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The Cincinnati Art Museum’s work is made possible in part by state tax dollars allocated by the Ohio Legislature to the Ohio Arts Council (OAC). The OAC is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally, and economically.

The Cincinnati Art Museum gratefully acknowledges support from the City of Cincinnati as well as our Members.

On the cover: Anila Quayyum Agha (b. 1965), Pakistan, active United States, All the Flowers Are for Me (Red) (detail), laser-cut lacquered steel and bulb, Alice Bimel Endowment for Asian Art, 2017.7, © Anila Quayyum Agha; courtesy of the artist

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dear friends,

2016–2017 was a watershed year for your Cincinnati Art Museum. In the 136th year since our museum’s founding, we symbiotically drew upon our illustrious history and collections while charting an exciting course for the future. From Van Gogh to Anila Agha, from Tiffany to Samurai, from Kentridge to Kentucky Renaissance, the museum saw the first full year of our 2016–2020 Strategic Plan achieve resounding successes for Cincinnatians.

It was a year remarkable not only for diversity and breadth of programming, but also for growth in every metric of community impact. Cincinnati responded to the museum’s expanded mission and aspirations in more than equal measure. Attendance to the museum is up 43% from the same point three years ago. Just as importantly, our academic and scholarly output has soared.

In achieving this growth, we are mindful that our path is sustainable and stable for the long term. Budgets are balanced and our fiscal profile is strong. Charity Navigator rates the Cincinnati Art Museum as a 4-star charity, the highest standard achievable for financial accountability, transparency and performance. Thanks to donors past and present, the museum’s endowments are healthy and our sources of funding diverse and growing. While we still have much to do to carry out the full dimension of our aspirational mission for Cincinnati, I am proud of our progress. With your support, “through the power of art, we contribute to a more vibrant Cincinnati by inspiring its people and connecting our communities.”

It is an exciting time to be in Cincinnati. As in the early years of our museum’s history, creative industries are moving to the center point of our region’s economic and cultural heft. The energy is palpable and I am more confident than ever that art and culture are inextricable with our city’s uniqueness and pride. Next up is the purposeful integration of art and design into the civic agenda of our region. I am sensing the right energy to take us there.

Thank you for being a part of all of the positive momentum gathering at our museum and throughout our city. Informed by the past, energized by the present, and inspired by the future, your Cincinnati Art Museum stands at the vanguard of the new Cincinnati.

Sincerely,

Cameron Kitchin
Louis and Louise Dieterle Nippert Director
accession highlights
accession highlights

american paintings

2015.264
*Untitled*
Mark Rothko (United States, 1903–1970)
1946
oil on canvas
28 x 38 in. (71.1 x 96.5 cm)
Bequest of Gladys K. Lazarus
© 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

2016.257
*Captain James Perkins, Jr.*
John Brewster, Jr. (United States, 1766–1854)
circa 1800–1809
oil on canvas
30 1/4 x 25 1/4 in. (76.8 x 64.1 cm)
Bequest of Joycelyn Bauer Norris in gratitude to the Cincinnati Art Museum

2016.258
*Sarah "Sally" Perkins (Mrs. James Perkins, Jr.)*
John Brewster, Jr. (United States, 1766–1854)
circa 1800–1809
oil on canvas
30 7/16 x 25 1/8 in. (77.3 x 63.8 cm)
Bequest of Joycelyn Bauer Norris in gratitude to the Cincinnati Art Museum

contemporary

2014.142
*Barn Near Hilltop Airport*
Tom Wesselmann (United States, 1931–2004)
1985–90
enamel on cut-out steel
54 x 95 in. (137.2 x 241.3 cm)
Gift of Tom and Claire Wesselmann
© Estate of Tom Wesselmann / Licensed by VAGA, New York, NY

decorative arts

2017.2
*Teapot*
E & D Kinsey (United States, 1844–1861)
circa 1844
silver and wood
8 1/2 x 12 1/2 x 5 1/2 in. (21.6 x 31.8 x 14 cm)
Museum Purchase: John S. Conner Fund

2017.6
*Cabbage Chair*
nendo (Japan, est. 2002)
designed 2007, produced 2008
unwoven fabric and plastic
25 9/16 x 29 1/2 x 29 1/2 in. (65 x 75 x 75 cm)
Museum Purchase: Phyllis H. Thayer Purchase Fund
© nendo; courtesy of Friedman Benda and nendo

2016.132a-k
*Cobalt, Cerulean, Purpura and Oxblood Persian Installation*
Dale Chihuly (United States, b. 1941)
1993
blown glass
60 x 181 x 48 in. (152.4 x 459.7 x 121.9 cm)
The Nancy and David Wolf Collection
© 1993 Chihuly Studio

2016.152
*Bookcase*
Unidentified Artist (United States)
late 1860s–1870s
walnut, ebonized wood and metal
H. 83 in. (210.8 cm), Diam. 37 in. (94 cm)
Gift of Charlton H. Chatfield in loving memory of his mother, Margaret Rowe Chatfield
east asian

2015.236
*Doves and Pear Blossoms*
Yu Yuan (China, active late 17th century)
late 17th century
ink and colors on silk
image 38 5/16 x 19 13/16 in. (97.3 x 50.3 cm), overall 90 15/16 x 25 7/16 in. (231 x 64.6 cm)
Gift of Dr. Robert Kemper

