

University of Iowa Stanley Museum of Art Collection Plan: 2020-2030

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I-EXECUTIVE SUMMARY

This collection plan was developed at a critical moment in the history of the UI Stanley Museum of Art. In 2018, the museum's staff and advisory board created a new mission statement for the museum that reads as follows:

The University of Iowa Stanley Museum of Art welcomes the University of Iowa community, all Iowans, and the world to discover and enjoy extraordinary works of art, explore new ideas, and cultivate new insights into history, culture, and the act of creation. We create diverse communities around our collections by fostering creative connections across the university, the state, and the world. Through the wise stewardship and dynamic presentation of the collections in our care, the Stanley Museum encourages transformative encounters with works of art and contemplation of the human story.

With the new Stanley Museum building set to open in 2022, we are poised to support many avenues of interdisciplinary research as well as object-based teaching and learning. In so doing, we will leverage our collection to create new, inclusive communities. The artworks and artifacts in our collection represent diverse worldviews and elicit questions that help us better understand the varied facets of the human experience. They provide gateways to history and allow us to envision future ways of being. The collection is a highly versatile resource that will enhance our university's commitment to diversity, create avenues for equity, and make inclusion tangible in our community.

This plan also responds to current trends and problems in the field of academic art museums. In the past two decades, art museums on college and university campuses have undergone significant changes that have impacted their collections, as well as their missions, operations, audiences, and funding. Most of these museums were, like the Stanley, established in the second half of the twentieth century to support departments of studio art and art history and to serve as cultural resources for their surrounding communities. In the twenty-first century, most campus art museums have moved beyond these traditional functions to align themselves with the

broad educational and research goals of their parent institutions, and to support experiential learning and twenty-first century skill building among university students. This shift in mission has had profound implications for art museum collections. Specifically, it has tended to broaden the range of objects that campus art museums acquire. At the same time, rapidly growing collections have created storage crises for many institutions. As storage areas within museum buildings fill, many campus art museums (the Stanley included) have created offsite storage facilities to allow for continued collection growth. This is an expensive solution. To advance our educational mission and to control the expense of storing and caring for our collection, it is imperative that the UI Stanley Museum of Art pursue acquisitions responsibly, in a planned and thoughtful manner.

II-PURPOSE OF A COLLECTION PLAN

A collection plan establishes intellectual control of a museum collection by addressing issues such as the museum's education, research, and exhibition goals; new directions and legacy collections; current needs and future needs; passive collecting vs. planned collecting; and institutional responsibilities. A collection plan ensures that collection growth is pursued thoughtfully and advances the mission of the museum in significant ways. Additionally, a collection plan will allow the museum to:

- Explain the scope of our collection to the public, making them aware of what the museum does and does not collect and the reasons for these choices.
- Assess proposed gifts in a consistent manner.
- Identify and address gaps in our current collection through strategic loans and acquisitions.

- Secure private funds for collection growth and maintenance.
- Deaccession works that do not further our mission, or for which our legal ownership is in question.
- Collaborate effectively with other collection-holding institutions on and off campus.
- Diversify our holdings.

III-STAKEHOLDERS AND PARTNERS

The Stanley Museum of Art's collections serve the students, faculty, and staff at the University of Iowa as a research and teaching resource. In partnership with educators and cultural institutions across the state, the collection also serves the people of Iowa. Through exhibitions, publications, and online initiatives, the collections reach the general public and an international audience.

The museum is one of several units of the University of Iowa that collect objects and artifacts. Over the course of the past thirty years, galleries, libraries, archives, and museums (collectively known as GLAM) have banded together to share their expertise, resources, and infrastructure to better serve a broad constituency of researchers, teachers, students, and the general public. At the University of Iowa, the UI Libraries, Pentacrest Museums, and the Stanley Museum of Art have formed the GLAM Blue Ribbon Panel that meets regularly to encourage collaboration across our units, develop innovative digital collections sharing strategies, identify opportunities to maximize our reach through programming, and explore mutually beneficial grants. In addition to this group, the Stanley Museum of Art is also a member of a collections coalition that includes staff from the UI Libraries, Pentacrest Museums, and State Archaeologist's Office as well as UIHC Project Art, and the Hoover Presidential Library and

Museum that meet regularly to share questions and problems and to work collaboratively to develop strategies that might benefit the group. The University of Iowa also has a notable campus art collection, stewarded by the university's Facilities Management department and shaped by the Campus Art Committee, which is led by the Stanley Museum's director. From 1973-2018, Iowa's Art in State Buildings Program disbursed a percentage of the budget for each building project on campus to support the purchase of a work of public art, bringing sculptures by Louise Nevelson, Sol Lewitt, El Anatsui, Viola Frey, Dale Chihuly, Robert Arneson, Richard Artschwager, and Elizabeth Catlett, among others to the university.

Of these collecting units, the Stanley has a particularly close working relationship with the UI Libraries, whose Special Collections department has long collected artworks outside the museum's areas of focus. Beginning in the late seventies, through the advocacy of Professors Ruedi Kuenzli and Stephen Foster, Special Collections amassed one of the most important collections of Dada objects, including rare publications, iconic artwork, and manuscripts. In 1982, under the leadership of Stanley Museum curator Estra Milman, Special Collections created Alternative Traditions in Contemporary Art (ATCA), a collection that includes experimental, avant-garde artworks, from Fluxus objects and boxes to underground art zines. In 1999, Special Collections and the Stanley Museum of Art (then known as the University of Iowa Museum of Art) became the home to the Lil Picard Estate. Picard was a highly influential artist, critic, and patron of some of the most important artists of the twentieth century, including several generations of feminist performance artists. The collaborative acquisition of this estate led to a high-profile traveling exhibition of Picard's work and encouraged pathbreaking research on her life, art, and community by international scholars as well as by faculty at the UI. Because of the reputation the museum established in this domain, Special Collections subsequently became

home to the celebrated Sackner Collection of Concrete and Visual Poetry, which encompasses works on paper, publications, sculptures, and ephemera by a diverse group of contemporary artists working in myriad media. This collection plan leverages the strength of the museum's relationship with the library so that each unit can collect in mutually beneficial and complementary ways.

In 2018, the directors of Big Ten university art museums formed a coalition to share ideas and resources, and also to create a collection-sharing network. Together, the Big Ten university art museums hold an encyclopedic collection of artworks extending from prehistory to the current moment and originating from all parts of the world. Ideally, once a collection-sharing network is established, member institutions will be able to request long-term loans of objects from other museums in the coalition in order to selectively fill gaps in their collections and meet the research and teaching needs of faculty at their universities; however, as of April 2020, many logistical and financial hurdles remain to make this vision a reality.

IV-DEVELOPMENT PROCESS

The Stanley had no previous collection plan to guide acquisitions and deaccessions. In 2019, the museum's director and four-member leadership team—comprised of the museum's departmental managers—surveyed several recent collection plans of other academic art museums as well as sample collection plans provided by the American Alliance of Museums (AAM). We also used *The AAM Guide to Collections Planning* (Washington, DC: American Association of Museums, 2004) by James B. Gardner and Elizabeth E. Merritt. This text describes the benefits of developing a collection plan and offers sample outlines, methodologies, and rubrics for assessment. After determining what information to include in our plan and creating an outline,

department heads gathered relevant current and historical information from their staff and files. Using a shared online document, the director and leadership team then organized the gathered information within the outline, adding explanatory narratives where necessary. The document was then edited and submitted to the museum's Collections Committee for approval in April 2020.

V-HISTORY OF THE MUSEUM AND COLLECTIONS

The University of Iowa committed to opening an art museum in 1966. By that date, the UI had been collecting art for several decades. In the midst of the Great Depression, the University of Iowa embarked on a visionary expansion of its footprint to integrate and professionalize arts teaching as part of its core identity through the construction of the Fine Arts and Performing Arts buildings on West campus. The UI was one of the first public universities to understand the power of art to encourage independent, creative, and responsive thought while fostering a robust civil society. In a period marked by profound economic and political crisis, the UI established the first MFA program in the world and committed itself to collecting the best contemporary art from which students and faculty could learn and generate research. During the 1940s and 1950s, the UI organized innovative exhibitions that borrowed works from some of the most important east- and west-coast galleries to mount exhibitions of contemporary art from which major acquisitions were also made. Early purchases included Max Beckmann's *Karneval* from 1943, and Joan Miró's 1939 *A Drop of Dew Falling from the Wing of a Bird Awakens Rosalie Asleep in the Shade of a Cobweb*. The commitment that the University made to collecting contemporary art in support of its MFA program led the wealthy collector and gallerist Peggy Guggenheim to give Jackson Pollock's 1943 masterpiece, *Mural*, to the University in

1951. In the early 1960s, Owen and Leone Elliott of Cedar Rapids offered the university their extensive collection of twentieth-century paintings, prints, antique silver, and jade on the condition that a museum be built to house their gift, along with the university's existing and future acquisitions of art. In response to this challenge, more than 2,000 individuals and businesses contributed funds for the museum's construction. The museum's first building was designed in a brutalist style by the New York architect Max Abramovitz, and it opened in 1969. A 27,000 square foot addition opened seven years later, after which Maxwell and Elizabeth Stanley of Muscatine, Iowa gave much of their extraordinary collection of African art to the museum.

Since the museum building first opened in 1969, the University of Iowa Museum of Art focused its efforts outward on interested members of the public, local K–12 schools, and the wider art world. On campus, the museum's primary audience was comprised of faculty and students in the School of Art and Art History, to which it was adjacent. When the Iowa River jumped its banks in June 2008, the museum was flooded and forced to move its collections to safety. Working nearly non-stop during the week of June 9, the museum staff, art movers, and volunteers evacuated artworks totaling approximately 99% of the value of the collection before the floodwaters forced the closure of the building on Friday, June 13. In the weeks following the flood, the remaining art was evacuated to join the rest of the collection in secure art storage in Chicago.

