 27–December 2 | MIDWEST MATRIX: IOWA PRINT GROUP
Art Building West
Collaboration with the SAAH Iowa Print Group Collection (prints selected by UI print-making professors over the past several decades), co-curated by UI graduate student Mollie Goldstrom.

| February–June | CARNIVAL!
Various locations around Iowa City
A collaboration with Loyce Arthur, Professor of Theatre Arts at the UI, to acquire costumes from two top Carnival designers, Jaime Cézario and Clary Salandy, which supported and expanded on the teaching objectives of the Theater Arts department and related programs. Each artist selected one work from their oeuvre that they felt was the best example of their wider artistic practice to be included in the UIMA collections. These costumes were displayed by the UIMA at each of the artist’s public lectures (March 25 and April 24, 2013), and students had the opportunity to examine their form, materials, and artistry and learn more about the construction process directly from the artists. Jaime Cézario and Clary Salandy also selected additional pieces that would be appropriate for use as part of the UIMA’s public educational outreach activities. Two educational pieces were installed June 3–17, 2013, as part of a temporary exhibition in the Domby windows in downtown Iowa City. This display was presented in conjunction with Iowa City Arts Fest, which included a children’s Carnival parade organized by Loyce Arthur and collaborators.

| February 23–May 5 | THE UNIVERSITY OF IOWA ART FACULTY BIENNIAL EXHIBITION
Figge Art Museum, Davenport, IA
Works from the UI School of Art and Art History’s studio art faculty were featured. Disciplines represented in
Beginning in 2010, this project brought together middle school participants in the Indigenous Youth Empowerment Program (IYEP) summer camp and high school students in Lansing, Eastern High School Native American Club (LENAC), non-Native Michigan State University students, and Native artists to construct a series of seven lowrider bicycles, guided by the sacred Anishinaabeg teachings known as Niizhwaaswi G’mishomisinaani, or Our Seven Grandfathers. Lowrider bikes are an urban phenomenon shared with Chicano and hiphop communities, and have become the impetus to explore issues of migration, mobility, labor, economics, and community history for urban Indians in Michigan. The exhibition was the work of artist/curator, Dylan AT Miner (Michigan State University) and collaborators.

| May 2–July 28 |

**ANISHNAABENSAG BIIMSKOWEBSHKIGEWAG (NATIVE KIDS RIDE BIKES)**

Black Box Theater, IMU

Beginning in 2010, this project brought together middle school participants in the Indigenous Youth Empowerment Program (IYEP) summer camp and high school students in Lansing, Eastern High School Native American Club (LENAC), non-Native Michigan State University students, and Native artists to construct a series of seven lowrider bicycles, guided by the sacred Anishinaabeg teachings known as Niizhwaaswi G’mishomisinaani, or Our Seven Grandfathers. Lowrider bikes are an urban phenomenon shared with Chicano and hiphop communities, and have become the impetus to explore issues of migration, mobility, labor, economics, and community history for urban Indians in Michigan. The exhibition was the work of artist/curator, Dylan AT Miner (Michigan State University) and collaborators.

| UIMA@IMU VISUAL CLASSROOM |

Curated in consultation with faculty and students at the UI, the UIMA@IMU Visual Classroom features a continuously changing selection of artworks from the UIMA’s extensive collection. The display also includes objects loaned to the Museum by a number of generous institutions and individuals. At the Visual Classroom, visitors can investigate a diverse range of artists, peoples, media, and periods in the global history of art and material culture production. Currently, the classroom is hosting a long-term loan of Chinese art from the world-renowned Arthur M. Sackler Foundation, New York, including exquisite ceramics, sculptures, jades, and metalwork dating from the eleventh century BCE through the seventeenth century CE.

| VIDEO CLASSROOMS |

Various locations around campus

Programming for Spring 2013 was coordinated with School of Art and Art History assistant professor Sarah Kanhouse. After ____________, Students re-imagine early video art, was comprised of five student videos selected from an Intermedia class assignment:

1. Angela Barr, *Modern Love...,* after Abramović (Marina)
2. Ian Abrams, *Bicycle Mechanic,* after Wegman (William)
3. Yujia Ren, *Boring Art,* after John Baldessari
4. Tony Rames, *Rolling Device,* after Bruce Nauman
5. Tyler Lynch, *Semiotics of Semiotics of the Kitchen,* after Rossler (Martha)
UIMA 2012–2013  Annual Report

OTHER CURATORIAL INITIATIVES IN 2012–2013

“POLLOCK ON THE MOVE”

After being moved from the Figge Art Museum in Davenport to the Des Moines Art Center in the spring of 2012, the Jackson Pollock Mural painting was once again packed up that summer and moved to the Getty Museum in Los Angeles for a two-year conservation project. Moving the painting is no small feat, as it measures twenty feet wide by nine feet tall. It was accompanied by UIMA staff and UI security guards on the nearly twenty-six hour drive to L.A.

The conservation project involves the professionals at the Getty Museum, as well as their colleagues at the Getty Conservation Institute. Director Sean O’Harrow and Curator Kathy Edwards have been to L.A. to participate in gatherings about the painting, and have learned fascinating things about it. The varnish was removed before making several findings—a step that left the colors more vibrant. “This is a win-win situation for everyone,” said University of Iowa President Sally Mason. “With this conservation treatment by the Getty, Pollock’s Mural will continue to be viewed for many years to come.”

In addition to the conservation treatment, the project will produce two publications. The first will be a collaboration between researchers, conservators, and students; the second from a conference sponsored by the Mellon Foundation.

Mural will be shown at the Getty for three months following the conservation treatment, starting the week of March 10, 2014. A huge media festival is being planned, as well as a “museum trip” to L.A.

LEGACIES FOR IOWA COLLECTIONS SHARING PROJECT

Exhibitions included in the project are:

- Legacies for Iowa: Modern Masterworks from the University of Iowa Museum of Art

On average, since April 2009, twenty-five celebrated works of art spanning seventy years of Modern Art are featured in the UIMA galleries at the Figge Art Museum.

- Farm Life in Iowa: Photographs by A.M. Wettach

The UIMA has literally become the “Museum for the People of Iowa” by means of a new collections-sharing initiative. Legacies for Iowa: A University of Iowa Collections Sharing Project, with support from the Matthew Bucksbaum Family ($500,000 over the next five years), not only provides works of art from the UIMA collections to museums, nonprofit galleries, and art centers across the state of Iowa that meet professional museum standards, but in fact makes viable connections for engagement between UI faculty, staff, and students, and the audiences of the borrowing sites.

In addition to the conservation treatment, the project will produce two publications.
Thirty gelatin silver photographs from Mt. Pleasant native A.M. “Pete” Wettach exploring farm life in Iowa from the mid-1930s into the early 1950s.

- Byron Burford, Stuart Edie, and James Lechay

A survey of paintings by mid-20th century UI School of Art and Art History faculty from the collection.

- Byron Burford, Stuart Edie, and James Lechay

Elizabeth Catlett (1915–2012) was the first student recipient of a Master of Fine Arts from the University of Iowa. She received her MFA in 1940—in an era when being African American, female, and an artist constituted three strikes against her. Yet given these challenges, Elizabeth Catlett went on to become one of the most distinguished and celebrated artists of our time. The exhibition features twenty-four prints from the collection.

- I AM: Prints by Elizabeth Catlett

Wood carvings from the Mexican state of Oaxaca are part of a worldwide trade in ethnic and tourist arts. They show how this trade can result in new artistic forms that straddle the border between popular craft and fine art. Although the inspirations for these pieces are often rooted in the past, they are also influenced by contemporary change in Mexico and designed to suit the artistic taste of buyers in the United States and Europe. Adapted Crafting Tradition, curated by Professor Michael Chibnik in 2005 (Anthropology, University of Iowa), for inclusion in the Legacies project.

- Crafting Tradition: Oaxacan Wood Carvings

Miguel Santiago, Arrazola
The Royal Couple
Copal, acrylic paint
University of Iowa Museum of Art
170a,b.2005
• **Western Africa Before the Boats**

Collaboration with Lynn Koos, Curator of the African American Museum of Iowa (AAMI), to identify key African sculptures from the UIMA collections that could be integrated into her exhibition, *Western Africa Before the Boats*, to offer an artistic dimension to the display. The final selection included a Yoruba Divination Tapper and Twin Figure, Dan Kagle mask, Bwa plank mask, Senufo Firespitter mask, Igbo Spirit Maiden mask, and Baga serpent figure.

The UIMA also assisted in the coordination of public lectures in conjunction with Legacies exhibitions by School of Art and Art History Associate Professor Barbara Mooney (*I AM: Prints by Elizabeth Catlett*) and Professor Melanie Herzog, Emerson College, Madison, WI, at the Cedar Rapids Museum of Art, and SAAH Professor Joni L. Kinsey (*The Power of Line*) at UNI Gallery.

Since 2010, the UIMA has partnered with the Figge Art Museum in Davenport, Johnson County Historical Society, the Iowa Hall Gallery at Kirkwood Community College in Cedar Rapids, ICON Gallery in Fairfield, and the Des Moines Art Center, lending artworks free of charge. This year, the UIMA partnered with Johnson County Historical Society; the Luce Gallery; Cornell College, Mt. Vernon, Iowa; the Cedar Rapids Museum of Art and the African American Museum of Iowa, Cedar Rapids, Iowa; Gallery of Art, University of Northern Iowa, Cedar Falls, Iowa; and the Dubuque Museum of Art. Other Iowa museums that have voiced interest in presenting Legacies exhibitions and loans are: Falconer Gallery at Grinnell College, The Charles H. MacNider Museum in Mason City, the Maquoketa Art Experience, Coe College Gallery in Cedar Rapids, Sioux City Art Center, Blanden Memorial Art Museum in Fort Dodge, and the art gallery at Wartburg College.

**CURATORIAL PROJECTS**

**• Digital Mapping Project**

This mapping project will bring together artworks from the UIMA collections (beginning with African) and spatial/temporal data to offer a rich research and educational resource for global audiences. During 2012–13, all of the African works on display at the UIMA@IMU Visual Classroom were geo-referenced (digitally “pinned”) to their points of origin on the African continent. Contextual information on each of these objects was developed and added to the UIMA website (accessible through the mapping project via a link) and more than fifty layers of data, including slave trade routes, Wikipedia links, ethnolinguistic groupings, and period maps showing colonial boundaries, were added to the map. To access the project (available for viewing during development) go to: [http://worldmap.harvard.edu/maps/uima](http://worldmap.harvard.edu/maps/uima).

**• Contemporary Conversations**

Kwame Ntiri Owusu-Daaku, a recent recipient of a Master’s degree in Urban and Regional Planning from the UI, traveled to Ghana, West Africa, on behalf of the UIMA to invite dialogue about the objects in the collections. Owusu-Daaku selected works he thought would elicit responses from community members May–August 2013, recording comments and conversations centered on these pieces. This project is part of a wider commitment to connecting the UIMA’s world-class African collections with people living and working across the African continent.

**• New Forms: The Avant-Garde Meets the American Scene, 1934–1949**

Exhibition and catalogue project September 4–December 4, 2013. Participants in the project included UI Professor Joni L. Kinsey, University of Notre Dame Professor Erika Doss, and UIMA graduate student research fellow Emily A. Kerrigan. Over ninety works of art from the collection were presented in the exhibition ranging from the regionalism and social realism that characterized so-called American Scene imagery to a wide array of avant-garde movements such as surrealism, abstract expressionism, and cubism, the art of this period exemplifies and incorporates the conflicts, influences, and challenges of the era. The exhibition also celebrated the essential contributions of the University of Iowa (at the time
and Art History in developing a website to host Professor Roy’s landmark *Art and Life in Africa* (ALA) project and integrate it with the UIMA Mapping Project. The goal of the project is to facilitate the research, teaching, and learning objectives of the faculty and students across the university, serve communities around the State of Iowa in conjunction with our Legacies for Iowa programming, and provide worldwide access to the museum’s collections and related African educational resources. During the 2012–13 year, curatorial staff worked with UI students at IMU Marketing + Design to develop a website shell that is now ready to receive content. The website will become available publicly in February 2014, when it is launched in tandem with the *Art and Life in Africa* exhibition and mapping project.

OTHER PROFESSIONAL ACTIVITIES AND OUTREACH

- Numerous lectures and presentations to local and regional service organizations, including Rotary International, PEO, etc.
- Johnson County Fair (met with public, discussed the Museum and introduced programming, gave out Pollock memorabilia)
- Oaknoll Retirement Residence lectures and presentations (e.g.: “Curating Africa in Iowa”)
- Dottie Ray Radio Show appearances (topics included: “The New Museum,” “The Curatorial Role at the Museum,” and “Plans for the African Collections”)
- Co-organized lecture by Prof. Suzanne Blier of Harvard University at the UI School of Art & Art History
- Iowa City Foreign Relations Council (presentation title: “New Geographies in African Art: Geographic Information Systems (GIS) in the Museum and the Field”)
- Clary Salandy Lecture (included costume exhibition and multimedia presentation)
- Public lecture: “Elizabeth Catlett and Iowa” at Cedar Rapids Museum of Art
- Meeting and Tour of African Galleries with UIMA director and African American Museum of Iowa directors (former and current)
- African Studies Association Conference, Philadelphia (paper title: “Local/Global:
Asante Stools in the 20th Century")

- Responded to regular inquiries from scholars and the general public via email or telephone regarding a variety of subjects related to art; e.g. Edna Andrade exhibition and catalogue, Richard Diebenkorn Foundation conservation and research project, Ellsworth Kelly catalogue raisonné, Mark Rothko works on paper catalogue raisonné
- Augustana College Art Museum, Rock Island (informal seminar offering students feedback and guidance on African object-based research)
- UIMA Advisory Board Meeting presentations (e.g.: New Museum Art Acquisitions and GIS Mapping Project)
- Community College Humanities Association Central Division Conference, Iowa City (introduction to UIMA@IMU Visual Classroom space and UIMA Mapping Project as resources for community college educators)
- Undergraduate Art History Society ("Behind the Scenes" tour of the UIMA@IMU Visual Classroom)
- Universities Art Association of Canada Conference, Montreal (session co-chair: "Making the Personal Public and the Public, Personal: New Approaches to Material Culture Histories")
- Various Docent Meeting presentations, UIMA@IMU Visual Classroom and Black Box Theater temporary exhibitions space (e.g.: Napoleon show, permanent collection displays, and GIS Mapping Project)
- Career Panel, Obermann Center Graduate Institute (title: "Community Engagement in my Research and Curating")
- World Canvass, UI International Programs (panelists on: "Napoleon and His Legacy" and "The Book Culture, Languages and Arts of Indigenous Peoples")
- Variety of lectures to graduate students at the UI School of Art & Art History (e.g.: "Opportunities in museums, galleries, and auction houses" and "The development of the art museum in the US")
- Tour of African Galleries for World Canvass guest, fashion professional Alek Wek
- Springville Elementary School Career Day, Springville, IA
- Tour of Native Kids Ride Bikes with Dr. Dylan Miner (Michigan State University) and Obermann Center participants
- Hosted dinner for Dr. Dylan Miner (Michigan State University) and UI students
- President’s Club open house tour at UIMA@IMU Visual Classroom
- Organized biennial Print Fair (with six print dealers) in conjunction with the School of Art & Art History Midwest Matrix symposium, film preview, two exhibitions and Studio Art printmaking demonstrations; coordinated the reception with the sponsor; over 500 attended two days of events, December 1 and 2, 2012
- Taught four class sessions on prints and photographs in the UIMA collection
- Negotiated loan of the Ana Mendieta film Black Angel and presented to The Latino Midwest, 2012–13 Obermann Humanities Symposium
- Exhibition/artist review, Hartmut Austen/Jeremy Lundquist, 2012–13 UI Grant Wood Fellows, printed brochure
- Juror/author/presenter, Amarillo (Texas) Art Museum Biennial Regional Print Exhibition, printed brochure and public lecture, May 2013
- Participant, symposium on Pollock’s Mural, Getty Conservation Institute, sponsored by the Mellon Foundation, April 2013
- Co-juror with photographer Alec Soth, The Iowa Review Photography Contest, forthcoming Spring 2014
- Participant in the film Midwest Matrix https://vimeo.com/videoabscorp/review/61310147/683b3cbfe6
- Panel participant, “Making History: Opportunity, Dedication and Innovation,”
(Paper: A Midwest Matrix Family Tree), Midwest Matrix Symposium, December 2, 2013

- Board of Advisors member, Midwest Matrix
- Art in State Buildings committee member
- Art Cart/Saving the Legacy committee member
- Advisory Board Member, Western Africa Before the Boats exhibition, African American Museum of Iowa, Cedar Rapids
- Museum liaison to Undergraduate Art History Society, UI
- Lectures to MBA students at the UI Tippie College of Business on non-profit management
- Judging panel for “Art on the River” in Dubuque IA
- Participated in Iowa Arts Council meetings, discussions, and events as member of Board of Directors
- Reviewed other university art museums for accreditation for the American Alliance of Museums
- Chaired and participated in Art in State Buildings Committee program for new buildings on the University of Iowa campus

DONORS AND FUNDRAISING ACTIVITIES

- Organized and participated in a donor trip to Crystal Bridges Museum of American Art
- Assisted in the writing and preparation of materials for the Luce Foundation Grant, awarded $40,000
- Assisted in fundraising from individuals for exhibition and conservation projects (Midwest Matrix, print conservation, New Forms, Legacies)
- Received two grants to support the Art and Life in Africa Website and related Mapping Project.
  - Innovations in Teaching with Technology Award, University of Iowa $10,000
  - Digital Studio for the Public Humanities Grant, University of Iowa $7,500

CURATORIAL STAFF ACTIVITIES

- Graduate student curatorial research fellow wrote catalogue entries for the New Forms exhibition catalogue
- Graduate student curatorial assistant worked with professors and TAs on lists of art work that were organized and presented for thirty-seven class and student meetings, totaling 470 students
- Undergraduate intern worked on Interplay: Materials, Method and Motif in West Africa as part of Museum Studies certificate program
PRESS COLLABORATIONS AND MENTIONS IN REGIONAL MEDIA

- “UI Museum of Art to host First Friday.” Press Citizen, July 3, 2012. [Link]
- “Move forward with approved UI projects.” Press Citizen, July 22, 2012. [Link]
- “Museum of Art to host Blier on Thurs.” Press Citizen, September 4, 2012. [Link]
- “Museum of Art to host reception.” Press Citizen, September 4, 2012. [Link]
- “Learn to make a Napoleon-era medallion at Old Capitol Museum.” Press Citizen, September 20, 2012. [Link]
- “Reminding us what’s possible in a City of Lit.” Press Citizen, September 20, 2012. [Link]
- Sessions, Jennifer. “Napoleon’s legacy extends to Iowa’s front door as well.” Press Citizen, September 21, 2012. [Link]


• “UI to offer free admission to Figge.” Press Citizen, May 16, 2013. [Link](http://pqasb.pqarchiver.com/press_citizen/doc/1351854682.html?FMT=CITE%26FMTS=CITE%26FT&type=current%26date=May+16%2C+2013%26author=&pub=Press++%26+Citizen%26edition=%26startpage=%26desc=UIMA+to+offer+free+admission+to+Figge)

• “Costume Construction Workshops to start.” Press Citizen, May 17, 2013. [Link](http://pqasb.pqarchiver.com/press_citizen/doc/1352323792.html?FMT=CITE%26FMTS=CITE%26FT&type=current%26date=May+17%2C+2013%26author=&pub=Press++%26+Citizen%26edition=%26startpage=%26desc=Costume+Construction+Workshops+to+start)

• “Final 'no' lets UI go forward on art museum.” Press Citizen, May 20, 2013. [Link](http://pqasb.pqarchiver.com/press_citizen/doc/1353069965.html?FMT=ABS%26FMTS=ABS%26FT&type=current%26date=May+20%2C+2013%26author=&pub=Press++%26+Citizen%26edition=%26startpage=%26desc=Final+%27no%27+lets+UI+go+forward+on+art+museum)

• “Flood took its toll on Corridor’s art treasures: Tedious restorations help preserve region’s treasures.” The Gazette, May 24, 2013. [Link](http://thegazette.com/2013/05/24/flood-impact-on-the-arts/#sthash.vzxWUJ9X.dpuf)


• Bannow, Tara. “UI revs up precautions, packs up.” Press Citizen, May 31, 2013. [Link](http://pqasb.pqarchiver.com/press_citizen/doc/1356986008.html?FMT=ABS%26FMTS=ABS%26FT&type=current%26date=May+31%2C+2013%26author=Bannow%26+Tara%26pub=Press++%26+Citizen%26edition=%26startpage=%26desc=UI+revs+up+precautions%27+packs+up)


• Bannow, Tara. “UI officials say they are confident in preparations.” Press Citizen, June 1, 2013. [Link](http://pqasb.pqarchiver.com/press_citizen/doc/1357254782.html?FMT=ABS%26FMTS=ABS%26FT&type=current%26date=Jun+1%2C+2013%26author=Bannow%26+Tara%26pub=Press++%26+Citizen%26edition=%26startpage=%26desc=UI+officials+say+they+are+confident+in+preparations)


• “University of Iowa will move ahead with Museum of Art planning.” The Gazette, June 5, 2013. [Link](http://thegazette.com/2013/06/05/university-of-iowa-will-move-ahead-with-museum-of-art-planning/#sthash.kzQGxc3y.dpuf)


**WORK IN FY2013 PUBLISHED IN FY2014**


2012–2013
AUDIENCE & PARTICIPANT
TOTAL
146,470 people

EXHIBITIONS AND EVENTS
BY THE NUMBERS

- **2,324** at UIMA member and public events
- **65,154** visitors to the Figge
- **25,806** UIMA@IMU visitors
- **10,745** viewed Legacies exhibitions in Cedar Rapids and Mt. Vernon
- **14,000** visitors to Old Capitol (during the Napoléon exhibition)
- **5,993** visitors to the DMAC to view the Pollock Mural

EDUCATION AND OUTREACH
BY THE NUMBERS

- **18,465** in K–12 school programs (includes 443 presentations, 739 classes, 49 locations, 18 communities, 10 counties)
- **2,403** in UI tours and programs
- **398** in other college tours
- **1,182** at Senior Living Communities

Chris Merkle teaching students at Willowwind Elementary on January 14, 2013
EDUCATION
K–12 SCHOOL PROGRAMS

Since the flood of 2008 left the UIMA without a place to serve K–12 school audiences, Curator of Education Dale Fisher launched an initiative to bring art into Iowa’s classrooms. After researching the art and core curricula, art works and themes were chosen for their educational impact and relevance. Funding for the ambitious UIMA K–12 School Programs was secured through successful grant applications to two anonymous foundations, matching contributions from individual donors (known as UIMA Education Partners), and corporate sponsors U.S. Bank and Scheels All Sports. These funds allow the Museum to do many things, from purchasing works of art, paying for a half-time education coordinator, transportation, storage, and travel to schools across Iowa. UIMA School Programs also provides programs to area libraries throughout the year. Education Partners for 2012–13 included: Doug and Linda Behrendt, Mary Calkin, Claudia Corwin and Family, Susann and Garry Hamdorf, Randy and Linda Lewis, Yvonne McCabe, Rob and Paulina Muzzin, Doug and Linda Paul, Armond and Polly Pagliai, two Anonymous Family Foundations, Scheels All Sports, Bill and Marlene Stanford, Faye Strayer, Dick and Buffie Tucker, and U.S. Bank.

