Cover image:
Joan Miró (Spanish, 1893–1983)
Une goutte de rosée tombant de l’aile d’un oiseau reveille Rosalie endormie à l’ombre d’une toile d’araignée [A Drop of Dew Falling from the Wing of a Bird Awakens Rosalie Asleep in the Shade of a Cobweb], 1939
Oil on basketweave fabric
33 1/2 x 44 in.
Mark Ranney Memorial Fund, 1948.3
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Dear Friends and Supporters,

My first year as Director of the University of Iowa Stanley Museum of Art has been both exciting and eventful. I am proud to share some of our most important accomplishments during 2018–19.

At the outset of the year, the museum’s staff articulated our core values of vision, excellence, diversity, collaboration, and accountability. Hand-in-hand with the museum’s Advisory Board, we created a new mission statement that expresses our commitment to transforming lives by connecting the University of Iowa community, Iowans, and the world with extraordinary works of art. We have been pursuing this goal through innovative educational programs and exhibitions. The Stanley School Programs brought art and standards-based art lessons into K-12 classrooms around the state, and we engaged our local audiences with a host of exciting public programs. Meanwhile, works of art from the Stanley’s world-class collection traveled to museums around the world, our staff presented their research at conferences and symposia across the country, and our Legacies for Iowa traveling exhibition project brought captivating exhibitions to communities around the state of Iowa.

On campus, we strengthened our partnerships with the School of Art and Art History, the University Libraries, the Obermann Center for Advanced Studies, the Office of Outreach and Engagement, and the Graduate College. Museum curators supported student learning in a wide range of disciplines with artworks from our collections displayed in the Stanley Visual Classroom. Working with our campus partners, we created new opportunities for students to gain crucial pre-professional experience while supporting their education as paid museum interns and graduate assistants.

We commemorated the museum’s 50th Anniversary this spring with an awards gala honoring some of the men and women who have made significant contributions to our success. A very different celebration followed with the museum’s first Steins for Stanley community party at Big Grove Brewery in Iowa City. To music performed by the Nadas, we kicked off our heels, enjoyed locally brewed Iowa beer, and celebrated our birthday with hundreds of our closest friends.

It was a tremendous honor and a pure delight to stand with President Bruce Harreld, Vice President Rod Lenertz, Provost Sue Curry, and Director of the UI Center for Advancement Lynette Marshall as we broke ground for the museum’s new building on a sunny afternoon in June. I have continued to be awed and humbled by the outpouring of support for this project from both longtime museum supporters and new friends. Now, I start my workday at our building site watching the piles of dirt grow higher and imagining the beautiful museum that will soon take their place. The work ahead of us is formidable, but 2019–20 is off to a great start. Already this year, our staff has grown with the addition of four new positions. In July, Joyce Tsai accepted the position of Chief Curator, offering her deep knowledge of art history and bold, creative vision to lead our curatorial team toward an innovative program of exhibitions in our new building. Also in July, Vero Rose Smith took on a new role as Associate Curator of Special Projects. Just this past October, Kim Datchuk began work as our first Curator of Learning and Engagement, when we also welcomed Derek Nnuro as an Associate Writer for the museum. With this team of dedicated staff, university and community partners, and loyal supporters, anything is possible!

Lauren Lessing, Director
Volunteers

**ADVISORY BOARD**
Ann January, Chair; Barb Christensen, Sandra (Zoe) Eskin, Budge Gierke, Myrene Hoover, Deba Leach, Pat McFarland, Bill Nusser, Anastasia Polydoran, Gene Savin, Joyce Summerwill, Buffie Tucker, Rubie Watson, Kineret Zabner, Vance Van Daele, Doug True

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Jude Langhurst

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Chris Noel, Brady Plunger (staff liaison and chair), Buffy Quintero, Molly Ray, Josh Siefken (staff liaison), Molly Sofranko, Nora Steinbrech, Laurie Zaiger

**Museum Staff**
Molly Bagnall—Gallery Attendant
Laura Bampfield—Intern
Alex Brannaman—Accountant
Owen Daley—Intern
Maria Claire Chusin—Intern
Rachel Cobler—Curatorial Research Assistant
Kim Datchuk—Assistant Curator of Special Projects
Steve Erickson—Head Preparator
Juliette Enloe—Gallery Attendant
Dale Fisher—Curator of Education
Cory Gundlach—Curator of the Arts of Africa, Oceania, and the Americas
Susan Horan—Associate Director of Development
Alexandra Janezic—Preparator
Jacob Jones—Graduate Assistant
Amanda Lensing—Senior Living Communities Program Coordinator

Lauren Lessing—Director
Sarah Luko—Assistant Registrar Rights & Reproductions
Vivian Makos—Intern
Dalina Perdomo—Graduate Assistant
Susan Pierson—Intern
Brady Plunger—Associate Curator of Education
Nicole Rosengurt—Intern
Vero Rose Smith—Associate Curator of Special Projects
Josh Siefken—Associate Curator of Education
Ellen Taylor—Intern
Madelaine Todd—Gallery Attendant
Allison Tokarski—Gallery Attendant & Intern
Joyce Tsai—Chief Curator
Katie Tucker—Marketing & Membership Assistant
Olivia Von Gries—Intern
Elizabeth Wallace—Manager of Communications, Marketing & Membership
Lindley Warren-Mickunas—Intermedia Program Assistant
Lindsey Webb—Administrative Services Coordinator
Katherine Wilson—Manager of Exhibitions & Collections
Ellie Zupancic—Gallery Attendant
RACHEL WYNELLE COBLER
- Presented at the first annual Business of Art Conference in Ames, Iowa (March 1-2)

KIM DATCHUK
- “The Academic Museum as Studio-Lab,” Foundations of Art Theory and Education Conference, Columbus, OH, April 4, 2019, Chair
- Service:
  - Newsletter Editor, Association of Historians of Nineteenth-Century Art
  - Juror, Distinguished Teaching of Art History Award, CAA
  - Juror, Scholastic Art and Writing Awards Competition, Iowa Region and Midwest-at-Large Region
  - Member-at-Large, Council on the Status of Women, University of Iowa
- Attended session: Teaching with the Library: Privacy and Info Ethics, University of Iowa Libraries, January 2019
- Attended session: Humanities for the Public Good Mentorship Workshop: How to Stop Giving Graduate Students Bad Advice, Obermann Center for Advanced Studies, University of Iowa, May 2019

STEVE ERICKSON
- Spent January through June preparing for his solo exhibition at the Figge Museum of Art
- Consulted with architects about the design of the new Stanley Museum of Art
- Traveled with Jackson Pollock’s Mural and advised other museums on its packing and installation

CORY GUNDLACH
- Attended conference: Bridging Disciplines in the Study of African Art: The Curator-Conservator Connection
- Board Member of the Arts Council of the African Studies Association (ACASA)

ALEXANDRA JANEZIC
- Visual Artist Residency, Kimmel Harding Nelson Center for the Arts, Nebraska City, NE, November 2018
- Service: Membership Secretary
- Service: Fine Press Book Association
- Volunteering: Iowa City Bike Library
**AMANDA LENSING**
- Member of the Iowa City Area Chamber of Commerce 2018-19 Community Leadership Program
- Member of the Arts Professionals Steering Committee for the Iowa City Public Art Advisory Committee
- Member of the Johnson County Elderly Consortium
- Presented to Johnson County Elderly Consortium about SLC Program (September 2018)
- Presented an SLC Program to the Alzheimer’s Association – East Central Iowa’s Memory Café at the Iowa City Senior Center (March 2019)
- Created and hosted The Missing Link: Youth and Teen Mentoring Initiative with my fellow Community Leadership program classmates (April 2019)
- Asked to be a part of the Iowa City Council Meeting proclaiming May Older Americans Month in Iowa City (May 2019)

**LAUREN LESSING**
- Presented paper, “Dramatic Spectacle in Thomas Cole’s Early Landscapes,” American Art and Visual Culture Seminar, Newberry Library, Chicago, Friday, April 5, 2019

**SARAH LUKO**
- Conference attended: Friends of Dard Hunter Hand Papermaking/American Printing History Association- presented at conference with a community outreach papermaking project/demonstration
- Elected to and serves on: FDH Hand Papermaking Executive Board 2018-present / Hand Papermaking Magazine Executive Board 2017-2018
- Workshop taught: “Paper Engineering” for Iowa Young Writer’s Studio, July 2018
- Workshop taught: “Introduction to Papermaking” demonstration and tours for Summer Art Residency University of Iowa Center for the Book, July- August 2018.
- Attended Workshop: “Moku Hanga (Japanese woodblock carving and printing)” taught by Katie Baldwin, Associate Professor, University of Alabama Huntsville, Fall 2018
- Attended Workshop: “Medieval Pigments” taught by Cheryl Porter, Director of Montefiascone Project, Italy, Spring 2019
- Volunteering: University of Iowa Center for the Book Oakdale Paper Research Facility
- Artist Residency: Oakdale Paper Research Facility, December-January 2018/2019
- Exhibition: Into the Blue, June 8–September 15, 2019, Cedar Rapids Museum of Art, juror: CRMA Associate Curator Kate Kunau.

**JOSH SIEFKEN**
- Attended joint partnership NAEA and AAMD symposium: The Impact of Art Museum Programs on Students Research Initiative Symposium at the Detroit Institute of Arts on Saturday, October 13th, 2018
BRADY PLUNGER
- Attended the 2018 Iowa Arts Summit in Ankeny, Iowa.
- Presented a series of public talks at Oaknoll Retirement Residence in Iowa City
  - “Artists, Museums, and Community-Building”
  - “Art Museums in America: For the Public Good?”
  - “Art and the New Deal: Beyond the Murals”
  - “Location, Location, Location”
  - “The Art Museum as Laboratory: Experiential Learning with Art”
- Presented the talk “Toys, Play, and Modern Art” at the Maquoketa Art Experience.
- Presented two sessions entitled “Bringing the Museum into the Classroom” at the Art Educators of Iowa Fall Conference in Storm Lake, Iowa.
- Attended the 2018 Iowa Museums Association Conference in Cedar Falls, Iowa.
- Began serving on the First Round Committee for the Iowa City Downtown District.
- Attended the 2019 Association of Academic Museums & Galleries Conference in Minneapolis, Minnesota.
- Attended the 2019 Iowa Fine Arts Education Summit in Ankeny, Iowa.

VERO ROSE SMITH
- Public Space One Summer Residency, July 2019 | Public Space One, Iowa City, IA
- Presented in Women in Art and Technology Panel, April 2019 | Women in Computer Science, University of Iowa, Iowa City, IA
- Guest speaker, The Expanded Classroom: Activating Local Arts Networks as a Teaching Tool, April 2019 | Foundations in Art: Theory & Education Conference, Columbus, OH
- Collections Sharing: The Extroverted Museum, October 2018 | Southeastern Museums Conference, Jackson, MS
- Exhibition: Making Magic, July 2019 | Public Space One, Iowa City, IA
- Solo Exhibition: Extractions, July 2019 | Makers Loft, Iowa City, IA
- Solo Exhibition: Mediated Moons/Frigid, Dreaming Island, July 2018 | Maquoketa Art Experience, Maquoketa, IA
- Guest Editor, Special Issue of the Interdisciplinary Journal of Signage and Wayfinding, July 2018

Service:
- Augustana Teaching Museum of Art (Arts Advocacy): Board Member, October 2018 – present
- Council on Disability Awareness, University of Iowa (Social Justice Advocacy), Member, October 2018 – present
- City of Iowa City (Arts Advocacy), Chairperson, Public Art Advisory Committee - September 2018 – present
- Belin-Blank Center at the University of Iowa (Arts Advocacy), Juror, 2019 Scholastic Art & Writing Awards, January 2019
- Iowa Department of Cultural Affairs (Historic Preservation Advocacy), State Nominations Review Committee, February 2018 - February 2020
- Iowa City First Round (Community Development Advocacy): Committee Member, February 2018 – present
JOYCE TSAI
- Service:
  - Served on the National Endowment for the Arts, Art Works II, Panel A
  - Juror for the Dedalus Foundation
  - Manuscript reviewer for Digital Creativity
  - Joined as Advisory Board Member of the Obermann Center for Advanced Studies, University of Iowa
  - Selected as Inaugural Advisory Board Member for the Mellon-funded initiative “Humanities for the Public Good,” University of Iowa
  - Public presentations:
    - Co-chaired Seminar “Vanguard U” at the Modernist Studies Association, Columbus, OH with Jennifer Buckley, Associate Professor of English, University of Iowa
  - Delivered lecture “Modernism” at the Mellon-funded symposium Conserving Active Matter: History at the Bard Graduate Center, New York City.
  - Delivered lecture, “Verweile doch, du bist so schön,” at the Rijksmuseum, Amsterdam
  - Delivered lecture, “László Moholy-Nagy and the Epochal Traces of Self-Portraiture,” at the XIV International Bauhaus Colloquium, Weimar, Germany
  - Delivered lecture, “Things to Come,” at the University of Chicago
  - Delivered lecture, “Intermedia and the Public Research University,” at the Smithsonian American Art Museum
  - Moderated conversation with internationally renowned jazz artist, Rufus Reid, on Elizabeth Catlett’s impact on his work, University of Iowa
  - Guest lectured on Adorno and Horkheimer, Dialectic of Enlightenment, for Professor Thomas Oates, American Studies Seminar, University of Iowa
  - Published articles: Joyce Tsai, “Hans Breder (1935-2017),” American Art 32, no. 4 (Fall 2018)
  - Published: Joyce Tsai and Jennifer Buckley, “Art on the Edge: Pushing the Boundaries of Imagination and Creativity,” in As Far as the Eye Can See: The Promises and Perils of Research and Scholarship in the Twenty-First Century, Stephen J. Paradelli, ed. (Iowa City: University of Iowa Press, 2019)

ELIZABETH WALLACE
- Attended the 2019 Annual Conference of the Association of Academic Museums and Galleries (AAMG) in Minneapolis. (June 27–30)

KATHERINE WILSON
- Digitization grant reviewer for the Institute of Museum and Library Services
- Member of the University of Iowa Libraries Digitization Strategies Team
- Attended TMS Collections Webinar
- Member of Collections Stewardship American Association of Museums
- Advised on collection management and object care for the Iowa Print Group and the School of Art’s graduate collection
Thank you for your generous support!