Recognizing that the museum building—a single-story structure located just yards from the banks of the Iowa River—was not a safe location for the museum's valuable collections, the University worked to secure alternative locations on- and off-campus to make its art accessible to the public. In January 2009, the University of Iowa began renting space for storage and

exhibitions at the Figge Art Museum in Davenport, where most of the collection remains. In August 2009, the museum opened an on-campus art venue in the Iowa Memorial Union. The Stanley Visual Classroom, funded almost entirely by the Federal Emergency Management Agency (FEMA) and a grant from the National Endowment for the Humanities (NEH), has allowed the museum to serve university faculty and students with a selection of works from its collection for the past decade. Temporary and traveling exhibitions were placed on view in the Black Box Theatre on the third floor at the IMU until summer 2018.

In 2016, a new art museum construction project was proposed for a site adjacent to the UI Main Library, and a \$50 million, 63,000-square-foot facility was designed by Rod Kruse of BNIM—an architecture and design firm based in Kansas City, Missouri and Des Moines, Iowa. The Iowa Board of Regents gave permission for this plan to proceed and approved schematic drawings and a budget for the new museum project in August 2017. In the fall of 2017 Richard and Mary Jo Stanley of Muscatine committed \$10 million to support the building campaign and, following approval by the Board of Regents, the museum officially became the University of Iowa Stanley Museum of Art on April 1, 2018. The new museum building, which will open in 2022, will safely house most of the museum’s existing collection but is insufficient to accommodate collection growth. A secure, climatized storage annex is currently being constructed in Iowa City to facilitate the move of the collection back to campus and to provide space for strategic growth. The ability to store the museum’s collection in or near the museum building will ensure that these works of art will be readily available when a student, a professor, or a member of the public requests to see them.

VI-OVERVIEW OF THE COLLECTION

The UI Stanley Museum of Art's collection belongs to the University of Iowa, an instrumentality for the State of Iowa. Only objects which have been formally accessioned and inventoried by the museum belong to the museum's permanent collection. There are currently 16,625 objects in the museum's permanent collection and the collection increases at an average of 399 objects a year, the overwhelming majority of which are gifts. The strengths of the museum's collections fall within the following overlapping categories:

- A. Arts of Africa
- B. Indigenous Art of the Americas and Oceania
- C. Asian Art
- D. Ceramics
- E. Textiles
- F. Works on Paper
- G. Modern Art
- H. Contemporary Art

Ceramics, Textiles, and Works on Paper encompass artworks from other categories but are highlighted in order to draw attention to these media as areas of particular strength in the museum's collection and to capture the specific space and conservation requirements these materials demand.

VII-COLLECTION MANAGEMENT AND ACCESS

While a collections plan offers descriptions of a museum's existing collection along with goals and strategies for shaping that collection over a period of years, the purpose of a Collections Management Plan is to provide policies and procedures for ethically acquiring,

caring for, and deaccessioning works of art. The UI Stanley Museum of Art's Collection Management Plan was updated in January 2020 and can be read in Appendix A.

The museum uses EmbARK—a collections management database—to catalog and track its collection. With the adoption of EmbARK in 2013, the level of detail that can be recorded about the artworks in the museum's care increased dramatically. The museum now has a centralized location for the documentation of its exhibitions and loans as well as artist, donor, and object information. UI students, faculty and staff, as well as members of the public, can search the museum's collections through the Iowa Digital Library (<https://digital.lib.uiowa.edu>), to which it regularly uploads collection information from the EmbARK database.

VIII-RECENT TRENDS IN THE MUSEUM FIELD THAT IMPACTED THIS COLLECTION PLAN

A. The interdisciplinary “educational turn” of art museums

Academic art museums have changed significantly in the last thirty years. Spurred by the Mellon Foundation's College and University Art Museum Program that funded academic outreach and engagement positions from 1990 to 2005, academic museums have since concentrated their efforts on their unique position on college and university campuses, turning their attention to the students and faculty they serve. This has not meant ignoring other constituencies, but rather it has allowed academic museums to harness the expertise and support of their parent institutions to further their missions and strengthen relationships across campus and in their communities at large.

This interdisciplinary “educational turn” has led to a renewed focus on object-based learning for all disciplines, not just art and art history. For example, science students can benefit

from detailed examination of artworks during slow-looking exercises; foreign-language learners can gain new insights into culture and practice conversational skills in galleries; and health and social work students can increase their diagnostic skills and empathy by looking at art.

The UI Stanley Museum is participating fully in this trend. Since the museum's recent partnership with the Getty Conservation Institute to treat and study Jackson Pollock's 1943 painting *Mural*, the museum is now poised to lead in the domain of technical art history, which integrates art conservation and its science with art historical research. On campus, the museum has collaborated with the medical campus to conduct CT scans of African objects, which will yield new approaches to the study of these works. This work leverages the stewardship of the collection to generate new avenues of scientific study across multiple disciplines.

In advance of the new building opening, Stanley Museum curators have already developed close collaborative relationships with UI faculty by assisting with their development of new curricula, enhancing their research and creating exhibition partnerships. Currently, the curator of learning and engagement is collaborating with the Center for Teaching and Learning to teach object-based learning to faculty across campus. In recent and upcoming years, exhibitions co-curated with UI faculty have led to innovative class visits, groundbreaking international symposia, and will yield peer-reviewed special issues and monographs.

The museum's collections allow it to provide UI students with hands-on training in the museum profession. Thanks to the university's commitment to paying all student workers, curatorial interns, and graduate fellows, the museum has been able to integrate students into the research, documentation, and technical study of its artworks. The museum provides a domain in which students not only participate as witnesses to knowledge but are themselves producers of research and interpretation. The museum harnesses the strengths of its collection to provide

world-class teaching and research opportunities that yield high impact professional outcomes for students.

B. Museum collections and their contribution to university-led diversity, equity, and inclusion initiatives

This collection plan identifies the museum’s strengths and gaps in order to ensure that it creates a resource that fully supports the university’s diversity, equity, and inclusion initiatives by serving the broadest possible number of students and faculty. The Stanley Museum of Art collection is one of the most important resources for the University of Iowa for advancing diversity, equity, and inclusion on multiple fronts. It enables teaching and research across cultures, empowers the museum to share diverse experiences, and creates substantive opportunities to train students from underrepresented and disadvantaged backgrounds.

A 2018 survey of the 18 largest art museum collections in the United States found that 85% of artists represented in these museums are white, and 87% are men. (See: Topaz CM, Klingenberg B, Turek D, Heggeseth B, Harris PE, Blackwood JC, et al. 2019. Diversity of artists in major US museums. PLOS ONE 14(3): e0212852). This lack of diversity constitutes a significant barrier as art museums seek to expand both their audiences and their educational missions. Though the Stanley still has significant progress to make, because of the global reach of its collection—with great strengths in African, Asian, and indigenous arts—it is better positioned than many of its peers to help students, faculty, and general audiences benefit from a world rich with divergent perspectives. Even within the narrower scope of the museum’s Modern, Contemporary, and Works on Paper collections—which are largely comprised of work by European and American artists—it has acquired a relatively large number of works by women

and people of color. Consequently, the museum's collection invites inclusive and diverse narratives.

The recent commitment made by the Graduate College and School of Art and Art History to support graduate fellowships and undergraduate internships at the Stanley diversifies the pipeline for the museum profession, enabling students from underrepresented groups and economically disadvantaged backgrounds to join a field that has remained a bastion of elite privilege. In so doing, the museum empowers these students to draw strength from its diverse collections through their own research and professional training with museum mentors.

C. The predicted influx of collection gifts

There has been a recent surge in the number of artworks being offered to museums annually. In the next decade, roughly a third of American adults over the age of sixty are expected to move into smaller homes. Most of the remaining members of the baby boom generation will follow them by 2040. (See John Hanc, "From Downsizing Boomers, a Flood of Donated Art," *New York Times*, 4 March 2017). As they downsize, older collectors are taking advantage of the tax benefits of donating their artwork to museums. The Stanley has an opportunity to benefit from this trend; however, it will be more important than ever to have clear collecting guidelines that allow the museum to take only the highest quality and most relevant artworks on offer, and to pass on artworks that would not serve the museum's mission. With the pool of donations growing, the museum's standards must rise to meet the costs associated with the conservation, use, and storage of each object in the collection.

D. Cultural patrimony and repatriation

The Stanley Museum of Art abides by all existing laws and conventions that govern the acquisition of artworks including the UNESCO convention of 1970, the Native American Graves Protection and Repatriation Act of 1990, the Washington Principles on Nazi-Confiscated Art of 1998, and the ICOM Red Lists. However, it also recognizes that the status of artworks changes over time; objects acquired legally on the free market in the past may prove, with time and study, to be inappropriate for the museum collection for ethical reasons. In the past decade, European governments have commissioned studies to examine their colonial legacies and consider pathways to repatriating works looted, stolen, or otherwise extorted from areas upon which they exerted colonial power. This has led to a broader consideration of the importance of artworks as resources from which living communities draw strength.

The Stanley Museum of Art is committed to ongoing research into the provenance of both new acquisitions and artworks already in its care. It does so to ensure that the works in its collection abide both by legal frameworks and evolving ethical imperatives to redress the forms of violence that sometimes cause objects to circulate in the art market—from colonialism and settler expansion, to the recent wars in Iraq, Syria, and Yemen. The museum will respond to questions about the provenance of works in its collection and to legitimate requests for repatriation with careful research, drawing upon a variety of sources including museum documents, external archives, and source communities in the United States and abroad. Throughout the process of researching its collections and determining when repatriation or restitution is appropriate, the museum will work to empower concerned stakeholders through dialogue.

IX-GENERAL RECOMMENDATIONS FOR THE MUSEUM COLLECTION

- A. The museum seeks to acquire artworks of high aesthetic quality.
- B. The museum seeks to acquire artworks that serve the research and teaching needs of faculty, enhance the student experience, and/or support the diversity, equity and inclusion initiatives at the University of Iowa.
- C. The museum will not acquire artworks that have no links to, or context within, the existing collection.
- D. The museum will not acquire any artwork whose monumental size, poor condition, or lack of aesthetic quality makes it impossible to exhibit.
- E. The museum will not acquire artworks with little or no pedagogical value.
- F. The museum lacks the necessary infrastructure to acquire artworks that are created and managed in a digital form.
- G. The museum will not acquire artworks that violate the laws and conventions governing the ethical acquisition of cultural property.
- H. The museum will identify and deaccession artworks in its collection that do not meet the collecting criteria set forward in this plan.