UIMA education staff and volunteer docents travel the state to present the works to children—this strategy continues, with participation growing exponentially each year. Volunteer docents, who generously contribute their time to this endeavor are: Elizabeth Clothier, Teresa Kelly, Carol Klein, Jude Langhurst, Emily Lennon, Kathrine Nixon, Linda Paul, Jean Spitzer, Sara Wolfson, and Whitney Wright. Classroom teachers of Art, Social Studies, and Language Arts, as well as librarians and other organizations, may choose one of the following UIMA School Programs content areas:

• AFRICAN ART
The African objects in the UIMA School Programs Collections embody ideals...
and beliefs expressed in visual form by artists whose work emerges out of long standing traditions. Some contain nature spirits, deities, and ancestors, honoring these beings and bringing them into the lives of humans to provide inspiration and assistance. Others are representations of power, depictions of gods and spirits, documents of historical events, or simply beautiful objects. All resonate with religious faith, social aspirations, political might, and creative energy.

• AMERICAN INDIAN AND FIRST PEOPLES ART

Original, contemporary pottery, carvings, sculpture, and drawings by artists with American and First Peoples ancestry comprise the American Indian & First Peoples Art Collection. The works are from the eastern, Midwestern, and southwestern United States, as well as the Northwest Coast of Canada. While the works in the collection reflect traditional motifs and techniques, they also display modern technologies and idiosyncratic designs, which demonstrate how American Indian and First Peoples art is not static, but influenced by changing cultural conditions. While the American Indian & First Peoples Art Collection includes many types of artwork, the three main groups are southwestern Pueblo pottery, Pueblo power figures, and Northwest Coast wood carvings.

• ART OF INDIA: FOLK ART

The folk art collection is composed of contemporary objects that show the variety of traditional Indian influences. Many of the objects in the Art of India: Folk Art Collection are from the Banjara people. The name is fitting as they were historically known as traveling merchants who carried goods on cattle throughout India and even to South Africa, Afghanistan, Khaibar, Italy, China, Tibet, Arabstan, and Brahmdesh. Some of the nomadic merchants’ main goods were salt, grain, dates, coconuts, and dry fish. As small groups of Banjara became specialized in trading specific goods and developed their own trade routes, they took on the names related to the items they sold. The Islamic Mughal Kings, who ruled from 1526–1756, took notice of the Banjara’s honesty and work ethic and appointed the traders to supply food to their armies. The end of the Mughal Empire and the arrival of the railroad during the mid-nineteenth century led to a rapid decline of art and India and of the Banjara livelihood. Today, nomadic traders live in various locations throughout India in communities called tanda, which are most often located in nature, away from villages. Most of the Banjara communities are nomadic and poor, but they are important centers of ancient folk art traditions.

• ART OF INDIA: HINDU ICONS

Many of the objects in the Hindu icons collection are murthi, or embodiments of Hindu gods. In order for a person to see an infinite God, it is necessary to create forms, or murthi, for the worshiper to focus his or her mind in the relationship with the divine. Forms of the divine are created in multiple ways, some by artists and some occurring in nature. Natural occurring objects are believed to be self-created, or swyambhu (self-born). Artists create three-dimensional forms of Gods with a variety of media: wood, brass, stone, bronze, resin. Two dimensional polychrome prints, wall paintings, drawings, and multiple examples of self-emanating forms in nature, catch the eye of a devotee and become vessels for God to inhabit, sometimes for only the duration of a worship ceremony or for the...
Hindus believe these forms contain the cosmic energies. It is understood that God takes on a form for the benefit of the human worshiper, and that the murthi is but an illusion of the supreme concept of the divine. Other items in the Art of India: Hindu Art Collection are religious paraphernalia, used in ceremonies. These objects help a worshiper focus on the spiritual experience. During worship, or Puja, God can be seen from various perspectives. Hindus express this act of seeing as darsan (daar-SHant), the seeing of the divine image.

**COMICS AND GRAPHIC NOVELS**

The UIMA School Programs collection of comics and graphic novels features original works of art created by contemporary graphic novelists. The basic definition of a graphic novel is that it is a series of comics in a book length form. A graphic novel can contain a single narrative (linear or nonlinear) or comprise multiple vignettes. The works in the UIMA School Programs Collection also show a wide range of subjects from imaginary superheroes to historical figures. As the UIMA School Programs Collection of Comics and Graphic Novels demonstrate, through the combination of images and texts, graphic novelists communicate important ideas, deep emotions, strong beliefs, and rich histories. Fisher chose and purchased four of Soth’s works (Dispatch No. 1, Dispatch No. 2, Dispatch No. 3, Dispatch No. 4) for this collection.

**GEE’S BEND QUILTS**

Gee’s Bend quilts are the geographically-inspired works crafted by a multigenerational group of African-American women that include a combination of traditional forms and innovation. The quilts had a unique historic and stylistic development due to the community of Gee’s Bend’s almost complete isolation from the outside world for the better part of the twentieth century. Gee’s Bend, Alabama, is a remote rural community of 275 people (according to the 2010 census). Historically, the quilts were first created out of necessity and used for warmth. Using whatever material was available to them, the women quilted together. One quilter, Bettie Bendolph Seltzer, recalls the materials her mother and mother’s friends used, “At the start all they was making them out of was old clothes, pants, fertilizer sacks, dress tails, and meal and flour sacks, too.” The women taught their daughters, who taught their daughters. The quilting community of Gee’s Bend became something of an informal art school, passing down their own forms of beauty. What started off as a practical necessity has grown into a thriving tradition.

Fisher also formed a Docent Advisory Group and Teacher Advisory Group, each serving a particular aspect of UIMA K–12 School Programs. The Docent Advisory Group was established to address and solicit input regarding the concerns of the docents. The four docents who served on the Docent Advisory Group in the 2012–13 academic year were Teresa Kelly, Jude Langhurst, Polly Lepic, and Linda Paul. The UIMA Teacher Advisory Group was formed to provide guidance on broad issues such as thematic ideas for content to specific curricular standards and objectives to be met in art, social studies, and language arts. For example, City High School art teacher (and Fulbright Scholar to India) Jill Harper worked very closely with the planning and implementation of the Art of India: Hindu Icons and Art of India: Folk Art collections.

Education staff experimented with the formats of the K–12 visits. While most presentations remained single-class visits, other approaches were needed to meet the demand for outreach visits. This variety of presentations included large assemblies in Cedar Rapids and Ankeny, Smart Days activities at Prairie Elementary School in the College Community School District, and UI International Programs-sponsored International Day, held at the Coralville Marriott Hotel. Fisher and Josh Siefken planned and implemented a teacher in-service program for the twenty-six art,
social studies, and language arts teachers in the West Des Moines School District; using works from the UIMA School Programs Collections and projected images, Fisher and Siefken demonstrated approaches to using art as a catalyst for discussion and exploration in classrooms across the core curriculum.

During the 2012–13 academic year, education staff and volunteer docents gave 443 K–12 School Programs presentations to 739 classes across the state of Iowa. Fisher, Siefken, and Chris Merkle presented to a total of 625 classes and docents presented to 114 classes. 18,465 students were reached at forty-nine locations in ten counties and eighteen communities (Ankeny, Blue Grass, Buffalo, Cedar Rapids, Conroy, Coralville, Des Moines, Durant, Eldridge, Iowa City, Kalona, Maquoketa, Marion, Muscatine, North Liberty, Spencer, West Des Moines, and Williamsburg).

UIMA SENIOR LIVING COMMUNITIES (SLC) PROGRAM

Chris Merkle, Assistant to the Curator of Education, wrote a project proposal for the UI Museum Studies course called Learning in Museums. He proposed an outreach program that served an overlooked and often underserved audience: senior citizens. Based on the existing model of UIMA K–12 School Programs, Merkle met with area senior living and retirement communities, scheduled monthly outreach visits, designed lesson plans, and trained docents. He also secured partial funding for the 2013–14 year through writing a successful grant proposal to Humanities Iowa. Whitney Wright, graduate student in Art Education, did Senior Living Communities outreach visits, and trained under Merkle, to assume the role of SLC program coordinator in Fall of the 2013 academic year.

The SLC Program continues to be very popular. Merkle and docents reached out to Iowa’s senior citizens through visits to care centers and assisted-living communities with presentations on art history or hands-on craft sessions (i.e., making hand-built ceramic works and Dale Chihuly-inspired bowls with coffee filters and magic markers). 2012–13 SLC volunteer docents were: Linda Behrendt, Estyl Breazeale, Lindsey Burke, Shelly Burkowitz, Madgetta Dungy, Ann Ford, Becky Hall, Julia Jessen, Teresa Kelly, Phyllis Lance, Jude Langhurst, Winona Lyons, Alexandra Minchich, Suzanne Nelson, Kathrine Nixon, Madeline Sullivan, and Gail Zlatnik.

In 2012–13, the Senior Living Communities Outreach Program reached 1265 Iowa senior citizens during 131 presentations at twenty-one locations in twelve communities: Clear Lake, Clive, Coralville, Iowa City, Lake Mills, Marion, Mason City, Nora Springs, Pleasant Hill, Solon, West Branch, and Williamsburg. Merkle presented forty-eight times, while UIMA Volunteer Docents, often working in teams of two, did eighty-three presentations.
In the Spring 2013 semester, Dale Fisher taught the Museum Studies course Learning in Museums. The goal of this course is to provide the undergraduate and graduate students who are pursuing the Museum Studies certificate with an introduction to theory and practice of museum education; this includes the identification of institutional objectives, goals that facilitate learning in a museum setting, development of educational materials and programs. Learning in Museums gives the student a general understanding of the philosophical, pedagogical, and pragmatic considerations involved in the functioning of education departments in a museum setting. Readings and assignments are designed to provide opportunities for inquiry into a variety of ideas and issues facing education departments on a daily and long-term basis. The student achieves the outcomes of the course by attending class on a regular basis, participating in class discussions, completing all assigned readings, attending relevant public programs, and completing written assignments of the highest quality. The students wrote and presented a project proposal based on the mission statement of their respective institutions, selecting content areas from the collections, targeting specific audiences, and providing a rough draft of a marketing campaign for their project proposal. The final assignment for the course was pragmatic and based on the idea that great programs can’t be implemented without funding. The students researched grant opportunities that were potential funding sources for their mid-term assignment project proposal; after exploring the range of grant funding sources that addressed the goals of their project, the students wrote and submitted a complete grant application as their final assignment.

ANY GIVEN CHILD

The John F. Kennedy Center for the Performing Arts, the City of Iowa City, Hancher Auditorium, and UIMA are a team. In the spring of 2012, Hancher spearheaded a successful effort to make Iowa City one of eight cities in the U.S. included in the Kennedy Center’s Any Given Child program, which creates a long-range arts education plan for students in grades K–8. Since its establishment in 1969, the UIMA has always provided specific programming for schoolchildren. The Any Given Child initiative enhances the Museum’s long-running goal of arts-integration-based instruction in K–8 programming. The UI Division of Performing Arts, the College of Education, and University Marketing and Media Production will also be participants.

With assistance from Kennedy Center staff, Dale Fisher, and other professionals and leaders in our community have spent the last year developing a plan that is tailor-made for the school district and community. Through this effort, Any Given Child seeks to bring access, balance, and equity to each child’s arts education, with an affordable model that combines the resources of the school district, local arts groups, and the Kennedy Center.

“Any Given Child has offered local arts organizations and the public schools a chance to work together in a new way,” said Hancher Auditorium Programming Director Jacob Yarrow. “We have found remarkable strength in the current arts education offerings in Iowa City schools while identifying opportunities to ensure
that every child has a well-rounded and complete arts education. Our action plan for the future will inspire even more collaboration and creative approaches to engaging students in the arts.”

PROFESSIONAL ACTIVITIES AND OUTREACH

The Creativity Workshop
July 22–August 4, 2012

Dale Fisher attended The Creativity Workshop in Florence and Rome, Italy, which is designed to help access and develop creativity. It consists of a progression of exercises and techniques that explore sense perceptions, free-form writing and drawing, associative thinking, mapmaking, constructive daydreaming, memory, collage, and photography. Working back and forth between writing, oral storytelling, drawing, collage, and visual imagery stimulates the full spectrum of human cognition in a way that working within just one discipline does not. Working outside of one’s discipline, and therefore out of one’s comfort zone, releases us from stultifying perfectionism and give us the freedom to experiment, and make mistakes. We are free to discover new concepts, new projects, and new possibilities.

The Creativity Workshop helps educators and their students in the following ways: develop creativity and innovation skills that are useful in a wide range of fields, such as the humanities, the sciences, and the arts; expand critical and divergent thinking and the fostering of new ideas; engage and focus each person’s innate curiosity and imagination to foster a life-long love of learning.

Arts Integration Conference: Exploring An Approach To Teaching
June 24–26, 2013

Fisher also participated in The Arts Integration Conference: Exploring an Approach to Teaching at The John F. Kennedy Center for the Performing Arts in Washington, D.C. from June 24–26, 2013. Since Iowa City is one of the Kennedy Center Any Given Child sites, a team from Iowa was invited to participate in this conference. Introductory sessions addressed laying a foundation for defining and facilitating arts integration. For the next two days, conference participants attended sessions that addressed strategies and teaching methodologies that demonstrated ways in which the arts enhance student learning.

AAM Annual Meeting and MuseumExpo 2013
May 19–22, 2013

Chris Merkle, Assistant to the Curator of Education, attended the American Alliance of Museums conference in Baltimore, Maryland. Attendees choose from more than 150 substantive program sessions, hear from dozens of thought leaders, see and sample the latest museum products, and share challenges and solutions with colleagues from around the world. The Alliance Annual Meeting is the premier professional development opportunity of the museum year, as some 5,000 museum professionals gather to network, grow, and learn.

Outreach
• Lemme Kids Camps
• Johnson County Fair (met with public, discussed the Museum and introduced programming, gave out Pollock tattoos)
• New UI Graduate Student Orientation
• New UI School of Art and Art History Graduate Student Orientation
• On Iowa! (UI Student Orientation Event)
• Iowa State Fair (met with public, discussed the Museum and introduced programming, gave out Pollock tattoos)
• UI Volunteer Fair
• Iowa City Community School District Teacher In-Service
• Amana Colonies Plein Air Painting exhibition adjudicator
• UI Class: Create, Imagine, Play, Human Development in Arts (eight sections)
• Making Medallions activity, UI Old Capitol Museum
• Key Areas of Responsibilities and Competencies-Best Practices for
Creating New Job Descriptions

- Art and Museum Education Speaker Series: Bede Clarke (scheduled, marketing, technical support, arranged dinner for speaker and donors)
- Creepy Campus Crawl (collaboration with Old Capitol Museum and the Museum of Natural History)
- Midwest Matrix Symposium (served on the planning committee)
- The Bette Spriestersbach Distinguished Lecture: “From Here to There” by Alec Soth (scheduled, marketing, technical support, arranged dinner for speaker and donors)
- UI Class: Sequential Art: Comics/Graphic Novels
- Figge Art Museum, Davenport, IA, Docent Meeting, The University of Iowa Art Faculty Biennial Exhibition
- UI Class: Advanced Collection Care and Management class
- Jaime Cezario Artist Talk (scheduled, secured location, planned and executed reception)
- Jeanne and Richard Levitt Lectureship: American Crafts in Context: “Saddle to Torch” by James Bleakley (funded)
- UI Class: Native American Material Culture
- Docent and Volunteer Appreciation Brunch
- Clary Salandy Artist Talk (scheduled, secured location, planned and executed reception)

- UI Class: ESL Listening Group
- Taught ceramics classes: Ceramics I, Ceramics II, UI Ceramics II, Clay Forming I, Clay Forming II, Advanced Clay Forming III at the UIMA@IMU Visual Classroom
- Guest lecturer in UI Introduction to Arts Management course (four sections)
- Exuberant Politics (scheduled, marketing of three UIMA programs in collaboration with UI School of Art and Art History Intermedia Department)
- UI Learning and Development: New Faculty and Staff Orientation (occurs monthly, twice in August and September)
- UI Learning and Development: UIMA Masterpieces (monthly program)
- Planned and implemented UIMA Docent Meetings (twenty meetings)
- Responded to regular inquiries from scholars and the general public via email or telephone regarding a variety of subjects related to UIMA Education Program and activities
- Member of the National Art Education Association
- Member of National Education Association
- University family activities: UI Archaeology Day, Campus Activity Board Family Weekend
- Merit Badge University
- Children's Center for Therapy
- Scott County Library, Davenport
- Muscatine Public Library
- Orientation and Mobility Camps
- UI classes; Sequential Art: Comics and Graphic Novels, ESL Listening Groups, Intensive English Intermediate Reading, Art, Law and Ethics
- Ceramics class from Maharishi University, Fairfield, IA
- Home School Assistance Program
- Docent training at the Figge Art Museum, Davenport, IA on The University of Iowa Art Faculty Biennial exhibition
- Adjunct professor in the Museum Studies Program
- Appointed as lecturer in the UI Art Education Program
- Hosted Bede Clark, and selected his work Migration for the Art in State Buildings program; the work is located in the UI Belin-Blank International Center for Gifted Education & Talent Development
- Fisher began curating A Moveable Museum: UIMA School Programs Collections for the Figge Museum, Davenport, IA
EDUCATION STAFF ACTIVITIES

New Hire: Assistant Curator of Education

After a ten-month search, Josh Siefken was hired as assistant curator of education in July of 2013. Siefken graduated from the University of Iowa with a BA degree (with honors) in May, 2011. He has worked for the UIMA in many different capacities over the last four years. Starting out as an intern, he helped the education department create a viable transportation solution for the School Programs Collections. For the past two years, Siefken served as School Programs outreach instructor and lead gallery attendant at the UIMA@IMU. As School Programs outreach instructor, he gave presentations of the School Programs Collections to K–12 audiences across Iowa; as lead gallery attendant, he performed administrative duties, supervised gallery attendants, and gave tours of the UIMA@IMU. In Siefken’s new position, he provides care and collections management duties for the UIMA School Programs Collections (including courier duties, locally and across the state). Fisher chaired the Search Committee for this position. Other members included Sean O’Harrow, Diane Scott, Dr. Pamela Ehly (Director of Curriculum for the Iowa City Community School District), and Jill Harper (art teacher at City High, Iowa City, and member of the UIMA Teacher Advisory Program).

UIMA Student Interns

During the 2012–13 academic year, education staff supervised fourteen internships. Students from the UI School of Art and Art History, Art Education, and Museum Studies worked on a variety of projects. Whitney Wright, graduate student in Art Education, did K–12 and SLC outreach visits under the supervision of Fisher and Merkle. Julia Jessen, an undergraduate Art History student, participated in the SLC Outreach Program in Northern Iowa under the supervision of Merkle. Rachel Gonzales, an undergraduate Art History student, created and entered data into a database for the UIMA School Programs Collections under the supervision of Siefken. Several other students wrote lesson plans for classroom teachers using the UIMA collections as content.

2012–2013 EDUCATION PROGRAMMING

Public Programs

- September–June: First Fridays
- September 12: Public opening of Napoléon and the Art of Propaganda
- September 20: Film screenings: “Hubert Robert: A Fortunate Life” (Sokurov, 1999) and “Napoléon, David Le sacre de l’image” (Patrice Jean, 2004)
- September 25: Lecture: “Josephine at Malmaison” by Bernard Chevallier
- September 26: Wednesday Workshop! Making Medallions
- October 4: Art and Museum Education Speaker Series: Bede Clarke
- October 13: Le musée pARTi! with special guest Pierre-Jean Chalençon
- October 16: Lecture: “Images of Rule in the Age of Revolution: Napoléon Bonaparte and Antonio Canova,” by Christopher Johns
- October 26: Creepy Campus Crawl (collaboration with Old Capitol Museum and the Museum of Natural History)
- October 30: Lecture: “Refashioning Josephine: Female Political Agency in Napoléonic France” by Susan Taylor Leduc
- December 1: Midwest Matrix Symposium
- December 2: Iowa Print Fair
• February 7: The Bette Spriestersbach Distinguished Lecture: “From Here to There” by Alec Soth
• February 8: Lecture: “Identity Before Freud: Gauguin’s Self Portraits” by Richard Brettell
• March 2: The Museum Party!
• March 28: Jeanne and Richard Levitt Lectureship: American Crafts in Context: “Saddle to Torch” by James Bleakley
• April 8: Lecture: “History, Memory, and Collaboration” by Dylan Miner
• May 2: Lecture: “Design It, Build It, Ride It—A Titanium Bicycle” by Steve McGuire

Donor/Volunteer Events

• September 12: Donor Preview of Napoléon Exhibition
• September 25: Director’s Circle Reception with Bernard Chevallier

(Left) Madgeutta Dungy, Teresa Kelly, (right) Sara Wolfson, and Madeline Sullivan were among the attendees at the Volunteer Brunch in April 2013.