EXHIBITION SPONSORS
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O’Brien Family McDonald’s Restaurants
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Rohrbach Associates PC Architects
Shive-Hattery, Architecture + Engineering
Alan and Liz Swanson (below)

John S. and Patricia C. Koza
McDonough Structures
EXHIBITIONS
The curatorial team collectively curated a year-long exhibition in the Stanley Visual Classroom at the Iowa Memorial Union (IMU) that celebrated the past, present, and future of the Stanley Museum of Art. Entitled *Building Community*, the exhibit featured selections from the Stanley and Elliot collections of African and European art respectively, as well as pieces entrusted to the museum as gifts and others purchased by the museum with strategic forethought.

The University of Iowa was one of the first universities in America to recognize and promote the collection of art as part of its teaching and research mission well before there was even a museum. The university amassed an impressive collection of modern masters, including Max Beckmann, Jacques Lipchitz, Joan Miró, and others, through purchases made less than five years after the works were made. Based on the UI’s growing reputation for supporting contemporary art, Peggy Guggenheim gave Jackson Pollock’s *Mural* and other major artworks to the university. After successfully meeting the challenge posed by Owen and Leone Elliott to build a museum to house their gift of valuable twentieth-century paintings, prints, antique silver, and jade, the University of Iowa Museum of Art opened its doors in 1969. A foundation was then established for collaboration between the museum and UI faculty thanks to major gifts of African art from the Stanley Collection in 1986 and 1990, along with the initiation of the Project for Advanced Study of Art and Life in Africa (PASALA). Through support from the Stanley Foundation, the PASALA has become an important resource for research, publications, exhibitions, and conferences on African art. A recent example of PASALA’s success thanks to this support is the 2010 conference and exhibition of the J. Richard Simon Collection of Yoruba Twin Figures, which the museum acquired in 2017.

The curatorial team hosted a newly funded internship program developed in the 2018–19 academic year with the generous support of our donors, partner academic units at the University of Iowa, and Grinnell College. In the summer of 2018, the Stanley Museum of Art welcomed Ellen Taylor, Owen Daley, Nicole Rosengurt, and Vivian Makos, each of whom secured competitive funding from Grinnell College to join the Stanley Museum of Art as interns. A team of undergraduate and graduate researchers—Lindley Warren-Mickunas and Dalina Perdomo—also joined in the summer of 2018 to advance the development of a research portal that draws upon the history of Intermedia. The research portal was made possible through the Mellon-funded Digital Bridges initiative jointly headed by the University of Iowa and Grinnell College, as well as through the generosity of Barbara Breder. The School of Art and Art History (SAAH) supported Jacob Jones, first-year MFA student in Intermedia, to work as a funded research assistant for the Intermedia Research Initiative.

Over the course of the academic year, the Museum benefited enormously from the depth of student research. SAAH funded a cohort of undergraduate interns in spring 2019 that included Olivia von Gries, Maria Chusin, Allie Tokarski, and Lara Bampfield. At the Stanley, interns worked with curators who mentored them on their work; they conducted indispensable research on artworks, their conservation, and institutional
history. They also learned to use exhibition development tools including the software SketchUp.

The experience has already proven invaluable to several interns. Dalina Perdomo, MA in Cinematic Arts, secured a position at Video Data Bank and at the Center for Contemporary Photography in Chicago on the strength of her experience at the Stanley. Lindley Warren-Mickunas joined the Stanley Museum of Art in fall 2018 as Curatorial Assistant and has since earned a prestigious fellowship to attend Columbia College for her MFA in Photography while also serving as a curatorial assistant at the Center for Contemporary Photography, Chicago. Owen Daley, art history major from Grinnell College, discovered his passion and talent for archival research while working as a curatorial assistant on the Stanley’s restoration project done on Max Beckmann’s “Karneval.” The Stanley Museum of Art continues to develop the paid internship program to expose students to all aspects of museum work by drawing upon the depth of expertise on staff.

Arts of Africa, Oceania, and the Americas

Cory Gundlach curated two sections of the exhibition Building Community, the collaborative presentation organized among the curatorial staff at the Stanley Visual Classroom. He organized both to complement UI courses on African, Oceanic, and Native North American art history. Drawing mainly from the Stanley Collection of African Art, his selection of West African objects for the central gallery emphasized themes such as gender, spiritual interaction, cultural encounters, leadership, and zoomorphism in African art. Adjacent to this, Gundlach organized an installation of 100 works from the JR Simon Collection of Yoruba Twin Figures, featuring around twelve distinct styles commonly found among ere ibeji (images of twins). In order to support a course on Central African art, Gundlach also curated a selection of objects to highlight the importance of masked performance, beadwork, reliquary guardians, and power figures.

The University of Iowa recently lost Professor Christopher D. Roy (1947–2019), an important scholar of African art history and one of the most enduring supporters of the Stanley Museum of Art. In order to keep UI courses on African art history open for enrollment, Gundlach began teaching in September 2018 while continuing his work at the museum. Roy had planned to teach “Art of the Pacific” and “American Indian Art,” and Gundlach’s installation for the semester featured work to support these courses. Olivia von Gries, a curatorial intern at the museum, worked closely with Gundlach at this time to produce didactics for Plains Indian drawings from the Gerald and Hope Solomons Collection. Her object labels accompany a loan of these works for Of Our Time: Contemporary Art by Indigenous Artists from the Permanent Collection, open January 18, 2019 through January 12, 2020 at the Des Moines Art Center.
With support from the PASALA, Gundlach brought Dr. David Binkley and Dr. Constantijn Petridis as guest speakers to the museum. Gundlach and Petridis also worked together to hold a series of meetings between staff at the SMA and Art Institute of Chicago to discuss exhibitions planning and collections management.

In January 2019, Gundlach began a partnership with the UI Department of Radiology in order to conduct computer tomography (CT) analysis on objects from the SMA African collection. With a focus on power objects from West and Central Africa, the project aims to explore the structural and spiritual dimensions of objects that rely on the power of embedded materials hidden from the naked eye. Further results from the project will inform an exhibition at the Stanley Visual Classroom in fall 2020.

During the FY19 period, Gundlach further developed the African and Oceanic collections through the following accessions: a Chokwe stool and a Kuba mother and child figure from the Stanley Collection of African Art; seventy-two objects from the estate of Keith Acheplohl, including Mbuti bark cloth, ceramic pottery and figure sculpture from East and West Africa; a Boulsa style Mossi mask gifted by Peter and Nancy Mickelsen in honor of Christopher D. Roy; a Chinese jifu (semiformal court robe) from the Mary and Kay Kramer Collection; a Baining kavat (mask) gifted by Drs. Rosemary and John Olds; and four silver bracelets from southeast Morocco, which completes the museum’s Ait Khabbash bridal ensemble, the only example of its kind in an art museum collection.

**Art & Life in Africa Website** [https://africa.uima.uiowa.edu/](https://africa.uima.uiowa.edu/)

The Art & Life in Africa website, hosted by the UI Stanley Museum of Art, is a freely accessible educational resource that is the product of the collaborative efforts of more than fifty scholars, technicians, collectors, and institutions around the world. As one of the most widely-used resources for teaching African art history, the website includes full-length documentary videos filmed in Burkina Faso, Ghana, Nigeria, and Niger, a broad collection of topic essays written by scholars in their fields of expertise, and an expansive database of African art searchable by object type, museum, collection name, medium, image type, country, people, and ALA chapter.

**Google Analytics**

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European and American Art

Joyce Tsai and Kimberly Datchuk developed the presentation of modern American and European masterpieces as part of the exhibition *Building Community* at the Stanley Visual Classroom to highlight the remarkable history of collecting at the University of Iowa. This exhibition underscored the ways the University had invested in the arts as part of its commitment to teaching, research, and outreach. The exhibition grew out of ongoing research that Tsai and Datchuk have conducted. Tsai has been exploring the ways that the research university has served as an incubator for cutting edge ideas and the importance of art in that project. Datchuk has examined how museum collections are shaped by the visionary leadership of women, a topic deeply relevant to a museum that has had several women directors and a collection shaped by renowned female patrons, including Peggy Guggenheim. Datchuk has also reflected deeply in her theoretical and historical research on the ways that museum collections can support teachers across disciplines to span K–12 and collegiate education. Both Tsai and Datchuk published their research on these topics as a part of the edited volume, *As Far as the Eye Can See: The Promises and Perils of Research and Scholarship in the Twenty-First Century* (Iowa City: University of Iowa Press, 2019).

In June, the Stanley Visual Classroom paid tribute to Pride Week with a special installation of Daniel Heyman’s book *Kamakura Notes* (2002), which captures the thrill and all-encompassing joy of love. In the book, the world is literally fuller and more colorful where lovers embrace. The accordion book is made by folding paper in alternating directions (as if folding a fan) to create the appearance of a long scroll when fully opened. The format works perfectly with the imagery Heyman chose. On the left side of the book, Heyman painted the beach using only shades of black. He slowly incorporated more color until he reached the couple kissing on the right side of the book. The men wear kimonos in complementary colors (red and green) that feature landscapes typical of Kamakura. Of his subject matter, Heyman said, “The choice of subjects is the most important moment an artist has for expressing himself—it’s the moment when he says, ‘This is what I am about.’” The Stanley continued its celebration of Pride Week on its social media pages with Datchuk’s selections and descriptions of works in the collection related to LGBTQIA issues.

Additionally, Datchuk presented research about Suzanne Valadon’s representations of women, including *Nu allongé sur un divan [Nude Lying On a Couch]* from 1926, at the SECAC (formerly the Southeastern College Art Conference). This work by Valadon was donated by Owen and Leone Elliott to the Stanley as part of their founding gift. Datchuk also presented a paper at the College Art Association Conference and a poster at the Association of Academic Museum and Galleries conference about pedagogy and programming with the collection. In April, she chaired a panel about teaching with museums titled “The Museum as Studio-Lab” at the Foundation in Art: Theory and Education conference.

Tsai conducted several research projects on Max Beckmann’s *Karneval* (1943), which was conserved by the Midwest Art Conservation Center (MACC) and sent on loan to Spain for the exhibition *Max Beckmann:*
Exile Figures at the Museo Nacional Thyssen-Bornemisza in Madrid and CaixaForum in Barcelona. Imaging and scientific analysis from MACC offered new insights on the artist’s techniques and materials. Collaborative research has revealed that the painting also developed soap formations over time, which result from what conservation scientists have described as examples of molecular self-assembly. Tsai has presented these findings in New York and Amsterdam to audiences that include theorists, curators, conservators, and conservation scientists from the Bard Graduate Center, National Gallery of Art, Warburg Institute, Rijksmuseum, Guggenheim, Smithsonian Institutions, NYU, Harvard, and Princeton.

Permanent Collection Stewardship and New Building Planning

In planning the next stage in the Stanley’s future, museum staff are designing gallery spaces, growing the collection, ensuring art is gallery-ready, thinking about how technology can enhance the visitor experience, and fostering new partnerships and collaborations. Staff has been visiting museums across the country that have recently installed collections, and thinking about how to include a broader array of voices and viewpoints in the museum. Adding to the university’s long history of acquiring the work of cutting-edge artists early in their careers, the Stanley has recently acquired the sculpture “103” (Face Jug Series) by Simone Leigh, who has enjoyed increasing acclaim, including this spring when she unveiled a 16-foot-tall bronze sculpture in New York City titled Brick House.

We have also continued our partnership with Midwest Art Conservation Center (MACC) as well as the Preservation and Conservation Department in the UI Main Library to conserve and prepare older works from our collection for the museum’s inaugural exhibition. Joyce Tsai has secured grants and drawn upon the generous support of our community of donors to mount conservation treatment of a number of important works in our collection, including Grant Wood’s Plaid Sweater (1931), which was cleaned and debuted at the Whitney Museum of American Art’s major retrospective on the artist. This stewardship of the collection continues to generate new scientific and art historical insights that offer new opportunities for teaching and research.
EXHIBITIONS FISCAL YEAR 2018–2019

Building Community

Fall 2019

Stanley Visual Classroom (formerly UIMA@IMU Visual Classroom)

To mark our 50th anniversary, the fall 2018 exhibition at the UIMA@IMU Visual Classroom celebrated outstanding examples of our collection. We highlighted selections from the Elliott and Stanley collections of European and African art respectively, as well as other works recently entrusted to us as gifts and those purchased with strategic forethought during the museum’s early years. The exhibition also shared the vision and plans for the new building with the community that has nurtured us and that we serve.

Côte d’Ivoire: Baule peoples
Asie usu [nature spirit] couple
Wood
15" H
The Stanley Collection, X1986.527

STANLEY VISUAL CLASSROOM

Spring 2019
Developed to bring the University of Iowa Stanley Museum of Art to the people of Iowa, the Legacies for Iowa Collections-Sharing Project provides organizations across the state of Iowa works of art without the cost of the usual loan fees. The generosity of the Matthew Bucksbaum family has enabled the Stanley to develop deployable exhibitions, complete with ideas for programming such as lectures and workshops facilitated by University of Iowa faculty, students, and staff. The Stanley assumes responsibility for exhibition design, object delivery and retrieval, and installation support. In addition, the Stanley assists with publicity and marketing for each Legacies exhibition. Vero Rose Smith is the assistant curator for Legacies, and manages all curatorial aspects of the program, loan and exhibition logistics, and outreach.

LEGACIES EXHIBITIONS

GENERAL OVERVIEW 2016–2019

GRANTS WON: 8
EXHIBITIONS: 15
NEW PARTNERSHIPS FORMED: 65
PRESENTATIONS, PROGRAMS, AND TOURS FACILITATED: 83
COLLEGE STUDENTS ENGAGED: 300
VISITORS TO PHYSICAL EXHIBITIONS: 105,000
VISITORS TO DIGITAL EXHIBITIONS: 350,000
Where is home?