X-COLLECTION SUMMARIES AND SPECIFIC RECOMMENDATIONS

A. Arts of Africa

The UI Stanley Museum of Art bears the name of the Muscatine family whose intergenerational commitment to philanthropy has helped shape its vision. Claude Maxwell (“Max”) Stanley and Elizabeth (“Betty”) Mabel Holthues Stanley established The Stanley Foundation in 1956 to secure “peace with freedom and justice” for people around the world. Now named the Stanley Center for Peace and Security, it supports work on climate change,

nuclear non-proliferation, and social resilience. As a part of their philanthropic work, Betty and Max Stanley traveled to Africa and, in 1960, Betty purchased several objects from American Methodist missionary George W. Harley on a trip to Ganta, Liberia. Following museum director Ulfert Wilke's recommendations, Max began collecting African art in 1973 and made his first purchase of an African object (a Yoruba-style *ibeji* figure) from Merton Daniel Simpson, an African American abstract expressionist painter, collector, and dealer in New York. In 1976, Wilke introduced the Stanleys to Roy Sieber, who earned his PhD from the University of Iowa in African art history—the first person to do so in the United States. Widely seen as the founding figure in African art history, Sieber taught generations of professors and curators at Indiana University and later became Associate Director of Collections and Research at the National Museum of African Art at the Smithsonian. The Stanleys established a longstanding relationship with Sieber, drawing upon his expertise and networks to guide their collecting.

In 1977, Sieber introduced the Stanleys to Christopher Roy, one of his recent graduates who was appointed as the first professor of African art history at the University of Iowa in 1978. The same year, the museum appointed Roy as curator of the Arts of Africa, Oceania, and New World—a position he held until 1995. In 1979, he curated a major exhibition of the Stanley Collection at the Museum, where he grouped the objects into four main style areas: Western Sudan, Guinea Coast, Equatorial Forest, and Southern Savannah. Roy worked very closely with the Stanleys on the development of their collection and encouraged the acquisition of historical works he viewed as representative of these centers of style. The exhibition led to the Stanleys's first major gift to the museum, followed by a bequest of over five hundred works between 1986 and 1990. Roy's new role as collection advisor to the Stanleys led to a qualitative shift in objects

purchased by Max and Betty, bringing an influx of wood sculptures with crisp lines and smoothly worked surfaces.

Roy also introduced the Stanleys to Marc Leo Felix, a dealer and independent scholar based in Brussels who specialized in works from Democratic Republic of the Congo and Tanzania. Felix visited Max and Betty in Muscatine regularly in the 1980s and, on those occasions, he also met with students enrolled in Roy's courses on connoisseurship and authenticity. Felix's work led to an anonymous gift of over fifty Congolese hats made in Betty Stanley's honor in 1986; he gave the museum a full Kuba- (Kel) style costume in honor of Christopher Roy in 1988; and he dedicated his book on Tanzanian art to Betty Stanley in 1990. In addition to the many Congolese sculptures that Betty acquired from Felix after Max passed away in 1984, she began to collect textiles. This interest expanded the scope of the collection beyond the historical wooden objects that previously dominated the collection.

Along with other Africanists formerly at Iowa, including Allen Roberts and William Dewey, Roy used The Stanley Collection of African Art as a resource to enhance outreach programs supported by the Stanleys. From 1985 to 2002, the Stanley Foundation provided support for a series of conferences and related publications on African art at UI, including the establishment of the Project for Advanced Study of Art and Life in Africa (PASALA) in 1989. PASALA has provided support for student scholarships and fellowships to conduct research internationally on African art, traveling exhibitions, conferences, and museum workshops. Along with major external grants, it also enabled the publication of *Art & Life in Africa* (ALA) in digital form. Completed in 1997 and widely disseminated as a CD-ROM, ALA features the Stanley Collection of African Art as a foundation for exploring important topics in African art history. The publication was groundbreaking in its collaborative approach and use of new media

to provide an anthropological perspective on African art. Revised in 2014 as a web-based resource, ALA remains an important resource for users around the world.

The remainder of the museum's African collection includes artworks made of fiber, earthenware, metalwork, ivory, and other natural media, as well as an impressive textile collection. Through a series of strategic acquisitions, this collection also includes an Ait Khabbash-style bridal ensemble from southeast Morocco, which is the only example of its kind in an art museum collection. Along with a small number of other North African objects, it enables the museum to discuss African art beyond the canon of wooden masks and figures from western and central regions of the continent that appealed to modern European and American sensibilities. The bridal ensemble points to the importance of women's art in Africa, histories trade with Jewish silversmiths, and resistance to French colonization.

The African ceramics collection includes over two hundred works from western, eastern, central, and southern regions of the continent. Nearly half are from West Africa. Of these, several terra cotta figures from the Inland Niger Delta were made between the mid-thirteenth and early sixteenth centuries. They are some of the oldest works in the African collection. Recent gifts from Travis von Tobel and Keith Achepohl have significantly enhanced the ceramics collection. The Stanley Museum of Art now has particular strengths in Zulu- and Bamana- style pots for storing beer and water.

For the majority of objects in the African collection, artist names remain undocumented and unknown. However, the museum does have artworks that can be attributed with some certainty to Agbonbiofe Adeshina (c. 1880–1945), Oba Fasiku, Alaaye of Ikerin (c. 1871–1976), Sikire Kambire (1896–1963), and Lamidi Fakeye (1928–2009).

Recommendations:

Collection strengths in Central and West African art are linked to Max and Betty Stanley's formative roles and the foundational work of Sieber and Roy. One area that should be enhanced is in the domain of North African art. Acquiring urban art, such as Ordehley masks from Sierra Leone, or *colon-* (colonial) style figures with European attributes, for example, would enable the Stanley Museum to broaden and diversify its discussion of patronage, style, and meaning in African art history. Gaps also remain among sub-Saharan works in the classical style. For example, there are no Lagoons-style figures or Bamileke-style elephant masks in the collection, and the quality of the museum's Mumuye-style objects is low. The most expedient and efficient means of addressing these gaps and weaknesses is through direct purchase (from Sotheby's, Christie's, or Entwistle Gallery, for example), or through temporary loans from museums and private collections in order to support special exhibitions. Given the strength of historical art in the African collection, the museum will focus on acquiring works by contemporary African artists and those working in the diaspora.

B. Indigenous Art of the Americas and Oceania

The Native North American Collection

Among nearly 1,300 objects in this collection area, approximately 80% belong to Mesoamerican traditions of art from Mexico and Central America. The museum first hosted a major exhibition of Mesoamerican art in 1978, entitled "The Ninth Level: Funerary Art from Ancient Mesoamerica," featuring over two hundred and twenty-five objects that would be gifted by Gerald and Hope Solomons between 1995 and 2007. In addition to these gifts from the Solomons Collection, gifts from the Eugene and Ina Schnell Collection have resulted in

particular strengths in ancient art from West Mexico including Chupicuaro, Comala, Nayarit, and Jalisco-style ceramic shaft tomb figures from the Late Pre-Classic/Formative period (300 BCE–250 CE), and many other small ceramic figures from the same or related period in the Michoacán style. Highlights from the Schnell collection also include Mezcala- and Tlatilco-style figures and vessels, and *hacha* (ballcourt markers) as well as ceramic figures, cylinder seals, and vessels from Veracruz. Nearly one hundred Mayan objects from the Schnell and Solomons collections consist of ceramic figures, painted vessels, and stone pendants from the Classical period (250–900 CE). Mayan highlights include a set of greenstone ear-flares, a ceramic figure depicting a seated noblewoman, a cylindrical vessel depicting a nobleman, and a polychrome tripod plate depicting a zoomorphic figure. Among the more than one hundred and fifty objects, many examples gifted from the Schnell Collection were included in “Art from the Underworld: Pre-Columbian Art from the Permanent Collection,” an exhibition curated at the museum by Christopher Roy in 1990.

The museum’s collection of indigenous art from regions now within the United States consists of around two hundred and fifty objects. 70% of it originates from the Southwest, and within this group, Navajo-style silver jewelry and textiles form the majority. Late nineteenth century Navajo blankets from the Webster and Gloria Gelman Collection are among the museum’s most important works of art. The history of the Southwest pottery in the museum collection begins with six Anasazi-style bowls purchased in 1969. Many vessels from the Southwest came to the museum by way of gifts from Sutherland and Judith Dows and, with few exceptions, Puebloan-style (such as Acoma, Hopi, Kewa, Zuni, and Zia) examples date to the twentieth century and include works by well-known artists such as Maria Martinez (San Ildefonso), Nampeyo of Hano (Hopi) and several of her descendants.

Important works from the museum's Pacific Northwest Coast collection were gifted almost entirely by American modern sculptor George Rickey in 1975. These gifts include three shaman's rattles, three model poles, and a house screen by Don "Lelooska" Smith, a Cherokee artist adopted by the Kwakwaka'wakw Nation in 1963. From the West, there are a small number of California baskets in the Pima, Pomo, Mission, Chemehuevi, Washo, and Yokuts style. Artistic strengths from the Plains region include ledger art from the Solomons Collection, and finely beaded vests, moccasins, and bags. Examples from the East are limited to two Ojibwa-style beaded bandolier bags and a small number of Meskwaki-style beaded and ribbon appliqué garments.

In terms of representation, the museum's collection of Native North American art skews heavily toward historical pottery and jewelry from the Southwest and ledger art from the Plains. It lacks examples from the North, has very little from the East, and the West is represented by a small number of California baskets and form-line-style objects from the Rickey Collection. Except for works by Fritz Scholder, Leon Polk Smith, and Preston Singletary, and several objects transferred from the Stanley School Programs Collection, the collection includes very few works by indigenous modern and contemporary artists.