Speakers/Collaborators

• Christopher Johns and Susan Taylor Leduc were invited to give Elliott Society lectures last fall in relation to the Napoléon exhibition. Mr. Johns has written and published books, more than sixty articles, exhibition catalogue essays and book reviews, as well as receiving several fellowships. He taught for eighteen years at the University of Virginia, and is presently the Norman and Roselea Goldberg Professor of History of Art at Vanderbilt University. Taylor Leduc has been curating exhibitions and teaching Art History in Paris since 1994. She is currently academic director and associate professor at Trinity College.

• The spring Elliott Society lectures featured speakers Dylan Miner and Steve McGuire. Miner is a border-crossing artist, activist, historian, curator, and professor working throughout North America. His project, “Native Kids Ride Bikes,” is touring the continent. He is assistant professor at Michigan State University. McGuire is professor of 3-D design and metal arts, head of Dimensional Practice (3-D design, ceramics, metal arts, and sculpture), and studio division coordinator in the UI School of Art and Art History.
• A former director and chief curator of the National Museum of Malmaison Castle (the “Napoléon Museum”), Bernard Chevallier presented a Director’s Circle lecture in the fall. Over the years, he has written many books and articles on Napoléon-related topics, including much on Josephine, Napoléon’s wife and First Empress of the French from 1804 to 1814.

• One of the foremost authorities on Impressionism and French painting of the period 1830 to 1930 is Richard Brettell. He was the guest speaker at the Curator’s Circle event last spring. He is currently Margaret McDermott Distinguished Professor of Aesthetic Studies in the Interdisciplinary Program in Arts and Humanities at the University of Texas at Dallas. He is also an international museum consultant.

• The Bette Spriestersbach Distinguished Lecture was given by Alec Soth, a photographer born and based in Minneapolis, Minnesota. His work has been featured in The New York Times Magazine, as well as numerous solo and group exhibitions, including the 2004 Whitney and São Paulo Biennials. In 2008, a large survey exhibition of Soth’s work was exhibited at Jeu de Paume in Paris and Fotomuseum Winterthur in Switzerland. In 2010, the Walker Art Center produced a large survey exhibition of Soth’s work entitled From Here To There. Alec Soth’s first monograph, Sleeping by the Mississippi, was published by Steidl in 2004 to critical acclaim. Since then Soth has published NIAGARA (2006), Fashion Magazine (2007), Dog Days, Bogotá (2007), The Last Days of W (2008), and Broken Manual (2010). Soth has been the recipient of numerous fellowships and awards, including the Guggenheim Fellowship (2013). In 2008, Soth started his own publishing company, Little Brown Mushroom.

• James Bleakley, the founder of Black Sheep Bikes based in Fort Collins, Colorado, was invited for the Jeanne and Richard Levitt Lectureship: American Crafts in Context. After graduating from Colorado State University, he worked as a craftsman for eight years honing his knowledge of and skills in precision welding and fabrication. He opened Black Sheep Bikes in 1999, where he and two other bicycle craftsmen adhere to the philosophy that bicycles should be built to last a lifetime and should precisely fit the customer’s dimensions and needs.

• Bede Clarke, now a professor of art at the University of Missouri-Columbia and recipient of a MFA degree in ceramics from the University of Iowa (1990), spoke in the UIMA Art and Museum Education Speaker Series. Clarke maintains a studio in Columbia, Missouri, where he produces his ceramic art work and continues to exhibit worldwide. He recently exhibited at the Yingge Ceramics Museum 2012 Ceramics Biennale in Taiwan, Ogden Museum of Southern Art, New Orleans, LA, and, Arvada Center for Fine Arts and Humanities, Arvada, CO. His work is in the collections of the Racine Art Museum, the Crocker Museum of Art, Martin Museum, and Daum Museum among others. He has conducted over seventy-five workshops and lectures around the country and internationally and is a recipient of the Kansas City Artist Coalition’s Lighton International Artist Exchange Award (2007), the Sturt Australian Contemporary Craft Center Residency Award (2007), Fletcher Challenge Ceramic Award, New Zealand (1996), and a Kennedy Center Fellowship for Teachers of the Arts (1987). He recently installed a ceramic mural, Migration, at the Belin-Blank Center on the UI campus.
REGISTRAR & COLLECTIONS MANAGEMENT
DATABASE
A new collection management system, EmbARK made by Gallery Systems, was selected and implemented over the last year. The database has greatly increased the ability to manipulate, sort, and understand the data of the collection. The collection management system is an integral part of the care, access, and stewardship that the Museum is responsible for of each item in the collection. Since converting to the new database, registrarial staff has been focusing on connecting all aspects of museum work to the database including things like loans, exhibitions, rights and reproduction, conservation, and provenance information.

LUCE FOUNDATION GRANT
The Museum received a Luce grant for the digitization of the top 100 works of American art in the collection. This means that all relevant data that the Museum has collected over the years will be entered in the database and the object files will be scanned. By doing this, institutional knowledge will become accessible to a wider user group. The grant is enabling the department to focus time and resources on using the new collection management system to its full potential.

LOANS
Incoming 2012–13
- Sixteen incoming loans with a total of 327 items for exhibitions, classroom use, proposed purchases and acquisitions

Outgoing 2012
- Seeing the World Within: Charles Seliger in the 1940’s
  Venues: Mint Museum of Art, Charlotte, NC, 02/11–05/12/2012
  Peggy Guggenheim Collection, Venice, Italy, 06/09–08/12/2012
  Munson-Williams-Proctor Arts Institute, Utica, NY 10/20–01/20/2013
  Loan: Selinger, Homage to Erasmus Darwin, 1947.43
  Loan: Tabwa Peoples, Tabwa Mask, x1990.656
- Vuillard, Monet, Matisse, Musée Bonnard, Le Cannet, France, 05/12–09/02/2012
  Loan: Matisse, Blue Interior with Two Girls, 1968.38
  Loan: Kongo people, Nikisi Power Figure, x1986.508

Outgoing 2013
- Before the Boats, African American Museum of Iowa, Cedar Rapids, IA, 01/11/2013–03/29/2014
  Loans: Ax, 1996.255; Mask, x1986.158; Twin figure, x1986.211; Figure, x1986.271; Mask, x1986.481; Mask, x1990.633
- Crafting Tradition: Oaxacan Woodcarving, Peter Paul Luce Gallery, Cornell College, IA, 01/20–03/18/2013
  Loans: Nutria, 158.2005; Crocodile, 159.2005; Bicycle-Taxi with Giraffe Driver and Passengers, 160a-f.2005; Rabbit, 161a-c.2005; Saint (San Martín de Porres), 162.2005; Angel, 163a-t.2005; Church and Wedding Party, 164a-m.2005; Shepherd with Animals, 165a-l.2005; Alebrije (inspired by papier mâché figures of Linares family of Mexico City), 166a-s.2005; Iguana, 167.2005; Black Bear, 168.2005; Opossum Family, 169a-d.2005; The Royal Couple, 170a-b.2005; Virgin of Guadalupe, 171a-f.2005; Guelaguetza de Oaxaca (a summer festival), 172.2005; Carriage with Soldiers, 173.2005; Cat,
- Picturing Identity – The Allure of Portraiture, Figge Art Museum, Davenport, IA, 11/01/2012–03/01/2013
  Loans: Rivera, 1996.10; Shahn, 1974.133; Close, 1982.24


- Tanzania, Queensborough Community College, New York, NY, 02/22/2013–05/15/2014
  - Loan: Figure, x1990.631; Throne, x1990.697; Figure, x1990.718
- Earth Matters: Land as Material and Metaphor in the Arts of Africa, National Museum of African Art, Washington DC, 03/2013–02/05/2014
  - Loan: Shambala People, Horn Container, x1990.716a,b
- Sorolla, in America, Meadows Museum at SMU, Dallas, TX, 11/01/2013–05/15/2014
  - Loan: Sorolla, Estudio, 1970.64

RIGHTS & REPRODUCTION REQUESTS
In 2012–13, we received requests for sixty-nine UIMA works to be reproduced in/for exhibition catalogues, magazines, a television episode, and research purposes.

2012–2013 ACCESSIONS
There were 1431 donated items accessioned in the 2012–2013 year. Accessions included three works of sculpture, 184 prints, nine photographs, 142 paintings, four ceramics, 610 other artwork, 470 drawings, thirteen Central/South American works, and three African pieces. Purchases consisted of seven prints. The total of art works accessioned for 2012–13 was 1438.

Alexandre Hogue (American, 1898–1994)
Liberators, 1943
Lithograph, 11 1/2 x 15 1/2 in. (29.21 x 39.37 cm)
Adler Acquisition Fund, 2012.27

Alfred Sessler (American, 1909–1963)
Dragon Root, 1958
Color reduction woodcut, 11 3/4 x 21 in. (29.85 x 53.34 cm)
Adler Acquisition Fund, 2012.54

Frank Cassara (American, 1913–)
Corn, c. 1938
Lithograph, 10 3/4 x 8 1/2 in. (27.31 x 21.59 cm)
Adler Acquisition Fund, 2012.62

Werner Drewes (American, 1899–1995)
Scorpion, 1946
Woodcut, 12 1/4 x 18 in. (31.12 x 45.72 cm)
Adler Acquisition Fund, 2012.63

Lee R. Chesney (American, 1920–)
Pickled Wisdom, 1954
Intaglio, 17 7/8 x 23 13/16 in. (45.4 x 60.48 cm)
Adler Acquisition Fund, 2012.64

Turkey
Kasik torbasi (spoon bag), 20th century
Wool on wool with goat hair tassels 16 x 24 1/2 in. (40.64 x 62.23 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1315

Turkey
Tuzlu torbasi (salt bag), 20th century
Wool on wool with cotton, 16 x 13 in. (40.64 x 33.02 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1316
Turkey
Heybe (saddle bag), Early 20th century
Wool on wool with cotton and silk, 39 x 19 in. (99.06 x 48.26 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1317

Turkey
Sabunluk torbasi (soap bag), 20th century
Wool on wool, 8 1/2 x 8 1/4 in. (21.59 x 20.96 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1318

Turkey
Çuval (storage bag), Mid-20th century
Wool on wool with cloth talismans and wool and goat hair belt, 48 x 30 in. (121.92 x 76.2 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1319

Turkey
Çuval (storage bag), Mid-20th century
Wool on wool with cloth talismans and wool and goat hair belt, 48 x 30 in. (121.92 x 76.2 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1320

Turkey
Kilim (rug), 19th century
Wool on wool, 80 x 55 in. (203.2 x 139.7 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1321

Turkey
Kilim (rug), 20th century
Wool on wool, 82 x 54 in. (208.28 x 137.16 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1323

Turkey
Kilim (rug), 20th century
Wool on wool, 90 x 52 in. (228.6 x 132.08 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1322

Turkey
Çuval (storage bag face), Late 19th or early 20th century
Wool on wool, 39 x 35 in. (99.06 x 88.9 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1329

Turkey
Yastik (pillow, opened), Early 20th century
Wool on wool, 35 x 47 in. (88.9 x 119.38 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1330

Turkey
Çuval (storage bag), Mid-20th century
Wool on wool with felt and goat hair belt
30 x 58 in. (76.2 x 147.32 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1331

Turkey
Çuval (storage bag), Mid-20th century
Wool on wool with felt and goat hair belt
30 x 58 in. (76.2 x 147.32 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1332

Turkey
Filiki (rug), 20th century
Wool on wool with goat hair
79 x 57 in. (200.66 x 144.78 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1333

Turkey
Tülyü (prayer rug), 20th century
Wool on wool with goat hair
53 x 37 in. (134.62 x 93.98 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1334
Turkey
Tülyü (prayer rug), 20th century
Wool on wool with goat hair
73 x 47 in. (185.42 x 119.38 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1335

Turkey
Tülyü (prayer rug), 20th century
Wool on wool with goat hair
53 x 45 in. (134.62 x 114.3 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1336

Turkey
Filiki (rug), 20th century
Wool on wool with goat hair
150 x 48 in. (381 x 121.92 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1337

Turkey
Kilim (rug), 20th century
Wool on wool with cotton and goat hair
67 x 55 in. (170.18 x 139.7 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1338

Turkey
Kilim (rug), 20th century
Wool on wool with cotton, fabric, goat hair, and wool tuffs, 56 x 48 in. (142.24 x 121.92 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1339

Turkey
Kilim (rug), 20th century
Wool on wool with cotton and wool tuffs
94 x 55 in. (238.76 x 139.7 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1340

Turkey
Kilim (prayer rug), 20th century
Wool on wool, 86 x 78 in. (218.44 x 198.12 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1341

Turkey
Sofra (food cloth), 20th century
Wool on wool, 71 x 36 in. (180.34 x 91.44 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1342

Turkey
Keçe (prayer rug), 20th century
Felt, 48 x 37 in. (121.92 x 93.98 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1343

Turkey
Hurç (bedding bag), 20th century
Wool on wool, 22 x 47 in. (55.88 x 119.38 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1344

Turkey
Türük (cradle pouch), Early to mid-20th century
Wool on wool with metallic thread, 19 x 36 in. (48.26 x 91.44 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1345

Turkey
Çuval (storage bag), Mid-20th century
Wool on wool with white cotton
44 x 27 in. (111.76 x 68.58 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1346

Turkey
Çuval (storage bag face), Early to mid-20th century
Wool on wool, 53 x 42 in. (134.62 x 106.68 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1347

Turkey
Çuval (storage bag), Mid-20th century
Wool on wool with white cotton
44 x 27 in. (111.76 x 68.58 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1348

Turkey
Oklavali (rolling pin bag), 20th century
Wool on wool, 16 x 42 in. (40.64 x 106.68 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1349

Turkey
Oklavali (rolling pin bag), 20th century
Wool on wool, 22 x 38 in. (55.88 x 96.52 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1350

Turkey
Oklavali (rolling pin bag), 20th century
Wool on wool, 19 x 28 in. (48.26 x 71.12 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1351

Turkey
Heybe (saddle bag [opened]), Late 19th or early 20th century
Wool on wool, 100 x 33 in. (254 x 83.82 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1352
Turkey
Heybe (saddle bag face), Early 20th century
Wool on wool, 32 x 35 in. (81.28 x 88.9 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1353

Turkey
Heybe (saddle bag face), Early to mid-20th century
Wool on wool, 28 x 27 in. (71.12 x 68.58 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1354

Turkey
Yastik (pillow, opened), Early 20th century
Wool on wool with white cotton, 58 x 27 in. (147.32 x 68.58 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1355

Turkey
Heybe (saddle bag), Mid-20th century
Wool on wool, 52 x 18 in. (132.08 x 45.72 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1356

Turkey
Çuval (storage bag), Early to mid-20th century
Wool on wool with white cotton, 37 x 63 in. (93.98 x 160.02 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1357

Turkey
Kilim (rug), Late 19th or early 20th century
Wool on wool with white cotton, 132 x 60 in. (335.28 x 152.4 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1358

Turkey
Kilim/rug, 20th century
Wool on wool with cotton and evidence of metallic thread, 96 x 60 in. (243.84 x 152.4 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1359

Turkey
Heybe (rug), Early 20th century
Wool on goat hair, 180 x 52 in. (457.2 x 132.08 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1360a,b

Turkey
Band of talismans, Mid-20th century
Cotton on cotton with fabric talismans and wool tuffs, 5 x 138 in. (12.7 x 350.52 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1361

Turkey
Mortar and pestel, 20th century
Stone, wood, 15 x 9 x 9 in. (38.1 x 22.86 x 22.86 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1362a-b

Turkey
Spindle, 20th century
Wood, 14 in. (35.56 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1363

Turkey
Comb, 20th century
Wood, 2 1/2 x 6 1/2 x 4 1/2 in. (6.35 x 21.59 x 11.43 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1365

Turkey
Comb, 20th century
Wood, 3 x 12 3/4 x 4 1/4 in. (7.62 x 32.39 x 10.8 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1366

Turkey
Comb, 20th century
Wood, 1 3/4 x 6 x 6 1/2 in. (4.45 x 15.24 x 16.51 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1364

Turkey
Comb, 20th century
Wood, 2 1/2 x 6 1/2 x 4 1/2 in. (6.35 x 21.59 x 11.43 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1365

Turkey
Comb, 20th century
Wood, 3 x 12 3/4 x 4 1/4 in. (7.62 x 32.39 x 10.8 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1366

Turkey
Comb, 20th century
Wood, 1 3/4 x 6 x 6 1/2 in. (4.45 x 15.24 x 16.51 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1364

Turkey
Comb, 20th century
Wood, 2 1/2 x 6 1/2 x 4 1/2 in. (6.35 x 21.59 x 11.43 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1365

Turkey
Comb, 20th century
Wood, 3 x 12 3/4 x 4 1/4 in. (7.62 x 32.39 x 10.8 cm)
Collection of Keith Achepohl, Eugene, Oregon, 2012.1366

Pattern for Living, 1950
Color etching with soft ground and aquatint
18 3/4 x 24 13/16 in. (47.7 x 63 cm)
Edwin B. Green American Art Acquisition Endowment, 2012.146

Charles Pollock (American, 1902–1988)
Man at the Well, 1941
Color lithograph, 11 1/2 x 15 3/4 in.
(29.21 x 40.01 cm)
Edwin B. Green American Art Acquisition Endowment, 2012.28

Keith Anden Achepohl (American, 1934–)
Night Garden, 1986
Color intaglio, 32 x 24 in. (81.28 x 60.96 cm)
Gift from the Davidson Family in memory of Charles W. and Jean C. Davidson, 2012.5A-D

Donald Anderson (American, 1915–1995)
The Rent Party, 1941
Oil and tempera on board, 17 x 13 in.
(43.18 x 33.02 cm)
Gift in memory of Lester and Florence Longman from Stanley and Ruth Longman, 2012.29
Donald Anderson (American, 1915–1995)
Hunter and Country Church, n.d.
Gouache, 14 x 20 in. (35.56 x 50.8 cm)

Donald Anderson (American, 1915–1995)
Pack of Dogs, n.d.
Lithograph, 10 1/8 x 11 1/4 in. (25.72 x 28.58 cm)
Gift in memory of Lester and Florence Longman from Stanley and Ruth Longman, 2012.31

Donald Anderson (American, 1915–1995)
Jazz Man Holding Trumpet, c. 1940
Etching, 1 1/4 x 1 1/4 in. (28.58 x 28.58 cm)
Gift in memory of Lester and Florence Longman from Stanley and Ruth Longman, 2012.32

Lady in Evening Gown
Lithograph, 16 3/4 x 12 7/8 in. (42.55 x 32.7 cm)
Gift in memory of Lester and Florence Longman from Stanley and Ruth Longman, 2012.33

Stephen Greene (American, 1918–1999)
Portrait of a Man
Etching, 11 1/2 x 11 1/4 in. (29.21 x 28.58 cm)
Gift in memory of Lester and Florence Longman from Stanley and Ruth Longman, 2012.34

Stephen Greene (American, 1918–1999)
Portrait of a Woman
Etching, 8 x 5 7/8 in. (20.32 x 14.92 cm)

Joyce Wahl Trieman (American, 1922–1991)
Self-Portrait, n.d.
Bronze, 12 x 12 x 12 in.
(30.48 x 30.48 x 30.48 cm)

Temptation of Saint Anthony, 1946
Etching, 14 3/4 x 20 1/8 in. (37.47 x 51.12 cm)

Charles Okerbloom (American, 1908–1999)
Firenze at Night, 1961
Watercolor, 22 1/2 x 30 in. (57.15 x 76.2 cm)

Elliot Elgart (American, 1927–
The Wedding
Etching, 26 x 20 3/4 in. (66.04 x 52.71 cm)

Elliot Elgart (American, 1927–)
Family Portrait, 1951
Etching, 25 x 33 1/8 in. (63.5 x 84.14 cm)

Elliot Elgart (American, 1927–)
Seated Woman
Etching, 35 3/4 x 23 3/4 in. (90.81 x 60.33 cm)
Gift in memory of Lester and Florence Longman from Stanley and Ruth Longman, 2012.41

Ulfert Wilke (American, 1907–1987)
Standing Nude, n.d.
Oil and ink on board, 25 x 19 in.
(63.5 x 48.26 cm)

Philip Guston (American, 1913–1980)
Any French Restaurant, 1945
Ink, 10 7/8 x 7 1/4 in. (27.62 x 18.42 cm)
Gift in memory of Lester and Florence Longman from Stanley and Ruth Longman, 2012.43

Philip Guston (American, 1913–1980)
Lon Fong, 1945
Ink, 7 1/4 x 5 1/4 in. (18.42 x 13.34 cm)
Gift in memory of Lester and Florence Longman from Stanley and Ruth Longman, 2012.44

Philip Guston (American, 1913–1980)
John’s, 1945
Ink, 7 1/4 x 5 1/2 in. (18.42 x 13.97 cm)
Gift in memory of Lester and Florence Longman from Stanley and Ruth Longman, 2012.45

Philip Guston (American, 1913–1980)
John’s, 1945
Ink, 7 1/4 x 5 1/2 in. (18.42 x 13.97 cm)
Gift in memory of Lester and Florence Longman from Stanley and Ruth Longman, 2012.46
Mauricio Lasansky (American, 1914–2012)
Self-Portrait, 1946
Etching, 14 1/4 x 12 1/4 in. (36.2 x 31.12 cm)

Emil Ganso (American, 1895–1941)
Winter Scene, c. 1940
Wood engraving, 5 3/8 x 7 1/2 in. (13.65 x 19.05 cm)
Gift in memory of Lester and Florence Longman from Stanley and Ruth Longman, 2012.48