For many, home is the living room where first steps were taken, the kitchen where countless pancakes were flipped, the porch where cricket-serenaded summer nights were spent. For others, home is a constellation of relationships. For all, home is some combination of memory, people, and place. Home can be a hug, a country, a familiar stretch of road, or a singular house or apartment. Whether simply a place to sleep or a place imbued with a deep sense of belonging and history, the structures that house us reflect personal and cultural pasts and form our earliest ideas of comfort and stability. Habitation is reciprocal: as we build homes, homes build us. Constructed of brick, glass, metal, and timber, housing represents a wide range of physical and aesthetic elements that often intersect with the material muses of artists. Included in this exhibition are works created from the detritus of literal homes, painted representations of childhood homes remembered, and images of imagined dwellings for beings both physical and metaphysical.

This exhibition explored home as place and identity. Additionally, this exhibition investigated depictions of domestic architecture across time, culture, and media.

This exhibition was curated by Vero Rose Smith organized by Legacies for Iowa: A University of Iowa Stanley Museum of Art Collections-Sharing Project, supported by the Matthew Bucksbaum Family.
Legacies Exhibitions:

GOING HOME
Responsive Pop - Up Exhibition
November 2 - 15, 2018
Iowa City, IA

The Stanley presented a new pop-up exhibition in collaboration with four area architectural firms that ran from November 2–15 on the Pedestrian Mall in downtown Iowa City. This temporary installation explored four distinctive visions of home, and was located in the pop-up shops designed by Sanjay Jani of AKAR ARchiTecture.

An opening reception for Going Home was held Friday, November 2 from 4–6pm on the Pedestrian Mall and included:
- A costume contest (architectural themes preferred) in competition for one of four $50 gift certificates provided by the Iowa City Downtown District
- A free drink at a participating local bar if you visit all four installations

At CBRE-Heery we wanted to look further into the interpretation of what defines a home. Everyone has a different idea of what their home is, so we searched for aspects they all have in common. Of course, the challenge of this is that no two homes can really be the same. Instead, we looked beyond the design and purpose of a house to the artifacts that we use to personalize it. These possessions we collect and decorate with are filled with memories that psychologically trigger positive thoughts of important times and people in our lives. Whether they were passed down through generations or picked up in our travels, the objects we display in our home tell a story about who we are and hold the memories of what’s important to us. Our plan for the pop us is to emphasize the importance of a home as a collection of memories removed from the distraction of its functional elements.
HOME. It haunts and eludes us. A definition of home that describes a physical place with four walls and a roof—like a house or an apartment—fails to capture the breadth and meaning of that tiny, familiar word.

The concept of “home” is difficult to describe in terms of its physicality, but also in terms of the passing of time. Is home where you grew up, where your parents live, or where you see yourself today? What if home is more closely tied to nostalgia, a sentimentality for the past? Nostalgia, the combination of Greek words meaning “homecoming” and “pain” or “ache” was originally a clinical description for anxiety or melancholy. Our heart aches to return home; our memories fuel this passion.

Home is more infinite than time or place—it is feeling, formed by our memories. Yet memories are imperfect, and often forgotten until evoked and recoded by photographs. This cloud of memories is a mixture of sadness and joy, love and hate, acceptance and exclusion. Sometimes our memories are clear and accurate, and sometimes they are a distant shimmer just beyond our recollection.

Using mirrored surfaces and 4x6 photographs, this exhibit speaks both to how home reflects our personal identities and how it is shaped by an amorphous cloud of memories and infinite reflections. The photographs are mounted on a reflective surface so as the day passes, the memories shift, shimmer, disappear and reappear. The varying amount of daylight will change the transparency of the window and thus change the amount of the viewer that is reflected in the image.

As you see yourself reflected in this exhibit, we hope that, however your memories of home resonate, you feel at home and welcome here.

Credits: OPN Architects
Amber Von Arb
Brady Dorman
Elizabeth Seiberling
Hugh Soward
Joshua Moe
Justin Bishop
Marcelo Aruani
Peter Correll
Steve Miller
Tabatha Koerperick

Mirrored film generously donated and installed by Energy Control of Iowa.
No two people hold the same memories of home. Layered recollection sets what sticks.

Covers up to the chin, kitchen timer, laughter in repetition, who sits where on average.

Consider the fabric of an Inside:


Freshen the walls with another coat of paint. Along them, objects congregate—a souvenir, some art, a snapshot cut-out. Life unfurls here. As we engage the many layers that constitute a house, we embed the experiences that become the place we call Home.

Cards From Home—We all come from very different backgrounds but with one thing in common. We have an idea of home. Whether it is one place or many, here or there, large or small, these memories shape how communities are built.

As architects and engineers, these memories of home influence our relationship with our communities. They help us understand how a project can be a piece of a larger puzzle. These “Cards From Home” are memories from our staff. These unique memories construct the foundation of our work.

Credit: Shive-Hattery, Architecture + Engineering staff – Iowa City and Cedar Rapids offices
GOING HOME CONVERSATION SERIES

This three-part series will examine the past, the present, and the future of dwelling in Iowa and is supported by the University of Iowa Outreach & Engagement, the Obermann Center for Advanced Studies, and MERGE Iowa City. These conversations connect three ongoing public projects. The first, Going Home, is an exhibition curated by Vero Rose Smith at the UI Stanley Museum of Art and on view at the Figge Art Museum in Davenport, Iowa. The second, American Dreams, is the 2019 Theme Semester topic at the University of Iowa. Lastly, this three part series will serve as the central set of conversational forums hosted by Daniel Boscaljon of Coffee With Dan. The format of Coffee With Dan consists of short conversations with each panelist which then unfold into a conversation among panelists and the crowd that has gathered.

Going Home Part 1: We Made Ourselves At Home (March 16, 2019)

Description: Through this conversation, we will explore the history of individual identity, community cohesion, and geopolitical boundaries in Iowa.

Panelists:
Laura Rigal (honorarium declined) – Associate Professor, Department of English and in the American Studies Program at the University of Iowa
Cherie Haury-Artz – Education Assistant, The Office of the State Archaeologist
Zoë Woodworth – Graphic Design Director, Hancher

Attendance: 20
Views of PATV YouTube video: 64

Documentation: https://www.youtube.com/watch?v=EzRu5hd1A78

Going Home Part 2: Homemaking Where The Heart Is (April 20, 2019)

Description: This panel explores obstacles to feeling at home in contemporary Iowa City. We will investigate how social policies and cultural biases contribute to housing insecurity and the difficulty of making home a place of peace.

Panelists:
Bronis Petreit – Client Services Coordinator, Domestic Violence Intervention Program (honorarium to be remitted to organization)
Angelica Vanetta – Development Director, Shelter House (honorarium to be remitted to organization)
Mazahir Salih – Community Organizer, Center for Worker Justice
Jim Throgmorton (honorarium declined) – Mayor Pro Tem of Iowa City

Attendance: 10
Views of PATV YouTube video: 34

Documentation: https://www.youtube.com/watch?v=uhguidx659E

Going Home Part 3: When Will We Get Home? (May 18, 2019)

Description: During this forum, we will examine possible futures of home and dwelling in Iowa, and how the ways that we plan for our futures shape our thoughts and dreams about home long before we arrive.
Panelists:
Donte K. Hayes – MFA candidate, Ceramics
Del Holland – Representative, Iowa City Cohousing
James Pierce – Representative, River City Housing Collective
Justin Bishop – Associate Principal Architect, OPN

Attendance: 15
Views of PATV YouTube video: 24
Views of Stanley Facebook Livestream: 196

Documentation: https://www.youtube.com/watch?v=EzRu5hd1A78

LOAN – AFRICAN AMERICAN ART OF THE 20TH CENTURY
January 19–April 21, 2019
Dubuque Museum of Art, Dubuque, IA

African American Art in the 20th Century presents a selection of 50 paintings, sculpture, and prints by thirty-six black artists who explored the African American experience from the Harlem Renaissance through the Civil Rights era and the decades beyond, which saw tremendous social and political changes. In response, these artists created an image of America that recognizes individuals and community and acknowledges the role of art in celebrating the multivalent nature of American society.

African American Art in the 20th Century is a traveling exhibition organized by the Smithsonian American Art Museum. The C.F. Foundation in Atlanta supports the museum’s traveling exhibition program, Treasures to Go. The William R. Kenan Jr. Endowment Fund provided financial support. The exhibition is curated by Smithsonian American Art Chief Curator, Virginia Mecklenburg. Most of the artworks in the exhibition are drawn from the Smithsonian American Art Museum’s rich collection of African American art. Three works by Elizabeth Catlett are loaned from the University of Iowa Stanley Museum of Art collection through the support of Legacies for Iowa: A University of Iowa Stanley Museum of Art Collections-Sharing Project, supported by the Matthew Bucksbaum Family. Support for the exhibition at the Dubuque Museum of Art is generously provided by Art Bridges.

Works Loaned:

Elizabeth Catlett
Links Together, 1996
Lithograph on paper, 29 1/4 x 23 in. (74.3 x 58.42 cm)
Museum purchase, 2006.67

Elizabeth Catlett
Singing Their Songs, from For My People, 1992
Lithograph on paper, 22 3/4 x 18 3/4 in. (57.79 x 47.63 cm)
Museum purchase, 2006.74C

Elizabeth Catlett
Playmates, from For My People, 1992
Lithograph on paper, 22 3/4 x 18 3/4 in. (57.79 x 47.63 cm)
Museum purchase, 2006.74D
THE FULL SPECTRUM: HOW WE SEE, FEEL, AND EXPERIENCE COLOR
December 15, 2018–April 21, 2019
Figge Art Museum, Davenport IA

Lenore Laine
( American, 1920– )
Three and One Red, 20th century
Oil on canvas, 61 3/8 x 46 3/8 in.
Gift of Mr. and Mrs. Arthur Ross, 1969.318

Color is a powerful force in painting. Often the first thing to catch our eye, it can make objects stand out or recede into the background. Charles Henry, director of the Laboratory of the Physiology of Sensations at the Sorbonne in the late nineteenth century, theorized that color can affect our emotions: red excites; blue-green calms. The painter Wassily Kandinsky believed it could spark “a vibration from our soul” that could initiate a synesthetic experience.

This exhibition explored how artists use similar color palettes toward different ends in hard-edge and gestural abstraction. How do the different artistic styles affect the play of color? What do you see when you look at red? How does it make you feel? Do you see the same red as I do?

This exhibition was curated by Kimberly Datchuk, PhD, with research assistance from Christy Stephan, and organized by Legacies for Iowa: A University of Iowa Stanley Museum of Art Collections-Sharing Project, supported by the Matthew Bucksbaum Family.

BRILLIANT AS A DARK CLOUD: THE GODDESS KALI
January 15–February 25, 2019
Maquoketa Art Experience, Maquoketa, IA

Unknown Indian artist
Poster featuring the Hindu goddess Kali standing on top of Shiva, c. 1980
Print on plastic, 9 13/16 x 6 5/8 in.
From the collection of Georgana Falb Foster, 15.2001

Kali is the embodiment of time and the goddess of death and rebirth in Hindu theology. A terrifying manifestation of cosmic energy, Kali is sometimes regarded as the personification of divine destruction, and at other times considered a constant creator. Identifiable by her luminously dark blue or black skin and her exposed tongue dripping with blood, Kali is often depicted garlanded in skulls and clothed in a skirt composed of severed hands. Though formidable to behold, Kali is also the destroyer of fear. To contemplate images of Kali is to encounter the inevitability of death, and to find peace in the ceaseless cycle of life.

This small selection of works from the Indian folk art collection of Georgana Falb Foster illustrates the continual rebirth of images of the goddess herself. For centuries, inexpensive art works representing “devi” (female goddesses) were produced and distributed throughout India and Southeast Asia. Advancements in printmaking technologies such as the introduction of lithography in the late-nineteenth century precipitated the production of increasingly colorful and visually dense devotional objects. Printmaking workshops such as the Calcutta Art Studio paired detailed images with prayerful texts. The phrase “brilliant as a dark cloud” is a snippet of one such prayer dedicated to Kali, often included in early poster designs. Iconography and printmaking techniques continued to evolve over the subsequent century, resulting in the posters included in
this exhibition. Collected in the 1980s, these mass-produced posters and calendars offer a snapshot of daily devotion and secular visual culture in India during the late twentieth century.

This exhibition was curated by Vero Rose Smith and organized by Legacies for Iowa: A University of Iowa Museum of Art Collections-Sharing Project, supported by the Matthew Bucksbaum Family.

HATS OFF!
February 23–June 16, 2019
Figge Art Museum, Davenport, IA

Hats have the power to conceal identity as well as to declare a profession, passion, or social position. In this exhibition, fantastical feather-like forms adorn the headdress of an ancient Mayan warrior and tickle the temples of circus performers and Parisian socialites alike. Broad brims both accentuate the work-weathered features of a sharecropper and protect the porcelain complexion of an artist’s muse. While a glistening black top hat can declare an artist a gentleman, the crumpled crown of a threadbare fedora can suggest a reversal of fortune. Able to mark a momentous occasion or simply elevate an everyday ensemble, hats of all shapes and sizes have graced the heads of people on every continent in every period of human history. From the red woolen cap of a legendary lumberjack to the black lace mantilla of a mysterious Spanish dancer, this exhibition explores the many meanings and materialities of head coverings.

This exhibition was curated by Vero Rose Smith and organized by Legacies for Iowa: A University of Iowa Stanley Museum of Art Collections-Sharing Project, supported by the Matthew Bucksbaum Family.