The Oceanic Collection

The museum has devoted only three exhibitions to Oceanic art in its permanent collection, which Christopher Roy curated in 1986, 1990, and 1991. There are fewer than fifty objects in this collection, which has mainly served to support Roy's courses on art of the Pacific and which gave special attention to historical objects from Melanesia, Polynesia, and Micronesia. The museum's Oceanic collection largely corresponds to this regional focus and

includes very little from Australasia. A Polynesian wooden bowl and Melanesian spear-thrower were the first objects to enter this collection by way of a gift from Raymond Wielgus to the university in 1960. These were followed by the museum's purchase of a *malangan* figure in 1968 and a Maori-style figure gifted by Owen and Leone Elliot in 1969. Forty-two of the Oceanic objects in the museum collection originate from Melanesia, three are from Polynesia, and (with possible exception of undated *tapa* cloth from Samoa and Java) a painting by Ronnie Tjampitjinpa is the only contemporary work in the collection. The objects in the collection date to the nineteenth and twentieth centuries, the oldest of which is a Melanesian spear thrower from around 1800. Many objects were gifted to the museum by Brian and Yvonne McCabe in 1985, 1993, and 1994, including an Asmat-style initiation mask and costume. In 1996, the museum received three Samoan *tapa* cloths and two *ie toga* (fine cloth), mats from the Pusateri Collection. With additional gifts from Al and Nina Weinstein and other collectors in Iowa, there are ten *tapa* in the collection altogether. The Melanesian collection consists primarily of wooden and fiber masks and wooden figures from Papua New Guinea and Aotearoa (New Zealand). Important examples include a Sepik-style mask purchased by Ulfert Wilke and with provenance that dates to 1909. Highlights among early acquisitions also include the purchase of a *malangan* mask from New Ireland in 1974, a tree fern figure from Vanuatu, a Sepik-style gable figure, and three *malangan* figures gifted by Gaston de Havenon in 1986. John Brady Jr. gifted another *malangan* figure to the museum in 1992, bringing the total number of these objects in the collection to five. Most recently, the museum acquired a fine Baining-style mask from the Drs. Rosemary and John Olds Collection in Des Moines.

Beyond the highlights addressed above, the quality of objects in the Oceanic collection is average. Justification for the development of this collection was likely related to its educational

value in support of an art history course on art of the South Pacific formerly taught by Christopher D. Roy and the collection remains important to the museum's mission of collecting and exhibiting art from around the world in order support UI courses and to help UI students and faculty, and the museum's general audiences benefit from a collection rich with divergent, global perspectives. Gaps and weaknesses in the Oceanic collection are as follows: it is disproportionately Melanesian, except for *tapa*—most examples were created by men, there is only one contemporary work in the collection, there is no ceramic pottery (to complement an otherwise stellar collection of pottery from around the world), and except for two textiles and a bridal chest, it has no examples from Island Southeast Asia that belong to the history of Oceanic art.

Recommendations:

Except for a suite of prints by Fritz Scholder, and singular examples from artists such as Preston Singletary and Ronnie Tjampitjinpa, the work of contemporary indigenous artists of the Americas and Oceania are underrepresented at the Stanley Museum of Art. The museum's commitment to collect works that have the explicit consent from communities of origin prevents the acquisition of additional historic and ancient works in the immediate future. In order to accomplish the growth of these collections, the museum will pursue partnerships with indigenous communities, especially in Iowa and the Midwest, in consultation with faculty and community leaders to guide future acquisitions in the form of gifts or purchase. The museum will also pursue the acquisition of contemporary fiber and ceramic art created by women in Oceania and—in order to better represent the diversity of art throughout the continent—works from Australia and Island Southeast Asia. Work by contemporary Maori artists in particular would also provide a

compelling engagement with some of the earliest acquisitions of Oceanic art in the museum collection. In general, the museum will focus its purchasing on supporting the practice of living artists whose work complements strengths in its existing collection.

C. Asian Art

This collection consists of approximately 1,200 objects with particular strengths in works on paper. The single most important group of artworks is perhaps the Waswo X. Waswo Collection of Indian Printmaking, acquired as a gift from Mr. Waswo in 2016, which includes nearly three hundred modern and contemporary works created by more than one hundred and twenty artists such as Prathap Modi, Kurma Nadham, Durga Prasad Bandi, Soghra Khurasani, and Kalpathi Ganpathi Subramanyan. Exceptional examples of works from India in the museum's collection also include a Naga-style warrior's costume from the late nineteenth or early twentieth century, and a Pala-style stone relief depiction of Buddha from 800–1200 CE.

The Asian collection also features ancient and historic objects from China, Japan, South Korea, Tibet, Turkey, and Iran. More than two hundred Asian artworks in the museum's collection belong to the museum's founding gift from the Owen and Leone Elliot Collection. These include jade and ivory objects from Song, Ming, and Ching Dynasty China and the majority of the museum's collection of Japanese woodblock prints—a group that has since developed through museum purchases and gifts from Janet Coquillette Wray, among others. Early important gifts also include over sixty copper alloy figures (fifteenth to nineteenth century) that depict Buddhist gods from Tibet, Nepal, and China, gifted by Charles F. Schick. From Tibet, an eighteenth-century depiction of a nāga is particularly fine. Ancient works from present-day Iran include two ceramic, zoomorphic rhytons in the Amlash style and over seventy ceramic

bowls from the collections of Elizabeth M. Stanley and Isidore M. Cohen. From China, notable ancient works include ceramic pottery, gold ornaments, and Buddhist sculptures from the Arthur M. Sackler Foundation. The most important Chinese works in the collection includes two scroll paintings donated by Nancy Seiberling: Xiangjian Huang's *Scenery on the San-tu Pass*, 1657, and Hui Wang's *Setting out at Dawn on the Autumn River*, 1715, both of which have received substantive scholarly attention. The collection also includes a small selection of textiles from China, northern India, and Sumatra as well as 50 Turkish wool and cotton rugs and storage bags gifted by Keith Achepohl in 2012.

Recommendations:

The Asian collection is dispersed culturally and historically; the few areas of quality, depth, and focus reflect the interests and acuity of donors. This is true especially of the Waswo X. Waswo collection of Indian Printmaking and the Japanese woodblock prints in the museum's collection. The museum has neither the means nor the expertise to collect systematically across Asian art as the museum has never had a curator of Asian art. It has instead relied upon the adjunct expertise of faculty in the School of Art and Art History and, more recently, in Asian and Slavic Languages as acquisition opportunities through gifts arise. Cultivating gifts remains the museum's best avenue for developing the museum's collection of Asian art. Because much of the ancient and historical Asian art offered to the museum lacks sufficient provenance information to meet the requirements of the UNESCO convention of 1970, the museum has limited opportunities to acquire additional artworks in these areas. Instead, the museum will focus on acquiring modern and contemporary artworks from Asia that support the UI curriculum and the university's diversity, equity, and inclusion initiatives.

D. Ceramics

Most of the objects in the Stanley Museum of Art's ceramic collection are small-scale and functional but represent diverse historical periods and cultures and demonstrate a full range of construction and firing techniques. The collection has considerable strengths in work from the Americas, Asia, and Africa. The robustness of the Stanley's ceramics collection is indebted to the generosity of key donors including Joan E. Mannheimer, the estate of Gerald Eskin, Isidore M. Cohen, and Rose and Angelo Garzio, among others.

The African ceramics collection includes over two hundred works from western, eastern, and central Africa and regions south of the Sahara. Nearly half are from West Africa; of these, several terra cotta figures from the Inland Niger Delta were made between the mid-thirteenth and early sixteenth centuries, comprising some of the oldest works in the museum's African collection. Recent gifts from Travis von Tobel and Keith Achepohl have also significantly enhanced the ceramics collection through the addition of Zulu- and Bamana-style beer and water pots.

Thanks to the generosity of eight separate donors, the museum also holds more than two hundred Chinese, Japanese, and Korean ceramic works created between the Neolithic period and the late twentieth century, with the majority originating during the Qing Dynasty (1644–1912) in China. In 1974, the New York collector and gallerist Isadore M. Cohen gave the museum a small but notable collection of Near Eastern ceramics, including rhytons created by the Amlash people of Northern Iran from the ninth and eighth centuries BCE. These are among the oldest works in the museum's collection. They were joined in 1988 by a collection of Persian ceramic bowls

dating to the first century CE, given to the museum by Elizabeth M. Stanley and Isidore M. Cohen.

The Stanley Museum's ceramics collection includes many works by modern and contemporary masters, ranging from large-scale sculptural works to functional forms. Three key large-scale sculptural works are *Snowmass* by Peter Voukos, *Minuteman* by Robert Arneson, and *Dango #49-05* by Jun Kaneko; these three works rank among the finest examples of sculptural form in the museum's collection. Other smaller-scale sculptural works include pieces by Paul Soldner, Graham Marks, Rudy Autio, and Peter Gourfain. Other hand-built ceramic sculptures include works by Ruth Duckworth, Michael Lucero, Toshiko Takaezu. Functional ceramics include works by Warren Mackenzie, Pablo Picasso, Marc Chagall, Ken Ferguson, Ron Meyers, David Shaner, and George Ohr. University of Iowa School of Art and Art History faculty and alumni represented include Glenn Nelson, Angelo Garzio, Chuck Hinds, Bunny McBride, Gerry Eskin, and Bede Clarke. The collection includes a small but fine collection of Etruscan works.

In recent years, a number of modern and contemporary artists have turned to clay to undo the traditional hierarchies of art, elevating this craft to a serious and capacious medium worthy of the same aesthetic, social, and political consideration traditionally given to painting and sculpture. It is a medium particularly well suited to linking several collections strengths at the Stanley Museum of Art. For example, Simone Leigh's *103 (Face Jug Series)*, purchased by the museum in 2018, enables curators and educators to link Leigh's contemporary practice to traditional African ceramic forms, western sculpture, and a vessel type developed by enslaved craftsmen in the American South.

Recommendations:

To expand the utility and coherence of the museum's notable ceramic collection, it will focus on acquiring work by contemporary artists that resonates with its collections of African and African diasporic art, Asian and Near Eastern art, and indigenous art of the Americas. Because functional ceramics are well-represented in the museum's collection, gifts and purchases will focus on other areas for which the museum has no current examples, but which link well to existing collections strengths.

E. Textiles

Alongside ceramics, another area of cross-cultural strength in the museum's collection is textiles. The collection includes hundreds of textiles from Africa, the Americas, and Oceania as well as disparate examples of twentieth-century textiles by modern European and American artists. Recognizing the significance of the Stanley's textile collection, the National Endowment for the Humanities (NEH) awarded the museum a grant to guide the development of a strategy to care for its textiles in 2017.

