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.
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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, 2014 to June 30, 2015.

INTRODUCTION

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, created with art donated to the university by Peggy Guggenheim, the Elliott family, the Stanley family, the Arthur M. Sackler Foundation, and others, the museum has been widely recognized in a number of areas, from twentieth-century American and European painting to art from West Africa, from nineteenth- and twentieth-century American prints to Pre-Columbian ceramics and textiles, 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 2014–2015 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.

In recent years, particularly since the Great Iowa Flood of 2008, the UIMA has had seven primary goals for the institutional year, and they 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 and facilities planning 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; in doing so, raise the profile of the university and the state;
- 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; prepare the groundwork for further fundraising campaigns;
- 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

In a period in which the museum is planning to wind operations down in order to prepare for building and moving into a new facility, the number of people attending and taking part in museum activities has, yet again, broken many audience records. Some 313,971 people participated in UIMA programs and exhibitions during the 2014–2015 season. A further 126,502 users accessed our websites as part of our exhibition and education offering (yes, contrary to some skeptical views, the internet is indeed an important part of our presentations, as not everyone can visit the museum!). This total is in line with the highest numbers recorded during the past few years. This bodes well for the future when the museum moves to a new facility.
in Iowa City; however, the year of the move should prove to be a period of lessened activity due to the logistical requirements of the change in location.

The 2014–2015 season included a variety of events, ranging from the usual museum fare to highly unusual activities. The high point for the museum’s international profile was the spring opening of the UIMA’s David Anfam guest-curated exhibition entitled *Jackson Pollock’s Mural: Energy Made Visible* at the Peggy Guggenheim Collection during the Venice Art Biennale. By the end of June, 92,092 visitors had seen the show and learned that Iowa’s art collection is a significant contribution to the understanding of world culture. The UIMA show was presented at the Guggenheim under the auspices of the US Diplomatic Missions (US Department of State) and represented the US, as well as Iowa, to an international audience. Needless to say, this was a great honor and the UIMA performed to the highest standard with much positive press coverage around the world.

The Integrated Outreach With Art (I.O.W.A.) free statewide exhibition and loan program, supported by the Matthew Bucksbaum Family, had a successful first full year by attracting 108,183 visitors to programs resulting from partnerships with the Sioux City Art Center, the Figge Art Museum in Davenport, the Dubuque Museum of Art, the National Czech & Slovak Museum and Library in Cedar Rapids, the Faulconer Gallery at Grinnell College, and the Muscatine Art Center.

The relationship with the Figge Art Museum, located an hour to the east of Iowa City, continues apace with over 88,900 people in attendance. A large proportion of the UIMA permanent collection galleries is located at the Figge, and this number of visitors is about 10% higher than normal, which is encouraging. The popular *UI Art Faculty Biennial Exhibition* took place during this period, which brought in many people from Iowa City.

The Education and Outreach programs reached a very large number of primary and secondary school students. In 70 locations in fourteen counties, the initiative educated 14,888 students from kindergarten to twelfth grade. Also, 5,839 people took part in our public programs, such as lectures and artist presentations, and 440 seniors attended our events in their community centers.

Two key exhibitions were organized and curated by the UIMA in the IMU Black Box Theater gallery space: *Tea Time: Going Dutch*, which was a collaboration with university professors and students, and *From the Grand Tour to American Pop: Learning from the Alden Lowell Doud Collection*, which was another partnership with our academic colleagues. Over 3,540 university students participated in programs and exhibitions related to these projects.

In summary, the 2014–2015 period total of 440,473, including some 313,971 participants and a further 126,502 accessing our internet offerings, constitutes one of the best years ever. The success is in large part due to the international aspect of the exhibition schedule, and this means the museum has a different profile from previous years, when it would see some 146,000 people between 2011 and 2013, and over 91,000 in 2010–2011. These numbers also demonstrate that the UIMA’s internet presence is receiving more attention, with three times as many visits made to the Art & Life in Africa site than the previous year, for example.

**MUSEUM FACILITY PROGRESS**

The University administration announced in October 2014 that they would be working with H+H Development Group and Mortenson Inc. to create a new museum on the corner of Clinton and Burlington Streets in downtown Iowa City. A few months later, in February 2015, Des Moines/Kansas City architectural practice BNIM was selected by
the developers to design the new museum facility. Des Moines-based Rod Kruse was named as BNIM’s key architect on the project. Lord Cultural Resources was brought on by the university to advise on the project, and the plan is to have designs and financials complete by early 2016 for the Iowa Board of Regents, so that construction can begin later that year. The year 2018 was given for substantial completion of the project, which is also the tenth anniversary of the Great Iowa Flood of 2008 that rendered the previous UIMA facility unusable.

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: *Tea Time: Going Dutch* and *From the Grand Tour to American Pop: Learning from the Alden Lowell Doud Collection*, both including programs and educational material created in partnership with students and professors at the university. These two projects were in many ways experiments, with new methods of involving students to create exhibitions as part of the mission of the UIMA to attract and train the future generation of art museum professionals.

In the Visual Classroom, found in the Richey space of the Iowa Memorial Union, the UIMA hosted smaller groupings of artwork that related to specific university course offerings, such as the recently acquired group of ancient Chinese and Pre-Columbian Central American and Peruvian objects from the Arthur M. Sackler Foundation, that are not only significant in their own right, but also fill in major gaps in our collection. A display of Near Eastern and South Asian knives from the collection of Mr. Mark LeFont from Los Angeles showed students of metalwork how such designs and techniques can reach new heights. Many objects from the museum’s permanent African art collection were on display as part of the Art and Life in Africa program and website, which saw a lot of use in person as well as online.

As part of the Matthew Bucksbaum Family sponsored I.O.W.A. initiative (Integrated Outreach With Art), the UIMA was able to travel the Jackson Pollock conservation exhibition from the J. Paul Getty Museum to the Sioux City Art Center in time for its centenary celebration. In addition to the show, lectures, music events, educational activities, and other offerings took place during this year. This was one of a number of exhibitions and loans in a very popular program that reached over 108,000 people in the state during 2014–2015.

Finally, UIMA hosted and curated the *UI Art Faculty Biennial Exhibition* this academic year at the Figge Art Museum in Davenport. Over two dozen artists were represented, with the pièce de résistance turning out to be Virginia Myers’ masterpiece *A Codex of Our Time* (her final oeuvre, as it happened). This collaboration with the University of Iowa’s School of Art and Art History is one example of the close and mutually beneficial relationship between our two entities—we are two sides of the same Art History “coin,” as it were.

NEW COLLECTIONS DATABASE

The museum staff continued to work hard to implement and populate the new collection management system, EmbARK by Gallery Systems, along with its online access component called Kiosk. The multi-year task of inputting data on collections, research material, and 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 was another big year for acquisitions, partly due to the opportunities presented by the continuing downsizing of the “Baby Boom” generation. An additional 258 works were accessioned into the collection, making the total over 14,500 museum objects. In addition, 136 works were acquired as part of the collection for museum education, outreach, and other related purposes. Highlights include earthenware work by Jason Garcia; photographs by Alex Soth; a wood engraving by Odilon Redon as part of the outreach collection; prints by Stanley Hayter, David Hockney, Wayne Thiebaud, and Edward Ruscha in the permanent collection; photographs by Barbara Morgan, Aaron Siskind, and Herbert Matter for the Pollock traveling exhibition; a rare watercolor self-portrait by Sir John Tenniel; and a large group of ancient Chinese and pre-Columbian Central American objects generously donated by the Arthur M. Sackler Foundation.

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 369 classes in 2014–2015, involving a number of community supporters and volunteers of the museum. A total of 14,888 K–12 students were reached at 70 locations in fourteen counties and nineteen towns, including the Iowa cities of Ankeny, Belle Plaine, Bloomfield, Cedar Rapids, Coralville, Davenport, Des Moines, Dubuque, Fairfield, Iowa City, Maquoketa, Marion, Marshalltown, Mount Vernon, Muscatine, North Liberty, Sioux City, West Branch, and Williamsburg. The program serving senior citizens continued across the state of Iowa by engaging a specialist professional to implement the program. As a result, the 2014–2015 Senior Living Communities (SLC) Outreach Program reached 440 Iowa senior citizens in the region.

PUBLIC PROGRAMS AND EVENTS

2014–2015 included an active calendar of public programs and events. The annual fundraising/fundraising party was organized around the theme, “Destination Venice: The Journey Continues,” celebrating the Pollock exhibition at the Peggy Guggenheim Collection in Venice. The main ballroom at the Coralville Marriott was full of masqueraded visitors, who were entertained by the comedy duo of Megan Gogerty and Paul Kalina, two UI professors in the Theater program. The event included a mask design competition, which featured all eleven of them in various store windows throughout downtown Iowa City.

The "First Fridays" social art gatherings continued to be popular at the regular 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.

August was a busy month, as this was the time for the Iowa State Fair, where the museum presented information on exhibitions and artwork to throngs of fair visitors. Later that month, the museum participated in a talk for the Riverside Theater on the topic of "Rothko, Pollock, and the Modern Art Scene."

This year’s Director’s Circle lecture featured UI alumna Anne Hawley, the Norma Jean Calderwood Director at the Isabella Stewart Gardner Museum. Ms. Hawley presented “The Isabella Stewart Gardner Museum: Building a Legacy,” at the University Club in Iowa City for this popular annual event. The Jeanne and Richard Levitt lecture was delivered by Jan Spidlen, a world-renowned Prague-based violin maker, whose talk was
entitled “The Violin Makers of Prague.” The mission of these lectures is to help expand the concept of art within a craft context, and Mr. Spidlen addressed musical instruments as art, according to the definition in the Czech Republic.

As part of our exhibition on the global tea trade and the related arts, a fascinating lecture entitled “Dutch Tea Time and Beyond” was given by Dr. Shirley M. Mueller, a UI alumna, author, lecturer, and collector of Chinese export porcelain. This was followed soon after by “Still Life and Life in the Dutch Golden Age,” presented by Dr. Julie Hochstrasser, associate professor at the UI School of Art and Art History, specializing in the history and techniques of Dutch and Flemish painting.

This year also saw a presentation entitled “Indian Printmaking: Rediscovery, Revolution, and Renewal,” by artist and Indian print collector Waswo X. Waswo, as well as “Luis Meléndez and the Still Life Tradition,” by Dr. Roni Baer, senior curator of paintings at the Museum of Fine Arts, Boston.

The November Bette Spriestersbach Distinguished Lecture, “Around and Beyond Jackson Pollock’s Mural,” was given by Dr. David Anfam, senior consulting curator at the Clyfford Still Museum, Denver, and the director of the museum’s newly formed Research Center. Anfam worked with the UIMA to curate the show Jackson Pollock’s Mural: Energy Made Visible which opened at the Peggy Guggenheim Collection, Venice, in April 2015.

The museum’s SmART Talks series featured three speakers this season. The first was given by Yvonne Szafran, Senior Conservator and Head of Paintings Conservation at the J. Paul Getty Museum, whose talk was entitled “Jackson Pollock’s Mural from the University of Iowa: A visual exploration of its recent study and treatment.” The second one, “The Art of Propaganda: French and American Posters of the First World War,” was given by Associate Professor of French at Indiana University (Bloomington) Dr. Brett Bowles. The final talk for the year was given by Amy Frazier, the founder of Stages of Presence, a firm specializing in the field of applied creativity and leadership development. This event focused on creativity and innovation and was entitled “At the Threshold: A Janusian Reflection on the Process of Reinvention.”

THE MUSEUM’S PROFILE

2014–2015 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 Peggy Guggenheim Collection during the Venice Art Biennale, with positive reviews in a number of international journals and websites, including The New York Times and The Guardian, in which it was described as, “A knockout Venice show that busts all the myths about America’s noblest savage.”

UNIVERSITY COLLABORATION

As a continuation 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 new hires this year will help tackle the current workload and prepare for the upcoming challenges regarding expanding programs. A number of university students were engaged by the museum as part of its mission to train the future generation of museum professionals. In June 2015, the UIMA hired a new assistant curator for outreach, Sarika Sugla, a graduate of the Maryland Institute College of Art. She was recruited from the University of Iowa’s MFA program in printmaking to expand the depth and reach of the statewide I.O.W.A. outreach initiative.

Beth Nobles replaced Pat Hanick as the museum’s development officer in late September 2014. She worked for the UI Foundation several years ago, and then agreed to accept the directorship of a small nonprofit organization in Texas’s mountain region, working on community and economic development. Upon hearing about the flood in 2008, and then of Hanick’s retirement, she decided to come “home” to help the museum build a facility for a collection that she dearly loved and missed. She is now facing her biggest challenge: building financial support for the new building.

**FINANCE AND FUNDRAISING**

The UIMA and its funding partner, the UI Foundation, were able to raise $952,768 in 2014–15. This represents an increase of 9.4% in the number of contributors to the museum and a 43.5% increase in the number of contributions. Several early leadership gifts to the UIMA rebuilding effort were received from loyal friends. 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**

Looking at the numbers and the stories for this year, the UIMA is clearly gaining in popularity and impact, and this positions the museum as one of the most significant arts organizations in the state. From exhibition attendance here and abroad, to educational program participation at the university and elsewhere, from website visits to fundraising successes, all of this adds up to a significant service to the cultural life and education of audiences within the university and in the public sphere. The UIMA is very fortunate and grateful that so many members of the public, as well as other organizations, are able and willing to support the institution, and with its new location and facility, the UIMA plans to serve a major role in the life of the university, the state, and the Iowa City region for many generations to come.
AUDIENCE & PARTICIPANT TOTALS

Education, Exhibitions, and Outreach – 313,971 total

- 14,888 in K–12 school programs (includes 356 presentations to 369 classes, in 70 locations in 19 towns in 14 counties)
- 3,540 in on-site exhibition, gallery tours, and UI classes/programs
- 89 in other college tours
- 440 at Senior Living Communities
- 92,092 attended the Pollock exhibition in Venice, Italy (April–June)
- 5,839 attended public programs
- 88,900 viewed exhibitions at the Figge Art Museum
- 108,183 viewed Legacies exhibitions at Iowa venues

Google Analytics on the Museum of Art website

- Sessions 70,547
- Individual users 55,966

Google Analytics on the Art & Life in Africa website

- Sessions 99,538
- Users 70,536
- Page views 527,140
- Pages per session 5.3
- Avg. Session Duration 5:06
- % New Sessions 70.5%
- % Returning Visitor 29.5%

Usage: top five countries

- United States 66,256
- United Kingdom 3,823
- France 1,928
- Canada 1,900
- Nigeria 1,830
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Thank you all for your generous support!

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In Fall 2014 and Spring 2015, surveys of approximately 30 works on paper were on view for the variety of classes actively using the collection. Among these selections were etchings by James Abbott McNeill Whistler, and the recent acquisition by Diana Mantuana after Raffaelino The Madonna and Child with the Infant Saint John the Baptist, c. 1576. The Spring 2015 installation also included the newly acquired Czech string instruments by makers Jan B. Spidlen, Jan Baptista Dvorak, and Kasper Strnad, funded with donations in honor of John Chadima. Mark Rothko’s Untitled red piece from 1968 was also on view in collaboration with the Riverside Theater production of "Red."

For the very first time UIMA exhibited knives from the Near East and South Asia on loan from the Marc LeFont Collection. Among the twenty-nine examples, materials include silver, gold, steel, ivory, and precious stones, and techniques include Damascasing steel, etching, and metal casting. Knife types include the jambiya, a short, curved, double-edged blade; katar, or thrusting dagger; kindjal, a gently curved, double-edged sword; and kris, a double-edged, narrow, and commonly wavy-bladed dagger. Selected examples feature the koftgari technique, which includes a thin metal wire hammered into a carved surface pattern. Some examples also feature wootz, or steel with patterned ribboning or bands. All examples demonstrate extraordinary craftsmanship, and complement UIMA’s current display of Near Eastern ceramic objects.

Fall and spring exhibitions in the Visual Classroom also included many examples from the African collection, which continues to provide a significant source for teacher training and student research. With the help of museum staff, many students engage in hands-on learning activities with the collection and independent research with support from the Art & Life in Africa website.

AUGUST 25–SEPTEMBER 11
Mauricio Lasansky and the First Generation (loan)

In honor of this UI School of Art and Art History-organized exhibition, the UIMA lent eight prints to be displayed at Art Building West from August 25 through September 11 to honor Mauricio Lasansky and his early students. This exhibition displayed prints by Lasansky, created from the mid-1940s to early 1950s, in conjunction with works by his former UI students Lee Chesney, Barbara Fumagalli, Arthur Levine, Janet K. Ruttenberg, and Donn Steward. Exploring Lasansky’s interest in Modernism, automatism, and knowledge of the humanities, the works loaned highlighted Lasansky’s influence in shaping consequent generations of printmakers. In addition, the UIMA provided ongoing assistance to the School of Art and Art History in the creation of an exhibition catalogue.
In conjunction with the university-wide theme, "Food for Thought," the UIMA presented this exhibition focused on close study of Pieter Gerritsz van Roestraten's Blue and White Teacups and a Bowl with a Yixing Stoneware Teapot, a Teaspoon, and Lumps of Sugar on a Ledge, generously lent by Shirley M. Mueller, MD, of Minneapolis. Tea Time: Going Dutch was a collaboration between the UIMA and Professor Julie Hochstrasser of the School of Art and Art History. Hochstrasser taught "Life and Still Life in the Dutch Golden Age: Crafting an Exhibition," an upper-level undergraduate course designed to give students an opportunity both to work firsthand with an original work of art and to learn about creating museum exhibitions. Her class met in the Black Box Theater space, where they undertook an in-depth examination of Roestraten's painting and investigated its place within the larger economic, social, and artistic context of the Dutch Golden Age. Over the course of the semester, the students developed and mounted an auxiliary exhibition about the painting by inventing creative ways to present their research findings to the public.

In addition to Roestraten’s painting, Shirley Mueller lent several other items so that Hochstrasser’s students and museum visitors could explore the important links between trade and arts among the Dutch and the rest of the world.

Note: In the spring of 2015 the University of Iowa embarked on its first theme semester, an initiative intended to bring together academic and community participants to explore a common topic from multiple vantage points. Courses, exhibitions, festivals, performances, and projects took place on the Food for Thought theme from their unique perspectives and contributed to a wide discussion that highlighted and connected individuals and programs in new ways. The UIMA’s Tea Time: Going Dutch exhibition, along with several other fall 2014 programs around the university, was presented as an “appetizer” to the activities planned for spring.

Through April 1

Jackson Pollock Mural
Sioux City Art Center, Sioux City, IA

It is unusual for an exhibition to feature a single work of art. An artwork that deserves this special status is Jackson Pollock’s famous large scale painting, Mural. The painting initially commissioned as a mural, thus the name, was commissioned by Peggy Guggenheim in 1943, and donated to the University of Iowa in the early 1950s.

Pollock’s iconic painting is considered to have opened the door to Abstract Expressionism,
the first American art movement that garnered international attention, and can be said to have helped shift the attention of the art world from Europe to America.

In addition to the importance of the artwork, Pollock and Guggenheim were larger than life characters. Guggenheim’s father perished on the Titanic, leaving Peggy with a fortune. Fascinated with artists and art, she set out to build a collection with advice along the way by some of the most storied figures in art history—Piet Mondrian, Marcel Duchamp, Max Ernst, and others. In addition to collecting, Peggy founded and operated two contemporary art galleries, first in London and then in New York City. Guggenheim signed Pollock, whom she was initially unsure of, to her New York City gallery, Art of This Century, and provided him with a monthly stipend against sales, even lending Pollock and his wife, Lee Krasner, funds to purchase a modest house on Long Island with an adjacent barn in which he could work.