ASSOCIATED PROGRAMS:
#neverwearsolids Pop-Up Party!
Thursday, June 20, 10:00 am–12:00 pm,
Patterns of Nature Workshop
Bird Hall, The University of Iowa Museum of Natural History

Saturday, June 22, 7:30 am–12:00 pm,
Pop-Up interactive pattern-making selfie station,
hat-decorating
Iowa City Farmers Market, Chauncey Parking Ramp

Saturday, June 22, 5:00 pm–8:00 pm, Pop-Up Interactive pattern-making selfie station,
hat-decorating
2019 Downtown Block Party | in front of AKAR

CALLING ALL PATTERN LOVERS!!!
#neverwearsolids (a.k.a. Sayuri’s World) join forces with University of Iowa Stanley Museum of Art and The University of Iowa Museum of Natural History to invite you to #NEVERWEARSOLIDS POP-UP PARTY!!! Join us to celebrate patterns, daily sartorial choices, and seeing the world through relationships in the following upcoming pop-up events led by Sayuri.

Shapes and colors relate to their surroundings, creating a unique pattern, in the same way human beings relate to our surrounding ecosystems. Balance and harmony can be found through the choices we make, fashionable and otherwise.

The concept of “never wearing solids” has checkered and polka-dotted centuries of art history. In the University of Iowa Stanley Museum of Art’s exhibition Hats Off!, the work of artists such as Lee Allen, Byron Burford,
Mary Cassatt, and Elizabeth Catlett all feature mixed and matched patterns. Similarly, hats made by Kuba and Mbala artists are alive with patterned color and texture. All works of art included in this exhibition draw inspiration from patterns found in the natural world. From the not-quite-symmetrical serration of cowrie shells to the softly variegated colors of exotic feathers, hats (and other fashionable accoutrements) borrow from biology.

The studio practice of contemporary Iowa City-based artist Sayuri Sasaki Hemann also reflects an affinity for pattern and often mimics natural forms. Inspired by both her grandmother and mother’s joyfully layered and patterned garments, Sasaki Hemann began using the hashtag #neverwearsolids in 2016, when she realized her outfit was a pattern on pattern parade. Now, whenever the artist wears some riotous combination of stripes, spots, dashes, and daisies, she documents and shares her sartorial adventures with the hashtag on social media platforms. Artistic peers with a penchant for patterning have adopted the hashtag as well. The creation of a zine dedicated to the subject in 2017 made things official, and the artist has continued to investigate maximalist pattern mixing in her clothing choices and in other media.

This project spreads the love of patterns and vanquishes the fear of mixing and matching; it’s about seeing colors, shapes and scale in relation to one another. Finding balance. It’s the same way we look at the world; seeing ourselves in relation to our surrounding environment.

Sayuri Sasaki Hemann is a multidisciplinary artist living and working in Iowa City, IA. A mother of #neverwearsolids, she works seamlessly between many mediums using materials familiar and unfamiliar. She has led a plethora of collaborative and participatory projects in the recent past, and engages and connects with public in meaningful and thoughtful ways through art. Sayuri’s works often explore the themes of one’s relationship to the surrounding environment, and finding self in relation to place, space and time.
The title of this exhibition refers not to a physical “other side,” but rather, to the other side of the year 1900. Thanks to radical changes that occurred during this period in aesthetic taste, artistic techniques, and the landscape itself, the idea of the American landscape splintered, becoming newly multifaceted and real. For the first time, sublime vistas of an untouched Edenic paradise were replaced by commonplace views from the everyday lives of Americans in rural, urban, and suburban communities across the United States. Featuring paintings, prints, and photographs by Louis Lozowick, Eve Drewelowe, Frank Gohlke, John Dilg, Robert Kipniss, Ed Ruscha, and others, Views from the Other Side showed how these artists redefined, and continue to redefine, the American landscape.

This exhibition was curated by Elizabeth Spear, art history PhD candidate at the University of Iowa, and organized by Legacies for Iowa: A University of Iowa Stanley Museum of Art Collections-Sharing Project, supported by the Matthew Bucksbaum Family.

ASSOCIATED PROGRAMS:
[r]amp Festival, June 9, 2019
This performance will feature local musicians tasked with treating the parking ramp as a co-collaborator. All invited musicians have a proven track record of intentional engagement with a sound environment.

FEATURED MUSICIANS:
Carlos Cotallo Solares
Christine Burke Ensemble
Haunter
Jennifer Masada & Kirk Corey
Precious
Treecloud

This project is produced in collaboration with Feed Me Weird Things and iHeartIC and is funded in part by a Public Art Matching Grant through the The City of Iowa City Government and a co-sponsorship form Obermann Center for Advanced Studies. Finally, this event supports a Stanley Museum of Art exhibition titled Views from the Other Side: American Land, Place, and Region after 1900.
Inspired by “ere ibeji” figures—Yoruba sculptures created to honor the spirit of a deceased twin—the exhibition featured works by Kara Walker, Elizabeth Catlett, Alma Thomas, Jordan Weber, American Artist, and the Yoruba peoples. All of the artwork collected in this exhibition sheds light on the path we have taken to get to the present moment and suggests, at each turn, a parallel (or twin) story to the widely accepted narrative.

A newly commissioned work by American Artist re-imagines contemporary technology with black consumers in mind, while Alma Thomas’ work reminds us of black women’s participation in abstract art movements. The works by Kara Walker and Elizabeth Catlett illuminate lineages of invisible caretaking and emphasize interdependence over independence, while Jordan Weber’s meditation cushions create a reflective moment in which to contemplate the role of air pollutants in our nation’s history. Finally, the two pairs of Yoruba ere ibeji sculptures suggest that the living and the dead may be more intertwined than meets the eye.

This exhibition was curated by Anaïs Duplan, Program Manager at Recess (New York) and founding curator of the Center for Afrofuturist Studies (Iowa City). Anonymous Donor was organized by Legacies for Iowa: A University of Iowa Stanley Museum of Art Collections-Sharing Project, supported by the Matthew Bucksbaum Family.

ASSOCIATED PROGRAMS:
Artist Talk: American Artist
Hosted by Public Space One, the Center for Afrofuturist Studies, and the Stanley Museum of Art

American Artist is an interdisciplinary artist whose work considers Black radicalism and networked virtual life. Join American Artist at Public Space One for a talk on their newly commissioned work for the exhibition, Anonymous Donor. On view from June 29 through August 25th at the Figge Art Museum, American Artist's work re-imagines contemporary technology with black consumers in mind. Curated by The Center for Afrofuturist Studies curator Anaïs Duplan, Anonymous Donor examines the hidden contributions that have helped shape modernity, from technological advancements to Yoruba spirituality to environmental politics.

This artist talk and the exhibition Anonymous Donor are organized by Legacies for Iowa: A University of Iowa Stanley Museum of Art Collections-Sharing Project, supported by the Matthew Bucksbaum Family, and co-hosted by the Center for Afrofuturist Studies at Public Space One.

Digital Exhibitions:

FEED ME WEIRD THINGS

Ongoing, https://stanleymuseum.uiowa.edu/exhibitions/legacies-for-iowa/feed-me-weird-things-collaboration-visual-mixtapes/

René Magritte (Belgian, 1898–1967)
The Sound of the Bell, 1968
Intaglio, 10 1/8 x 8 3/4 in.
Museum purchase, 1970.52 © 2018 C. Herscovici / Artists Rights Society (ARS), New York

The Feed Me Weird Things collaboration is a series of online visual “mixtapes” created in response to a series of music performances. Each mixtape (or group of art) is culled from the permanent collections of the University of Iowa Stanley Museum of Art and paired with short
essays. These essays and images provide an avenue for exploring overlaps between the aesthetic sensibilities of visual and sonic art forms.

A central endeavor of art exhibitions and concert series alike is to introduce audiences to new ideas, or novel combinations and juxtapositions of old ideas. Musical curator Chris Wiersema (Mission Creek Festival) and visual curator Vero Rose Smith (Stanley Museum of Art) are united in their effort to carve out cavities for interesting conversations and cross-disciplinary connections. What is music? What is art? Where are the spaces between, and the intersections? What does it mean to listen and see deeply? The curators hold in common a belief that learning to listen and see with depth and empathy should not be limited to those able to receive specialized training. Sharing time, and attention, and physical proximity with others can create a natural empathy despite differences in personal identities and cultures.

Future exhibitions, loans, and collaborations

Legacies for Iowa is continuously exploring new partnerships and innovative ways to bring the Stanley Museum collection to the people of Iowa. The coming year will continue to be enriched by recently established partnerships with Witching Hour Festival, Feed Me Weird Things listening series, the Dubuque Museum of Art, the city of Waterloo, and architecture and design firms across the state. In fall 2019, Legacies for Iowa will stage *Pollinators*, a collaborative effort with the Witching Hour Festival produced by the Englert and Little Village.
AMANDA LENSING is the part-time Senior Living Communities Program Coordinator for the Stanley Museum of Art. Amanda creates, schedules, and presents art programs to senior living communities and senior groups with varied interests and all ability levels. The monthly programs range from discussions about art topics, bringing objects from the Stanley School Programs Collection, leading hands-on art activities, and inviting local artists and art businesses to discuss their craft or guide the group in an art activity. The SLC Program continues to grow and Amanda accommodates all asks. She also writes and reports grant funding for the program yearly.

BRADY PLUNGER is an Associate Curator of Education and his role primarily centers around public programs and managing visitor services. Brady led museum staff in envisioning the new Stanley Campus Council and the new student position of Campus Engagement Coordinator, which he now manages. He works with an array of campus and community partners to present lectures, tours, and special evening programs including QUEERation, a collaborative program with UI Libraries and The Pride Alliance Center celebrating UI's LGBTQ+ community through the arts. Brady also chairs the Stanley Education Advisory Council, made up of K-12 teachers from central and eastern Iowa, and represents the museum on the following external boards: Any Given Child—Iowa City Advisory Council, Public Space One Gallery Team, and the Iowa City Downtown District's First Round Committee.

JOSH SIEFKEN is an instructor and Associate Curator of Education for the Stanley School Programs. Josh presented to K-12 students around the state of Iowa. He also created and presented programs to University of Iowa audiences for the Stanley Museum of Art. Josh Siefken completed teacher resource and educational programming materials in preparation for the new Stanley Museum of Art Building. He is responsible for the collections management of the Stanley Museum of Art School Programs Collections. This includes designing and creating storage solutions, inventory, condition reports, photography, research, packing, minor conservation, and transportation of Stanley School Programs objects. He was assigned new duties in the summer of 2019 and is now also responsible for scheduling of Stanley School Programs class visits.

Overview

The UI Stanley Museum of Art is a teaching museum dedicated to transforming lives by connecting the University of Iowa community, Iowans, and the world with extraordinary works of art. During the 2018–2019 academic year, beginning July 1, 2018 through June 30, 2019, the UI Stanley Museum of Art served 17,592 participants through our academic, school, senior living communities, and public programs.
Academic Programs

The UI Stanley Museum of Art’s curatorial and education teams collaborated to teach a broad range of university classes and community groups in the Stanley Visual Classroom during the 2018–19 academic year. In total, we served 2,303 participants through 99 tours and presentations.

UI CLASSES AND GROUPS
2,137 Participants
89 Tours/presentations

LIST OF UI CLASSES AND GROUPS
Advanced Photography
Advanced Printmaking
Art of Japan (4)
Arts and Culture Reporting and Writing
Arts of Africa (3)
Basic Drawing
Beginning Digital Photography
Beginning Digital Photography
Beginning Photography
Belin-Blank Center/Summer Writing Residency
Central African Art
Concepts & Issues in Therapeutic Recreation
Create, Imagine, Play: Human Development in Arts (10)
Creative Writing: Studio Writing
Creativity for a Lifetime
Critical Theories and Cultural Histories
Cultural Heritage (2)
Eagles Mentorship Program
Ekphrastic Poetry
Elements of Digital Photography
ESL: Transitional Writing
Faculty Object Study (8: includes faculty from the College of Education, Physics & Astronomy, Spanish & Portuguese, and the School of Art & Art History)
First Year Seminar: Arts Adventures (2)
First Year Seminar: Cool Places & Hot Spots
First Year Seminar: The Artistic Side of Science
First Year Seminar: Works of Art
Francophone Thought (2)
Global Manuscript Cultures
Graduate Painting Professional Practices
Graduate Print Workshop
Intaglio Printmaking
Intermediate Photography (2)
Introduction to Arts Management
Introduction to Disability
Introduction to Museum Studies (2)
Learning to Teach a Second Language
Love and Romance in America
Mona Lisa to Modernism (2)
Museums without Walls (2)
New Media Printmaking
Poetry Writing
Printmaking and the Politics of Protest (2)
Provost’s Office
Public Art Residency
Relief Printing
Silkscreen Printmaking
Sunday in the Park with George cast/crew visit
The Art Museum: Theory and Practice (2)
UI Human Resources (10)
Understanding Health and Disease in Africa
Writing Commons: A Community of Writers
LIST OF NON-UI CLASSES AND GROUPS
Cornell College: Advanced Photography
Grinnell College: Falconer Gallery
Grinnell College: When the World Became Global
Kirkwood Community College: Art History I (2)
Kirkwood Community College: Art History II (2)
Kirkwood Community College: Advanced Spanish
The University of Alabama in Huntsville: Introduction to Museum Studies
University of Wisconsin–La Crosse: Eagles Mentorship Program
Fairweather Lodge VISTA–Shelter House
FashionLab
Mayor’s Youth Empowerment Program
Nelson-Atkins Museum of Art docent training session
Neumann Munson Architects
Obermann Center Performance Studies Working Group
Private tours for museum supporters and members of the public (9)
Reach for Your Potential
VA Peer Support

STANLEY SCHOOL PROGRAMS
Since the flood of 2008, the UI Stanley Museum of Art’s Education Department has used its dedicated education collection, including artworks in a range of media from cultures around the world, to offer hands-on, in-classroom educational opportunities to K-12 students across the state of Iowa, including many in underserved communities. This innovative program is supported by the generous donations of the Stanley Education Partners.

During the 2018–2019 academic year, the Stanley School Programs served 10,020 participants in 57 schools and libraries in 32 Iowa communities, in 21 counties.

