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Letter from the Director and Curator

Each year brings new opportunities and potential for growth, and this year did not disappoint. Looking back on our fourteenth year, you will find exhibitions, programs, and events that showcased the most innovative art and engaged our community: on AU’s campus, locally, and internationally. These successes brought a rise in attendance and number of tours, new members, and critical reviews. The American University Museum staff compiled this report to share our achievements from this past year.

A few highlights from this year:

- The blockbuster exhibition, *Ralph Steadman: A Retrospective*, brought over 2,200 guests to the museum on opening night! An exciting line-up of sponsors allowed us to advertise with Washington Metrobus for the first time. The city-wide promotion and features by BBC World News and the Washington Post ensured some of our highest attendance on record.

- Through partnerships with the Embassy of the United Arab Emirates Washington, DC, Taipei Economic and Cultural Representative Office, Sultan Qaboos Cultural Center, and the Central and Eastern European Art Foundation, we were able to organize exhibitions featuring artists from over 20+ countries.

- Students from AU’s graduate programs in anthropology, arts management, art history, and studio art developed the first Project Space exhibition, *Plans to Prosper You: Reflections of Black Resistance and Resilience in Montgomery County’s Potomac River Valley*.

- We launched our very first FAMILY DAY! The inaugural event brought free art, craft, music, and activities to over 250 young people and their families.

Thank you to our dedicated staff and volunteers whose creativity and hard work is reflected in the vibrant offerings of the past year. And to our community across the University and the District, thank you for the continued support.
EXHIBITIONS

Summer 2018
June 16 – August 12

FIGURES: KILEY AMES, JANICE NOWINSKI, KYLE STAYER, JO WEISS
Four women artists convincingly placed human figures in space, each reaching that highwater mark of Western Art in their own way. Kiley Ames has a seemingly rational, systematic technique akin to pointillism that on closer inspection emits an emotional charge. Jo Weiss’s expressionist, emotional process ultimately reveals an analytical, orderly understanding of figures in space. Janice Nowinski’s paintings are brushy, mysterious, and unexpected portrayals of men in ambiguous situations. Kyle Staver’s technique is smooth and sophisticated, serving up darkly humorous tales of violence and sensuality. These artists created narratives that open our world to reflection and engagement in a way that abstraction cannot manage.

Alteronce Gumby, A reading rainbow, 2017

THINGS UNSEEN: THE FLUENCY OF ABSTRACTION
Exploring themes suggested by internationally acclaimed artist Sam Gilliam, this exhibition featured artists Adrienne Gaither, Alteronce Gumby, Allen Jackson, and David Smedley. These artists use abstraction as a conduit to express their keen observations. The broad implications of the exhibition signified the fluency of abstraction and its many interpretations. What is absent is present. The artists explored the unseen through abstract sculpture, painting, and photography.

RALPH STEADMAN: A RETROSPECTIVE
Originally curated by Anita O’Brien at the Cartoon Museum, London, the Ralph Steadman Retrospective offered phenomenal insights into the genius of one of the world’s most acclaimed artists. This exhibition took the viewer on a journey through Steadman’s prolific career of more than sixty years, from the sketches he created as a student in the 1950s to present day pictures. The retrospective showcased Steadman’s legendary collaborations with maverick Gonzo journalist, Hunter S. Thompson; his illustrated literary classics such as Alice in Wonderland, Treasure Island; and the inventive books he authored such as I Leonardo and The Big I Am. There were also illustrations from his children’s books, which include No Room to Swing a Cat and That’s My Dad, plus artworks from his travels with Oddbins Wine Merchants and his iconic packaging for Flying Dog Brewery.
LATITUDE: THE WASHINGTON WOMEN’S ARTS CENTER 1975-1987
*Description under Alper Initiative for Washington Art

Early Fall 2018
September 4 – October 21

D’ARISTA LEGACY: Carlton Fletcher, Lowell Gilbertson, Edith Kuhnle, Dale Loy, Katy Murray, Marci Nadler, Lee Newman, Iris Osterman, Maggie Siner, Jo Weiss, Diane Wilson, and Susan Yanero
*Description under Alper Initiative for Washington Art

ROBERT D’ARISTA: A PORTRAIT
When we look at one of his untitled figure paintings, we can feel the exactness of the model’s weight distribution and her turn in space, but the details of the environment and the identity of the individual model eludes us. Instead, we must contemplate the pure painting - the handling of the paint itself, the stuff that moves over the surface changing speed, direction, tone, color, thickness, etc. We feel the eye, mind, and hand of a master artist discovering and weighing one touch of paint against another. — Ron Haynie, speaking at a memorial for Robert D’Arista in 1988

SELECTIONS FROM THE ARTERY COLLECTION
continued through December 21
The Artery Organization Collection was conceived as a corporate collection in the early 1980s to support Washington-area artists and enhance the real estate offices of the company in Artery Plaza, the first large building in Bethesda. CEO Henry H. Goldberg and his wife, artist Carol Brown Goldberg, worked with curators and galleries to ensure the broadest possible outreach and diversification of artistic styles. The energy reflected in the variety of art chosen over two plus decades captures the spirit and inspiration of the Washington art world of the 1970s and 1980s and reflects the cooperation of artists, dealers, and collectors. The Artery Collection is the largest private assemblage of Washington area artists. Works in the collection were curated by Annie Gawlak, Linda Lichtenberg Kaplan, Vivienne M. Lassman, James Mahoney, and Andrea Pollan.

WITHOUT PROVENANCE: THE MAKING OF CONTEMPORARY ANTIQUITY
continued through December 21
In Without Provenance Jim Sanborn gave us all a rare gift of artistic provocation. Certainly there was an abundance of beauty in this exhibition, but it was beauty that provoked thought and reflection. The takeaway from this extraordinary show was a vision for an art collecting world very different from our own.

Photo by Greg Staley
FINDING A PATH
EMILIE BRZEZINSKI AND DALYA LUTTWAK: A CONVERSATION
continued through December 21
Curated by Aneta Georgievska-Shine
Emilie Brzezinski and Dalya Luttwak have much in common as artists, yet they had never shown their works together. Brzezinski’s massive, rough-hewn wood sculptures embody the vital energy of trees as archetypes of being. Luttwak’s brilliantly colored metal creations are inspired by another essential aspect of universal growth and decay in nature—plant roots. This site-specific installation was a conversation on their approaches to nature as a means of understanding one’s path through the world, and life itself.

Late Fall 2018
November 10 – December 16

IAN JEHLE: DYNAMICAL SYSTEMS
*Description under Alper Initiative for Washington Art

TRIBE: CONTEMPORARY PHOTOGRAPHY FROM THE ARAB WORLD
Curated by Janet Bellotto and Dr. Woodman Taylor
Tribe: Contemporary Photography from the Arab World was an exhibition that highlighted a selection of artists published within the eight editions of Tribe — a magazine founded in Dubai that is dedicated to covering developments in photography and new media from the Arab World. The exhibition contextualized an expansive field of image-based work through various themes, and celebrated artists both internationally acclaimed as well as those whose practices have recently been recognized. At times artists poetically deploy hues, shadows and partial images to nuance aspects of Arab culture. By expanding our appreciation and understanding of the variety of photographic practices creatively deployed by artists from throughout the Arab World, through its publications and first exhibition, Tribe aimed to place these accomplished artists on a global stage within the larger sphere of contemporary photography.

Winter 2019
January 26 – March 17

THE GIFTS OF TONY PODESTA
Curated by Klaus Ottman and Jennifer Sakai
This first major exhibition drawn from our Corcoran Legacy Collection featured strong and provocative photography and sculpture donated by Tony Podesta over the past decade to the Corcoran Gallery of Art, now part of the American University Museum’s holdings. Podesta has earned the reputation of being a fearless supporter of challenging contemporary art by women. He is an important patron of the arts nationally and internationally, with an outsized impact all across the Washington art world.

JIŘÍ KOLÁŘ (1914–2002): FORMS OF VISUAL POETRY FROM THE COLLECTION OF MUSEUM KAMPA, PRAGUE
Curated by Aneta Georgievska-Shine
This exhibition was dedicated to one of the most remarkable Czech poets and visual artists associated with Modernism, Jiří Kolář (1914-2002). During the Communist regime in Czechoslovakia, Kolář encountered considerable challenges, including a prison sentence for the critical stance towards the system expressed in his poetry. Whether because “images” were less easily censurable than “words” or for other, personal reasons, from about 1959, he focused exclusively on visual arts—especially various experimental forms of collage. Yet most of his mixed-media works remained profoundly concerned with the word/image relationship, and can best be described as “visual” poetry.

The selection was representative of the main aspects of his oeuvre as it evolved over several decades. It included a wide variety of collages in diverse techniques: both early works and those of his mature period; on very small scale and large ones; two-dimensional and sculptural.

**NANCY AT NINETY: A RETROSPECTIVE OF FORM AND COLOR**
Curated by Claudia Rousseau

This retrospective of seven decades of the work of Washington, DC sculptor Nancy Frankel celebrated her ninetieth birthday in 2019. Working in various media since the 1950s— including wood, Plexiglas, plaster, design cast, and steel—Frankel has explored a fundamentally geometric vocabulary, often with a sense of playfulness. In addition to her freestanding works in three dimensions, a few of her many graphite drawings and tempera paintings were represented, as well as one of her large wall reliefs.

**MICHAEL B. PLATT + CAROL A. BEANE: INFLUENCES AND CONNECTIONS**
*Description under Alper Initiative for Washington Art

Spring 2019
April 6 – May 26

**FORWARD PRESS: 21ST CENTURY PRINTMAKING**
PRESENTED BY THE PRINTMAKING LEGACY PROJECT®
continued through August 11
Curated by Susan J. Goldman

Printmaking Legacy Project’s® first national print exhibition, Forward Press: 21st Century Printmaking featured ten innovative print artists from across the country who employ the finest examples of hand printed and digital techniques. They explore themes of culture, identity, religion, environment, memory, and art history. Some work in traditional forms, like lithography, intaglio, relief, and screen printing, while others explore these methods as the basis for large-scale sculpture, collage, and integrating technology into printmaking. These ten artists are changing the way American printmaking is seen and understood. This show featured April Flanders, Tom Hück, Carrie Lingscheit, Beauvais Lyons, Dennis McNett, Michael Menchaca, Richard Peterson, Nicole Pietrantoni, Steve Prince, and Sangmi Yoo.

**MFA EXHIBITIONS: 1ST YEAR**
**PERIPHERAL VISIONS**
April 6-April 24, 2019

Peripheral Visions focused on the community as well as individuality formed in the first year of the Studio Art MFA Program, showing a group of very different artists working and learning how to
grow together. The word peripheral becomes the crux in understanding the show as a collective vision, while also highlighting the distance and boundaries that exist between each individual’s studio practice. This show featured the work of Lizzi Alarcon, Basmah Alhumaid, Chelsey Anderson, Amber Cruz, Jennifer Frank, Nieko McDaniel, Matthew Russo, and Cindy Warshaw.