While Guggenheim championed many cutting edge artists of her time, Pollock is the most famous, crossing over from the art world into popular culture when he was featured in Life magazine in 1949. While Pollock died in an automobile accident in 1956, his popular culture celebrity has continued, and added to with a recent mainstream movie on his life titled Pollock.

Pollock’s wife, the artist Lee Krasner who placed her own career on hold to promote Pollock and take care of him (he struggled with alcoholism), is now also recognized as an important artist. While both Jackson and Lee suffered financially during Jackson’s lifetime, after his death Lee managed the estate and created and left the Pollock/Krasner Foundation, with over $20,000,000 to help struggling and under-recognized artists.

The Jackson Pollock Mural is part of the University of Iowa Art Museum’s Legacies for Iowa Collections Sharing Project. As part of the Sharing Project the University does not charge a rental fee for the loan of Mural. But due to the extra costs required by increased security and insurance, as well as facility modifications, shipping and additional expertise, the Art Center Association of Sioux City had to raise $200,000 to make the project possible. The association accomplished this goal through its Blockbuster Partners, a group of individuals, businesses, and foundations whose mission is to underwrite and promote major exhibitions and acquisitions of art for the art center’s permanent collection.
Alden Lowell Doud, known always by his middle name, was a soft-spoken man whose quiet demeanor belied his passion for art and his loyalty to Iowa. After a career in international law and finance, he returned to his home state and settled in Iowa City, where he became a valued supporter of the UIMA. With him came more than 200 works of art. This exhibition provided not only an intimate look at a unique personal collection, but also a laboratory for students enrolled in the UI class, "The Art Museum: Theory and Practice." A video of Doud’s collection as it was displayed in his home introduced the exhibition of 75 works, with additional pieces and accompanying research provided by members of the class during the semester. The theme of the Doud Collection exhibition was popular culture. Doud was a sophisticated world traveler who favored both the neoclassical art collected as fashionable mementos of the Grand Tour and contemporary prints addressing subjects of popular culture by renowned American artists. Highlights included a series of etchings of the planets by Carlo Lasinio and biblical narrative etchings by such artists as Rembrandt.

Students in the course, taught in the gallery by School of Art and Art History Professor Joni L. Kinsey, literally put theory into practice. They reviewed histories and methods by which museums collect and display art, and examined questions related to curating and research as they developed wall labels and small displays within the exhibition. Scholar Carol Paul spoke about the exhibition content in her lecture "Travel and Remembrance: Experiencing the Grand Tour and Bringing it Back Home," and a gallery tour was given by exhibition curator Kathy Edwards.

Students presented their course work and engaged visitors in the gallery for the May First Friday event.

April 4–May 31

*University of Iowa Art Faculty Biennial Exhibition*

Figge Art Museum, Davenport, IA

Professor Virginia Myers poses with her artwork at the opening reception.

Works by current School of Art and Art History faculty were displayed.
**Honoré Daumier: Selections from the UIMA (exhibition loan)**

The UIMA was invited to participate in the exhibition *Iowa Law: First Law School West of the Mississippi*, at the Old Capitol Museum to honor the legacy of the Iowa Law School. This loan of eight framed prints, accompanied by didactic information on the artist, added an artistic component to the exhibition and reflected past, historic collaborations between the UIMA and Law school.

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**POLLOCK ON THE MOVE**

From April 23 through November 16, 2015 the Peggy Guggenheim Collection presented *Jackson Pollock’s Mural: Energy Made Visible*. The exhibition is curated by David Anfam, Senior Consulting Curator, Clyfford Still Museum, Denver, and a preeminent authority on Abstract Expressionism. This touring exhibition focuses on Jackson Pollock’s *Mural* (1943), following its eighteen-month campaign of conservation and cleaning at the Getty Conservation Institute, Los Angeles. The immensely dynamic *Mural* is the largest painting Pollock created and it has exerted a seismic impact on American art down to the present day. Commissioned in the summer of 1943 by Peggy Guggenheim for her New York townhouse, *Mural* established a new sense of scale and audacity for the Abstract Expressionist movement, anticipating the classic ‘poured’ abstractions that Pollock would begin four years later. Setting *Mural* into context, the selection includes Pollock’s newly-restored *Alchemy*, as well as works by the artist’s wife Lee Krasner, David Smith, and Robert Motherwell. Crucially, it also sheds new light on Pollock’s relationship to such photographers of action and energy as Herbert Matter, Barbara Morgan, Aaron Siskind, and Gjon Mili. The exhibition travels to the Deutsche Bank Kunsthalle, Berlin; to the Museo Picasso, Málaga; and then to London, continuing to promote American culture and the University of Iowa’s artistic legacy. *Jackson Pollock’s Mural: Energy Made Visible* is organized by The University of Iowa Museum of Art. The exhibition was shown in conjunction with the Venice Art

A group of twenty-eight UIMA members traveled to Venice April 20–27 for the international debut of Jackson Pollock’s Mural. In addition to experiencing the cultural riches and romance of Venice, the group attended the exclusive VIP opening of Jackson Pollock’s Mural: Energy Made Visible at the Peggy Guggenheim Collection. (Photos by John Moyers)

CURATORIAL INITIATIVES

- Exhibition research continued for the Fall 2015 show Caprice and Influence, including a project with University of Iowa Libraries Preservation and Conservation Department experts on Giovanni Battista Piranesi’s four volume Le Antichità Romane, and the UIMA’s two Francesco de Goya Los Desastres de la Guerra volumes, comprising their stabilization and digitization. Goya expert Stephanie Loeb Stepanak gave the exhibition lecture “Goya’s Imagined Reality” and furthered research on the two rare Goya editions through her on-site examination. UI Emeritus Professor Keith Achepohl also gave an exhibition lecture, “80 YEARS a NOMAD: saddle bags loaded,” about his collecting and work exploring caprice as a genre.

- Planning began for the focus exhibition Ingenious Gentleman in collaboration with faculty for the Obermann Center’s Don Quixote symposium.

- Collection development and research continued on over 200 new acquisitions.

DONORS AND FUNDRAISING

- Continued donor stewardship for gifts of art to the collection, which included a major gift of American and European print works from James A. Leach and Elisabeth F. Leach, a choice collection of American ceramics from Randy Roberts, and an extensive collection of 20th century Indian prints from Waswo X. Waswo.

PROFESSIONAL ACTIVITIES AND OUTREACH

- Senior curator Kathleen A. Edwards was chair of the Obermann Center photography contest committee for the 2015 Iowa Humanities Festival

- Brenda Mejia, an undergraduate student in Art History at Cornell College, completed her BA thesis on an Aztec stone figure (Man Carrying Goddess Statue on His Back) dating from the thirteenth to the sixteenth century (Mark Ranney Memorial Fund, 1969.360)
outreach. Kevin Chamberlain, the Legacies preparator, handles the photography, movement, and preparation of objects for loans and exhibitions.

Loans and exhibitions that have been included in Legacies’ this fiscal year include:

**Legacies for Iowa (ongoing exhibition)**

Managed by the Legacies program, approximately twenty-five celebrated works of art, spanning 70 years of Modernism, are featured in the UIMA galleries at the Figge Art Museum. This year, three remarkable paintings, *Spanish Poet and Yamantaka, Me, Oblivion* by Jules Kirschenbaum, and *Le Muse inquietanti* by Philip Guston have replaced Robert Motherwell’s *Elegy to the Spanish Republic, No. 126*, which was on loan to the Peggy Guggenheim Museum, accompanying Jackson Pollock’s *Mural* in Venice. Legacies also added *Midnight*, a wonderful painting by Ulfert Wilke, former director of the UIMA from 1968–1975, to this ongoing exhibition.

**Jackson Pollock: Mural (exhibition)**

The UIMA was able to bring Jackson Pollock’s *Mural* to the Sioux City Arts Center (SCAC) from July 12–April 5. After an extensive conservation project at the Getty Institute, this exhibition brought 30,945 visitors to see *Mural* back home in Iowa before embarking on its European tour. In addition to *Mural*, the Getty Institute provided SCAC with the materials relating to the conservation process and how the modern technology provided insights into the artist’s process and materials used, providing a deep connection to the sciences. The UIMA hosted multiple programs and presentations in conjunction with the exhibition.

**Plaid Sweater by Grant Wood (loan)**

This historic and famous painting by Grant Wood was displayed at the Dubuque Museum of Art with the original Bonnie Doon sweater, worn by Mel Blumberg in the painting, from October 1 through November 16. For the first time in many years, both objects were able to be studied side by side. Striving for a natural-looking portrait, Wood depicted the child in his plaid sweater carrying his football, creating an iconic painting of the “All-American Boy.”

**Selections from Art and Life in Africa (loan)**

The Dubuque Museum of Art hosted a small selection of four objects from *Art and Life in Africa* from November 18, 2014 through January 25, 2015. This included a computer loan that provided visitors to their museum with direct access to the *Art and Life in Africa* website. Facilitated in conjunction with the exhibition, but supported by UI Arts Share, Cory Gundlach, current PhD Candidate in Art History at UI, gave a lecture titled “Art of the Lobi peoples in Burkina Faso” at the Dubuque Museum of Art, which provided an introduction to the objects on loan through Gundlach’s personal field research and the development of the *Art and Life in Africa* website.
Music @ the Museum: Dvorák on Dvorák (loan event)

This unique musical performance and loan event allowed three historic instruments to be showcased in a concert by Orchestra Iowa (OI) Chamber players on Sunday, November 30, at the National Czech & Slovak Museum & Library in Cedar Rapids. The instruments, created by Czech luthiers Emanuel Adam Homolka (Czech, 1796–1849), Jan Baptista Dvorák (Czech, 1825–1890), and Jan B. Spidlen (Czech, 1967–), cover the most important periods of Czech instrument-making. Including a presentation by UIMA director Sean O’Harrow and OI Music Director Timothy Hankewich, visitors learned about the art and craft of instrument making and developments in sound quality, while also having the opportunity to hear the instruments play a selection of pieces by Antonin Dvorák. The musicians included violinists Jessica Ling and Samuel Rudy, violist Lisa Ponton, and Timothy Hankewich on piano. After this collaborative event, Legacies has facilitated numerous programs, including three visits by the UIMA’s Education department, and a comics program by Rachel Marie-Crane Williams, Associate Professor at the University of Iowa.

Against Reason:
Anti/Enlightenment Prints by Callot, Hogarth, Piranesi, and Goya (loan)

This exhibition, which was curated by students under the direction of Dr. J. Vanessa Lyon, Assistant Professor of Art History, Grinnell College, was hosted by the Faulconer Gallery from April 3 through August 2, 2015. This exhibition seminar allowed students to participate in the research, curating, and creation of an incredible exhibition catalogue. In conjunction with the exhibition, students in Grinnell had an extended visit at the UIMA@IMU Visual Classroom in Iowa City, where they viewed potential works for the exhibition, learned about printmaking, and made their selection of four prints for their exhibition loan. Works loaned include three prints from Goya’s Los Caprichos, as well as one work from William Hogarth’s Reward of Cruelty from the famous series “The Four Stages of Cruelty.”

Pedal Power: Bicycles from the Collection of Charlie Harper

The UIMA had the pleasure of loaning the UIMA Phat Bike to this charming exhibition of bicycles from the collection of Charlie Harper, who purchased Zeug Garage &
Cycle Shop in Muscatine, IA in 1966 and which continues to operate today. In order to connect the exhibition to contemporary bike-making practices, the loan of the *UIMA Phat Bike* was pivotal in connecting this exhibition of antique bicycles to contemporary bike-making practices today.

Legacies also facilitated a lecture with UI Professor Steve McGuire, titled “Design It, Build It, Ride It” at the Muscatine Art Center, where he discussed custom-built bicycles.

**Future exhibitions, loans, and collaborations**

In addition, the UIMA is currently in ongoing discussions with venues around the state in preparation for four exhibitions for the 2015–2016 fiscal year. This includes two extensive exhibitions at the Figge Art Museum, an exhibition at Wartburg College, and an exhibition at the Charles H. MacNider Art Museum in Mason City.
PROGRAMMING

Public

August 17: Iowa State Fair, Des Moines, IA

August 28: Thursday Theatre Talks: "Rothko, Pollock, and the Modern Art Scene"

September 22: Jeanne and Richard Levitt Lectureship: American Crafts in Context, “The Violin Makers of Prague,” by Jan Spidlen. Jan is a world-renowned Prague-based violin maker. His family has created violins for generations, and in his father’s workshop, Spidlen was exposed to the craft at a very young age. He currently lives with his family in Prague, where he manufactures new violins and continues the legacy of his father’s workshop.

October 1: “Dutch Tea Time and Beyond,” by Shirley M. Mueller. Dr. Mueller is an author, lecturer, and collector of Chinese export porcelain. An Iowa native and University of Iowa Alumna, Dr. Mueller served as both a tenured professor and chief of neurology at Wishard Memorial Hospital, Indiana University. She left the medical profession in 1994 and embarked on a career in investment. She is currently president and CEO of MyMoneyMD, a company that provides clarification and guidance to investors.

October 2: “Indian Printmaking: Rediscovery, Revolution, and Renewal,” by Waswo X. Waswo. Co-sponsored with the UI School of Art and Art History Printmaking Area and the Department of Asian and Slavic Languages and Literature.

October 9: “Still Life and Life in the Dutch Golden Age,” by Julie Hochstrasser. Julie Berger Hochstrasser is an associate professor at the UI School of Art and Art History, specializing in the history and techniques of Dutch and Flemish painting. She received her BA from Swarthmore College, an MA from the University of California, Berkeley, concentrating on Renaissance art, and a PhD, also from UC Berkeley focusing on seventh-century Dutch painting.

October 30: “Luis Meléndez and the Still Life Tradition,” by Roni Baer. Baer received her PhD in art history from the Institute of Fine Arts, NYU, and has taught at NYU, Emory, and the University of Georgia. She has worked in curatorial departments at the Frick Collection, the National Gallery of Art, the Cooper-Hewitt Museum, the High Museum of Art, and the Michael C. Carlos Museum at Emory University. She is currently the senior curator of paintings at the Museum of Fine Arts, Boston.

November 6: The Bette Spriestersbach Distinguished Lecture, “Around and Beyond Jackson Pollock’s Mural,” by David Anfam. Anfam is the senior consulting curator at the Clyfford Still Museum, Denver, and the director of the museum’s newly formed Research Center. He received his BA and PhD degrees from the Courtauld Institute of Art at the University of London. Anfam is presently curating a focus show around Jackson Pollock’s Mural, which opened at the Peggy Guggenheim Collection, Venice, in April 2015.
November 30: Music @ the Museum

February 17: Maquoketa Art Experience, “Art of the Ancient World”

March 5: “Travel and Remembrance: Experiencing the Grand Tour and Bringing it Back Home,” by Carole Paul. Paul is a scholar of seventeenth- and eighteenth-century art in Italy. Her recent work concerns the history of museums and collections in the early modern period, especially in Rome.

March 10: Maquoketa Art Experience, “The Renaissance in Italy and Northern Europe”

March 14: Sondheim Center for the Performing Arts, “Gee’s Bend Quilts”

March 26: Public Gallery Tour, From the Grand Tour to American Pop: Learning with the Alden Lowell Doud Collection

April 1: Food for Thought, “Inedible Aesthetics”

April 11: Public Reception at the Figge Art Museum, Eye on UI

April 13–15: “Throwing, Spraying, and ^6 (Cone) Electric Firing,” with Steven Hill. Hill became a functional potter in 1974, shortly after receiving a BFA degree from Kansas State University. By the mid-1990s he was looking for a way to expand his backyard studio. He began a resident-artist program for aspiring potters, and provided working space for other ceramic artists. In 1998 he co-founded Red Star Studios Ceramic Center in Kansas City, MO, and in 2006 co-founded Center Street Clay in Sandwich, IL. Currently he is creating artworks, writing about ceramics, teaching workshops, and performing administrative duties for his business institutions.

June 11: Maquoketa Art Experience, “20th Century Contemporary Art”

May 1: School of Art and Art History ArtsFest at Studio Arts building

May 9: Czech and Slovak Museum, “Global Shoes: Folk Art, American Indian, African Art”

June 9: Maquoketa Art Experience, “20th Century Contemporary Art”

June 17: Public Lecture by Courtney Micots, candidate for UIMA curatorial position

June 19: Czech and Slovak Museum, “Art of India: Folk Art”

June 29: Public Lecture by Cory Gundlach, candidate for UIMA curatorial position

Steven Hill speaks to students during his workshop.

SmART Talks

October 21: “Jackson Pollock’s Mural from the University of Iowa: A visual exploration of its recent study and treatment,” by Yvonne Szafran. Szafran is Senior Conservator and Head of Paintings Conservation at the J. Paul Getty Museum, where she has worked since 1978. Originally from Cambridge, England, she studied art history, studio art, and chemistry at the University of Southern
California and the University of California, Los Angeles.

March 25: “The Art of Propaganda: French and American Posters of the First World War,” by Brett Bowles. Bowles is a cultural historian of twentieth-century France, specializing in the political and social dimensions of cinema and other mass media. In addition to serving on the editorial boards of French Historical Studies, French History, Modern & Contemporary France, and the Historical Journal of Film, Radio, and Television, he has been collecting and restoring vintage posters for more than ten years.

April 9: “At the Threshold: A Janusian Reflection on the Process of Reinvention,” by Amy Frazier. Frazier, MS, works in the field of applied creativity and leadership development. The programs she offers through her company, Stages of Presence, are targeted at improving organizational health and human effectiveness through a multidisciplinary approach to successful creativity. She holds a MS degree from the International Center for Studies in Creativity, the world’s first and leading program for applied creativity and innovation.

**K–12 School Programs**

14,888 students impacted by 356 presentations to 369 classes, in 70 locations in 19 towns in 14 counties

**Towns: 19**
- Ankeny
- Belle Plaine
- Bloomfield
- Cedar Rapids
- Coralville
- Davenport
- Des Moines
- Dubuque
- Fairfield
- Iowa City
- Maquoketa
- Marion
- Marshalltown
- Mount Vernon
- Muscatine
- North Liberty
- Sioux City
- West Branch
- Williamsburg

**Counties: 14**
- Benton
- Cedar
- Davis
- Dubuque
- Iowa
- Jackson
- Jefferson
- Johnson
- Linn
- Marshall
- Muscatine
- Polk
- Scott
- Woodbury

**Locations: 70**
- Ankeny Centennial High School, Ankeny
- Augustana College at the Figge Art Museum Classroom, Davenport
- Big Brothers Big Sisters of Johnson County, Iowa City
- Black Box Theater, Iowa Memorial Union, Iowa City
- Borlaug Elementary, Coralville
- Briarwood, Iowa City
- Coralville Central Elementary School, Coralville
- Crestview Nursing & Rehab Center, West Branch
- Czech and Slovak Museum, Cedar Rapids
- Davis County High School, Bloomfield
- Davis County Middle School, Bloomfield
• DMACC Urban, Des Moines
• East Elementary, Ankeny
• Emerson Point, Iowa City
• Fairfield High School, Fairfield
• Fairfield School Carnival, Fairfield Arts and Convention Center, Fairfield
• Garfield Elementary School, Cedar Rapids
• Goodwill of the Heartland, Cedar Rapids
• Grant Wood Elementary, Iowa City
• Hawthorne Inn Windmill Pointe, Coralville
• Heritage Christian School, North Liberty

A student tries on a mask at Heritage Christian School in North Liberty.