Mary Adams Holmes (American, 1911–2002)
Self Portrait
Lithograph, 16 5/8 x 11 1/4 in. (42.23 x 28.58 cm)
Gift in memory of Lester and Florence Longman from Stanley and Ruth Longman, 2012.49

Mary Adams Holmes (American, 1911–2002)
Mother and Boy
Lithograph, 17 1/4 x 12 1/2 in. (43.82 x 31.75 cm)
Gift in memory of Lester and Florence Longman from Stanley and Ruth Longman, 2012.50

David F. Driesbach (American, 1922–)
All Children Must be Accompanied by Adults, 1971
Color viscosity etching, State II 8/15, 22 1/2 x 28 1/2 in. (57.15 x 72.39 cm)
Gift of Carrie D. and Robert E. Provost, 2012.58

David F. Driesbach (American, 1922–)
Bubbadub's Party in a Tub, 2002
Color viscosity etching on coffee on paper 22 1/2 x 28 1/2 in. (57.15 x 72.39 cm)
Gift of Carrie D. and Robert E. Provost, 2012.59

Gerald Eskin (American, 1934–2011)
Untitled (table setting for four), early 1990s
Glazed ceramic, 6 1/2 x 6 1/2 x 1 7/8 in. (16.51 x 16.51 x 4.76 cm)
Gift of Chunghi H. Choo, 2012.1298a-l

Ndebele peoples
Aporn
Leather, canvas, beads, 21 x 20 in. (53.34 x 50.8 cm)
Gift of Diane and Dr. Keith Krell, 2012.25

Untitled (brooch), n.d.
Sterling silver with pearl, 3/4 x 1 1/8 x 3/8 in. (1.91 x 2.86 x 0.95 cm)
Gift of Don and Helen M. Sulentic, 2012.100

Untitled (brooch), n.d.
Gold, 3/4 x 1 x 1/4 in. (1.91 x 2.54 x 0.64 cm)
Gift of Don and Helen M. Sulentic, 2012.101

Christian Schmidt (American)
Untitled (cuff links), n.d.
Sterling silver, 3/4 x 3/4 x 7/8 in. (1.91 x 1.91 x 2.22 cm)
Gift of Don and Helen M. Sulentic, 2012.102a-b

Christian Schmidt (American)
Untitled (key chain), n.d.
Sterling silver, 4 7/8 x 1 x 3/8 in. (12.36 x 2.54 x 0.95 cm)
Gift of Don and Helen M. Sulentic, 2012.103

Unidentified
Untitled (earrings), n.d.
Sterling silver inlay, 2 3/8 x 1/4 x 3/8 in. (6.03 x 0.64 x 0.95 cm)
Gift of Don and Helen M. Sulentic, 2012.104a-b

Unidentified
Untitled (earrings), n.d.
Sterling silver, 2 x 5/8 x 3/8 in. (5.08 x 1.59 x 0.95 cm)
Gift of Don and Helen M. Sulentic, 2012.105

Unidentified
Untitled (earrings), n.d.
Sterling silver, 3 x 3/4 in. (7.62 x 1.91 cm)
Gift of Don and Helen M. Sulentic, 2012.106

Unidentified
Untitled (earrings), n.d.
Sterling silver, 3 x 1 1/8 x 1 1/8 in. (7.62 x 2.86 x 2.86 cm)
Gift of Don and Helen M. Sulentic, 2012.107a-b

Unidentified
Untitled (earrings), n.d.
Sterling silver, 3 x 1 1/8 x 1 1/8 in. (7.62 x 2.86 x 2.86 cm)
Gift of Don and Helen M. Sulentic, 2012.108a-b

Unidentified
Untitled (earrings), n.d.
Sterling silver, 3 x 1 1/8 x 1 1/8 in. (7.62 x 2.86 x 2.86 cm)
Gift of Don and Helen M. Sulentic, 2012.109a-b

Unidentified
Untitled (earrings), n.d.
Sterling silver, 3 x 1 1/8 x 1 1/8 in. (7.62 x 2.86 x 2.86 cm)
Gift of Don and Helen M. Sulentic, 2012.110a-b

Unidentified
Untitled (earrings), n.d.
Sterling silver, 2 1/8 x 1 1/2 x 1 1/8 in. (5.4 x 3.81 x 2.86 cm)
Gift of Don and Helen M. Sulentic, 2012.111a-b
<table>
<thead>
<tr>
<th>Unidentified</th>
<th>Untitled (earrings), n.d.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Untitled (earrings), n.d.</strong></td>
<td><strong>Sterling silver, 2 1/2 x 1/2 x 1/4 in.</strong></td>
</tr>
<tr>
<td><strong>(6.35 x 1.27 x 0.64 cm)</strong></td>
<td><strong>Gift of Don and Helen M. Sulentic, 2012.119a-b</strong></td>
</tr>
<tr>
<td>Unidentified</td>
<td><strong>Untitled (earrings), n.d.</strong></td>
</tr>
<tr>
<td><strong>Christian Schmidt (American)</strong></td>
<td><strong>Sterling silver, 1 x 3/4 x 1/2 in.</strong></td>
</tr>
<tr>
<td><strong>(2.54 x 1.91 x 1.27 cm)</strong></td>
<td><strong>Gift of Don and Helen M. Sulentic, 2012.120a-b</strong></td>
</tr>
<tr>
<td>Unidentified</td>
<td><strong>Untitled (earrings), n.d.</strong></td>
</tr>
<tr>
<td><strong>R. Hickman</strong></td>
<td><strong>Sterling silver, 1 1/8 x 1 1/8 x 3/8 in.</strong></td>
</tr>
<tr>
<td><strong>(2.86 x 2.86 x 0.95 cm)</strong></td>
<td><strong>Gift of Don and Helen M. Sulentic, 2012.122</strong></td>
</tr>
<tr>
<td>Unidentified</td>
<td><strong>Untitled (tie tack), n.d.</strong></td>
</tr>
<tr>
<td><strong>Sterling silver, 1/4 x 7/8 x 7/8 in.</strong></td>
<td><strong>(0.64 x 2.22 x 2.22 cm)</strong></td>
</tr>
<tr>
<td><strong>Gift of Don and Helen M. Sulentic, 2012.123a-b</strong></td>
<td><strong>Gift of Don and Helen M. Sulentic, 2012.122</strong></td>
</tr>
<tr>
<td>Unidentified</td>
<td><strong>Untitled (earrings), n.d.</strong></td>
</tr>
<tr>
<td><strong>Bob Winston (American, 1915–2003)</strong></td>
<td><strong>Gold with pearl, 1 1/2 x 1 3/8 x 3/8 in.</strong></td>
</tr>
<tr>
<td><strong>(3.81 x 3.49 x 0.95 cm)</strong></td>
<td><strong>Gift of Don and Helen M. Sulentic, 2012.124</strong></td>
</tr>
<tr>
<td>Unidentified</td>
<td><strong>Untitled (earrings), n.d.</strong></td>
</tr>
<tr>
<td><strong>Bob Winston (American, 1915–2003)</strong></td>
<td><strong>Gold, 1 3/4 x 1 1/4 in.</strong></td>
</tr>
<tr>
<td><strong>(4.45 x 2.54 x 0.64 cm)</strong></td>
<td><strong>Gift of Don and Helen M. Sulentic, 2012.125</strong></td>
</tr>
<tr>
<td>Unidentified</td>
<td><strong>Untitled (earrings), n.d.</strong></td>
</tr>
<tr>
<td><strong>Bob Winston (American, 1915–2003)</strong></td>
<td><strong>Silver, 1/4 x 7/8 x 7/8 in.</strong></td>
</tr>
<tr>
<td><strong>(0.64 x 2.22 x 2.22 cm)</strong></td>
<td><strong>Gift of Don and Helen M. Sulentic, 2012.123a-b</strong></td>
</tr>
<tr>
<td>Unidentified</td>
<td><strong>Untitled (earrings), n.d.</strong></td>
</tr>
<tr>
<td><strong>Bob Winston (American, 1915–2003)</strong></td>
<td><strong>14k gold, 7/8 x 1 1/4 x 1/4 in.</strong></td>
</tr>
<tr>
<td><strong>(2.22 x 3.18 x 0.64 cm)</strong></td>
<td><strong>Gift of Don and Helen M. Sulentic, 2012.121</strong></td>
</tr>
<tr>
<td>Unidentified</td>
<td><strong>Untitled (earrings), n.d.</strong></td>
</tr>
<tr>
<td><strong>Bob Winston (American, 1915–2003)</strong></td>
<td><strong>Sterling silver, 9 7/8 x 1 1/8 x 1/8 in.</strong></td>
</tr>
<tr>
<td><strong>(25.08 x 3.18 x 0.32 cm)</strong></td>
<td><strong>Gift of Don and Helen M. Sulentic, 2012.122</strong></td>
</tr>
</tbody>
</table>
Unidentified
Untitled (necklace), n.d.
Sterling silver with amber beads
10 1/2 x 5 7/8 x 3 3/8 in. (26.67 x 14.92 x 0.95 cm)
Gift of Don and Helen M. Sulentic, 2012.133

Tom Tomasen
Untitled (tie tack), n.d.
Sterling silver and ebony, 2 1/8 x 3/8 x 7/8 in.
(5.4 x 0.95 x 2.22 cm)
Gift of Don and Helen M. Sulentic, 2012.134

Ruth Roach (American, 1913–1979)
Untitled (tie tack), n.d.
Unidentified, 1/2 x 1/2 x 5/8 in.
(1.27 x 1.27 x 1.59 cm)
Gift of Don and Helen M. Sulentic, 2012.135a-b

R. Hickman
Untitled (pin), n.d.
Sterling silver, 1/2 x 1/2 x 5/8 in.
(1.27 x 1.27 x 1.59 cm)
Gift of Don and Helen M. Sulentic, 2012.136

Clifford Herrold (American, 1913–1992)
Untitled (necklace), n.d.
Copper with leather, 16 3/8 x 7 1/8 x 1/2 in.
(41.59 x 18.1 x 1.27 cm)
Gift of Don and Helen M. Sulentic, 2012.137

Clifford Herrold (American, 1913–1992)
Untitled (pin), n.d.
Sterling silver with turquoise
Gift of Don and Helen M. Sulentic, 2012.138

Untitled (pin), n.d.
Sterling silver with turquoise
Gift of Don and Helen M. Sulentic, 2012.140

Clifford Herrold (American, 1913–1992)
Untitled (pendant), n.d.
Sterling silver and ivory
Gift of Don and Helen M. Sulentic, 2012.143

Untitled (pendant), n.d.
Gold with green colored stone
Gift of Don and Helen M. Sulentic, 2012.141

Clifford Herrold (American, 1913–1992)
Untitled (pendant), n.d.
Sterling silver and ivory
Gift of Don and Helen M. Sulentic, 2012.142

Clifford Herrold (American, 1913–1992)
Untitled (pendant), n.d.
Sterling silver and ivory
Gift of Don and Helen M. Sulentic, 2012.144

Untitled (pendant), n.d.
Gold
Gift of Don and Helen M. Sulentic, 2012.145

Untitled (pin), n.d.
Gold
Gift of Don and Helen M. Sulentic, 2012.139

Christian Schmidt (American)
Untitled (pendant), n.d.
Sterling silver, 16 3/4 x 1 1/2 x 5/8 in.
(42.55 x 3.81 x 1.59 cm)
Gift of Don and Helen M. Sulentic, 2012.68

Gina Winston (American)
Untitled (pendant), n.d.
Casy sterling, 16 x 4 1/8 x 5/8 in.
(40.64 x 10.48 x 1.59 cm)
Gift of Don and Helen M. Sulentic, 2012.69

Clifford Herrold (American, 1913–1992)
Untitled (pendant), n.d.
Sterling silver, 15 5/8 x 1 5/8 x 1/2 in.
(39.69 x 4.13 x 1.27 cm)
Gift of Don and Helen M. Sulentic, 2012.70

Untitled (pin), n.d.
Sterling silver, 2 5/8 x 1 3/8 x 1/4 in.
(6.67 x 3.49 x 0.64 cm)
Gift of Don and Helen M. Sulentic, 2012.71

Unidentified
Untitled (pin), n.d.
14k yellow gold with pearl,
1 7/8 x 2 5/8 x 1/2 in.
(4.76 x 6.67 x 1.27 cm)
Gift of Don and Helen M. Sulentic, 2012.72

Gerald Stenvall
Untitled (bracelets), n.d.
Sterling silver, 7/16 x 2 5/8 x 2 5/8 in.
(1.09 x 6.67 x 6.67 cm)
Gift of Don and Helen M. Sulentic, 2012.73a-c

Clifford Herrold (American, 1913–1992)
Untitled (bracelet with pin), n.d.
Sterling silver, 3 x 1/4 x 2 in.
(7.62 x 0.64 x 5.08 cm)
Gift of Don and Helen M. Sulentic, 2012.74
Gerald Stenvall  
Untitled (bracelet), n.d.  
Sterling silver, 1 1/4 x 2 1/2 x 1 7/8 in.  
(3.18 x 6.35 x 4.76 cm)  
Gift of Don and Helen M. Sulentic, 2012.75

Untitled (charm bracelet), n.d.  
Sterling silver, 1 5/8 x 8 3/4 x 1/4 in.  
(4.13 x 22.23 x 0.64 cm)  
Gift of Don and Helen M. Sulentic, 2012.76

Unidentified  
Untitled (pendant), n.d.  
Sterling silver, 10 3/4 x 1 1/2 x 1 3/8 in.  
(27.31 x 3.81 x 3.49 cm)  
Gift of Don and Helen M. Sulentic, 2012.77

Untitled (neck piece), n.d.  
14k gold with retaliated stone,  
14 3/4 x 1 3/4 x 5/8 in. (37.47 x 4.45 x 1.59 cm)  
Gift of Don and Helen M. Sulentic, 2012.78

Gina Winston (American)  
Untitled (drop and chain), n.d.  
Sterling silver, 15 1/2 x 2 1/8 x 1/8 in.  
(39.37 x 5.4 x 0.32 cm)  
Gift of Don and Helen M. Sulentic, 2012.79

R. Hickman  
Untitled (pin), n.d.  
Sterling silver, 1 3/4 x 2 x 3/8 in.  
(4.45 x 5.08 x 0.95 cm)  
Gift of Don and Helen M. Sulentic, 2012.80

Untitled (pin), n.d.  
New Gold, 2 x 2 x 5/8 in.  
(5.08 x 5.08 x 1.59 cm)  
Gift of Don and Helen M. Sulentic, 2012.81

Untitled (pin), n.d.  
14K gold, 2 3/8 x 2 3/4 x 1/2 in.  
(6.03 x 6.99 x 1.27 cm)  
Gift of Don and Helen M. Sulentic, 2012.82

Unidentified  
Untitled (pin), n.d.  
Sterling silver, 1 1/2 x 2 3/4 x 1/4 in.  
(3.81 x 5.4 x 0.64 cm)  
Gift of Don and Helen M. Sulentic, 2012.83

Unidentified  
Untitled (pin), n.d.  
Sterling silver, 1 1/2 x 2 1/4 x 1/2 in.  
(3.81 x 5.72 x 1.27 cm)  
Gift of Don and Helen M. Sulentic, 2012.84

Ruth Roach (American, 1913–1979)  
Untitled (pin), n.d.  
Sterling silver with agate and pearl  
3 1/4 x 1 1/4 x 1/2 in. (8.26 x 3.18 x 1.27 cm)  
Gift of Don and Helen M. Sulentic, 2012.89

Christian Schmidt (American)  
Untitled (bracelet), n.d.  
Sterling silver, 2 1/8 x 7 x 3/8 in.  
(5.4 x 17.78 x 0.95 cm)  
Gift of Don and Helen M. Sulentic, 2012.90

Untitled (cufflinks), n.d.  
Sterling silver, 1 x 3/4 x 7/8 in.  
(2.54 x 1.91 x 2.22 cm)  
Gift of Don and Helen M. Sulentic, 2012.91a-b

Untitled (ring), n.d.  
Sterling silver, 1 x 3/4 x 7/8 in.  
(2.54 x 1.91 x 2.22 cm)  
Gift of Don and Helen M. Sulentic, 2012.92

Untitled (ring), n.d.  
Gold, 1/4 x 7/8 x 7/8 in. (0.64 x 2.22 x 2.22 cm)  
Gift of Don and Helen M. Sulentic, 2012.93

Ruth Roach (American, 1913–1979)  
Untitled (brooch), n.d.  
Sterling silver, 1 3/4 x 2 1/4 x 1/4 in.  
(4.45 x 5.72 x 0.64 cm)  
Gift of Don and Helen M. Sulentic, 2012.94

Gerald Stinn (American, 1938–)  
Untitled (ring), n.d.  
Sterling silver, 1/4 x 7/8 x 7/8 in.  
(0.64 x 2.22 x 2.22 cm)  
Gift of Don and Helen M. Sulentic, 2012.95
Ronald Hayes Pearson (American, 1924–1996)
Untitled (pin), n.d.
Sterling silver, 1/2 x 3/8 x 1/4 in.
(1.27 x 3.49 x 0.64 cm)
Gift of Don and Helen M. Sulentic, 2012.96

Untitled (brooch), n.d.
Gold, 1 1/4 x 3 1/8 x 1/2 in.
(3.18 x 7.94 x 1.27 cm)
Gift of Don and Helen M. Sulentic, 2012.97

Untitled (brooch), n.d.
Gold, 1 1/2 x 2 1/2 x 1/2 in.
(3.81 x 6.35 x 1.27 cm)
Gift of Don and Helen M. Sulentic, 2012.98

Untitled (ring), n.d.
Gold, 1 3/8 x 7/8 x 1 1/8 in.
(3.49 x 2.22 x 2.86 cm)
Gift of Don and Helen M. Sulentic, 2012.99

Senufo peoples
Senufo Woman's Ankle Bracelet
Bronze, 6 1/2 x 3 1/2 x 2 1/2 in.
(16.51 x 8.89 x 6.35 cm)
Gift of Dr. Norman Gambill, 2012.3

Paul Caponigro (American, 1932–)
Stonehenge Portfolio 2,3,4,7,8,9, 1967–1972/
printed in 1978
Silver gelatin photographs
Gift of Frederick M. Smith, 2012.1301b,c,g,h,l

Gabor F. Peterdi (American, 1915–2001)
Poppies of Csubanka IV, 1976
Oil on canvas, 36 x 40 in. (91.44 x 101.6 cm)
Gift of Gary D. Boller, 2012.1300

Ulfert Wilke (American, 1907–1987)
Untitled, 1969
Lithograph, 17 x 13 in. (43.18 x 33.02 cm)
Gift of Gerald Nordland and Paula Giannini, 2012.10

Ulfert Wilke (American, 1907–1987)
White on Black, n.d.
Lithograph, 30 x 22 3/8 in. (76.2 x 56.83 cm)
Gift of Gerald Nordland and Paula Giannini, 2012.11

Ulfert Wilke (American, 1907–1987)
Untitled, 1968
Ink, 24 1/4 x 18 1/2 in. (61.6 x 46.99 cm)

Ulfert Wilke (American, 1907–1987)
Interstices, 1964
Paint, 23 1/2 x 29 1/2 in. (59.69 x 74.93 cm)
Gift of Gerald Nordland and Paula Giannini, 2012.17

Ulfert Wilke (American, 1907–1987)
Slate, 1964
Oil on canvas, 48 x 48 in. (121.92 x 121.92 cm)
Gift of Gerald Nordland and Paula Giannini, 2012.18

Ulfert Wilke (American, 1907–1987)
Printer's marks drawing, 1971
Watercolor and ink, 28 1/2 x 19 3/4 in.
(72.39 x 50.17 cm)
Gift of Gerald Nordland and Paula Giannini, 2012.19

Ulfert Wilke (American, 1907–1987)
Grid Drawing, 1965
Pencil, 25 x 15 in. (63.5 x 38.1 cm)
Gift of Gerald Nordland and Paula Giannini, 2012.20

Ulfert Wilke (American, 1907–1987)
Untitled, 1960
Ink, 18 1/2 x 12 1/2 in. (46.99 x 31.75 cm)
Gift of Gerald Nordland and Paula Giannini, 2012.21
Ulfert Wilke (American, 1907–1987)
*Temple Gong Rhythms*, 1958
Ink on paper, 14 3/8 x 10 3/4 in. (36.51 x 27.31 cm)
Gift of Gerald Nordland and Paula Giannini, 2012.22

Ulfert Wilke (American, 1907–1987)
*Music to be Seen*, n.d.
Pen and ink, 21 1/2 x 15 1/2 in. (54.61 x 39.37 cm)
Gift of Gerald Nordland and Paula Giannini, 2012.23

Ulfert Wilke (American, 1907–1987)
*Kabuki Collage*, 1971
Mixed media collage, 21 1/2 x 16 in. (54.61 x 40.64 cm)
Gift of Gerald Nordland and Paula Giannini, 2012.24

Ulfert Wilke (American, 1907–1987)
*Music to be Seen*, 1956
Pen and ink, 9 x 13 in. (22.86 x 33.02 cm)
Gift of Gerald Nordland and Paula Giannini, 2012.6

Ulfert Wilke (American, 1907–1987)
*Untitled*, Monoprint
Gift of Gerald Nordland and Paula Giannini, 2012.61

Ulfert Wilke (American, 1907–1987)
*White on Black*, n.d.
Lithograph, 30 x 22 3/4 in. (76.2 x 57.79 cm)
Gift of Gerald Nordland and Paula Giannini, 2012.65

Ulfert Wilke (American, 1907–1987)
*Music to be Seen*, 1956
Brush and ink, 7 7/8 x 19 3/4 in. (20 x 50.17 cm)
Gift of Gerald Nordland and Paula Giannini, 2012.7

Ulfert Wilke (American, 1907–1987)
*Eskimo Writing*, 1959
Watercolor and ink, 12 3/4 x 18 1/2 in. (32.39 x 46.99 cm)
Gift of Gerald Nordland and Paula Giannini, 2012.8