MFA EXHIBITIONS: THESIS TURBULENCE
May 4-May 26, 2019
Eight emerging artists presented their work as part of their 2019 MFA Thesis exhibition. This exhibition demonstrated a diversity of views on subjects that range from identity to geometric abstraction to activism. What united the work was each artist’s challenge to expectation and perspective. This show featured artists J’han Brady, Amanda Muhlena Hays, Sarah Jarrett, Arnaud Leclere, Sonimar Maldonado, Bryan McGinnis, Guy Miller, and Veronica Salas.

KENNETH VICTOR YOUNG: CONTINUUM
*Description under Alper Initiative for Washington Art

SQUIRE BROEL
continued through August 11
A selection of Broel’s life-sized to monumentally-sized totemic bronze sculptures created space for reflection and contemplation about what it means to be human, be engaged as an individual within community, and interact intentionally with the natural world. Broel’s intentional decision to live and work in a small agrarian community in the Pacific Northwest provides viewers with a raw vision of inward examinations that relate more to the health of the psyche than to the pop-culture echo chamber. The work is a complex fusion of expressions: longing, melancholy, hope and contentment.

TESTAMENT OF THE SPIRIT: PAINTINGS BY EDUARDO CARRILLO
Eduardo Carrillo’s (1937–1997) artwork has been described as mystical, realistic, surreal, and visionary. His imagery, whether grounded in the everyday world or infused with magical realism, reflects his relationship to his native California and to his Mexican heritage, as well as to his early religious upbringing and respect for European traditions in art. An inspirational leader who actively challenged racism and injustice, Carrillo created programs and platforms that promoted greater awareness of Latin American culture, aesthetics, and social concerns, significantly advancing the recognition and appreciation of Chicano art and culture in California.

Summer 2019
June 15 – August 11

BEING HERE AS ME- NEW MEDIA ART EXHIBITION OF WOMEN ARTISTS FROM TAIWAN
Curated by Yu-Chuan Tseng
Being here as ME presented six women artists striving towards constructions of female subjectivity. Pey-Chwen Lin, Tzu-Ning Wu, Yung-Chieh Wu, L-Chun Chen, Pei-Shih Tu, and Hui-Chan Kuo created new media artworks through diverse mediums and methods. Their work transcends gender discussions, and through social strategies, action, and engagement they express their concerns and create artworks revealing their anxiety and opinions about the ecology of society, science, technology and the environment. This exhibition is sponsored by the Ministry of Culture, Republic
of China (Taiwan) and Taiwan Academy, Taipei Economic and Cultural Representative Office in the U.S. (TECRO).

**PLANS TO PROSPER YOU: REFLECTIONS OF BLACK RESISTANCE AND RESILIENCE IN MONTGOMERY COUNTY'S POTOMAC RIVER VALLEY**

*Description under Project Space*

**PASSAGES: KEITH MORRISON, 1988-2019**

Curated by Judith Stein

*Passages: Keith Morrison, 1998-2019* surveyed forty paintings and watercolors by the Jamaican-born Keith Morrison. A magician of color and space and a teller of tales, fanciful and real, Morrison focused on the tangible and spiritual components of culture. His subjects encompass Afro-Caribbean and Meso-American art and architecture, as well as the somber history of the Middle Passage. By turns mystical, meditative and joyous, Morrison's work invited our entry into the rich visual world of his making.

*Keith Morrison, The Magic Fountain, 2012*

**CROSSING BOUNDARIES & BREAKING BORDERS: DMV PRINTMAKING**

*Description under Alper Initiative for Washington Art*

**MAIA CRUZ PALILEO**

Curated by Isabel Manalo

There is a mystery in the act of burying and even more so in uncovering. Maia Cruz Palileo's paintings and drawings are the metaphorical teeth in this body of work spanning from 2013 to 2019. These works, including a small painting titled *Burying Teeth*, depicted historical narratives from the colonial past of the Philippines, Maia's country of origin, as well as stories and moments about her own life as a Filipina American growing up in the United States. Her paintings and drawings replicate figures from old family photographs, as well as photos from the American government's archives depicting anthropological documentation of Filipinos during the American colonization. While her work evokes nostalgia and romanticism, it is imbued with a critical undertone of America's colonization of the Philippines. Maia's work is an examination of the Filipino diasporic psyche through a personal and political lens.
Project Space

Established in 2019, the Project Space is dedicated to working with academics and non-traditional curators to create exhibitions addressing special topics of interest across the university and the greater Washington community. The Project Space exhibitions will be held approximately three times per year on the second floor of the American University Museum and include a published e-book catalog.

Summer 2019
June 15-August 11

PLANS TO PROSPER YOU: REFLECTIONS OF BLACK RESISTANCE AND RESILIENCE IN MONTGOMERY COUNTY’S POTOMAC RIVER VALLEY
The exhibition title took its name from bible verse Jeremiah 29:11 to echo the central role of the Black church in bringing communities together, inspiring hope, and acting as a vector for social change. The goal of this exhibition was to offer a space of learning and meditation that highlighted the Black history of Montgomery County and western Washington, DC and paid homage to the communities who championed fights against racial discrimination through faith, family, and fellowship.

Students from AU’s graduate programs in anthropology, arts management, art history, and studio art participated in developing the exhibition. It was informed by a first-year anthropology graduate students’ collaborative scholarship with the communities (supervised by Adrienne Pine, associate professor of anthropology) as part of the “Craft of Anthropology” course. Students conducted participant-observation fieldwork, recorded oral histories, and collected archival donations from community members and local churches and cataloged the items for the Historic African River Road Connections collection housed in AU’s library.

Photo by Greg Staley
Events & Programs

RECURRING PROGRAMS

DOCENT LED TOURS
Docent-led tours focus on current exhibition highlights or emphasize specific exhibitions and themes. Beginning Fall 2018, the museum made two major changes to our docent-led tour program. The museum transitioned from offering recurring docent-led tours on Fridays at 11:30 a.m. to Saturday and Sunday tours at 2:00 p.m. The museum also added After-Yoga Tours on Wednesday mornings, following our Yoga in the Galleries program.

FAMILY PROGRAMS
Kids@Katzen offers children from ages 5-12 and accompanying adults the unique opportunity to engage with current exhibitions and participate in a hands-on studio experience. The museum collects a materials fee of $10 per child. Museum members at the Family Level and above receive the benefit of attending free of charge up to two children. In 2018-2019, the program presented three events averaging 25 participants per event.

In April, the museum hosted its inaugural Family Day event. We received 300 pre-registrations with 250+ family members attending, including AU President Sylvia Burwell and her family. Based on positive feedback from attendees, staff, and volunteers, the museum plans to make Family Day a biannual event with the next event scheduled for October 2019.

YOGA IN THE GALLERIES
A certified Kripalu yoga instructor teaches a one-hour class in the museum galleries on Wednesday mornings. The fee is $10 per class for non-members and $5 for members. Museum members at the Associate’s Level receive the benefit of attending classes free of charge.

SPECIAL PROGRAMS

SUMMER 2018
Members’ Preview
Museum members were invited to attend an early viewing of the latest exhibitions. This event featured a special tasting provided by Jim Caruso, CEO of Flying Dog in honor of Ralph Steadman: A Retrospective.

Gallery Talk with Ralph Steadman
Ralph Steadman joined Anita O’Brien from the Cartoon Museum in London, who curated the exhibition, for a lively session about the diverse and wide-ranging span of works in Ralph Steadman: A Retrospective.
**Summer Exhibition Opening**  
Artists, curators and museum patrons mingled at the opening of four new summer exhibitions.

**Screening of For No Good Reason**  
Made over the course of fifteen years, *For No Good Reason* explores the connection between life and art through the eyes of the last original Gonzo visionary, Ralph Steadman. Guests took a trip through the wild and dark days of Steadman’s time with Hunter S. Thompson while munching on popcorn and sipping refreshments provided by Jim Caruso, CEO of Flying Dog.

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**Drawing Tools You Can Use With Artist Beverly Ress**  
This 6-session class with artist Beverly Ress taught the basic components of drawing representationally, translating the 3-dimensional scene to the 2-dimensional plane of paper.

**Things Unseen: The Fluency of Abstraction Gallery Talk**  
Guests joined Janell Blackmon Pryor and the artists of *Things Unseen: The Fluency of Abstraction* for an exploration of works in painting, sculpture, and photography that represent the unseeable.

**Bookmaking Workshop with Martha Edgerton**  
Participants joined us for a two-day bookmaking workshop led by artist Martha Edgerton. Each participant created a memory book from scratch, making a deeply personal repository for their own stories. This included sewing the book together and decorating the cover using various techniques, including paper and fabric collage.

**FIGURES Gallery Talk**  
In this panel discussion, artists Kiley Ames, Janice Nowinski, Kyle Staver, and Jo Weiss of *FIGURES* considered the diverse ways in which each represents the human body in space.

**Pushing Boundaries by Ellouise Schoettler**  
*Description under Alper Initiative for Washington Art*

**Washington Women’s Arts Center Panel Discussion & Reception**  
*Description under Alper Initiative for Washington Art*
EARLY FALL 2018

Members’ Preview
Museum members joined us for a private reception and gallery talk on the life and work of Robert D’Arista before closing out the night with a jam session by our Director’s band, The Artifacts.

Without Provenance Gallery Talk with Jim Sanborn
Jim Sanborn discussed how Without Provenance provoked both aesthetic reflection and demanded a closer look at the contemporary art market.

Early Fall Opening Reception
Artists, curators and museum patrons mingled at the opening of five new early fall exhibitions.

Finding a Path / Emilie Brzezinski and Dalya Luttwak: A Conversation
Curator Aneta Georgievska-Shine interviewed sculptor Dalya Luttwak about her process and collaboration that led to the site-specific installation, Finding a Path.

Artist Talk with Sculptor Kang Mu-Xiang: Rebirth Through Art
Guests joined us for an intimate conversation with Taiwanese master sculptor Kang Mu-Xiang, whose embryonic sculptures were created using recycled elevator cables from one of the world’s tallest buildings, Taipei 101. Mu-Xiang’s sculptures were on display at Van Ness St. & Wisconsin Ave., UDC, and the Twin Oaks Estate. The talk was presented in partnership with the Taiwan Academy of the Taipei Economic and Cultural Representative Office in the US.

Through the Eyes of a Conservator: The Paintings of Robert D’Arista
Page Conservation prepared a number of paintings for Robert D’Arista: A Portrait. Guests learned how they reinvigorated the paintings by closing apertures in the paint, re-stretching the canvases, and enhancing the gloss.

