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

Cover image:
Jackson Pollock (American, 1912–1956)
Mural (detail), 1943
Oil and casein on canvas
95 5/8 x 237 ¾ in. (242.9 x 603.9 cm)
Gift of Peggy Guggenheim, 1959.6
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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, 2013 to June 30, 2014.

With over 14,000 works of art, the University of Iowa Museum of Art (UIMA) is 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 2013–14 all the more impressive, given that the bar has been set so high for so long and given the previous year had broken so many performance records.

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

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

MUSEUM ATTENDANCE & PROGRAM PARTICIPATION

The year included hugely popular programs and the year ended with the grandest finale imaginable: the exhibition Jackson Pollock’s Mural at the J. Paul Getty Museum March 11 to June 1, 2014, attracted the highest total of any show in the history of the Getty: 304,394. This Getty collaboration is clearly the most successful public project of the UIMA in recent memory and we are immensely thankful to the Getty for their work and support during the project and beyond.

This attendance number helped bring the annual total for 2013–2014 to 538,260 museum visitors and program participants, a significant increase over the previous year’s all-time record of 146,470, which itself was a slight rise over 146,466 for 2011–2012 and 91,631 for 2010–2011. It is important to note that the museum’s attendance has remained steady over the period of the past few years. This record total includes 81,216 visitors to the UIMA galleries at the Figge Art Museum in Davenport, 5,902 visitors to the UIMA@IMU space, 4,760 people attending member and public events, 2,694 participating in university tours and programs, and 25,505 students taking part...
in K–12 school offerings across the state. In accordance with standard industry practice, the museum is now including website traffic, including 32,796 visits to the Art & Life in Africa web portion of the exhibition and 64,172 visits to the main UIMA website.

MUSEUM FACILITY PROGRESS

The university has determined that it would not be feasible or responsible to continue to use the former building as a museum of art, as the collection can no longer be insured at that location. The new museum will be reflective of the UIMA’s status as a top university art museum.

On March 13, towards the end of FY2014, the University of Iowa released its Request for Qualifications (RFQ) to identify potential partners capable of developing appropriate and available land for a new Museum of Art, to be located directly adjacent to the core of the academic campus and within walking distance for students. The university envisioned the space as part of a larger mixed-use development, with a vibrant combination of university, commercial, and residential uses in keeping with the long-term vision of downtown Iowa City.

A pre-RFQ information meeting was held on April 10. The meeting provided an overview of the project, a tour of the current Museum of Art space, and a presentation of the vision for the new museum. This meeting allowed interested parties to network so that respondents can consider the full range of potential collaborators.

The RFQ participants were due to officially respond by July 1, 2014. Each development team was to submit materials as detailed in the RFQ, which would lead to the selection of one team by the university. All of these steps and approvals are necessary in order for the UIMA to progress towards a new museum facility, and FY2014 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, important exhibitions were organized by the museum, including New Forms: The Avant-Garde Meets the American Scene, 1934–1949, Selections from the University of Iowa at the Black Box Theater in the Iowa Memorial Union (IMU), and Art & Life in Africa, also hosted in the Black Box Theater in the IMU. These two exhibitions were significant contributions to the body of knowledge in their respective fields and both involved major publications: New Forms resulted in a book that included contributions from three expert authors in American art—Erika Doss of the University of Notre Dame, Joni Kinsey of the University of Iowa, and Kathleen Edwards of the UIMA; Art & Life in Africa resulted in a website that included contributions from 32 expert authors in sub-Saharan African art.

In the Visual Classroom, found in the Richey space of the IMU, the UIMA hosted smaller groupings of art that related to specific university course offerings, such as the recently acquired UIMA Phat Bike by Black Sheep Bikes, Winner of the Best Titanium Construction Award at the 2013 North American Handmade Bicycle Show, that serves as a model for students taking UI School of Art and Art History Professor Steve McGuire’s popular bicycle design course. Also displayed was an extensive selection of Robert Arneson’s ceramics and prints in support of Arneson biographer Professor Jonathan Feinberg’s visit and lecture. A small exhibition of Latin American prints coupled with a selection of Pre-Columbian ceramics was displayed as part of an academic research project by Dr. Ellen Hoobler from Cornell College in Mount Vernon, IA, and her students.
The UIMA’s ability to reach more people around the world is enabled by strategic partnerships. One major example in 2013–14 was the two-year conservation and exhibition project on Jackson Pollock’s *Mural* with the J. Paul Getty Museum and the Getty Conservation Institute in Los Angeles. The post-conservation exhibition between March 11 and June 1, 2014, resulted in the most popular exhibition in the history of the Getty with over 304,000 people attending. The accompanying book and conference hosted by the Getty Research Institute added to the immense popularity of the project.

The year also saw a significant expansion of the Matthew Bucksbaum Family-sponsored *Legacies for Iowa* collections sharing initiative, in which the UIMA is able to loan artwork and UIMA-organized exhibitions to other museums and institutions in Iowa without a fee. This program held exhibitions in a number of Iowa locations: *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, *Eye on UI: Byron Burford, Stuart Edie, and James Lechay* at the Figge Art Museum in Davenport, *I AM: Prints by Elizabeth Catlett* at the Maquoketa Art Experience, *Power of Line: Prints of the European and American Etching Revival* at the University of Northern Iowa, 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**

The museum staff continued to work hard to implement and populate the new collection management system, EmbARK by Gallery Systems. The multi-year task of inputting data on collections, research material, and other information in other types of media, as well as donor contributions to the museum’s holdings, continued apace throughout the year, supported with contributions from a number of donors, including the Henry Luce Foundation.

**NEW ACQUISITIONS**

This academic year, 51 works were accessioned into the collection, making a total of over 14,000 museum objects. In addition, 19 works were acquired as part of the collection for museum outreach and other related purposes. Highlights include four photographs by Alex Soth as part of the outreach collection, two screenprints by Sister Mary Corita Kent in the permanent collection, and five screenprints by Andy Warhol for the research collection.

**EDUCATION & OUTREACH**

The education department of the museum continues to offer K–12 school initiatives across the state, including its teaching programs featuring African art, American Indian and First People’s art, folk art of India, Hindu icons of India, the art of comics & graphic novels, and Gee’s Bend quilts.

The museum continued to serve Iowa school programs and other related needs by teaching 491 classes in 2013–2014, involving a number of community supporters and volunteers of the museum. A total of 25,505 students were reached at 99 locations in nine counties and 16 communities, including the Iowa cities of Ankeny, Cedar Rapids, Coralville, Eldridge, Hiawatha, Iowa City, Maquoketa, Mount Vernon, Muscatine, North Liberty, Princeton, Solon, Spencer, Walcott, Washington, and West Branch. The program serving senior citizens continued across the state of Iowa by engaging a specialist professional to implement the program. As a result, the 2013–2014 Senior Living Communities (SLC) Outreach Program reached 1,151 Iowa senior citizens during 114 presentations at 15 locations in six communities: Iowa City, West Branch, Coralville, Williamsburg, Cedar Rapids, and Solon.
PUBLIC PROGRAMS AND EVENTS

2013–14 included an active calendar of public programs and events. The annual friendraising/fundraising party was organized around the theme *From Splatter to Sparkle —Join the Journey*, celebrating the Getty Pollock exhibition in Los Angeles. The event was sold out and even had a waiting list (a first for the UIMA). The "First Fridays" social art gatherings continued to be popular at the new location of FilmScene on the pedestrian mall in Iowa City while extending its popular offering of showing the work of Iowa artists and other activities.

Popular lectures were held at Art Building West, including the annual Spriestersbach Lecture, which featured renowned art historian Prof. Erika Doss (head of the Department of American Studies at the University of Notre Dame). The UIMA Curator’s Circle lecture was delivered by Dr. Nii Quarcoopome (Curator of African Art and head of the department of Africa, Oceania, and Indigenous Americas at the Detroit Institute of Arts and Curator of African Art at the Nelson-Atkins Museum of Art in Kansas City), the Levitt Craft Lecture was given by Prof. Jonathan Fineberg (adjunct curator of the Parrish Art Museum in Southampton, New York, visiting Presidential Professor at the University of Nebraska, the Edward William and Jane Marr Gutsell Professor of Art History Emeritus at the University of Illinois, Urbana-Champaign, and trustee emeritus of the Phillips Collection in Washington, DC), and the New Forms exhibition lecture was presented by Dr. Ann Prentice Wagner (Curator of Drawings at the Arkansas Arts Center in Little Rock).

The year also saw the inauguration of the new SmART talks lectures, which replaced the Elliott lecture series. This year, the lectures featured renowned experts such as Barry Bauman (independent conservator and former Chicago Art Institute conservator), Derek Porter (lighting expert with Derek Porter Studio), Dr. Rubie Watson (former Director of the Peabody Museum at Harvard), and Joshua DeMonte (jewelry artist and head of the Interdisciplinary Object Design program at Towson University in Baltimore).

Finally, the Director’s Circle lecture in October featured John B. Henry III, director of the Flint Institute of the Arts, who spoke on the nature of liking and disliking abstract art.

THE MUSEUM’S PROFILE

2013–14 was another good year for the museum’s reputation. The UIMA had been featured in numerous national and international press articles, culminating in the media activity surrounding the partnership with the Getty over the exhibition *Jackson Pollock’s "Mural."* At over 304,000 people over 11 weeks, the show garnered more visitors than any other exhibition in the history of the institution. Many newspapers and websites covered the story of the conservation and exhibition by the J. Paul Getty Museum and the Getty Conservation Institute, including the Los Angeles Times, the New York Times, and the Wall Street Journal. And it was in the Wall Street Journal Speakeasy blog that the show was declared one of “the most-talk-about exhibits of the year.”

UNIVERSITY COLLABORATION

As part of its role within the university to serve students and faculty, the UIMA is responsible for partnering with other university departments and organizations to further visual arts education and research. The activities of UIMA’s art and education curators, as well as other staff members, have been specifically geared towards teaching and research at the School of Art and Art History, including the Grant Wood Colony’s post-doctoral fellowship. 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

The museum cannot operate and serve the university and the public without qualified, trained, experienced staff, and two new hires this year will help tackle the current workload and prepare for the upcoming challenges regarding expanding programs. The first person hired was a new assistant preparator, who was recruited from the university’s fine arts graduate degree program in ceramics, and the second hire was a new assistant curator responsible for our Legacies for Iowa exhibitions outreach program, who recently graduated from the university’s fine arts graduate degree program in printmaking. These new positions were created with the help of the Matthew Bucksbaum Family Foundation and will ensure that both the outreach and installation programs of the museum are effectively implemented.

FINANCE AND FUNDRAISING

The UIMA and its funding partner, the UI Foundation, were able to raise $2,972,854 in 2013–2014, which is a 91.9% change from the $1,548,756 raised in 2012–2013 (which was a 175.6% increase from the previous year’s total of $561,924). As a result, we are one of the first university units to make its total goal for the current For Iowa, Forever More campaign, which is due to end in 2016.

CONCLUSION

2013–14 was a very successful year in many respects for the UIMA. The total number of participants in museum programs has been astonishing, with attendance benefitting from institutional partnerships. This helps further build a solid foundation for the future of the UIMA, and in particular, it helps build support for the next phase of the museum: creating a new facility. Of course, none of these results would have been possible without the generous support of the Iowa Board of Regents, the 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.
EXHIBITION, EVENT, & EDUCATIONAL SPONSORS

Thank you all for your generous support!

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West Music Company  
Mary Westbrook  
Willis Law Firm/Security Abstract  
Nancy B. and Craig N. Willis  
Carolyn Zaiser  
Gail and Frank Zlatnik
CURATORIAL
LIST OF EXHIBITIONS

FALL

VISUAL CLASSROOM
UIMA@IMU

One of the museum’s most exciting recent acquisitions, the UIMA Phat Bike by Black Sheep Bikes, was displayed in the Visual Classroom last fall. Winner of the Best Titanium Construction Award at the 2013 North American Handmade Bicycle Show, the bike acquisition allowed the UIMA to join other leading museums in pushing the boundaries of what has traditionally been categorized as art. The object promises to be a rich source of education and inspiration for students taking UI School of Art and Art History Professor Steve McGuire’s popular bicycle design course while calling on audiences to consider their definitions of art and museums’ roles in presenting visual culture.

Also displayed was an extensive selection of Robert Arneson’s ceramics and prints in support of Arneson biographer Jonathan Feinberg’s visit and lecture. Graduate student Justin Schortgen, a teaching assistant for Ceramics I and II at the UI, reports that Arneson pushes students to consider that art can be silly, while the finished product remains refined. Dr. Ellen Hoobler from Cornell College in Mount Vernon, IA, worked with her students to examine Latin American prints, and reflect on their connections to historic objects from related areas. Each student selected a print and prepared label information to present with it.