• Highland Ridge, Williamsburg
• Hoover Elementary, Cedar Rapids
• Hoover on Campus Care, Iowa City
• Horace Mann Elementary, Iowa City
• Iowa City Craft Guild Quilters at UIMA Conference Room, Iowa City
• Iowa Museum Association Annual Meeting and Conference: Museums on the Move, Czech and Slovak Museum, Cedar Rapids
• Iowa Museum Association: Museums on the Move: Outreach and Object-based Inquiry Programs, Fisher Community Center, Marshalltown
• Iowa State Fair, Des Moines
• Jackson Elementary, Cedar Rapids
• JF Kennedy High School, Cedar Rapids
• Lemme Elementary School, Iowa City
• Linn-Mar High School, Marion
• Longfellow Elementary School, Iowa City
• Longfellow Elementary School, Belle Plaine
• Lucas on Campus/BASP, Iowa City
• Madison Elementary School, Cedar Rapids
• Mann Elementary, Iowa City
• Maquoketa Art Experience, Maquoketa
• Mark Twain Elementary, Iowa City
• Mary Welsh Elementary, Williamsburg
• Mckinley Middle School, Cedar Rapids
• Melrose Meadows, Iowa City
• Musser Library, Muscatine

Curator of Education Dale Fisher describes a mask to students at Musser Library in Muscatine.

• North Central Junior High, North Liberty
• Northwest Junior High, Coralville
• O & M Summer Camp at University of Iowa Studio Arts Building, Iowa City
• Oaknoll, Iowa City
• Prairie Creek Intermediate School, Cedar Rapids
• Prescott Elementary at Dubuque Museum of Art, Dubuque
• Regina Education Center, Iowa City
• Regis Middle School, Cedar Rapids
• Rock Creek Elementary, Ankeny
• Iowa City Senior Center, Iowa City
• Sondheim Center for the Performing Arts, Fairfield
• South East Jr. High School, Iowa City
• Spencer schools at Sioux City Art Center, Sioux City
• Systems Unlimited Inc., Iowa City
• Taft Middle School, Cedar Rapids
• Terrace Elementary, Ankeny
• UI Class: "Exploring Forms in Clay 1," Iowa City
• UI Class: First Year Seminar: "Drawn into Learning: Use Cartoons to Improve Your Writing" (1140 LIB), Iowa City
• UIMA Masterpieces at USB, Iowa City
• UIMA@IMU Gallery, Iowa Memorial Union, Iowa City
• Van Allen Elementary, North Liberty
• Viola Gibson, Cedar Rapids
• Washington Elementary School, Mount Vernon
• Washington High School, Cedar Rapids
• Weber Elementary, Iowa City
• Wickham Elementary, Coralville

On-Site Exhibition, Gallery Tours, and UI Classes/Programs

- 3,540 participants
- 195 tours/presentations to 62 groups/classes

- Total list of groups:
  - Advanced Printmaking
  - American Print Culture
  - Art and Visual Culture (4 classes)
  - Art Museum: Theory and Practice (20 classes)
  - Art of West Africa
  - Arts in Performance
  - Arts of Africa (13 classes)
  - Avant-Gardism Across the Arts
  - Basic Drawing (2 classes)
  - Book Arts Graduate Student group
  - Boy Scouts group
  - Ceramics Graduate Student Workshop
  - Ceramic Materials and Effects
  - Chinese Character Writing and Calligraphy
  - Create, Imagine, Play, Human Development in Arts (9 classes)
  - Davis County High School class
  - Elements of Art (8 classes)
  - Elements of Digital Photography
  - ESL Academic Listening Skills (3 classes)
  - Exhibition Planning
  - Exploring Forms in Clay 1 (4 classes)
  - Exploring Thrown Forms in Clay II
  - First World War
  - First Year Seminar: Cool Places and Hot Spots
  - First Year Seminar: Works of Art (5 classes)
  - Foil Imaging
  - Germany in the World
  - Grant Wood Elementary class
  - High Intermediate ESL
  - History of Mexico
  - Intro to Arts Management (3 classes)
  - Intro to Museums
  - Iowa City High School class
  - Iowa Young Writers Studio Program Life and Still Life in the Dutch Golden Age: Crafting an Exhibition (26 classes)
  - Literary Translation
  - Masterpieces: Art in Cultural Contexts (10 classes)
  - Materials and Techniques: the Digital Fine Print
  - Mona Lisa to Modernism (8 classes)
  - New Graduate Student Orientation and Information Fair
  - Nineteenth-Century Europe
  - On Iowa! CLAS event
  - Poetry and the Visual Arts
  - Poetry Writing (2 classes)
  - Private Object Study
  - Private Print Study (4 groups)
  - Private tour (2 tours)
  - Roosevelt Middle School (2 classes)
  - Roundy Elementary School class
  - Silkscreen (2 classes)
  - Southwestern Archaeology
  - String Chamber Music
  - Themes in Global Art (8 classes)
  - Topics in Cinema and Culture
  - Topics in Transnational Literature: Rivers and Rivals
  - VA Group
  - Washington High School World Humanities class
  - Waterloo East High School class
  - World History II
  - Writer’s Seminar: Literary Translation
  - History of U.S. Photography
  - UI Learning & Development:
    - New Faculty/Staff Orientation (12)

- Staff totals:
  - Alex Minchich – 1
  - Alice Phillips – 21
  - Dale Fisher – 17
  - Josh Siefken – 3
  - Julia Jessen – 11
  - Kathy Edwards – 5
  - Ranelle Knight Lueth – 1

- Gallery Attendant Totals:
  - Casey Murray – 1
  - Ellen Cranberg – 3
  - Emma Van Dyke – 5
  - Kate Baranowski – 4
  - Megan Farlow – 3
  - Samantha Steines – 2
Senior Living Communities (SLC) Outreach Program

- 440 participants
- 39 presentations, in 8 locations, in 4 communities, in 3 counties
- Total list of locations visited:
  - Briarwood, Iowa City
  - Crestview Nursing & Rehab Center, West Branch
  - Emerson Point, Iowa City
  - Hawthorne Inn Windmill Pointe, Coralville
  - Highland Ridge, Williamsburg
  - Melrose Meadows, Iowa City
  - Oaknoll, Iowa City
  - Senior Center, Iowa City
- Towns: 4
  - Coralville
  - Iowa City
  - West Branch
  - Williamsburg
- Counties: 3
  - Cedar
  - Iowa
  - Johnson
- Staff Totals:
  - Emily Lennon – 21

Docent Totals:
- Becky Hall – 5
- Connie Peterson – 1
- Estyl Breazeale – 4
- Gail Zlatnik – 6
- Jude Langhurst – 6
- Kathrine Nixon – 3
- Truc Deagan – 1
- Winona Lyons – 2

Public Programs

- August 17: Iowa State Fair
- August 28: Thursday Theatre Talks: "Rothko, Pollock, and the Modern Art Scene"
- September 22: Jeanne and Richard Levitt Lecture: Jan Spidlen
- October 9: Tea Time: Going Dutch Exhibition Lecture: Julie Hochstrasser
- October 29: Director’s Circle
- October 30: Exhibition Lecture: Ronni Baer
- November 6: Bette Spriestersbach Distinguished Lecture: David Anfam
- November 30: Music @ the Museum
- February 17: Maquoketa Art Experience: Art of the Ancient World
- March 5: Exhibition Lecture: Carole Paul
- March 10: Maquoketa Art Experience: The Renaissance in Italy and Northern Europe
- March 14: Sondheim Center for the Performing Arts: Gee’s Bend Quilts
- March 26: Public Gallery Tour: Doud Exhibition
- April 1: Food for Thought: Inedible Aesthetics
- April 11: Public Reception: Eye on UI
- April 13: Artist Talk: Steven Hill
- April 13: Steven Hill Workshop
- April 14: Steven Hill Workshop
- April 15: Steven Hill Workshop
- May 1: School of Art and Art History ArtsFest
- May 9: Czech and Slovak Museum: Global Shoes: Folk Art, American Indian, African Art
- May 9: Museum Party
- June 11: Maquoketa Art Experience: 20th Century Contemporary Art
- June 17: Public Lecture: Courtney Micots
- June 19: Czech and Slovak Museum: Art of India: Folk Art
- June 29: Public Lecture: Cory Gundlach
**School Programs Collections Acquisitions**

**Mali, Bamana peoples**

*Ci Wara*

Iron, 11 3/4 x 10 1/4 x 2 3/8 in.
Gift of Douglas and Linda Behrendt
UIMA School Programs Collections, AAE.23

**Côte d'Ivoire, Dan or Baule peoples**

Slingshot handle
Wood, 9 1/8 x 2 3/4 x 1 1/2 in.
Gift of Douglas and Linda Behrendt
UIMA School Programs Collections, AAE.24

**Democratic Republic of Congo, Lwena peoples**

*Sanza (musical instrument)*
Wood, iron, 7 x 3 1/2 x 1 1/4 in.
Gift of Douglas and Linda Behrendt
UIMA School Programs Collections, AAE.25

**Democratic Republic of Congo, Luba peoples**

*Sword*
Wood, iron, 15 1/2 x 2 1/2 x 1 1/2 in.
Gift of Douglas and Linda Behrendt
UIMA School Programs Collections, AAE.26

**Democratic Republic of Congo, Kuba peoples**

*Dance skirt*
Cotton, raffia, 202 x 33 in.
Gift of Douglas and Linda Behrendt
UIMA School Programs Collections, AAE.27

**Democratic Republic of Congo, Saka peoples**

*Shield*
Wicker, wood, paint, 53 1/2 x 20 1/2 x 6 in.
Gift of Douglas and Linda Behrendt
UIMA School Programs Collections, AAE.28

**Nigeria, Yoruba peoples**

*Kneeling figure*
Metal, pigment, 9 x 3 x 2 1/4 in.
Gift of Douglas and Linda Behrendt
UIMA School Programs Collections, AAE.29

**Democratic Republic of Congo, Mbole peoples**

*Currency anklet*
Copper, 5 1/2 x 9 x 9 in.
Gift of Douglas and Linda Behrendt
UIMA School Programs Collections, AAE.30

**Democratic Republic of Congo, Ngbaka peoples**

*Throwing knife*
Iron, plant fiber, 15 1/4 x 13 x 3/4 in.
Gift of Douglas and Linda Behrendt
UIMA School Programs Collections, AAE.31

**Pete Natachu (American, Zuni)**

*Otter with pup power figure (fetish figure)*
Rainbow calsilica, 1/2 x 3 3/4 x 1/2 in.
UIMA School Programs Collections, AIS.76

**Cheryl Beyuka (American, Zuni)**

*Mountain lion power figure (fetish figure)*
Marble, turquoise, sinew, 3/4 x 4 1/2 x 1/2 in.
UIMA School Programs Collections, AIS.77
Colin Weeka (American, Zuni)
Snake power figure (fetish figure)
Picasso marble, turquoise, 1 1/2 x 1 3/4 x 2 in.
UIMA School Programs Collections, AIS.78

Russell Shack (American, Zuni)
Otter power figure (fetish figure)
Marble, turquoise, 3/4 x 2 1/4 x 1 1/2 in.
UIMA School Programs Collections, AIS.79

Brion Hattie (American, Zuni)
Bear family power figure (fetish figure)
Marble, sinew, shell, turquoise, paint, 2 3/4 x 2 1/2 x 1 in.
UIMA School Programs Collections, AIS.80

Lance Cheama (American, Zuni)
Mountain lion family power figure (fetish figure)
Marble, turquoise, 1 1/4 x 3 x 2 1/4 in.
UIMA School Programs Collections, AIS.81

Jason Garcia (American, Tewa, 1973– )
This World Renounced! (No. 37), from the series “Tewa Tales of Suspense,” 2014
Earthenware, 12 1/4 x 8 1/2 x 1 1/4 in.
UIMA School Programs Collections, AIS.82

Andres Quandelacy (American, Zuni)
Mountain lion power figure (fetish figure)
Marble, turquoise, 1 1/4 x 2 1/2 x 3/8 in.
UIMA School Programs Collections, AIS.83

Herbert Him (American, Zuni)
Bear power figure (fetish figure)
Marble, turquoise, 2 7/8 x 2 x 1 1/2 in.
UIMA School Programs Collections, AIS.84

Andres Quandelacy (American, Zuni)
Bear power figure (fetish figure)
Lapis lazuli, turquoise, 1 3/4 x 2 1/2 x 3/4 in.
UIMA School Programs Collections, AIS.85

Alvin Haloo (American, Zuni)
Roadrunner power figure (fetish figure)
Pipestone, turquoise, 1 3/4 x 3 3/4 x 1 1/2 in.
UIMA School Programs Collections, AIS.86

Unknown
Untitled (Lapis lazuli ball)
Lapis lazuli, 2 1/4 x 2 1/4 x 2 1/4 in.
UIMA School Programs Collections, AIS.87

Danny Dennis (Canadian, Gitxsan, 1951–2011)
Raven Moon
Print, 9 x 5 3/4 in.
UIMA School Programs Collections, AIS.88

Kent Banteah (American, Zuni)
Snake power figure (fetish figure)
Picasso marble, turquoise, 1 7/8 x 1 3/8 x 3/4 in.
UIMA School Programs Collections, AIS.89

Wilson Romero (American, Cochiti)
Mountain lion power figure (fetish figure)
Quartz, 7/8 x 1 1/2 x 1 1/4 in.
UIMA School Programs Collections, AIS.90

Hiram Peynetsa (American, Zuni)
Badger power figure (fetish figure)
Jasper, turquoise, 1/2 x 3 1/4 x 1 1/2 in.
UIMA School Programs Collections, AIS.91

Carlos Tsattie (American, Zuni)
Badger family power figure (fetish figure)
Picasso marble, turquoise, 1 3/8 x 3 3/8 x 2 1/4 in.
UIMA School Programs Collections, AIS.92

Debra Gasper (American, Zuni) and Ray Tsethlikai (American, Zuni)
Mole power figure (fetish figure)
Marble, 1/2 x 2 x 3/4 in.
UIMA School Programs Collections, AIS.93

Alec Soth (American, 1969– ) and Brad Zellar (American, 1961– )
Dispatch, no. 3, Michigan, 2012
Paper, photograph, 16 x 12 3/4 x 1/2 in.
UIMA School Programs Collections, GNC.31A–C

Alec Soth (American, 1969– ) and Brad Zellar (American, 1961– )
Dispatch, no. 5, Colorado, 2013
Paper, photograph, 16 x 12 3/4 x 1/2 in.
UIMA School Programs Collections, GNC.32A–C

Alec Soth (American, 1969– ) and Brad Zellar (American, 1961– )
Dispatch, no. 2, Upstate, 2012
Paper, photograph, 16 x 12 3/4 x 1/2 in.
UIMA School Programs Collections, GNC.33A–C
Alec Soth (American, 1969– ) and Brad Zellar (American, 1961– )
*Dispatch*, no. 1, *Ohio*, 2012
Paper, photograph, 16 x 12 3/4 x 1/2 in.
UIMA School Programs Collections, GNC.34A–C

Alec Soth (American, 1969– ) and Brad Zellar (American, 1961– )
*Dispatch*, no. 6, *Texas Triangle*, 2013
Paper, photograph, 16 x 12 3/4 x 1/2 in.
UIMA School Programs Collections, GNC.35A–C

Alec Soth (American, 1969– ) and Brad Zellar (American, 1961– )
*Dispatch*, no. 4, *Three Valleys*, 2013
Paper, photograph, 16 x 12 3/4 x 1/2 in.
UIMA School Programs Collections, GNC.36A–C

Jason García (American; Tewa, 1973– )
*Tewa Tales of Suspense* (no. 4): Behold Po’Pay!, 2014
Serigraph, 11 3/4 x 8 1/2 in.
UIMA School Programs Collections, GNC.37

Gerry Eskin (American, 1934–2011)
Bowl
Wood-fired stoneware, 2 1/4 x 7 x 6 3/4 in.
UIMA School Programs Collections, CCC.57

Gerry Eskin (American, 1934–2011)
Sushi plate
Wood-fired stoneware, 7/8 x 4 1/2 x 4 1/2 in.
UIMA School Programs Collections, CCC.58

Gerry Eskin (American, 1934–2011)
Bowl
Wood-fired stoneware, 3/4 x 4 1/2 x 4 1/2 in.
UIMA School Programs Collections, CCC.59

Gerry Eskin (American, 1934–2011)
Sushi plate
Wood-fired stoneware, 3/4 x 4 1/2 x 4 3/8 in.
UIMA School Programs Collections, CCC.60

Gerry Eskin (American, 1934–2011)
Bowl
Wood-fired stoneware, 7/8 x 4 3/8 x 4 3/8 in.
UIMA School Programs Collections, CCC.61

Gerry Eskin (American, 1934–2011)
Yunomi
Wood-fired stoneware, 3 x 3 3/8 x 3 3/8 in.
UIMA School Programs Collections, CCC.62

Gerry Eskin (American, 1934–2011)
Yunomi
Wood-fired stoneware, 2 1/2 x 6 5/8 x 6 3/4 in.
UIMA School Programs Collections, CCC.55

Gerry Eskin (American, 1934–2011)
Yunomi
Wood-fired stoneware, 3 x 3 1/4 x 3 1/2 in.
UIMA School Programs Collections, CCC.62

Gerry Eskin (American, 1934–2011)
Yunomi
Wood-fired stoneware, 3 x 3 1/4 x 3 3/8 in.
UIMA School Programs Collections, CCC.63

Gerry Eskin (American, 1934–2011)
Yunomi
Wood-fired stoneware, 3 x 3 3/8 x 3 3/8 in.
UIMA School Programs Collections, CCC.64

Gerry Eskin (American, 1934–2011)
Yunomi
Wood-fired stoneware, 3 x 3 1/4 x 3 1/2 in.
UIMA School Programs Collections, CCC.62

Gerry Eskin (American, 1934–2011)
Yunomi
Wood-fired stoneware, 3 x 3 1/4 x 3 3/8 in.
UIMA School Programs Collections, CCC.63

Gerry Eskin (American, 1934–2011)
Yunomi
Wood-fired stoneware, 3 x 3 3/8 x 3 3/8 in.
UIMA School Programs Collections, CCC.64

Rick and Valerie Beck (American)
*Peter and the Wolf*
Glass, 4 x 13 3/4 x 13 3/4 in.
UIMA School Programs Collections, CCC.65

Benj Upchurch (American, 1980– )
Container, 2012
Wood-fired stoneware, 16 x 6 x 6 in.
UIMA School Programs Collections, CCC.66A–B

Benj Upchurch (American, 1980– )
Container, 2013
Wood-fired stoneware 19 1/2 x 6 1/2 x 6 1/2 in.
UIMA School Programs Collections, CCC.67A–B

Benj Upchurch (American, 1980– )
Container, 2014
Wood-fired stoneware 23 x 7 1/2 x 7 1/2 in.
UIMA School Programs Collections, CCC.68A–B

Dan Anderson (American, 1945– )
Sushi tray with bowl
Stoneware, 8 5/8 x 4 3/8 x 3 3/8 in.
UIMA School Programs Collections, CCC.69A–B