Museum Day
The AU Museum participated in the Smithsonian’s nationwide Museum Day. Guests joined us for a special Saturday docent-led tour at 1PM.

Art All Night at the AU Museum
The museum was open from 7–10PM as part of Tenleytown’s Art All Night. Guests viewed our exhibitions and enjoyed a selection of refreshments after hours.

JRA Lecture with Tim Tate
Local artist Tim Tate, named one of the “Rising Stars of the 21st Century” by the Museum of American Glass discussed his latest body of work that combines the media of glass and video. This lecture was presented in partnership with the James Renwick Alliance as part of their Distinguished Artist Series.

Artery Collection Gallery Talk
This talk brought together the many curators and gallerists that have contributed to the development of the Artery Collection.
Guise & Dolls Workshop with Melissa Ichiuji
Participants joined Melissa Ichiuji for this two-day intensive doll-making workshop where they learned how to playfully manifest the you of your dreams through the art of self-portrait figurative sculpture. Participants used journaling, movement, and guided imagery to unlock the body and mind and learned basic techniques for joining soft materials and their meaningful artifacts to create a uniquely charged avatar doll aligned with their innermost fantasies.

Free Parking: D’Arista Legacy
*Description under Alper Initiative for Washington Art

LATE FALL 2018
Members’ Preview

Tribe Gallery Talk
Guests joined Curator Janet Bellotto and co-curator Dr. Woodman Taylor in conversation with several artists featured in our Late Fall exhibition Tribe: Contemporary Photography from the Arab World.

Opening Reception
Guests mixed and mingled with artists, curators, and fellow patrons at our Late Fall reception. On view were our two new shows, Ian Jehle: Dynamical Systems in the Alper space, and Tribe: Contemporary Photography from the Arab World.

JRA Distinguished Artist Lecture with Bennett Bean
Best known as a ceramic artist, much of the work in Bennett Bean’s colorful, gilded pieces are done post-firing, when he applies paint and metal leaf to the earthenware forms. Much like the layering on these pots, Bean uses his accumulated experience in art and life to add depth, texture, and light to all his projects.
Brunch in the Museum for Katzen Circle Members
Katzen Circle members were invited to brunch in the museum. The Museum Director presented works from the collection with mysterious provenance. Members munched on croissants and quiche while engaging in vibrant discussion about the enigmatic origins of the works.

Free Parking: Ian Jehle
*Description under Alper Initiative for Washington Art

WINTER 2019
Members’ Preview
Members joined us for an exclusive preview of four new exhibitions. Curator Aneta Georgievska-Shine and Milena Kalinovska, former Director of modern and contemporary art at the National Gallery in Prague, discussed the tumultuous career of Czech artist Jiří Kolář and his path from subversive poetry to visual art and back.

Gallery Talk: The Gifts of Tony Podesta
Curators Jennifer Sakai and Klaus Ottmann explored the innovative photography and provocative sculpture gifted to the American University Museum.

Opening Reception
Visitors mixed and mingled with artists, curators, and fellow patrons at our Winter opening reception. Four new exhibitions were on view.

William Meredith Foundation Poetry Award Reception
Guests joined the William Meredith Foundation in celebrating its 2019 awardees in conjunction with Nancy at Ninety: A Retrospective of Form and Color, an exhibition of work by DC-based sculptor Nancy Frankel. Tom Kirlin received the 2019 Meredith Award for Poetry, and the Valentin Krustev Award for Translation to renowned DC poet and translator, Barbara Goldberg, for her translations of Israeli poetry.

Gallery Talk: Nancy at Ninety
Curator Claudia Rousseau interviewed Nancy Frankel about her extensive career as a sculptor and how music and organic geometry have influenced her practice. Joining them were co-panelists Sam Noto and Jacqui Crocetta.

JRA Distinguished Artist Lecture with Tim Harding
In describing his work, fiber artist Tim Harding uses words more applicable to painting and photography. He speaks about pixels, light/shadow, figure/ground, and references the Pointillists, Hockney, and Rothko. Harding brings together elements of fine art to create textile pieces that defy categorization. This lecture was part of the James Renwick Alliance’s Distinguished Artist Lecture Series.

Free Parking: Michael B. Platt + Carol A. Beane
*Description under Alper Initiative for Washington Art
**SPRING 2019**  
**Members’ Preview**  
An exclusive preview of five new exhibitions awaited museum members, followed by a gallery talk surrounding the work of Mexican-American artist Eduardo Carrillo (1937–1997). Philip Brookman, Consulting Curator of Photographs at the National Gallery of Art, Kristina P. Gilmore, Associate Curator, Crocker Art Museum and Susan Leask, Guest Curator, Crocker Art Museum, led a conversation around Carrillo’s works that border on mystical realism, encompassing both the imaginary and everyday, and both worldwide and local cultural and artistic traditions.

**Gallery Talk: Forward Press**  
Guests joined curator Susan J. Goldman and the artists of *Forward Press: 21st Century Printmaking* to learn how their works reinterpret centuries old printmaking techniques in the digital age.

**Spring Opening Reception**  
Visitors mixed and mingled with artists, curators, and fellow patrons at our Spring opening reception and enjoyed five new exhibitions on view. This event was free and open to all.

**DRAGCEPTION iPad Drawing Workshop**  
Participants brought their iPads to draw and sketch from a live Drag Show that featured performances by Drag Kings and Queens from the greater Washington, DC area and New York City. Artist Richard Peterson, whose work was included in the exhibition Forward Press, led participants in a workshop that explored gender, identity, and transformation in Drag culture. Participants learned new techniques for drawing with their iPads, digitally printing from iPads onto paper, and had an opportunity for a Q&A session following the show.

**Family Day at the American University Museum**  
FAMILY FUN DAY was held at the AU Museum for all ages! All activities were free and inspired by our current exhibitions. Participants created hands-on art projects, explored the museum with a scavenger hunt, took a tour with one of our guides, listened and participated in storytelling and music making, and more.

**MFA Thesis Opening Reception & Gallery Talk**  
Guests celebrated the accomplishments of AU’s Department of Art MFA thesis candidates by welcoming *Turbulence* to the museum.

**JRA Distinguished Artist Lecture: Elizabeth Brim**  
As a blacksmith, Elizabeth Brim has forged a place for herself in a male-dominated field. Brim has been called a "rebel," spending her time hammering hot steel while wearing her signature pearls. The resulting forms—a fancy shoe, a lacy camisole—are decidedly "girly" objects all rendered expertly in hard metal. This event was presented by the James Renwick Alliance.

**The Moving Print: An Evening of Print & Performance**  
Two premier dance companies collaborated to present an exploration of the printmaking process through dance. Director/Choreographer Leah Glenn, of Leah Glenn Dance Theater and artist Steve Prince, a participant in the exhibit *Forward Press: 21st Century Printmaking*, present “Youngest of Nine,” “Fault Lines,” “Idiosyncrasies,” “Oasis,” and “Runnin’.” Director/Choreographer of DC’s own
UpRooted Dance, Keira Hart-Mendoza, and Susan J. Goldman of Lily Press®, presented a selection of collaborative pieces; “Paper Dolls,” “Targets,” and “Malevich’s Black Square.”

**Free Parking: Kenneth Victor Young**  
*Description under Alper Initiative for Washington Art*

**SUMMER 2019**  
**Members’ Preview**  
Museum members were invited to preview five new exhibitions and joined artist Squire Broel to discuss the totemic sculptures featured in his ongoing exhibition.

**Gallery Talk: Maia Cruz Palileo**  
Curator Isabel Manalo and artist Maia Cruz Palileo examined works that hinge on fantasy and memory, but hold salient political commentary surrounding American colonization of the Philippines.

**Summer Opening Reception**  
Visitors mixed and mingled with artists, curators, and fellow patrons at our Summer opening reception and saw five new exhibitions on view.

**Printmaker Coffee & Fellowship**  
*Description under Alper Initiative for Washington Art*

**Free Parking: Crossing Boundaries & Breaking Borders: DMV printmaking**  
*Description under Alper Initiative for Washington Art*

**AVATAR: Figurative Sculpture Class with Melissa Ichiuji**  
Two Day Intensive Workshop, August 3 & 4, 10AM-4PM  
In this two-day workshop participants had a hands-on opportunity to work with one of DC’s most dynamic sculptors, Melissa Ichiuji, known for her visceral, emotionally charged, and doll-like sculptures. Ichiuji demonstrated her method of building a figure from the inside out using found materials, textiles, and meaningful artifacts. Participants used movement, sketching and guided visualization to unlock the body and mind and learn techniques to create a uniquely personal AVATAR sculpture.
**Gallery Talk: Being Here as Me**
Curator Yu-Chuan Tseng was joined by artists Pey-Chwen Lin, Pei-Shih Tu and Tzu-Ning Wu for a talk on *Being Here as ME*. Attendees learned about each artists’ use of new media to question societal norms.

**Gallery Talk: Plans to Prosper You**
Anthropologist Delande Justinvil, one of the curators on this exhibition, was joined by historians and activists from historic black communities of Montgomery County and Dr. Adrienne Pine for a talk on *Plans to Prosper You*.

**Gallery Talk: Keith Morrison**
Guests joined artist Keith Morrison and curator Judith Stein in discussion. They dived into Morrison’s world through works that explore Afro-Caribbean and Meso-American art forms with themes of spirituality and resilience.
CONCERTS

INTERFERENCE

MUSIC IN THE MUSEUM, the Museum’s concert series with Ensemble-in-Residence INTERFERENCE/intermedia new music collective, returned for its fourth season with two ambulatory concerts in the gallery. The collective was formed at AU in 2015 by Steve Antosca, composer and Curator for New Music-in-Residence, William Brent, computer music specialist, and Nancy Jo Snider, cellist and Music Program Director. The concerts focus on the use of technology in composition and performance utilizing a computer controlled multi-channel sound system to exploit the sonically unique and visually rich performance environment of the museum. These "Ambulatory Concert Experiences" encourage audience members to wander through and explore the museum during performances.

INTERFERENCE presented contemporary and classical works that drew connections to the notion of process music, including minimalism, algorithmic music, and chance determination. Featuring a combination of acoustic and digital musical instruments, computer performers, and visual components, INTERFERENCE explored this terrain with a distinct intermedia focus. INTERFERENCE concerts were held in the Early Fall and Winter exhibitions seasons.