African textiles have only recently come to be displayed in Western art museums, though they have a longer history in ethnographic museums. In general, African fabrics were deemed unworthy of the same level of attention devoted to African sculptural forms, in part because textiles, although typically woven by African men, were regarded in the West as women's craft; i.e. feminine, decorative, and therefore outside the realm of true "art". The watershed event in the transformation of African textiles from ethnographic objects to art was the 1972 Museum of Modern Art exhibition, *African Textiles and Decorative Arts*, curated by Roy Sieber. Since then, many students of African art have focused their attention on fabrics, discovering the complex

and innovative nature of Africa's diverse textile traditions. Highlights from the African textile collection include many examples created during the twentieth century, such as a Bamum-style *ndop* (display cloth); Yoruba-style *adire eleko* and *aso oke* cloth, Kuba-style raffia cut-pile cloth, Asante- and Ewe-style kente cloth, Asante-style *adinkra* cloth, Ijaw-style *pelete bite* cloth, Igbira-style cloth from Okene, Nigeria, Bamana-style *bogolan* (mud cloth) by artists such as Nakunte Diarra, and Sidiki and Alou Traore, embroidered men's tunics in Bamileke, Yoruba, and Hausa styles, Mbuti-style bark cloths, and a vodou *drapo* (flag).

The Stanley Museum also has forty-six Turkish flat weaves from the nineteenth and twentieth centuries, including rugs (kilims), saddle bags, storage bags, and dowry pieces that were made by nomadic people. These vibrant, durable, and beautiful weavings represent an art form that is both decorative and functional. The bold geometric symbols reflect the hopes, fears, dreams, and aspirations of the weavers who made them, ranging from wishes for a happy marriage with many children, to protection from the "evil eye". Some of the highlights of this collection include twentieth-century *heybe* (saddle bags), *yastik* (pillows), and *tuylu* (prayer rugs).

The museum's collection includes several significant textiles created by indigenous peoples of the Americas. In addition to the late nineteenth-century Navajo blankets from the Webster and Gloria Gelman Collection, which are among the museum's most important works of art, the collection holds beadwork by Chippewa, Ojibwa, and other native artists of the Great Lakes region, and ancient Andean textiles including Peruvian examples from the Nasca/Wuari culture, c. 400–100 CE, and mantle borders or sashes, Nasca culture, c. 200 BCE–300 CE and c. 400–600 CE.

There are ten examples of twentieth-century *tapa* (barkcloth) in the Stanley's collection, nine of which belong to the Samoan-style *siapo* tradition. Women create these beautifully designed cloths with the bark of the *u'a* (paper mulberry) tree and plant-based dyes. Most examples in the museum collection are called *siapo tasina* or *siapo 'elei*, which feature geometric designs rubbed-on from a carved wooden plank. Alan and Nina Weinstein gifted two fine examples to the museum in 2017. These cloths also complement two examples of Samoan-style *'ie toga* (fine cloth), woven textiles gifted to the Stanley Museum in 1996.

Twentieth-century textile works in the collection include two examples of artist-designed clothing by Grant Wood and Alexander Calder, and thirty cloth assemblages in various conditions by Lil Picard. The museum is currently evaluating the Lil Picard collection to decide which of these experimental works are viable for long-term inclusion in the collection and which should be deaccessioned or recategorized as archival material and transferred to the UI Libraries' Special Collections.

Recommendations:

The Stanley's textiles collection is notable for its quality, culturally diversity, and pedagogically utility, but as the NEH-sponsored conservation survey attests, because of the size of these works and their materials, they also pose challenges to storage and preservation. The museum will continue to selectively develop its holdings of textiles through gifts that link to strengths in the existing collection, and through purchases that support the practice of living artists whose work complements strengths in its existing collection.

F. Works on Paper

Works on paper account for over 9,000 objects and comprise the majority of the Stanley's collection. This category includes more than 880 photographs, 1,300 drawings, and 6,800 prints in all media. Additionally, the museum holds over 550 Japanese and contemporary South Asian prints. The University of Iowa has significant historical strengths in research and teaching related to printmaking, papermaking, and book arts stemming from renowned programs at the School of Art and Art History and the UI Center for the Book; the Stanley Museum's collections have both supported these programs and benefitted from them.

The Drawings Collection

Drawings have a unique capacity to capture artists' immediate responses to their subjects and reveal their thought processes as they compose, making these artworks particularly useful for teaching. The Stanley holds nearly 1,300 drawings dating from the fifteenth century to the present day. Within the small corpus of drawings that predate the twentieth century are significant works by Guercino, Charles Le Brun, Francois Boucher, Claude Lorrain, Thomas Gainsborough, Benjamin West, Jean Baptiste Corot, Odilon Redon, and Pierre Auguste Renoir. The collection also includes rare drawings on muslin by Lacota Sioux artists and thirty Plains Indian ledger drawings. The Stanley's large collection of drawings by modernist artists includes work by Marc Chagall, John Marin, Marsden Hartley, Arshile Gorky, Grant Wood, Alexander Calder, Philip Guston, and Ben Shahn, among others. In 1999, the acquisition of the estate of Lil Picard brought a number of her drawings and those of her contemporaries into the collection, although these works are of varied quality and some are in poor condition.

The Print Collection

The print collection is one of the strongest and most comprehensive groupings of artwork held by the museum. It includes artworks from the fifteenth century by Martin Schongauer and Albrecht Dürer; the sixteenth century by Marcantonio Raimondi and Lucas van Leyden; the seventeenth century by Jusepe de Ribera and Jacques Callot; the eighteenth century by William Hogarth as well as multiple first edition luxury editions by Francisco José de Goya y Lucientes; the nineteenth century by William Blake and Henri de Toulouse-Lautrec; the twentieth century by Grant Wood and June Wayne; and contemporary artists such as Daniel Heyman and Toyin Ojih Odutola.

The diversity and strength of the Stanley's modern and contemporary print collection owes much to the work of the museum's former Chief Curator, Kathleen Edwards—a specialist in works on paper who was also a long-time director of the Philadelphia-based Print Center. Through her relationships with contemporary artists and print workshops like the Tamarind Institute of Lithography, and with faculty at the University of Iowa including the celebrated printmakers Mauricio Lasansky and Virginia Meyers, Edwards greatly increased both the quality and scope of this collection. A notable example of Edwards' accomplishments in this area is her 2006 collaboration with the Africa-American artist and UI alumna Elizabeth Catlett, which brought twenty-eight of Catlett's prints into the collection.

Through the generosity of the photographer, writer, and collector Waswo X Waswo, the Stanley Museum of Art is also home to one of the most comprehensive collections of modern and contemporary South Asian prints in the United States. The Waswo Collection includes work by a broad array of artists employing traditional, modern, and technologically-driven printmaking practices. The museum's collection of Japanese wood-block prints—another area of strength—encompass work produced between the seventeenth and twentieth centuries that trace

the evolution of the medium in elite, popular, theatrical, and literary contexts. This collection includes exceptional examples of work by Hiroshige Ando, Utagawa Kuniyoshi, Kobyashi Kiyoshika, and Yoshida Hiroshi, who responded to the perils and promise modernity, Western imperial power, and new forms of technology in their subtle and elegant works.

The Photography Collection:

The museum's photography collection has particular strengths in documentary and street photography from the 1960s and 70s, including work by Robert Frank, Helen Levitt, Garry Winogrand, Diane Arbus and Lee Friedlander, among others. It also holds examples by the progenitors of this tradition, including Walker Evans, Weegee, Eugene Atget, Henri Cartier-Bresson, Aaron Siskind, Lewis Hine, Berenice Abbott, and Lisette Model.

The museum has significant representation of work by individual artists. There are twenty-four works by Paul Strand as well as fifteen prints by Danny Lyon. A gift from Louis Landweber in 1983 brought works that Barbara Crane created from 1968–1982 as well as photographs by Frank Gohlke, Elaine Mayes, Tod Papageorge, and Joel Sternfeld. Through a gift by the artist and later his widow, the museum has sixty-two prints by Nathan Lerner, whose abstract, experimental approach offers substantive historical and conceptual links to the museum's strengths in abstract painting and works on paper. Similarly, abstract photography of Carlotta Corpron links well with recent acquisitions of photographs by Barbara Morgan and Herbert Matter, whose relationship to Abstract Expressionism was highlighted in the Stanley's 2015 traveling exhibition, *Jackson Pollock's Mural: Energy Made Visible*.

In addition to these strengths, the Museum has important holdings in the history of photography, including stop action photography by Eadweard Muybridge and Mathew Brady's

stereoscopic prints. Other iconic works include “The Kiss of Peace” by Julia Margaret Cameron and photographs by Edward Weston, Imogen Cunningham, Ansel Adams, Edward Steichen, and Alfred Stieglitz, among others. With the exception of prints by Carrie Mae Weems and Sugimoto Hiroshi, contemporary photography remains underrepresented in the museum’s collection. This gap is particularly egregious given the number of conceptually driven contemporary artists who have adopted this medium in recent years.

Recommendations:

Works on paper, which are affordable to collect and allow for highly innovative forms of multi-media experimentation, represent a signal strength of the museum’s collection.

Contemporary prints in particular have been and will remain a core collecting area for the museum, which has long benefited from the expertise of the UI faculty. This partnership should continue in order to help the museum identify important collections, innovative artists, and potentially sympathetic donors.

The museum will prioritize the acquisition, by purchase or gift, of prints and photographs by artists who are currently underrepresented in the collection, as well as by those whose work draws upon or activates areas of historical strength. The museum will do so in consultation with engaged faculty as well as with staff in UI Special Collections. With its recent acquisition of the Sackner Collection, as well as its continued expansion of the Dada International Archives and Alternative Traditions in Contemporary Art collections, UI Special Collections has holdings that include contemporary artists underrepresented in museums, including those who identify as LGBTQ+, LatinX, or of Central European descent. The library and art museum will coordinate efforts to prevent duplication of artworks while also acquiring works that maximize their ability

to serve key constituents on campus including the Center for the Book, the departments of printmaking and photography, the Iowa Writers' Workshop, and the departments of literature and creative writing.

