COMING
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HOME

Fourteen years after a catastrophic flood closed the museum's doors, *Homecoming* reintroduces audiences to one of the most important university-owned art collections in the United States. The collection significant holdings of African art, Abstract Expressionism, works on paper, textiles, and ceramics, as well as paintings by modern masters such as Pollock, Beckmann, Miró, and Motherwell. The strength of the collection continues to draw worldwide attention and allows the museum to play an innovative role in interdisciplinary exploration and collaboration.

Homecoming comprises a series of related installations: *Generations*, which will foreground the University of Iowa's history of innovative arts education and scholarship; Fragments of the Canon, featuring African art collected by a Black University of Iowa alumnus, Meredith Saunders; and *History Is Always Now*, in which the Stanley's celebrated collection of African art will be displayed in a new way that emphasizes movement and cultural exchange through time and across space.

Drawn from the Stanley's holdings of nearly 18,000 objects, *Homecoming* displays more than 600 works of art in all media by some 500 artists. All gallery texts are offered in English and Spanish. The exhibition, which occupies the entire second floor of the new museum, includes well-known and beloved works from the Stanley's collection side by side with new acquisitions, strategic loans, and other artworks that have rarely, if ever, been exhibited, challenging previous interpretations, offering fresh insights, and pointing toward future growth.

Homecoming is organized by the Stanley's curatorial team, including Diana Tuite, visiting senior curator of modern and contemporary art; Cory Gundlach, curator of African arts; Derek Nnuro, curator of special projects, and Andrew Casto, associate professor and adjunct curator of ceramic arts; with design assistance from Steve Erickson, manager of design, preparation, and installation. The exhibition is made possible in part by a generous grant from the Henry Luce Foundation.

HIGHLIGHTS

Generations celebrates the Stanley's mission as a teaching museum and laboratory for experiential learning by presenting artists as researchers who test the limits of expressive possibility. Through an innovative, thematic installation, curator Diana Tuite demonstrates how influential artists have taught generations of students and how artworks themselves can be teachers. The Stanley's world-class collection of modern and contemporary art began with university acquisitions made in the 1930s to support the nation's first MFA program. The collection continued to evolve as generations of UI faculty and students, including Grant Wood, Elizabeth Catlett, Mauricio Lasansky, Miriam Schapiro, Philip Guston, Hans Breder, Ana Mendieta, and Oliver Lee Jackson, shaped the field of American art. Other works that visitors will encounter in *Generations* include *Mural* by Jackson Pollock, *Karneval* by Max Beckmann, *Red Painting No. 2* by Joan Mitchell, *Portrait of Conrad Fried* by Elaine de Kooning, *Red April* by Sam Gilliam, *Spring Embraces Yellow* by Alma Thomas, and many others.

History Is Always Now presents the Stanley's renowned collection of African art in conversation with historic and contemporary artworks from around the world. The installation emphasizes movement and cultural exchange through time and space and demonstrates how Black
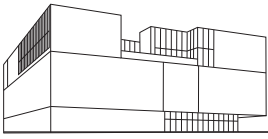
and indigenous artists have shaped global art and culture. By moving beyond a siloed and strictly anthropological interpretation of African art, curator Cory Gundlach invites visitors to *History Is Always Now* to adopt a global perspective, discover unexpected relationships within the Stanley's collection, and recognize how people have been linked in the past, how we are connected now, and how history shapes the present.

In *Fragments of the Canon*, visitors will encounter an important, alternate perspective on African art through the collection of Dr. Meredith Saunders. Iowa native Saunders received his BA and MD (ophthalmology) degrees from the University of Iowa in 1952 and 1956 respectively. He chose to spend his entire career in Iowa and was the first ophthalmologist in the state to perform radial keratotomy procedures. By exploring artworks that Saunders purchased during his travels in West Africa in the second half of the 20th century, this installation raises questions of what is canonical, valuable, and authentic in African art, and who has the power to shape the stories we tell about history and culture.

Homecoming is supported by a generous grant from the Henry Luce Foundation with additional support from the Richard V.M. Corton, M.D., and Janet Y. Corton Exhibition Fund, the Members Special Exhibition Fund, the John S. and Patricia C. Koza Art Exhibition Fund, the Stanley Building Fund, and the Gerald Eskin Ceramics Art Initiative.

ABOUT THE HENRY LUCE FOUNDATION

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The Henry Luce Foundation seeks to enrich public discourse by promoting innovative scholarship, cultivating new leaders, and fostering international understanding. Established in 1936 by Henry R. Luce, the co-founder and editor-in-chief of Time, Inc., the Luce Foundation advances its mission through grantmaking and leadership programs in the fields of Asia, higher education, religion and theology, art, and public policy.

A leader in art funding since 1982, the Luce Foundation's American Art Program supports innovative museum projects nationwide that advance the role of visual arts of the United States in an open and equitable society, and the potential of museums to serve as forums for art-centered conversations that celebrate creativity, explore difference, and seek common ground. The Foundation aims to empower museums and arts organizations to reconsider accepted histories, foreground the voices and experiences of underrepresented artists and cultures, and welcome diverse collaborators and communities into dialogue.

IOWA | Stanley Museum of Art

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