Sine Nomine with the Experiential Orchestra

Conductor James Blachly and the Experiential Orchestra (EXO) presented Sine Nomine, a concert of music by anonymous composers that was designed to complement the exhibition Without Provenance during the Late Fall season. EXO's mission is to create a "new experience of sound." With this immersive program, audience members were transported by the sound of exquisite voices in the Katzen's evocative acoustics while engaging with the work of Jim Sanborn in unexpected ways. Each anonymous composition was paired with a contemporary Cambodian replica of ancient Khmer art, creating a dialogue about art and identity, maker and craft when confronted with creativity that bears no title.
ALPER INITIATIVE FOR WASHINGTON ART

Alper Initiative for Washington Art Exhibitions

Latitude: Washington Women’s Art Center 1975-1987
June 16 - August 12, 2018
Curated by Francoise Yohalem

The Washington Women’s Arts Center (WWAC), located at 1821 Q Street NW, then at the Lansburgh Cultural Center, was created in 1975 as a non-profit organization to provide professional support and opportunities for women in the arts. Throughout its history, the WWAC also sponsored speakers, produced literary and visual arts journals, and collaborated with other organizations to raise the profile of women artists in the Washington area and around the country. This exhibition featured the art of former WWAC members and exhibitors. Curated by Francoise Yohalem, it showcased 90+ works produced between the years 1975-1987, some of which are iconic of that time. The show brought back the energy, passion, and talent of members when the WWAC was, for many, “the only show in town.” Recent works by WWAC artists were featured in a slideshow.

D’Arista Legacy: Carlton Fletcher, Lowell Gilbertson, Edith Kuhnle, Dale Loy, Katy Murray, Marci Nadler, Lee Newman, Iris Osterman, Maggie Siner, Jo Weiss, Diane Wilson, and Susan Yanero
September 4 - October 21, 2018
Robert D’Arista taught in the American University Department of Art for some twenty years. This exhibition explored his impact on twelve of his students.

“Differing perhaps in all other respects, the various contemporary movements seem to agree only on an allegiance to the expressive, the personal, and the unique effort -and proceed then to proliferate arbiters, exegetes, claques, cliques, and cabals that must be a source of wonder to the participants most of all. Seeming to obey every known law...they proceed from virtuous evangelism to Bonapartist activism, aggrandizement, and so on. We speak of the end result as an academy, invidiously -hopefully, a school.” –Robert D’Arista

Ian Jehle: Dynamical Systems
November 10 - December 16, 2018
Curated by Laura Roulet

Ian Jehle, a DC-based artist and American University faculty member, has long been known for his sensitive, large scale portraits of members of the Washington art community. This exhibition used those graphic portraits as the introduction to a new body of abstract drawings, based on mathematical algorithms. These complex, linear systems were installed as site-specific wall drawings throughout the Alper gallery and extended into the lobby area. Dynamical Systems combined Jehle’s unusual combination of skill sets as a visual artist, teacher and mechanical engineer.
Michael B. Platt + Carol A. Beane: Influences and Connections
January 26 - March 17, 2019
Standing at the foot of Australia’s sacred sandstone monolith known as Uluru, Michael B. Platt and Carol A. Beane envisioned a world invisible to many others. The world is at once primordial and imminent, spiritual and mortal. This exhibition was a collaborative offering from one of Washington’s most prolific pairs; an offering of visibility from one world into another. Inspired by the ancestral stories told by the indigenous keepers of Australia’s most sacred grounds, Platt and Beane fused poetic image with word. The union culminated in an aesthetic experience of the human spirit that transcends time, place, and identity.

Kenneth Victor Young: Continuum
April 6 - May 26, 2019
Curated by Dexter Wimberly

Born in Louisville, Kentucky, Kenneth Victor Young (1933-2017) moved to Washington, DC, in 1964 where he began to paint abstract forms with washed acrylics on unprimed canvas. Young’s artistic philosophy was to bring order out of chaos. His studies in physics and the natural sciences at Indiana University informed a different imagery — a fusion of brilliant colors. Young’s knowledge of form and matter gave his paintings a spatial intensity, and he infused this space with multiple orbs of color held together in molecular suspension. Kenneth Victor Young had an illustrious 35-year career as an exhibition designer for the Smithsonian Institution, and his extensive travels during this time helped inform his cosmic abstract style of painting. His love for jazz influenced the movement and vitality of his work. He is known for his floating colored orbs — imagery that attempts to bring order to chaos and that comments on the pandemonium of life. The selection was representative of the main aspects of his oeuvre as it evolved over several decades. It included a wide variety of collages in diverse techniques: both early works and those of his mature period; on very small scale and large ones; two-dimensional and sculptural.

Crossing Boundaries & Breaking Borders: DMV Printmaking
June 15 – August 11, 2019
Curated by Matthew McLaughlin

The District of Columbia, Maryland, and Virginia (DMV) region is full of boundaries and borders, both physical—like the state lines that divide these artists—and imagined—political ideology, economic class, gender identity, religious belief. These boundaries delineate spaces, groups, ideas, and more, but they are easily walked over, pushed through, and broken down. Furthermore, the artists featured in Crossing Boundaries and Breaking Borders: DMV Printmaking also question, push, and break down the traditional notions of what printmaking is as a technique, how it can be used, and how printmaking can be defined.

Alper Initiative for Washington Art Events

SUMMER 2018
“Pushing Boundaries” by Ellouise Schoettler
Local cable host, producer, and nationally known storyteller Ellouise Schoettler performed at the museum. A former member of the Washington Women’s Arts Center (WWAC), Schoettler has been an “eyewitness” to history of women artists. Taking the audience back to the 1970s Second Wave
Women’s Movement and her experience in grassroots movements, Schoettler described an experience with the WWAC that had far-reaching effects for her political activism. “Pushing Boundaries” was a funny and sometimes poignant peek of how a 1950s housewife with “I Love Lucy” enthusiasm morphed into a National ERA activist. This event was free and open to the public.

**WWAC Panel Discussion & Reception**

Guests spent their Saturday afternoon with former members of the Washington Women’s Arts Center. Judith Benderson, Barbara Frank, and Taina Litwak joined the exhibition’s curator, Françoise Yohalem for a panel discussion that looked back at the history of the Washington Women’s Arts Center and its influence on the Washington art scene that still resonates today. A reception followed the panel. This event was free and open to the public.

**EARLY FALL 2018**

**Artist as Entrepreneur Program for Visual Artists**

The Artist as Entrepreneur Program offered the fundamental principles of sustainability—and ultimately profitability—in the arts. This included topics such as strategic planning, finance, and marketing. The program was customized to fit the needs of artists in the Washington, DC metropolitan area.

This professional development program was presented by New York Foundation for the Arts (NYFA) in partnership with the Alper Initiative for Washington Art and was provided to select participants free of charge through the support of the Stephen & Palmina Pace Foundation.

**Free Parking: D’Arista Legacy**

Guests joined former students of Robert D’Arista, his family, friends, and his fans, for this salon-style conversation in the Alper space. FREE PARKING is a series of salon-style, early evening conversations in the Alper Initiative for Washington Art space. The format of these events ensures an intimate evening of lively discussion. The salon is open to anyone interested in discussing the art and artists of the Washington Metropolitan area.

**LATE FALL 2018**

**Free Parking: Ian Jehle**

As part of our continuing series of salon-style conversations in the Alper, guests joined us for a conversation with Ian Jehle and Curator Laura Roulet to discuss *Ian Jehle: Dynamical Systems*, a site-specific installation that combined insightful portraits of DC art figures with elements of mechanical engineering.

**WINTER 2019**

**Free Parking: Michael B. Platt + Carol A. Beane**

As part of our continuing series of salon-style conversations in the Alper, Carol Beane discussed her collaboration with Michael Platt (1948-2019), and their exploration of non-Western aesthetics, imagery, and verse. Carol read from some of her poems, and discussed Platt’s multi-layered digital images derived from explorations of aboriginal Australian culture.
Michael Platt Memorial
Michael B. Platt’s (1948-2019) family invited the community to celebrate his life on the closing day of *Michael B. Platt + Carol A. Beane: Influences and Connections*, on view at the Alper Initiative for Washington Art at the American University Museum. We invited guests to visit the museum between 11AM and 1PM to view the exhibition and leave written and video remembrances for Michael. 300+ guests attended.

Dance students participating in an interactive tour of *Michael B. Platt + Carol A. Beane*

SPRING 2019
Free Parking: *Kenneth Victor Young*
As part of our continuing series of salon-style conversations in the Alper, curator Dexter Wimberly discussed the life and abstract work of Washington Color School painter Kenneth Victor Young.

SUMMER 2019
Printmaker Coffee & Fellowship
We invited local printmakers to the museum for coffee, fellowship, and networking. Participants met other printmakers from across the DMV and viewed our two ongoing printmaking exhibitions! This event was free and open to the public.

Free Parking: *DMV Printmaking*
As part of our continuing series of salon-style conversations in the Alper, Curator Matthew McLaughlin led a discussion surrounding the work of 19 local printmakers on view in the Alper space. This event was free and open to the public.

*Event Highlights*

The Alper Initiative for Washington Art finished off the year strong with numerous events that boasted impressive attendance. The opening reception of the exhibition *Michael B. Platt + Carol A. Beane: Influences and Connections* saw the highest number of attendants for an Alper Initiative opening, with the exhibition’s gallery talk hosting 200 attendees, and the Michael Platt’s memorial service hosting 300.

We were also excited to review over 200 entries for the DMV printmaker’s exhibition. The Alper Team collaborated with the exhibition curator to offer networking events for area printmakers to due to the high level of interest.
Publications

Latitude: The Washington Women's Arts Center
121 pages. ISBN: 978-0-9993328-4-9

D’Arista Legacy
41 pages. ISBN: 978-0-9993328-7-0

Ian Jehle: Dynamical Systems
43 pages. 978-1-7321553-1-2

Michael B. Platt + Carol A. Beane: Influences and Connections
55 pages. ISBN: 978-1-7321553-3-6

Kenneth Victor Young: Continuum
35 pages. ISBN: 978-1-7321553-4-3

Crossing Boundaries and Breaking Borders: DMV Printmaking
49 pages. ISBN: 978-1-7321553-5-0

Alper Initiative for Washington Art Book Collection

Thanks to generous donations from across DC, 80 books have been added to the Alper Book Collection, increasing our inventory to 200+ books. The new acquisitions reflect the influence and diversity of major Washington area artists such as Alma Thomas, Sam Gilliam, and Anne Truitt. We have also added catalogs from a number of major Washington museums and recent issues of scholarly art journals.

The book collection is available in the Alper study space on the first floor of the AU Museum. All are welcome to peruse the books and journals over a complimentary cup of coffee or tea. The entire collection can be reviewed prior to visiting the museum by checking the Alper Collection Pinterest Page or searching the AU library Alper Book Collection Catalog.