SSP Annual Stats
Total participants: 10,020

Counties: 21
Benton, Black Hawk, Buena Vista, Cedar, Chickasaw, Dallas, Des Moines, Iowa, Jackson, Jasper, Johnson, Jones, Keokuk, Kossuth, Linn, Marion, Polk, Pottawattamie, Story, Wapello, Warren

Towns: 32
Algonia, Anamosa, Ankeny, Avoca, Belle Plaine, Cedar Falls, Cedar Rapids, Colo, Coralville, Dallas Center, Huxley, Indianola, Iowa City, Maquoketa, Marion, Mount Vernon, Nashua, Newton, North English, Olin, Ottumwa, Pella, Storm Lake, Swisher, Thorndale, Tiffin, Urbandale, Waterloo, West Branch, West Burlington, Williamsburg, Zearing

Schools and Venues served: 57
AHSTW Community School, Avoca
Alexander Elementary, Iowa City
Andrew Community School at the Maquoketa Art Experience
Ankeny Centennial High, Ankeny
Aurora Heights Elementary, Newton
Ballard Middle School, Huxley
Becker Elementary, Waterloo
Bishop Garrigan High School, Algona
Briggs Elementary at the Maquoketa Art Experience
Clear Creek Amana Middle, Tiffin
Colo-Nesco Community Schools, Colo and Zearing
Easton Valley Elementary at the Maquoketa Art Experience
Emerson Hough Elementary, Newton
English Valleys Junior & Senior High, North English
Evans Middle, Ottumwa
Goldie’s Kids Club from the State Historical Museum of Iowa, at the Stanley Visual Classroom
Grimes Middle School, Dallas Center at the Stanley Visual Classroom
Hoover Elementary, Cedar Rapids
Horn Elementary, Iowa City at the Stanley Visual Classroom
Indianola Middle School, Indianola
Iowa City Homeschool Assistance Program at the Stanley Visual Classroom
John F. Kennedy High School, Cedar Rapids
Kenwood Leadership Academy, Cedar Rapids
Lincoln Elementary, Iowa City
Little Clippers Summer Program, Tiffin
Longfellow Elementary, Belle Plaine
Madison Elementary, Cedar Rapids
Mann Elementary, Iowa City
Maquoketa High School, Maquoketa
Mary Welsh Elementary, Williamsburg
Nashua-Plainfield High, Nashua
Northwest Junior High, Coralville
Novak Elementary, Marion at the Stanley Visual Classroom
Olin Elementary, Olin
Orchard Hill Elementary, Cedar Falls
Pella Area Quilter’s Association, Pella
Prairie Green School, Iowa City at the Stanley Visual Classroom
Prairie Point Middle School & 9th Grade Academy, Cedar Rapids
Regina Catholic Education Center, Iowa City
Sacred Heart Elementary, Maquoketa
Scattergood Friends School, Iowa City at the Stanley Visual Classroom
Shimek Elementary, Iowa City
Southdale Elementary, Cedar Falls
South East Junior High, Iowa City
St. Mary’s Catholic School, Storm Lake
Strawberry Hill Elementary, Anamosa
Swisher Community Library, Swisher
Taft Middle, Cedar Rapids
Thomas Jefferson Elementary, Newton
Tri-County Community School, Thornburg
Trinity Lutheran School, Cedar Rapids
Valerius Elementary, Urbandale
Washington Elementary, Mount Vernon
Weber Elementary, Iowa City
West Burlington Elementary, West Burlington
West High School, Iowa City
Williamsburg Junior & Senior High, Williamsburg
Woodrow Wilson Elementary, Newton

**SENIOR LIVING COMMUNITIES (SLC) PROGRAM**

The objective of the SLC Program is to stimulate thought about Stanley exhibitions, specific artists and works of art—including cultural, social, and historical context, as well as formal art elements and principles—through facilitated discussions and hands-on activities that interest and engage senior groups.

**SENIOR LIVING COMMUNITIES (SLC) PROGRAM**

2,232 participants
160 presentations, in 23 locations, in 7 communities, in 4 counties

**TOTAL LIST OF LOCATIONS VISITED**

Briarwood Health Care Center, Iowa City
Alzheimer’s Association Memory Café, Iowa City
Bickford Cottage, Iowa City
Briarwood Health Care Center, Iowa City
Crestview Specialty Care, West Branch
Cottage Grove Place, Cedar Rapids
Emerson Point Assisted Living, Iowa City
Garnett Place, Cedar Rapids
Grand Living at Bridgewater, Coralville
Highland Ridge—Senior Living, Williamsburg
Hills Bank–Friends Club, Iowa City and North Liberty
Iowa City Rehabilitation & Health Care Center, Iowa City
Legacy Retirement Community, Iowa City
Melrose Meadows Retirement Community, Iowa City
North Liberty Senior Dining, North Liberty
Northbrook Manor Care Center, Cedar Rapids
Oaknoll, Iowa City
Prairie Hills Retirement Community, Cedar Rapids
Saturday at the Stanley, Iowa City
Senior Center, Iowa City
Terrace Glen Village, Marion
Union Women’s Club, Iowa City
Walden Place, Iowa City

COUNTIES
Cedar
Iowa
Johnson
Linn

PUBLIC PROGRAMMING
The UI Stanley Museum of Art offered a wide range of public programs to serve our campus and community audiences during the 2019–2019 academic year.

Total participants: 3,037
Total number of tours, events, lectures, and programs: 34

LECTURES AND TALKS
Art talks at Oaknoll Retirement Residence, Iowa City
Grant Wood Fellow Talk | Brandon A. Williams
Grant Wood Fellow Talk | Eleanna Anagnos
Grant Wood Fellow Talk | Ryan Parker
Lecture | A View from the Forest: The Power of Southern Kuba Initiation Rites and Masks
Lecture | Beauty and the Beast: The Good, the Bad, and the Ugly in the Arts of Sub-Saharan Africa
Lecture | Thoughts on Stewardship in the 21st Century Museum
smART Talk | Artist M. Ryan Noble
smART Talk | UI Faculty member David Johnson
smART Talk | UI Faculty member Heather Parrish
smART Talk | UI Faculty member Shawn Datchuk
smART Talk | UI Faculty member Stella Burch Elias

PUBLIC PROGRAMS AND EVENTS
50th Anniversary Gala & Stanley Museum Art Awards
Director’s Circle Reception
First Fridays at FilmScene
Inaugural Saturdays at the Stanley program
New Stanley Museum Groundbreaking Ceremony
Steins for Stanley at Big Grove Brewery and Taproom

Museum staff conducted numerous tours for community groups throughout the year including groups from the Mayor’s Youth Empowerment Program and Optimae Life Services.
This presentation will consider the profound influence of Kete cultural and artistic practices on the Bushoong and other Kuba-related peoples. This includes Southern Kuba initiation rites, funerary practices, and masking traditions, which were established by the indigenous Kete prior to the migration of the proto-Bushoong into the region and their eventual rise to a regional power in the seventeenth century.

Initiation rites and masking traditions among the Southern Kuba will be discussed from three distinct perspectives. The first is the deep-rooted potency and symbolism of the forest both as the abode of nature spirits, and as an instrument of male power and authority. The second demonstrates how the rites and their masking traditions celebrate traditional male power and authority, and underscore the importance of title-holding in both the forest camp and in the community at large. The third perspective demonstrates the authority of secret knowledge possessed by initiated men in the form of the visual and verbal esoteric arts, which include mask-making, proverbs, riddles, and long recitations. Initiated men fervently believe the acquisition of this lore transforms boys into men who will one day govern the community.

Dr. David A. Binkley was Chief Curator and Senior Curator for Research and Interpretation at the National Museum of African Art, Smithsonian Institution, where he developed numerous exhibitions and publications. He was also Curator of the Art of Africa, Oceania, and the Americas at the Nelson-Atkins Museum in Kansas City. He holds a PhD in Art History from Indiana University (1989). His doctoral research was on Kuba masking traditions associated with initiation rituals.

The Stanley Museum of Art welcomes Lena Stringari to speak about her work as a conservator, educator, and museum leader. Stringari has transformed the stewardship of the Solomon R. Guggenheim Museum collection into an animating force to advance the mission of the twenty-first-century museum. She will discuss recent projects where the care of collections has led to significant contributions to the art-historical, theoretical, and scientific interpretations of the objects in the care of the Guggenheim.

Lena (Carol) Stringari is deputy director and chief conservator of the Solomon R. Guggenheim Foundation, responsible for developing policy
and procedures for the care and treatment of the collection. She was organizer of *Jackson Pollock: Exploring Alchemy* in 2017, a didactic exhibition designed to draw visitors into the world of an art conservator via one of Pollock’s earliest poured paintings, and *Imageless: The Scientific and Experimental Treatment of an Ad Reinhardt Black Painting* in 2008, the culmination of a long-term research project on the scientific analysis and experimental laser treatment of a damaged study painting by Ad Reinhardt. In 2004 she co-organized the exhibition *Seeing Double: Emulation in Theory and Practice* on the theme of variable media. She is also a founding member of the International Network for the Conservation of Contemporary Art. Stringari has shared her expertise with students, serving as an adjunct professor at the Institute of Fine Arts at New York University, and has lectured throughout the world on ethical considerations and the conservation of contemporary art.

**February 25, 2019**

**ELEANNA ANAGNOS**

Grant Wood Fellow in Painting and Drawing

"Paradigm Shift"

There are gaps between what we know and what we think we know. Some of the greatest art creates a paradigm shift, where a viewer comes to the work with assumptions about what they think they are seeing and then the work offers something outside of those assumptions: a new way of seeing, thinking, and feeling. For this lecture, visual artist and Grant Wood Fellow in Painting & Drawing, Eleanna Anagnos, shares developments in her processes that bridge the gap between the corporeal and intangible.

Anagnos has received awards from the Rauschenberg Foundation (2019); Yaddo (2017); BAU Institute (2016); The Anderson Ranch (2011); The Atlantic Center for the Arts (2009) and the Joan Mitchell Foundation (2011, 2009). Her work has been featured in *The New York Times, Hyperallergic, Artnet, Artsy, and The New York Observer*, among others, and her curatorial project, “Wish Me Good Luck,” was reviewed in *Art in America*. Anagnos shows her work nationally and internationally. In the US she has shown at: Maharishi University of Management (2018); HIGH NOON Gallery, NYC (2017); dOGUMENTA, NYC (2017); SPRING/BREAK Art Show, NYC (2017); South Bend Museum of Art, South Bend, IN (2011); The National Hellenic Museum, Chicago, IL (2009), among many others. International exhibitions include: 68 Projects, Berlin, Germany (2014); Die Ausstellungsstrasse in Vienna, Austria (2012) and at Galerie Vaclava Spaly in Prague, CZ (2009). Her upcoming New York City solo debut exhibition at High Noon Gallery opens in April. Anagnos earned her MFA in Painting from the Tyler School of Art (2005) and a BA with honors and distinction from Kenyon College with a concentration in Women’s and Gender Studies (2002). Since 2014 she has been a co-director at Ortega y Gasset Projects, a not-for-profit, artist-run curatorial collective and exhibition space.
March 5, 2019

RYAN PARKER
Grant Wood Fellow in Printmaking
“Surface Studies”

Grant Wood Fellow in printmaking Ryan Parker will discuss his work produced during his residency at University of Iowa. His printed works on fabric and paper are based on his research during a 2017–18 Fulbright Fellowship in India where he studied connections between ancient temple architecture and Indian block printing.

Parker grew up in Florida and received his MFA in printmaking from the Tyler School of Art at Temple University in Rome, Italy and Philadelphia. In his printed works on paper and fabric, Ryan uses architectural drawing and motifs to explore psychological space.

With an interest in how architecture frames and impacts an individual's experience, his prints present towering walls, endless mazes, uninhabitable structures, and computer screens cluttered with open windows—scenes reflecting the familiar and unknown in navigating daily life. Also influenced by travel, he's participated in artist residencies at Frans Masereel Centrum (Belgium), Cork Printmakers (Ireland), and Ballinglen (Ireland). Recently, he was awarded a 2017–18 Fulbright-Nehru Fellowship, which took him to India. His research included studying ancient architecture as well as the traditional, sustainable production methods of India’s fabric arts—in particular, block printing, hand painting (kalamkari), and the use of natural pigments. In addition to his artistic practice, Ryan has been working as a museum educator at The Fabric Workshop and Museum in Philadelphia, teaching textile design and screen printing in the Post-Graduate Apprenticeship.

March 28, 2019

DR. CONSTANTIJN PETRIDIS
"Beauty and the Beast: The Good, the Bad, and the Ugly in the Arts of Sub-Saharan Africa"

Dr. Petridis is chair of the Department of the Arts of Africa and the Americas and curator of African Art at the Art Institute of Chicago. He has a PhD in Art History, an MA (summa cum laude) and BA in Art History and Archaeology (magna cum laude) from Ghent University. His research interests include a special interest in the art of sub-Saharan Africa, with an emphasis on the Congo Basin, visual anthropology, exhibiting cultures, and museum ethics. He has done field research in Togo, Côte d'Ivoire, Ghana, Mali, Burkina Faso, and the Democratic Republic of the Congo.
In her contribution to the now classic book *African Art as Philosophy* (1974), inspired by her colleague Herbert Cole’s fieldwork on Igbo masquerades, Suzanne Blier considered the concept of "Beauty and the Beast" as one of the key themes in the arts of sub-Saharan Africa. An exploration of this binary set and its various corollaries serves as the starting-point for an international traveling exhibition on African aesthetics that the Art Institute of Chicago is organizing for the spring of 2021. Among the ideas this talk and the planned exhibition seek to address is the belief in the fusion of physical beauty and moral integrity as it is expressed in many African languages through a single term that combines our notions of aesthetics and ethics. The Bamana in Mali call it *nyuman*, the Baule in Ivory Coast say *kpa*, the Lega in Congo-Kinshasa speak of *busoga*, and the Chokwe in Angola name it *cibema*. The moral basis of what is considered beautiful is also at the core of how masks, figures, and many other forms of art are evaluated and appreciated within the cultures where they have been created and used.