Ulfert Wilke (American, 1907–1987)
*Black on Black*, Solon, Iowa, 1976
Paint and pencil, 9 x 13 in. (22.86 x 33.02 cm)
Gift of Gerald Nordland and Paula Giannini, 2012.9

Mary Utye (Canadian)
*Seated Woman*
Serpentine stone
Gift of Jackson and Nona Seberg Roe, 2012.1297a,b

Alfred Sessler (American, 1909–1963)
*Blue Veil II*, 1959
Color reduction woodcut, 21 7/16 x 14 1 1/16 in. (54.45 x 37.31 cm)
Gift of Karen Sessler Stein and Gregory Sessler, 2012.55

Oscar J. Gillespie (American, 1952–)
*Litany in Rust and Green*, April 11, 1992
Engraving, etching, and collography
25 1/2 x 19 1/2 in. (64.77 x 49.53 cm)
Gift of the artist, 2012.4

Tyler Starr (American, 1974–)
*Lover’s Leap, Elkader, Iowa*, 2012
Ink, spray paint on Japanese papers on panel
35 3/4 x 25 5/8 in. (90.81 x 65.09 cm)
Gift of the artist, 2012.57

Sidney Chafetz (American, 1922–)
*History: After Velazquez*, 1987
Lithograph, diptych, 24 1/2 x 34 3/4 in. (62.23 x 88.27 cm)
Gift of the artist, 2012.60A-B

Maya
Ek-Chuah effigy vessel, ca. 550–950 CE
5 5/8 x 4 x 4 3/4 in. (14.29 x 10.16 x 12.07 cm)
Gift of the estate of Jeanette F. Hemphill, m2012.1302

Maya
Seated figure, ca. 550–950
Ceramic, 4 3/8 x 2 3/8 x 3 in. (11.11 x 6.03 x 7.62 cm)
Gift of the estate of Jeanette F. Hemphill, m2012.1303
Mexico; Michoacan
Figure, c. 300 BCE–300 CE
4 7/8 x 1 1/4 x 3 5/8 in. (12.38 x 3.18 x 9.21 cm)
Gift of the estate of Jeanette F. Hemphill, m2012.1304

Mexico; Colima
Seated figure, 100 BCE–250 CE
7 1/8 x 3 x 3 in. (18.1 x 7.62 x 7.62 cm)
Gift of the estate of Jeanette F. Hemphill, m2012.1305

Mexico; Colima
Bottle, c. 100 BCE–250 CE
6 1/4 x 4 1/2 in. (15.88 x 11.43 cm)
Gift of the estate of Jeanette F. Hemphill, m2012.1306

Mexico; Colima
Seated figure, c. 100 BCE–250 CE
4 7/8 x 3 5/8 x 2 1/4 in. (12.38 x 9.21 x 5.72 cm)
Gift of the estate of Jeanette F. Hemphill, m2012.1307

Mexico; Jalisco
Seated woman, c. 100 BCE–250 CE
5 3/8 x 3 1/4 x 3 7/8 in. (13.65 x 8.26 x 9.84 cm)
Gift of the estate of Jeanette F. Hemphill, m2012.1308

Mexico; Jalisco
Figure, c. 100 BCE–250 CE
4 5/8 x 1 5/8 x 2 7/8 in. (11.75 x 4.13 x 7.3 cm)
Gift of the estate of Jeanette F. Hemphill, m2012.1309

Mexico; Jalisco
Seated pregnant woman, c. 100 BCE–250 CE
4 1/2 x 1 7/8 x 3 3/8 in. (11.43 x 4.76 x 8.57 cm)
Gift of the estate of Jeanette F. Hemphill, m2012.1310

Mexico; Nayarit
Standing woman, c. 100 BCE–250 CE
6 3/8 x 5 x 2 1/2 in. (16.19 x 12.7 x 6.35 cm)
Gift of the estate of Jeanette F. Hemphill, m2012.1311

Mexico; Veracruz (?)
Seated figure, c. 550–950
5 1/2 x 3 1/2 x 2 3/4 in. (13.97 x 8.89 x 6.99 cm)
Gift of the estate of Jeanette F. Hemphill, m2012.1312

Mexico; Veracruz (?)
Seated figure with animal headdress, c. 550–950
5 x 2 3/4 x 2 3/4 in. (12.7 x 6.99 x 6.99 cm)
Gift of the estate of Jeanette F. Hemphill, m2012.1313a,b

Peru; Chimú
Double jar, c. 1100–1400 CE
5 1/2 x 6 1/4 x 3 1/4 in. (13.97 x 15.88 x 8.26 cm)
Gift of the estate of Jeanette F. Hemphill, m2012.1314

Conrad Ross (American, 1931–)
Big Li Mountain, 2002
Lithograph, 34 x 46 in. (86.36 x 116.84 cm)
Gift of Wycross Press and Conrad H. Ross, 2012.53

Picard Accession:
In 2012 the museum accessioned 1149 works from the Lil Picard collection. The accession was made up of 451 drawings, 478 other arts, 136 paintings, seventy-three prints, eight photographs, and three ceramics. The majority of the pieces were created by Lil Picard with some additions by seventy-six other artists from America and Europe. The Lil Picard collection was bequeathed to the University of Iowa in 1999 along with the copyright of all Lil Picard’s creative works.

Lil Picard (American, 1899–1994)
Panel on None-Conceptual Art in the Kitchen, n.d. [1973?]
Ballpoint pen on Michael Baldwin exhibition announcement
Lil Picard Collection, 2012.1000

Lil Picard (American, 1899–1994)
My Own Object Trouve, 1968–1984
Assemblage with mannequin
41 1/2 x 19 x 14 in. (105.41 x 48.26 x 35.56 cm)
Lil Picard Collection, 2012.1001

Lil Picard (American, 1899–1994)
2165: an Environment, n.d.
Collage/mechanical with paint and ink photostat on cardboard
Lil Picard Collection, 2012.1002
Lil Picard (American, 1899–1994)

Untitled, n.d.
Needlepoint, 4 x 5 1/8 in. (10.16 x 13.02 cm)
Lil Picard Collection, 2012.1003

Lil Picard (American, 1899–1994)

Untitled [Reclining figure], n.d.
Plaster paint, 6 3/4 x 3 1/4 x 2 5/8 in.
(17.15 x 8.26 x 6.67 cm)
Lil Picard Collection, 2012.1004

Lil Picard (American, 1899–1994)

Untitled, n.d. [1978?]
Assemblage on "Casino Sekt" bottle
Lil Picard Collection, 2012.1005

Lil Picard (American, 1899–1994)

Untitled, n.d. [1978?]
Assemblage on Pepsi bottle, 13 x 9 x 4 in.
(33.02 x 22.86 x 10.16 cm)
Lil Picard Collection, 2012.1006

Lil Picard (American, 1899–1994)

Burnings (Accessories and Relics), 1967
Burnt felt with cotton backing signed, titled, and dates on reverse
Lil Picard Collection, 2012.1007

Lil Picard (American, 1899–1994)

1 pair of pants with 8 pink patches tie dyed
(Accessories and Relics), 1967
Textile, dye
Lil Picard Collection, 2012.1008

Lil Picard (American, 1899–1994)

1 turtleneck tie dyed (Accessories and Relics)
Lil Picard Collection, 2012.1009

Lil Picard (American, 1899–1994)

1 dyed tie (Accessories and Relics)
Lil Picard Collection, 2012.1010

Lil Picard (American, 1899–1994)

1 large American flag quilt (Accessories and Relics)
75 x 68 in. (190.5 x 172.72 cm)
Lil Picard Collection, 2012.1011

Lil Picard (American, 1899–1994)

5 white sheets with felt pen writing by Lil Picard
(Accessories and Relics)
Lil Picard Collection, 2012.1012

Lil Picard (American, 1899–1994)

Christmas tree light construction
Lil Picard Collection, 2012.1013

Lil Picard (American, 1899–1994)

2 burnt bow ties and plastic box with ear wigs
(three envelopes)
Lil Picard Collection, 2012.1014

Lil Picard (American, 1899–1994)

1 carousel with 70 slides–in white cardboard box
(Accessories and Relics)
Lil Picard Collection, 2012.1015

Lil Picard (American, 1899–1994)

38 altered slides in blue opaque plastic slide box
(Accessories and Relics), 1971–1975
Lil Picard Collection, 2012.1016

Lil Picard (American, 1899–1994)

2 photostats of the photograph used in L.P . no. 302
(Working Materials)
Lil Picard Collection, 2012.1017

Lil Picard (American, 1899–1994)

3 painted and pierced paper cutouts [c. 1963]
(Working Materials)
Lil Picard Collection, 2012.1018

Lil Picard (American, 1899–1994)

Lil Picard Collection, 2012.1019

Lil Picard (American, 1899–1994)

4 Xeroxes of photographs and paintings: Roy Lichtenstein, Yoko Ono, Ileana Sonnabend by Andy Warhol, Gregory Battcock and David Bourdon by Alice Neel (Working Materials)
Xerox
Lil Picard Collection, 2012.1020

Lil Picard (American, 1899–1994)

Blank "Messages", November 1971. 20 Xeroxes
(Working Materials)
Xerox
Lil Picard Collection, 2012.1021

Lil Picard (American, 1899–1994)

21 Xeroxes re: L.P . nos. 110, 294, 295 (Working Materials)
Lil Picard Collection, 2012.1022

Lil Picard (American, 1899–1994)

15 Xeroxes re: L.P . no. 110 (Working Materials)
Lil Picard Collection, 2012.1023

Lil Picard (American, 1899–1994)

3 Xeroxes re: L.P . no. 299 (Working Materials)
Lil Picard Collection, 2012.1024

Lil Picard (American, 1899–1994)

9 Xeroxes re: L.P . no. 301 (Working Materials)
Lil Picard Collection, 2012.1025

Lil Picard (American, 1899–1994)

33 items re: L.P . no. 84 (Working Materials)
Lil Picard Collection, 2012.1026
| Lil Picard (American, 1899–1994) 11 Offset Posters for 2165: An Enviornment by Lil Picard (Additional Works NOT on the LP Inventory List) Offset Litho, 22 x 17 in. (55.88 x 43.18 cm) Lil Picard Collection, 2012.1031a-k |
| Lil Picard (American, 1899–1994) Francesco Clemente Untitled Print (Additional Works NOT on the LP Inventory List) 27 x 23 in. (68.58 x 58.42 cm) Lil Picard Collection, 2012.1033 |
| Lil Picard (American, 1899–1994) Culture Hero Masterprint (by Les Levine) (Additional Works NOT on the LP Inventory List) 18 x 24 in. (45.72 x 60.96 cm) Lil Picard Collection, 2012.1034 |
| Lil Picard (American, 1899–1994) Props and Relics A (Additional Works NOT on the LP Inventory List) 3 items of various sizes Lil Picard Collection, 2012.1036 |
| Lil Picard (American, 1899–1994) Props and Relics C (Additional Works NOT on the LP Inventory List) 22 items of various sizes Lil Picard Collection, 2012.1038 |
| Wright Royston Adzak (British, 1927–1987) Untitled (Bottles), n.d. Mixed media, 21 1/4 x 25 1/2 in. (53.98 x 64.77 cm) Lil Picard Collection, 2012.1043 |
| Wright Royston Adzak (British, 1927–1987) Untitled, 1965 Mixed media, 39 x 39 3/4 in. (99.06 x 100.97 cm) Lil Picard Collection, 2012.1044 |
| Wright Royston Adzak (British, 1927–1987) Untitled (Shoe prints), 1964 Mixed media, 9 1/2 x 8 9/16 in. (24.13 x 21.75 cm) Lil Picard Collection, 2012.1045 |
| Wright Royston Adzak (British, 1927–1987) Untitled (Bottle), 1963 Mixed media, 13 x 9 1/2 in. (33.02 x 24.13 cm) Lil Picard Collection, 2012.1048 |
Wright Royston Adzak (British, 1927–1987)

Untitled (Egg), n.d.
Mixed media, 10 1/2 x 8 5/8 in.
(26.67 x 21.91 cm)
Lil Picard Collection, 2012.1049

Wright Royston Adzak (British, 1927–1987)

Untitled (Egg), n.d.
Mixed media, 10 5/8 x 8 5/8 in.
(26.99 x 21.91 cm)
Lil Picard Collection, 2012.1050

Arman (American, 1928–2005)

Untitled, 1967
Assemblage, 15 1/4 x 15 1/4 in.
(38.74 x 38.74 cm)
Lil Picard Collection, 2012.1051

Robert "Bobby" Buecker (American)

Comp. XII I, April–June 1961
Oil on canvas mounted on Masonite
4 3/16 x 5 1/4 in. (10.64 x 13.34 cm)
Lil Picard Collection, 2012.1052

Robert "Bobby" Buecker (American)

Comp. XVIII I, April–June 1961
Oil on canvas mounted on Masonite
4 13/16 x 4 9/16 in. (12.22 x 11.59 cm)
Lil Picard Collection, 2012.1053

Konrad von Berlin

Berlin One, c. 1977
Offset print mounted on cardboard
2 7/16 x 5 15/16 in. (6.19 x 15.08 cm)
Lil Picard Collection, 2012.1054

Lily Brody

One White Rose For You, June 21, 1980
Watercolor and pencil on paper, 10 3/4 x 7 5/8 in.
(27.31 x 19.37 cm)
Lil Picard Collection, 2012.1055

Lily Brody

One White Rose For You, August 6, 1980
Watercolor and pencil on paper, 11 x 7 5/8 in.
(27.94 x 19.37 cm)
Lil Picard Collection, 2012.1056

Lily Brody

Nude (Peggy), November 8, 1971
Watercolor on paper, 11 3/8 x 15 1/2 in.
(28.89 x 39.37 cm)
Lil Picard Collection, 2012.1057

Lily Brody

One White Rose For You, August 6, 1980
Watercolor and pencil on paper, 11 x 7 5/8 in.
(27.94 x 19.37 cm)
Lil Picard Collection, 2012.1056

Lily Brody

Nude (Peggy), November 8, 1971
Watercolor on paper, 11 3/8 x 15 1/2 in.
(28.89 x 39.37 cm)
Lil Picard Collection, 2012.1057

Lily Brody

One White Rose For You, August 6, 1980
Watercolor and pencil on paper, 11 x 7 5/8 in.
(27.94 x 19.37 cm)
Lil Picard Collection, 2012.1056

Lily Brody

Nude (Peggy), November 8, 1971
Watercolor on paper, 11 3/8 x 15 1/2 in.
(28.89 x 39.37 cm)
Lil Picard Collection, 2012.1057

John Clem Clarke (American, 1937–)

Ornament With Girl, January 27, 1965
Oil on canvas, 13 1/4 x 13 3/4 in.
(33.66 x 34.93 cm)
Lil Picard Collection, 2012.1063

Sam Francis (American, 1923–1994)

Untitled, 1960
Gouache on paper, 9 x 6 in. (22.86 x 15.24 cm)
Lil Picard Collection, 2012.1064

John Grillo (American, 1917–)

Untitled, 1956
Collage on cardboard, 22 1/8 x 6 in.
(56.2 x 15.24 cm)
Lil Picard Collection, 2012.1065

Jon Hendricks (American, 1940–)

Untitled, September 30, 1969
Collage on gessoed canvas board
13 15/16 x 9 5/16 in. (35.4 x 23.65 cm)
Lil Picard Collection, 2012.1066

Jon Hendricks (American, 1940–)

Untitled, December 1975
Collage on gessoed board, 9 15/16 x 7 15/16 in.
(25.24 x 20.16 cm)
Lil Picard Collection, 2012.1067

Peter Hutchinson (British, 1930–)

Untitled, n.d. [c. 1969]
Assemblage with lava and glass on marble, 12
7/8 x 10 1/16 x 4 3/4 in.
(32.7 x 25.56 x 12.07 cm)
Lil Picard Collection, 2012.1068

Emil van Hauth (German, 1899–1974)

Bildnis: Kurt Judell, 1926
Oil on wood panel, 37 1/2 x 19 1/4 in.
(95.25 x 48.9 cm)
Lil Picard Collection, 2012.1069
Alfred Jensen (American, 1903–1981)  
Untitled, n.d.  
Oil on linen, 24 1/4 x 18 1/8 in. (61.6 x 46.04 cm)  
Lil Picard Collection, 2012.1070

Alfred Jensen (American, 1903–1981)  
Xmas 1954, 1954  
Oil and latex on canvas, 20 x 16 in.  
(50.8 x 40.64 cm)  
Lil Picard Collection, 2012.1071

Alfred Jensen (American, 1903–1981)  
Untitled, 1955  
20 x 16 in.  
(50.8 x 40.64 cm)  
Lil Picard Collection, 2012.1072

Alfred Jensen (American, 1903–1981)  
Tzalkin, 1959  
Oil on linen, 40 x 46 in.  
(101.6 x 116.84 cm)  
Lil Picard Collection, 2012.1074

Roy Lichtenstein (American, 1923–1997)  
Untitled, 1968  
Two paper cut-outs, 3 3/4 x 2 3/4 in.  
(9.53 x 6.99 cm)  
Lil Picard Collection, 2012.1075

Dorothy Iannone (American, 1933–)  
Untitled, 1986  
Watercolor and ink on paper mounted on wood  
Lil Picard Collection, 2012.1076

Arthur Kopcke (Denmark, 1928–1977)  
Untitled, n.d.  
Altered ready-made: match box with Kopcke label, 3 15/16 x 2 15/16 x 1 1/4 in.  
(10 x 7.46 x 3.18 cm)  
Lil Picard Collection, 2012.1077

Malcolm Morley (British, 1931–)  
Untitled [Henry F. Odell], n.d.  
Pencil on paper, 5 1/4 x 8 1/4 in.  
(13.34 x 20.96 cm)  
Lil Picard Collection, 2012.1078

Alfred Jensen (American, 1903–1981)  
Untitled, n.d.  
Oil on Masonite, 11 11/16 x 11 15/16 in.  
(29.69 x 30.32 cm)  
Lil Picard Collection, 2012.1079

Alfred Jensen (American, 1903–1981)  
Untitled, n.d.  
Oil on Masonite, 11 3/4 x 12 in.  
(29.85 x 30.48 cm)  
Lil Picard Collection, 2012.1081

Alfred Jensen (American, 1903–1981)  
Untitled, n.d.  
Oil and mixed media on masonite, 11 3/4 x 12 in.  
(29.85 x 30.48 cm)  
Lil Picard Collection, 2012.1082

Louis Goodman (American, 1905–1973)  
Laska Need Doms, n.d.  
Assemblage, 13 1/4 x 10 1/8 in.  
(33.66 x 25.72 cm)  
Lil Picard Collection, 2012.1083

Unidentified  
Untitled, n.d. [c. 1955]  
Assemblage, 5 3/8 x 4 1/2 in.  
(13.65 x 11.43 cm)  
Lil Picard Collection, 2012.1084

Eugène de Kermadec (French, 1899–1976)  
Petit suite Il sur ; arret d’autobus, n.d.  
Oil and pencil on linen, 16 1/16 x 13 in.  
(40.8 x 33.02 cm)  
Lil Picard Collection, 2012.1085

Wright Royston Adzak (British, 1927–1987)  
Untitled, n.d.  
Paint on wood and plaster, 21 1/8 x 8 3/4 x 11 3/8 in.  
(53.66 x 22.23 x 28.89 cm)  
Lil Picard Collection, 2012.1086

Nam June Paik (South Korean, 1932–2006)  
Untitled, n.d.  
Paint on mylar, 35 7/16 x 3 1/4 in.  
(90.01 x 8.26 cm)  
Lil Picard Collection, 2012.1087

Günther Uecker (German, 1930–)  
Untitled, 1964  
Assemblage: pencil on canvas stretched over wood, and nail, 5 1/2 x 5 3/4 in.  
(13.97 x 14.61 cm)  
Lil Picard Collection, 2012.1088

Mark Brusse (American, 1937–)  
Untitled, n.d.  
Assemblage with wood and metal, 6 1/2 x 3 3/16 x 2 1/2 in.  
(16.51 x 8.1 x 6.35 cm)  
Lil Picard Collection, 2012.1089

Unidentified  
Untitled, n.d.  
Assemblage, 3 1/2 x 10 x 7 1/2 in.  
(8.89 x 25.4 x 19.05 cm)  
Lil Picard Collection, 2012.1090
Jo Hantman
Untitled
Assemblage, 6 15/16 x 6 7/16 in. (17.62 x 16.35 cm)
Lil Picard Collection, 2012.1091

Robert Filliou (French, 1926–1986)
Optimistic Box No. 3, n.d.
Assemblage: 2 labels in wooden box, 1 1/8 x 4 11/16 x 2 5/16 in. (2.86 x 11.91 x 5.87 cm)
Lil Picard Collection, 2012.1092

Waldo Balart (Cuban, 1931–)
Untitled, 1968
Paint on wood, 10 x 9 7/8 x 1 7/8 in. (25.4 x 25.08 x 4.76 cm)
Lil Picard Collection, 2012.1093

John Grillo (American, 1917–)
Untitled, n.d.
Oil on wood, 6 3/16 x 7 3/8 in. (15.72 x 18.73 cm)
Lil Picard Collection, 2012.1094

Ronnie Elliott
Persephone, 1964
Assemblage, 10 x 8 in. (25.4 x 20.32 cm)
Lil Picard Collection, 2012.1095

Yvonne Thomas (American, 1913–2009)
Untitled, 1965
Collage, 10 15/16 x 13 9/16 in. (27.78 x 34.45 cm)
Lil Picard Collection, 2012.1096

Untitled, n.d.
Assemblage, 5 7/16 x 2 in. (13.81 x 5.08 cm)
Lil Picard Collection, 2012.1097

Hannah Wilke (American, 1940–1993)
Untitled, n.d. [c. 1977?]
Clay, 1 5/8 x 3 x 2 9/16 in. (4.13 x 7.62 x 6.51 cm)
Lil Picard Collection, 2012.1098