Alper in the News


Fellowships

Arts Management Fellows
Elise Pertusati
Second Year, M.A. Arts Management
Museum Visitor Services: member database management, member outreach, museum shop retail assistance

Gala Cude-Pachecho
Second Year, M.A. Arts Management
Museum Volunteer Program: museum tour coordination, volunteer newsletter oversight, development of volunteer educational materials and docent guides

Alper Initiative for Washington Art Fellows
Cynthia Hodge
Second Year, M.A. Art History
Alper Initiative: liaison to Alper artists and curators, organization of exhibition checklists and programs, book collection management

Michael Quituisaca
First Year, M.A. Art History
Alper Initiative: Alper artist liaison and curators, exhibition research, book collection management

Todd Sloan Registration Fellow
Paul Blakeslee
Second Year, M.A. Art History
Registration: cataloguing, new archival housing, photography, and data entry for collection objects

Internships

Asha Newsom
Sophomore, School of Communications
Museum Marketing: design of museum outreach materials

Caitlyn Carr
First Year, M.A. Art History
Events and Programs: event planning and execution

Jesus Guzman
Junior, CAS
Registration: condition reports for incoming exhibitions, inventory of incoming Corcoran Collection
Nieko McDaniel
First Year, MFA Studio Art
Office of the Preparator: exhibition preparation and museum upkeep, art handling, and lighting assistance

Olivia Rettstatt
Second Year, M.A. Art History
Museum Marketing: social media strategy and execution, community outreach

Sarah Leary
Second Year, M.A. Art History
Office of the Associate Director: exhibition logistics and gallery attendant management

Victoria Gingrich
Second Year, M.A. Art History
Registration: condition reports for incoming exhibitions, organization of exhibition and institutional archives

Additional Student Employment

Each semester, the museum employs 15-20 student gallery attendants and 3-5 museum shop attendants.
Volunteer Program

Museum volunteers serve as ambassadors, providing a welcoming atmosphere and a vital link between the American University Museum and its visitors. Volunteers serve as interpreters, facilitating conversations that promote a deeper understanding of the museum’s exhibited art works. In addition, the role of a volunteer is to promote interest in the museum and to educate the community. Volunteer participation includes opportunities to serve on the Events and Greeting, Touring Docent, and Kids@Katzen committees.

Volunteer Enrichment Program
The enrichment program for volunteers is designed to increase knowledge of contemporary art and to strengthen the role of the volunteer at the museum. These activities include exhibition tours with Director & Curator Jack Rasmussen, a lecture series on contemporary art, and optional field trips to galleries, museums, historic sites, artist studios, and private collections. The speakers for the lectures are experts in their fields and come from various museums and university disciplines.

Over the past year, museum volunteers were given the opportunity to participate in the following activities:

A lecture by Roberta Smith at the Smithsonian American Art Museum as part of the Clarice Smith Distinguished Lecture Series; a photography exhibition tour at Levine Music; a screening of Orson Welles’s free-form documentary, F is for Fake; a lecture cosponsored by the American University Library, the Center for Diversity and Inclusion, and the Kay Spiritual Life Center, Exploring Social Justice: Art Looting and the Challenge of Holocaust Restitution; a tour of museum volunteer Natalie Abram’s sculpture collection; a field trip to Glenstone; a collage-making workshop; a tour of Between Worlds: The Art of Bill Traylor at the Smithsonian American Art Museum; a private tour of artist Lou Stovall’s studio; and the AU Museum gallery talk, Being Here as ME.

To demonstrate our appreciation for their commitment to the museum, volunteers are invited to an annual holiday brunch at the museum. In December 2018, volunteers dined surrounded by the Jim Sanborn’s Without Provenance: The Making of Contemporary Antiquity, while director Jack Rasmussen shared three new works acquisitioned from the Corcoran collection.
Museum Volunteers

Natalie Abrams  Jo Anne Fink  Kathleen Madigan
Harriet Belkin  Beverly Flowers  Rona Mendelsohn
Holly Bolter*  Tina Fried-Heller  Marilyn Paul
Andrea Boyarsky-Maisel  Donna Grell  Nancy Raskin
Natalie Brenner  Jay Guerber  Gerry Robin
Shelley Brodecki  Marilyn Hardis  Zita Rudolph
Vivian Brodsky  Lorrie Kaitz  Sharon Simon
Susan Cole  Terry Kelly  Mary Jo Smith
Aileen Cooper  Ellen King  Nena Thayer
Yacsire Cutler  Marie Kissick  Hope Zoss
Joan de Pontet  Kathleen Koehler  Sandy Zuckerman
Lori Felton  Anita Lampel
PUBLICATIONS

Catalogs:

**Summer 2018**

*Latitude: The Washington Women’s Arts Center* (Alper Initiative for Washington Art)
121 pages. ISBN: 978-0-9993328-4-9

*FIGURES: Kiley Ames, Janice Nowinski, Kyle Staver, Jo Weiss*
37 pages. ISBN: 978-0-9993328-5-6

**Early Fall 2018**

*Jim Sanborn*
*Without Provenance: The Making of Contemporary Antiquity*
44 pages. ISBN: 978-0-9993328-6-3

*Selections from the Artery Collection*
95 pages. ISBN: 978-0-9993328-8-7

*Robert D’Arista: A Portrait*
79 pages. ISBN: 978-0-9993328-9-4

*D’Arista Legacy* (Alper Initiative for Washington Art)
41 pages. ISBN: 978-0-9993328-7-0

**Late Fall 2018**

*Ian Jehle: Dynamical Systems* (Alper Initiative for Washington Art)
43 pages. 978-1-7321553-1-2

**Winter 2019**

*The Gifts of Tony Podesta*
120 pages. ISBN: 978-1-7321553-2-9

*Michael B. Platt + Carol A. Beane: Influences and Connections* (Alper Initiative for Washington Art)
55 pages. ISBN: 978-1-7321553-3-6

**Spring 2019**

*Kenneth Victor Young: Continuum* (Alper Initiative for Washington Art)
35 pages. ISBN: 978-1-7321553-4-3
Forward Press: 21st Century Printmaking
59 pages. ISBN: 978-0-9973099-1-1

Summer 2019

Crossing Boundaries and Breaking Borders: DMV Printmaking (Alper Initiative for Washington Art)
49 pages. ISBN: 978-1-7321553-5-0

Plans to Prosper You: Reflections of Black Resistance and Resilience in Montgomery County’s Potomac River Valley

Passages: Keith Morrison, 1999-2019
43 pages. ISBN: 978-1-7321553-7-4

Brochures:

Summer 2018

Things Unseen: The Fluency of Abstraction
Tri-fold brochure

Early Fall 2018

Finding a Path
Emilie Brzezinski and Dalya Luttwak: A Conversation
Bi-fold brochure

Jim Sanborn
Without Provenance: The Making of Contemporary Antiquity
Tri-fold brochure

Late Fall 2018

Tribe: Contemporary Photography from the Arab World
Tri-fold brochure

Winter 2019

Jiří Kolář: Forms of Visual Poetry
Tri-fold brochure

Nancy at Ninety: A Retrospective of Form and Color
Tri-fold brochure
Spring 2019

Squire Broel
Tri-fold brochure

*Testament of the Spirit: Paintings by Eduardo Carrillo*
Bi-fold brochure

Summer 2019

*Being Here as ME: New Media Art Exhibition of Women Artists from Taiwan*
3-page booklet

*Maia Cruz Palileo*
Tri-fold brochure
Art in the News


“American University Museum at the Katzen Arts Center opens new shows.” Dallas Art Dealers Association. April 9, 2019.

“American University Museum at the Katzen Arts Center opens new shows.” Artdaily.org. April 8, 2019.

“American University Museum at the Katzen Arts Center Presents the Artery Organization Collection.” East City Art. October 31, 2018.


“Are museums being clear enough with the public about what’s real and what’s fake?” The Washington Post Online. February 27, 2019.


“Asia shapes two art shows at the American University Museum.” Alpha Omega Arts. May 4, 2018.

“At the A.U. Museum, these 10 printmakers are tearing up the rule book.” The Washington Post Online. May 2, 2019.


“City Paper reviews AU’s Steadman exhibit.” ComicsDC. June 29, 2018.

“Color in Landscape – Art in America.” Art in America Online. February 1, 2019.


“Meet the #AAM2019 Social Media Journalists.” *AVIS*. April 17, 2019.


“NBC4 asks if DC can become a concert capital like Nashville, Austin, and New Orleans?” *Rebuilding Place in the Urban Space*. January 14, 2019.


“The Imitation Game: Museums rely on copies of art and artifacts in their displays. But are they being clear enough with the public about them?” Washington Post Magazine. March 3, 2019.


“‘We’re Not Afraid’: A New DC Gallery For Political Art Responds to Trump.” The Washingtonian Online. September 28, 2018.

“When museums use copies of art and artifacts in their displays, can we really tell?” The Telegraph Online. February 27, 2019.

“When museums use copies of art and artifacts in their displays, can we really tell?” SFGate. February 27, 2019.

“When museums use copies of art and artifacts in their displays, can we really tell?” Jacksonville Journal-Courier Online. February 27, 2019.

“Where is the DC Museum of Art?” Old Town Crier Online. May 2, 2018.

On May 14, 2018, American University in conjunction with The Corcoran Art Gallery Board of Trustees announced the Corcoran’s gift of nearly 9,000 works of art to the American University Museum. The released statements were republished over one hundred times by national and international news outlets. In addition, numerous outlets published their own stories on the gift.

**Corcoran Board of Trustees Announces One of the Largest Free Art Distributions in U.S. History; More Than 10,750 Works of Art Going to 22 Institutions in Washington**

WASHINGTON--(BUSINESS WIRE)--May 14, 2018--The Corcoran Art Gallery Board of Trustees today announced that more than 10,750 works remaining in the Corcoran’s art collection will be distributed to 22 institutions across Washington in one of the largest free art distributions in U.S. history.

Today's announced distribution includes paintings, prints, drawings, sculpture, textiles, and photographs featuring internationally recognized artists such as Ansel Adams, Gene Davis, Walker Evans, Helen Frankenthaler, Sam Gilliam, Dorothea Lange, and many others. Honoring the Board’s previously stated commitment to preserve the Corcoran legacy in Washington, 99 percent of the Corcoran’s total art collection will remain in the city. This includes today’s distribution and 8,631 artworks previously accessioned by the National Gallery of Art after the Corcoran museum closed in 2014.

A complete listing of artwork and recipient organizations can be found on the Corcoran website at corcoran.org/artdistribution.

“I applaud the Corcoran Board of Trustees, who worked so diligently to honor the legacy of William Wilson Corcoran and keep the Corcoran’s art collection in Washington. Residents, students, teachers, historians, and visitors from around the world will all benefit from these artworks being kept in DC, where they will be preserved and made available for the public to enjoy,” said Washington Mayor Muriel Bowser.

Recipient organizations include local universities (American University, George Washington University, Georgetown University, Howard University, and the University of the District of Columbia); museums (Anacostia Community Museum, the National Portrait Gallery and seven other Smithsonian Institutions, The Kreeger Museum, the National Museum of Women in the Arts, The Phillips Collection and the National Gallery of Art); and locations appropriate for specific artworks, such as the Supreme Court of the United States receiving a painting of Chief Justice John Marshall.