Dan Anderson (American, 1945– )
Sushi tray with bowl
Stoneware, 8 5/8 x 4 3/8 x 3 3/8 in.
UIMA School Programs Collections, CCC.70A–B
Josh DeWesse (American)
Plate
Stoneware, 13 x 13 x 2 1/2 in.
UIMA School Programs Collections, CCC.71

Ron Meyers (American)
Plate
Stoneware, 13 x 13 x 2 1/2 in.
UIMA School Programs Collections, CCC.72

Ron Meyers (American)
Plate
Stoneware, 13 x 13 x 1 3/4 in.
UIMA School Programs Collections, CCC.73

Steve Hansen (American)
Vessel
Stoneware, 2 x 3 3/4 x 3 3/4 in.
UIMA School Programs Collections, CCC.74

Douglas Navarra (American)
Yunomi
Stoneware, 4 1/4 x 3 3/4 x 3 3/4 in.
UIMA School Programs Collections, CCC.75

Douglas Navarra (American)
Yunomi
Stoneware, 4 3/8 x 3 3/4 x 3 3/4 in.
UIMA School Programs Collections, CCC.76

Jeff Oestreich (American, 1947–)
Lidded vessel
Stoneware, 3 1/4 x 5 3/4 x 5 3/4 in.
UIMA School Programs Collections, CCC.77A–B

Steven Hill (American)
Pitcher, 2015
Porcelain, 12 x 10 1/2 x 9 in.
UIMA School Programs Collections, CCC.78

Steven Hill (American)
Bowl, 2015
Porcelain, 12 1/2 x 11 3/4 x 3 1/4 in.
UIMA School Programs Collections, CCC.79

Kevin O’Reilly (American)
Bowl, 2015
Porcelain, 7 3/4 x 7 3/4 x 4 1/2 in.
UIMA School Programs Collections, CCC.80

Kyle Carpenter (American)
Cup
Salt wood-fired porcelain, 5 1/2 x 5 3/4 x 3 1/4 in.
Gift of Pamela G. and Randolph M. Roberts
UIMA School Programs Collections, CCC.81

Renee Margolin (American)
Vessel, 1984
Earthenware, 9 3/4 x 10 x 10 in.
The Alden Lowell Doud Collection
UIMA School Programs Collections, LDC.20

Unknown
Untitled (six horses pulling a cart)
Etching, 9 1/2 x 12 3/8 in.
The Alden Lowell Doud Collection
UIMA School Programs Collections, LDC.21

Germany
Feurländer Mann u. Frau (South American Man and Woman), c. 1840
Hand-colored lithograph, 5 x 5 7/8 in.
The Alden Lowell Doud Collection
UIMA School Programs Collections, LDC.22

Matthew Dubourg (British, 1786–1838)
The Coliseum, plate 13, 1820, printed later
Hand-colored lithograph, 12 x 15 1/2 in.
The Alden Lowell Doud Collection
UIMA School Programs Collections, LDC.23

Matthew Dubourg (British, 1786–1838)
The Coliseum, plate 12, 1820, printed later
Hand-colored lithograph, 12 x 15 1/2 in.
The Alden Lowell Doud Collection
UIMA School Programs Collections, LDC.24

Matthew Dubourg (British, 1786–1838)
The Coliseum, plate 16, 1820, printed later
Hand-colored lithograph, 12 x 15 1/2 in.
The Alden Lowell Doud Collection
UIMA School Programs Collections, LDC.25

Matthew Dubourg (British, 1786–1838)
The Coliseum, plate 12, 1820, printed later
Hand-colored lithograph, 12 x 15 1/2 in.
The Alden Lowell Doud Collection
UIMA School Programs Collections, LDC.26
Matthew Dubourg (British, 1786–1838)
*Forum of Nerva, plate 14,* 1820, printed later
Hand-colored lithograph, 12 x 15 1/2 in.
The Alden Lowell Doud Collection
UIMA School Programs Collections, LDC.27

Matthew Dubourg (British, 1786–1838)
*Tomb of Cecilia Metella, plate 7,* 1820, printed later
Hand-colored lithograph, 12 x 15 1/2 in.
The Alden Lowell Doud Collection
UIMA School Programs Collections, LDC.28

Pete Natachu (American, Zuni)
Otter with pup power figure (fetish figure)
Rainbow calsilica, 1/2 x 2 3/8 x 3/8 in.
UIMA School Programs Collections, AIE.67

Herbert Him (American, Zuni)
Badger power figure (fetish figure)
Serpentine, turquoise, 2 1/2 x 1 x 1 in.
UIMA School Programs Collections, AIE.68

Kevin Quam (American, Zuni)
Fox power figure (fetish figure)
Picasso marble, turquoise, 7/8 x 2 3/4 x 5/8 in.
UIMA School Programs Collections, AIE.69

United States, Santa Clara
Bowl
Earthenware, 1 1/4 x 5 3/8 x 5 3/8 in.
Gift of William and Betty Lou Tucker
UIMA School Programs Collections, AIE.70

Florence Naranjo (American, San Ildefonso, 1921–)
Bird vessel
Earthenware, 2 1/4 x 6 x 4 1/2 in.
Gift of William and Betty Lou Tucker
UIMA School Programs Collections, AIE.71

Dorothy Trujillo (American, Cochiti, 1932–1999)
Storyteller
Earthenware, 4 3/4 x 4 x 4 1/2 in.
Gift of William and Betty Lou Tucker
UIMA School Programs Collections, AIE.72

United States, Acoma
Bear
Earthenware, 4 x 5 1/4 x 1 3/4 in.
Gift of William and Betty Lou Tucker
UIMA School Programs Collections, AIE.73

Jason Garcia (American, Tewa, 1973–)
*Cry of the Conqueror!* (No. 38), from the series “Tewa Tales of Suspense,” 2014
Earthenware, 11 3/4 x 8 1/2 x 1/4 in.
UIMA School Programs Collections, AIE.74

Hiram Peynetsa (American, Zuni)
Bird power figure (fetish figure)
Marble, turquoise, 2 x 2 3/4 x 1/2 in.
UIMA School Programs Collections, AIE.75

Andres Quandelacy (American, Zuni)
Bear power figure (fetish figure)
Picasso marble, turquoise, 1 x 1 3/4 x 1/2 in.
UIMA School Programs Collections, AIE.76

India, Hindu
*Mala*
Lotus seeds, string, 17 x 1 x 1/4 in.
UIMA School Programs Collections, IHI.51

India, Hindu
*Mala*
Sandalwood, string, 15 x 1 x 1/4 in.
UIMA School Programs Collections, IHI.50

India, Hindu
*Mala*
Sandalwood, string, 17 x 1 x 1/4 in.
UIMA School Programs Collections, IHI.52

India, Hindu
*Mala*
Sandalwood, string, 17 x 1 x 1/4 in.
UIMA School Programs Collections, IHI.53

Lance Cheama (American, Zuni)
Mountain lion power figure (fetish figure)
Picasso marble, turquoise, 1 x 3 1/4 x 1 in.
UIMA School Programs Collections, AIE.77

Andres Quandelacy (American, Zuni)
Bear power figure (fetish figure)
Jasper, turquoise, 1 1/2 x 2 x 5/8 in.
UIMA School Programs Collections, AIE.78

Milton Honawa (American, Hopi/Zuni)
Eagle power figure (fetish figure)
Picasso marble, turquoise, 2 3/4 x 1 x 3/4 in.
UIMA School Programs Collections, AIE.79
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<thead>
<tr>
<th>Country, Religion</th>
<th>Item</th>
<th>Details</th>
<th>Gift Information</th>
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<tr>
<td>India, Hindu</td>
<td><strong>Mala</strong></td>
<td>Rudraksha, string, 28 x 1 x 1/2 in.</td>
<td>UIMA School Programs Collections, IHI.54</td>
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<td>India, Hindu</td>
<td><strong>Mala</strong></td>
<td>Bodhi seed, string, 17 x 1 x 1/4 in.</td>
<td>UIMA School Programs Collections, IHI.55</td>
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<td>India, Hindu</td>
<td><strong>Lingam</strong></td>
<td>Stone, 8 1/2 x 4 3/4 x 4 3/4 in.</td>
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<td>India, Hindu</td>
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<td>Miniature painting on silk Silk, paint, 13 1/2 x 18 1/4 in.</td>
<td>Gift of Kathy Louenberg</td>
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<td>Australia, Yolngu peoples</td>
<td><strong>Didgeridoo</strong></td>
<td>Wood, paint, 38 1/2 x 2 3/4 x 2 3/4 in.</td>
<td>Gift of Douglas and Linda Behrendt</td>
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<td>Unknown</td>
<td><strong>Untitled (Blue bridge at night)</strong></td>
<td>Print, 17 x 21 in.</td>
<td>Gift of James A. Leach and Elisabeth F. Leach</td>
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<td><strong>Untitled (Riverbank)</strong></td>
<td>Color etching, 8 3/4 x 11 3/4 in.</td>
<td>Gift of James A. Leach and Elisabeth F. Leach</td>
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<td>Unknown</td>
<td><strong>Untitled (Small village scene)</strong></td>
<td>Color etching, 11 3/4 x 9 in.</td>
<td>Gift of James A. Leach and Elisabeth F. Leach</td>
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<td>Unknown</td>
<td><strong>Untitled (Profile portrait of a man)</strong></td>
<td>Etching, 9 3/4 x 7 1/8 in.</td>
<td>Gift of James A. Leach and Elisabeth F. Leach</td>
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<td>Unknown</td>
<td><strong>Untitled (Two women in a bedroom)</strong></td>
<td>Etching, 12 5/8 x 9 3/4 in.</td>
<td>Gift of James A. Leach and Elisabeth F. Leach</td>
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<td>Unknown</td>
<td><strong>Untitled (Canal)</strong></td>
<td>Etching, 4 1/2 x 5 7/8 in.</td>
<td>Gift of James A. Leach and Elisabeth F. Leach</td>
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<td><strong>Untitled (Portrait of a man)</strong></td>
<td>Etching, 6 3/4 x 5 in.</td>
<td>Gift of James A. Leach and Elisabeth F. Leach</td>
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<td><strong>Untitled (Notre Dame in spring)</strong></td>
<td>Color etching, 12 7/8 x 10 in.</td>
<td>Gift of James A. Leach and Elisabeth F. Leach</td>
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<td>Unknown</td>
<td><strong>Untitled (Notre Dame in autumn)</strong></td>
<td>Color etching, 10 x 12 3/4 in.</td>
<td>Gift of James A. Leach and Elisabeth F. Leach</td>
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<td><strong>Untitled (Café)</strong></td>
<td>Color etching, 10 x 12 3/4 in.</td>
<td>Gift of James A. Leach and Elisabeth F. Leach</td>
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<td>Unknown</td>
<td><strong>Untitled (Stone bridge over a river)</strong></td>
<td>Color etching, 12 3/4 x 10 in.</td>
<td>Gift of James A. Leach and Elisabeth F. Leach</td>
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<td>Unknown</td>
<td><strong>Untitled (Fortified castle)</strong></td>
<td>Print, 10 x 13 in.</td>
<td>Gift of James A. Leach and Elisabeth F. Leach</td>
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<td>Unknown</td>
<td><strong>Untitled (Portrait of a man)</strong></td>
<td>Etching, 18 1/2 x 12 1/2 in.</td>
<td>Gift of James A. Leach and Elisabeth F. Leach</td>
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<td>UIMA School Programs Collections, EPC.18</td>
</tr>
</tbody>
</table>
Frederick M. Spiegle (American, 1863–1942)
*The Chorister Boys*, 1886
Etching, 37 1/4 x 26 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.19

Frederick M. Spiegle (American, 1863–1942)
*Child with Hat*, 1888
Etching, 15 1/2 x 10 3/4 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.20

Frederick M. Spiegle (American, 1863–1942)
*Portrait of Youth*, 1889
Etching, 18 3/8 x 14 5/8 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.21

Charles Spiegle (American, c. 1831–1902)
*Woman at Window Holding a Book*, 1889
Etching, 18 1/4 x 12 1/4 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.22

Thomas Riley (British, active 1878–1892)
*Gathering Apples*, 1882
Etching, 13 3/8 x 9 1/4 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.23

Joseph Paul Marius Soumy (French, 1831–1863)
*Forges d’Allevar en Dauphiné*, c. 1862
Etching, 8 3/8 x 12 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.24

Pierre-Célestin Billet (French, 1837–1922)
*Les Laveuses*, 1880
Etching, 12 1/8 x 8 5/8 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.25

Thomas Waterman Wood (American, 1823–1903)
*A Stolen Glance*, 1884
Etching, 11 5/8 x 8 1/2 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.26

William Unger (German, 1837–1932)
*Self Portrait*, 1880
Etching, 12 x 8 1/4 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.27

Ernest George (British, 1839–1922)
*Louvain, Spires of the Hotel de Ville with the Cathedral in the Distance*, c. 1878
Etching, 11 3/4 x 8 3/8 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.28

L. F. Dupont after Jean-Louis-Ernest Meissonier (French, 1815–1891)
*A Warrior*, 1879
Etching, 12 7/8 x 9 1/2 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.29

Katherine Levin Farrell (American, 1857–1951)
*Grandpa*, c. 1885
Etching on silk, 10 3/4 x 9 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.30

Georges Aubert after Georges Rouault (French, 1871–1958)
*Apparition (Veronique) for the book Passion*, 1939
Wood engraving, 7 3/8 x 10 3/8 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.31

Georges Aubert after Georges Rouault (French, 1871–1958)
*Three Heads for the book Cirque de l’Etoile Filante*, 1939
Wood engraving, 6 1/4 x 10 3/8 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.32

Odilon Redon (French, 1840–1916)
*Jeune Fille dans un jardin de Fleurs*, c. 1888
Wood engraving, 5 3/4 x 5 3/4 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.33

Sion Longley Wenban (American, 1847–1897)
*Schleissheim*, c. 1883
Etching, 9 x 13 in.
Gift of Debra Gabrielson Lee
UIMA School Programs Collections, EPC.34
Seiko (Japanese)  
*Moonlight*, 1948  
Woodcut, 10 5/8 x 15 1/2 in.  
Gift of Debra Gabrielson Lee  
UIMA School Programs Collections, EPC.35

Nisaburo Ito (Japanese, 1910–1988)  
*Golden Pavilion*, 1950  
Color woodcut, 17 3/4 x 11 1/2 in.  
Gift of Debra Gabrielson Lee  
UIMA School Programs Collections, EPC.36

Kawase Hasui (Japanese, 1883–1957)  
*Ishinomaki in the Snow*, 1935  
Color woodcut, 10 3/8 x 15 3/8 in.  
Gift of Debra Gabrielson Lee  
UIMA School Programs Collections, EPC.37

Tomoichi Fujisawa (Japanese)  
*Lake Taisho at Shinano*, 1954  
Color woodcut, 14 7/8 x 9 3/4 in.  
Gift of Debra Gabrielson Lee  
UIMA School Programs Collections, EPC.38

Norbert Goeneutte (French, 1854–1894)  
*La Dévideuse*, c. 1888  
Etching and Drypoint, 8 1/2 x 5 7/8 in.  
Gift of Debra Gabrielson Lee  
UIMA School Programs Collections, EPC.39

Frederick Slocombe (British, 1847–1920)  
*Ford on the Lea at Hatfield*, 1889  
Etching, 9 5/8 x 13 1/8 in.  
Gift of Debra Gabrielson Lee  
UIMA School Programs Collections, EPC.40

Charles A. Vanderhoff (American, 1853–1918)  
*The Fisherman’s House*, 1884  
Drypoint, 15 x 10 5/8 in.  
Gift of Debra Gabrielson Lee  
UIMA School Programs Collections, EPC.41

Joseph Lauber (German-American, 1855–1948)  
*The Moose Bridge*, 1893  
Etching, 17 x 21 7/8 in.  
Gift of Debra Gabrielson Lee  
UIMA School Programs Collections, EPC.42

Charles A. Vanderhoff (American, 1853–1918)  
*Evening in the Court of Honor*, 1893  
Etching, 17 x 22 1/8 in.  
Gift of Debra Gabrielson Lee  
UIMA School Programs Collections, EPC.43
PROFESSIONAL ACTIVITIES

Dale Fisher
Curator of Education

- Attended 2015 National Art Education Association Conference in New Orleans, LA
- Research on American Indian and First Peoples Collection (UIMA School Programs Collections in Santa Fe, NM)
- Curated *Comics and Graphic Novels: The UIMA School Programs Collection* exhibition at the Sondheim Center for the Performing Arts and Fairfield Art Association in Fairfield, IA
- Accepted the position of Museum Education representative on the Art Educators of Iowa Board
- Attended 2014 Art Educators of Iowa Retreat
- Attended Arts Advocacy Day at the State Capitol in Des Moines, IA
- Presented at the 2014 Iowa Museum Association Conference at the Czech and Slovak Museum, Cedar Rapids, IA
- Created *UIMA School Programs: Gee’s Bend Quilts Teacher’s Guide*
- Supervised five UI Museum Studies interns
- Coordinated "Day Without Art" activities with the UI Center for Digital Humanities
- Hosted UIMA Education Partners Reception
- Hosted Dr. David Anfam
- Hosted Steven Hill
- Hosted Amy Frazier
- Presented "Edible Aesthetics," a part of the UI Theme Semester Food for Thought
- Gave a series of presentations at Maquoketa Art Experience in Maquoketa, IA
- Created *UIMA School Programs: Gee’s Bend Quilts Teacher’s Guide*
- Created and coordinated programs with the Iowa City Community School District Before and After School Program
- Created and coordinated "Smart Day" programs with Prairie Creek Schools, College Community School District in Cedar Rapids, IA
- Created and coordinated programs with Goodwill Industries in Cedar Rapids, IA
- Created and coordinated programs with Systems Unlimited in Cedar Rapids, IA
- Supervised one UI Museum Studies intern
- Member of the search committee for the UIMA Education Coordinator position

Josh Siefken
Assistant Curator of Education

- Co-curated *Comics and Graphic Novels: The UIMA School Programs Collection* exhibition at the Sondheim Center for the Performing Arts and Fairfield Art Association in Fairfield, IA
- Installed *Comics and Graphic Novels: The UIMA School Programs Collection*
- Presented at the 2014 Iowa Museum Association Conference at the Czech and Slovak Museum, Cedar Rapids, IA
- Presented at the 2014 Iowa Museum Association Education Division Meeting in Marshalltown, IA
- Presentation on the *Art of India* at the Czech and Slovak Museum, Cedar Rapids, IA
- Created *UIMA School Programs: Gee’s Bend Quilts Teacher’s Guide*
- Created and coordinated programs with O & M Summer Camp
- Created and coordinated "Smart Day" programs with Prairie Creek Schools, College Community School District in Cedar Rapids, IA
- Created and coordinated programs with Goodwill Industries in Cedar Rapids, IA
- Created and coordinated programs with Systems Unlimited in Cedar Rapids, IA
- Supervised one UI Museum Studies intern
- Member of the search committee for the UIMA Education Coordinator position
LUCE FOUNDATION GRANT

The Henry Luce Foundation grant has continued to be used to lay the foundation for creating a rich education 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 detailed information related to the 'Top 100 American Art' objects at the University of Iowa Museum of Art (UIMA).

LOANS

Incoming 2014–2015
Twenty-five incoming loans making a total of 467 objects for exhibitions, classroom use, proposed purchases, and acquisitions.

Outgoing 2014–2015
Nine outgoing loans making a total of 29 objects that were lent for exhibitions at home and abroad.