Les Levine (Canadian, 1935–)
Untitled (Disposables), n.d.
Plastic, 3 1/8 x 10 15/16 x 6 5/8 in. (7.94 x 27.78 x 16.83 cm)
Lil Picard Collection, 2012.1099

K.R.H. Sonderborg (German, 1923–)
Untitled, 1961
Ink on paper, 24 x 18 3/4 in. (60.96 x 47.63 cm)
Lil Picard Collection, 2012.1100

Ernst Bischoff-Culm (German, 1870–1917)
Portrait of [? ] Judell, 1896
Oil on wood, 7 3/4 x 5 13/16 in. (19.69 x 14.76 cm)
Lil Picard Collection, 2012.1101

Arman (American, 1928–2005)
Untitled, 1968
Metal and wood [piano parts]
Lil Picard Collection, 2012.1102

Claude Joseph Bail (French, 1862–1921)
Untitled (Woman sitting at a table), n.d.
Oil on wood, 6 1/8 x 4 1/16 in. (15.56 x 10.32 cm)
Lil Picard Collection, 2012.1103

Raphael Montancz Ouitz (American, 1934–)
Homage to Kennedy, 1968
Piano parts
Lil Picard Collection, 2012.1104

Charlotte Moorman (American, 1933–1991)
Untitled, n.d.
4 3/16 x 5 1/2 in. (10.64 x 13.97 cm)
Lil Picard Collection, 2012.1105

Nam June Paik (South Korean, 1932–2006)
Untitled, n.d.
3 15/16 x 2 5/8 in. (10 x 6.67 cm)
Lil Picard Collection, 2012.1106

Tom Kendall (1918–)
Copernicus Comatus V, 1974
Monoprint on paper, 11 9/16 x 10 1/8 in. (29.37 x 25.72 cm)
Lil Picard Collection, 2012.1107

Günther Uecker (German, 1930–)
Object: Untitled. Publication: Günther Uecker: Ten Years of Kineticist’s work, by willoughby sharp, 1966
Nail and plaster on plywood
1 1/2 x 8 3/8 x 4 1/8 in. (3.81 x 21.27 x 10.48 cm)
Lil Picard Collection, 2012.1108

Wolf Vostell (German, 1932–1998)
2 de-coll/age happenings, 1965
Cardboard pieces, 1 7/8 x 8 3/8 x 4 1/8 in. (4.76 x 21.27 x 10.48 cm)
Lil Picard Collection, 2012.1109

Andy Warhol (American, 1928–1987)
Untitled, 1974
Assemblage with torn Walter Reade movie theatre tickets, broken glass and dried berry in cardboard box, 2 7/8 x 4 5/8 x 1 1/16 in. (7.3 x 11.75 x 2.7 cm)
Lil Picard Collection, 2012.1110
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Collection</th>
<th>Accession Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harriet Tannin</td>
<td>Untitled [Portrait of Lil Picard], 1987</td>
<td>Crayon on black and white photograph</td>
<td>5 13/16 x 4 1/2 in. (14.76 x 11.43 cm)</td>
<td>Lil Picard Collection</td>
<td>2012.1111</td>
</tr>
<tr>
<td>Barry Bryant</td>
<td>Untitled, March 31, 1985</td>
<td>Pencil and gouache on paper mounted on cardboard backing of see-thru frame</td>
<td>Lil Picard Collection, 2012.1120</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yves Klein</td>
<td>Untitled [Study for Portrait Relief 1, &quot;Arman&quot;], n.d.</td>
<td>Superimposed blue-painted cut-outs pasted on gold-painted paper, 25 1/8 x 22 1/4 in. (63.82 x 56.52 cm)</td>
<td>Lil Picard Collection, 2012.1122</td>
<td></td>
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</tr>
<tr>
<td>Rodolfo Abularach</td>
<td>Vitex Agnus Castus [1973]</td>
<td>Offset broadside, 23 5/8 x 17 1/4 in. (60.01 x 43.82 cm)</td>
<td>Lil Picard Collection, 2012.1123</td>
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<td></td>
</tr>
<tr>
<td>Joseph Beuys</td>
<td>Rosemary's Pad, 1967</td>
<td>Pencil rubbing on paper, 17 13/16 x 23 5/8 in. (45.24 x 60.01 cm)</td>
<td>Lil Picard Collection, 2012.1131</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rolf-Gunter Dienst</td>
<td>Untitled, n.d.</td>
<td>Color pencil on paper, 17 x 13 5/8 in. (43.18 x 34.61 cm)</td>
<td>Lil Picard Collection, 2012.1130</td>
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</tr>
<tr>
<td>Al Hansen</td>
<td>Rosemary's Pad, 1967</td>
<td>Pencil rubbing on paper, 17 13/16 x 23 5/8 in. (45.24 x 60.01 cm)</td>
<td>Lil Picard Collection, 2012.1131</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aurora Hendricks</td>
<td>Untitled, 1979</td>
<td>Watercolor on paper, 12 5/16 x 15 13/16 in. (31.27 x 40.16 cm)</td>
<td>Lil Picard Collection, 2012.1132</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Horst Janssen (German, 1929–1995)

**James Joyce,** 1966
Lithograph, 20 5/8 x 15 1/8 in. (52.39 x 38.42 cm)
Lil Picard Collection, 2012.1133

**Franz Kafka,** 1967
Lithograph, 22 9/16 x 15 7/8 in. (57.31 x 40.32 cm)
Lil Picard Collection, 2012.1134

**Bertold Brecht,** 1966
Lithograph, 24 11/16 x 19 1/4 in. (62.71 x 48.9 cm)
Lil Picard Collection, 2012.1135

**Laatzen’s 4,** 1966
Lithograph, 24 7/8 x 17 1/2 in. (63.18 x 44.45 cm)
Lil Picard Collection, 2012.1136

**Laatzen’s 3,** 1966
Lithograph, 24 7/16 x 19 1/4 in. (62.07 x 48.9 cm)
Lil Picard Collection, 2012.1137

**Laatzen’s 5,** 1967
Lithograph, 24 7/8 x 17 1/2 in. (63.18 x 44.45 cm)
Lil Picard Collection, 2012.1138

**Laatzen’s 6,** 1967
Lithograph, 24 7/8 x 17 1/2 in. (63.18 x 44.45 cm)
Lil Picard Collection, 2012.1139

Alfred Jensen (American, 1903–1981)

**Untitled (“When the Sun Goes Away...”),** n.d.
Oil paint, oil crayon, ball point pen and pencil on paper, 18 x 12 in. (45.72 x 30.48 cm)
Lil Picard Collection, 2012.1140

**Untitled,** n.d.
Gouache on paper, 30 7/8 x 22 1/2 in. (78.42 x 57.15 cm)
Lil Picard Collection, 2012.1141

**Untitled,** n.d.
Gouache on paper, 30 7/8 x 22 1/2 in. (78.42 x 57.15 cm)
Lil Picard Collection, 2012.1142

Klaus Jürgen-Fischer (German, 1930–)

**Untitled,** 1965
Etching, 16 3/8 x 23 1/16 in. (41.59 x 58.58 cm)
Lil Picard Collection, 2012.1143

Astrid Kokka (German, 1937–)

**Untitled,** n.d. [1986]
Offset lithograph, 19 5/8 x 13 11/16 in. (49.85 x 34.77 cm)
Lil Picard Collection, 2012.1144

**Untitled,** n.d. [1986]
Offset lithograph, 19 5/8 x 13 11/16 in. (49.85 x 34.77 cm)
Lil Picard Collection, 2012.1145

Allen Leepa (American, 1919–2009)

**Untitled,** n.d. [1963]
Lithograph, 22 1/4 x 17 3/4 in. (56.52 x 45.09 cm)
Lil Picard Collection, 2012.1146

Fred Thomas Martin (American, 1927–)

**Untitled,** 1959
Collage on paper mounted on mat board, 9 x 11 7/8 in. (22.86 x 30.16 cm)
Lil Picard Collection, 2012.1147

Eileen O’Kane

**Venus Rejecting Amor,** 1975
Oil paint, oil crayon and charcoal on wrapping paper, 43 1/2 x 23 7/8 in. (110.49 x 60.64 cm)
Lil Picard Collection, 2012.1148

Eileen O’Kane

**Portrait of [illegible] mother,** 1976
Gouache on paper, 11 x 13 3/4 in. (27.94 x 34.93 cm)
Lil Picard Collection, 2012.1149

Richert

**Stilleben,** 1963
Offset lithograph, 17 1/4 x 24 1/4 in. (43.82 x 61.6 cm)
Lil Picard Collection, 2012.1150

James Rosenquist (American, 1933–)

**Untitled [John Adams Rosenquist, Heir Apparent],** 1965
Offset lithograph, 29 x 23 1/16 in. (73.66 x 58.58 cm)
Lil Picard Collection, 2012.1151

Jeff Russell

**Destroy This Print,** 1980
Silkscreen, 30 1/16 x 22 5/16 in. (76.36 x 56.67 cm)
Lil Picard Collection, 2012.1152

Niki de Saint Phalle (French, 1930–2002)

**Les Amoureux,** 1973
Color lithograph, 25 1/2 x 19 in. (64.77 x 48.26 cm)
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<td>Rosalind Schneider</td>
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<td>Karl Schwetz (German, 1888–1965)</td>
<td><em>Wien, Sch[illegible]gasse</em>, n.d.</td>
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<td>Bernard Schultze (1915–)</td>
<td><em>Migof-Erzahlung vor Gelb</em>, 1965</td>
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<td>Sarkis? Simonian</td>
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<td>Mario Yriassy (1936–)</td>
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<th>Medium</th>
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<td>40 1/2 x 26 in. (102.87 x 66.04 cm)</td>
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<td>Untitled</td>
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<td>Self portrait Dematerialization [Title on another element]</td>
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<td>Ink on paper, 18 x 24 in. (45.72 x 60.96 cm)</td>
<td>Lil Picard Collection, 2012.386</td>
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<td><em>White</em>&lt;br&gt;Ink and watercolor on paper, 18 x 12 in. (45.72 x 30.48 cm)</td>
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<tr>
<td>Assemblage with paint, 19 3/4 x 22 3/4 x 3 3/4 in. (50.17 x 57.79 x 9.53 cm)</td>
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<tr>
<td>Assemblage with plaster, 16 3/8 x 15 7/8 x 3 5/8 in. (41.59 x 40.32 x 9.21 cm)</td>
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<tr>
<td>Assemblage with plaster and modeling compound, 15 3/8 x 18 3/8 x 2 3/8 in. (39.05 x 46.67 x 6.03 cm)</td>
<td>Lil Picard Collection, 2012.457</td>
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<tr>
<td>Assemblage with paint and plaster, 14 3/8 x 19 5/16 x 3 5/8 in. (36.51 x 49.05 x 9.21 cm)</td>
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<tr>
<td>Assemblage with paint and modeling compound, 17 7/8 x 16 7/8 x 3 1/8 in. (45.4 x 42.86 x 7.94 cm)</td>
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<td>Assemblage</td>
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<td>Lil Picard Collection, 2012.474</td>
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<tr>
<td>A Song</td>
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<td>Plaster on canvas</td>
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<td>Lil Picard Collection, 2012.481</td>
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<tr>
<td>Assemblage, 21 1/2 x 16 x 5 7/8 in. (54.61 x 40.64 x 14.92 cm)</td>
<td>Lil Picard Collection, 2012.474</td>
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<tr>
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<td>Assemblage</td>
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<td>Lil Picard Collection, 2012.475</td>
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<td>A Song</td>
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<td>Plaster on canvas</td>
<td>40 1/2 x 26 in.       (102.87 x 66.04 cm)</td>
<td>Lil Picard Collection, 2012.482</td>
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<td>Lil Picard Collection, 2012.477a-d</td>
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<td>Assemblage</td>
<td>13 x 9 1/2 x 2 1/4 in. (33.02 x 24.13 x 5.72 cm)</td>
<td>Lil Picard Collection, 2012.484</td>
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<tr>
<td>A Song</td>
<td>1961</td>
<td>Plaster on canvas</td>
<td>40 1/2 x 26 in.       (102.87 x 66.04 cm)</td>
<td>Lil Picard Collection, 2012.483</td>
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<td>Lil Picard Collection, 2012.479</td>
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<tr>
<td>Untitled, [My Dream/Confused Labyrinth], 1961</td>
<td>Lil Picard Collection, 2012.479</td>
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<tr>
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<td>9 x 9 x 5 3/4 in.     (22.86 x 22.86 x 14.61 cm)</td>
<td>Lil Picard Collection, 2012.487</td>
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<td>Untitled, 1962</td>
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<td>Lil Picard (American, 1899–1994)</td>
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<td>Untitled, 1962</td>
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<td>Self Portrait/Black Mirror, 1968</td>
<td>Mixed media assemblage, 13 1/2 x 17 1/2 x 4 1/2 in. (34.29 x 44.45 x 11.43 cm)</td>
<td>Lil Picard Collection, 2012.554</td>
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<td>Lil Picard (American, 1899–1994)</td>
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<td>Earth-Space-Trip, 1968</td>
<td>5 elements: one felt tipped pen, two offset lithographs on paper, 8 3/4 x 8 7/16 in. (22.23 x 21.43 cm)</td>
<td>Lil Picard Collection, 2012.555</td>
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<td>Lil Picard (American, 1899–1994)</td>
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<tr>
<td>A Flag Story, 1970</td>
<td>5 offset elements glued and taped on board, 23 7/8 x 9 in. (60.64 x 22.86 cm)</td>
<td>Lil Picard Collection, 2012.556</td>
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<td>Lil Picard (American, 1899–1994)</td>
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<td>Portrait of Bobby Buecker, 3/11/1978</td>
<td>Ink and collage on paper, 11 1/2 x 38 7/8 in. (29.21 x 98.74 cm)</td>
<td>Lil Picard Collection, 2012.557</td>
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<td>Title</td>
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<td>Medium and Dimensions</td>
<td>Collection</td>
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<tr>
<td>Nostalgia–Photo–Collage</td>
<td>1973-1974</td>
<td>Ink, felt pen and collage on cardboard mounted on wood, 11 1/2 x 30 3/4 in. (29.21 x 78.11 cm)</td>
<td>Lil Picard Collection, 2012.559</td>
<td><img src="image" alt="Image" /></td>
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<tr>
<td>&quot;Cabaret&quot; Berlin 1925/&quot;Der Komiker&quot;, 1974</td>
<td>1974</td>
<td>Collage, 11 x 8 1/2 in. (27.94 x 21.59 cm)</td>
<td>Lil Picard Collection, 2012.560</td>
<td><img src="image" alt="Image" /></td>
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<td>The Mini-Plane for Lilly to Swing Her from &quot;Uptown&quot; to Soho to &quot;Miss Nothing&quot; in the Art World, 1974</td>
<td>1974</td>
<td>Collage, 9 7/8 x 7 7/8 in. (25.08 x 20 cm)</td>
<td>Lil Picard Collection, 2012.561</td>
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<td>Christ on the Cross Homage to the Mathias Gruenewald Jon Hendricks, 1974</td>
<td>1974</td>
<td>Ink on paper, 10 1/2 x 7 in. (26.67 x 17.78 cm)</td>
<td>Lil Picard Collection, 2012.562</td>
<td><img src="image" alt="Image" /></td>
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<tr>
<td>Ritual of Dotting (quiet dots), 1974</td>
<td>1974</td>
<td>Ink on paper, 10 1/2 x 7 in. (26.67 x 17.78 cm)</td>
<td>Lil Picard Collection, 2012.563</td>
<td><img src="image" alt="Image" /></td>
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<td>Tying (quiet dots), 1974</td>
<td>1974</td>
<td>Ink on paper, 10 1/2 x 7 in. (26.67 x 17.78 cm)</td>
<td>Lil Picard Collection, 2012.564</td>
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<td>Dotting Drawing (quiet dots), 1974</td>
<td>1974</td>
<td>Ink on paper, 10 1/2 x 7 in. (26.67 x 17.78 cm)</td>
<td>Lil Picard Collection, 2012.565</td>
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<tr>
<td>Outlining Boby [sic](quiet dots), 1974</td>
<td>1974</td>
<td>Ink on paper, 10 1/2 x 7 in. (26.67 x 17.78 cm)</td>
<td>Lil Picard Collection, 2012.566</td>
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<tr>
<td>Hannah Wilke as Venus, 1974</td>
<td>1974</td>
<td>Ink on paper, 10 1/2 x 7 in. (26.67 x 17.78 cm)</td>
<td>Lil Picard Collection, 2012.567</td>
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<td>Joanne as Girl Drying Her Knee by Segal, 1974</td>
<td>1974</td>
<td>Ink on paper, 10 1/2 x 7 in. (26.67 x 17.78 cm)</td>
<td>Lil Picard Collection, 2012.568</td>
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<td>Charles as Balzac by Rodin, 1974</td>
<td>1974</td>
<td>Ink on paper, 10 1/2 x 7 in. (26.67 x 17.78 cm)</td>
<td>Lil Picard Collection, 2012.569</td>
<td><img src="image" alt="Image" /></td>
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<td>Life Sculptures: 6 Persons roped in..., 1974</td>
<td>1974</td>
<td>Ink on paper, 10 1/2 x 7 in. (26.67 x 17.78 cm)</td>
<td>Lil Picard Collection, 2012.570</td>
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<td>Charles Schwartz as Sculpture for ?, 1974</td>
<td>1974</td>
<td>Ink on paper, 10 1/2 x 7 in. (26.67 x 17.78 cm)</td>
<td>Lil Picard Collection, 2012.571</td>
<td><img src="image" alt="Image" /></td>
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<td>German Writer Hubert Fichte, 1975</td>
<td>1975</td>
<td>Mixed media assemblage, 15 1/4 x 15 in. (38.74 x 38.1 cm)</td>
<td>Lil Picard Collection, 2012.578</td>
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<td>Portrait of Ronnie Elliott, 1975</td>
<td>1975</td>
<td>Mixed media assemblage: ink on paper napkin, fabric, 21 x 21 in. (53.34 x 53.34 cm)</td>
<td>Lil Picard Collection, 2012.579</td>
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<td>Portrait of Bill Beckley, 1975</td>
<td>1975</td>
<td>Collage with ink on paper napkins and photograph, 22 x 22 in. (55.88 x 55.88 cm)</td>
<td>Lil Picard Collection, 2012.580</td>
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Lil Picard (American, 1899–1994)

**Untitled [Peter Hutchinson], 1975**
Collage with ink on paper napkins photographs, fabric, 25 x 24 1/2 in. (63.5 x 62.23 cm)
Lil Picard Collection, 2012.581

Lil Picard (American, 1899–1994)

**Women Artists 70 Plus... Plus June Blum 21 Plus, 1975**
Photo-collage, 20 x 16 in. (50.8 x 40.64 cm)
Lil Picard Collection, 2012.582

Lil Picard (American, 1899–1994)

**Portrait Hubert Fichte Writer, 1975**
Ink on paper napkin, 20 x 19 1/2 in. (50.8 x 49.53 cm)
Lil Picard Collection, 2012.583

Lil Picard (American, 1899–1994)

**Richard Hayman, 1976**
Ink on paper napkin with collaged hair
13 1/2 x 13 1/2 in. (34.29 x 34.29 cm)
Lil Picard Collection, 2012.590

Lil Picard (American, 1899–1994)

**Hermaphrodite, 1975**
Mixed media assemblage, 19 1/2 x 27 in. (49.53 x 68.58 cm)
Lil Picard Collection, 2012.585

Lil Picard (American, 1899–1994)

**Sosialite [sic], 1975**
Ink on paper napkins and press clipping
19 1/2 x 27 in. (49.53 x 68.58 cm)
Lil Picard Collection, 2012.586

Lil Picard (American, 1899–1994)

**Dell, 1975**
Ink and stains on paper napkins
19 x 18 in. (48.26 x 45.72 cm)
Lil Picard Collection, 2012.587

Lil Picard (American, 1899–1994)

**Games Artists Play, 1975**
Collage with photographs, 12 1/2 x 16 1/8 in. (31.75 x 40.96 cm)
Lil Picard Collection, 2012.588

Lil Picard (American, 1899–1994)

**Portrait of Jon Hendricks, 1975**
Ink with collaged paper element on synthetic fabric, 20 1/2 x 20 in. (52.07 x 50.8 cm)
Lil Picard Collection, 2012.589

Lil Picard (American, 1899–1994)

**The Real Superstar "Ear Wig" Split–Personality, 1974**
Ink and ear wig insect on paper, 10 1/2 x 7 in. (26.67 x 17.78 cm)
Lil Picard Collection, 2012.591

Lil Picard (American, 1899–1994)

**The Real Superstar "Ear Wig" Split–Personality, n.d.**
Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.592

Lil Picard (American, 1899–1994)

**The "In" Circle of Earwigs in East Hampton, 1974**
Ink and ear wig insects on paper, 10 1/2 x 7 in. (26.67 x 17.78 cm)
Lil Picard Collection, 2012.593

Lil Picard (American, 1899–1994)

**East Hampton "Raid" (Ear wig) The Ear wigers "Square" Scene, No. I, 1974**
Ink, pencil, and ear wig insects on paper
10 1/2 x 7 in. (26.67 x 17.78 cm)
Lil Picard Collection, 2012.597

Lil Picard (American, 1899–1994)

**East Hampton "Raid" (Ear wig) The Ear wigers "Square" Scene, No. II, 1974**
Ink, pencil, and ear wig insects on paper
10 1/2 x 7 in. (26.67 x 17.78 cm)
Lil Picard Collection, 2012.599
Lil Picard (American, 1899–1994)
East Hampton “Raid” (Earwigs)/The Earwigers “Square” Scene, No. 11, n.d.
Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.601

Lil Picard (American, 1899–1994)
Self-Portrait, 1974
Photograph, ink over Xerox on paper, Xerox 9 15/16 x 7 7/8 in. (26.04 x 37.78 cm)
Lil Picard Collection, 2012.602a-k

Lil Picard (American, 1899–1994)
Happy Andy Warhol Days, 1975
Assemblage with gouache and ink on paper 10 1/4 x 14 7/8 in. (26.04 x 37.78 cm)
Lil Picard Collection, 2012.603