SEPTEMBER 14–DECEMBER 8
New Forms: The Avant-Garde Meets the American Scene, 1934–1949, Selections from the University of Iowa Museum of Art
Black Box Theater, third floor Iowa Memorial Union (IMU)

This exhibition presented a selection of 90 objects from the collection that were created during a seminal period in the history of 20th century American art. Addressing a significant core of the UIMA collection, from five paintings (including Jackson Pollock’s 1943 Mural) donated by Peggy Guggenheim, to works by Philip Guston and Grant Wood, the exhibition provided a broad overview of the terms and motivations of American modernism, with specific focus on University of Iowa as a hotbed of controversy and innovation, a place where the American Scene clashed with the avant-garde in ways that were central to the ongoing national debate over the future of American art.
The exhibition was co-curated by Chief Curator Kathleen A. Edwards and Professor Joni L. Kinsey, with graduate curatorial assistant Sarika Sugla. An exhibition catalogue, with essays by Edwards, Kinsey, and Dr. Erika Doss (Notre Dame), with catalogue entries by Emily Kerrigan, UI PhD, was published by UIMA and distributed by UI Press.

February 22–June 15

**ART & LIFE IN AFRICA**
Black Box Theater, third floor
Iowa Memorial Union (IMU)

A key priority for the UIMA is to determine how best to facilitate the research, teaching, and learning objectives of faculty and students across the university, as well as provide state and worldwide access to the collections and educational resources. To meet these objectives, UIMA Curator of African and Non-Western Art Catherine Hale, working in partnership with Professor Christopher D. Roy of the School of Art and Art History, developed both an exhibition and a website that featured content from Professor Roy’s original landmark project, also called *Art and Life in Africa*, or ALA. Pushing the boundaries of the traditional art exhibition, the new exhibition coincided with the inauguration of the ALA website and invited visitors to take an active role in investigating the works on display. While the exhibition included brief labels and a handout about art objects for those who are not technologically inclined, its most extensive information source was the ALA website, which was accessible in the exhibition space via smartphones, tablets, and computers. (Visitors who wished to explore the show in more depth but lacked a suitable device were able to use one provided by the UIMA during a gallery visit.) This curatorial strategy represents a move away from conventionally passive modes of communication and toward more participatory models of audience engagement.

**VIDEO CLASSROOMS**

Selections from student work in Image Design, a course taught by Assistant Professor Jesse McLean in the Department of Cinematic Arts, focused on a variety of techniques for creating moving images that are formally engaging and visually striking. Four videos were selected for the UIMA Video Classrooms: *Dark Blue* by Lauren Lasko, *LAPSE* by Evan Kruse, *Cold Soup* by Jon Graf, and *Dreams* by Max Moore.

**POLLOCK ON THE MOVE**

Abstract expressionist painter Jackson Pollock’s seminal work *Mural* (1943) was conserved as part of a collaboration between the Getty and the University of Iowa Museum of Art. The painting traveled to the Getty Center in Los Angeles during the summer of 2012, where it underwent technical study and conservation treatment by research scientists at the Getty Conservation Institute (GCI) and conservators at the J. Paul Getty Museum. The GCI is currently leading a comprehensive research effort into modern paints and the challenges they present in terms of conservation. *Mural* is considered by many to be the most significant and influential painting in American art since World War II. The painting has been in the UIMA’s art collection since it was offered to the university by Peggy Guggenheim in 1948 (received in 1951).

The Getty Museum regularly undertakes the conservation of key works of art from...
institutions around the world as part of the Getty’s overall philanthropic mission, and has developed an active collaboration program where it works in conjunction with guest conservators and the curators from institutions whose works are being conserved. These projects are undertaken at little or no cost to the institution in exchange for the opportunity to show the work in the museum’s galleries following conservation. Prior to the conservation, GCI scientists and the Getty Museum’s painting conservators collaborated on an investigation into the materials and techniques of the painting and, together, developed a treatment approach. Once the conservation was complete, Mural was exhibited at the Getty Center for three months between March 11 and June 1, 2014, where it received the highest number of visits for a show at the Getty: 304,394. The opening in March was a popular event, where President Sally Mason spoke, amongst other leaders.

Jackson Pollock (1912–56) is among the most influential painters in American history. Mural is widely recognized as a crucial watershed for the artist, and is credited with inspiring the emergent Abstract Expressionists of the mid-20th century. Mural was Pollock’s first commission by legendary art collector Peggy Guggenheim.

**CURATORIAL INITIATIVES**

- **Art and Life in Africa** website launched February 22. From its launch to the end of the fiscal year on June 30, the website had 194,161 page views. Visitors came from 174 countries around the world. The top ten countries with the most visitors were: United States, United Kingdom, Germany, France, Netherlands, South Africa, Spain, Nigeria, and Australia. On February 22 the website received Gold at the American Advertising Awards Gala (http://now.uiowa.edu/2014/02/ui-foundation-and-university-win-american-advertising-awards).
- Final manuscript submitted, “Elizabeth Catlett at Iowa” for forthcoming UI Press book “Invisible Hawkeyes”
- Exhibition research and gifts of art stewardship for *Eye on UI II: Brodsky, Dorfman, Kipniss, Lanyon*, Figge Art Museum, spring 2015
- Collection development and research: Alden Lowell Doud bequest, for acquisition and exhibition From The Grand Tour to American Pop: Learning with the Doud Collection, February 21–May 17, 2015. Partially funded with a grant from the International Fine Print Dealer’s Association. Over 150 objects from the Doud bequest will be proposed for the collection in 2013–14.
- Acquisition proposals completed for 70 objects, which were then accessioned into the collection
- Continuing research on *Mural*, partially funded with a grant from The Getty Foundation

**DONORS AND FUNDRAISING ACTIVITIES**

Current and future gifts of art to the collection, stewardship: Deborah Lee (conservation), Mrs. Robert Rohm (complete), Amy Conger, Karen Beall, Robert Kipniss, Stan Brodsky, Bruce Dorfman, Estate of Ellen Lanyon (complete), Laura Young for Tom Aprile, Ron Kastner, Ruth Fine for Larry Day, Betty Hahn (complete), Bruce Silverstein Gallery, Bezanson Estate (complete), Naomi Schedl, Hatch-Billops.

**PROFESSIONAL ACTIVITIES AND OUTREACH**

- Undergraduate intern completed project examining African textiles
- Graduate curatorial assistant continued work on *Art & Life in Africa* website
• Curatorial assistant worked with faculty and students in Visual Classroom
• Two undergraduate interns in Museum Studies completed catalogue raisonné research on Rembrandt and Dürer prints in the UIMA collection; one intern is continuing with print collection research through 2014
• Graduate curatorial assistant completed research and work on rights and reproductions for the book New Forms: The Avant-Garde Meets the American Scene, 1934–1949, Selections from the University of Iowa Museum of Art
• Research assistant wrote catalogue entries for the book New Forms: The Avant-Garde Meets the American Scene, 1934–1949, Selections from the University of Iowa Museum of Art
• Graduate curatorial assistant and curatorial assistant completed research on Mural for the Getty Research Institute publication, supported by a Getty Foundation grant
• Curatorial assistant completed catalogue raisonné research on Old Master prints in the Doud collection, supported by a grant from the International Fine Print Dealers Association

PRESS COLLABORATIONS AND MENTIONS IN REGIONAL MEDIA

• http://thegazette.com/2014/03/14/uis-african-art-collection-displayed-in-interactive-exhibit-website/
• http://now.uiowa.edu/2014/02/ii-foundation-and-university-win-american-advertising-awards

This year, the Legacies program has two new staff members. Sarika Sugla, the Assistant Curator for Legacies will be managing the overall program, addressing curatorial needs, loan and exhibition logistics, and outreach. Kevin Chamberlain, the Legacies preparator, will handle the photography, movement, and preparation of objects for loans and exhibitions. Both are recent Master of Fine Arts graduates from the University of Iowa.

Exhibitions that have been included in the Legacies’ program for this year are:
Legacies for Iowa: Modern Masterworks from the University of Iowa Museum of Art
On average, since April 2009, 25 celebrated works of art spanning 70 years of Modern Art, curated by Kathleen Edwards, are featured in the UIMA galleries at the Figge Art Museum.
**Eye on UI: Byron Burford, Stuart Edie, James Lechay**
A survey of paintings by mid-20th century UI School of Art and Art History faculty from the UIMA collection is currently on display at the Figge Art Museum.

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**Power of Line: Prints of the European and American Etching Revival**
This exhibition, curated by Professor Joni L. Kinsey and Chief Curator Kathleen A. Edwards, with UI students, consists of key examples of late 19th and early 20th century technical experimentation, intellectual inquiry, and aesthetic expression, including maritime and landscape subjects and scenes of everyday life.

This large and comprehensive exhibition of 43 prints was first exhibited at UIMA, and traveled to the University of Northern Iowa September 20–December 2, 2013. In conjunction with the exhibition, Professor Joni L. Kinsey gave a lecture that provided a deeper understanding of the subject for UNI students and faculty.

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**I AM: Prints by Elizabeth Catlett**
Elizabeth Catlett (1915–2012) was the first student recipient of a Master of Fine Arts degree 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, curated by Kathleen Edwards, features 24 prints from the collection.

This exhibition was loaned to the Maquoketa Art Experience (MAE) and was displayed March 31–May 30, 2014. This venue underwent extensive facilities renovations in order to raise their art center to a professional standard that could accommodate the UIMA loan. This exhibition raised many conversations within the Maquoketa community, ranging from issues of identity to general exhibition and gallery success. Kathleen Edwards gave two lectures about Catlett at MAE, and the additional programming that the UIMA facilitated between MAE and the UI Printmaking department and Grant Wood Colony allowed for MAE visitors to benefit from lectures and workshops that provide participants with a comprehensive understanding of this artist’s work and process.

**Western Africa Before the Boats**

This collaboration with Lynn Koos, Curator of the African American Museum of Iowa (AAMI), identified the key African sculptures from the UIMA collections that were integrated into her exhibition, *Western Africa Before the Boats*. This loan of eight objects, including a Yoruba Divination Tapper and Twin Figure, Dan Kangle mask, Bwa plank mask, Senufo Firespitter mask, Igbo Spirit Maiden mask, and Baga serpent figure, was exhibited at the AAMI January 11, 2013–March 29, 2014.

**Art and Life in Africa**

After the *Art and Life in Africa* exhibition closed in June, it was adapted for travel as part of the *Legacies* project. The ALA website and the UIMA Mapping Project will provide readily accessible resources for educators in the communities receiving this exhibition and offer options for different kinds of engagement. Of course, communities that do not host the exhibition will be able to draw on these online resources in their teaching/learning activities in and outside of the classroom, too. Currently, the UIMA is in conversations with the Dubuque Museum of Art to loan a small segment of the original *Art and Life in Africa* exhibition November 18, 2014–January 25, 2015.

In addition, the UIMA is currently in many ongoing discussions in preparation for upcoming loans with new venues for the 2014–2015 year, including the loan of Grant Wood’s *Plaid Sweater* and original Bonnie Doon sweater to the Dubuque Museum of Art on display October 1–November 16, a performance event at the National Czech and Slovak Museum and Library on November 30, an exhibition loan to the Faulconer Gallery at Grinnell College in the Spring of 2015, and a possible drawing exhibition to the Waldemar A. Schmidt Art Gallery at Wartburg College.
PRESS COLLABORATIONS AND MENTIONS IN REGIONAL MEDIA


Press releases and coverage 2013–2014: further examples over the year

1. UIMA sets new record for annual audience total, *Iowa Now*–Dec 16, 2013: The University of Iowa Museum of Art (UIMA) set an all-time museum record for attendance at events, programs, and exhibitions during the 2012–13 academic ... achievements and pledge support for upcoming projects at the University of Iowa Museum of Art (UIMA).

2. President Mason honors UIMA supporters, *Iowa Now*–Sep 19, 2013: Five Iowa City residents and a downtown development group were honored this week for their support of the University of Iowa Museum of Art (UIMA).

3. UIMA seeks artists to create wearable art, *Iowa Now*–Dec 4, 2013: UIMA seeks artists to create wearable art ... the year’s

4. UI briefs regents committee on Museum of Art replacement plans, *Iowa Now*–Sep 10, 2013: University of Iowa officials briefed members of the Board of Regents, State of ... Numerous other institutions across Iowa are hosting UIMA exhibitions and art as ...
5. Henry Luce Foundation funds aid UIMA, Iowa Now–Jul 2, 2013: The University of Iowa Museum of Art (UIMA) has received a special $40,000 grant from the American art program of the Henry Luce Foundation, ...

Assistant to the Curator of Education Chris Merkle shows artwork from the University of Iowa Museum of Art Education Collection to students at Willowwind School in Iowa City.

7. UIMA's Power of Line opens Sept. 30 at UNI, Iowa Now–Sep 12, 2013: Two Iowa Regent universities are providing Iowans in the Waterloo/Cedar Falls area—and all who travel there—with an opportunity to see and enjoy the works ...

8. UIMA's First Friday features Busch's blues, Phipps' photos, Iowa Now–Sep 4, 2013: Wellman, IA, June 2013, a photo by Barry Phipps, will be among those on display at the UI Museum of Art's First Friday reception on Sept. 6. Photo courtesy of ...

6. UIMA K–12 Schools Program reaches more than 18000 students, Iowa Now–Jul 16, 2013: More than 18,400 Iowa K–12 students learned about art through hands-on presentations featuring original works of art from around the world this past year, ...