Photographs are inherently fragile and require the greatest care to ensure their long-term viability. Museum staff must consider long-term preservation strategies for both new acquisitions and existing objects. The new building will be equipped for cold storage, which is particularly important for color photography; however, cold storage space will be limited and acquisitions must be made with this in mind. Future photography acquisitions should include both a gallery-, estate-, and artist- approved archival print for the collection and digital and exhibition surrogates that can be shown online and in the museum's galleries. Currently in the museum collection are color photographs that have degraded significantly. Ana Mendieta's *Silueta* is one high-profile example. In such a case, the museum should work with the artist's estate and representing gallery to secure an appropriate copy for exhibition.

G. Modern Art

For the purposes of this document, modern art encompasses paintings and sculpture created after 1880 and before 1970 from all geographical locations.

The museum's impressive collection of modern artworks originates in acquisitions made in the 1930s, '40s and '50s by Lester Longman, then head of the UI Department of Art. Longman argued that in order for art students to be trained professionally, they must have access to the best work made in their time. Under his guidance, the Department of Art organized groundbreaking exhibitions that drew from renowned galleries on both coasts and acquired avant-garde works like Max Beckmann's triptych painting *Karneval* (1943) which the University

purchased in 1946. Acquisitions such as this one established the university's reputation as a hub for the study of visual arts and soon inspired major gifts, notably those made by Peggy Guggenheim in the 1940s and 1950s (which included Jackson Pollock's 1943 painting *Mural*) and Owen and Leone Elliott in the 1960s. The extensive Elliott gift, comprising seventy-three paintings as well as large collections of works on paper, Chinese jade, and British silver, led not only to the building of the art museum but also to the formation of the museum's foundational European painting collection. Now-iconic works by Henri Matisse, Georges Braque, Marc Chagall, Giorgio de Chirico, Ferdinand Léger, and Maurice de Vlaminck from the Elliott collection gave the museum the opportunity to present a rich overview of modern European paintings, particularly those made in France between 1900 and the 1960s. These European works are complemented in the museum's collection by examples of early twentieth-century American modernist painting acquired by Longman, including important works by Marsden Hartley, Stuart Davis, Arthur B. Davies, among others.

When the museum opened its doors in 1969, its first director was Ulfert Wilke, himself an abstract painter, renowned collector, teacher, and well-connected figure in the New York art scene. Because of Wilke, the museum has signal strengths in mid-century abstraction, which would later lead to the gift of paintings by renowned painters including Richard Diebenkorn, Leon Berkowitz, Jules Olitski, among others. Already in the seventies the museum was cultivating donors who would gift abstract paintings by artists under-recognized in their time but whose importance is now acclaimed. Monumental works by Sam Gilliam, Yayoi Kusama, Joan Mitchell, and Alma Thomas entered the collection during the first decade of the museum's existence. Largely due to Grant Wood, who taught at the University of Iowa in the thirties and forties, the museum's collection also has pockets of strength in twentieth-century figurative

painting including paintings by Wood himself and his students and colleagues, including Lee Allen and Marvin Cone. In the realm of post-war figuration, the museum has a number of large-format photo-realist and surrealist-inflected still lifes by artists with Iowa roots, including Ellen Lanyon, Bernard Kirchenbaum, and others.

The museum's collection of modern sculpture is small and eclectic. It includes small-scale bronzes by Jacques Lipschitz, Henry Moore, Alexander Calder, and Isamu Noguchi as well as larger outdoor sculpture by Mark Di Suvero, Lila Katzen, Beverly Pepper, and George Rickey. In 1999, the acquisition of the estate of Lil Picard brought a number of her paintings and sculptures, many of which are undated or from before 1970. These extraordinary documents of a pioneering performance artist are of varied quality, at times in poor condition, and made from materials that pose conservation challenges, such as styrofoam and lipstick.

Recommendations

The museum's modern art collection was begun under the leadership of Lester Longman, who championed abstraction as the style that best represented international, democratic ideals. The museum's first director, Ulfert Wlike, also an abstract painter, shared Longman's view. Unsurprisingly, the collection these men formed presents a history of modern art that shows how abstraction triumphed—aesthetically and politically—over representational painting. Because of this early and consistent commitment to abstraction, the museum also became home to some of the strongest Color Field paintings by Sam Gilliam, Joan Mitchell, Alma Thomas, and Yayoi Kusama in the first decade of its existence. The museum will cultivate donors and identify opportunities to acquire works that allow it to bridge the narrative arc of mid-to-late twentieth-century abstraction, from Pollock's *Mural* to Gilliam's adoption of folding, pouring, and

soaking. This evolution could not have occurred without the achievement of Helen Frankenthaler and other artists whose painted work is not yet a part of the Stanley Museum of Art Collection.

Grant Wood's powerful advocacy of figuration offers a historical counterpoint to Longman's commitment to abstraction. Although both Wood and several of his students are represented in the museum's collection, acquiring a broader array of Social Realist paintings made in the populist context of the 1930s would allow the museum to embed Wood's works in a more complex network of seeing and making. The acquisition of twentieth-century paintings and sculptures by Latin American artists—whose work was seminal for many of the modern artists represented in the museum's collection—is crucial and will allow the museum to create more accurate and inclusive narratives of art history. Important queer artists like Paul Cadmus, George Tooker, and Jared French, who continued to paint figurative works in a Magical Realist style during the 1940s, 50s and 60s, are currently absent from the museum's collection and are similarly vital in order to tell a complete and inclusive story with the collection. Finally, the museum has no major paintings or sculptures by Pop artists such as Andy Warhol, Claes Oldenburg, Coosje van Bruggen, or Roy Lichtenstein—a significant gap given the importance of this movement to the history of twentieth-century art and culture in the United States. The museum will actively seek out donations and opportunities to acquire the work of all of these artists.

H. Contemporary Art

For the purposes of this document, contemporary art encompasses work after 1970 in all media and geographic locations.

The University of Iowa began collecting contemporary art in the midst of the Great Depression and the Second World War in order to give students access to the best artwork made in their time. Art Department Director Lester Longman recognized that, just as scientists need access to the latest studies and cutting-edge equipment, art students must be provided with examples of work made by exceptional living artists. Because it raises a mirror to contemporary culture and society, contemporary art also offers faculty and students in areas beyond art and art history rich opportunities to consider current trends, problems, and ideas. Throughout its 51-year history, the Stanley Museum's directors and curators have continued to collect new work by living artists, assembling a collection of roughly 4,000 works created after the museum opened in 1969—a group that constitutes about 25% of the collection as a whole. More than 75% of these works were acquired as gifts. The museum's collection of contemporary art grew alongside and in dialogue with the activities of faculty and students at the School of Art and Art History, where new and innovative printmaking techniques were developed and where the Intermedia Program, founded in 1968 by Hans Breder, exerted a profound influence on contemporary art practice.

Contemporary art is eclectic and defies categorization. It challenges the hierarchies that have defined western art for centuries and embraces experimentation with new technologies and materials, while also explicitly seeking to create space for artists who have long been marginalized in the art world. With the exception of the significant estate gift of Lil Picard, which contains a number of experimental and ephemeral artworks, the museum's contemporary art collection consists of paintings, sculptures, and works on paper, with works on paper predominating. A handful of time-based media—videos transferred to cassette or DVD formats—are also part of the collection, but under closer study, their status as educational or exhibition copies is unclear. In the 1970s and 80, Estera Milman was the museum's Curator of

Alternative Traditions in the Contemporary Arts; however, the collection she built is held by Special Collections in the UI Libraries rather than the museum—a fact that reflects the challenges of collecting, conserving, and exhibiting what art historians have described as “post-war neo-avant-garde” art. Such work is inherently experimental and often materially ephemeral. Practices like mail art, zines, video, happenings, and born-digital art do not fit neatly within the categories of artistic media that have shaped museum policies for the acquisition, storage, and insurance of their collections, and Special Collections remains the best home for work of this nature at the University of Iowa.

Notable paintings in the museum’s collection created after 1970 include works by Fairfield Porter, Lucas Samaras, Luis Cruz Azaceta, Horst Antes, Kazys Varnelis, and UI alumna Miriam Schapiro. Works in the collection by UI faculty include paintings by Joseph Patrick, Byron Burford and James Lechay. The museum also owns an important late painting by Philip Guston, who was an artist in residence at the University of Iowa in the 1940s and who is also represented in the collection by two earlier paintings and a group of works on paper. The museum’s contemporary sculpture collection is small but includes a few significant works by Hans Breder—founder of Intermedia at the University of Iowa, Damien Hirst, Charles Ray, El Anatsui, Dennis Oppenheimer, and Robert Arneson. The museum’s most recent major sculpture acquisition was in 2019 of American Artist’s *Data Server Rack* (2019), included in the exhibition *Anonymous Donor*, guest curated by Anaïs Duplan, founder of the Center for Afrofuturist Studies.

Recommendations:

Since the 1990s, the prices of works by critically acclaimed living artists have risen dramatically, driven by the accumulation of wealth at the highest end of the income spectrum and an art market that depends on high-profile art fairs and commercial galleries targeting a coveted class of wealthy collectors. These market conditions have made collecting such works challenging even for museums with large endowments to support acquisitions. That being said, conditions at the time when this collections plan was drafted are changing quickly in light of the new economic challenges posed by the global response to COVID-19. It is still uncertain how the contemporary art market will be affected.

In order to collect high-quality works of art by living artists, the Stanley Museum is committed to the following three principles:

1. Building relationships with collectors of contemporary art whose tastes align with the museum's collection plan to encourage long-term loans, dedicated endowments, and eventual gifts of art to the museum.
2. Acquiring work by talented emerging artists through primary markets (direct purchase from artists or through galleries who represent them).
3. Developing strategic partnerships to support living artists through residencies and commissions.

It is crucial to consider the museum's capacity to store, preserve, and show works being considered for acquisition. Time-based media like film, video, sound, or performance has become ever more prominent in contemporary practice. Acquisition of such works by living artists should include explicit permissions to show them as part of future exhibitions, in classroom settings, and for scholarly use. The acquisition of installation-based works should include diagrams, instructions, and detailed plans that describe the ways they can be shown.

Though contemporary art is often challenging to acquire, the museum should continue highlighting the full range of contemporary art practice through the integration of strategic loans in rotating exhibitions. Contemporary art projects that involve performance, projections, or interactive components should be developed in consultation with campus partners in order to maximize programming, teaching, research, and professional development opportunities across campus. These strategies maximize campus exposure to the best contemporary art, foster a vibrant arts community, and encourage new work by living artists through commissions and honoraria without overburdening the museum's collections infrastructure.