Lil Picard (American, 1899–1994)
Andy Warhol and Other Presidents of U.S.A., 1975
Mixed media assemblage, 12 1/16 x 15 7/8 in. (30.64 x 40.32 cm)
Lil Picard Collection, 2012.604

Lil Picard (American, 1899–1994)
Marcel Ophuls and Costa Gavras, 1976
Ink on paper napkin and press clipping mounted on fabric, 24 1/2 x 23 1/4 in. (62.23 x 59.06 cm)
Lil Picard Collection, 2012.605

Lil Picard (American, 1899–1994)
None Faces, 1976
Assemblage with ink, fabric, and push pins on paper napkin, 27 x 26 in. (68.58 x 66.04 cm)
Lil Picard Collection, 2012.606

Lil Picard (American, 1899–1994)
Untitled [Les Levine], n.d. c. 1976
Ink on paper napkin, 17 x 16 1/2 in. (43.18 x 41.91 cm)
Lil Picard Collection, 2012.607

Lil Picard (American, 1899–1994)
Pisces, 1960
Mixed media, 9 1/4 x 7 7/8 x 2 11/16 in. (23.5 x 20 x 6.83 cm)
Lil Picard Collection, 2012.615

Lil Picard (American, 1899–1994)
Portraits of Harold Rosenberg, Carl Andre, and Gregory Battcock, 1976
Assemblage: ink on paper napkins, collaged paper, push pins, 15 1/2 x 15 in. (39.37 x 38.1 cm)
Lil Picard Collection, 2012.609

Lil Picard (American, 1899–1994)
Portrait of Lutze with Cap & Without, 1976
Assemblage, 22 7/8 x 22 7/8 in. (58.1 x 58.1 cm)
Lil Picard Collection, 2012.610

Lil Picard (American, 1899–1994)
Hans Odell: Dell, 2/13/1976
Ink on paper mounted on cardstock 7 15/16 x 5 in. (20.16 x 12.7 cm)
Lil Picard Collection, 2012.611

Lil Picard (American, 1899–1994)
Hans Odell: Dell, n.d.
Xerox (a: on blue paper, b: on white paper), 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.612

Lil Picard (American, 1899–1994)
Guess Box: White One is the Real One? (from 1965...?), 1964
Assemblage, 4 1/2 x 3 11/16 x 3 11/16 in (11.43 x 9.37 x 9.37 cm)
Lil Picard Collection, 2012.617

Lil Picard (American, 1899–1994)
The Caught Bird–Heart on for Valentine’s, 1975
Mixed media assemblage, 8 3/4 x 5 1/16 x 5 1/16 in. (22.23 x 12.86 x 12.86 cm)
Lil Picard Collection, 2012.619

Lil Picard (American, 1899–1994)
The Caught Bird–Heart on for Valentine’s, 1975
Mixed media assemblage, 8 3/4 x 5 1/16 x 5 1/16 in. (22.23 x 12.86 x 12.86 cm)
Lil Picard Collection, 2012.619

Lil Picard (American, 1899–1994)
Portrait: Sari Dienes, 1976
Photograph mounted on board, 20 x 16 in. (50.8 x 40.64 cm)
Lil Picard Collection, 2012.620

Lil Picard (American, 1899–1994)
Eat Your Eat Out, 1978
Collage, 15 1/4 x 24 3/4 in. (38.74 x 62.87 cm)
Lil Picard Collection, 2012.621
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<td>drawing/collage, 20 11/16 x 17 15/16 in. (52.55 x 45.56 cm)</td>
<td>Assemblage with open metal cigarette box 5 7/8 x 3 3/8 x 1 1/16 in. (14.92 x 8.57 x 2.7 cm)</td>
<td>Clay and beads on painted paper 7 x 5 5/8 in. (17.78 x 14.29 cm)</td>
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<tr>
<td>Paint and wax on found stone 3 3/4 x 3 3/4 x 1 13/16 in. (9.53 x 9.53 x 4.6 cm)</td>
<td>Assemblage with open metal cigarette box 5 7/8 x 3 3/8 x 5/8 in. (14.92 x 8.57 x 1.59 cm)</td>
<td>Ink and stickers on flute case, 4 1/4 x 15 13/16 x 2 1/4 in. (10.8 x 40.16 x 5.72 cm)</td>
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<td><strong>The King, 1961</strong></td>
<td><strong>Untitled, 1982</strong></td>
<td><strong>Dumb Baby, 1983</strong></td>
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<tr>
<td>Plaster over wood and metal on wooden base 4 1/8 x 3 1/4 x 1 3/8 in. (10.48 x 8.26 x 3.69 cm)</td>
<td>Crayon and collage on paper, 6 5/8 x 5 in. (16.83 x 12.7 cm)</td>
<td>Mixed media collage on wood, 6 x 4 3/8 x 3/4 in. (15.24 x 11.11 x 1.91 cm)</td>
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<td>Plaster on wood, string, 6 1/4 x 4 7/16 x 1/2 in. (15.88 x 11.27 x 1.27 cm)</td>
<td>Mixed media assemblage on wooden base, 6 7/8 x 4 1/16 x 3 3/16 in. (17.46 x 10.32 x 8.1 cm)</td>
<td>Mixed media collage on wood, 6 x 4 3/8 x 3/4 in. (15.24 x 11.11 x 1.91 cm)</td>
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<tr>
<td>Assemblage with open metal cigarette box 5 7/8 x 3 3/8 x 11/16 in. (14.92 x 8.57 x 1.75 cm)</td>
<td>Felt pen on metal can, 4 7/8 x 2 5/8 in. (12.38 x 6.67 cm)</td>
<td>Mixed media collage on wood, 6 x 4 3/8 x 3/4 in. (15.24 x 11.11 x 1.91 cm)</td>
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<td><strong>Sari Dienes: Glorification...Eternalization...Dematerialization, 1976</strong></td>
<td><strong>To Yoko Ono and John Lennon–Water, 1971</strong></td>
<td><strong>French Revue, 1983</strong></td>
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<td>Assemblage with open metal cigarette box 4 7/8 x 4 1/4 x 1 1/16 in. (12.38 x 10.8 x 2.7 cm)</td>
<td>Xerox, ink, watercolor, broken mirrors, mirror dust on board, 7 1/2 x 5 3/8 in. (19.05 x 13.65 cm)</td>
<td>Mixed media collage on wood, 6 x 4 3/8 x 3/4 in. (15.24 x 11.11 x 1.91 cm)</td>
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<td>Assemblage with open metal cigarette box 5 7/8 x 3 3/8 x 3/4 in. (14.92 x 8.57 x 1.91 cm)</td>
<td>Sealed Beauty, Dec. 1983</td>
<td>Mixed media collage on wood, 6 x 4 3/8 x 3/4 in. (15.24 x 11.11 x 1.91 cm)</td>
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<td>Assemblage with open metal cigarette box 4 7/8 x 4 1/4 x 1 1/16 in. (12.38 x 10.8 x 2.7 cm)</td>
<td>Sealed Beauty, Dec. 1983</td>
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<td>Sealed Beauty, Dec. 1983</td>
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<td>Title</td>
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<td>Gold Mystery</td>
<td>Lil Picard (American, 1899–1994)</td>
<td>1985</td>
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<td>Dance Icon</td>
<td>Lil Picard (American, 1899–1994)</td>
<td>1985</td>
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<td>Montreux/Lake Leman, 1958</td>
<td>Lil Picard</td>
<td>1899–1994</td>
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<td>Locale, 1975</td>
<td>Lil Picard</td>
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<td>Holly [Solomon], 1976</td>
<td>Lil Picard</td>
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<td>Untitled, n.d. [1976?]</td>
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<td>Robin Page Takes a Photo, 8/5/1978</td>
<td>Lil Picard</td>
<td>1899–1994</td>
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<td>In the Peacock Caffee, 6/9/1978</td>
<td>Lil Picard</td>
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<td>Untitled [sic], 1978</td>
<td>Lil Picard</td>
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<td>Selbst Portrait [sic], 1978</td>
<td>Lil Picard</td>
<td>1899–1994</td>
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<tr>
<td>Untitled [Double Portrait of Carol Page and Robin Page], 1978</td>
<td>Lil Picard</td>
<td>1899–1994</td>
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Lil Picard (American, 1899–1994)  
*Untitled [Valeska Gert]*, n.d. [1978?]  
Pastel, ink, and rubber stamping on paper napkins and Xerox, 21 1/16 x 15 3/4 in.  
(53.5 x 40.01 cm)  
Lil Picard Collection, 2012.705

Lil Picard (American, 1899–1994)  
*Untitled [Valeska Gert]*, 1978  
Assemblage with pastel, ink, and rubber stamping on paper napkins and Xerox  
22 1/16 x 18 5/16 in. (56.04 x 46.51 cm)  
Lil Picard Collection, 2012.706

Lil Picard (American, 1899–1994)  
*Untitled*, n.d. [1965?]  
Assemblage on styrofoam  
22 7/8 x 12 3/8 in. (58.1 x 31.43 cm)  
Lil Picard Collection, 2012.707

Lil Picard (American, 1899–1994)  
*Dolls Through the Ages/Idea by Lil Picard*, n.d. [c. 1939]  
Gouache and ink on paper  
9 untitled drawings, 1952  
Lil Picard Collection, 2012.711a-o

Lil Picard (American, 1899–1994)  
*Sealing Wax Designs*, 1939  
Gouache and wax on paper, 7 5/8 x 5 in.  
(19.37 x 12.7 cm)  
Lil Picard Collection, 2012.709a-c

Lil Picard (American, 1899–1994)  
*Costum [sic] Jewelry designed by Lil Picard*, 1939  
Gouache and ink (15 sheets) on paper, 10 x 8 in.  
(25.4 x 20.32 cm)  
Lil Picard Collection, 2012.710a-o

Lil Picard (American, 1899–1994)  
*Story of My Operation*, 1950  
Gouache and ink on paper  
Lil Picard Collection, 2012.711

Lil Picard (American, 1899–1994)  
*9 untitled drawings*, 1952  
Gouache, ink, ball point pen on paper  
11 1/4 x 7 in. (28.58 x 17.78 cm)  
Lil Picard Collection, 2012.712a-1

Lil Picard (American, 1899–1994)  
*Ipolitc [sic]*, n.d. [1954?]  
Ink on paper, 11 x 14 in. (27.94 x 35.56 cm)  
Lil Picard Collection, 2012.714

Lil Picard (American, 1899–1994)  
*Painted Alfred Jensen While Working*, 1954  
Ink on paper, 11 x 8 3/4 in. (27.94 x 22.23 cm)  
Lil Picard Collection, 2012.715a-e

Lil Picard (American, 1899–1994)  
*Portrait F. Picard*, Sept. 1954  
Ink on paper, 11 15/16 x 8 1/2 in.  
(30.32 x 21.59 cm)  
Lil Picard Collection, 2012.716

Lil Picard (American, 1899–1994)  
*Sam Francis*, May 1962  
Ink on paper, 11 x 8 1/2 in. (27.94 x 21.59 cm)  
Lil Picard Collection, 2012.723a-d

Lil Picard (American, 1899–1994)  
*Scetch [sic] to Magic “Order” Poem*, 1962  
Gouache and ink on paper, 8 1/2 x 11 in.  
(21.59 x 27.94 cm)  
Lil Picard Collection, 2012.724
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<td>Gouache and ink on paper, 13 1/4 x 9 1/2 in. (33.66 x 24.13 cm)</td>
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<tr>
<td>Title</td>
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<td>Series of Fast Drawings While Interviewing Artists, 1969</td>
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<td>Ink on paper and on Xerox, 10 3/4 x 8 1/2 in. (27.31 x 21.59 cm)</td>
<td>Lil Picard Collection, 2012.749a-c</td>
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<td>Hans Sahl, n.d.</td>
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<td>Untitled, 1971</td>
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<td>Lil Picard Collection, 2012.757</td>
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<td>Xerox, 8 1/2 x 11 in. (21.59 x 27.94 cm)</td>
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Untitled, n.d.
Xerox, 8 1/2 x 11 in. (21.59 x 27.94 cm)
Lil Picard Collection, 2012.766

Lil Picard (American, 1899–1994)
Sylvia Carewe, 1972–1973
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Lil Picard (American, 1899–1994)
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Lil Picard Collection, 2012.768

Lil Picard (American, 1899–1994)
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Lil Picard (American, 1899–1994)
Pink-check by Andy Warhol, 1973
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Lil Picard (American, 1899–1994)
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Lil Picard (American, 1899–1994)
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Lil Picard (American, 1899–1994)
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Lil Picard (American, 1899–1994)
Untitled [Robert Delford Brown], 1973
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Lil Picard (American, 1899–1994)
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Lil Picard (American, 1899–1994)
Untitled [Faith Ringgold], 1973
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Lil Picard Collection, 2012.776

Lil Picard (American, 1899–1994)
Untitled [Faith Ringgold], n.d.
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Lil Picard (American, 1899–1994)
Untitled [John Kacere], 1973
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Lil Picard (American, 1899–1994)
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Lil Picard (American, 1899–1994)
Homage to John De Andres/Xerotica–Series I, 1973
Photograph mounted on paper, Xerox, ink on Xerox, 8 1/2 x 11 in. (21.59 x 27.94 cm)
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Lil Picard (American, 1899–1994)
Homage to John de [sic] Andrea–Xerotica-II, 1973
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Lil Picard Collection, 2012.781a-f

Lil Picard (American, 1899–1994)
Xerotica, n.d.
Xerox, 8 1/2 x 11 in. (21.59 x 27.94 cm)
Lil Picard Collection, 2012.782a-k

Lil Picard (American, 1899–1994)
Untitled [Man in the News: Marlon Brando], n.d. [1973?]
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Lil Picard Collection, 2012.783

Lil Picard (American, 1899–1994)
By Changing Art We Are Changing Life, 1973
Ink on paper, 10 x 6 1/4 in. (25.4 x 15.88 cm)
Lil Picard Collection, 2012.784a-k

Lil Picard (American, 1899–1994)
By Changing Art We Are Changing Life, n.d.
Xerox, 8 1/2 x 11 in. (21.59 x 27.94 cm)
Lil Picard Collection, 2012.785

Lil Picard (American, 1899–1994)
By Changing Art We Are Changing Life, n.d.
Xerox, 8 1/2 x 14 in. (21.59 x 35.56 cm)
Lil Picard Collection, 2012.786

Lil Picard (American, 1899–1994)
By Changing Art We Are Changing Life, n.d.
Xerox, 8 1/2 x 14 in. (21.59 x 35.56 cm)
Lil Picard Collection, 2012.787a-e

Lil Picard (American, 1899–1994)
By Changing Art We Are Changing Life, n.d.
Xerox, 8 1/2 x 14 in. (21.59 x 35.56 cm)
Lil Picard Collection, 2012.788
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Lil Picard Collection, 2012.789a-g

Lil Picard (American, 1899–1994)
*Annicks [sic] (in Pink Suit) Swimming Pool, 1973*
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Lil Picard (American, 1899–1994)
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Lil Picard (American, 1899–1994)
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Lil Picard Collection, 2012.793

Lil Picard (American, 1899–1994)
*Untitled 1973 Holiday Card*, 1973
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Lil Picard Collection, 2012.794

Lil Picard (American, 1899–1994)
Offset, 8 1/2 x 11 in. (21.59 x 27.94 cm)
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Lil Picard (American, 1899–1994)
*Untitled*, 1974
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Lil Picard Collection, 2012.803

Lil Picard (American, 1899–1994)
*Self Portrait 1974 [Title on 1st element]*, 1974
Ink on Xerox, Xerox with piercing on Xerox
Lil Picard Collection, 2012.805a-f

Lil Picard (American, 1899–1994)
*Self Portrait Dematerialization, 1974*
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Lil Picard (American, 1899–1994)
*Untitled [Sex to Creepy Gothic], 1974*
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Lil Picard Collection, 2012.807

Lil Picard (American, 1899–1994)
*Untitled [And Warhol], 1974*
Collage with press clippings glued to paper 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.809

Lil Picard (American, 1899–1994)
*Untitled [Andy Warhol], 1974*
Collage with press clippings on paper 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.810

Lil Picard (American, 1899–1994)
*Untitled [Andy Warhol], 1974*
Ink on Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
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Lil Picard Collection, 2012.812a-y

Lil Picard (American, 1899–1994)
Untitled [Can Romance Survive the Shadow of the Apocalypse?], 1974
Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.813a-d

Lil Picard (American, 1899–1994)
Untitled, 1974 –1975
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Lil Picard Collection, 2012.814a-e

Lil Picard (American, 1899–1994)
Art is a Party, the New Party is Art, 1974
Collage, ink, and correction fluid on paper
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Lil Picard Collection, 2012.815

Lil Picard (American, 1899–1994)
Art is a Party, the New Party is Art, 1974
Offset, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.816

Lil Picard (American, 1899–1994)
Art is a Party, the New Party is Art, 1974
Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.817

Lil Picard (American, 1899–1994)
Untitled [Mail art work], 1974
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Lil Picard Collection, 2012.818a-k

Lil Picard (American, 1899–1994)
Lil Picard and Charles Schwartz Perform Quiet Dots, 1974
Collage and ink on paper, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.819

Lil Picard (American, 1899–1994)
Lil Picard and Charles Schwartz Perform Quiet Dots, n.d.
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Lil Picard Collection, 2012.820a-y

Lil Picard (American, 1899–1994)
A Toast to 1975, 1974
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Lil Picard (American, 1899–1994)
A Toast to 1975, 1974
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Lil Picard (American, 1899–1994)
Untitled [Artist (sic) Lips], 1974
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12 1/2 x 8 in. (31.75 x 20.32 cm)
Lil Picard Collection, 2012.823a-g

Lil Picard (American, 1899–1994)
Lil Picard as Christo, 1974
Ink on paper mounted on cardboard
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Lil Picard Collection, 2012.824

Lil Picard (American, 1899–1994)
Ink on paper, 10 7/8 x 8 1/2 in. (27.62 x 21.59 cm)
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Lil Picard (American, 1899–1994)
Heart on for Valentine’s, n.d. [1975?]
Ink mounted on paper, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.826

Lil Picard (American, 1899–1994)
Heart on for Valentine’s, n.d. [1975?]
Offset, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.827a-z

Lil Picard (American, 1899–1994)
Heart on for Valentine’s Performance, n.d. [1975?]
Collage and ink on paper, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.828

Lil Picard (American, 1899–1994)
Heart on for Valentine’s Performance, n.d. [1975?]
Pencil, ink, and correction fluid on paper
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Lil Picard Collection, 2012.829

Lil Picard (American, 1899–1994)
Heart on for Valentine’s Performance, n.d. [1975?]
Ink on paper, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.830

Lil Picard (American, 1899–1994)
The Clique, 1975
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Lil Picard (American, 1899–1994)
The Clique, n.d.
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Lil Picard Collection, 2012.832a-l
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*The Dematerialization of the Clique*, 1975
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Lil Picard Collection, 2012.833

Lil Picard (American, 1899–1994)
The Dematerialization of the Clique, n.d.
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Lil Picard Collection, 2012.834a-I

Lil Picard (American, 1899–1994)
*South Hampton [sic]* Style Clique Kick, n.d. [1975]
Ink on paper, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.835

Lil Picard (American, 1899–1994)
*South Hampton [sic]* Style Clique Kick, n.d.
Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.836a-d

Lil Picard (American, 1899–1994)
*$ Let's Go Dancing $*, 1975
Ink on Xerox, 12 1/4 x 8 1/2 in. (31.12 x 21.59 cm)
Lil Picard Collection, 2012.837

Lil Picard (American, 1899–1994)
*$ Let's Go Dancing $*, n.d.
Xerox, 12 5/16 x 8 1/2 in. (31.27 x 21.59 cm)
Lil Picard Collection, 2012.838a-c

Lil Picard (American, 1899–1994)
*East Hampton's Schizophreniseria in Action/Earwigs Delight*, 1975
Xerox
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Lil Picard (American, 1899–1994)
Untitled ["Hi"], 1975
Ink on paper, 12 x 9 in. (30.48 x 22.86 cm)
Lil Picard Collection, 2012.840

Lil Picard (American, 1899–1994)
Untitled ["Hi"]
Xerox, 8 1/2 x 11 in. (21.59 x 27.94 cm)
Lil Picard Collection, 2012.841

Lil Picard (American, 1899–1994)
*Earwig Morte*, n.d. [original dated 1975]
Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.842

Lil Picard (American, 1899–1994)
1975 Earwig Theatre, n.d. [1975]
Collage, ink, and rubber stamping on paper
11 1/2 x 8 3/4 in. (29.21 x 22.23 cm)
Lil Picard Collection, 2012.843

Lil Picard (American, 1899–1994)
1975 Earwig Theatre, n.d. [1975]
Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.844

Lil Picard (American, 1899–1994)
Untitled [Instant Magic Rinse Takes Years from Your Life, by Andy Warhol], n.d. [1975]
Collage and ink on paper, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.845

Lil Picard (American, 1899–1994)
*Art Recycling Art*, 1975
Assemblage, 5 1/2 x 8 1/2 in. (13.97 x 21.59 cm)
Lil Picard Collection, 2012.847

Lil Picard (American, 1899–1994)
Untitled, n.d. [1975]
Ink on paper plates, 5 in. (12.7 cm)
Lil Picard Collection, 2012.848a-e

Lil Picard (American, 1899–1994)
Untitled, n.d. [1975]
Rubber stamping on paper plates, 13 in.
(33.02 cm)
Lil Picard Collection, 2012.849a-m

Lil Picard (American, 1899–1994)
Untitled, 1975
Ink and crayon on paper, 9 x 12 in.
(22.86 x 30.48 cm)
Lil Picard Collection, 2012.850

Lil Picard (American, 1899–1994)
*Pie Eaters*, 11/10/1975
Ink and correction fluid on paper
5 x 15 3/16 x 9 in. (12.7 x 38.52 x 22.86 cm)
Lil Picard Collection, 2012.851