James Abbot McNeill Whistler (America, 1834–1903), The Forge, 1861, Drypoint, 9 13/16 x 13 1/4 in. (24.9 x 33.7 cm), Gift of Wylie Mullen, M.D., 1997.163

Grant Wood’s Plaid Sweater will be among the works of art digitized by the UIMA with grant funding from the Henry Luce Foundation.

Wellman, IA, June 2013, a photo by Barry Phipps. Photo courtesy of Barry Phipps.
9. UIMA First Friday features woven art

*Iowa Now*—Oct 21, 2013: Come celebrate “The Woven Life” at the next University of Iowa Museum of Art (UIMA) First Friday on Friday, Nov. 1, from 5–7 p.m. at hotelVetro. For $5, indulge ...

10. UIMA lecture focuses on New Deal works of art,

*Iowa Now*—Oct 28, 2013: UIMA lecture focuses on New Deal works of art. Share on facebook ... 6, at 7:30 p.m. in 240 Art Building West on the University of Iowa campus. “The American ...

11. *Splatter to Sparkle—Join the Journey!*,

*Iowa Now*—Mar 14, 2014: The University of Iowa Museum of Art (UIMA) will hold its annual Museum Party from 8 to 11 p.m. Saturday, April 12, in the Oakdale Ballroom of the Coralville ...

12. UI Museum of Art says 'Hooray for May!',

*Iowa Now*—Apr 24, 2014: Come celebrate “Hooray for May!” at the next University of Iowa Museum of Art (UIMA) First Friday on Friday, May 2, from 5 to 7 p.m. at FilmScene, on the ...

Jan Friedman, *Prairie Fire: Regrowth*, 20" x 28", Image courtesy of Jan Friedman

Ann Prentice Wagner

Jackson Pollock (American, 1912–1956), *Mural*, 1943, oil and casein on canvas, 95 5/8 x 237 ¾ in. (242.9 x 603.9 cm), Gift of Peggy Guggenheim, 1959.6, Reproduced with permission from the University of Iowa
13. UI seeks land development proposals for new Museum of Art, Iowa Now–Mar 13, 2014: The University of Iowa released today its Request for Qualifications (RFQ) to ... The former UI Museum of Art (UIMA) building was flooded in June 2008, and ... 

14. New Forms now on display in IMU, Iowa Now–Sep 23, 2013: Addressing a significant core of the UIMA collection, from Jackson Pollock's ... of American modernism, with specific focus on Iowa as a hotbed of controversy ... 

15. Restored Mural to return to Iowa this summer, Iowa Now–Jan 27, 2014: Jackson Pollock's Mural, Iowa's most famous painting and one of the world's most ... This program not only provides works of art from the UIMA's 14,000-plus ... 

16. Washington Post Getty videos explain conservation of Jackson Pollock's 1943 Mural Los Angeles Times–Mar 11, 2014: In 1959 Guggenheim donated Mural to the University of Iowa, where it's now a centerpiece in the collection of the Museum of Art. The UIMA website—which ... 

17. San Francisco Chronicle Mural restoration prompts wearable works of art Washington Times–Apr 4, 2014: IOWA CITY, Iowa (AP) – When Christiana Byrne began designing a wearable work of ... “The UIMA Members Council, who acted as the jury for the wearable art ...
18. Can digital fabrication be handmade?, *Iowa Now*—Apr 14, 2014: ... he presents the latest University of Iowa Museum of Art SmartTalk Thursday, ... to participate in this program, contact the UIMA in advance at 319-335-1727.

19. $500000 gift to benefit UI Museum of Art’s statewide collections ..., *Iowa Now*—Sep 5, 2013: *The Forge*, 1861, by James Abbot McNeill Whistler (American, 1834–1903) is part of “Legacies for Iowa: A University of Iowa Museum of Art Collections Sharing ... 

20. What Will Watson Do with a Power8 Brain?, *HPCwire*—Aug 27, 2013: Apache’s Hadoop and UIMA (Unstructured Information Management Architecture) frameworks also played a role in Watson’s software. The area where Watson ...

21. UI’s African art collection displayed in interactive exhibit, website *The Gazette*, Eastern Iowa Breaking News and Headlines—Mar 14, 2014: UI Professor of Art History Christopher Roy partnered with University of Iowa ... Hale to create the *Art and Life in Africa site*, http://africa.uima.uiowa.edu.
EXHIBITIONS AND EVENTS – 411,889 total
- 4,760 at UIMA member and public events
- 81,216 visited UIMA galleries at the Figge Art Museum in Davenport (including 8,241 visitors to the exhibition *A Movable Museum: Works from the UIMA School Programs Collections* at the Figge Art Museum)
- 5,902 UIMA@IMU visitors
- 1,257 viewed Legacies exhibitions at the Maquoketa Art Experience
- 304,394 visitors to the Getty exhibition in Los Angeles
- 11,727 visitors to UIMA art at the African American Museum of Iowa in Cedar Rapids
- 2,019 visitors to the UIMA’s *Power of Line* exhibition at the University of Northern Iowa in Cedar Falls
- 500 viewed *Video Classrooms* presentations
- 114 participated in other UIMA programs (private tours, Members Council tours, other presentations)

WEBSITE VISITORS – 96,968 total
- 32,796 visits to *Art & Life in Africa* web portion of exhibition
- 64,172 visits to UIMA website

EDUCATION AND OUTREACH – 29,403 total
- 25,505 in K–12 school programs (includes 513 presentations, 491 classes, 98 locations, 16 communities, 9 counties)
- 2,694 in UI tours and programs
- 53 in other college tours
- 1,151 at Senior Living Communities

THE BREAKDOWN:

2013–2014 AUDIENCE & PARTICIPANT TOTAL

538,260 people

Education Coordinator Alexandra Minchich describes a cloth to students in Mt. Vernon, IA.
EDUCATION
EXHIBITION

JUNE 7–AUGUST 3

A MOVABLE MUSEUM: WORKS FROM THE UIMA SCHOOL PROGRAMS COLLECTIONS

Figge Art Museum, Davenport, IA

In June of 2008, the University of Iowa Museum of Art was one of many structures on the university’s campus that were affected by severe flooding. The UIMA was faced with the challenge of continuing to educate people about art without a traditional museum environment. Based on committed and consistent outreach efforts, the UIMA School Programs have grown to become a focal point for the museum’s Education Department as it continues to serve K–12 students of Iowa across the interdisciplinary curriculum. Through this program, UIMA Education Partners (including private foundations, corporate sponsors, and individuals) have funded the purchase of artworks that travel to schools, libraries, and other educational settings. Works from five continents, demonstrating a wide range of media, are incorporated into the classroom experience. For the first time art objects from the School Programs Collections were on view in a comprehensive exhibition at the Figge Art Museum. The exhibition was an experiment intended to inform our ideas about using the UIMA School Programs Collections, within the future UIMA as well as in the community.

This exhibition, curated by Dale Fisher and Josh Siefken, was comprised of seminal works from each of the six UIMA School Programs Collections. The themes represented were: African Art, American Indian and First People’s Art, Comics and Graphic Novels, The Art of India: Hindu Icons and The Art of India: Folk Arts, Gee’s Bend Quilts, and Ceramics and Contemporary Craft.

PROGRAMMING

Public

• August 17: Iowa State Fair

The Iowa State Fair provides fantastic outreach opportunities for the UIMA. Here, Assistant Curator of Education Josh Siefken demonstrates the fit of a wooden mask on a child.

• September 16: The Bette Spriestersbach Distinguished Lecture, “American Moderns in the 1930s and 40s: The Triumph of Diversity,” by Erika Doss. She was the director of the American Studies program and professor of fine arts at the University of Colorado, Boulder, for 21 years. Currently she works as an art historian and chairperson of the Department of American Studies at the University of Notre Dame.
• September 26: Jeanne and Richard Levitt Lectureship: American Crafts in Context: “A Troublesome Subject: The Art of Robert Arneson,” by Jonathan Fineberg. He is the adjunct curator of the Parrish Art Museum in Southampton, New York, visiting Presidential Professor at the University of Nebraska, and the Edward William and Jane Marr Gutgsell Professor of Art History Emeritus at the University of Illinois, Urbana-Champaign. He is also a trustee emeritus of the Phillips Collection in Washington, DC, where he was founding director of the Center for the Study of Modern Art.
• October 17: “Grounds For Art: African Art,” collaboration with Java House, Iowa City. Presenter: Dale Fisher
• November 6: Lecture, “The American Scene: Place in New Deal Art,” by Ann Prentice Wagner, Curator of Drawings at the Arkansas Arts Center in Little Rock, who has previously worked for the Smithsonian American Art Museum, the National Portrait Gallery, George Mason University, Towson State University, and the University of Maryland, College Park.
• November 14: “Grounds for Art: American Indian and First Peoples Art,” collaboration with Java House, Iowa City. Presenter: Dale Fisher
• November 16 lecture, “Traditions and Trends in Pueblo Pottery of the Southwest,” by Dale Fisher at Old Capitol Museum (September 25 program repeated at the request of the public)
• December 12: “Grounds for Art: Hindu Icons,” collaboration with Java House, Iowa City. Presenter: Josh Siefken
• January 16: “Grounds for Art: Gee’s Bend Quilts,” collaboration with Java House, Iowa City. Presenter: Dale Fisher
• March 10: “Comics and Graphic Novels,” Arts on Grand, Spencer, IA. Presenter: Dale Fisher
• March 20: “Elizabeth Catlett and the Women of Gee’s Bend Quilts;” Maquoketa Art Experience, Maquoketa Iowa. Presenter: Dale Fisher
• April 10: Lecture, “Perspectives on African Art and Life: Projects, Passions, and Pet Peeves over Fifty Years,” by Herbert Cole, a professor emeritus of the Department of the History of Art and Architecture at the University of California, Santa Barbara.
• June 12: Public Opening for A Moveable Museum: Works from the UIMA School Programs Collections

Exuberant Politics Film Series: Political artists engaging in directed creative efforts, activities devising interventions of street theater, peaceful protesters with cameras, and animators with axes to grind—all of these are expressions of “exuberant” politics. This film and video series arose from a call to curators to assemble an exuberant program featuring creative responses to historical and contemporary political issues. The
works conceptualize the politics of protect, and depict new forms of social action. Films included *Dream Factory* curated by Aily Nash, curator of films and video work at Basilica Hudson and an editor of a film criticism program at the Berlinale International Film Festival, and Andrew Norman Wilson, a 2011 recipient of the Dedalus Foundation MFA Fellowship and the Edward Ryerson Fellowship; *An Ingenious Response to Colonialism* curated by Pablo de Ocampo, artistic director of the Images Festival, one of the largest platforms for the exhibition of artist-made film and video in North America, and *God’s Special Envoys* curated by Abigail Addison, associate director at Animate Projects, the UK’s only arts charity that supports and promotes artists’ animation.

- October 22: Exuberant Politics Film Series, *Dream Factory*
- November 12: Exuberant Politics Film Series, *An Ingenious Response to Colonialism*
- December 3: Exuberant Politics Film Series, *God’s Special Envoys*

**SmART Talks**

In the fall of 2013 the UIMA introduced the “Smart Talks” series. Planned and executed by Elizabeth Wallace, these talks are fueled by a passion for the arts and the desire to challenge museum audiences. They are designed to open an inspiring discussion between the leaders of the art world and our community.

Speakers over the past year included Barry Bauman, an art conservator who served in the Conservation Department at the Art Institute of Chicago for eleven years, leaving as the associate conservator of paintings. In 1983 he founded the Chicago Conservation Center which became the largest private facility in America. Major projects included the conservation of 172 flood-damaged paintings for the Chicago Historical Society and the preservation of more than 300 WPA and pre-WAPA murals for the Chicago public schools. In 2004, Bauman left the private sector to establish America’s first national conservation laboratory dedicated to offering complimentary conservation services to museums and nonprofit organizations.

Derek Porter, the co-owner and principal designer of Derek Porter Studio, leads philosophical interests, collaborative thinking, and detail development for projects in architectural lighting and product design. He has been instrumental in the evolution of lighting design education and is a tenured associate professor and director of the MFA lighting design program at Parsons The New School for Design in New York City.

As director of the Peabody (Anthropology) Museum at Harvard University (1997–2004), Dr. Rubie Watson was deeply involved in the repatriation of many Native American objects and human remains to tribal officials throughout the United States. In her talk, she discussed her personal experience of these efforts at the Peabody and the United States federal law Native Americans Graves Protection and Repatriation Act (NAGPRA).
Joshua DeMonte is a professor and artist operating in Baltimore, Maryland. He currently runs the Interdisciplinary Object Design program and Object Lab at Towson University. His jewelry work combines the qualities of traditional adornment and architectural form. The pieces, when oriented on the figure, transform the wearer into the landscape or figure existing within the architectural space.