Outgoing Loans 2014
- **Jackson Pollock**: Mural, Sioux City Art Center, Sioux City, IA, July 1, 2014 – April 10, 2015: Pollock, *Mural*, 1959.6

Outgoing Loans 2015
- **Jackson Pollock’s Mural: Energy Made Visible**, Peggy Guggenheim Collection, Venice, Italy, April 22–November 15: Matter, *Figure in Motion*, 90.2015; Matter, *Hanging Mobile 2/6…*, 2014.188; Mili, *Figure Skater Carol Lynne*, 92.2015; Mili, *Alfred Hitchcock during the filming of "Shadow of a Doubt"*, 91.2015; Morgan, *Charles Weidman Group in "Lynchtown"*, 2014.155; Morgan, *Pure

RIGHTS & REPRODUCTION REQUESTS

In 2014–2015, we received requests for 144 works to be reproduced in/for exhibition catalogs, magazines, books, and research purposes. Also 293 accession and museum purposes items were acquired in the 2014–2015 year.

ACCESSIONS

The total number of art accessioned for 2014–2015 was 258 items.

Accessions included 63 works of ceramics, 9 paintings, 29 photographs, 99 prints, 6 sculptures, 24 drawings, 4 North American works, 2 African, 20 Asian, and 2 other works. Accessioned items were obtained through 244 donations and 14 purchases.

Joan Liffring-Zug Bourret (American, 1929– )
Wedding Guest, 1960s, 1962
Gelatin silver on paper, 9 1/4 x 35 1/2 in. (23.5 x 90.17 cm)
The Alden Lowell Doud Collection, 2014.100

Mortimer L. Menpes (British, 1855–1939)
Mona Lisa (after Leonardo Da Vinci), 1911–1912
Etching, drypoint, and aquatint on paper, 18 5/8 x 12 1/8 in. (47.31 x 30.8 cm)
The Alden Lowell Doud Collection, 2014.101

Claude Lorrain (French, 1604–1682)
Scène de brigands (Landscape with brigands), 1633
Etching and drypoint on paper, 9 3/8 x 12 5/16 in. (23.81 x 31.27 cm)
The Alden Lowell Doud Collection, 2014.102

Jean Baptiste Camille Corot (French, 1796–1875)
Souvenir de Toscane (Memory of Tuscany), c. 1845
Etching on paper, 7 3/8 x 11 in. (18.73 x 27.94 cm)
The Alden Lowell Doud Collection, 2014.103

Joseph Hecht (Polish, 1891–1951)
Adam and Eve with Kangaroo, I, 1920–1923
Engraving and drypoint on paper, 12 5/8 x 8 3/4 in. (32.07 x 22.23 cm)
The Alden Lowell Doud Collection, 2014.105

James Valentine (British, 1815–1879)
View from tower of Strafford on the Avon, 1875
Albumen on paper, 5 1/4 x 7 7/8 in. (13.34 x 20 cm)
The Alden Lowell Doud Collection, 2014.107

Unknown
Untitled (Battle of the Amazons), 19th century
Watercolor with gouache on paper, 7 1/2 x 9 7/8 in. (19.05 x 25.08 cm)
The Alden Lowell Doud Collection, 2014.108

Wayne Thiebaud (American, 1920– )
Dark Cake, 1983
Woodcut on Tosa Kozo paper, 20 1/4 x 22 1/4 in. (51.44 x 56.52 cm)
The Alden Lowell Doud Collection, 2014.109

William A. Christenberry (American, 1936– )
Palmist Building (Winter), Havana Junction, Alabama, 1981
Ektacolor on paper, 20 x 24 in. (50.8 x 60.96 cm)
The Alden Lowell Doud Collection, 2014.111

David Hockney (British, 1937– )
Homage to Michelangelo, from Omaggio a Michelangelo, 1975
Etching, softground and aquatint on Rives BFK, 23 1/2 x 31 1/4 in. (59.69 x 79.38 cm)
The Alden Lowell Doud Collection, 2014.112
Edward Ruscha (American, 1937–
)*Pico, Flower, and Figueroa* from The MoCA Portfolio, 1999
Aquatint and etching with chine-collé on Gampi paper, 22 x 30 in. (55.88 x 76.2 cm)
The Alden Lowell Doud Collection, 2014.113

Edward Ruscha (American, 1937–
Mixografía® print on handmade paper, 24 x 32 in. (60.96 x 81.28 cm)
The Alden Lowell Doud Collection, 2014.114

Manon Cleary (American, 1942–2011)
*Hand*, 1979
Oil on canvas, 11 x 8 in. (27.94 x 20.32 cm)
The Alden Lowell Doud Collection, 2014.115

John Baeder (American, 1938–)
*American Grille*, 1975
Lithograph on paper, 18 x 24 in. (45.72 x 60.96 cm)
The Alden Lowell Doud Collection, 2014.116

Genie Hudson Patrick (American, 1938–)
*Iowa Skyline*, 2004
Oil on on canvas, 25 x 30 in. (63.5 x 76.2 cm)
The Alden Lowell Doud Collection, 2014.117

Ronald Searle (British, 1920–2011)
*Cat-scape*, 1967
Lithograph on paper, 13 1/8 x 19 3/4 in. (33.34 x 50.17 cm)
The Alden Lowell Doud Collection, 2014.118

Keith Anthony Morrison (American, 1942–)
*Dance in America - Mardi Gras*, 1985
Lithograph on paper, 22 x 30 in. (55.88 x 76.2 cm)
The Alden Lowell Doud Collection, 2014.119

Ellen MacDonald (American, 1955–)
*Dead Noise*, 1983
Lithograph on paper, 19 x 22 5/8 in. (48.26 x 57.47 cm)
The Alden Lowell Doud Collection, 2014.121

Frank E. Sully (British, 1898–1992)
*On the Thames*, 1920s
Pastel on paper, 9 3/8 x 11 7/8 in. (23.81 x 30.16 cm)
The Alden Lowell Doud Collection, 2014.122

Frank E. Sully (British, 1898–1992)
*Three Trees*, 1920s
Pastel on paper, 12 1/4 x 17 1/2 in. (31.12 x 44.45 cm)
The Alden Lowell Doud Collection, 2014.123

Mark Meyer (1947–)
*Benefit of Mr. K*, 2008
Digital pigment print on Hahnemuhle paper, 12 x 12 in. (30.48 x 30.48 cm)
The Alden Lowell Doud Collection, 2014.124

Mark Meyer (1947–)
*Mood Swinger*, 2010
Digital pigment print on Hahnemuhle paper, 12 x 12 in. (30.48 x 30.48 cm)
The Alden Lowell Doud Collection, 2014.125

Gregory Amenoff (American, 1948–)
*In the Fifth Season*, 1984
8 block, 11 color woodcut on Japanese paper, 40 3/4 x 32 in. (103.51 x 81.28 cm)
The Alden Lowell Doud Collection, 2014.126

Robert Warrens (American, 1933–)
*Autumn Ashtray*, c. 1985
Charcoal on paper, 18 x 24 in. (45.72 x 60.96 cm)
The Alden Lowell Doud Collection, 2014.127

Richard Diebenkorn (American, 1922–1993)
*Softground Cross from "Four Softgrounds,*, 1982
Softground etching with drypoint on Rives BFK paper, 26 1/2 x 40 in. (67.31 x 101.6 cm)
The Alden Lowell Doud Collection, 2014.128

David Shapiro (American, 1943–2014)
*Savasan #14*, March 26, 2000
Etching on six paper panels, 12 1/2 x 72 1/4 in. (31.75 x 183.52 cm)
The Alden Lowell Doud Collection, 2014.129

E. O. Hoppé (British, born in Germany, 1878–1972)
*Untitled (Bridge Builders, Dortmund)*, c. 1928
Toned silver gelatin on paper, 11 1/2 x 8 3/4 in. (29.21 x 22.23 cm)
The Alden Lowell Doud Collection, 2014.131
Joseph White (American, 1938– )  
*Trainyards Richmond*, 1977–1978  
Oil on linen, 58 x 72 in. (147.32 x 182.88 cm)  
The Alden Lowell Doud Collection, 2014.132

John Adams Griefen (American, 1942– )  
*Joy*, 1970  
Lithograph on paper, 22 1/4 x 30 in. (56.52 x 76.2 cm)  
The Alden Lowell Doud Collection, 2014.134

Ellen Lanyon (American, 1926–2013)  
*Alchemistic Egg*, 2010  
Acrylic on canvas, 36 x 36 in. (91.44 x 91.44 cm)  
Gift of The Estate of Ellen Lanyon, 2014.135

Ellen Lanyon (American, 1926–2013)  
*Alchemistic Egg*, 2010  
Original drawings and ephemera collage on museum board, 20 x 20 in. (50.8 x 50.8 cm)  
Gift of The Estate of Ellen Lanyon, 2014.136

Robert Kipniss (American, 1931– )  
*An island in the forest*, 2007  
Mezzotint on paper, 19 1/2 x 19 1/2 in. (49.53 x 49.53 cm)  
Gift of James F. White in honor of Robert Kipniss, 2014.137

Robert Kipniss (American, 1931– )  
*Camelback Mountain and cloud*, 2009  
Mezzotint on Lana paper, 24 3/4 x 22 3/4 in. (62.87 x 57.79 cm)  
Gift of James F. White in honor of Robert Kipniss, 2014.138

Robert Kipniss (American, 1931– )  
*Forest nocturne II*, 2000  
Mezzotint on paper, 14 x 17 in. (35.56 x 43.18 cm)  
Gift of James F. White in honor of Robert Kipniss, 2014.139

Robert Kipniss (American, 1931– )  
*Garden shadows*, 2000  
Mezzotint on paper, 16 5/8 x 13 5/8 in. (42.23 x 34.61 cm)  
Gift of James F. White in honor of Robert Kipniss, 2014.140

Robert Kipniss (American, 1931– )  
*Sentinels II*, 1998  
Mezzotint on blue laid paper, 15 7/8 x 12 3/4 in. (40.32 x 32.39 cm)  
Gift of James F. White in honor of Robert Kipniss, 2014.142

Robert Kipniss (American, 1950– )  
*The balanced rock*, 2004  
Mezzotint on Lana paper, 26 x 22 in. (66.04 x 55.88 cm)  
Gift of James F. White in honor of Robert Kipniss, 2014.143

Charles Lovato (United States, 1937–1987)  
*Necklace*, c. 1982  
Shell, coral, turquoise, jet/lignite, gold, 24 x 1/2 in. (60.96 x 1.27 cm)  
Gift of Dr. Lawrence F. and Marilyn E. Staples, 2014.144

Joy Navasie (United States, 1919–2012)  
*Vessel*  
Ceramic, 8 x 5 1/2 in. (20.32 x 13.97 cm)  
Gift of Dr. Lawrence F. and Marilyn E. Staples, 2014.147

Adam Martinez (Native American, 1909–2002)  
*Jar with feather design*  
Ceramic, 3 13/16 x 5 3/8 in. (9.65 x 13.72 cm)  
Gift of Dr. Lawrence F. and Marilyn E. Staples, 2014.148

Iris Nampeyo (United States, 1944–)  
*Jar*  
Ceramic, 2 1/2 x 3 1/2 in. (6.35 x 8.89 cm)  
Gift of Dr. Lawrence F. and Marilyn E. Staples, 2014.149

Robert H. Rohm (American, 1934–2013)  
*Untitled (Back to Back)*, 1999  
Steel, mesh, encaustic, 99 x 23 x 22 in. (251.46 x 58.42 x 55.88 cm)  
Gift of Marilynn Karp in honor of Ivan C. Karp, 2014.152
Robert H. Rohm (American, 1934–2013)
Untitled (Core Stem), 2001
Steel, mesh, encaustic, 98 x 24 x 16 in.
(248.92 x 60.96 x 40.64 cm)
Gift of Ethan Karp, 2014.153

Barbara Morgan (American, 1900–1992)
Pure Energy and Neurotic Man, 1940
13 1/2 x 10 1/2 in. (34.29 x 26.67 cm)
Mark Ranney Memorial Fund, 2014.154

Aaron Siskind (American, 1903–1991)
Chicago 8, 1948
Gelatin silver on paper mounted on board,
13 3/4 x 18 3/8 in. (34.93 x 46.67 cm)
Mark Ranney Memorial Fund, 2014.156

Conger Metcalf (American, 1914–1998)
Roman Carnival Figure, undated
Oil based media and graphite on clay coated
paper, 25 3/8 x 19 3/8 in. (64.45 x 49.21 cm)
Gift of Melissa Bezanson Shultz and Peter
Bezanson in Memory of Elaine and Randall
Bezanson, 2014.157

Conger Metcalf (American, 1914–1998)
Untitled (Head of male with four figure
studies), undated
Oil based medium and graphite on paper
on clay coated paper, 17 3/4 x 15 in. (45.09
x 38.1 cm)
Gift of Melissa Bezanson Shultz and Peter
Bezanson in Memory of Elaine and Randall
Bezanson, 2014.158

Ellen Wagener (American, 1965–)
Iowa Landscape, 2010
Pastel on paper mounted on board, 11 7/8
x 10 in. (30.16 x 25.4 cm)
Gift of the artist, 2014.162

Unknown
Untitled (Temple of Castor and Pollux,
Girgenti, Sicily), 19th century
Watercolor, gouache on paper, 12 3/8 x 9
1/8 in. (31.43 x 23.18 cm)
The Alden Lowell Doud Collection, 2014.163

Frederick M. Spiegle (American, 1863–1942)
Cupid with feather and pierced heart
remarque, 1886
Etching on laid paper, 20 1/4 x 15 1/4 in.
(51.4 x 38.7 cm)
Gift of Debra Gabrielson Lee, 2014.165

Unknown
Untitled (Temple ruin), 19th century
Watercolor on paper
The Alden Lowell Doud Collection, 2014.166

Unknown
Untitled (Parthenon), undated
Watercolor on paper
The Alden Lowell Doud Collection, 2014.167

Esther Baker-Tarpaga (American)
Merging, 2014
Five silkscreen runs, additional gold screen
ink applied through body painting dance
on Stonehenge, 30 3/8 x 21 7/8 in. (77.15 x
55.56 cm)
Gift of the Iowa Print Group, 2014.168

Eric Sall (American, 1976–)
Cut From the Cloth, 2014
Silkscreen watercolor monoprint with
additional screenprinting on Stonehenge
paper, 19 x 36 in. (48.26 x 91.44 cm)
Gift of the Iowa Print Group, 2014.170

Johan Nieuhoff (1618–1672)
Untitled (Fall of the 1644 Dynasty), page 415
from ”Die Gesellschaft der Ost-Indischen
Gesellschaft…,” 1666
Etching and letterpress on paper, 9 1/2 x 7
3/4 in. (24.13 x 19.69 cm)
The Alden Lowell Doud Collection, 2014.171

Frederick M. Spiegle (American, 1863–1942)
Cupid with birds, 1887
Etching on satin, 21 x 13 in. (53.3 x 33 cm)
Gift of Debra Gabrielson Lee, 2014.172

Rockne Krebs (American, 1938–2011)
Untitled, 1973
Airbrush on paper, 10 x 10 in. (25.4 x 25.4
cm)
The Alden Lowell Doud Collection, 2014.173
Giovanni Andrea Podestà (Italian, c. 1620–before 1674)
*Allegory with Cupid and Putti*, 1640
Etching on paper, 10 5/16 x 15 5/16 in. (26.19 x 38.89 cm)
The Alden Lowell Doud Collection, 2014.174

Giulio Carpioni (Italian, 1613–1678)
Untitled (Capricci) A Bacchanal, 1633–1678
Etching on laid paper, 5 x 16 1/8 in. (12.7 x 40.96 cm)
The Alden Lowell Doud Collection, 2014.175

Frederick M. Spiegle (American, 1863–1942)
Woman wearing corsage with opera glasses remarque, 1889
Etching on paper, 24 1/4 x 18 1/8 in. (61.6 x 46 cm)
Gift of Debra Gabrielson Lee, 2014.176

Frederick M. Spiegle (American, 1863–1942)
*Love’s Harvest*, 1885
Etching on laid paper, 23 5/8 x 19 in. (60 x 48.3 cm)
Gift of Debra Gabrielson Lee, 2014.177

Emerson Hogan (American, 1938–)
Untitled, c. 1956
Oil on canvas, 36 x 25 in. (91.4 x 63.5 cm)
Gift of David and Gabrielle Palmer, 2014.180

Betty Hahn (American, 1940–)
*White Chrysanthemum #1*, 1979
Lithograph on grey Rives paper, 20 x 16 in. (50.8 x 40.6 cm)
Gift of the artist, 2014.181

Betty Hahn (American, 1940–)
*Cut Flowers: 6*, 1979
Lithograph on grey Rives paper, 16 x 20 in. (40.6 x 50.8 cm)
Gift of the artist, 2014.182

Frederick M. Spiegle (American, 1863–1942)
*The Rehearsal* with violin remarque, 1888
Etching on vellum, 30 1/4 x 21 3/8 in. (76.8 x 54.3 cm)
Gift of Debra Gabrielson Lee, 2014.183

W.C. Richardson (American, 1953–)
*Bl-Bd (Beat)*, 1984
Ink and charcoal on paper, 29 1/2 x 29 1/2 in. (74.93 x 74.93 cm)
The Alden Lowell Doud Collection, 2014.184

Bernard Cohen (British, 1933–)
*Black and White*, 1965
Lithograph on paper, 22 1/8 x 30 in. (56.2 x 76.2 cm)
The Alden Lowell Doud Collection, 2014.185

Herbert Matter (Swiss, 1907–1984)
*Hanging Mobile 1/6* from the series "Mobile in Motion" (Alexander Calder) (Motion IV), 1936, printed in 2013
Gelatin silver, 21 x 19 in. (53.34 x 48.26 cm)
Mark Ranney Memorial Fund, 2014.190

Herbert Matter (Swiss, 1907–1984)
*Hanging Mobile 5/6* from the series "Mobile in Motion" (Alexander Calder) (Motion IV), 1936, printed in 2013
Gelatin silver, 21 x 19 in. (53.34 x 48.26 cm)
Mark Ranney Memorial Fund, 2014.191

Herbert Matter (Swiss, 1907–1984)
*Hanging Mobile 6/6* from the series "Mobile in Motion" (Alexander Calder) (Motion IV), 1936, printed in 2013
Gelatin silver, 21 x 19 in. (53.34 x 48.26 cm)
Mark Ranney Memorial Fund, 2014.192

Michael Todd (American, 1935–)
*Ronin XVII*, c. 1978
Bronze, 25 x 22 x 10 in. (63.5 x 55.88 x 25.4 cm)
The Alden Lowell Doud Collection, 2014.187
Naomi Schedl (American, 1920– )
*Untitled (Part 2)*, undated
Monofilament, branches, raffia, colored wire, 127 x 77 x 2 in. (322.6 x 195.6 x 5.1 cm)
Gift of the artist, 2014.194

Naomi Schedl (American, 1920– )
*Untitled (Part 1)*, undated
Monofilament, branches, raffia, colored wire, 133 x 78 1/2 x 1 in. (337.8 x 199.4 x 2.5 cm)
Gift of the artist, 2014.195

Thomas Aprile (American, 1953–2010)
*Drawer Labyrinth*, c. 2003
Wood, mixed media, 38 1/2 x 12 x 12 in. (97.8 x 30.5 x 30.5 cm)
Gift of Laura Young in memory of her husband Thomas R. Aprile, 2014.199