Lil Picard (American, 1899–1994)
*Real Change, or Slice of the Pie*, 11/10/1975
Ink and correction fluid on paper, 6 x 9 in.
(15.24 x 22.86 cm)
Lil Picard Collection, 2012.852

Lil Picard (American, 1899–1994)
Ink and color pencil on vellum attached to cardboard, with attached photograph of Kathy Ackers, 11 x 3 1/16 x 8 1/2 in.
(27.94 x 7.78 x 21.59 cm)
Lil Picard Collection, 2012.853a-b
Lil Picard (American, 1899–1994)
Untitled, 1975
Collage and ink with hair on Xerox, 9 3/8 x 8 in. (23.81 x 20.32 cm)
Lil Picard Collection, 2012.854

Lil Picard (American, 1899–1994)
Untitled, n.d. [1975?]
Xerox
Lil Picard Collection, 2012.855a-c

Lil Picard (American, 1899–1994)
Vito Acconci, 1975
Ink on paper napkin, collage, stains, ball point pen on paper napkins, 9 1/2 x 6 5/8 in. (24.13 x 16.83 cm)
Lil Picard Collection, 2012.856

Lil Picard (American, 1899–1994)
Untitled [Les Levine], 1975–1976
Ink on paper napkin, 6 1/2 x 6 1/2 in. (16.51 x 16.51 cm)
Lil Picard Collection, 2012.857

Lil Picard (American, 1899–1994)
Paper Napkin Drawings [title taken from envelope], 1975–1978
Collage, ink, ballpoint pen, stains on paper napkins
Lil Picard Collection, 2012.858a-l

Lil Picard (American, 1899–1994)
Paper Napkin Self portrait, 1976
Ink on paper, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.859

Lil Picard (American, 1899–1994)
Hans Odell: Dell, n.d.
Ink on Xerox, 8 1/2 x 11 in. (21.59 x 27.94 cm)
Lil Picard Collection, 2012.860

Lil Picard (American, 1899–1994)
The President of the U.S.A./G.F. [i.e. Gerald Ford], 1976
Photograph, ink, and Xerox on matboard, 9 x 12 in. (22.86 x 30.48 cm)
Lil Picard Collection, 2012.867a-d

Lil Picard (American, 1899–1994)
Senators, 1976
Photographs and ink on matboard, 9 x 12 in. (22.86 x 30.48 cm)
Lil Picard Collection, 2012.868a-l

Lil Picard (American, 1899–1994)
343/1: ink on Xerox. 343/2: collage on reverse of Xerox mounted on matboard, 9 x 12 in. (22.86 x 30.48 cm)
Lil Picard Collection, 2012.869a-b

Lil Picard (American, 1899–1994)
Rorschach blots of undetermined substance on folded vellum, with rubber stamping on L.P. no. 346/1, 9 x 12 in. (22.86 x 30.48 cm)
Lil Picard Collection, 2012.870a-b

Lil Picard (American, 1899–1994)
Ink on paper, 6 x 4 in. (15.24 x 10.16 cm)
Lil Picard Collection, 2012.871

Lil Picard (American, 1899–1994)
Best Wishes for 1978, n.d. [1977]
Offset, 6 1/4 x 7 in. (15.88 x 17.78 cm)
Lil Picard Collection, 2012.872
Lil Picard (American, 1899–1994)  
*Fox*, 1975 & 1978  
Ink on paper napkin glued to postcard, attached to cardboard with paper clips and mounted on paper with album corners, 6 x 8 in.  
(15.24 x 20.32 cm)  
Lil Picard Collection, 2012.874

Lil Picard (American, 1899–1994)  
*Untitled [Carl Andre],* n.d. [1979?]  
Ballpoint pen on paper, 6 x 8 1/2 in.  
(15.24 x 21.59 cm)  
Lil Picard Collection, 2012.875

Lil Picard (American, 1899–1994)  
*Badenweiler*, 1976  
Ink on paper napkin, 6 x 6 in.  
(15.24 x 15.24 cm)  
Lil Picard Collection, 2012.877

Lil Picard (American, 1899–1994)  
Ink and stains on paper napkin mounted on photograph, mounted on paper, 8 1/2 x 11 in.  
(21.59 x 27.94 cm)  
Lil Picard Collection, 2012.878

Lil Picard (American, 1899–1994)  
*Annick [i.e. Annick du Charme],* 1985  
Ink and stains on paper napkin, 8 x 8 in.  
(20.32 x 20.32 cm)  
Lil Picard Collection, 2012.880

Lil Picard (American, 1899–1994)  
*Fidel Castro*, Oct. 1979  
Ink on paper, 9 1/2 x 6 3/4 in.  
(24.13 x 17.15 cm)  
Lil Picard Collection, 2012.881a-c

Lil Picard (American, 1899–1994)  
*Dalai Lama*, n.d.  
Ink on paper, 9 1/2 x 6 3/4 in.  
(24.13 x 17.15 cm)  
Lil Picard Collection, 2012.883a-b

Lil Picard (American, 1899–1994)  
*Deidre [sic, i.e. Deirdre McGowan]*, 1983  
Ink on Polaroid, 4 1/4 x 3 1/2 in.  
(10.8 x 8.89 cm)  
Lil Picard Collection, 2012.894

Lil Picard (American, 1899–1994)  
*Annick 1983 [i.e. Annick du Charme]*, 1983  
Collage on Polaroid, 4 1/4 x 3 1/2 in.  
(10.8 x 8.89 cm)  
Lil Picard Collection, 2012.895

Lil Picard (American, 1899–1994)  
*Ronald [i.e. Ronald Baatz]*, 1983  
Ink on blank Polaroid, 4 1/4 x 3 1/2 in.  
(10.8 x 8.89 cm)  
Lil Picard Collection, 2012.886

Lil Picard (American, 1899–1994)  
*Bored Ronald [i.e. Ronald, 2/13/1984]*  
Ink on paper, 8 x 6 in.  
(20.32 x 15.24 cm)  
Lil Picard Collection, 2012.887

Lil Picard (American, 1899–1994)  
*Moon-Tremper [sic]*, 1983  
Collage on Polaroid, 4 1/4 x 3 1/2 in.  
(10.8 x 8.89 cm)  
Lil Picard Collection, 2012.894
Lil Picard (American, 1899–1994)
Self portrait, 8/11–12/83
Collage on Polaroid, 4 1/4 x 3 1/2 in. (10.8 x 8.89 cm)
Lil Picard Collection, 2012.896

Lil Picard (American, 1899–1994)
Untitled, n.d. [c. 1955]
Ballpoint pen on paper, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.898

Lil Picard (American, 1899–1994)
For Checkerboard Jensen, 1959
Ballpoint pen on paper placemat, 8 x 8 in. (20.32 x 20.32 cm)
Lil Picard Collection, 2012.899

Lil Picard (American, 1899–1994)
Ballad of Sweet Peas (Peace) and Lollypops, 1967
Offset, 7 x 8 1/2 in. (17.78 x 21.59 cm)
Lil Picard Collection, 2012.907

Lil Picard (American, 1899–1994)
Construction–Destruction–Construction, 10/20/1967
Offset with typing on reverse, 14 x 8 1/2 in. (35.56 x 21.59 cm)
Lil Picard Collection, 2012.901a-c

Lil Picard (American, 1899–1994)
Untitled ["The Unexplored Dark Labyrinth..."], n.d. [1967]
Offset, 14 x 8 1/2 in. (35.56 x 21.59 cm)
Lil Picard Collection, 2012.902a-s

Lil Picard (American, 1899–1994)
Statement for the Destruction of War and the Construction of Peace, 10/10/1967
Offset, 14 x 8 1/2 in. (35.56 x 21.59 cm)
Lil Picard Collection, 2012.904a-aa

Lil Picard (American, 1899–1994)
Untitled [Peace], 10/20/1967
3 offset leaves stapled in upper left corner. [assembling of L.P nos. 373 (offset with verso blank), 274a and 275], 14 x 8 1/2 in. (35.56 x 21.59 cm)
Lil Picard Collection, 2012.905

Lil Picard (American, 1899–1994)
Ink on paper, 8 1/2 x 11 in. (21.59 x 27.94 cm)
Lil Picard Collection, 2012.906a-q

Lil Picard (American, 1899–1994)
Revolution, 1970
Ink on graph paper, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.914

Lil Picard (American, 1899–1994)
Gesprach uber kunst/Talk on Art, March 1970
Ink on index card, 3 x 5 in. (7.62 x 12.7 cm)
Lil Picard Collection, 2012.916
Lil Picard (American, 1899–1994)

Untitled [12 Noon/Street Work 21 March], 1970
Ink on graph paper, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.917

Lil Picard (American, 1899–1994)

Untitled [12 Noon/Street Works 21 March], n.d. [1970]
Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.918a-i

Lil Picard (American, 1899–1994)

Pollution Poem, 4/22/1970
Ink on graph paper, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.924

Lil Picard (American, 1899–1994)

A Flag Story, 11/9/1970
Offset, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.930a-g

Lil Picard (American, 1899–1994)

Messages/[The Spring Mountains], n.d.
Ink on Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.931

Lil Picard (American, 1899–1994)

Messages/[Many People Are/Never Enough/...]
Ink on Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.934

Lil Picard (American, 1899–1994)

Messages/No Nudes/NO Politics, 11/19/1971
Ink on Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.936a-z
Lil Picard (American, 1899–1994)
*Messages/Sometimes/Money Is Art*, 11/19/1971
Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.937a-y

Lil Picard (American, 1899–1994)
*Messages/Sometimes Money Is Art*, 11/19/1971
Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.938a-y

Lil Picard (American, 1899–1994)
*Look at me, That's/Enough*, n.d. [1971?]
Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.939a-z

Lil Picard (American, 1899–1994)
*Messages*, n.d. [1971?]
Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.940a-h

Lil Picard (American, 1899–1994)
Collage/mechanical with press type and typing on graph paper, 16 x 8 1/2 in. (40.64 x 21.59 cm)
Lil Picard Collection, 2012.941

Lil Picard (American, 1899–1994)
3 stapled leaves: ink and ballpoint pen on Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.942

Lil Picard (American, 1899–1994)
*Messages/Mitterlungen/Madame Bovary c'est moi/..., 4/14/1972
Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.944

Lil Picard (American, 1899–1994)
*n.d. [1793]*
Red and black ink on Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.945

Lil Picard (American, 1899–1994)
*New Encyclopedic Information*, 1974
Ink and ballpoint pen on paper, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.947

Lil Picard (American, 1899–1994)
*New Encyclopedic Buddha Information*, 1974
Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.948

Lil Picard (American, 1899–1994)
*Hans Odell: Dell*, 2/13/1976
Ink on Xerox, 11 x 8 1/2 in. (27.94 x 21.59 cm)
Lil Picard Collection, 2012.951

Lil Picard (American, 1899–1994)
*Untitled*, n.d.
Xerox, 8 1/2 x 9 in. (21.59 x 22.86 cm)
Lil Picard Collection, 2012.952a-e

Lil Picard (American, 1899–1994)
*Gold Minus L...*, 1980
Pencil on paper envelope, 6 3/16 x 7 3/4 in. (15.75 x 19.69 cm)
Lil Picard Collection, 2012.953

Lil Picard (American, 1899–1994)
*Dot Heart*, n.d.
Pierced 35mm slides, 8 in. (20.32 cm)
Lil Picard Collection, 2012.957

Lil Picard (American, 1899–1994)
*Dematerialization/1968*
Altered 35mm slides, 9 in. (22.86 cm)
Lil Picard Collection, 2012.956

Lil Picard (American, 1899–1994)
*Arman*, n.d. [c. 1967]
Ballpoint pen on paper, 6 x 4 1/4 in. (15.24 x 10.8 cm)
Lil Picard Collection, 2012.958
Lil Picard (American, 1899–1994)  
*Self Portrait*, 1962  
Ballpoint pen on paper, 4 x 5 in.  
(10.16 x 12.7 cm)  
Lil Picard Collection, 2012.959

Lil Picard (American, 1899–1994)  
*Happy birthday Strops [i.e. Henry F. Odell]*, 1966  
Ink on paper, 7 x 5 in. (17.78 x 12.7 cm)  
Lil Picard Collection, 2012.960

Lil Picard (American, 1899–1994)  
*Drawings and sketches*  
Ink, ballpoint pen, pencil, staining on paper  
Lil Picard Collection, 2012.961a-y

Lil Picard (American, 1899–1994)  
*Untitled sketchbook*, n.d.  
Ink, ink and wash, 12 x 9 in. (30.48 x 22.86 cm)  
Lil Picard Collection, 2012.962

Lil Picard (American, 1899–1994)  
*Untitled spiral bound Grumbach sketchbook*, n.d.  
Ink and/or watercolor, 5 x 7 in. (12.7 x 17.78 cm)  
Lil Picard Collection, 2012.963

Lil Picard (American, 1899–1994)  
*Monhegan rocks 1962*, 1962  
Ink on folding book, 8 1/2 x 6 1/2 in.  
(21.59 x 16.51 cm)  
Lil Picard Collection, 2012.964

Lil Picard (American, 1899–1994)  
*Strasbourg 1962, Oct 1962*  
Ink on folding book, 8 1/4 x 2 3/4 in.  
(20.96 x 6.99 cm)  
Lil Picard Collection, 2012.965

Lil Picard (American, 1899–1994)  
Ink on folding book, 8 1/4 x 2 3/4 in.  
(20.96 x 6.99 cm)  
Lil Picard Collection, 2012.966

Lil Picard (American, 1899–1994)  
*Untitled sketchbook*, 1963  
5 15/16 x 4 1/2 in. (15.08 x 11.43 cm)  
Lil Picard Collection, 2012.967

Lil Picard (American, 1899–1994)  
Ink on paper, 6 15/16 x 9 1/2 in.  
(17.62 x 24.13 cm)  
Lil Picard Collection, 2012.968

Lil Picard (American, 1899–1994)  
*Untitled spiral bound sketchbook*, 1963  
Ink on paper, 7 1/16 x 10 15/16 in.  
(17.94 x 27.78 cm)  
Lil Picard Collection, 2012.969

Lil Picard (American, 1899–1994)  
*Portraits East Hampton*, 1969  
Felt pen on Rexall book of typewriter paper  
8 1/2 x 10 3/4 in. (21.59 x 27.31 cm)  
Lil Picard Collection, 2012.970

Lil Picard (American, 1899–1994)  
*Color, 1955*, 1974  
Assemblage with paper with watercolor folded  
into sailboats, drinking straws, stirrers, and  
string  
Lil Picard Collection, 2012.978
Lil Picard (American, 1899–1994)
*Foto-Fan*, 1974
Assemblage with photographs of Lil Picard stapled to both sides of straw fan
Lil Picard Collection, 2012.979

Lil Picard (American, 1899–1994)
*Foto-Fan*, n.d.
Page with photographs of Lil Picard stapled to both sides
Lil Picard Collection, 2012.980

Lil Picard (American, 1899–1994)
Untitled (Necklace), 1977
Assemblage with unidentified material and leather
Lil Picard Collection, 2012.981

Lil Picard (American, 1899–1994)
Untitled (Computer generated portrait of Lil Picard printed on polyester t-shirt), n.d.
Polyester t-shirt
Lil Picard Collection, 2012.982

Lil Picard (American, 1899–1994)
Sketch for ”Togetherness”, 4/3/1981
Ink on paper mounted on cardboard, 12 1/2 x 12 in. (31.75 x 30.48 cm)
Lil Picard Collection, 2012.983

Lil Picard (American, 1899–1994)
Untitled, 1963
Assemblage on cardboard, 6 x 8 1/8 in. (15.24 x 20.64 cm)
Lil Picard Collection, 2012.984

Lil Picard (American, 1899–1994)
Untitled (Artists’ Portraits), n.d. [1974?]
Offset lithograph, 26 x 20 in. (66.04 x 50.8 cm)
Lil Picard Collection, 2012.985a-ar

Assemblage
Lil Picard Collection, 2012.986

Watercolor and/or ink on paper
Lil Picard Collection, 2012.987

Pencil on paper
Lil Picard Collection, 2012.988

Etching on clay, 8 5/8 x 16 5/8 in. (21.91 x 42.23 cm)
Lil Picard Collection, 2012.989

Assemblage with paint on cardboard
Lil Picard Collection, 2012.990

Lil Picard (American, 1899–1994)*Restany [i.e. Pierre Restany], n.d.*
Ballpoint pen on paper
Lil Picard Collection, 2012.991

Felt pen on primed canvas
Lil Picard Collection, 2012.992

Ink on Xerox
Lil Picard Collection, 2012.993

Typing on paper
Lil Picard Collection, 2012.994

Ink on paper
Lil Picard Collection, 2012.995

Assemblage with paper towel, felt pen on paper, mounted on cardboard
Lil Picard Collection, 2012.996

Watercolor and ink on paper
Lil Picard Collection, 2012.997

Audio cassette
Lil Picard Collection, 2012.998

Ink on paper
Lil Picard Collection, 2012.999
Transfer of Care:
The School of Art and Art History transferred custodial care of seventy-five prints by sixty artists from the Federal Art Project of the Works Progress Administration to the University of Iowa Museum of Art in 2012.

PROFESSIONAL ACTIVITIES AND OUTREACH
• American Alliance of Museums Annual Meeting and MuseumExpo, Baltimore, Maryland
• University of Iowa Advanced Collection Care class; spoke with students on the care and storage of collections

REGISTRARIAL STAFF ACTIVITIES

New Hire:
Assistant Registrar

In the fall of 2012 Katherine Wilson was hired as assistant registrar for the museum. Wilson received her BA in art education with an emphasis in art history from the University of Northern Iowa and a Master’s degree in library and information science from the University of Iowa. She had worked for the UIMA since 2011 as the registrarial assistant. As assistant registrar, Wilson works with collection management, database administration, project management, loans, and rights and reproduction agreements.

Volunteers

The registrarial department has had a dedicated student volunteer since January 25 for four hours each week during the school year and for thirteen hours during the summer for a total of 200 hours. Her main duties have consisted of data cleanup and entering information into the database.
Last fall, the Museum hosted “Le musée pARTi!” (the tenth annual gala!) at hotelVetro with “Napoléon” as the theme. The party featured reproductions of paintings of Napoléon representing different periods in his life. The music, decorations, food, and fun photo opportunities celebrated the exhibition, with art collection owner Pierre-Jean Chalençon on-hand as special guest. Marc Moen and Bobby Jett served as Honorary Chairs of the event. $68,955 was raised to support the museum's programming through June 2013.

At the end of 2012, it was determined that it would better suit the museum’s needs to switch its’ fiscal year to July through June. So, a fundraising gala was held on March 2 at the Coralville Marriott to begin this new trend. “A New Deal for the UIMA!” hosted 200 guests and raised $55,840 for the 2013-14 academic year. The “1930s nightclub” theme featured live musical performances, photo opportunities, and swing dancing. Honorary Chairs Ann and Alan January (who live in Indianapolis) were unable to attend.

The Museum staff would like to thank the Members Council and Party Committee Co-chairs Anna Barker and Kay Irelan for their support and dedication in bringing these two events to fruition.
DEVELOPMENT & FINANCE
The University of Iowa Foundation plays a critical role in generating financial support for the University of Iowa Museum of Art (UIMA) and is an essential member of the UIMA team. Virtually all museum programs are funded by private support provided by the UI Foundation.

Fundraising productivity for the fiscal year ending June 30, 2013 has increased for the UIMA over last year in several significant categories:

- Received nearly $400,000 in outright gifts, an increase of 12% over FY12
- Received more than $1.1 million in pledges and deferred gifts, an increase of 479% over FY12
- Received $42,000 in private grants through the UI, an increase of 133% over FY12
- Received more than $1.5 million in gifts when combining the productivity of the UI Foundation and UI, an increase of 176% over FY12
### TOTAL PRODUCTIVITY FOR THE PERIODS ENDING JUNE 30

#### Total Productivity:

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
<th>Percent Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>The University of Iowa Foundation (UIF) Gifts Received:</td>
<td></td>
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<tr>
<td>Gifts</td>
<td>$254,644</td>
<td>$156,519</td>
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<td>Gifts in Kind</td>
<td>$140,332</td>
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<td><strong>Total UIF Outright Gifts</strong></td>
<td>$394,976</td>
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<td>Deferred Gifts</td>
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<td>Total UIF Productivity</td>
<td>$1,506,756</td>
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<td>The University of Iowa (UI) Gifts Received:</td>
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<td>Outright Gifts</td>
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<td>Grants (private)</td>
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<td>Total UI Gifts</td>
<td>$42,000</td>
<td>$18,000</td>
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<td><strong>Total Productivity</strong></td>
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<td>$561,924</td>
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<td></td>
<td>2013</td>
<td>2012</td>
<td>Change</td>
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<tr>
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<tr>
<td>Number of Contributors</td>
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<td>Number of Gifts</td>
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<td>Source of Gifts:</td>
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<td>$ 1,548,756</td>
<td>$ 561,924</td>
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<tr>
<td>Investment in Fundraising:</td>
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<td>Total UI Unit Investment</td>
<td>$ 149,677</td>
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<td>Dollars raised per $1 investment</td>
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<td>Revenue</td>
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<td>UI General Education Funds</td>
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<td>UI Better Futures for Iowans</td>
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<td>UI Endowment Fund</td>
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<td>UI Provost Office Adler Acquisition Funds</td>
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<td>Private Grants</td>
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<td>Misc Income (Sales, Fees)</td>
<td>$20,360</td>
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<tr>
<td>Transfers from Foundation</td>
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<td><strong>Total Revenue</strong></td>
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<table>
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<th>Expense</th>
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<td>Education</td>
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<td>Exhibitions</td>
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<td>Collection Management/Technical</td>
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<td>Administration</td>
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<td>Promotion</td>
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<td>Art and Equipment</td>
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<td>Salaries</td>
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<td><strong>Total Expense</strong></td>
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| Balance                                     | -$1,183        |