K–12 School Programs

- 25,505 students
- 513 presentations to 491 classes, in 98 locations, in 16 communities, in 9 counties
- Total list of locations visited:
  A Moveable Museum: UIMA School Programs Exhibition, Figge Art Museum, Davenport
  A Moveable Museum: UIMA School Programs, Figge Art Museum docent training; Davenport
  A Moveable Museum: UIMA School Programs, Public Opening; Figge Art Museum, Davenport
  A Moveable Museum: UIMA School Programs, Public Program; Figge Art Museum, Davenport
  Arts on Grand, Spencer
  Beadology, Iowa City
  Briggs Elementary School, Maquoketa
  City High School, Iowa City
  Coralville Central Elementary School, Coralville
  East Elementary School, Ankeny
  Eldridge Branch, Scott County Library, Eldridge
  Garner Elementary School, North Liberty
  Goodwill of the Heartland, Cedar Rapids
  Grant Wood Elementary School, Iowa City
  Grounds for Art, Java House, Iowa City
  Handicare, Inc., Coralville
  Harding Middle School, Cedar Rapids
  Hawkeye Caucus, Iowa State Capitol, Des Moines
  Hoover Elementary School, Iowa City
  Hoover Elementary School, Cedar Rapids
  Hoover Elementary on Campus Care, Iowa City
  Hoover Elementary Parent Teacher Association Meeting, Iowa City
  Horace Mann Elementary School, Iowa City
  Horn Elementary School, Iowa City
  Iowa City Community School Districts: Core Curriculum and Arts Integration Workshop, Iowa City
  Iowa City West High School, Iowa City
  Iowa State Fair, Des Moines
  John F. Kennedy High School, Cedar Rapids
  Kate Wickham Elementary School, Coralville
  Kirkwood Elementary School, Cedar Rapids
  Lincoln Elementary School, Spencer
  Linn-Mar High School, Cedar Rapids
  Longfellow Elementary School, Iowa City
  Lucas Elementary School, Iowa City
  Madison Elementary School, Cedar Rapids
  Mann Elementary, Iowa City

OUTREACH and ON-SITE PRESENTATIONS

Curator of Education Dale Fisher shares information about the School Programs Collections with elementary school students in Spencer, IA.
Maquoketa Art Experience, Maquoketa
Mary Welsh Elementary, Williamsburg
Musser Library, Muscatine
Nixon Elementary School, Hiawatha
Norman Borlaug Elementary School, Coralville
North Central Junior High School, North Liberty
Northwest Junior High School, Coralville
OVM Summer Camp, Iowa School for the Blind, Iowa City
Old Capitol Museum Lecture: Traditions and Trends in Pueblo Pottery of the Southwest, Iowa City
Penn Elementary School, North Liberty
Prairie Creek Intermediate School, Cedar Rapids
Prairie Trail Elementary School, Ankeny
Princeton Branch, Scott County Library, Princeton
Regis Middle School, Cedar Rapids
Robert A. Lee Recreation Center, Iowa City
Shimek Elementary School, Iowa City
Southeast Elementary School, Ankeny
Southeast Jr. High School, Iowa City
Spencer High School, Spencer
Spencer Middle School, Spencer
Spencer Public Library, Spencer
St. James Elementary School, Washington
Terrace Elementary School, Ankeny
Twain Elementary School, Iowa City

University of Iowa Class: First Year Seminar: Drawn into Learning: Use Cartoons to Improve Your Writing, Iowa City

University of Iowa International Programs: Human Rights Day, Iowa City

University of Iowa Museum of Art: Museum Studies Program: Topics in Museum Studies: The Continuing Role of Museum Collections, Iowa City

University of Iowa Museum of Art Gallery Instructor Advisory Meeting, Iowa City

University of Iowa Museum of Art Gallery Instructor Meetings, Iowa City

University of Iowa Museum of Art Senior Living Communities Docent Meetings, Iowa City

University of Iowa Museum of Art Senior Living Communities Program, Briarwood, Iowa City

University of Iowa Museum of Art Senior Living Communities Program, Crestview Nursing and Rehab Center, West Branch

University of Iowa Museum of Art Senior Living Communities Program, Emerson Point, Iowa City

University of Iowa Museum of Art Senior Living Communities Program, Hawthorne Inn at Windmill Pointe, Coralville

University of Iowa Museum of Art Senior Living Communities Program, Highland Ridge, Williamsburg

University of Iowa Museum of Art Senior Living Communities Program, Iowa City/Johnson County Senior Center, Iowa City

University of Iowa Museum of Art Senior Living Communities Program, Lantern Park, Coralville

University of Iowa Museum of Art Senior Living Communities Program, Legacy Senior Living Community, Iowa City

University of Iowa Museum of Art Senior Living Communities Program, Melrose Meadows, Iowa City

University of Iowa Museum of Art Senior Living Communities Program, Meth-Wick Community: Independent Living, Cedar Rapids

University of Iowa Museum of Art Senior Living Communities Program, Meth-Wick Community: Skilled Nursing Care, Cedar Rapids

University of Iowa Museum of Art Senior Living Communities Program, Oaknoll, Iowa City

University of Iowa Museum of Art Senior Living Communities Program, Solon Nursing Care Center, Solon

University of Iowa Museum of Art Senior Living Communities Program, Walden Place, Iowa City
| University of Iowa Museum of Art Senior Living Communities Program, Windmill Manor, Coralville |
| University of Iowa Museum Studies Program: Advanced Collections Care and Management, Iowa City |
| University of Iowa Museum Studies Program: Collections Care and Management Class, Iowa City |
| Van Allen Elementary School, North Liberty |
| Viola Gibson Elementary School, Cedar Rapids |
| Walcott Branch, Scott County Library, Walcott |
| Washington Elementary School, Mount Vernon |
| Washington High School, Cedar Rapids |
| Weber Elementary School, Iowa City |
| West Liberty Elementary School, West Liberty |
| Wickham Elementary School, Iowa City |
| Willowwind School, Iowa City |

| University of Iowa Museum Studies Program: Advanced Collections Care and Management, Iowa City |
| University of Iowa Museum Studies Program: Collections Care and Management Class, Iowa City |
| Van Allen Elementary School, North Liberty |
| Viola Gibson Elementary School, Cedar Rapids |
| Walcott Branch, Scott County Library, Walcott |
| Washington Elementary School, Mount Vernon |
| Washington High School, Cedar Rapids |
| Weber Elementary School, Iowa City |
| West Liberty Elementary School, West Liberty |
| Wickham Elementary School, Iowa City |
| Willowwind School, Iowa City |

| Counties: 9 |
| Clay |
| Iowa |
| Jackson |
| Johnson |
| Linn |
| Muscatine |
| Polk |
| Scott |
| Washington |

| Staff totals: |
| Dale Fisher: 166 |
| Josh Siefken: 167 |
| Alex Minchich: 58 |
| Chris Merkle: 2 |

| Docent/Gallery Teacher totals: |
| Jude Langhurst: 14 |
| Kathrine Nixon: 2 |

| Docent/Gallery Teacher totals: |
| Jude Langhurst: 14 |
| Kathrine Nixon: 2 |

| Counties: 9 |
| Clay |
| Iowa |
| Jackson |
| Johnson |
| Linn |
| Muscatine |
| Polk |
| Scott |
| Washington |

| ON-SITE EXHIBITION AND GALLERY TOURS (*denotes University of Iowa Classes) |
| • 1,446 participants |
| • 67 tours/presentations to 30 groups/classes |
| • Total list of groups: |
| Advanced Collections Care & Management |
| Basic Drawing (3 classes) |
| Cornell College |
| Create, Imagine, Play, Human Development in the Arts (9 classes) |
| Docent Meeting (2 meetings) |
| Elements of Art (2 classes) |
| ESL Academic Listening (2 classes) |
| ESL: High-Intermediate Listening & Communication Skills |
| Exploring Forms in Clay 1 (5 classes) |
| FEMA, Homeland Security, State of Iowa |
First Year Chinese: Second Semester (3 classes)
First Year Seminar: Works of Art
Germany in the World
Goodwill CR Day Habilitation
History of Prints
IIE Writing: High Intermediate
Introduction to Arts Management (2 classes)
Kirkwood Elementary
Lone Tree Art Class
Private Tour: Art and Life in Africa
Private Tour: Pat Hanick & Kay Braverman (2 tours)
Private Tour: UIMA@IMU (2 tours)
Romantic Revolution
Samuel Green: Washington High School Class
Topics in Museum Studies: The Continuing Role of Museum Collections University Club
UI New Faculty and Staff Orientation (14)
Western Civilization III (2 classes)
Writers' Seminar: Poetry
Writing about the Visual Arts (2 classes)

**Gallery Attendant totals:**
Ellandrea Mckissack: 4
Emma Van Dyke: 3
Kate Baranowski: 3
Samantha Steines: 2

**Docent/Gallery Teacher totals:**
Gail Zlatnik: 1
Jude Langhurst: 2
Sara Wolfson: 1
Teresa Kelly: 1

**SENIOR LIVING COMMUNITIES (SLC) PROGRAM**
- 1,151 participants
- 114 presentations, in 15 locations, in 6 communities, in 4 counties
- Total list of locations visited:
  - Briarwood, Iowa City
  - Crestview Nursing and Rehab Center, West Branch
  - Emerson Point, Iowa City
  - Hawthorne Inn at Windmill Pointe, Coralville
  - Highland Ridge, Williamsburg
  - Iowa City/Johnson County Senior Center, Iowa City
  - Lantern Park, Coralville
  - Legacy Senior Living Community, Iowa City
  - Melrose Meadows, Iowa City
  - Meth-Wick Community: Independent Living, Cedar Rapids
  - Meth-Wick Community: Skilled Nursing Care, Cedar Rapids
  - Oaknoll, Iowa City
  - Solon Nursing Care Center, Solon
  - Walden Place, Iowa City
  - Windmill Manor, Coralville

**Towns:** 6
Cedar Rapids
Coralville
Iowa City
Solon
West Branch
Williamsburg

**Counties:** 4
Cedar
Iowa
Johnson
Linn

**Staff totals:**
Alex Minchich: 2
Christopher Merkle: 3
Emily Lennon: 41
Whitney Wright: 22

**Docent/Gallery Teacher totals:**
Ann Ford: 9
Becky Hall: 7
SCHOOL PROGRAMS COLLECTIONS ACQUISITIONS
(in chronological order, according to date of acquisition)

Côte d’Ivoire; Senufo peoples
Kponyungo (Poro society mask)
Wood, pigment
UIMA School Programs Collections, AAE.22

Mali; Bamana peoples
Ci Wara (male dance crest)
Wood, leather, brass, fabric, fiber
UIMA School Programs Collections, AAS.34

Mali; Bamana peoples
Ci Wara (female dance crest)
Wood, leather, brass, fabric, fiber
UIMA School Programs Collections, AAS.35

Derrick Kaamasee (American; Zuni)
Eagle power figure
Pipestone, turquoise
UIMA School Programs Collections, AIS.41

Canada; Haida peoples
Totem pole (reproduction)
Metal composite
UIMA School Programs Collections, AIS.42

Gryn White (Canadian; Haida)
Totem Pole
Argillite
UIMA School Programs Collections, AIS.43

Jerry Laktonen (American; Alutiiq, b. 1951)
Dunqiq Mask
Red cedar, feathers, pigment, reeds, sinew
UIMA School Programs Collections, AIS.44

Jerry Laktonen (American; Alutiiq)
Sea Otter Paddle
Red cedar, pigment, dentalium, beads, feathers, sinew, string
UIMA School Programs Collections, AIS.45

Timber Vavalis (Canadian; Tlingit)
Raven and Coho Paddle
Red cedar, pigment, copper, string
UIMA School Programs Collections, AIS.46

Canada; Tlingit peoples
Paddle
Yellow cedar, leather
UIMA School Programs Collections, AIS.47

David Yazzie (American; Diné)
Eagle power figure
Jet, mother of pearl, turquoise
UIMA School Programs Collections, AIE.51

Rodney Laiwakete (American; Zuni)
Horse power figure
Mother of pearl, turquoise, coral
UIMA School Programs Collections, AIE.52

Ephran Chavez (American; Zuni)
Mole power figure
Jet, turquoise
UIMA School Programs Collections, AIE.53
BOMA (Canadian; Haida)
Totem pole (reproduction)
Marble composite
UIMA School Programs Collections, AIE.54

Timber Vavalis (Canadian; Tlingit)
Raven Paddle
Red cedar, pigment, copper, string
UIMA School Programs Collections, AIE.55

Brad Walker (American) and Andrew Hennessey (American)
Avengers: Ultron Quest, pg. 2, Marvel Comics, 2012
Paper, ink, pencil
UIMA School Programs Collections, GNC.19

Mitchell Breitweiser (American)
Captain America: The Chosen, no. 2, pp. 18–19, Marvel Comics, 2007
Paper, ink, pencil
UIMA School Programs Collections, GNC.20A–B

Don Kramer (Korean-American) and Wayne Faucher (American)
Batman, no. 653, pg. 4, DC Comics, 2006
Paper, ink, pencil
UIMA School Programs Collections, GNC.21

Alec Soth (American, b. 1969)
Miguel, Ten Months Old. Woodville Farm Labor Camp, 2013
Photograph
UIMA School Programs Collections, GNC. 23C