Mother-loving genius and cunning linguist Brandon Alexander Williams will do a lyrical analysis on the art of rapping and performance poetry. His lyrics will make your brain smile.

Born in Maywood and raised in Peoria, Illinois, Brandon Alexander Williams is a poet, MC and DJ. Williams is an alumnus of Southern Illinois University-Carbondale where he produced "The Yard: An A'Capella/Hip-Hop Musical". As an active MC and DJ, he has performed and taught throughout the country, produced eight albums, published two books, and given several guest lectures and keynotes centered around art-integrated education.

April 16, 2019

BRANDON A. WILLIAMS

Grant Wood Fellow in Music

"Unlazy With Language: The Poetics of Hip-Hop"
The Stanley Museum of Art continues to build on its long history of collaboration with partners across campus and beyond. Each curator at the museum teaches in a variety of contexts in the College of Education, School of Art and Art History, Kirkwood Community College, Museum Studies Program, and as a part of the Public Digital Humanities Graduate Certificate. Curator Kimberly Datchuk has worked to promote the use of our collections to create environments for inclusive teaching. Cory Gundlach has continued to make the Stanley African Art Collection robustly available for an international audience through his stewardship of the Art and Life in Africa website resource. With Kyle Rector, assistant professor of Computer Science, Legacies Curator Vero Rose Smith is developing strategies to make objects in the Stanley Museum of Art collection universally accessible by generating audible descriptions tailored to low-vision visitors. Through grants from Digital Bridges for Humanistic Inquiry, and the generosity of Hans and Barbara Breder, Curator Joyce Tsai has created opportunities for students’ professional experience in the museum by drawing upon faculty in the Library Information Sciences Program and partnerships with the Digital Scholarship & Publishing Studio and the School of Art and Art History. For this work, she was recognized by UI as a distinguished mentor in spring 2018.

The breadth of the Stanley’s permanent collection and innovative pedagogical approaches by faculty and museum staff allow for unique educational experiences for students. Working collaboratively with faculty and community groups has ensured the Stanley Museum continues to develop targeted curated presentations of artwork in the Stanley Visual Classroom (SVC). The SVC offers all faculty and students the opportunity to schedule private visits with a curator to see work not currently on view. In the fall 2018 semester alone, over fifty classes from more than ten departments—including Creative Writing–Writers’ Workshop, Global Health Studies, Health and Human Physiology, Physics and Astronomy, and the School of Journalism and Mass Communication, in addition to the School of Art and Art History—came to the SVC. The Spring 2019 semester was equally as lively, with over thirty-five classes from nine departments. In total, the Visual Classroom served 2,137 members of the university community through 89 tours on a range of topics, including ekphrasis, representations of love and romance, interdisciplinary teaching in elementary schools, foreign language pedagogy, and global manuscript culture, in addition to art and art history classes that came to examine photographs, screenprints, and drawings.

Beyond UI faculty and students using the Stanley’s collection in teaching and research, colleges and universities across the state and beyond made the Stanley’s world-class collection part of their students’ experiences. Professors at Cornell College, Grinnell College, and Kirkwood Community College brought eight classes combined to the SVC in the 2018–19 academic year in connection to courses in art history, global studies, museum studies, and photography. Additionally, the University of Wisconsin-Lacrosse Eagles Mentorship Program visited the SVC and the University of Alabama, Huntsville museum studies class held a video conference with Curator of Education Dale Fisher.

Datchuk’s teaching with the collection took on a new dimension in
ACADEMIC OUTREACH

spring 2019 when she worked with Dr. Anny Curtius’s graduate seminar, “Francophone Thought,” in the Department of French and Italian. The students in the seminar, none of whom had an art or museum background, planned an exhibition for the Stanley Visual Classroom with Datchuk titled Contemporary Haitian Painting, a loan exhibition featuring work from the Figge Art Museum in Davenport. The preparational team hung a preliminary version of the exhibition in April so students could view the works in person and have a video call with one of the artists, Edouard Duval-Carrié. Under Datchuk’s guidance, the students demonstrated tremendous flexibility and interdisciplinary thinking as they applied their seminar discussions and new research to writing labels for the exhibition. Furthermore, their willingness to continue working on the exhibition after the end of the semester showed remarkable commitment and passion for the project. The Stanley will unveil the exhibition in its final form in fall 2019. The following students contributed to the exhibition: Marcus Cardarelli, Lavinia Ciungu, Marie Culpepper, Nathan DePuy, Hadley Galbraith, Koku Gamia, Katie Gilbert, Katerina Hazell, Camille Leclère-Gregory, Lilia Messaoudi, Michael Overstreet, Angela Pico Pinto, and Camille Socarras.

Students in Vero Rose Smith’s intensive, hands-on spring break Public Art Residency also made use of the collections as inspiration for their public art proposals. Co-taught with local artist and Iowa City Downtown District Public Art Director Thomas Agran, the week-long experimental course was sponsored jointly by the Grant Wood Artist Colony, the Office of Outreach and Engagement, and the School of Art and Art History. Students learned public engagement strategies, conducted site visits, constructed public art proposals, and pitched their proposals to community representatives. Many students won commissions to execute the projects developed in class, and implemented their designs over summer 2019. Students Ali Hval, Alexis Beucler, Katlyne Hummell, and Drew Etienne all produced paid public art works as a direct result of this course.

The Stanley Museum of Art reiterated its role in linking the expertise of the research faculty with a broader arts engaged public when Datchuk relaunched the smART Talk series in 2019. The talks took place during lunchtime and the early afternoon and offered the audience an opportunity to learn more about the innovative and timely work being done at the UI and see the Stanley’s collection in a new light. M. Ryan Noble, who was the artist-in-residence at Public Space One at the time, kicked off the series in September. Because the Stanley partnered with Public Space One for The Iowa Arts Show Up Spectacular on the Pentacrest Lawn as part of the For Freedoms 50 State Initiative, it was the perfect timing to further link the two institutions. Faculty from the Law School, College of Education, and School of Art and Art History examined a diverse array of topics, including immigration, literacy, environmental toxins, and institutional critique. The talks, which were livestreamed, close-captioned, and archived on Facebook, brought together faculty, students, and the community-at-large.

Our exhibitions and activities in and outside of the Stanley Visual Classroom have also generated peer-reviewed publications and high-profiled presentations in progress. Out of the collaboratively curated exhibition Dada Futures mounted in spring 2018, Tim Shipe, curator of the
Dada International Archive, Jen Buckley, Associate Professor of English, and Tsai are co-editing a peer-reviewed issue of Dada/Surrealism that highlights the history of excellence in interdisciplinary scholarship that UI has fostered. Following this show’s success, Tsai and Buckley have been appointed co-directors of the Obermann Center for Advanced Studies Humanities Symposium “What can Museums Become” (2018–2020). This symposium, set to take place in March 2020, will explore ways that museums incubate transformative practices in teaching, research, and outreach. Out of their collaboration, Tsai and Buckley also convened a seminar at the Modernist Studies Association entitled “Vanguard U,” which examines the role public research universities have played in creating opportunities in which cutting-edge ideas can grow; out of that seminar, they are developing a peer-reviewed special issue in the innovative digital platform of Modernism/Modernity, Print +.

Similarly, Vero Rose Smith’s 2017 exhibition and international symposium What’s Your Sign? brought together scholars interested in the history of signage from a variety of academic backgrounds and resulted in a peer-reviewed special issue of the Interdisciplinary Journal of Signage and Wayfinding, published in July 2018, which Smith guest edited.

In addition to teaching in the SVC and collaborating with colleagues on campus, curators examined the role of museums in teaching and opportunities for museums to facilitate cross-disciplinary connections via publications, conference papers, and grants. Tsai co-authored an essay with Jennifer Buckley about the UI’s long-standing belief in the importance of arts in higher education in As Far As the Eye Can See: The Promises and Perils of Research and Scholarship in the 21st Century, edited by Stephen Pradarelli and published by the UI Press in spring 2019. Datchuk also had an essay in the volume about the teaching with the Stanley’s collection and the Lindquist Art Collection in the College of Education. Furthermore, Datchuk presented “The Academic Museum as a Bridge to Current Events in the Classroom” about the smART Talk series at the 107th Annual College Art Association Conference in New York, NY in February 2019, and chaired “The Museum as Studio-Lab” session at the Foundations in Art: Theory and Education conference in Columbus, Ohio in April 2019. Vero Rose Smith presented a paper in that session about how she made the Stanley an integral part of the Art History courses she taught at Kirkwood Community College. Finally, Datchuk applied for a Max and Victoria Dreyfus Foundation Grant with Shawn Datchuk in the College of Education to support “Project ARTiST,” a proposed collaboration with the Iowa City Community School District that would give elementary students the unique opportunity to see original art in their classrooms and practice important, narrative-based writing skills.
LOANS

Incoming Loans 2018–2019
16 incoming loans including a total of 53 objects for exhibitions and proposed acquisitions.

Outgoing Loans 2018–2019
Four outgoing loans making a total of four objects that were lent for exhibition at home and abroad.


Rights and Reproduction Requests
In 2018–2019, we received 103 object image requests for 42 publications including exhibition catalogs, news articles, books, and research initiatives.

Additional activities
Traci Burns, a student from the School of Library and Information Science, spent half a semester shadowing Katherine Wilson.

Review of ongoing treatment of Beckmann Karneval treatment at Midwest Art Conservation Center.
ACCESSIONS

Art Spiegelman (American, 1948– )
*Lead Pipe Sunday*, 1990
Lithograph on paper, 22 1/2 x 15 1/16 in. (57.15 x 38.26 cm)
Gift of Kathleen A. Edwards, 2018.100

Simone Leigh (American, 1968– )
*103 (Face Jug Series)*, 2018
Stoneware, 16 3/4 x 6 1/2 x 7 3/4 in. (42.55 x 16.51 x 19.69 cm)
Museum purchase, 2018.101

Dogon artist (Burkinaba, Malian)
Kanaga mask, late 20th century
Wood, leather, pigment, 39 3/8 x 20 11/16 x 4 15/16 in. (100 x 52.5 x 12.5 cm)
Estate of Keith Achepohl, 2018.102

Idoma artist (Nigerian)
Mask, mid 20th century
Wood, fiber, metal, kaolin pigment, 9 1/16 x 6 7/8 x 3 3/4 in. (23.01 x 17.5 x 9.5 cm)
Estate of Keith Achepohl, 2018.103

Igbo artist (Nigerian)
Ogbodo Enyi, mid 20th century
Wood, 9 13/16 x 4 1/8 x 1/4 in. (24.99 x 10.49 x 0.64 cm)
Estate of Keith Achepohl, 2018.104

Mende artist (Liberian)
Sanda mask, mid 20th century
Wood, metal, fiber, 13 7/8 x 8 11/16 x 9 7/16 in. (35.26 x 22 x 24 cm)
Estate of Keith Achepohl, 2018.105

Mbuti artist (Congolese)
Bark cloth, 20th century
Bark, 26 3/4 x 16 15/16 in. (68 x 43 cm)
Estate of Keith Achepohl, 2018.106

Mbuti artist (Congolese)
Bark cloth, 20th century
Bark, 27 3/4 x 15 3/8 in. (70.51 x 38.99 cm)
Estate of Keith Achepohl, 2018.107

Mbuti artist (Congolese)
Bark cloth, 20th century
Bark, 29 1/8 x 19 11/16 in. (73.99 x 50.01 cm)
Estate of Keith Achepohl, 2018.108

Mbuti artist (Congolese)
Bark cloth, 20th century
Bark, 34 5/8 x 14 1/16 in. (88.01 x 35.74 cm)
Estate of Keith Achepohl, 2018.109

Mbuti artist (Congolese)
Bark cloth, 20th century
Bark, 32 1/4 x 15 9/16 in. (81.99 x 39.5 cm)
Estate of Keith Achepohl, 2018.110

Mbuti artist (Congolese)
Bark cloth, 20th century
Bark, 34 1/4 x 16 9/16 in. (87 x 42.01 cm)
Estate of Keith Achepohl, 2018.111

Mbuti artist (Congolese)
Bark cloth, 20th century
Bark, 24 7/16 x 14 15/16 in. (62 x 38 cm)
Estate of Keith Achepohl, 2018.112

Mbuti artist (Congolese)
Bark cloth, 20th century
Bark, 25 x 18 7/8 in. (63.5 x 48.01 cm)
Estate of Keith Achepohl, 2018.113

Unknown African artist
Comb, mid 20th century
Wood, 7 1/16 x 2 3/4 x 3/4 in. (18.01 x 7.01 x 1.91 cm)
Estate of Keith Achepohl, 2018.115

Asante artist (Ghanaian)
Comb, early 20th century
Wood, 11 x 3 7/16 x 1 1/8 in. (27.99 x 8.74 x 2.86 cm)
Estate of Keith Achepohl, 2018.117

Asante artist (Ghanaian)
Dua afe (comb), early 20th century
Wood, pigment, 2 x 12 5/8 x 12 5/8 in. (5 x 32 x 32 cm)
Estate of Keith Achepohl, 2018.118

Dogon artist (Burkinabe, Malian)
Figure with scythe, early 20th century
Metal, 14 1/2 x 1 19/16 x 9 13/16 in. (36.75 x 3.99 x 24.99 cm)
Estate of Keith Achepohl, 2018.119

Kütahya style (Turkish)
Bowl, 20th century
Ceramic, 3 1/8 x 5 15/16 x 5 15/16 in. (8 x 15.01 x 15.01 cm)
Estate of Keith Achepohl, 2018.120

Kütahya style (Turkish)
Bowl, 20th century
Ceramic, 3 1/8 x 5 15/16 x 5 15/16 in. (8 x 15.01 x 15.01 cm)
Estate of Keith Achepohl, 2018.121