Stephen G. McCutcheon (American, c. 1846–1884)
*My Ain Fireside*, 1883
Etching on paper, 11 3/4 x 9 in. (29.8 x 22.9 cm)
Gift of Debra Gabrielson Lee, 2014.201

Tom Riley (British)
*Magnolia Flora*, c. 1880
Etching on paper, 13 3/4 x 9 3/4 in. (34.9 x 24.8 cm)
Gift of Debra Gabrielson Lee, 2014.202

Mortimer L. Menpes (British, 1855–1939)
*The Sabot Shop*, 1881
Drypoint on paper, 12 5/8 x 9 3/8 in. (32.1 x 23.8 cm)
Gift of Debra Gabrielson Lee, 2014.203

Larry Day (American, 1921–1998)
*Green Building*, 1979
Oil on canvas, 54 x 66 1/2 in. (137.2 x 168.9 cm)
Gift of Ruth Fine, 2014.209

Larry Day (American, 1921–1998)
*End of the World, Part I*, 1988
Oil on canvas, 54 1/4 x 72 in. (137.8 x 182.9 cm)
Gift of Ruth Fine, 2014.210
Larry Day (American, 1921–1998)
Untitled (Drawing for "The Question"), early 1990s
Graphite on paper, 20 x 26 in. (50.8 x 66 cm)
Gift of Ruth Fine, 2014.212

Larry Day (American, 1921–1998)
Untitled (Drawing for "The Question"), early 1990s
Graphite on paper, 20 x 26 in. (50.8 x 66 cm)
Gift of Ruth Fine, 2014.213

Ranieri Grassi (Italian)
Il Battistero di Pisa (The Baptistry of Pisa) from "Representation of the most conspicuous buildings in Pisa...," 1800–1850
Hand-colored etching on paper, 8 1/8 x 5 3/8 in. (20.64 x 13.65 cm)
The Alden Lowell Doud Collection, 2014.214

John Tenniel (British, 1820–1914)
How Don Quixote Made Ready His Armour 'Instead Of a Helmet There Was Only a Simple Morion or Steel Cap! But He Dexterously Supplied This Want By Contriving a Sort Of Visor of Pasteboard. He Looked Upon It as a Most Excellent Helmet,' 1883
Watercolor on board, 17 1/4 x 14 3/4 in. (43.8 x 37.5 cm)
Purchased with funds raised in honor of professors Helena and Ignacio Ponseti, 2014.215

Carel Nicolaas Storm van's Gravesande (Dutch, 1841–1924)
Mill in the Cress-Beds at Veules, 1873
Etching and drypoint on paper, 12 x 16 13/16 in. (30.5 x 42.7 cm)
Gift of Debra Gabrielson Lee, 2014.220

Hamilton Hamilton (American, 1847–1928)
A Misty Morning, 1887
Etching on paper, 9 5/16 x 11 3/4 in. (25.2 x 29.8 cm)
Gift of Debra Gabrielson Lee, 2014.222

Giacomo Lauro (Italian, 1583–c. 1650)
Templum Silvani Ad Radices Viminalis (The Temple of Silvanus at the foot of the Viminal Hill), plate 46 from Antiquae Urbis Splendor (The Splendor of the Ancient City), 1641
Etching on paper, 9 3/4 x 14 1/4 in. (24.77 x 36.2 cm)
The Alden Lowell Doud Collection, 2014.223

Tsukioka Yoshitoshi (Japanese, 1839–1892)
Cherry-Viewing at Tamagawa in Tokyo, 1865
Woodblock on paper, 14 3/8 x 9 3/4 in. (36.5 x 24.8 cm)
Gift of Debra Gabrielson Lee, 2014.224

Frederick M. Spiegle (American, 1863–1942)
Nearer My God to Thee, 1886
Etching in two colors on paper, 36 x 23 13/16 in. (91.4 x 60.5 cm)
Gift of Debra Gabrielson Lee, 2014.225
Johann Zoffany (German, active in Britain from 1760, 1725–1810)
Samson Overcome by the Philistines, c. 1758
Etching on laid paper, 6 5/8 x 9 7/8 in. (16.83 x 25.08 cm)
The Alden Lowell Doud Collection, 2014.226

Unknown (Italian)
Untitled (Temple anterior), 19th century
Watercolor, pen and ink on paper, 8 x 10 7/8 in. (20.3 x 27.6 cm)
The Alden Lowell Doud Collection, 2014.227

Stefano Della Bella (Italian, 1610–1664)
Virgin and Child with St. John the Baptist and St. Elizabeth, c. 1641
Etching on paper, 6 1/8 x 6 7/8 in. (15.56 x 17.46 cm)
The Alden Lowell Doud Collection, 2014.228

Ellen Oakford (American)
Twilight, c. 1887
Etching on paper, 13 3/4 x 18 in. (34.9 x 45.7 cm)
Gift of Debra Gabrielson Lee, 2014.229

Auguste Ballin (French, 1842–1880)
Pont de Londres, 1882
Etching on laid paper, 12 1/4 x 16 7/8 in. (31.1 x 42.9 cm)
Gift of Debra Gabrielson Lee, 2014.230a–b

Joseph Pennell (American, c. 1860–1926)
Ponte Vecchio, Florence, 1883
Etching on laid paper, 17 3/4 x 13 7/8 in. (45.1 x 35.2 cm)
Gift of Debra Gabrielson Lee, 2014.232

Louis Haghe after drawings by David Roberts (British, 1806–1885)
The Tomb of Zechariah, Valley of Jehoshaphat from Part II, Vol I of The Holy Land, Syria, Idumea, Arabia, Egypt and Nubia, 1842–1849
Hand-colored lithograph on paper, 9 1/4 x 12 1/4 in. (23.5 x 31.12 cm)
The Alden Lowell Doud Collection, 2014.233

Carlo Lasinio (Italian, 1759–1838)
Venus from I Sette Pianeti (The Seven Planets) after Giovanni da Udine (School of Raphael) frescos on the ceiling of the Sala de Pontifici, Appartamenti Borgia, Vatican Palace, late 18th–early 19th century
Engraving, red ink on wove paper, 13 1/4 x 16 in. (33.66 x 40.64 cm)
The Alden Lowell Doud Collection, 2014.234

Carlo Lasinio (Italian, 1759–1838)
Mercurius (Mercury) from I Sette Pianeti (The Seven Planets) after Pinturicchio and Giovanni da Udine's frescos on the ceiling the Appartamenti Borgia in the Vatican, late 18th–early 19th century
Engraving, red ink on wove paper, 13 1/8 x 15 7/8 in. (33.66 x 40.32 cm)
The Alden Lowell Doud Collection, 2014.235

Carlo Lasinio (Italian, 1759–1838)
Venus from I Sette Pianeti (The Seven Planets) after Giovanni da Udine (School of Raphael) frescos on the ceiling of the Sala de Pontifici, Appartamenti Borgia, Vatican Palace, late 18th–early 19th century
Engraving, red ink on wove paper, 13 1/8 x 15 7/8 in. (33.66 x 40.32 cm)
The Alden Lowell Doud Collection, 2014.237

Carlo Lasinio (Italian, 1759–1838)
Mercurius (Mercury) from I Sette Pianeti (The Seven Planets) after Pinturicchio and Giovanni da Udine's frescos on the ceiling the Appartamenti Borgia in the Vatican, late 18th–early 19th century
Engraving, red ink on wove paper, 13 1/8 x 15 7/8 in. (33.34 x 40.01 cm)
The Alden Lowell Doud Collection, 2014.238
Carlo Lasinio (Italian, 1759–1838)
*Luna* (Moon) from *I Sette Pianeti* (The Seven Planets) after Giovanni da Udine (School of Raphael) frescos on the ceiling of the Sala de Pontifici, Appartamenti Borgia, Vatican Palace, late 18th–early 19th century
Engraving, red ink on wove paper, 13 1/4 x 15 5/8 in. (33.66 x 39.69 cm)
The Alden Lowell Doud Collection, 2014.239

Carlo Lasinio (Italian, 1759–1838)
Frontispiece, *I Sette Pianeti* (The Seven Planets) after Giovanni da Udine (School of Raphael) frescos on the ceiling of the Sala de Pontifici, Appartamenti Borgia, Vatican Palace, c. 1800
Engraving, red ink on wove paper, 13 1/4 x 15 3/8 in. (33.66 x 39.05 cm)
The Alden Lowell Doud Collection, 2014.240

Thomas Kirk (British, c. 1765–1797)
*Volume IV*, plate 38 from *Outlines from the Figures and Compositions upon the Greek, Roman, and Etruscan Vases of the late Sir William Hamilton, 1804–1814*
Etching, hand-colored later, on paper, 4 7/8 x 7 7/8 in. (12.38 x 20 cm)
The Alden Lowell Doud Collection, 2014.242

Jules-Étienne Auclair-Melot (French)
*Le Parc: Statue de Mercure, Versailles* (The Park: Statue of Mercury, Versailles), 1920s–1930s
Gelatin silver, 6 11/16 x 8 7/8 in. (16.99 x 22.54 cm)
The Alden Lowell Doud Collection, 2014.244d

Jules-Étienne Auclair-Melot (French)
*Fontaine de Diane, Versailles* (The Diana Fountain, Versailles), 1920s–1930s
Gelatin silver, 6 3/4 x 8 7/8 in. (17.15 x 22.54 cm)
The Alden Lowell Doud Collection, 2014.244e

Jules-Étienne Auclair-Melot (French)
*Le Parc: Statue du Gladiateur, Versailles* (The Park: Gladiator Statue, Versailles), 1920s–1930s
Gelatin silver, 8 7/8 x 6 3/4 in. (22.54 x 17.15 cm)
The Alden Lowell Doud Collection, 2014.244f

Jules-Étienne Auclair-Melot (French)
*Le Parc: Bosquet de la Reine, Versailles* (The Park: The Queen's Grove, Versailles), 1920s–1930s
Gelatin silver, 8 7/8 x 6 11/16 in. (22.54 x 16.99 cm)
The Alden Lowell Doud Collection, 2014.244c

Jules-Étienne Auclair-Melot (French)
*Le Parc: Statue de Mercure, Versailles* (The Park: Statue of Mercury, Versailles), 1920s–1930s
Gelatin silver, 6 11/16 x 8 7/8 in. (16.99 x 22.54 cm)
The Alden Lowell Doud Collection, 2014.244d

Jules-Étienne Auclair-Melot (French)
*Fontaine de Diane, Versailles* (The Diana Fountain, Versailles), 1920s–1930s
Gelatin silver, 6 3/4 x 8 7/8 in. (17.15 x 22.54 cm)
The Alden Lowell Doud Collection, 2014.244e

Jules-Étienne Auclair-Melot (French)
*Le Parc: Statue du Gladiateur, Versailles* (The Park: Gladiator Statue, Versailles), 1920s–1930s
Gelatin silver, 8 7/8 x 6 3/4 in. (22.54 x 17.15 cm)
The Alden Lowell Doud Collection, 2014.244f

Jules-Étienne Auclair-Melot (French)
*Le Parc: Bosquet de la Reine, Versailles* (The Park: The Queen's Grove, Versailles), 1920s–1930s
Gelatin silver, 8 7/8 x 6 11/16 in. (22.54 x 16.99 cm)
The Alden Lowell Doud Collection, 2014.244c
Jules-Étienne Auclair-Melot (French)
*Le Parc: entrée de l’Allée de l’Automne, Versailles* (The Park: entrance to Autumn Alley, Versailles), 1920s–1930s
Gelatin silver, 6 11/16 x 8 15/16 in. (16.99 x 22.7 cm)
The Alden Lowell Doud Collection, 2014.244h

Jules-Étienne Auclair-Melot (French)
*Une allée du Parc près du Bassin d’Apollon, Versailles* (A path of the park near the Apollo Fountain, Versailles), 1920s–1940s
Gelatin silver, 6 3/4 x 8 15/16 in. (17.15 x 22.7 cm)
The Alden Lowell Doud Collection, 2014.244i

Jules-Étienne Auclair-Melot (French)
*Abords du Bassin d’Apollon, Versailles* (The surroundings of the Apollo Fountain, Versailles), 1920s–1930s
Gelatin silver, 6 3/4 x 8 7/8 in. (17.15 x 22.54 cm)
The Alden Lowell Doud Collection, 2014.244j

Jules-Étienne Auclair-Melot (French)
*Le Parc près du Bassin d’Apollon, Versailles* (The park near the Apollo Fountain, Versailles), 1920s–1930s
Gelatin silver, 8 7/8 x 6 3/4 in. (22.54 x 17.15 cm)
The Alden Lowell Doud Collection, 2014.244k

Jules-Étienne Auclair-Melot (French)
*Un coin du Parc, Versailles* (A corner of the park, Versailles), 1920s–1930s
Gelatin silver, 6 11/16 x 8 7/8 in. (16.99 x 22.54 cm)
The Alden Lowell Doud Collection, 2014.244l

Various artists
Plate 88 from Collection of Etruscan, Greek, and Roman antiquities from the cabinet of the Honble. Wm. Hamilton, His Britannick Majesty's envoy extraordinary at the Court of Naples, 1766–1767
Hand-colored etching and aquatint on paper, 10 1/2 x 14 in. (26.67 x 35.56 cm)
The Alden Lowell Doud Collection, 2014.245

Nicolas Xavier Willemin (French, 1763–1833)
Plate 75 from Collection of Etruscan, Greek, and Roman antiquities from the cabinet of the Honble. Wm. Hamilton, His Britannick Majesty's envoy extraordinary at the Court of Naples, 1766–1767
Etching and aquatint on paper, 10 x 14 in. (25.4 x 35.56 cm)
The Alden Lowell Doud Collection, 2014.245

Jean-Jacques de Lagrenée (French, 1739–1821)
Untitled (Angel appearing to a female saint), 18th century
Etching on paper, 6 3/8 x 4 3/4 in. (16.19 x 12.07 cm)
The Alden Lowell Doud Collection, 2014.247

Konstantin Chmutin (Russian, 1953–)
Натюрморт I (Still Life I), 1986
Mezzotint on paper, 9 1/2 x 10 in. (24.13 x 25.4 cm)
The Alden Lowell Doud Collection, 2014.248

Raoul André Ulmann (French, 1867–1942)
*Tristesse sur la Mer* (Sorrow on the Sea) from *l’Estampe Moderne*, volume 2, 1899
Lithograph on paper, 11 7/8 x 15 3/4 in. (30.16 x 40.01 cm)
The Alden Lowell Doud Collection, 2014.249

Angelo Savelli (Italian, 1911–1995)
#10, undated
Intaglio, embossing on paper, 27 1/4 x 19 1/2 in. (69.22 x 49.53 cm)
The Alden Lowell Doud Collection, 2014.251

Johann Heinrich Wilhelm Tischbein (German, 1751–1829)
Vol. II, Plate 119 from Sir William Hamilton's Collection of Engravings from Antique Vases, 1801–1808
Etchings printed black on terra cotta colors with white and grey highlights on paper, 19 x 28 in. (48.26 x 71.12 cm)
The Alden Lowell Doud Collection, 2014.252

Frederick M. Spiegle (American, 1863–1942)
*Young Woman*, 1887
Etching on paper, 15 3/4 x 11 1/4 in. (40 x 28.6 cm)
Gift of Debra Gabrielson Lee, 2014.253
Various artists
Plate 24 from Collection of Etruscan, Greek, and Roman antiquities from the cabinet of the Honble. Wm. Hamilton, His Britannick Maiesty's envoy extraordinary at the Court of Naples, 1766–1767
Hand-colored etching on paper, 18 3/4 x 26 1/4 in. (47.63 x 66.68 cm)
The Alden Lowell Doud Collection, 2014.254

Unknown (Italian)
Veduta del Battistero di Pisa (View of the Baptistery of Pisa), 1826
Engraving and etching on paper, 25 x 18 3/8 in. (63.5 x 46.67 cm)
The Alden Lowell Doud Collection, 2014.255

Luigi Rossini (Italian, 1790–1857)
Veduta del Tempio di Vesta (View of Temple Vesta) from Le Antichita Romane, 1819–1823, 1820
Etching on paper, 30 1/2 x 20 1/8 in. (77.47 x 51.12 cm)
The Alden Lowell Doud Collection, 2014.256

Pietro Bonato (Italian, 1763–1829)
Marte (Mars) after School of Raphael frescos on the ceiling of the Sala de Pontifici, Appartamenti Borgia, Vatican Palace, c. 1800
Engraving on paper, 13 3/16 x 16 5/16 in. (33.5 x 41.43 cm)
The Alden Lowell Doud Collection, 2014.258

Crystal Wagner
Polychromatic Life Forms, 2013
Relief on paper, 30 x 22 in. (76.2 x 55.88 cm)
Gift of the Iowa Print Group, 2014.260

Crystal Wagner
Bio Junk, 2013
Relief on paper, 22 x 33 in. (55.88 x 83.82 cm)
Gift of the Iowa Print Group, 2014.261

Barbara Morgan (American, 1900–1992)
Erick Hawkins solo "El Flagellante" in Martha Graham's dance "El Penitente," 1940, printed c. 1980
Gelatin silver mounted on board, 13 1/2 x 10 1/4 in. (34.3 x 26 cm)
Gift of Michael F. Kelly, 2014.262

Barbara Morgan (American, 1900–1992)
Helen Tamiris and Daniel Nagrin, "When the saints go marchin' in," from Tamiris' dance series "Negro Spirituals," 1944
Gelatin silver mounted on board, 15 1/4 x 19 3/4 in. (38.7 x 50.2 cm)
Gift of Michael F. Kelly, 2014.263

Barbara Morgan (American, 1900–1992)
Martha Graham and company in Graham's "Death and Entrances," 1943
Gelatin silver mounted on board, 14 3/4 x 19 1/4 in. (37.5 x 48.9 cm)
Gift of Michael F. Kelly, 2014.264

Joshua Wallis (British, 1789–1862)
Untitled (Waterfall with cows and sheep in the foreground), undated
Watercolor with varnish on paper, 18 x 13 1/4 in. (45.72 x 33.66 cm)
The Alden Lowell Doud Collection, 2014.268

Allen Jones (British, 1937–)
'Hamlet-that is the question' from "Shakespeare," 1964
Lithograph and offset lithograph on wove paper, 23 5/8 x 18 1/2 in. (60.01 x 46.99 cm)
The Alden Lowell Doud Collection, 2014.269

Jean-Guillaume Moitte (French, 1746–1810)
Scenes from Ovid's Metamorphoses, c. 1791
Etching and aquatint on paper, 8 5/16 x 22 3/4 in. (21.1 x 57.8 cm)
The Alden Lowell Doud Collection, 2014.270a–h

Tang (Chinese)
Head of a Bodhisattva, 618–906
Gray limestone, 36 1/2 x 17 x 19 in. (92.71 x 43.18 x 48.26 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.62

Ming (Chinese)
Head of Sudhana, 960–1279
Cast iron with gilding and gesso, 20 x 8 x 8 in. (50.8 x 20.32 x 20.32 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.64
Tang (Chinese)
*Mingqi* (a court official), 650–800
Buff body, slip, unfired pigments, 25 x 3 3/4 x 6 in. (63.5 x 9.53 x 15.24 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.65

Tang (Chinese)
Recumbent peacock, 618–906
Gilt bronze, 6 1/4 x 2 1/2 x 2 1/4 in. (15.88 x 6.35 x 5.72 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.66

Six Dynasties Chinese (Chinese, 3rd–6th centuries)
Box, 220–589 CE
Stoneware, glaze (Yuyao ware), 3 5/8 x 2 5/8 in. (9.21 x 6.67 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.67a–b