Alec Soth (American, b. 1969)
Near Albany, 2012
Photograph
UIMA School Programs Collections, GNC. 24C

Alec Soth (American, b. 1969)
Abandoned Day Care Center, Dover, Ohio, 2012
Photograph
UIMA School Programs Collections, GNC. 25C

Judi Cassell (American)
Hare’s Looking at You, Kid, 1950 by Chuck Jones, reproduced in 2008, Warner Brothers
Acetate, acrylic paint
UIMA School Programs Collections, GNC.26A–C

Guatemala
Worry doll wreath
Cotton, thread, wire
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, CCC.25

Hmong peoples
Story cloth
Cotton, thread
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, CCC.26

Marsha Myers (American)
Casserole dish
Stoneware ceramic
UIMA School Programs Collections, CCC.27

Bede Clarke (American, b. 1956)
Yunomi
Wood-fired stoneware ceramic
UIMA School Programs Collections, CCC.28

Bede Clarke (American, b. 1956)
Yunomi
Wood-fired stoneware ceramic
UIMA School Programs Collections, CCC.29

Chris Gustin (American, b. 1952)
Yunomi
Wood-fired stoneware ceramic
UIMA School Programs Collections, CCC.30

Ryan Myers (American, b. 1977)
Vessel, 2013
Stoneware ceramic, cork
UIMA School Programs Collections, CCC.31A–B

Ryan Myers (American, b. 1977)
Vessel, 2013
Stoneware ceramic
UIMA School Programs Collections, CCC.32

Ryan Myers (American, b. 1977)
Vessel, 2013
Stoneware ceramic
UIMA School Programs Collections, CCC.33
<table>
<thead>
<tr>
<th>Artist/Maker</th>
<th>Description</th>
<th>Material</th>
<th>Collection</th>
<th>Notes</th>
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<tr>
<td>Brad Schwieger (American)</td>
<td>Yunomi</td>
<td>Stoneware ceramic</td>
<td>UIMA School Programs Collections, CCC.34</td>
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<td>Douglas Navarra (American)</td>
<td>Yunomi</td>
<td>Stoneware ceramic</td>
<td>UIMA School Programs Collections, CCC.35</td>
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<td>Bill Gossman (American)</td>
<td>Yunomi</td>
<td>Stoneware ceramic</td>
<td>UIMA School Programs Collections, CCC.36</td>
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<td>Jeff Oestreich (American, b. 1947)</td>
<td>Yunomi</td>
<td>Stoneware ceramic</td>
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<tr>
<td>Epifanio Fuentes (Mexican) and Laurencia Santiago (Mexican)</td>
<td>Goat</td>
<td>Wood, pigment, fiber</td>
<td>UIMA School Programs Collections, CCC.38</td>
<td>Gift of Dale Fisher</td>
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<td>Christopher Cozier (Trinidadian, b. 1959)</td>
<td>Structures and Enclosures</td>
<td>Pencil, ink on newsprint and drawing paper</td>
<td>UIMA School Programs Collections, CCC.39</td>
<td>Gift of Dale Fisher</td>
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<tr>
<td>Inocencio Vásquez</td>
<td>Mask</td>
<td>Wood, pigment</td>
<td>UIMA School Programs Collections, CCC.47</td>
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<td>Salubi Onakufe (Nigerian, b. 1952)</td>
<td>Viscosity–Missouri River Habitat</td>
<td>Intaglio viscosity print</td>
<td>UIMA School Programs Collections, CCC.40</td>
<td>Gift of Dale Fisher</td>
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<td>Liang Shaoji (Chinese)</td>
<td>Dragon</td>
<td>Paper</td>
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<td>Milagros Mask</td>
<td>Mask</td>
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<td>UIMA School Programs Collections, CCC.42</td>
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<td>Gabino Reyes (Mexican)</td>
<td>Crocodile</td>
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<td>Moisés Jiménez (Mexican)</td>
<td>Rabbit</td>
<td>Wood, fiber, pigment</td>
<td>UIMA School Programs Collections, CCC.44</td>
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<tr>
<td>Agustín Cruz Tinoco (Mexican)</td>
<td>Guelaguetza de Oaxaca (a summer festival)</td>
<td>Wood, pigment</td>
<td>UIMA School Programs Collections, CCC.45</td>
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<tr>
<td>Margarito Melchor Fuentes (Mexican)</td>
<td>Elephant</td>
<td>Wood, pigment</td>
<td>UIMA School Programs Collections, CCC.46</td>
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<tr>
<td>Inocencio Vásquez</td>
<td>Mask</td>
<td>Wood, pigment</td>
<td>UIMA School Programs Collections, CCC.48</td>
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<td>Christopher Cozier (Trinidadian, b. 1959)</td>
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<td>Pencil, ink on newsprint and drawing paper</td>
<td>UIMA School Programs Collections, CCC.43</td>
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<tr>
<td>India; Hindu</td>
<td>Ganesha murti</td>
<td>Marble</td>
<td>UIMA School Programs Collections, IHI.49</td>
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<tr>
<td>Malaysian</td>
<td>Embroidered pillow</td>
<td>Cotton, silk, velvet, thread, glass</td>
<td>The Alden Lowell Doud Collection</td>
<td>UIMA School Programs Collections, LDC.1</td>
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<tr>
<td>Japanese</td>
<td>Horse seal</td>
<td>Stone</td>
<td>The Alden Lowell Doud Collection</td>
<td>UIMA School Programs Collections, LDC.2</td>
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<td>Country/Region</td>
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<td>Unknown</td>
<td>Teacup and saucer</td>
<td>Hand-painted porcelain</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.3A–B</td>
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<tr>
<td>Adamie Inukpuk (Canadian; Inuit, b. 1943)</td>
<td>Whale</td>
<td>Stone</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.4</td>
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<td>Unknown</td>
<td>Man holding a seal</td>
<td>Stone</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.5</td>
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<tr>
<td>Myanmar</td>
<td>Dancer statue</td>
<td>Wood, pigment</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.6A–B</td>
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<tr>
<td>Thailand</td>
<td>Buddha statue</td>
<td>Wood, pigment</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.7</td>
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<tr>
<td>Java</td>
<td>Garuda mask</td>
<td>Wood, pigment</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.8</td>
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<tr>
<td>Mexico</td>
<td>Mask (jade)</td>
<td>Jadeite</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.9</td>
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<tr>
<td>Java</td>
<td>Architectural fragment</td>
<td>Wood, pigment, metal</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.10</td>
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<tr>
<td>Java</td>
<td>Mask (fangs)</td>
<td>Wood, pigment</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.11</td>
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<tr>
<td>Angola or Democratic Republic of the Congo; Chokwe peoples</td>
<td>Mwana Pwo (mask)</td>
<td>Wood, fiber</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.12</td>
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<tr>
<td>Peru</td>
<td>Lotus basket</td>
<td>Wood, reeds</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.13</td>
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<tr>
<td>Java</td>
<td>Mask (tongue sticking out)</td>
<td>Wood, pigment</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.14</td>
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<tr>
<td>Unknown</td>
<td>Mask (blue eyes)</td>
<td>Wood, pigment, glass</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.15</td>
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<tr>
<td>Unknown</td>
<td>Mask (orange eyes)</td>
<td>Wood, pigment, glass</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.16</td>
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<td>Unknown</td>
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<td>Wood, pigment</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.17</td>
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<td>Unknown</td>
<td>Mask (turtle)</td>
<td>Turtle plastron</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.18</td>
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<td>Unknown</td>
<td>Mask (ox)</td>
<td>Wood, pigment</td>
<td>The Alden Lowell Doud Collection UIMA School Programs Collections, LDC.19</td>
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<td>Name</td>
<td>Title</td>
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<td>Collection(s)</td>
<td>Gifted By</td>
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<td>Ron Netten (American)</td>
<td>Vessel with lid</td>
<td>Earthenware ceramic</td>
<td>UIMA School Programs Collections, CCC.50A–B</td>
<td>Gift of Dale Fisher</td>
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<tr>
<td>Pal Wright (American)</td>
<td>Vessel, 1989</td>
<td>Earthenware ceramic</td>
<td>UIMA School Programs Collections, CCC.51</td>
<td>Gift of Dale Fisher</td>
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<td>Flora Rodriguez (American; Casa Grandes)</td>
<td>Vessel, c. 1940</td>
<td>Earthenware ceramic</td>
<td>UIMA School Programs Collections, AIS.48</td>
<td>Gift of Dale Fisher</td>
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<td>Erik Fender (American, Tewa, b. 1970)</td>
<td>Pot</td>
<td>Earthenware ceramic, mica</td>
<td>UIMA School Programs Collections, AIS.49</td>
<td>Gift of Dale Fisher</td>
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<td>Robert Friedman (American, b. 1956)</td>
<td>Vessel with lid, 1986</td>
<td>Earthenware ceramic</td>
<td>UIMA School Programs Collections, CCC.52A–B</td>
<td>Gift of Dale Fisher</td>
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<tr>
<td>Unknown</td>
<td>Tray</td>
<td>Glass</td>
<td>UIMA School Programs Collections, CCC.53</td>
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<tr>
<td>Bede Clarke (American, b. 1956)</td>
<td>Plate, 2012</td>
<td>Earthenware ceramic, glaze</td>
<td>UIMA School Programs Collections, CCC.54</td>
<td>Gift of Dale Fisher</td>
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<tr>
<td>Carl Radke (American)</td>
<td>Vase</td>
<td>Glass</td>
<td>UIMA School Programs Collections, CCC.55</td>
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<tr>
<td>Marlin Pinto (American; Hopi)</td>
<td>Snake Dancer Kachina</td>
<td>Cottonwood, pigment</td>
<td>Gift of Dr. Lawrence F. and Marilyn E. Staples</td>
<td>UIMA School Programs Collections, AIS.50</td>
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<tr>
<td>Sandra Quandelacy (American; Zuni)</td>
<td>Power figure necklace</td>
<td>Stone, turquoise, beads, metal, string</td>
<td>Gift of Dr. Lawrence F. and Marilyn E. Staples</td>
<td>UIMA School Programs Collections, AIS.51</td>
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<tr>
<td>Barabara Talahytena (American; Hopi)</td>
<td>Badger Kachina</td>
<td>Cottonwood, pigment, yarn, felt</td>
<td>Gift of Dr. Lawrence F. and Marilyn E. Staples</td>
<td>UIMA School Programs Collections, AIS.56</td>
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<tr>
<td>Lar Chapella (American; Hopi)</td>
<td>Morning Singer Kachina</td>
<td>Cottonwood, pigment</td>
<td>Gift of Dr. Lawrence F. and Marilyn E. Staples</td>
<td>UIMA School Programs Collections, AIS.52</td>
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<td>Red Starr (American; Sioux, b. 1937)</td>
<td>Vessel</td>
<td>Earthenware ceramic</td>
<td>Gift of Dr. Lawrence F. and Marilyn E. Staples</td>
<td>UIMA School Programs Collections, AIS.53</td>
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<td>Gloria Garcia (American; Tewa, b. 1942)</td>
<td>Vessel</td>
<td>Earthenware ceramic</td>
<td>Gift of Dr. Lawrence F. and Marilyn E. Staples</td>
<td>UIMA School Programs Collections, AIS.54</td>
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<td>Unknown</td>
<td>Scrimshaw tusk</td>
<td>Tusk</td>
<td>Gift of Dr. Lawrence F. and Marilyn E. Staples</td>
<td>UIMA School Programs Collections, SPC.1</td>
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<td>Iowa</td>
<td>Pottery shard from a field</td>
<td>Earthenware ceramic</td>
<td>Gift of Dr. Lawrence F. and Marilyn E. Staples</td>
<td>UIMA School Programs Collections, AIS.57</td>
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<tr>
<td>Gregory M. Lonewolf (American; Tewa)</td>
<td>Cottontail Rabbit</td>
<td>Earthenware ceramic</td>
<td>Gift of Dr. Lawrence F. and Marilyn E. Staples</td>
<td>UIMA School Programs Collections, AIS.55</td>
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<tr>
<td>Iowa</td>
<td>Pottery shard from a field</td>
<td>Earthenware ceramic</td>
<td>Gift of Dr. Lawrence F. and Marilyn E. Staples</td>
<td>UIMA School Programs Collections, AIS.58</td>
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</table>
Elizabeth Medina (American; Zia/Jemez)
Vessel
Earthenware ceramic
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIS.56

Paul and Dorothy Gutierrez (American; Tewa/Dine)
Mudhead
Earthenware ceramic
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIE.59

Gwen Tafoya (American; Tewa, b. 1965)
Seed pot
Earthenware ceramic
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIE.60

Corn Moquino (American; Zia/Hopi)
Vessel
Earthenware ceramic
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIS.57

American; Zuni peoples
Power figure vessel
Earthenware ceramic, turquoise, stone, feathers, wood
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIS.58A–E

Minnie Vigil (American; Tewa, b. 1931)
Vessel
Earthenware ceramic
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIS.59

Mary Small (American; Jemez, b. 1940)
Seed pot
Earthenware ceramic
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIS.60

Phyllis Tafoya (American; Tewa)
Vessel
Earthenware ceramic
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIS.61