The recipient organizations will take possession of their selected artworks in the next few months, and they only pay for packing, transportation and insurance costs. Additionally, the recipients have committed to keeping the artwork in the city for display and for student and scholarly study.

As is common with museums, approximately 80 percent of the art in the Corcoran Collection are on paper, including drawings, prints, and photographs. Many of these are unframed and safely stored until needed for an exhibition or study. The bulk of the Corcoran’s famous works on paper collection will be transferred to the American University Museum at the Katzen Arts Center where it will be preserved nearly in its entirety.

“As a proud member of the Washington Color School, I have a long history of creating and exhibiting my art in this town, and strong emotional ties to the city and its many cultural institutions. I am deeply gratified that the Corcoran’s extensive art collection, from the Color School and so many other talented artists, will remain here in DC,” said famed artist Sam Gilliam.

Of the entire Corcoran collection of 19,493 artworks, only 109 (0.6 percent of the total) are estimated to be leaving the District, including lace and other decorative work slated for the Smithsonian’s Cooper Hewitt Design Museum in Manhattan, and 17 artworks going to locations having a specific connection to the work, the artist and the Corcoran.

Distribution decisions were made by the Corcoran Board of Trustees after a multi-year process of evaluating requests submitted by institutions and organizations in Washington and nationwide. Three former Corcoran curators were hired to help evaluate these requests, and the curators operated under anonymity, so they could give candid assessments and recommendations to the Board.

“We are extremely pleased to distribute the Corcoran collection to so many worthy institutions across the city,” said Corcoran Board of Trustees Chairman Harry Hopper. “The Corcoran legacy is threefold: The school, which continues operation as part of The George Washington University, educating future generations of artists; the building, which is getting the much-needed repairs and renovation to preserve it for the future; and the Corcoran art collection, which remains in Washington to be exhibited across the city for generations to come.”

About the Corcoran Board of Trustees: The Corcoran Board of Trustees is committed to preserving the Corcoran legacy in Washington, DC through one of the largest free distributions of artwork in history. The Trustees’ distribution of the Corcoran collection will allow the artwork to be enjoyed by the public and studied by students and scholars for future generations.

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**Bulk of Corcoran’s remaining collection headed to AU museum at the Katzen**

*The Washington Post, Peggy McGlone May 14*

The Corcoran Gallery of Art’s board of trustees will announce Monday that it will distribute almost 11,000 works remaining in its renowned collection, a historic giveaway that includes paintings by
Washington Color School artist Sam Gilliam, photographs by Ansel Adams and Dorothea Lange, and prints by 19th-century French master Honoré Daumier.

Almost 9,000 pieces will go to the American University Museum at the Katzen Arts Center, with others headed to 10 Smithsonian Institution museums, several universities and the U.S. Supreme Court.

The distribution marks the final stage of the dismantling of the famed Washington institution. Under a controversial 2014 deal, the National Gallery of Art had first dibs on the entire collection and ended up acquiring about 40 percent of the 19,493 works. George Washington University gained control of the museum’s independent school and its two historic buildings, including the Flagg Building on 17th Street NW.

“Having three anchors, where the bulk of the collection legacy of the Corcoran could be accessed, seemed like a great balance,” said Corcoran board chairman Harry F. Hopper III.

The artwork given to American University represents the largest piece of the Corcoran holdings and is a “once-in-a-lifetime opportunity,” said Jack Rasmussen, director and curator of the American University Museum at the Katzen. American is in the process of finalizing the acquisition.

The Corcoran works, Rasmussen said, complement the university’s focus on contemporary art and Washington artists. The major gift raises the national profile of the largest university-affiliated museum in the region.

“The Corcoran was the center of the art world in Washington, and the center of gravity has come over here a bit,” he said. “We have the facility and the interest in Washington. The Corcoran legacy is our legacy, too. It’s Washington’s legacy.”

The National Gallery acquired more than 8,000 pieces in 2015, including significant works by Albert Bierstadt, Frederic Edwin Church, Cy Twombly and Jenny Holzer, transforming its holdings of contemporary art, photography and American paintings.

In 2016, the Corcoran released a list of the remaining work to Washington institutions and encouraged them to make selections. Three independent curators reviewed the requests and offered recommendations, and the Corcoran board made the final decisions.

Hopper said the board was painstaking in its effort to match the works with the institutions and is donating pieces to all the organizations that asked. It is sending works to every corner of the city — from the Anacostia Community Museum in Southeast to the Kreeger Museum in Northwest — and to Georgetown and Howard universities and the University of the District of Columbia.

“The institutions had to have the capability of receiving them and being good custodians, and to not only exhibit them, but to make the works accessible,” Hopper said.

George Washington University was offered about 800 works, second behind American University. Included are works of historical interest, including a portrait of founder William Wilson Corcoran.
and a trowel that was used to set the cornerstone of the Flagg Building, said Kym Rice, assistant director for academic affairs at the Corcoran School of the Arts and Design.

“IT’s a very generous and important gift to us,” she said. “It matches a lot of the strengths of GW.”

The Smithsonian American Art Museum has been offered about 320 works, including prints and graphic works by Puerto Rican artists and social documentary photography, which is a focus of its collection.

“IT’s exciting for the city,” said SAAM curator Virginia Mecklenburg. “Anyone who does art historical research knows how important the Corcoran was. IT’s bittersweet.”

Only 109 items, less than 1 percent of the total, are going to institutions outside Washington, including 92 pieces of lace to the Smithsonian’s Cooper Hewitt Design museum in New York.

GWU is renovating the Flagg Building, which includes galleries that will be curated by the National Gallery of Art, according to spokeswoman Anabeth Guthrie. Museum staff will spend a year monitoring the environmental conditions of the galleries before installing exhibitions sometime in 2019.
The Museum Online

American University Museum

@AUMuseum_Katzen on social media

Facebook:

Average of 22 new followers per month
2017-2018 averaged 28 new followers

July 2019: 3,553 followers
May 2018: 3,291 followers
June 2017: 3,018 followers

Goal for 2020: 3,900 followers

Instagram:

Average of 54 new followers a month
2017-2018 averaged 34 new followers a month

May 2019: 2,269 followers
May 2018: 1,626 followers
June 2017: 1,219 followers

Goal for 2020: 3,000 followers

Twitter:

Average 13 new followers per month
2017-2018 averaged 12 new followers per month
Average 427 visitors to page per month

July 2019: 1,776 followers
May 2018: 1,621 followers
June 2017: 1,468 followers

Goal for 2020: 2,100 followers

Alper Initiative for Washington Art

@AlperInitiative on social media:

Facebook:

July 2019: 726
May 2018: 588
June 2017: 489

Goal for 2020: 1,000

Instagram:

July 2019: 703
May 2018: 377
June 2017: 296

Goal for 2020: 1,000

Twitter:

July 2019: 472
May 2018: 429
Twitter: 371

Goal for 2020: 600
Email Marketing

The museum uses MailChimp for its email marketing campaigns.

Subscriber Growth & Data under MailChimp:

Alper Initiative for Washington Art:
July 2019: 841
May 2018: 614
June 2017: 467
Average Open rate: 25.3%

Museum (General Patrons):
July 2019: 3,468
May 2018: 3,009
June 2017: 2,702
Average Open rate: 24.8%

Museum Members (all levels):
July 2019: 331
May 2018: 222
June 2017: 285
Average Open rate: 45%

*Industry Average open rate for “Arts and Artists”: 26.03%
The American University Museum Store offers a selection of books including exhibition catalogs published by American University Museum, original artworks, and a variety of gift items. The store also carries books about art history and criticism, contemporary art and design, and culture and lifestyles. All proceeds from merchandise sales support the Museum’s exhibition and education programs.

For FY2019 store sales increased by over 87%. The increase in sales was greatly boosted by the particularly well-attended *Ralph Steadman: A Retrospective* exhibition with the store selling $11,462 in catalogs and an additional $29,171 in Steadman books, accessories, and novelty items. The total net store sales revenue for the Steadman exhibit totaled $40,633.

While revenue for FY2019 was boosted by the Steadman exhibition, the increase in revenue was not a one-off, and sales—excluding all Steadman merchandise—rose by 10%.

![Net Sales Fiscal Year Comparison](chart.png)

Source: Shopkeep
Giving and Membership

Curator’s Circle
Mr. Chris Addison
Ms. Patricia Alper-Cohn
The Alper Family Foundation
Artis
Ms. Andrea Boyarsky-Maisel
Mrs. Vivian Brodsky and Mr. Marc Brodsky
Mr. Brian Dailey
Ms. Frauke DeLooper
Ms. Anne Edwards & Mr. R. Augustus Edwards III
Mr. and Mrs. Michael Engler
Mr. Raymond Garcia & Ms. Fruzsina Harsanyi
Mr. Henry Goldberg and Mrs. Carol Brown Goldberg
Greater Washington Community Foundation
James Renwick Alliance
Mr. David Julyan & Mrs. Pamela Julyan
Ms. Betsy Karel
The Dr. Cyrus Katzen Foundation
Ms. Carleen Keating
Mr. Harvey Maisel
The Wolpoff Family Foundation, Inc.
Mr. Tony Podesta
Ms. Nancy Raskin
Mr. Todd Sloan
Ms. Jo Weiss
Ms. Margot Zimmerman

Katzen Circle
Anonymous
Ms. Joan de Pontet
Ms. Elisabeth French
Ms. Pamela Gwaltney and Mr. Corbin Gwaltney
The Holland Foundation, Inc.
Ms. Madeleine Keesing
Mrs. Dayla Luttwak & Mr. Edward Luttwak
Ms. Sophia McCrocklin & Mr. Bill Isaacson
Mr. Michael Mchanon & Mrs. Patricia McHahon
Mrs. Rona Mendelsohn
Ms. Sara Nieves-Grafals & Mr. Albert Getz
Mr. & Mrs. Mihael Polymopoulos
Mrs. Marjorie B. Rachlin
Dr. Peter Starr & Hon. Alice Hill
Ms. Abena Tate

Director Level
Mrs. Susan Butler and Mr. Dixon Butler
Ms. Alice Denney
Ms. Nancy Hirshbein & Mr. Robert Roche
Ms. Cookie Kerxton
Mr. & Mrs. Ralph Kissick
Dr. Bruce & Mrs. Kathleen Klein
Ms. June B. Linowitz
Ms. Claudia Minicozzi
Mr. Kent Morrison & Mrs. Dale Clayton-Morrison
Ms. Cynthia Warshaw
Mrs. Joan Weber & Mr. Bruce Weber