Han (Chinese) (Chinese, 206 BCE–200 CE)
*Mingqi* (standing boar), 206 BCE–220
Earthenware, red body under a green lead glaze, 5 x 8 3/4 in. (12.7 x 22.23 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.68

Han (Chinese) (Chinese, 206 BCE–200 CE)
Tomb Model of a farmyard, 206 BCE–220 CE
Earthenware, green lead glaze transformed by iridescence, 5 x 10 1/8 in. (12.7 x 25.72 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.69

Ming (Chinese)
Seated Buddha on lotus throne, 1368–1644
Wood, paint, 13 3/4 x 8 x 6 in. (34.93 x 20.32 x 15.24 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.70

Neolithic, Chinese (Chinese)
*Guan* (globular storage jar), 2500 BCE–2000 BCE
Earthenware, slip, pigment, 14 1/2 x 15 x 13 1/2 in. (36.83 x 38.1 x 34.29 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.71

Tang (Chinese)
*Dvarapala* plaque, 618–906
Gilt bronze, 5 3/4 x 2 1/2 in. (14.61 x 6.35 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.72

Western Zhou (Chinese)
Pendant, 1100 BCE–771 BCE
Jade, 1 1/2 x 1 3/16 x 1/4 in. (3.81 x 3.02 x 0.64 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.74

Han (Chinese) (Chinese, 206 BCE–200 CE)
Mirror, 206 BCE–220
Bronze, paint, 3 1/8 x 3 1/8 x 1/16 in. (7.94 x 7.94 x 0.1 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.75

Eastern Zhou (Chinese)
Camel-shaped plaque, 770 BCE–256 BCE
Bronze, gold foil, 4 1/4 x 5 1/2 in. (10.8 x 13.97 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.76

Unknown
Figure of bodhisattva kneeling on one knee, c. 700–750 CE
Gilt bronze, 3 1/4 x 1 3/4 x 1 3/4 in. (8.26 x 4.45 x 4.45 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.77

Ancient Chinese (Chinese)
Ornament, 475 BCE–221 BCE
Bronze, gold foil, turquoise inlay, 1 1/8 x 1 1/8 in. (2.86 x 2.86 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.78

Ancient Chinese (Chinese)
Petal-shaped plaque, 475 BCE–221 BCE
Bronze, gold foil, turquoise inlay, 2 x 1 7/8 x 1/8 in. (5.1 x 4.8 x 0.3 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.79

Ancient Chinese (Chinese)
Petal-shaped plaque, 475 BCE–221 BCE
Bronze, gold foil, turquoise inlay, 2 3/8 x 2 5/16 x 1/8 in. (6 x 5.9 x 0.3 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.80
Ming (Chinese)
Seated Bodhisattva, 1368–1644
Wood with lacquer and gilding, 19 1/2 x 13 x 9 in. (49.53 x 33.02 x 22.86 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.81

Unknown
Pou (ritual wine vessel), 1st century CE
Stoneware, buff body with olive-green glaze, 12 x 11 1/2 x 3 1/8 in. (30.48 x 29.21 x 7.94 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.82

Han (Chinese) (Chinese, 206 BCE–200 CE)
Mingqi (recumbent bull), 206 BCE–220
Stoneware, traces of glaze, 4 1/4 x 7 1/4 x 2 1/2 in. (10.8 x 18.42 x 6.35 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.84

Unknown
Sanza hu (tripod footed container), c. 1–100 CE
Reddish body with brown glaze, 7 1/4 x 6 x 7 1/4 in. (18.42 x 15.24 x 18.42 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.85

Unknown
Guan (jar), c. 400 BCE–300 BCE
Stoneware, buff body with traces of glaze, 10 1/2 x 10 x 10 in. (26.7 x 25.4 x 25.4 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.86

Song Chinese (Chinese)
Incense burner, early 12th century
Stoneware, slip, glaze (Cizhou ware), 7 x 7 3/4 x 7 3/4 in. (17.8 x 19.7 x 19.7 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.87

Unknown
Pou (ritual wine vessel), c. 200 BCE–100 BCE
Stoneware with traces of olive green glaze, 8 5/16 x 13 x 10 1/4 in. (21.11 x 33.02 x 26.04 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.88

Eastern Zhou (Chinese)
Hu (ritual wine vessel with lid), 400 BCE–300 BCE
Ceramic, gray body with traces of tin foil, 11 x 7 x 7 in. (27.9 x 17.8 x 17.8 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.89a–b

Zhou (Chinese)
Hu (vessel), c. 1100 BCE–256 BCE
Earthenware and glaze, 10 x 10 1/2 x 6 1/2 in. (25.4 x 26.7 x 16.5 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.90

Han (Chinese) (Chinese, 206 BCE–200 CE)
Hu (storage jar), 206 BCE–220
Reddish-buff body, green glaze, silver/golden iridescence, 15 15/16 x 8 x 8 in. (40.5 x 20.3 x 20.3 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.91

Six Dynasties Chinese (Chinese, 3rd–6th centuries)
Bamboo root burial jar, 220–589
Earthenware, olive green/brown glaze, 15 3/8 x 9 x 9 in. (39.1 x 22.9 x 22.9 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.92a–b

Han (Chinese) (Chinese, 206 BCE–200 CE)
Mingqi (standing dog), 25–220
Red body, green glaze, 12 3/4 x 12 1/2 x 5 in. (32.4 x 31.8 x 12.7 cm)
Gift from the Arthur M. Sackler Foundation, New York, 2014.94

Unknown
Untitled (Falcon), 18th–19th centuries
Gouache and graphite on paper, 7 x 6 in. (17.78 x 15.24 cm)
The Alden Lowell Doud Collection, 2014.96

Enea Vico (Italian, 1523–1567)
The Entombment of Christ (after Raphael), 1543
Engraving on paper, 11 11/16 x 8 in. (29.69 x 20.32 cm)
The Alden Lowell Doud Collection, 2014.97
Joan Liffring-Zug Bourret (American, 1929– )
_Nan Wood Graham, Model for American Gothic_, 1925, 1975
Gelatin silver on paper, 11 x 14 in. (27.94 x 35.56 cm)
The Alden Lowell Doud Collection, 2014.99

_The Travelers_, 1940
Oil on canvas, 26 1/4 x 30 in. (66.7 x 76.2 cm)
Purchased with the support of the Marie-Louise von Motesiczky Charitable Trust and the Edwin B. Green Acquisition Fund, 2015.1

Don Reitz (American, 1929–2014)
Untitled (Platter), 1990–2010
Salt-glazed, wood-fired stoneware, 24 3/8 x 24 1/4 x 3 7/8 in. (61.9 x 61.6 x 9.8 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.11

Tom Coleman (American, 1945– )
Untitled (Bowl)
Glazed porcelain, 9 3/8 x 14 1/2 x 13 1/4 in. (23.8 x 36.8 x 33.7 cm)

Tom Coleman (American, 1945– )
Untitled (Platter), 2000–2010
Glazed porcelain, 2 5/8 x 23 1/2 x 23 1/2 in. (6.7 x 59.7 x 59.7 cm)

Elaine Coleman (American)
Untitled (Teapot), 1990–2000
Glazed and incised porcelain, 9 3/4 x 9 1/2 x 7 1/8 in. (24.8 x 24.1 x 18.1 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.14a–b

Unknown
Necklace
Silver, 3 5/8 x 28 3/4 x 3 3/8 in. (9.2 x 73 x 1 cm)
Gift of Joan E. Mannheimer, 2015.16

Unknown
Calendar pendant
Brass, 2 3/4 x 2 x 1/8 in. (7 x 5.1 x 0.3 cm)
Gift of Joan E. Mannheimer, 2015.17

Unknown
Bracelet
Brass over base metal, glass, pigment, 2 x 3 x 3 1/2 in. (5.1 x 7.6 x 8.9 cm)
Gift of Joan E. Mannheimer, 2015.18

Unknown
Koma, women's dress fastener
Base metal, silver, coral, 2 1/2 x 1 x 20 1/2 in. (6.4 x 2.5 x 52.1 cm)
Gift of Joan E. Mannheimer, 2015.19

Stanley William Hayter (British, 1901–1988)
Copper plate for "Octopod," 1948
Copper plate, 15 x 18 in. (38.1 x 45.7 cm)
Purchased with the support of the Edwin B. Green Acquisition Fund and the Leola M. Bergmann Fund, 2015.2

Delores Fortuna (American)
Untitled (Platter), 2013
Iron oxide glazed porcelain, 1 1/2 x 15 x 15 in. (3.8 x 38.1 x 38.1 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.25

Unknown
Amulet box pendant on cord
Silver, turquoise, coral, silk thread, 5 5/8 x 4 3/8 x 1 3/8 in. (14.3 x 11.1 x 3.5 cm)
Gift of Joan E. Mannheimer, 2015.20a–b

Don Pilcher (American, 1942– )
Untitled (Bowl), 1990–2000
Glazed porcelain, 4 1/2 x 12 1/2 x 12 1/2 in. (11.4 x 31.8 x 31.8 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.21

Jim Connell (American, 1951– )
Untitled (Teapot), 1997
Glazed and sandblasted stoneware, 17 1/4 x 10 1/4 x 7 in. (43.8 x 26 x 17.8 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.22a–b

Jim Connell (American, 1951– )
Untitled (Teapot), 1994
Glazed and sandblasted stoneware, 13 1/2 x 12 1/2 x 8 1/2 in. (34.3 x 31.8 x 21.6 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.23a–b

Stefan Pitsch (Austrian, 1903–1999)
_Austrian Silver plate_, 1963
Metal, 12 x 18 in. (30.5 x 45.7 cm)
Gift of Joan E. Mannheimer, 2015.24

Unknown
Koma, women's dress fastener
Base metal, silver, coral, 2 1/2 x 1 x 20 1/2 in. (6.4 x 2.5 x 52.1 cm)
Gift of Joan E. Mannheimer, 2015.26
Delores Fortuna (American)
Untitled (Jar), c. 2010
Salt wood-fired porcelain, 6 7/8 x 7 3/4 x 7 in. (17.5 x 19.7 x 17.8 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.26a–b

Warren MacKenzie (American, 1924–)
Untitled (Bowl), c. 2000
Shino glazed clay, 4 1/4 x 17 3/4 x 17 3/4 in. (10.8 x 45.1 x 45.1 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.27

Tom Turner (American, 1945–)
Untitled (Jar), 1990–2010
Oxblood and celadon glazed porcelain, 9 1/4 x 7 3/8 x 7 3/8 in. (23.5 x 18.7 x 18.7 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.28a–b

Tom Turner (American, 1945–)
Untitled (Vase), 1985–2000
Salt glazed, wood-fired stoneware, 11 1/4 x 5 3/8 x 5 3/8 in. (28.6 x 13.7 x 13.7 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.30

David Shaner (American, 1934–2002)
Untitled (Teapot), 1980–1990
Shino glazed, wood-fired with cane handle, 10 1/4 x 9 1/4 x 6 7/8 in. (26 x 23.5 x 17.5 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.31a–b

Jeffrey N. Oestreich (American, 1947–)
Untitled (Bowl), 2000–2010
Soda wood-fired stoneware, 5 1/2 x 13 1/4 x 13 1/4 in. (14 x 33.7 x 33.7 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.32

Phil Rogers (American, 1951–)
Untitled (Bottle), 1990–2000
Shino glazed, wood-fired stoneware, 9 x 6 1/2 x 4 5/8 in. (22.9 x 16.5 x 11.7 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.34

Stanley William Hayter (British, 1901–1988)
Octopod, 1948
Engraving, first state of two, 20 x 26 1/4 in. (50.8 x 66.7 cm)
Purchased with the support of the Edwin B. Green Acquisition Fund and the Leola M. Bergmann Fund, 2015.3
Bunny A. McBride (American, 1938–)
*Untitled (Teapot)*, 1990–2000
Glazed porcelain with cane handle, 9 1/8 x 9 3/8 x 7 1/4 in. (23.2 x 23.8 x 18.4 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.39a–b

Stanley William Hayter (British, 1901–1988)
*Octopod*, 1948
Engraving, soft-ground etching and gauffage on Cranach paper, 19 7/8 x 22 5/8 in. (50.5 x 57.5 cm)
Purchased with the support of the Edwin B. Green Acquisition Fund and the Leola M. Bergmann Fund, 2015.4

Bunny A. McBride (American, 1938–)
*Untitled (Teapot)*, 1990–2000
Ash drip glazed wood-fired porcelain, 9 x 8 1/4 x 6 in. (22.9 x 21 x 15.2 cm)
Gift of Pamela G and Randolph M Roberts, 2015.40a–b

Edward S. Eberle (American, 1944–)
*Man with Feelings*, 1990–2000
Terra sigillata glazed bisque porcelain, 3 1/8 x 8 1/2 x 8 1/2 in. (7.9 x 21.6 x 21.6 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.41

Ruth Duckworth (German, 1919–2009)
*Untitled (Cup)*, 1990–2000
Glazed porcelain, 6 x 6 x 4 3/4 in. (15.2 x 15.2 x 12.1 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.43

Walter Keeler (American, 1942–)
*Untitled (Pitcher)*, 1990–2000
Salt glazed stoneware, 5 3/16 x 6 7/8 x 3 1/8 in. (13.2 x 17.5 x 7.9 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.44

Walter Keeler (American, 1942–)
*Untitled (Jar)*, 1990–2000
Salt glazed stoneware, 6 x 4 1/8 x 4 1/8 in. (15.2 x 10.5 x 10.5 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.45a–b

Jim Connell (American, 1951–)
*Untitled (Vase)*, 1990–2000
Glazed porcelain, 11 3/4 x 3 1/2 x 3 1/2 in. (29.8 x 14.6 x 14.6 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.46

Rose Cabat (American, 1914–2015)
Glazed porcelain, 4 1/2 x 3 x 3 3/8 in. (11.4 x 7.6 x 8.6 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.47

Tom Turner (American, 1945–)
*Untitled (Teapot)*, 1985–2000
Ash drip glazed porcelain, cane handle, 10 5/8 x 8 7/8 x 6 3/4 in. (27 x 22.5 x 17.1 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.48a–b

Randy Johnston
*Untitled (Teapot)*, 1980–1990
Wood-fired clay, 7 1/4 x 9 1/2 x 6 1/4 in. (18.4 x 24.1 x 15.9 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.49a–b

John Glick (American, 1938–)
*Untitled (Platter)*, 1990–2000
Glazed stoneware, 2 x 15 1/4 x 15 1/4 in. (5.1 x 38.7 x 38.7 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.5

Matthew Metz (American, 1961–)
*Untitled (Jar)*, 1980–1990
Salt glazed and incised porcelain, 10 3/8 x 7 7/8 x 5 1/2 in. (26.4 x 20 x 14 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.51a–b

William Farrell (1937–)
*Untitled (Teabowl)*, 1980–1990
Wood-fired clay, 4 x 4 1/2 x 4 5/8 in. (10.2 x 11.4 x 11.7 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.53

William Farrell (1937–)
*Untitled (Teabowl)*, 1980–1990
Wood-fired clay, 3 5/8 x 4 1/2 x 4 1/2 in. (9.2 x 11.4 x 11.4 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.54
William Farrell (1937– )
Untitled (Jar), 1980–1990
Wood-fired clay, 10 3/4 x 8 3/4 x 9 in. (27.3 x 22.2 x 22.9 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.55a–b

Kathy Erteman (American, 1952– )
Untitled (Vase), c. 2000
Glazed and carved porcelain, 11 1/8 x 9 x 9 in. (28.3 x 22.9 x 22.9 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.56

Tom Coleman (American, 1945– )
Untitled (Teapot), c. 1990
Glazed porcelain with bamboo handle and decorative beads, 12 3/4 x 10 7/8 x 8 1/2 in. (32.4 x 27.6 x 21.6 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.57a–b

Bernard Charles
Untitled (Pot), 1950–1970
Stoneware with incised decoration, 4 1/2 x 4 3/8 x 4 3/8 in. (11.4 x 11.1 x 11.1 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.58

Artist unknown
Necklace
Silver with orange stone beads, 8 x 16 x 5/8 in. (20.3 x 40.6 x 1.6 cm)
Gift of Joan E. Mannheimer, 2015.59

Ron Meyers (American)
Untitled (Plate), 1990–2000
Glazed earthenware, 12 x 12 1/8 x 1 7/8 in. (30.5 x 30.8 x 4.8 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.6

Ron Meyers (American)
Untitled (Plate), 1990–2000
Glazed earthenware, 3 3/8 x 17 x 17 in. (8.6 x 43.2 x 43.2 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.7

Chris Gustin (American, 1952– )
Untitled (Platter), 1982
Glazed stoneware, 3 3/8 x 24 3/4 x 24 3/4 in. (8.6 x 62.9 x 62.9 cm)
Gift of Pamela G. and Randolph M. Roberts, 2015.9

Sylvia Naha (Hopi-Tewa, 1951–1999)
Seed jar
Ceramic, 4 x 5 3/8 in. (10.16 x 13.65 cm)
Gift of Dr. Lawrence F. and Marilyn E. Staples, m2014.145

Sylvia Naha (Hopi-Tewa, 1951–1999)
Seed jar
Ceramic, 3 x 2 in. (7.62 x 5.08 cm)
Gift of Dr. Lawrence F. and Marilyn E. Staples, m2014.146

Blue Corn (San Ildefonso Pueblo, 1922–1999)
Jar
Ceramic, 3 3/16 x 4 in. (8.13 x 10.16 cm)
Gift of Dr. Lawrence F. and Marilyn E. Staples, m2014.150

**MUSEUM OBJECTS**

Thirty-five objects were acquired for museum purposes including 18 Pre-Columbian, 4 ceramics, 4 design objects, 4 drawings, 4 North American, and 1 sculpture. Museum purposes items were obtained through 31 donations and four purchases.