Minnie Vigil (American; Tewa, b. 1931)
Wedding vase
Earthenware ceramic
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIS.62

Yolanda Velarde (American; Tewa, b. 1961)
Vessel
Earthenware ceramic
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIS.63

Evon (American; Acoma)
Seed pot
Earthenware ceramic
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIE.62

Bertie Pascaul (American; Santa Ana)
Bowl
Earthenware ceramic
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIS.64

Rose Bitah (American; Dine)
Tree of Life
Wool
Gift of Dr. Lawrence F. and Marilyn E. Staples
UIMA School Programs Collections, AIS.65

Kenya or Tanzania; Massai peoples
Beaded apron
Beads, metal, string, thread
UIMA School Programs Collections, AAS.36

Kenya or Tanzania; Massai peoples
Spear
Wood, metal
UIMA School Programs Collections, AAS.37
Kenya or Tanzania; Massai peoples  
Spear  
Wood, metal  
UIMA School Programs Collections, AAS.38

Albert Eustache (American; Zuni)  
Wolf power figure  
Marble, turquoise, sinew, beads  
UIMA School Programs Collections, AIS.66

Brian Hattie (American; Zuni)  
Raven power figure  
Jet, turquoise  
UIMA School Programs Collections, AIS.72

Kenya or Tanzania; Massai peoples  
Spear  
Wood, metal  
UIMA School Programs Collections, AAS.39

Albert Eustache (American; Zuni)  
Mountain lion power figure  
Pipestone, turquoise  
UIMA School Programs Collections, AIS.67

Wilfred Cheama (American; Zuni)  
Bobcat power figure  
Picasso marble, turquoise  
UIMA School Programs Collections, AIS.73

Kenya or Tanzania; Massai peoples  
Bow  
Wood, animal hide  
UIMA School Programs Collections, AAS.40

Michael Coble (American; Zuni)  
Horned toad power figure  
Serpentine, turquoise  
UIMA School Programs Collections, AIS.68

Stewart Quandelacy (American; Zuni)  
Bear power figure  
Quartz, turquoise  
UIMA School Programs Collections, AIS.74

Edgar Martin (American, 1898–1960)  
Boots and Her Buddies, 1939  
Paper, pencil, ink  
UIMA School Programs Collections, GNC.27

V.T. Hamlin (American, 1900–1993)  
Alley Oop, 1939  
Paper, pencil, ink  
UIMA School Programs Collections, GNC.28

Merrill Blosser (American, 1892–1983)  
Freckles and His Friends, 1939  
Paper, non-photo blue pencil, pencil, ink  
UIMA School Programs Collections, GNC.29

Wilfred Cheama (American; Zuni)  
Mountain lion power figure  
Picasso marble, turquoise  
UIMA School Programs Collections, AIS.69

Bryston Bowannie (American; Zuni)  
Shark power figure  
Marble, turquoise  
UIMA School Programs Collections, AIE.65

Fred Harman (American, 1902–1982)  
Red Ryder, 1939  
Paper, pencil, non-photo blue pencil, ink  
UIMA School Programs Collections, GNC.30

Herbert Him (American; Zuni)  
Bear power figure  
Picasso marble, mother of pearl, turquoise  
UIMA School Programs Collections, AIS.71

Stewart Quandelacy (American; Zuni)  
Bear power figure  
Quartz, turquoise  
UIMA School Programs Collections, AIE.66

Kurt Weiser (American, b. 1950)  
Nightshade  
China-painted porcelain  
UIMA School Programs Collections, CCC.56A–B
PRESS COLLABORATIONS AND MENTIONS IN REGIONAL MEDIA


PROFESSIONAL ACTIVITIES

Dale Fisher
Curator of Education

- Adjunct Instructor, UI Museum Studies Program
- Lecturer, UI Department of Teaching and Learning
- Visited the Detroit Institute of Art, Flint Institute of the Arts, University of Michigan Museum of Art (Ann Arbor), and the Broad Art Museum at Eastern Michigan University (East Lansing) researching concepts for the new UIMA
- Represented UIMA Education programs at the Hawkeye Caucus in Des Moines, IA
- Participated in the Iowa Alliance for Arts Education Leadership Conference in Des Moines, IA
- Attended the “Jackson Pollock’s Mural: Transition, Context, Afterlife” symposium at the Getty Museum in Los Angeles, CA
- Represented UIMA School Programs at the Hawkeye Caucus in Des Moines, IA
- 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.
- Participated in the Arts Integration strategic planning meeting at the Iowa City Community School District
- Co-hosted Jonathan Fineberg and Ann Prentice Wagner
- Supervised writing of all labels for and installation of A Moveable Museum: UIMA School Programs Collections exhibition at the Figge Art Museum, Davenport, IA
- Provided docent training for A Moveable Museum: UIMA School Programs Collections exhibition at the Figge Art Museum, Davenport, IA
- Provided supervision of UI Museum Studies Program interns and UIMA@IMU Gallery Attendants
- Maintained funding for UIMA School Programs grants and donations; successfully submitted and reported on three grants (an anonymous family foundation, Humanities Iowa, and the Community Foundation of Johnson County), maintained relationships with corporate sponsors (US Bank, Scheel’s), individual donors, and the Ankeny Parent-Teachers Association
• Served on the Advisory Board of the Ceramics Center (Cedar Rapids, IA)

Josh Siefken
Assistant Curator of Education

• Represented the UIMA at the Iowa Museum Association annual meeting in Sioux City, IA
• Represented UIMA School Programs at the Hawkeye Caucus in Des Moines, IA
• Participated in the Arts Integration strategic planning meeting at the Iowa City Community School District
• Provided all audiovisual and technical support for UIMA Public Programs
• Co-hosted Jonathan Fineberg and Ann Prentice Wagner
• Wrote all labels for and installed A Moveable Museum: UIMA School Programs Collections exhibition at the Figge Art Museum, Davenport, IA
• Provided docent training for A Moveable Museum: UIMA School Programs Collections exhibition at the Figge Art Museum, Davenport, IA
• Assisted with supervision of UI Museum Studies Program interns and UIMA@IMU Gallery Attendants
• Performed all collections management duties for UIMA School Programs Collections (including making acquisitions)
• Performed all deliveries of UIMA School Programs Collections to local locations for school presentations and public programs
• Prepared UIMA School Programs Collections information for integration into EmbARK collections management system

Chris Merkle
Assistant to the Curator

• Successfully applied for grants from Humanities Iowa and the Community Foundation of Johnson County for partial support of UIMA Senior Living Communities Program

Alex Minchich
Education Coordinator

• Represented UIMA School Programs at the Hawkeye Caucus in Des Moines, IA
• Participated in the Arts Integration strategic planning meeting at the Iowa City Community School District

STAFF

Chris Merkle left his position as Assistant to the Curator of Education to attend law school at Drake University in Des Moines, IA (July 31).

Alex Minchich replaced Chris Merkle after one month of training, on August 1. The title of the position was changed to Education Coordinator.

Whitney Wright served as coordinator for the UIMA Senior Living Communities Program in the Fall of 2013.

Emily Lennon began serving as the coordinator for the UIMA Senior Living Communities Program in February, 2014.
REGISTRAR & COLLECTIONS MANAGEMENT
REGISTRARIAL ACTIVITIES

LUCE FOUNDATION GRANT

The Henry Luce Foundation grant has been used to proceed with work that lays the foundation for creating a rich educational environment for research for art and art history departments, the University of Iowa community, and the general public. This grant has provided money to fund technology purchases, staffing, and work hours that begin the process of providing an online research database for users to access documents and detailed information related to the ‘Top 100 American Art’ objects at the University of Iowa Museum of Art (UIMA).

LOANS

Incoming 2013–14
- Fifteen incoming loans with a total of 169 items for exhibitions, classroom use, proposed purchases and acquisitions.

Outgoing 2013
- The Power of Line: Prints of the European and American Etching Revival from the University of Iowa Museum of Art, University of Northern Iowa Gallery of Art, Cedar Falls, IA, September 30–December 2

Outgoing 2014

- Gilliam, Red April, 1971.11
• **I AM: Prints by Elizabeth Catlett**, Maquoketa Art Experience, Maquoketa, IA, March 17–June 12
• **Matisse, la figura. La forza della linea, l'emozione del colore**, Palazzo Dei Diamanti, Ferrara, Italy, February 22–June 15
• **Matisse, Blue Interior with Two Girls**, 1968.38

**ACCESSIONS**

70 accessioned and museum purposes items were acquired in the 2013–2014 year.

Accessions included five works of ceramics, six drawings, four photographs, and 36 prints. Accessioned items were obtained through 50 donations and one purchase. The total number of art accessioned for 2013–2014 was 51 items.

- Erich Wolfsfeld (German, 1884–1956)
  - Untitled (New Year's card), 1951
  - Etching on paper, 9 11/16 x 7 3/4 in. (24.61 x 19.69 cm)
  - Gift of Craig Becker and Judith Becker Bryant, 2013.24

- Erich Wolfsfeld (German, 1884–1956)
  - Untitled (New Year's card), 1952
  - Etching on paper, 7 11/16 x 9 1/4 in. (19.53 x 23.5 cm)
  - Gift of Craig Becker and Judith Becker Bryant, 2013.25

- Erich Wolfsfeld (German, 1884–1956)
  - Untitled (cropped version from Susanna and the Elders), n.d.
  - Etching on paper, 7 1/8 x 9 1/4 in. (18.1 x 23.5 cm)
  - Gift of Craig Becker and Judith Becker Bryant, 2013.26

- Virginia A. Myers (American, 1927–)
  - **A Travers Les Ages (Through the Ages)**
  - c. 1975
  - Engraving, aquatint, drypoint, burnishing, and scraping on Arches paper
  - 50 5/8 x 26 in. (128.59 x 66.04 cm)
  - Gift of the Enzo Macagno Estate, 2013.27

- Leola N. Bergmann (American, 1912–2011)
  - **Hadrian and Antinous**, 1968
  - Etching, soft-ground, drypoint on paper
  - 22 5/8 x 18 1/4 in. (57.47 x 46.36 cm)
  - Gift of the Enzo Macagno Estate, 2013.28

- André Dunoyer de Segonzac (French, 1884–1974)
  - **La Ferme á L'aire en Fin D'Apres-Midi**
  - (The Farm in Late Afternoon), 1926
  - Etching on Van Gelder Zonen paper
  - 15 3/4 x 20 in. (40.01 x 50.8 cm)
  - The Nancy and Frank A. Seiberling Jr. Family Collection, 2013.29

- Byron Burford (American, 1920–2011)
  - **Variation on Mildred**, 1970
  - Silkscreen on paper, 24 x 19 1/4 in. (60.96 x 48.9 cm)
  - The Nancy and Frank A. Seiberling Jr. Family Collection, 2013.30

- Alvar Sunol Munoz-Ramos (Spanish, 1935–)
  - 1981
  - Lithography and embossing on Japon paper
  - 24 3/4 x 34 5/8 in. (62.87 x 87.95 cm)
  - Gift of Alan and Vilma Packard, 2013.31

**RIGHTS & REPRODUCTION REQUESTS**

In 2013–14, we received requests for 87 UIMA works to be reproduced in/for research purposes, catalog raisonné, exhibition catalogs, magazines, academic publications, UI outreach.
Luis Gordillo (Spanish, 1934–)

Prueba de Taller (Workshop Proof), 1984
Screenprint in nine colors on paper
27 1/8 x 19 in. (68.9 x 48.26 cm)
Gift of Alan and Vilma Packard, 2013.32

Luis Gordillo (Spanish, 1934–)

Untitled, 1984
Screenprint in three colors on paper
19 5/8 x 13 3/4 in. (49.85 x 34.93 cm)
Gift of Alan and Vilma Packard, 2013.33

David Itchkawich (American, 1937–)

The Signing of The Wastelands Treaty, 1983
Etching on paper, 7 7/16 x 11 3/16 in. (18.89 x 28.42 cm)
Gift of G. Ronald and Patricia Kastner, 2013.34

David Itchkawich (American, 1937–)

Serpents in the Meeting House, 1993
Etching on Arches paper, 11 x 14 7/8 in. (27.94 x 37.78 cm)
Gift of G. Ronald and Patricia Kastner, 2013.35

David Itchkawich (American, 1937–)

Street Scene with Whorehouse, 1980
Etching on paper, 7 1/2 x 11 3/16 in. (19.05 x 28.42 cm)
Gift of G. Ronald and Patricia Kastner, 2013.36

David Itchkawich (American, 1937–)

A Scene from ISLAND OF THE ZOMBIE PLANTS, 1974
Etching on paper, 5 1/2 x 7 1/2 in. (13.97 x 19.05 cm)
Gift of G. Ronald and Patricia Kastner, 2013.37

David Itchkawich (American, 1937–)

A Really Big One at the Jeu d’Orange Table, 1971
Etching on Arches paper, 7 3/8 x 11 in. (18.73 x 27.94 cm)
Gift of G. Ronald and Patricia Kastner, 2013.38

David Itchkawich (American, 1937–)