Associate Level
Ms. Sondra Arkin
Mr. Douglas Arnold and Mrs. Margaretta Arnold
Mr. Philip Barlow & Mrs. Lisa Gilotty
Ms. Liz Barratt Brown and Mr. Bos Dewey
Ms. Ellen Berlow
Ms. Adah Rose Bitterbaum
Mr. & Mrs. James Cole
Marlene & Jim Connors
Mr. Ronald M. Costell & Mrs. Marsha Swiss
Mr. Bob Cowgill & Mrs. Catherine Cowgill
Ms. Yacsire Cutler
Ms. Joan Danziger
Mr. & Mrs. Kersy Dastur
Ms. Beverly Flowers
Ms. Donna Grell
Mr. Jay Guerber & Ms. Sally Klusaritz
Mr. Bruce Guthrie
Ms. Camilla Heid
Ms. Tina Fried Heller
Ms. Barbara Kerne
Ms. Michelle Manatt & Mr. Wolfrom Anders
Mr. & Mrs. Jame Mateyka
Mr. James Marikangas and Mrs. Kathleen Marikangas

**Family Level**
David Lloyd Kreeger Foundation
Ms. Judy Aaronson & Mr. David Aaronson
Mr. John Aldock
Mr. Van Boyette and Mrs. Susan Boyette
Mr. & Mrs. Joseph Brodecki
Ms. Lisa Montag Brotman
Mr. Wilfred Brunner & Ms. Joyce Jewell
Ms. Mady Chalk
Mr. Michael Coe
Ms. Cynthia Costello
Ms. Laura Coyle
Ms. Rebecca Cross
Ms. Betsy A. Damos
Mr. Alec Dann and Mrs. Peune Dann
Mr. Stephen Day
Mr. and Mrs. Alan Fern
Mr. & Mrs. Jerry Fink
Ms. Sharon Fishel
Mr. & Mrs. James Fitzpatrick
Ms. Margaret Flaherty & Mr. Scott Hempling
Ms. Helen Frederick
Ms. Wendy Garner
Mr. Grosman Jeffrey & Mrs. Jennifer Grosman
Ms. Susan Hahn
Ms. Helen Harksins
Mr. Christie Harris
Ms. Mira Hecht & Mr. Stephen Rosen
Ms. Cynthia Hoftiezer & Mr. Stephen Karlin
Mr. Douglas Jacobson
Mr. & Mrs. Edward Kelty
Individual Level
Ms. Natalie Abrams
Mr. Theodore Adamstein
Miss Shahla Arbabi
Mr. Gary Arlen
Mr. Stanley Asrael
Mrs. Rhoda Baer
Ms. Sandra Baker
Ms. Carol Barsha
Ms. Robin Berrington
Ms. Alyssa Best
Mr. Robert Blecker
Ms. Herta Borniger
Ms. Natalie Brenner
Mr. & Mrs. Robert Brodkey
Ms. Anna Brooke
Ms. Norma Broude
Ms. Asimina Caminis
Ms. Linda Carr
Dr. Morris J. Chalick
Ms. Sandra Collazo
Ms. Bonnie Collier
Ms. Aileen Cooper
Ms. Marja Corden
Ms. Susan Coti
Ms. Caroline Croft
Ms. Juliet Davis
Ms. Katherine De Francis
Ms. Adrienne Dominguez
Ms. Marie Duellman
Ms. Elizabeth Edmonds
Ms. Joan Fallons
Myrna Fawcett
Ms. Sharon Fishel
Mr. Fred Folsom III
Ms. Antonia Fondaras
Ms. Natalie Forrester
Ms. Cianne Fragione
Ms. Barbara Frank
Ms. Jessica Furey
Ms. June Gardner
Mary Garrard
Mary Carol Gipe
Ms. Robin Glantz & Mr. Anthony Ciccone
Ms. Marsha Gold
Ms. Linda Green
Ms. Nicole Ha
Ms. Linnea Hamer
Ms. Judy Havemann
Ms. Marilyn Hayes
Ms. Carol Hearle
Ms. Deborah Hefferon
Mr. Christopher Hornig & Ms. Nancy Garruba
Ms. Marilyn Horrom
Mr. Alan Huguley
Michael Hunter
Ms. Linda Jacobson
Ms. Renita Johnson
Ms. Lorrie Kaitz
Mr. Joshua Kaufman
Mr. Frederic Kellogg
Ms. Jan Kern
Dr. & Mrs. Herbert Kobayashi
Ms. Kathleen Koehler
Ms. Starr Kopper
Ms. Nicholas Kuhn
Ms. Melissa Kunstadter
Ms. Dominique Lallement
Ms. Lisa-Helene Lawson
Ms. Marilyn Liotta
Ms. Gloria Liotta
Ms. Melissa Mallon
Margaret Marchand
Mr. Nicholas Mathieu
Ms. Reem Najjar
Ms. Christine Neill
Ms. Carl Newman
Mr. Lee Newman
Ms. Vanessa B. Nii
Ms. Jennifer Noyon
Ms. Geraldine Ostrove
Ms. Terry Parmelee
Ms. Edeltraut Patterson
Ms. Paula Pflepsen
Ms. Janet V. Platt
Mr. & Mrs. Malcolm Pritzker
Ms. Barbara Reimann
Ms. Amy Rispin
Ms. Margarita Riva-Geoghegan
Ms. Sara Rix
Ms. Lorraine Rose
Ms. Lisa Rosenstein
Ms. Sharon Ross
Ms. Zita Rudolph
Ms. Teresa Saavedra
Ms. Betty Sams
Ms. Renee Sandel
Ms. Maria Sanz
Ms. Cynthia Schiffrin
Ms. Roberta Schneidman
Ms. Ellouise Schoettler
Mr. Gerald Allen Schwinn
Ms. Helen Sebsow
Ms. Michelle R. Sender
Ms. Leslie Sewell
Ms. Aneta G. Shine
Ms. Mary Sieber
Ms. Sharon Simon
Ms. Lila Snow
Ms. Rachel Sotsky
Ms. Carol Summar
Ms. Nena Thayer
Ms. Patricia Tuohy
Ms. Susan Van Pool
Ms. Rosa Vera
Ms. Claudia Vess
Ms. Vera Wilhelm
Ms. Sharon Williams-Matthews
Ms. Rhonda Willoford
Mr. Frederic Zafran
Mr. Andrew Zbikowski
Ms. Joyce Zipperer
Ms. Suzanne Ziska
Ms. Hope Zoss
RECENT ACCESSIONS (2018-2019)

Allen Carter, *Howdy Doody*, mixed media, Gift of Mary H. D. Swift, 2018.1.1a

Allen Carter, *Howdy Doody*, mixed media, Gift of Mary H. D. Swift, 2018.1.1b

Walter Kravitz, *Nedura’s swing South (last trip)*, 1983, Gift of Mary H. D. Swift, 2018.1.2


Alon Kedem, *Cruising*, 2012, oil on canvas, The Donald Rothfeld Collection of Contemporary Israeli Art, 2018.3.4


Tom Miller, *Summer in Baltimore*, 1994, screen print, Gift of Steven Scott, Steven Scott Gallery, Baltimore, MD in memory of the artist, 2018.4.1

Tom Miller, *Maryland Crab Feast*, 1994, screen print, Gift of Steven Scott, Steven Scott Gallery, Baltimore, MD in memory of the artist, 2018.4.2

Tom Miller, *The National Aquarium in Baltimore*, 1996, screen print, Gift of Steven Scott, Steven Scott Gallery, Baltimore, MD in memory of the artist, 2018.4.2

Lee E. Haner, *Madman/ Bomb*, 1985, acrylic on wood, Gift of Jo Tartt Jr. 2018.5.1

Lee E. Haner, *Madman/ Bomb*, 1985, acrylic on wood, Gift of Jo Tartt Jr. 2018.5.2


Lee E. Haner, *Madman/ Bomb*, 1985, acrylic on wood, Gift of Jo Tartt Jr. 2018.5.4


Julie Wolfe, *In a Day Flight Series 7*, 2017, ink and gouache on paper, Gift of the Artist, 2018.7.1
Julia Wolfe, *In a Day Flight Series 10*, 2017, ink and gouache on paper, Gift of Hemphill Fine Arts, 2018. 8.1

Val Lewton, *Breezewood Truck Stop #1*, acrylic on canvas, Gift of Claudia Minicozzi in loving memory of at the artist, 2018.11.1

William Calfee, *Torso of a Man*, 1976, bronze with verdigris brown pantina; marble base, Gift of Elizabeth Benson, 2018.12.1

Mary Orwen, *High Noon*, 1959, acrylic on canvas, Gift of Elizabeth Benson, 2018.12.2


Florencio Lennox Campello, *Isla Balsera (Happy Bicentennial America – Wishing We Were)*, 1976, Gift from The Andres M. Fernandez Collection, 2018.17.1

Marilee Shapiro Asher, *Chrysalis*, cast bronze, electronic music speaker, Gift of the Artist, 2018.18.1ab

Marilee Shapiro Asher, *Sea Pod*, cast bronze, electronic music speaker, Gift of the Artist, 2018.1.2


Marilee Shapiro Asher, *Siren Song*, cast bronze, electronic music speaker, Gift of the Artist, 2018.1.4


Fred Folsom, *Preacher with Two Nudes*, oil on board, Gift of Amy Ross Loeserman, 2018.20.1


Rockne Krebs, *Cool Flower*, 1971, Plexiglas (TM), Gift of Richard and Sondra Schoenfeld, 2018.23.1

Michael Graham, **Untitled (Pots)**, 2011, graphite on paper, Gift of Luciano J. Angela P. Penay, 2018.24.2


Nancy Seaton, **Birds**, 1970, woodcut, Gift of Luciano J. and Angela Penay, 2018.24.4

Jacob Kainen, **Untitled (Ten Commandments)**, 1968, lithograph, Gift of Iris Lipkowitz, 2018.25.1

Juan Downey, **Boycott Grapes**, screen print on cotton mounted on board, Gift of Mary H. D. Swift and Family, 2018.26.1

Ed McGowin, **Untitled**, Gift of Mary H. D. Swift and Family, 2018.26.2

Edith Kuhnle, **Black Mountain**, 1983, oil on paper, Gift of Mary H. D. Swift and Family, 2018.26.3

John Gossage, gelatin silver print, Gift of Mary H. D. Swift and Family, 2018.26.4


Steve Szabo, gelatin silver print, Gift of Mary H. D. Swift and Family, 2018.26.6

Georgia Deal, **Southern Charms**, 1999, etching, relief print, gum transfer, Gift of Mary H. D. Swift and Family, 2018.26.7

Rebecca Kamen, **Becky’s Dracula**, mixed media on panel, Gift of Mary H. D. Swift and Family, 2018.26.8

Richard Rodriguez, **Pink and Blue Suits**, 1982, chromogenic color print, Gift of Mary H. D. Swift and Family, 2018.26.10

William Willis, **Shells**, 1985, Conté, ball point and pencil on paper, Gift of Mary H. D. Swift and Family, 2018.26.10