XI. ASSESSMENT AND FUTURE REVISIONS

Progress toward fulfilling the Collection Plan will be assessed annually, and reports will be made to the museum's Collections Committee in the spring of each year. Progress will be assessed using the following measures:

- A. Number of artworks acquired in the past year and assessment of how these new acquisitions fit within areas for growth identified in the Collection Plan.
- B. Number of proposed gifts rejected.
- C. Number of artworks deaccessioned.
- D. Availability of storage space for collection growth.

Revisions of the plan, as appropriate, will be proposed by the museum director for approval by the Collections Committee.

APPENDIX A
UNIVERSITY OF IOWA STANLEY MUSEUM OF ART COLLECTIONS
MANAGEMENT POLICY
Updated January 2020

The University of Iowa Stanley Museum of Art maintains a Permanent Collection of works of art as an intrinsic part of its mission. This collection belongs to the University of Iowa, an agency for the State of Iowa. Only objects which have been formally accessioned and inventoried or acquired for museum purposes by the museum belong to the collection of the Museum of Art and come within purview of this policy. The University and the museum will maintain specialized separate insurance for the Permanent Collection and for all items on loan to the Museum of Art. Because the Permanent Collection is held in stewardship for the people of Iowa, the University undertakes to provide conscientious care in perpetuity, abiding by the ethical standards of the museum profession.

I. ACQUISITIONS

The museum seeks to collect, preserve, exhibit, and interpret art, collecting art objects of high aesthetic quality that build on its established collecting patterns and that have educational value for its constituencies.

- a. The process for accessioning works of art into the Permanent Collection may only be initiated by appropriate professional museum staff. No other UI units or administrators are authorized to accept work for the museum for any purpose. The UI Stanley Museum of Art Director will review the facts and circumstances and may present the proposed accession to the museum's Collections Committee, of which the Provost is a member, or the UI Stanley Museum of Art Advisory Board.
- b. Documentation regarding the object's identification, provenance, condition, exhibition history and publication history will be provided by museum staff and recorded in the museum's collection management system. All proposed museum acquisitions are presented to the museum's Collections Committee for their advice and approval. The committee will meet as required and may be polled by mail or electronically. For the UI Stanley Museum of Art Collections Committee charter, see Appendix B.
- c. Purchases are governed by University administrative policies. Additionally, purchases for \$150,000 or more require recommendation from the museum's Advisory Board. Gifts and bequests are generally of an unconditional and unrestricted nature, and no work should be accepted with a guarantee of display, publication, perpetual ownership, attribution, or valuation by the museum, but the director may consider special conditions or restrictions in exceptional cases. Any restrictions or conditions must be clearly stated in the Deed of Gift or other instrument of conveyance. These conditions shall be strictly observed.
- d. Objects will not be accessioned into the Permanent Collection by any means which do not meet the following criteria:
 - i. Objects must be relevant to and consistent with the purposes and activities of the

- or exported from, its country of origin and/or any intermediate country in which it may have been legally owned (including the museum's own country), in violation of applicable laws or the highest ethical standards of US museums.
- iii. As far as excavated material is concerned, in addition to the foregoing safeguards, the museum will not acquire or borrow objects in any case where the director or responsible curator has reasonable cause to believe that their recovery involved the recent unscientific or intentional destruction or damage of ancient monuments or archaeological sites, or involved a failure to disclose the finds to the owner or occupier of the land or to the proper legal or governmental authorities.
 - iv. Competing claims of ownership that may be asserted in connection with objects in the museum's custody will be handled openly, seriously, responsively, and with respect for the dignity of all parties involved.
 - v. The collection staff will conduct a partial yearly inventory every year to ensure that, over the course of five years, the location of each accessioned object in the Permanent Collection has been assessed. Any objects that are on the University of Iowa Capital Asset Management report are inventoried every two years.
- b. The UI Stanley Museum of Art recognizes and deplors the unlawful confiscation of art that constitutes one of the many horrors of war, including but not limited to the Holocaust and World War II. To facilitate the identification of looted works of art that may exist in the Permanent Collection, the museum is committed to conducting ongoing provenance research and will provide access to the known provenance information of any work of art in the collection on demand. Furthermore, the museum is committed to a process of reviewing, reporting, and researching the issue of unlawfully confiscated art that respects the dignity of all parties and the complexity of the issue. In the event that a claimant comes forward, the museum will investigate and, if necessary, resolve the matter in an equitable, appropriate, timely, and mutually agreeable manner. The museum will not borrow works of art known to have been illegally confiscated, stolen, or looted and not restituted unless the matter has been otherwise resolved.

IV. LOANS

A loan is the temporary physical transfer of material without transfer of ownership. Loans are undertaken by the UI Stanley Museum of Art as part of our obligation to make collections accessible and to support the activities of the world of art and scholarship. Because the University recognizes the director as the primary custodian of the museum's collections, the director retains the final power to authorize loans or exceptions to policy.

- a. **Outgoing Loans—External**
 - i. Requests from institutions outside the University for loans from the museum must be made in writing. Requests should be made at least six months in advance and should include the following information: the purpose of the loan, a list of objects requested, proposed dates for the period of the loan, and the place the object will be housed during the loan.
 - ii. Loan requests are evaluated for their aesthetic or scholarly importance and the suitability of the objects for travel. Loans must also be weighed against the potential museum need for the objects and the availability of museum staff to organize and

- execute the loan.
- iii. Responsibility for the care and custody of material loaned by the museum must be accepted in writing by a suitable institution through its authorized representative. Loans are made only to institutions, not individuals. The museum requires a standard facilities report from the borrower, and all arrangements for crating, transport, display, etc. must have museum approval. The borrower must agree to abide by all terms of our loan contract, including insurance, shipping arrangements, copyright protection, environmental and security conditions, and appropriate credit for the museum.
 - iv. The museum will require a non-refundable loan fee to cover general administrative costs. This fee will generally be waived for institutions in Iowa. All loan-related expenses (crating, transportation, insurance, couriers, staff expenses, conservation, mounting, appraisals, etc.) are the responsibility of the borrowing institution unless other explicit arrangements have been made in advance.
 - v. Outgoing loans will be for a specified period of time subject to at least annual review. The loan may be renewed with the approval of the director one month prior to the originally specified return date. The museum reserves the unconditional right at its sole discretion to revoke the loan at any time.
 - vi. Loans are made for non-commercial purposes.
- b. Outgoing Loans—Intramural
- i. The museum makes its Permanent Collections available to other University units for scholarly purposes, such as study or exhibition. Permanent Collections are not lent for purposes of decoration for offices or public spaces.
 - ii. Requests for intramural loans must be made in writing. Requests should be made at least at least six months in advance and should include the following information: the purpose of the loan, a list of objects requested, proposed dates for the period of the loan, and the place the object will be housed during the loan.
- c. Incoming Loans
- i. The museum accepts loans from other institutions, individuals and other units of the University for purposes of research or special exhibits. Under special circumstances, long-term loans to the collection are accepted. Both loans of individual objects as well as loans which come as part of a traveling exhibit contract are covered by this policy.
 - ii. Only the director or their designee can accept material on behalf of the museum. All incoming loans must be documented with a written agreement identifying the objects on loan, the title holder, the period of the loan, and enumerating any costs and conditions attached to the loan. Incoming loans must be for a period of no more than two years, which may be renewed with approval of the director or their designee.
 - iii. The condition of all incoming loans will be immediately examined and documented. The museum will not borrow objects which it cannot safely store or display or for which it cannot provide appropriate environmental and conservation care.
 - iv. The museum will not borrow objects known to have been collected or imported in violation of state, federal, or international restrictions, or which may otherwise place the museum in a compromising legal or ethical position.

- v. These loans are covered by the museum's art insurance policy unless otherwise stated.
- d. Objects in Custody
 - i. Objects left in the temporary custody of the museum will be individually identified and treated with the same level of care as an incoming loan.
 - ii. Occasionally objects are found in the collections for which there is no documentation and objects are left unclaimed at the museum. The museum will make every reasonable effort to identify the object and any relevant information about these objects. If the museum is unable to establish ownership, the museum is obligated to maintain the object until it can be legally determined to be abandoned property. At that time the object may be considered for accession into the Permanent Collection or the museum may dispose of the object.

V. DEACCESSIONING

The deaccessioning and disposal of a work of art from the Permanent Collection of the University of Iowa Stanley Museum of Art requires exceptional care and should reflect the museum's overall mission rather than function as a reaction to the exigencies of a particular moment. Standards applied to deaccessioning and disposal of works of art should be at least as stringent as those applied to the acquisition process and should serve to refine the museum's collection subject to its historical collecting pattern.

- a. Purpose of deaccessioning and disposal
 - i. Deaccessioning and disposal are the concomitants of acquisition and accessioning and, as such, serve to refine and improve the quality and appropriateness of the collections.
 - ii. Deaccessioning shall not serve to provide operating funds, and the proceeds from disposal must be treated as accession or conservation funds.
- b. Criteria for deaccessioning and disposal

There are several reasons why deaccessioning and disposal might be contemplated. Primary among these are:

 - i. An object is of poor quality, either intrinsically or relatively, in comparison with other objects of the same type in the collection. Items of modest quality, however, may have sufficient study value to warrant retention.
 - ii. The object is redundant or a duplicate that does not add to the value of a series.
 - iii. The museum's possession of the item is determined not to be legitimate, i.e. the work may have been stolen or illegally exported or imported in violation of applicable state and US federal law.
 - iv. The authenticity, attribution, or genuineness of the object is determined to be false or fraudulent and the object lacks sufficient aesthetic merit or art-historical importance to warrant retention. A forgery should be so marked indelibly before disposal to prevent further deceit.
 - v. The object represents an area not collected and/or not likely to be collected by the museum.