Sunday Afternoons with Cousin Armando, 1975
Etching on paper, 7 1/2 x 11 1/4 in. (19.05 x 28.58 cm)
Gift of G. Ronald and Patricia Kastner, 2013.39

Jirí Anderle (Czech, 1936–)

Mademoiselle Henrietta als Flora, 1985
Soft-ground etching a la poupée on Holland paper, 25 3/8 x 18 3/4 in. (64.45 x 47.63 cm)
Gift of Susan L. Palamara, in memory of Rose and John Palamara, 2013.45

Nicole Pietrantoni (American, 1981–)

The eye’s a snare for the world (Grassland Theme), 2012
Monoprint with bleach and salt on laser cut paper and burnt wood, 27 x 20 7/8 x 3/4 in. (68.58 x 53.02 x 1.91 cm)
Purchased with funds from Willard L. and Susan Boyd in Honor of Sara Lindberg, 2013.46

Martin Smith (British, 1950–)

Untitled (vessel), c. 1980
Red earthenware, 6 1/2 x 8 1/4 x 6 in. (16.51 x 20.96 x 15.24 cm)
Gift of James H. Burke, 2013.47

Paul Caponigro (American, 1932–)

Stonehenge Portfolio 1,5,6,10,11,12, introduction, title page, box, dedication, 1967–1972/printed in 1978
Silver gelatin on Stonehenge paper
21 1/8 x 17 in. (53.66 x 43.18 cm)
Gift of Frederick M. Smith, 2013.48a,e,f,j,k,l

Kitagawa Utamaro (Japanese, 1753–1806)

Three courtesans of Matsuba-ya House, 1797–1800
Woodblock on paper, 20 x 34 1/4 in. (50.8 x 87 cm)
The Novick Collection of Japanese Prints
Gift of Melvin R. and Naomi J. Novick, 2013.49a-c
Brice Marden (American, 1938–)  
*The Skowhegan Print*, 1979  
Etching and sugarlift aquatint on Rives BFK  
18 x 14 in. (45.72 x 35.56 cm)  
The Alden Lowell Doud Collection, 2014.1

Romualdo Moscioni (Italian, 1849–1925)  
*Tempi di Vesta, Chiesa di Santa Maria del Sole*, plate 317 from Roma, 1900  
Albumen on paper, 7 3/4 x 10 in.  
(19.69 x 25.4 cm)  
The Alden Lowell Doud Collection, 2014.10

Sherry Kerlin (American, 1944–)  
*A giant crayon falls*, 1981  
Graphite, colored pencil, crayon, ink, collage on board, 8 1/8 x 9 1/2 in.  
(20.64 x 24.13 cm)  
The Alden Lowell Doud Collection, 2014.11

Romualdo Moscioni (Italian, 1849–1925)  
*Tomba di Cecilia Metella*, plate 357 from Roma, 1900  
Albumen on paper, 7 7/8 x 9 7/8 in.  
(20 x 25.08 cm)  
The Alden Lowell Doud Collection, 2014.12

Rembrandt Harmenszoon van Rijn (Dutch, 1606–1669)  
*Christ Driving the Money Changers from the Temple*, 1635  
Etching with drypoint on laid paper  
5 5/16 x 6 9/16 in. (13.49 x 16.67 cm)  
The Alden Lowell Doud Collection, 2014.13

William A. Christenberry (American, 1936–)  
Untitled (store window), 1973  
Type C on Kodak paper, 8 x 10 in.  
(20.32 x 25.4 cm)  
The Alden Lowell Doud Collection, 2014.14

Hendrick Goltzius (Dutch, 1558–1617)  
Pietà, 1596  
Engraving on paper, 7 3/4 x 5 1/2 in.  
(19.69 x 13.97 cm)  
The Alden Lowell Doud Collection, 2014.15

Unknown  
Untitled (drawing in reverse after the Annibale Carracci engraving Pietà the "Christ of Caprarola," 1597), 1644  
Iink on vellum, 5 3/8 x 6 3/4 in.  
(13.65 x 17.15 cm)  
The Alden Lowell Doud Collection, 2014.16

Giovanni Benedetto Castiglione (Italian, 1609–1664)  
*La Melancholia*, before 1647  
Etching on ivory laid paper  
8 7/16 x 4 7/16 in. (21.43 x 11.27 cm)  
The Alden Lowell Doud Collection, 2014.17

Unknown  
Untitled (drawing in reverse after the Annibale Carracci engraving Pietà the "Christ of Caprarola," 1597), 1644  
Ink on vellum, 5 3/8 x 6 3/4 in.  
(13.65 x 17.15 cm)  
The Alden Lowell Doud Collection, 2014.18

Tadashige Ono (Japanese, 1909–1990)  
*Early Spring*, c. 1965  
Woodcut on Japanese paper  
5 5/8 x 9 in. (14.29 x 22.86 cm)  
The Alden Lowell Doud Collection, 2014.20

Tadashige Ono (Japanese, 1909–1990)  
*By the Lumberyard*, c. 1965  
Woodcut on Japanese paper  
5 3/4 x 9 1/8 in. (14.61 x 23.18 cm)  
The Alden Lowell Doud Collection, 2014.22

Sister Mary Corita Kent (American, 1918–1986)  
*Earthworld*  
Screenprint on paper, 6 3/4 x 15 3/4 in.  
(17.15 x 40.01 cm)  
The Alden Lowell Doud Collection, 2014.23

Tadashige Ono (Japanese, 1909–1990)  
*River Side*, c. 1965  
Woodcut on Japanese paper  
5 1/8 x 8 11/16 in. (13.02 x 22.07 cm)  
The Alden Lowell Doud Collection, 2014.19

Unknown  
Untitled (Arch of Titus), c. 1825  
Watercolor on paper, 10 7/8 x 7 5/8 in.  
(27.62 x 19.37 cm)  
The Alden Lowell Doud Collection, 2014.1

Sister Mary Corita Kent  
*A purely sinister judgement*  
Screenprint on paper, 6 3/4 x 15 3/4 in.  
(17.15 x 40.01 cm)  
The Alden Lowell Doud Collection, 2014.24
Susan Beiner (American, 1962–)
*Hedonistic Vow*, c. 2000
Porcelain, 9 1/2 x 13 1/4 x 6 in. (24.13 x 33.66 x 15.24 cm)
The Alden Lowell Doud Collection, 2014.27a-b

David Itchkawich (American, 1937–)
*The Constantine Brod Family at the Beach*
Etching on paper, 7 1/2 x 11 in. (19.05 x 27.94 cm)
The Alden Lowell Doud Collection, 2014.28

Bennett Bean (American, 1941–)
Untitled (Vase), c. 1980–1984
Pit-fired, painted, and gilded earthenware, 9 3/8 x 4 1/2 x 4 3/8 in. (23.81 x 11.43 x 11.11 cm)
The Alden Lowell Doud Collection, 2014.29

unknown
*Untitled (Coliseum), 19th century*
Watercolor on paper, 11 x 13 1/2 in. (27.94 x 34.29 cm)
The Alden Lowell Doud Collection, 2014.3

Mayer Shacter (American, 1943–)
Untitled (teapot with lid), 1984
Glazed earthenware, 5 1/8 x 7 7/8 x 3 5/8 in. (13.02 x 20 x 9.21 cm)
The Alden Lowell Doud Collection, 2014.32a-b

Adriaen Collaert (Dutch, c. 1560–1618)
*The Flight into Egypt*, Plate 12 from Beatae Intacta Semper Virginis Mariae (The Life of the Virgin), after Stradanus (Jan van der Straet), c. 1589
Engraving on paper, 5 1/2 x 7 7/8 in. (13.97 x 20 cm)
The Alden Lowell Doud Collection, 2014.34

Leola N. Bergmann (American, 1912–2011)
*Tucson*
Etching and drypoint on paper
11 3/8 x 15 3/8 in. (28.89 x 39.05 cm)
The Alden Lowell Doud Collection, 2014.35

Ulfert Wilke (American, 1907–1987)
Untitled, 1977
Trace monotype on paper, 13 x 8 in. (33.02 x 20.32 cm)
The Alden Lowell Doud Collection, 2014.39

Reginald Marsh (American, 1898–1954)
*Locomotive going through Jersey City*, 1930
Etching on paper, 5 3/4 x 11 in. (14.61 x 27.94 cm)
The Alden Lowell Doud Collection, 2014.40

unknown
*Untitled (interior of Campo Santo, Pisa), c. 1845*
Watercolor on paper, 13 3/4 x 9 7/8 in. (34.93 x 25.08 cm)
The Alden Lowell Doud Collection, 2014.41

George E. Ohr (American, 1857–1918)
Untitled (small jar)
Glazed ceramic, 2 3/4 x 3 1/4 in. (6.99 x 8.26 cm)
The Alden Lowell Doud Collection, 2014.43

unknown (School of Raphael?)
Untitled (drapery study), 16th–17th century
Red chalk on paper, 6 9/16 x 4 11/16 in. (16.67 x 11.91 cm)
The Alden Lowell Doud Collection, 2014.8

Gifford Beal (American, 1879–1956)
Untitled (rowboats in Central Park, New York), c. 1930
Drypoint on paper, 12 1/2 x 14 13/16 in. (31.75 x 37.62 cm)
The Alden Lowell Doud Collection, 2014

**Nineteen objects were acquired for museum purposes including seven works of ceramics, four drawings, one other arts, five prints, and two sculptures. Museum purposes items were obtained through donations.**

Andy Warhol (American, 1928–1987)
*Pete Rose*, 1985
Screenprint on Lenox Museum Board
39 5/16 x 31 1/2 in. (99.85 x 80.01 cm)
Extra, out of the edition. Designated for research and educational purposes only.
Gift of The Andy Warhol Foundation for the Visual Arts, Inc.
© The Andy Warhol Foundation for the Visual Arts, Inc., M2013.40
<table>
<thead>
<tr>
<th>Artist, Title, and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unknown, Untitled (Tempio di Nettuno a Pesto), 19th century, Watercolor, pen, and ink on paper, 3 5/8 x 4 1/2 in. (9.21 x 11.43 cm), The Alden Lowell Doud Collection, m2014.21</td>
</tr>
<tr>
<td>Unknown, Untitled (design for a neoclassical frieze), Pen and ink on paper mounted on board, 2 3/4 x 12 3/8 in. (6.99 x 31.43 cm), The Alden Lowell Doud Collection, m2014.25</td>
</tr>
<tr>
<td>Unknown, Untitled (Greek Revival building), c. 1820, Watercolor, graphite on paper, 3 7/8 x 8 7/8 in. (9.84 x 22.54 cm), The Alden Lowell Doud Collection, m2014.26</td>
</tr>
<tr>
<td>Unknown, Untitled (Narcissus, after &quot;Young Baccus,&quot; Pompeii), c. 1890, Bronze, 15 3/8 x 7 1/2 x 6 3/8 in. (39.05 x 19.05 x 16.19 cm), The Alden Lowell Doud Collection, m2014.30</td>
</tr>
<tr>
<td>Victor Jean Nicolle (French, 1754–1826), <em>Column of Marcus Aurelius, Rome</em>, 1887–1911, Watercolor and ink on paper, 5 1/2 x 4 1/8 in. (13.97 x 10.48 cm), The Alden Lowell Doud Collection, m2014.33</td>
</tr>
<tr>
<td>Unknown, Untitled (Silenus pitcher), c. 1830, Porcelain, 4 1/4 x 3 5/8 x 2 1/4 in. (10.8 x 9.21 x 5.72 cm), The Alden Lowell Doud Collection, m2014.36</td>
</tr>
<tr>
<td>Unknown, Untitled (cat bookend), Staffordshire, c. 1850, Porcelain, 7 x 3 5/8 x 2 7/8 in. (17.78 x 9.21 x 7.3 cm), The Alden Lowell Doud Collection, m2014.37a</td>
</tr>
<tr>
<td>Unknown, Untitled (cat bookend), Staffordshire, c. 1850, Porcelain, 7 x 3 5/8 x 2 7/8 in. (17.78 x 9.21 x 7.3 cm), The Alden Lowell Doud Collection, m2014.37b</td>
</tr>
</tbody>
</table>
Josiah Wedgwood & Sons (British)  
Untitled (vase with two ram heads), 1780–1795  
Black basalt, 7 1/4 x 5 1/8 in. (18.42 x 13.02 cm)  
The Alden Lowell Doud Collection, m2014.4

William Hackwood (British, c. 1753–1836)  
The Griffin Candlestick (after Sir William Chambers), Wedgwood, late 18th century  
Black basalt, 12 1/4 x 3 1/4 x 6 1/4 in. (31.12 x 8.26 x 15.88 cm)  
The Alden Lowell Doud Collection, m2014.42

Unknown  
Untitled (peacock vase)  
Glazed ceramic, 7 7/8 x 6 in. (20 x 15.24 cm)  
The Alden Lowell Doud Collection, m2014.5

Unknown  
Untitled (vase), 1915–1920  
Glazed stoneware, 8 1/8 x 5 1/4 in. (20.64 x 13.34 cm)  
The Alden Lowell Doud Collection, m2014.6

Richard Joseph Anuszkiewicz (American, 1930–)  
Untitled (bowl), 1976  
Enamel over steel, 5 1/4 x 8 3/8 in. (13.34 x 21.27 cm)  
The Alden Lowell Doud Collection, m2014.7

PROFESSIONAL ACTIVITIES AND OUTREACH

• Museums and Intellectual Property in a Digital World, AAM Webinar
• Principles of Collection Management, Campbell Center, Mount Carroll, Illinois
• Web Kiosk training, Gallery Systems, New York, NY
• Met with curators and registrars at the Seattle Museum of Art, the Burke Museum, and the UBC Museum of Anthropology regarding pace planning for the new museum building.