Kütahya style (Turkish)
Bowl, 20th century
Ceramic, 3 1/8 x 5 15/16 x 5 15/16 in. (8 x 15.01 x 15.01 cm)
Estate of Keith Achepohl, 2018.122
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<tr>
<th>REGISTRAR AND COLLECTIONS MANAGEMENT</th>
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<tr>
<td>Ceramic, 3 1/8 x 5 15/16 x 5 15/16 in. (8 x 15.01 x 15.01 cm)</td>
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<tr>
<th>Gaanda artist (Nigerian)</th>
<th>Mbir’thleng’dà (spirit pot), mid 20th century</th>
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<tr>
<td>Earthenware, 23 1/4 x 14 x 14 in. (59.11 x 35.61 x 35.61 cm)</td>
<td>Estate of Keith Achepohl, 2018.128</td>
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<tr>
<th>Mambila artist (Cameroonian, Nigerian)</th>
<th>Bowl with figural motifs, early 20th century</th>
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<tr>
<td>Earthenware, pigment, 10 1/2 x 17 1/2 x 17 1/2 in. (26.7 x 44.5 x 44.5 cm)</td>
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<th>unknown African artist</th>
<th>Wooden bowl with incised geometric motif, 20th century</th>
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<tr>
<td>Wood, 5 1/8 x 15 1/16 x 15 1/16 in. (13 x 38.25 x 38.25 cm)</td>
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<th>Wooden bowl with incised geometric motif, 20th century</th>
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<td>Wood, 5 11/16 x 15 3/8 x 15 3/8 in. (14.5 x 38.99 x 38.99 cm)</td>
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<tr>
<th>unknown African artist</th>
<th>Yoruba artist (Beninese, Nigerian)</th>
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<tr>
<td>Jar, 20th century</td>
<td>Earthenware, wood fiber, pigment, 22 7/16 x 15 3/4 x 15 3/4 in. (57 x 40.01 x 40.01 cm)</td>
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<td>Estate of Keith Achepohl, 2018.133</td>
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<tr>
<th>Zela artist</th>
<th>Figural bottle, mid 20th century to late 20th century</th>
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<tr>
<td>Earthenware, 14 3/16 x 12 3/16 x 12 3/16 in. (35.99 x 30.99 x 30.99 cm)</td>
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<th>Nupe artist (Nigerian)</th>
<th>Water or palm wine container, early 20th century</th>
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<td>Earthenware, 16 3/4 x 13 x 13 in. (42.6 x 32.99 x 32.99 cm)</td>
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<tr>
<th>Nupe artist (Burkinabe, Malian)</th>
<th>Pestle, mid 20th century</th>
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<table>
<thead>
<tr>
<th>Nupe artist (Burkinabe, Malian)</th>
<th>Pestle, early 20th century</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wood, 14 7/8 x 5 11/16 x 5 11/16 in. (37.74 x 14.5 x 14.5 cm)</td>
<td>Estate of Keith Achepohl, 2018.52</td>
</tr>
</tbody>
</table>
**REGISTRAR AND COLLECTIONS MANAGEMENT**

Gouin artist (Burkinabe)
Shrine vessel, mid 20th century
Earthenware, 15 3/8 x 11 7/16 x 11 7/16 in. (38.99 x 29.01 x 29.01 cm)
Estate of Keith Achepohl, 2018.53a-b

Chamba artist (Cameroonian, Nigerian)
Currency, early 20th century
Metal, 10 13/16 x 3 15/16 x 3 3/8 in. (27.51 x 10.01 x 8.51 cm)
Estate of Keith Achepohl, 2018.54

Afo artist (Nigerian)
Iron currency, early 20th century
Metal, 38 3/4 x 26 3/4 x 3 7/8 in. (98.43 x 67.95 x 7.62 cm)
Estate of Keith Achepohl, 2018.55

Kabye (Togolese)
Iron gong, early 20th century
Metal, fiber, 10 5/8 x 8 7/16 x 3 3/8 in. (27 x 21.49 x 8.51 cm)
Estate of Keith Achepohl, 2018.56

Grebo artist (Liberian, Ivorian)
Bracelet with bell, mid 20th century
Brass or bronze alloy, 22 1/16 x 5 5/16 x 15 1/16 in. (56.01 x 13.49 x 38.25 cm)
Estate of Keith Achepohl, 2018.57

Nuna artist (Burkinabe)
Akimbo-form flute, mid 20th century
Wood, 11 11/16 x 5 1/4 x 1 9/16 in. (29.74 x 13.26 x 3.99 cm)
Estate of Keith Achepohl, 2018.58

Jarawa artist (Nigerian)
Headboard, mid 20th century
Wood, 3 1/4 x 5 5/16 x 1 9/16 x 7 1/4 in. (23.5 x 9.75 x 9.75 cm)
Estate of Keith Achepohl, 2018.59

Jarawa artist (Nigerian)
Headboard, mid 20th century
Wood, 3 3/4 x 8 1/2 x 7 7/8 in. (9.53 x 46.99 x 20 cm)
Estate of Keith Achepohl, 2018.60

Senufo artist (Côte d'Ivoire, Mali)
Shrine ensemble, early 20th century
Wood, leather, cloth, gourd, beads, 17 3/4 x 7 1/16 x 7 1/4 in. (45.01 x 18.01 x 18.49 cm)
Estate of Keith Achepohl, 2018.61

Fon artist (Beninese, Nigerian)
Figure, mid 20th century
Wood, metal, hide, 17 5/16 x 5 1/2 x 5 1/2 in. (43.99 x 14 x 14 cm)
Estate of Keith Achepohl, 2018.62

Luba artist (Congolese)
Nkishi (power figure), mid 20th century
Wood, 8 x 3 1/8 x 3 1/8 in. (20.24 x 8 x 8 cm)
Estate of Keith Achepohl, 2018.63

Fali artist (Cameroonian, Nigerian)
Ham pilu (doll) figure, mid 20th century to late 20th century
Wood, fiber, beads, shell, metal, 9 3/8 x 3 9/16 x 3 9/16 in. (23.75 x 8.99 x 8.99 cm)
Estate of Keith Achepohl, 2018.64

Fali artist (Cameroonian, Nigerian)
Ham pilu (doll) figure, mid 20th century to late 20th century
Wood, fiber, beads, shell, metal, 9 1/4 x 3 3/4 x 3 3/4 in. (23.5 x 9.75 x 9.75 cm)
Estate of Keith Achepohl, 2018.65

Fali artist (Cameroonian, Nigerian)
Ham pilu (doll) figure, mid 20th century to late 20th century
Wood, fiber, beads, shell, metal, 8 9/16 x 5 1/2 x 5 1/2 in. (21.74 x 9.5 x 9.5 cm)
Estate of Keith Achepohl, 2018.66

Fali artist (Cameroonian, Nigerian)
Ham pilu (doll) figure, mid 20th century to late 20th century
Wood, fiber, beads, shell, metal, 8 9/16 x 3 3/4 x 3 3/4 in. (21.74 x 9.5 x 9.5 cm)
Estate of Keith Achepohl, 2018.67

Namchi artist (Cameroonian)
Beaded doll, mid 20th century
Wood, fiber, beads, leather, 11 13/16 x 4 5/16 x 3 1/8 in. (30 x 11 x 8 cm)
Estate of Keith Achepohl, 2018.68
Yoruba artist (Beninese, Nigerian)
Odo Shango (shrine pedestal for Shango), mid 20th century
Wood, indigo pigment, kaolin pigment, 15 7/8 x 16 9/16 x 16 9/16 in. (40.26 x 42.01 x 42.01 cm)
Estate of Keith Achepohl, 2018.75

Pare artist (Tanzanian)
Figure, 20th century
(11.99 x 7.01 x 7.01 cm)
Estate of Keith Achepohl, 2018.76

Pare artist (Tanzanian)
Figure, 20th century
(11.99 x 7.01 x 7.01 cm)
Estate of Keith Achepohl, 2018.77

Pare artist (Tanzanian)
Figure, 20th century
Earthenware, fabric, 5 7/16 x 3 1/4 x 3 1/4 in.
(14.76 x 8.51 x 8.51 cm)
Estate of Keith Achepohl, 2018.78

Pare artist (Tanzanian)
Figure, 20th century
Earthenware, 5 1/2 x 3 15/16 x 3 15/16 in.
(14 x 10.01 x 10.01 cm)
Estate of Keith Achepohl, 2018.79

Pare artist (Tanzanian)
Figure, 20th century
Earthenware, 7 3/4 x 5 1/4 x 5 1/4 in.
(19.76 x 13.4 x 13.4 cm)
Estate of Keith Achepohl, 2018.80

Pare artist (Tanzanian)
Figure, 20th century
Earthenware, 7 1/2 x 4 5/16 x 4 5/16 in.
(19 x 11 x 11 cm)
Estate of Keith Achepohl, 2018.81

Pare artist (Tanzanian)
Figure, 20th century
Earthenware, fabric, 8 x 4 1/2 x 4 1/2 in.
(20.24 x 11.51 x 11.51 cm)
Estate of Keith Achepohl, 2018.82

Pare artist (Tanzanian)
Figure, 20th century
Earthenware, fabric, 5 13/16 x 2 15/16 x 2 15/16 in.
(14.76 x 7.49 x 7.49 cm)
Estate of Keith Achepohl, 2018.83

Pare artist (Tanzanian)
Figure, 20th century
Earthenware, fabric, 7 3/4 x 3 3/8 x 3 3/8 in.
(19.76 x 8.51 x 8.51 cm)
Estate of Keith Achepohl, 2018.84

Pare artist (Tanzanian)
Figure, 20th century
Earthenware, 8 1/4 x 3 3/8 x 3 3/8 in.
(20.82 x 8.51 x 8.51 cm)
Estate of Keith Achepohl, 2018.85

Pare artist (Tanzanian)
Figure, 20th century
Earthenware, 7 1/2 x 4 5/16 x 4 5/16 in.
(19 x 11 x 11 cm)
Estate of Keith Achepohl, 2018.86

Pare artist (Tanzanian)
Figure, 20th century
Earthenware, fabric, 3 1/8 x 5 15/16 x 5 15/16 in.
(8 x 15.01 x 15.01 cm)
Estate of Keith Achepohl, 2018.87

James F. McKinnell (American, 1919–2005)
Lidded vessel, mid-20th century
Ceramic, 9 3/8 x 6 3/4 x 6 3/4 in.
(23.81 x 17.15 x 17.15 cm)
Gift of Kenton Allen & Dr. Ghada Hamdan-Allen in memory of: Barbara Allen Lunning, 2018.88a-b

unknown Chinese artist (Chinese)
Man’s jifu (semiformal court robe), 1900-1925
Fiber, 55 3/8 x 78 3/4 in. (140.65 x 200.03 cm)
Gift of Ambassador Mary and Kay Kramer, 2018.89

unknown Chinese artist (Chinese)
Cloisonné lidded vessel with stand, early 20th century
Metal, glass paste or enamel, 7 3/4 x 5 7/8 x 5 7/8 in.
(19.69 x 14.92 x 14.92 cm)
Gift of Ambassador Mary and Kay Kramer, 2018.90a-b

unknown Chinese artist (Chinese)
Cloisonné lidded vessel, early 20th century
Metal, glass paste or enamel, 7 3/4 x 5 7/8 x 5 7/8 in.
(19.69 x 14.92 x 14.92 cm)
Gift of Ambassador Mary and Kay Kramer, 2018.90c-d

unknown Chinese artist (Chinese)
Cloisonné lidded vessel, early 20th century
Metal, glass paste or enamel, 3 1/8 x 3 3/16 x 3 3/16 in.
(7.94 x 8.1 x 8.1 cm)
Gift of Ambassador Mary and Kay Kramer, 2018.92a-e

unknown Chinese artist (Chinese)
Dish, early 20th century
Jade, 2 3/8 x 1 5/8 x 1 5/8 in.
(5.4 x 35.56 x 35.72 cm)
Gift of Ambassador Mary and Kay Kramer, 2018.93a-b

unknown Chinese artist (Chinese)
Dish, early 20th century
Metal, enamel, 2 1/8 x 1 1/4 x 1 1/4 in.
(5.4 x 35.56 x 35.72 cm)
Gift of Ambassador Mary and Kay Kramer, 2018.94
Igor Boudnikov (1957–2017)
*Silent Dancing*, late 20th century
Lithograph, collagraph on handmade paper, 24 x 18 in. (60.96 x 45.72 cm)
Gift of Kathleen A. Edwards, 2018.95

Igor Boudnikov (1957–2017)
*Silent Dancing (Ghost Image)*, late 20th century
Lithograph on handmade paper, 29 7/8 x 22 1/4 in. (75.88 x 56.52 cm)
Gift of Kathleen A. Edwards, 2018.96

Krikor Kassapian (Bulgarian, 1963–)
Untitled (nautilus horn with human forms), 1992
Drypoint, 4 3/4 x 4 in. (12.07 x 10.16 cm)
Gift of Kathleen A. Edwards, 2018.97

Ieva Iltnere (Latvian, 1957–)
*Morning No. 2*, late 20th century
Lithograph, stencil on paper, 12 5/8 x 17 3/8 in. (32.07 x 44.13 cm)
Gift of Kathleen A. Edwards, 2018.98

Winifred Lutz (American, 1942–)
Untitled (paper box form with circular element), 1989
Lithograph on handmade and commercial papers, 16 1/8 x 13 1/2 x 1 9/16 in. (40.96 x 34.29 x 3.97 cm)
Gift of Kathleen A. Edwards, 2018.99

Mossi artist (Burkinabe)
Wan-sablaga (black mask), early 20th century
Wood, fabric, beads, raffia, cowry shells, pigment, 51 x 8 1/2 x 11 in. (129.5 x 21.6 x 27.9 cm)
Gift of Peter and Nancy Mickelsen in memory of Christopher Roy, 2019.1
MEMBERSHIP ACTIVITIES

FIRST FRIDAYS
First Fridays are popular social gatherings of museum supporters and general art lovers, and as a result are a major part of the museum calendar of events. This initiative involves various art themes and popular Iowa artists.

HOMECOMING PARADE OCTOBER 2018
Stanley Museum of Art Members Council, staff, and students from the UI School of Art & Art History participated in the October UI Homecoming Parade.