- c. Authority and process
 - i. Deaccessioning and disposal must comply with all applicable local, state, and US federal laws and University regulations in force at the time of disposal and must observe any terms and obligations which pertained to the acquisition of the work by the museum.
 - ii. The process of deaccessioning and disposal is initiated by the appropriate professional staff with full justification presented in writing. The director will review the facts and circumstances and will present the request to the museum's Collections Committee and Advisory Board.
 - iii. The director shall exercise care to assure that the recommendations are based on authoritative expertise.
 - iv. Third-party professional review and appraisal should be obtained in the case of objects of substantial value.
 - v. The final authority to deaccession and dispose of works of art will rest with the Provost of the University (Vice-President for Academic Affairs).
 - vi. The director or appropriate professional staff shall recommend the time and method of disposal.
 - vii. No member of the museum's staff, Advisory Board, or Collections Committee shall be permitted to acquire a work deaccessioned by the museum, or otherwise benefit, directly or indirectly, from its sale or trade.
 - viii. No action pertaining to deaccessioning and disposal should be undertaken which would impair the integrity and good standing of the museum within its community at large and within the profession.
 - ix. Complete and accurate records should be maintained of each object removed from the collections and the circumstances of its disposal.
- d. Selection of methods of disposal

The following may be taken into account in selecting a method of disposal:

 - i. Efforts should be taken to identify and evaluate the various advantages or yields available through different means of disposal, including sale to or exchange with another public institution, and sale through dealers, galleries, or auctions.
 - ii. In the case of a work by a living artist, special consideration should be given to possible exchange with the artist.
 - iii. In general, the disposal of an object, whether by sale or exchange, shall be conducted with a view toward maximizing the advantage and yield to the museum, without, however, compromising the highest standards of professional ethics, the museum's standing in the community, or its responsibilities to the donor and the artist.
- e. Interests of donors
 - i. As a matter of courtesy, it is advisable to notify the donor of a work under consideration for deaccessioning and disposal. Circumstances may warrant extending similar courtesy to the heirs of a donor.
 - ii. When a donated object is disposed of, a newly acquired object (acquired by trade or purchase) should be credited to the original donation.
- f. Proceeds from deaccessioned artwork

- i. Proceeds from deaccessioning shall be used in accordance with guidelines established by the American Alliance of Museums (AAM).
- ii. Presently, the guidelines of the AAM require all proceeds from the process of deaccessioning artwork be reinvested only in the acquisition of artwork for the museum collection or in the conservation of artwork in the museum collection.

VI. OTHER COLLECTING

In addition to objects accepted and accessioned under conditions set forth in Section I. COLLECTING, objects that do not merit accessioning into the Permanent Collection but have educational or research value may be accepted for the Museum Purposes Collection and given an “m” number. These would include objects acquired for research, educational activities or as support of objects already in the Permanent Collection.

- a. The museum shall not acquire objects for the express purpose of sale.
- b. Objects will not be acquired for the Museum Purposes Collection by any means which do not meet the following criteria:
 - i. Objects must be relevant to and consistent with the purposes and activities of the museum.
 - ii. The museum can provide for storage of the works, which are either in suitable condition for display or use in research.
 - iii. Objects have known and legal provenance, and title may be legally and ethically transferred to the University of Iowa, an agency for the State of Iowa.
 - iv. Excavated material must be proven to have a provenance which extends back to dates relevant in US law or must be proven to have been legally excavated and exported from their country of origin.
 - v. The museum can obtain copyright so that the work may be exhibited and reproduced for educational and scholarly purposes, without infringing on the copyright of a living artist.
- c. The process for accepting objects for the Museum Purposes Collection will be initiated by appropriate professional staff. The director will review the facts and circumstances and present the proposal to the Museum Acquisition Committee. Documentation regarding the object’s identification, provenance, condition, exhibition, and publication will be entered into the museum’s collection management system and be provided by museum staff.
- d. Objects in the Museum Purposes Collection will be reviewed on a yearly basis by curatorial staff to determine if the objects are still relevant to the museum’s needs and if they should be reassigned to the Permanent Collection or if the items should be disposed of.
- e. Disposal of art from the Museum Purposes Collection will follow these guidelines:
 - (1) Disposal must comply with all applicable local, state, and US federal laws and University regulations in force at the time of disposal and must observe any terms

- and obligations which pertained to the acquisition of the work by the museum.
- (2) The process of disposal is initiated by the appropriate professional staff with full justification presented in writing. The director will review the facts and circumstances and will present the request to the Museum of Art Advisory Board.
 - (3) The director shall exercise care to assure that the recommendations are based on authoritative expertise.
 - (4) Third-party professional review and appraisal should be obtained in the case of objects of substantial value.
 - (5) The director or appropriate professional staff shall recommend the time and method of disposal.
 - (6) No member of the museum's staff, Advisory Board, or Collections Committee shall be permitted to acquire a work disposed of by the museum, or otherwise benefit, directly or indirectly, from its sale or trade.
 - (7) No action pertaining to disposal should be undertaken which would impair the integrity and good standing of the Museum of Art within its community at large and within the profession.
 - (8) Complete and accurate records should be maintained on each object removed from the Museum Purposes Collections and the circumstances of its disposal.

VII. APPRAISALS AND IDENTIFICATION

The University of Iowa Stanley Museum of Art staff members are prohibited from providing appraisals or monetary valuations of works of art. Museum staff may respond to inquiries about appraisal services by directing them to the American Society of Appraisers or the International Society of Appraisers. If a donor wishes to have a work of art appraised after it has been deposited at the museum, the staff will work with the donor to facilitate the appraisal at the museum.

DEFINITIONS

Accessioning – The formal process used to accept legally and to record an object as part of the Permanent Collection; the act of accepting objects into the category of materials that a museum holds in the public trust; the creation of an immediate, brief, and permanent record utilizing a control number for an object or groups of objects added to the collection from the same source at the same time, and for which the museum has custody, right or title.

Acquisition (n) – Something acquired by a museum (but not necessarily involving the transfer of ownership); **(v)** – The process of obtaining custody (physical transfer) of an object or collection.

Appraisal – A judgment of what something is worth; an expert or official valuation, as for taxation; the process of determining the monetary value of something.

Conservation – Maximizing the endurance and minimizing the deterioration of an object or specimen through time, with as little change to it as possible.

Deaccessioning – The formal process of removing an accessioned object or group of objects

from a donor to an institution and describes the conditions of the gift.

Deed of gift – A contract that transfers ownership of an object from a donor to an institution and describes the conditions of the gift.

Disposal – The process of physically removing a deaccessioned object or a Museum Purposes object from the museum's custody.

Gift – The voluntary transfer of ownership of property completely free of restrictions.

Incoming loan – Objects, lots, specimens, or archival materials to which the museum does not have legal title but for which it is legally responsible while they are in its possession and used in a museum- sponsored activities.

Inventory – (n) An itemized listing of objects, often including current location, for which the museum has responsibility; (v) The process of physically locating objects through an inventory.

Museum Purposes Collection – Objects that the museum owns that have not been accessioned into the Permanent Collection but are acquired for research, education, or as supporting materials to the Permanent Collection.

Object in custody – Any object that the museum is responsible for or is liable for, including both objects that the museum owns and those left temporarily in its care.

Outgoing loan – An object loaned by a museum to another institution. It is an outgoing loan from the perspective of the lending institution; such a loan would be an incoming loan to the borrowing institution.

Permanent Collection – Works in this collection fit within the University of Iowa Museum of Art's mission statement and Collection Management Policy and can be accessioned by donation, purchase, bequest or transfer.

Provenance – For works of art and historical objects, the background and history of ownership.

Restricted gift – The voluntary transfer of ownership of property with conditions and/or limitations placed upon that ownership.

Sale – Transfer of title in return for money or other thing of value on terms agreed upon between the buyer and seller.

APPENDIX B
University of Iowa Stanley Museum of Art
Collections Committee Charter

Purpose: The central role of the Collections Committee is to oversee the development of the museum's collections in support of its mission to welcome the University of Iowa community, all Iowans, and the world to discover and enjoy extraordinary works of art, explore new ideas, and cultivate new insights into history, culture, and the act of creation.

Key Responsibilities: The Collections Committee is tasked with the following responsibilities:

1. To review and advise on proposals regarding acquisitions and deaccessions/disposals.
2. To review and advise on strategies for developing the museum's collections.
3. To review and revise the museum's Collections Management Policy at least once every five years or more often if necessary.

Membership: The Collections Committee is a standing committee whose members are appointed by the chair of the UI Stanley Museum of Art's Advisory Board with the advice of the museum's director. Committee members serve at the discretion of the chair of the Advisory Board. The chair of the Collections Committee shall be appointed by the chair of the Advisory Board.

The Collections Committee shall be comprised of no fewer than seven and no more than eleven members, the majority of whom are also members of the museum's Advisory Board with the remaining members drawn from the following University of Iowa departments: at least one member from the School of Art and Art History; at least one member from the Provost's Office; the University Librarian or designee; at least one member from the Grant Wood Colony.

Meetings: The Committee meets two times each year in conjunction with meetings of the museum's Advisory Board. Additional meetings may be called if necessary. A quorum of the Committee shall be a simple majority of the members.

Decisions: Advice and recommendations of the Committee shall be decided by majority vote of those voting either at Collections Committee meetings or via email, and then given to the Stanley Museum Director to consider when making her decisions.

Members Obligations: All members of the Committee have an obligation to participate actively in all Committee endeavors and to support the majority decisions of the Committee.

APPENDIX C

Acquisition Proposal Form Template

University of Iowa Stanley Museum of Art Acquisition Proposal for:

Start the proposal by recording the tombstone details of the object:

Artist (Nationality, life dates)
Title, creation date
Media and support
Height x width x depth inches (Height x Width x Depth cm)
Credit line, temp ID

Description and Summary:

Describe the object's appearance, materials, structure, and aesthetic references.

Artist:

Describe the artist's background, influences, media, projects, exhibitions, and professional affiliations and awards.

Condition:

A short description of the condition of the work which will duplicate what is recorded in the Conservation record in EmbARK.

Provenance:

The history of ownership of the work starting from the most recent to the oldest. This will duplicate the Provenance record in EmbARK.

Related Objects:

Record if the object is part of a series, what the work is influenced by, and the space that the object occupies in the world.

Complements the Existing Collection:

Describe how the object fits into the museum's current collection and why it will be beneficial to the museum and the collection.

Plans for Exhibiting:

List specific and theoretical exhibitions that this work would be included in.

Potential Curricular Links:

List programs on campus that would likely use this object.