STAFF

Volunteers:  
The registrarial department has been privileged to have Willi Mendelsohn, a MA student in modern art and architecture, volunteer over the summer for a total of 46.5 hours. Willi has been scanning object files in connection with the Luce Foundation’s digitization grant.
THE MUSEUM PARTY

THE UIMA’S ANNUAL PARTY

The Museum hosted its annual fundraiser on April 12 with Jackson Pollock’s *Mural* as the inspiration. The party, held at the Coralville Marriott Hotel and Conference Center, was entitled “From Splatter to Sparkle—Join the Journey.” Honorary chairpersons were Trish and John Koza. Over $30,000 was raised for the 2014–2015 academic year. A live theatrical performance traced the path of *Mural*, from inception to its home at the University of Iowa, and concluded with a Pollock-inspired, wearable-art fashion show, which featured garments and jewelry created by local artists. Winners were chosen by party attendees. All entries were then displayed in downtown Iowa City businesses for two weeks.

The Museum staff would like to thank the Members Council and Party Committee Co-chairs Tim Conroy and Laurie Zaiger for their support and dedication in making this happen!

Left to right: Writer/director of the “Pollock Impromptu” presentation Meg Eginton, with fashion show winners Dawn Harbor, Debra Sutherland, and Loyce Arthur. UIMA Director Sean O’Harrow is pictured in the middle of the group.

Wearable art was displayed in downtown business windows for two weeks following the party.
FIRST FRIDAYS

First Fridays are popular social gatherings of museum supporters and general art lovers, and as a result are a major part of the museum calendar of events. This initiative involves various art themes and popular Iowa artists, including Jan Friedman in November, Laura Young in December, Emily Martin in January, and Nancy Purington in February. These events took place in the lobby of HotelVetro in Iowa City, then later in the year, the initiative was moved to FilmScene in Iowa City, which has agreed to a partnership that is proving to be mutually beneficial for both organizations.

THE DIRECTOR’S CIRCLE LECTURE

The Director’s Circle lecture was held on October 22 at the University Club in Iowa City, and featured John B. Henry III, director of the Flint Institute of the Arts, who spoke on the topic “Why some people hate Abstract Art.” This event was well-attended.
UIMA ART AWARDS

Four Iowa City residents and a downtown development group were honored for their support of the UIMA. UI President Sally Mason and Museum of Art Director Sean O’Harrow presented the awards at a reception held at the president’s residence in September. Recipients included Debra Gabrielson Lee, Elliott/Stanley Award for Outstanding Contributions to the Museum’s Permanent Collections through Donations of Works of Art; James H. Burke, Edwin Green Award for Outstanding Contributions Made Toward the Purchase of Works of Art; Robert Fellows, Webster and Gloria Gelman Award for Outstanding Service to the Museum through Volunteer Involvement; Chunghi Choo, Frank Seiberling Award for Significant Faculty Contributions to the Museum; and Marc Moen and the Moen Group, Ulfert Wilke Award for Significant Contributions toward Museum Outreach. The museum congratulates and thanks all of the award recipients for their generous contributions.

UI President Sally Mason presents Robert Fellows with the Webster and Gloria Gelman Award for Outstanding Service to the Museum through Volunteer Involvement. (photo by Miranda Meyer)
UNIVERSITY OF IOWA FOUNDATION
TOTAL PRODUCTIVITY FOR THE PERIODS ENDING JUNE 30
Museum of Art

Total Productivity:

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
<th>Percent Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>The University of Iowa Foundation (UIF) Gifts Received:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gifts</td>
<td>$302,902</td>
<td>$254,644</td>
<td>19.0%</td>
</tr>
<tr>
<td>Gifts in Knd</td>
<td>$42,105</td>
<td>$140,368</td>
<td>-70.0%</td>
</tr>
<tr>
<td>Estate Gifts</td>
<td>$35,151</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Total UIF Outright Gifts</td>
<td>$380,158</td>
<td>$395,012</td>
<td>-3.3%</td>
</tr>
<tr>
<td>Deferred Gifts:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pledges</td>
<td>$12,238</td>
<td>$1,010,780</td>
<td>-98.3%</td>
</tr>
<tr>
<td>Planned Gifts</td>
<td>$2,573,000</td>
<td>$101,000</td>
<td>2447.5%</td>
</tr>
<tr>
<td>Total Deferred Gifts</td>
<td>$2,685,238</td>
<td>$1,111,780</td>
<td>132.5%</td>
</tr>
<tr>
<td>Total UIF Productivity</td>
<td>$2,965,396</td>
<td>$1,506,792</td>
<td>96.3%</td>
</tr>
</tbody>
</table>

The University of Iowa (UI) Gifts Received:

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
<th>Percent Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outright Gifts</td>
<td>$7,457</td>
<td>$42,000</td>
<td>-82.2%</td>
</tr>
<tr>
<td>Grants (private)</td>
<td>$7,457</td>
<td>$42,000</td>
<td>-82.2%</td>
</tr>
<tr>
<td>Total UI Gifts</td>
<td>$7,457</td>
<td>$42,000</td>
<td>-82.2%</td>
</tr>
<tr>
<td>Total Productivity</td>
<td>$2,972,854</td>
<td>$1,548,792</td>
<td>91.9%</td>
</tr>
</tbody>
</table>

Number of Contributors: 692 691 0.1%
Number of Gifts: 601 622 -3.4%

Source of Gifts:

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$2,972,854</td>
<td>$1,548,792</td>
</tr>
</tbody>
</table>

Investment in Fundraising:

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
<th>Percent Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total UI Unit Investment</td>
<td>$122,131</td>
<td>$149,677</td>
<td>-18.1%</td>
</tr>
<tr>
<td>Dollars raised per $1 investment</td>
<td>24.34</td>
<td>10.35</td>
<td>135.2%</td>
</tr>
<tr>
<td>Cost Per $1 Raised</td>
<td>0.04</td>
<td>0.10</td>
<td>-57.5%</td>
</tr>
</tbody>
</table>
### Total Deferred Gift Balances:
- **Pledges**
  - FY2014: $5,884,736
  - FY2013: $5,414,333
  - FY2012: $3,971,466
  - FY2011: $4,381,937
  - FY2010: $3,641,852

- **Planned gifts**
  - FY2014: $592,716
  - FY2013: $4,326,060

### Total Available Funds FY2010 - FY2014

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount (Millions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>FY2014</td>
<td>$5,884,736</td>
</tr>
<tr>
<td>FY2013</td>
<td>$5,414,333</td>
</tr>
<tr>
<td>FY2012</td>
<td>$3,971,466</td>
</tr>
<tr>
<td>FY2011</td>
<td>$4,381,937</td>
</tr>
<tr>
<td>FY2010</td>
<td>$3,641,852</td>
</tr>
</tbody>
</table>

### Total Available Funds FY2014 by Purpose:
- **Faculty**: $40,555
- **Capital/equipment**: $2,152,854
- **Program**: $3,691,227
  - Total: $5,884,736

### Total Funds Expended in FY2014 by Purpose:
- **Faculty**: $4,560
- **Research**: $6,500
- **Capital/equipment**: $5,229
- **Program**: $186,190
  - Total: $212,504
OUTRIGHT

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

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

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

DEFERRED

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

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

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

UI Grants: Philanthropic grants received by and reported in the UI Office of Sponsored Programs.
Number of Contributors: Constituents with recognition credit for all revenue transactions during a period. Each constituent is reported only once during a reporting period.

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

Notes:

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

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

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

For the year ended June 30, 2014

With comparative statement for the years ended June 30, 2013 and June 30, 2012

<table>
<thead>
<tr>
<th>Operating Revenues:</th>
<th>2014 (FY14)</th>
<th>2013 (FY13)</th>
<th>2012 (FY12)</th>
</tr>
</thead>
<tbody>
<tr>
<td>UI General Education Funds (GEF)</td>
<td>$1,078,363</td>
<td>$1,010,623</td>
<td>$954,522</td>
</tr>
<tr>
<td>UI Better Futures for Iowans</td>
<td>53,296</td>
<td></td>
<td></td>
</tr>
<tr>
<td>UI Endowment Fund</td>
<td>10,800</td>
<td>10,619</td>
<td>10,695</td>
</tr>
<tr>
<td>UI Provost Office Adler Acquisition Funds</td>
<td>50,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private Grants</td>
<td>49,957</td>
<td>63,600</td>
<td>25,500</td>
</tr>
<tr>
<td>Miscellaneous Income (Fees, Sales)</td>
<td>26,985</td>
<td>20,360</td>
<td>15,456</td>
</tr>
<tr>
<td>Transfers from UI Foundation</td>
<td>209,832</td>
<td>185,804</td>
<td>365,763</td>
</tr>
<tr>
<td><strong>Total Operating Revenues</strong></td>
<td><strong>1,375,937</strong></td>
<td><strong>1,394,302</strong></td>
<td><strong>1,371,936</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Operating Expenses:</th>
<th>2014 (FY14)</th>
<th>2013 (FY13)</th>
<th>2012 (FY12)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education</td>
<td>93,458</td>
<td>111,831</td>
<td>102,329</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>198,425</td>
<td>120,432</td>
<td>151,198</td>
</tr>
<tr>
<td>Collection Management/Technical</td>
<td>61,236</td>
<td>50,386</td>
<td>36,660</td>
</tr>
<tr>
<td>Administration</td>
<td>36,615</td>
<td>38,360</td>
<td>34,734</td>
</tr>
<tr>
<td>Development</td>
<td>35,511</td>
<td>28,984</td>
<td>11,516</td>
</tr>
<tr>
<td>Foundation Fundraising Expense</td>
<td></td>
<td></td>
<td>82,977</td>
</tr>
<tr>
<td>Promotion</td>
<td>7,303</td>
<td>14,566</td>
<td>34,137</td>
</tr>
<tr>
<td>Art and Equipment</td>
<td>111,731</td>
<td>98,336</td>
<td></td>
</tr>
<tr>
<td>Salaries</td>
<td>1,014,337</td>
<td>932,590</td>
<td>930,750</td>
</tr>
<tr>
<td><strong>Total Operating Expenses</strong></td>
<td><strong>1,558,616</strong></td>
<td><strong>1,395,485</strong></td>
<td><strong>1,384,301</strong></td>
</tr>
<tr>
<td><strong>Operating (Loss)</strong></td>
<td><strong>($182,679)</strong></td>
<td><strong>($1,183)</strong></td>
<td><strong>($12,365)</strong></td>
</tr>
</tbody>
</table>
## Notes to Statement of Revenues and Expenses

### 2014 (FY14):

<table>
<thead>
<tr>
<th>Funding Source</th>
<th>Balance Forward</th>
<th>Revenues</th>
<th>Expenses</th>
<th>Operating (Loss)</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Education Funds (GEF)</td>
<td>$950</td>
<td>$1,078,363</td>
<td>$1,076,955</td>
<td>$1,408</td>
<td>The promotion account ended with an encumbrance of $2,358 for a radio advertising contract. $950 balance forward - $2,358 ending encumbrance = $1,408 loss.</td>
</tr>
<tr>
<td>UI Endowment Fund</td>
<td>123,962</td>
<td>10,800</td>
<td>69,467</td>
<td>(58,667)</td>
<td>Used balance forward to fund art purchases.</td>
</tr>
<tr>
<td>Private Grants</td>
<td>2,100</td>
<td>49,957</td>
<td>31,153</td>
<td>18,804</td>
<td>Timing of grant acceptances created revenue and expense differences. Some grants were recorded as revenue late in FY14 but the expenses were not going to be charged until FY15.</td>
</tr>
<tr>
<td>Miscellaneous Income (Fees, Sales)</td>
<td>139,748</td>
<td>26,985</td>
<td>72,731</td>
<td>(45,746)</td>
<td>Used balance forward to help fund expenses, as the UIMA strategically spent down some of its cash reserve balance.</td>
</tr>
<tr>
<td>Transfers from UI Foundation</td>
<td>28,773</td>
<td>209,832</td>
<td>308,310</td>
<td>(98,478)</td>
<td>In many cases account balance forwards were used to provide financial support, which resulted in the revenue (transfer) amounts being less than the corresponding expense amounts. The insurance to cover Mural while at the Sioux City Art Center (SCAC) was expensed in June for $83,992. The SCAC reimbursed the UIMA for the insurance expense during FY15.</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td><strong>$1,375,937</strong></td>
<td><strong>$1,558,616</strong></td>
<td><strong>($182,679)</strong></td>
<td></td>
</tr>
</tbody>
</table>