Rosalind Solomon, **First Mondays in Scottsboro, Alabama**, 1975, gelatin silver print, Gift of Mary H. D. Swift and Family, 2018.26.11


Sally Mann, gelatin silver print, (49.2 x 59.4 cm), Gift of Mary H. D. Swift and Family, 2018.26.14

Eglon Daley, **Elgon Oliver Daley**, lithograph, Gift of Mary H. D. Swift and Family, 2018.26.15


Tom Nakashima, **Untitled**, collage, Gift of Mary H. D. Swift and Family, 2018.26.17

Michael B. Platt, **Angela David at 15**, 1989, photoengraving, Gift of Mary H. D. Swift and Family, 2018.26.18


Allan Janus, *Cour de Parc*, 1987, contact print, Gift of Mary H. D. Swift and Family, 2018.26.31


Jeannie Lea Knight, graphite on paper, Gift of Mary H. D. Swift and Family, 2018.26.41


Walter Kravitz, etching, Gift of Mary H. D. Swift and Family, 2018.26.46

Elizabeth Falk, 1975, graphite on paper, Gift of Mary H. D. Swift and Family, 2018.26.47


John Mena, gelatin silver print, Gift of Mary H. D. Swift and Family, 2018.26.54


Charlie Sickert, *Chair*, 1985, acrylic, epoxy, and wire screen on Masonite, Gift of Mary H. D. Swift and Family, 2018.26.64

Mordecai Ardon, *Composition*, 1972, etching and aquatint, Gift of Nancy Berman and Alan Bloch, 2018.27.1

Avigdor Arikha, *Anne with Hand to Mouth*, 1970, lithograph, Gift of Nancy Berman and Alan Bloch, 2018.27.2


Eleazer Austriki, *Many Thought*, oil on paper, Gift of Nancy Berman and Alan Bloch, 2018.27.4

Yosl Bergner, *Samovar Drawing*, pencil on paper, Gift of Nancy Berman and Alan Bloch, 2018.27.5

Yosl Bergner, *Illusions and Real Thing*, 1964-1965, cloth-covered portfolio with 10 prints and one text panel, Gift of Nancy Berman and Alan Bloch, 2018.27.6.0

Yosl Bergner, *Title page from the portfolio “Illusions and the Real Thing”*, screen print, Gift of Nancy Berman and Alan Bloch, 2018.27.6.1

Yosl Bergner, *The Wooden Horse, from the Portfolio “Illusions and the Real Thing”*, 1964, screen print, Gift of Nancy Berman and Alan Bloch, 2018.27.6.2

Yosl Bergner, *Girl with Green Birds, from the Portfolio “Illusions of the Real Thing”*, 1964, screen print, Gift of Nancy Berman and Alan Bloch, 2018.27.6.3

Yosl Bergner, *Two Girls from Safed, from the “Illusions and the Real Thing”*, 1964, screen print, Gift of Nancy Berman and Alan Bloch, 2018.27.6.4

Yosl Bergner, *The Butterfly Hunt, from the Portfolio “Illusions of the Real Thing”*, 1965, screen print, Gift of Nancy Berman and Alan Bloch, 2018.27.6.5

Yosl Bergner, *Three Girls and the Butterfly, from the Portfolio “Illusions of the Real Thing”*, 1964, screen print, Gift of Nancy Berman and Alan Bloch, 2018.27.6.6

Yosl Bergner, *The Heroic Tailors, from the Portfolio “Illusions of the Real Thing”*, 1965, screen print, Gift of Nancy Berman and Alan Bloch, 2018.27.6.7

Yosl Bergner, *Floatsam, from the Portfolio “Illusions of the Real Thing”*, 1965, screen print, Gift of Nancy Berman and Alan Bloch, 2018.27.6.8

Yosl Bergner, *Butterfly Eaters, from the Portfolio “Illusions of the Real Thing”*, 1965, screen print, Gift of Nancy Berman and Alan Bloch, 2018.27.6.9

Yosl Bergner, *Floatsam, from the Portfolio “Illusions of the Real Thing”*, 1965, screen print, Gift of Nancy Berman and Alan Bloch, 2018.27.6.10

Yosl Bergner, *The Tea Drinkers, from the Portfolio “Illusions of the Real Thing”*, 1964, screen print, Gift of Nancy Berman and Alan Bloch, 2018.27.6.11

Naftali Bexem, *Blessing the Sabbath*, ink wash on paper, Gift of Nancy Berman and Alan Bloch, 2018.27.7
Motke Blum, *Curiosity*, oil, cut paper, paint, glue, Gift of Nancy Berman and Alan Bloch, 2018.27.8

Yiftach Brakin, *Untitled*, 1972, graphite and colored pencil on paper, Gift of Nancy Berman and Alan Bloch, 2018.27.9

Aika Brown, *Assemblage Relief*, n.d., mixed media, Gift of Nancy Berman and Alan Bloch, 2018.27.10

Yuval Caspi, *Abraham Looking at the Stars*, 2005, ink, graphite, and metallic paint on paper, Gift of Nancy Berman and Alan Bloch, 2018.27.11


Fima, *Young Brunette*, 1970, water color on paper, Gift of Nancy Berman and Alan Bloch, 2018.27.15

Yitzhak Frenkel, *Reflections*, oil on canvas, Gift of Nancy Berman and Alan Bloch, 2018.27.16


David Gerstein, *Tender love*, water color on paper, Gift of Nancy Berman and Alan Bloch, 2018.27.18

Marcel Janco, *Mandolin*, lithograph on gesso on burlap, Gift of Nancy Berman and Alan Bloch, 2018.27.19


Marcel Janco, *Blanc sur Blanc*, c. 1960, plaster, Gift of Nancy Berman and Alan Bloch, 2018.27.21

Menashe Kadishman, *Trees*, embossed paint, Gift of Nancy Berman and Alan Bloch, 2018.27.22


Menashe Kadishman, *cut out trees*, aluminum, Gift of Nancy Berman and Alan Bloch, 2018.27.24

Yehiel Krize, *Israel Landscape*, n.d., oil on canvas, Gift of Nancy Berman and Alan Bloch, 2018.27.25

Uri Lifshitz, *Composition*, screen print, Gift of Nancy Berman and Alan Bloch, 2018.27.26

Pinchas Litvinovsky, *Trio*, oil on paper mounted on canvas, Gift of Nancy Berman and Alan Bloch, 2018.27.27

Pinchas Litvinovsky, *President Kennedy*, lithograph, Gift of Nancy Berman and Alan Bloch, 2018.27.28

Yitzhak Livneh, *Untitled*, screen print, Gift of Nancy Berman and Alan Bloch, 2018.27.29
Arieh Lubin, *Oriental Dancers*, oil on canvas, Gift of Nancy Berman and Alan Bloch, 2018.27.30

Zvi Mairovich, *Red Flowers*, ca. 1964, oil on canvas, Gift of Nancy Berman and Alan Bloch, 2018.27.31

Lea Nikel, *Untitled*, 1990, gouache on paper, Gift of Nancy Berman and Alan Bloch, 2018.27.32

Avshalom Okashi, *Negev Sunset*, 1965, polyvinyl on canvas, Gift of Nancy Berman and Alan Bloch, 2018.27.33


David Reeb, *Camel Time*, 2010, screen print, Gift of Nancy Berman and Alan Bloch, 2018.27.35

Gretty Rubenstein, *Imaginary World*, oil on canvas, Gift of Nancy Berman and Alan Bloch, 2018.27.36


Reuven Rubin, *Godseekers*, 1966, woodcut, Gift of Nancy Berman and Alan Bloch, 2018.27.37.4


Reuven Rubin, *Godseekers*, 1966, woodcut, Gift of Nancy Berman and Alan Bloch, 2018.27.37.8


Ruth Scholss, *Boy*, oil on canvas, Gift of Nancy Berman and Alan Bloch, 2018.27.38

Ruth Schloss, *Gossips*, gouache, on prepared paper, Gift of Nancy Berman and Alan Bloch, 2018.27.39

Buki Schwartz, *untitled*, marble, Gift of Nancy Berman and Alan Bloch, 2018.27.40


Shalom von Safed, *Revealing the Secrets of the Torah*, gouache on paper, Gift of Nancy Berman and Alan Bloch, 2018.27.42

Boris Schatz, *A Grandmother*, silver, Gift of Nancy Berman and Alan Bloch, 2018.27.43
Boris Schatz, *One of the People of the Book*, silver, Gift of Nancy Berman and Alan Bloch, 2018.27.44
Boris Schatz, *Scribe*, Gift of Nancy Berman and Alan Bloch, 2018.27.45
Boris Schatz, *Prophet Jeremiah*, silver, Gift of Nancy Berman and Alan Bloch, 2018.27.46
Boris Schatz, *Where is our Comfort!*, silver, Gift of Nancy Berman and Alan Bloch, 2018.27.47
Yeshayahu Sheinfeld, *My Beautiful House with Trees*, felt-tip pen, Gift of Nancy Berman and Alan Bloch, 2018.27.48
Jacob Steinhardt, *City Beyond the Mountain*, 1954, woodcut, Gift of Nancy Berman and Alan Bloch, 2018.27.50
Jacob Steinhardt, *Wanderers*, 1950, woodcut, Gift of Nancy Berman and Alan Bloch, 2018.27.51
Jacob Steinhardt, *Sleeping Bedouins*, 1954, woodcut, Gift of Nancy Berman and Alan Bloch, 2018.27.52
Anna Ticho, *Trees Over Jerusalem*, lithograph, Gift of Nancy Berman and Alan Bloch, 2018.27.53
Ygael Tumarkin, *Albrecht Durer*, color lithograph, Gift of Nancy Berman and Alan Bloch, 2018.27.54
Yaacov Wexler, *Israeli Landscape*, 1966, oil on paper mounted on canvas, Gift of Nancy Berman and Alan Bloch, 2018.27.56
Amos Yaskil, *Jacob's Ladder*, color lithograph, Gift of Nancy Berman and Alan Bloch, 2018.27.57
Pinchas Litvinovsky, *Portrait of Henriette Szold*, color lithograph, Gift of Nancy Berman and Alan Bloch, 2018.27.58
Moshe Mokday, *Shape and Form*, 1961, lithograph, Gift of Nancy Berman and Alan Bloch, 2018.27.59
Yaacov Agam, *Evening*, screen print, Gift of Rebecca Bloch, 2018.29.1
Robert D’Arista, *Figure in Interior*, 1973, oil on canvas board, Gift of Klaus Preilipper, 2018.30.1
Robert D’Arista, *Figure ¾ profile standing*, 1978, etching, Gift of Klaus Preilipper, 2018.30.3
Pietro Lazzari, *Woman with cup*, n.d., ink and wash on cardboard, Gift of Klaus Preilipper, 2018.30.6