Alden Lowell Doud (American, 1935–2012)
*Chicago Tribune Sunday Magazine*, August 28, 1966, 1966
Collage on board, 18 x 24 in. (45.72 x 60.96 cm)
The Alden Lowell Doud Collection, m2014.106

Unknown
Untitled (Roman temple), 19th century
Graphite on embossed decorative paper, 3 x 4 1/2 in. (7.62 x 11.43 cm)
The Alden Lowell Doud Collection, m2014.133

Sylvia Naha (Hopi-Tewa, 1951–1999)
Seed jar
Ceramic, 4 x 5 3/8 in. (10.16 x 13.65 cm)
Gift of Dr. Lawrence F. and Marilyn E. Staples, m2014.145

Sylvia Naha (Hopi-Tewa, 1951–1999)
Seed jar
Ceramic, 3 x 2 in. (7.62 x 5.08 cm)
Gift of Dr. Lawrence F. and Marilyn E. Staples, m2014.146

Blue Corn (San Ildefonso Pueblo, 1922–1999)
Jar
Ceramic, 3 3/16 x 4 in. (8.13 x 10.16 cm)
Gift of Dr. Lawrence F. and Marilyn E. Staples, m2014.150
Allan Houser (American, Apache peoples, 1914–1994)
*Watching the Flock*, 1984
Bronze, 5 x 4 3/8 x 4 13/16 in. (12.7 x 11.18 x 12.19 cm)
Gift of Dr. Lawrence F. and Marilyn E. Staples, m2014.151

Kaspar Strnad (Czech, 1752–1823)
*Viola*, c. 1790
Spruce, maple, and ebony wood, 25 3/8 x 8 1/2 x 4 1/8 in. (64.49 x 21.59 x 10.49 cm)
Museum purchase, m2014.160

Jan Baptista Dvorak (Czech, 1825–1890)
*Violin*, 1883
Spruce, maple, and ebony wood with original varnish, 23 3/8 x 8 1/8 x 3 7/8 in. (59.44 x 20.68 x 9.91 cm)
Museum purchase, m2014.161

Unknown
*Untitled (Napoleonic soldier)*, 19th century
Pen and ink on paper, 4 3/4 x 3 3/8 in. (12.07 x 8.57 cm)
The Alden Lowell Doud Collection, m2014.164

Unknown
*Untitled (Cast from a section of the Parthenon frieze)*, 19th century
Painted plaster cast, 11 5/8 x 227 x 2 in. (29.53 x 576.58 x 5.08 cm)
The Alden Lowell Doud Collection, m2014.193a–c

Jan B. Spidlen (Czech, 1967– )
*Violoncello*, 1994
Spruce, maple, ebony, and composite material with original varnish
Museum purchase in Honor of John Chadima, m2014.207

Unknown
*Untitled (Sunday painter)*, 19th century
Watercolor on paper, 2 7/8 x 4 1/4 in. (7.3 x 10.8 cm)
The Alden Lowell Doud Collection, m2014.257

Small jar, c. 1000 CE
Earthenware, cream, black, and red paint, 3 1/2 x 3 7/8 x 3 7/8 in. (8.89 x 9.84 x 9.84 cm)
Gift from the Arthur M. Sackler Foundation, New York, m2014.44

Effigy rattle, Period VI (1000–1550 CE)
Earthenware, cream, black, and red paint, 3 3/4 x 2 3/4 x 2 3/8 in. (9.53 x 18.42 x 6.03 cm)
Gift from the Arthur M. Sackler Foundation, New York, m2014.46

Incense burner, Period V (500–1000 CE)
Earthenware, red slip, white wash
Gift from the Arthur M. Sackler Foundation, New York, m2014.48

Hemispherical bowl, c. 1000–1400 CE
Ceramic, cream and brown slip, 3 3/8 x 5 3/8 x 5 3/8 in. (8.57 x 13.65 x 13.65 cm)
Gift from the Arthur M. Sackler Foundation, New York, m2014.49

Globular bowl with two small animal head handles, c. 1000–1400 CE
Ceramic, brown slip on cream fabric, 3 3/8 x 5 x 5 in. (8.57 x 12.7 x 12.7 cm)
Gift from the Arthur M. Sackler Foundation, New York, m2014.50

Tripod vessel, c. 1450 CE
Earthenware, orange and red slip, 4 1/4 x 4 1/2 x 4 1/2 in. (10.8 x 11.43 x 11.43 cm)
Gift from the Arthur M. Sackler Foundation, New York, m2014.51

Circular canteen with short neck and pair of strap handles, c. 1000–1400 CE
Ceramic, buff body with brown slip, 8 1/2 x 7 1/2 x 4 in. (21.59 x 19.05 x 10.16 cm)
Gift from the Arthur M. Sackler Foundation, New York, m2014.52
Pedestal footed jar, Period VI (1000–1550 CE)
Earthenware, white slip, red-orange, and black paint, 8 1/8 x 5 1/2 x 5 1/2 in. (20.64 x 13.97 x 13.97 cm)
Gift from the Arthur M. Sackler Foundation, New York, m2014.54

Vessel in the form of a right leg and foot with a sandal, c. 800–1200 CE
Ceramic, red fabric with traces of slip, 6 3/4 x 6 x 5 in. (17.15 x 15.24 x 12.7 cm)
Gift from the Arthur M. Sackler Foundation, New York, m2014.55

Pot stand, Late Period V (700–1000 CE) or Period VI (1000–1500 CE)
Volcanic stone, 5 5/8 x 6 7/8 x 6 7/8 in. (14.29 x 17.46 x 17.46 cm)
Gift from the Arthur M. Sackler Foundation, New York, m2014.57

Bowl, 1400 CE
Stone, 5 1/4 x 8 1/4 x 8 1/4 in. (13.34 x 20.96 x 20.96 cm)
Gift from the Arthur M. Sackler Foundation, New York, m2014.58

Bowl with four heads, c. 1300 CE
Stone, 4 5/8 x 17 1/4 x 17 1/4 in. (11.75 x 43.82 x 43.82 cm)
Gift from the Arthur M. Sackler Foundation, New York, m2014.59

Standing figure, c. 1500 CE
Stone, 10 1/4 x 7 x 3 1/2 in. (26.04 x 17.78 x 8.89 cm)
Gift from the Arthur M. Sackler Foundation, New York, m2014.60

Unknown
Untitled (Neptune, Meissen), 19th century
Porcelain, 7 1/2 x 2 1/2 x 2 1/2 in. (19.05 x 6.35 x 6.35 cm)
The Alden Lowell Doud Collection, m2014.95

Bowl with four heads, c. 1300 CE
Stone, 4 5/8 x 17 1/4 x 17 1/4 in. (11.75 x 43.82 x 43.82 cm)
Gift from the Arthur M. Sackler Foundation, New York, m2014.59

Standing figure, c. 1500 CE
Stone, 10 1/4 x 7 x 3 1/2 in. (26.04 x 17.78 x 8.89 cm)
Gift from the Arthur M. Sackler Foundation, New York, m2014.60

Unknown
Untitled (Small vase), c. 1900
Rockingham glaze on yellowware, 4 1/4 x 5 1/2 in. (10.8 x 13.97 cm)
The Alden Lowell Doud Collection, m2014.98

Don Reitz (American, 1929–2014)
Untitled (Platter), 1990–2010
Salt glazed wood-fired stoneware, 2 5/8 x 20 1/2 x 20 1/2 in. (6.7 x 52.1 x 52.1 cm)
Gift of Pamela G. and Randolph M. Roberts, m2015.10

Ken Bischel (American)
Untitled (Platter)
Ceramic, 20 x 20 1/4 x 2 in. (50.8 x 51.4 x 5.1 cm)
Gift of Pamela G. and Randolph M. Roberts, m2015.50

PROFESSIONAL ACTIVITIES AND OUTREACH

Care of Textiles I & II, Campbell Center, Mount Carroll, Illinois

"Life and Still Life in the Dutch Golden Age: Crafting an Exhibition" class; worked with class regarding registrarial and copyright practices in the museum field

VOLUNTEERS

Rachel Cobber, undergraduate student in Art History with Museum Studies, started volunteering at the museum at the beginning of 2015. She worked on scanning object files for our website.

CONSERVATION PROJECTS

Over 200 objects received conservation care either in-house or by an outside organization. Major projects included collaboration with a textile conservator to create a rapid air transfer chamber for airing textiles; and working with the University of Iowa Conservation Lab on a restoration project of two volumes of Goya’s The Disasters of War.
The Museum Party, held at the Coralville Marriott, celebrated the UIMA’s international participation in the Venice Art Biennale. In the spirit of Venetian tradition, guests attending "Destination Venice" answered the invitation to wear masks. UI Theatre Arts faculty Megan Gogerty and Paul Kalina delivered a comedy sketch to encourage the “fun” in fundraising. Eleven masks created by artists from across the globe were presented in a wearable art competition. Guests voted for their three favorite works and prizes were awarded. The masks were displayed for two weeks following the Party in downtown Iowa City store windows.

Special thanks to honorary chairs of the event Alan and Liz Swanson, the UIMA Members Council, and party committee co-chairs Kay Irelan and Laurie Zaiger.
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.
# Press Collaborations and Mentions in Regional Media

## General

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Source</th>
<th>URL</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/17/2015</td>
<td>Mural Documentary</td>
<td>Iowa Now</td>
<td><a href="http://now.uiowa.edu/2015/02/story-modern-masterpiece">http://now.uiowa.edu/2015/02/story-modern-masterpiece</a></td>
</tr>
<tr>
<td>1/8/2015</td>
<td>New Participation record</td>
<td>Iowa Now</td>
<td><a href="http://now.uiowa.edu/2015/01/ui-museum-art-breaks-participation-record">http://now.uiowa.edu/2015/01/ui-museum-art-breaks-participation-record</a></td>
</tr>
</tbody>
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## Events

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Source</th>
<th>URL</th>
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<tbody>
<tr>
<td>12/18/2014</td>
<td>Lunch &amp; Learn Talk: Mural</td>
<td>Iowa Now</td>
<td><a href="http://now.uiowa.edu/2014/12/art-conservation-obesity-conversation">http://now.uiowa.edu/2014/12/art-conservation-obesity-conversation</a></td>
</tr>
</tbody>
</table>

## Exhibitions

<table>
<thead>
<tr>
<th>Date</th>
<th>Exhibition</th>
<th>Source</th>
<th>URL</th>
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<tbody>
<tr>
<td></td>
<td>From the Grand Tour...</td>
<td>Daily Iowan</td>
<td><a href="http://www.dailyiowan.com/2015/03/26/Arts/41452.html">http://www.dailyiowan.com/2015/03/26/Arts/41452.html</a></td>
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<tr>
<td>3/9/2015</td>
<td>&quot;Gee's Bend Quilts&quot;</td>
<td>Fairfield Ledger</td>
<td><a href="http://fairfield-ia.villagesoup.com/p/gee-s-bend-quilts-on-display/1315332">http://fairfield-ia.villagesoup.com/p/gee-s-bend-quilts-on-display/1315332</a></td>
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### Building

<table>
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<th>Event</th>
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### Mural

<table>
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<tr>
<th>Date</th>
<th>Event</th>
<th>Source</th>
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<tbody>
<tr>
<td>5/7/2015</td>
<td>Venice: La Biennale</td>
<td>NY Times</td>
<td><a href="http://www.nytimes.com/2015/05/08/arts/design/a-jackson-pollock-takes-its-first-trip-to-venice.html?_r=0">http://www.nytimes.com/2015/05/08/arts/design/a-jackson-pollock-takes-its-first-trip-to-venice.html?_r=0</a></td>
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<tr>
<td>4/15/2015</td>
<td>Venice: La Biennale</td>
<td>Iowa Now</td>
<td><a href="http://now.uiowa.edu/2015/04/bound-la-biennale">http://now.uiowa.edu/2015/04/bound-la-biennale</a></td>
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3/13/2015 Sioux City Exhibition  Iowa Public Radio  http://iowapublicradio.org/post/final-days-pollock-s-mural-exhibition#stream/0
7/14/2014 Sioux City Exhibition  Daily Iowan  http://www.dailyiowan.com/2014/07/14/Metro/38334.html
7/9/2014 Sioux City Exhibition  Iowa Now  http://now.uiowa.edu/2014/07/mural-returns-midwest-vibrant-ever
7/8/2014 Sioux City Exhibition  KTIV (Sioux City)  http://www.ktiv.com/story/25967154/2014/07/08/jackson-pollock-mural-exhibition-opens-saturday-july-12-at-the-sioux-city-art-center

Mural: International Coverage
UNIVERSITY OF IOWA FOUNDATION  
TOTAL PRODUCTIVITY FOR THE PERIODS ENDING JUNE 30

<table>
<thead>
<tr>
<th>Total Productivity:</th>
<th>2015</th>
<th>2014</th>
<th>Percent Change</th>
</tr>
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<tbody>
<tr>
<td>The University of Iowa Foundation (UIF) Gifts Received:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gifts</td>
<td>$ 461,607</td>
<td>$ 302,428</td>
<td>52.6%</td>
</tr>
<tr>
<td>Gifts in Kind</td>
<td>$ 64,724</td>
<td>$ 42,105</td>
<td>53.7%</td>
</tr>
<tr>
<td>Estate Gifts</td>
<td>$ 7,200</td>
<td>$ 35,151</td>
<td>-79.5%</td>
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<tr>
<td>Total UIF Outright Gifts</td>
<td>$ 533,531</td>
<td>$ 379,684</td>
<td>40.5%</td>
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<tr>
<td>Deferred Gifts:</td>
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<td></td>
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<tr>
<td>Pledges</td>
<td>$ 185,237</td>
<td>$ 12,238</td>
<td>1413.6%</td>
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<tr>
<td>Planned Gifts</td>
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<tr>
<td>Total Deferred Gifts</td>
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<td>$ 2,585,238</td>
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<tr>
<td>Total UIF Productivity</td>
<td>$ 895,768</td>
<td>$ 2,964,922</td>
<td>-69.8%</td>
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<tr>
<td>The University of Iowa (UI) Gifts Received:</td>
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<tr>
<td>Outright Gifts</td>
<td>$ -</td>
<td>$ -</td>
<td>N/A</td>
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<tr>
<td>Grants (private)</td>
<td>$ 57,000</td>
<td>$ 7,457</td>
<td>664.4%</td>
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<tr>
<td>Total UI Gifts</td>
<td>$ 57,000</td>
<td>$ 7,457</td>
<td>664.4%</td>
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<tr>
<td>Total Productivity</td>
<td>$ 952,768</td>
<td>$ 2,972,379</td>
<td>-67.9%</td>
</tr>
</tbody>
</table>

Number of Contributors: 758 693 9.4%
Number of Gifts: 858 602 42.5%

Source of Gifts:  
- Alumni: $ 952,768  $ 2,972,379  
- Non-alumni: 7% 3%  
- Corporations: 17% 5%  
- Foundations: 48% 91%  
- Other Organizations: 1% 0%
### Total Deferred Gift Balances:

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<th>Planned gifts</th>
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<td>$593,094</td>
<td>$4,717,423</td>
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### Total Available Funds FY2011 - FY2015

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<th>Endowed</th>
<th>Non-endowed</th>
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<td>FY2014</td>
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<td>FY2013</td>
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<td>FY2012</td>
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<td>FY2011</td>
<td>$4,381,937</td>
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### Total Available Funds FY2011 - FY2015

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<tr>
<th>Purpose</th>
<th>FY2011</th>
<th>FY2012</th>
<th>FY2013</th>
<th>FY2014</th>
<th>FY2015</th>
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<td>Faculty</td>
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<td>Capital/equipment</td>
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<tr>
<td>Program</td>
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<tr>
<td><strong>Total</strong></td>
<td>$455,678</td>
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### Total Funds Expended in FY2015 by Purpose:

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<tr>
<th>Purpose</th>
<th>$35,648</th>
<th>$18,000</th>
<th>$151,467</th>
<th>$250,563</th>
<th>$455,678</th>
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UNIVERSITY OF IOWA FOUNDATION
Productivity Report Definitions of Terms

OUTRIGHT

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

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

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

DEFERRED

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

Planned Gifts: New and additional planned gift commitments (revocable provisions in a will, trust, or other testamentary legal document, as well as irrevocable gifts such as charitable remainder trusts, gift annuities, and life insurance death 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

The financial statement below reflects year-end results for the Museum’s operations during the fiscal year ended June 30, 2015.

With comparative statement for the years ended June 30, 2014 and June 30, 2013

<table>
<thead>
<tr>
<th>Revenues</th>
<th>2015</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>UI general education funds</td>
<td>1,087,768</td>
<td>1,078,363</td>
<td>1,010,623</td>
</tr>
<tr>
<td>UI endowment income</td>
<td>10,962</td>
<td>10,800</td>
<td>10,619</td>
</tr>
<tr>
<td>Grants</td>
<td>59,391</td>
<td>49,957</td>
<td>116,896</td>
</tr>
<tr>
<td>Mural exhibition (non-prorated)</td>
<td>56,868</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Mural exhibition (prorated)</td>
<td>125,000</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Rights, reproductions and merchandise</td>
<td>3,792</td>
<td>26,985</td>
<td>20,360</td>
</tr>
<tr>
<td>Transfers from UI Foundation</td>
<td>437,678</td>
<td>209,832</td>
<td>235,804</td>
</tr>
<tr>
<td><strong>Total Revenues</strong></td>
<td><strong>$ 1,781,459</strong></td>
<td><strong>$ 1,375,937</strong></td>
<td><strong>$ 1,394,302</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Program Services</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Education</td>
<td>93,018</td>
<td>93,458</td>
<td>111,831</td>
</tr>
<tr>
<td>Collection management</td>
<td>61,126</td>
<td>61,236</td>
<td>50,386</td>
</tr>
<tr>
<td>Exhibitions (excluding Mural)</td>
<td>146,385</td>
<td>99,960</td>
<td>88,930</td>
</tr>
<tr>
<td>Mural exhibition (non-prorated)</td>
<td>33,821</td>
<td>98,495</td>
<td>31,502</td>
</tr>
<tr>
<td>Mural exhibition (prorated)</td>
<td>134,781</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>209,586</td>
<td>82,945</td>
<td>52,880</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>3,109</td>
<td>28,786</td>
<td>45,456</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>$ 1,747,301</strong></td>
<td><strong>$ 1,558,646</strong></td>
<td><strong>$ 1,395,485</strong></td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of this financial statement.
### Notes to Statement of Revenues and Expenses:

<table>
<thead>
<tr>
<th>Funding Source</th>
<th>Balance Forward</th>
<th>Revenues</th>
<th>Expenses</th>
<th>Encumbrances</th>
<th>Balance</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>UI general education funds</td>
<td>2,358</td>
<td>1,087,768</td>
<td>1,086,623</td>
<td>3,503</td>
<td></td>
<td>Balance forward was for an advertising encumbrance, which was expensed in FY15. Ending encumbrances relate to supplies, which will be expensed in FY16.</td>
</tr>
<tr>
<td>UI endowment income</td>
<td>65,295</td>
<td>10,962</td>
<td>54,423</td>
<td>21,834</td>
<td></td>
<td>Balance forward was used to fund acquisitions.</td>
</tr>
<tr>
<td>Grants</td>
<td>20,904</td>
<td>59,391</td>
<td>47,295</td>
<td>33,000</td>
<td></td>
<td>Balance forward and revenues were used to fund expenses. The timing of grant revenues and expenses created differences.</td>
</tr>
<tr>
<td>Mural exhibition (non-prorated)</td>
<td></td>
<td>56,868</td>
<td>79,730</td>
<td>16,713</td>
<td>(39,575)</td>
<td>Participation fees from venues will be used to fund specific exhibition expenses. Ending encumbrances relate to contractual arrangements with a non-UI individual involved with the exhibition.</td>
</tr>
<tr>
<td>Mural exhibition (prorated)</td>
<td>125,000</td>
<td>134,781</td>
<td>41,500</td>
<td>(51,281)</td>
<td></td>
<td>Prorated cost share fees from venues will be used to fund specific exhibition expenses. Ending encumbrances relate to anticipated shipping and courier expenses in FY16.</td>
</tr>
<tr>
<td>Rights, reproductions and merchandise</td>
<td>94,003</td>
<td>3,792</td>
<td>5,302</td>
<td>92,493</td>
<td></td>
<td>Balance forward was used to fund promotional and salary expenses. Insurance proceeds for sculpture conservation accounts for $30,005 of the remaining balance.</td>
</tr>
<tr>
<td>Transfers from UI Foundation</td>
<td>(69,706)</td>
<td>437,678</td>
<td>339,147</td>
<td>117,240</td>
<td>(88,415)</td>
<td>Expenses include: artwork acquisitions, operations, programming, and Mural exhibition. Ending encumbrances relate to contractual arrangements with non-UI individuals involved with the Mural exhibition. Although the encumbrances are on a UI Foundation account the expenses will be funded by the participation fees from venues.</td>
</tr>
</tbody>
</table>

**Total**  $112,854 $1,781,459 $1,747,301 $178,956 ($31,944)