DIRECTOR’S CIRCLE LECTURE
The Director’s Circle Reception, “A Vision for the Future of the Stanley Museum of Art,” featured a talk by Director Lauren Lessing.

Sam Gilliam (American, 1933—)
Red April, 1970
Acrylic on canvas
116 1/2 x 161 x 3 in. (295.91 x 408.94 x 7.62 cm)
Gift of The Longview Foundation and Museum purchase, 1971.11
MEMBERSHIP ACTIVITIES

50th Anniversary Year

For the Stanley Museum of Art’s fiftieth anniversary year, the Stanley Members Council organized two events to mark the milestone, both made possible by our generous sponsors. A huge thank you goes out to all who participated in and supported these two wonderful events.

The elegant 50th Anniversary Gala was held on April 13, 2019, at the Hilton Garden Inn. The evening included the Museum of Art Awards presented to Waswo X. Waswo, Phyllis and George Lance, Jude Langhurst, Joyce Summerwill, and the late Professor Christopher Roy, to honor their significant contributions to our success. Other highlights were video greetings from past University of Iowa presidents, major museum supporters, and current UI President Bruce Harreld; a musical tribute to our supporters; and the thrilling announcement of the ceremonial groundbreaking date for our new museum.

Celebrations continued with a more informal community party on June 6, 2019, the evening before the groundbreaking ceremony: 300 guests enjoyed our first Steins for Stanley event held at Big Grove Brewery, Iowa City. This benefit for Stanley programming featured The Nadas with Dave Zollo & The Body Electric, a trivia game, a peek at objects from our traveling education collections, and souvenir glass beer steins. It was a relaxed, fun evening with suds, sounds, and lots of museum friends.

Our 50th Anniversary year event signature sponsor this year was Green State Credit Union. Sponsors were BNIM Architects, Patricia and John Koza, and Toyota of Iowa City/ABRA Auto Body and Glass.

## PRESS COLLABORATIONS AND MENTIONS IN MEDIA

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Source</th>
<th>Publication Type</th>
<th>URL</th>
</tr>
</thead>
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<tr>
<td>8/2/2018</td>
<td>51 Most Outstanding University Art Museums</td>
<td>Digital Journal</td>
<td>Online article</td>
<td><a href="http://www.digitaljournal.com/pr/3882929">http://www.digitaljournal.com/pr/3882929</a></td>
</tr>
<tr>
<td></td>
<td>51 Most Outstanding University Art Museums</td>
<td>EdSmart</td>
<td>Online article</td>
<td><a href="https://www.edsmart.org/astounding-university-museums/">https://www.edsmart.org/astounding-university-museums/</a></td>
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<tr>
<td>12/6/2018</td>
<td>UI students gain professional experience at Stanley Museum of Art</td>
<td>Daily Iowan</td>
<td>Online article</td>
<td><a href="https://now.uiowa.edu/2018/12/">https://now.uiowa.edu/2018/12/</a></td>
</tr>
<tr>
<td></td>
<td>UI students gain professional experience at Stanley Museum of Art</td>
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<td>ui-students-gain-professional-experience-stanley-museum-art</td>
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<tr>
<td>1/14/2019</td>
<td>UI Museum of Art celebrates 50th anniversary</td>
<td>The Daily Iowan</td>
<td>Online/print</td>
<td><a href="https://dailyiowan.com/2019/01/14/">https://dailyiowan.com/2019/01/14/</a></td>
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<td>UI Museum of Art celebrates 50th anniversary</td>
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<td></td>
<td>stanley-museum-of-art-celebrates-50th-anniversary/</td>
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<tr>
<td>Date</td>
<td>Press Collaboration</td>
<td>Media Source</td>
<td>Type</td>
<td>URL</td>
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<td>----------------------------------------------------------------------</td>
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<tr>
<td>6/3/2019</td>
<td>UI art museum to build on decades of brilliance</td>
<td>This is U Iowa</td>
<td>Online</td>
<td><a href="https://uiowa.edu/stories/ui-art-museum-50-years-brilliance">https://uiowa.edu/stories/ui-art-museum-50-years-brilliance</a></td>
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</table>
## PRESS COLLABORATIONS AND MENTIONS IN MEDIA

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Source</th>
<th>Type</th>
<th>URL</th>
</tr>
</thead>
<tbody>
<tr>
<td>7/16/2019</td>
<td>UI student, faculty artists leaving their mark on 10 Iowa communities</td>
<td>Iowa Now</td>
<td>Online</td>
<td><a href="https://now.uiowa.edu/2019/07/ui-student-faculty-artists-leaving-their-mark-10-iowa-communities">https://now.uiowa.edu/2019/07/ui-student-faculty-artists-leaving-their-mark-10-iowa-communities</a></td>
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</tbody>
</table>
## PRESS COLLABORATIONS AND MENTIONS IN MEDIA

### EVENTS/EXHIBITIONS

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
<th>Location</th>
<th>Media Type</th>
<th>Article Link</th>
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<tbody>
<tr>
<td>3/16/2019</td>
<td>Going Home Conversation Series: We Made Ourselves At Home</td>
<td>Little Village</td>
<td>Online article</td>
<td><a href="https://littlevillagemag.com/home-is-where-the-art-is-exploring-ui-theme-semester-american-dream-through-notions-of-home/">https://littlevillagemag.com/home-is-where-the-art-is-exploring-ui-theme-semester-american-dream-through-notions-of-home/</a></td>
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<tr>
<td>4/25/2019</td>
<td>UI to host ceremonial groundbreaking for Stanley Museum of Art</td>
<td>Iowa Now</td>
<td>Online article</td>
<td><a href="https://now.uiowa.edu/2019/04/ui-host-ceremonial-groundbreaking-stanley-museum-art?utm_source=IANowFaculty&amp;utm_medium=stanley_museum_groundbreaking&amp;utm_campaign=IANowFaculty-4-25-2019">https://now.uiowa.edu/2019/04/ui-host-ceremonial-groundbreaking-stanley-museum-art?utm_source=IANowFaculty&amp;utm_medium=stanley_museum_groundbreaking&amp;utm_campaign=IANowFaculty-4-25-2019</a></td>
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## Press Collaborations and Mentions in Media

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<th>Date</th>
<th>Description</th>
<th>Source</th>
<th>Medium</th>
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## Groundbreaking

<table>
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<th>Date</th>
<th>Description</th>
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<tbody>
<tr>
<td>Date</td>
<td>Press Collaboration</td>
<td>Media Source</td>
<td>Type</td>
<td>URL</td>
</tr>
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<td>------------</td>
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</tr>
<tr>
<td>6/10/2019</td>
<td>At last: a home sweet home for UI's prized art collection</td>
<td>Little Village</td>
<td>Online</td>
<td><a href="https://littlevillagemag.com/at-last-a-home-sweet-home-for-uis-prized-art-collection/">https://littlevillagemag.com/at-last-a-home-sweet-home-for-uis-prized-art-collection/</a></td>
</tr>
</tbody>
</table>

**MURAL**

9/5/2018  Debt contractor eyes selling Pollock’s Mural

Cedar Rapids Gazette

Online/print


9/6/2018  Sheriff could begin seizing University of Iowa assets to pay $17 million owed to contractor

Iowa City Press Citizen

Online/print


9/7/2018  Judge stays payment...

Cedar Rapids Gazette

Online/print


12/12/2018 Pollock’s “Mural” Continues International Tour

Peoria Public Radio

Online/radio

http://www.peoriapublicradio.org/post/pollocks-mural-continues-international-tour#stream/0
### PRESS COLLABORATIONS AND MENTIONS IN MEDIA

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Source</th>
<th>Format</th>
<th>Link</th>
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<tbody>
<tr>
<td>1/24/2019</td>
<td>Jackson Pollock’s ‘Mural’ is on display at CMA. Have you seen it yet?</td>
<td>The State</td>
<td>Online article</td>
<td><a href="https://www.thestate.com/entertainment/local-events/article225045070.html">https://www.thestate.com/entertainment/local-events/article225045070.html</a></td>
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<td>3/20/2019</td>
<td>In Town for A Game? Here are Five Must-See Sites</td>
<td>Free Times</td>
<td>Online article</td>
<td><a href="https://www.free-times.com/in-town-for-a-game-here-are-five-must-see/article_8e6ff5c-4a83-11e9-a81f-9f9593dec880.html">https://www.free-times.com/in-town-for-a-game-here-are-five-must-see/article_8e6ff5c-4a83-11e9-a81f-9f9593dec880.html</a></td>
</tr>
</tbody>
</table>
Education, Exhibitions, and Outreach

- 9,940 in K–12 school programs
- 2,303 in University programs
- 3,037 in public programs
- 2,232 at Senior Living Communities
- 34,940 visitors attended the Pollock exhibition at the Nelson-Atkins Museum of Art in Kansas City, MO
- 101,775 visitors viewed exhibitions at the Figge Art Museum
- 4,007 viewed Legacies exhibitions at Iowa venues
- 282,879 visitors viewed Jackson Pollock’s “Mural” at the National Gallery of Art in Washington, DC. The painting was on view from November 19, 2017–October 28, 2018.
- 15,389 visitors viewed Jackson Pollock’s “Mural” at the Columbia Museum of Art in Columbia, SC. The painting was on view from November 16, 2018–May 19, 2019.

Google Analytics: stanleymuseum.uiowa.edu

<table>
<thead>
<tr>
<th>Sessions:</th>
<th>42,095</th>
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<tbody>
<tr>
<td>Users:</td>
<td>32,115</td>
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<tr>
<td>Page Views:</td>
<td>123,188</td>
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<td>New Visitor:</td>
<td>31,775</td>
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<tr>
<td>Returning Visitor</td>
<td>4,729</td>
</tr>
<tr>
<td>Top 5 Countries:</td>
<td>USA, UK, Canada, Australia, France</td>
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</tbody>
</table>
DEVELOPMENT AND FINANCE

**Historical Productivity**
As of 6/30/2019

<table>
<thead>
<tr>
<th>The University of Iowa Center for Advancement (UICA) Gifts Received</th>
<th>FY 2019</th>
<th>FY 2018</th>
<th>Percent Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outright Gifts</td>
<td>1,092,512</td>
<td>3,859,231</td>
<td>-71.7%</td>
</tr>
<tr>
<td>Gifts in Kind</td>
<td>86,240</td>
<td>11,000</td>
<td>684.1%</td>
</tr>
<tr>
<td>Estate Gifts</td>
<td>365,340</td>
<td>197,735</td>
<td>84.8%</td>
</tr>
<tr>
<td>Total UICA Gifts</td>
<td>1,544,091</td>
<td>4,067,965</td>
<td>-62.8%</td>
</tr>
</tbody>
</table>

**Deferred Gifts**

| Pledge                                                          | 3,150,085| 3,307,530| -6.1%          |
| Pledged Gifts                                                   | 3,580,000| 3,223,500| 10.7%          |
| Total Deferred Gifts                                            | 6,730,085| 6,601,030| 2.0%           |
| Total UICA Productivity                                         | 8,274,176| 10,668,995| -22.4%        |

**The University of Iowa (UI) Gifts Received**

| Outright Gifts                                                   | 0        | 0        |                |
| Grants                                                          | 38,000   | 36,000   | 5.6%           |
| Total UI Gifts                                                  | 38,000   | 36,000   | 5.6%           |
| Total Productivity                                              | 8,312,176| 10,704,995| -22.4%        |
| Number of Contributors                                          | 748      | 937      | -44.3%         |
| Number of Gifts                                                 | 657      | 1,332    | -50.7%         |

**Source of Gifts - Dollars**

<table>
<thead>
<tr>
<th>FY 2019</th>
<th>FY 2018</th>
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<tbody>
<tr>
<td>Alumnus (All Areas)</td>
<td>6,355,753</td>
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<tr>
<td>Corporations</td>
<td>691,920</td>
</tr>
<tr>
<td>Foundations</td>
<td>580,450</td>
</tr>
<tr>
<td>Non Alumnus</td>
<td>683,453</td>
</tr>
<tr>
<td>Organizations</td>
<td>600</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
</tr>
<tr>
<td>Total Deferred Gift Balances</td>
<td>6,159,666</td>
</tr>
</tbody>
</table>

2018–2019 ANNUAL REPORT 59
### University of Iowa Stanley Museum of Art
#### Statement of Revenues and Expenses
For the year ended June 30, 2019
With comparative statement for the year ended June 30, 2018

<table>
<thead>
<tr>
<th>Revenues</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>University appropriations</td>
<td>1,073,895</td>
<td>1,082,997</td>
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<tr>
<td>University endowment</td>
<td>10,131</td>
<td>11,185</td>
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<tr>
<td>Grants</td>
<td>38,750</td>
<td>37,000</td>
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<tr>
<td>Rights, reproductions and merchandise</td>
<td>2,279</td>
<td>1,401</td>
</tr>
<tr>
<td>University Center for Advancement</td>
<td>337,324</td>
<td>338,866</td>
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<tr>
<td><strong>Total Revenues</strong></td>
<td><strong>1,462,380</strong></td>
<td><strong>1,471,448</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program Services</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial</td>
<td>35,540</td>
<td>74,529</td>
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<tr>
<td>Education</td>
<td>35,678</td>
<td>43,997</td>
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<tr>
<td>Registrarial</td>
<td>55,473</td>
<td>70,372</td>
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<tr>
<td><strong>Mural exhibition (non-prorated)</strong></td>
<td>-</td>
<td>864</td>
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<tr>
<td>Acquisitions</td>
<td>62,500</td>
<td>68,500</td>
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<td><strong>Supporting Services</strong></td>
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<td>Personnel</td>
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<td>1,053,030</td>
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<tr>
<td>Administration</td>
<td>75,552</td>
<td>88,748</td>
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<td>Development and membership</td>
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<td>31,329</td>
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<tr>
<td>Communications and marketing</td>
<td>21,649</td>
<td>13,508</td>
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<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>1,444,721</strong></td>
<td><strong>1,444,877</strong></td>
</tr>
</tbody>
</table>

| Balance                                       | $17,658  | $26,571  |