2015.237
Guanyin
Unidentified Artist (China)
Qing dynasty (1644–1911 CE)
porcelain, fahua ware
14 in. x 10 in. (35.6 x 25.4 cm)
Gift of Dr. Robert Kemper

2015.265
*Tall Cliff and Running River*
Wu Zhongxiong (China, 1899–1989)
20th century
ink and color on paper
24 x 17 15/16 in. (45.6 x 30 cm)
C.Y. Woo Collection, donated by T.H. Wu

2015.297
*Two Squirrels on a Pine Branch*
Wu Zhongxiong (China, 1899–1989)
1953
ink and color on paper
17 3/16 x 12 5/16 in. (43.6 x 31.2 cm)
C.Y. Woo Collection, donated by T.H. Wu

2016.119a-b
*Taketori Monogatari (Tale of the Bamboo Cutter)*
Kita Kizuki (Japan, 1864–circa 1940s)
late 19th–early 20th century
ink and colors on silk
image 37 3/8 x 14 3/16 in. (95 x 36 cm), overall 69 1/8 x 22 1/16 in. (175.5 x 56 cm)
Gift of the Cincinnati Asian Art Society in memory of Faith Golder

fashion arts

2016.42a-f
*Dress, Belt, Shoes and Socks*
Rei Kawakubo (Japan, b. 1942)
2016
polyester, rayon, cotton, triacetate, nylon, wool, leather, ostrich feathers
Museum Purchase: Friends of Fashion Fund

2016.87
*Vaudeville*
Lenore Davis (United States, 1936–1995)
circa 1982
hand painted dye on silk
69 1/2 x 73 1/4 in. (176.5 x 186.1 cm)
Gift of Arnelle Dow in memory of Lenore and Bill Helwig
© Arnelle Dow 2017

2016.222a-d
*Body Suit, Pants, Hat and Belt*
Junya Watanabe (Japan, b. 1961), Comme des Garçons (Japan, est. 1969)
2005
wool, nylon, polyester, leather
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthia J. Bogel Collection

2016.247a-d
*Jacket, Skirt and Socks*
Rei Kawakubo (Japan, b. 1942)
2012
polyester, cotton
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthia J. Bogel Collection
photography

2016.117
*Ralph Eugene Meatyard, Lexington, Kentucky*
Charles H. Traub (United States, b. 1945)
1969
vintage gelatin silver print
6 x 6 in. (15.2 x 15.2 cm)
Museum Purchase: FotoFocus Art Purchase Fund

2016.267
*Untitled, from The Most Crowded Block*
Aaron Siskind (United States, 1903–1991)
1940
gelatin silver print
9 3/8 x 6 7/8 in. (23.8 x 17.5 cm)
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born

2016.281
*Tokyo #15*
William Klein (United States, b. 1928)
1961
gelatin silver print
10 x 15 in. (25.4 x 38.1 cm)
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born

2016.278
*Cuzco 472*
Harry Callahan (United States, 1912–1999)
circa 1974
gelatin silver print
10 1/4 x 10 1/8 in. (26 x 25.7 cm)
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born

prints

2016.91
*Bertha Mae*
Willie Cole (United States, b. 1955)
2012
intaglio and relief
Image 56 1/4 x 15 9/16 in. (142.8 x 39.5 cm)
on sheet 63 7/16 x 22 7/16 in. (161.2 x 57 cm)
The Albert P. Strietmann Collection
© Highpoint Editions and the Artist

2016.142
*The Babylonian Whore*
Albrecht Dürer (Germany, 1471–1528)
1496–98
woodcut (proof before text)
image 15 3/16 x 11 in. (38.5 x 28 cm)
The Albert P. Strietmann Collection,
Anonymous Gift in memory of Helen Pernice and Jean Mathis Tour Group

2016.145
*Fear and Hope*
Oskar Kokoschka (Germany, 1886–1980)
1914
lithograph
image 14 1/2 x 11 5/8 in. (38.5 x 29 cm)
on sheet 21 1/2 x 18 1/2 in. (55.7 x 46.2 cm)
Gift of Robert and Elaine Blatt
© 2017 Artists Right Society (ARS), New York / Prolitteris, Zurich

2017.22
*The Garden Bench*
Jacques-Joseph James Tissot (France, 1836–1902)
1883
mezzotint
platemark 16 3/8 x 22 3/16 in. (41.6 x 56.3 cm)
on sheet 21 1/2 x 28 3/8 in. (54.6 x 72.1 cm)
Gift of Peter Ellorian

2017.31
*Up Dog*
Elizabeth Murray (United States, 1940–2007)
1987–88
color lithograph
image 45 7/8 x 46 1/2 in. (116.5 x 118.1 cm)
Gift of Elizabeth C. B. and Paul G. Sittenfeld
© 2017 Estate of Elizabeth Murray / Artists Rights Society (ARS), New York
south asian

2017.7
All the Flowers Are for Me (Red)
Anila Quayyum Agha (Pakistan, active
United States, b. 1965)
United States
laser-cut lacquered stainless steel and bulb
60 x 60 x 60 in. (152.4 x 152.4 x 152.4 cm)
Museum Purchase: Alice Bimel Endowment
for Asian Art
© Anila Quayyum Agha; courtesy of
the artist

See Appendix A for the comprehensive Accession Listing for the Fiscal Year 2016–2017

John Brewster, Jr. (1766–1854), United States, Captain James Perkins, Jr., circa 1800–1809, oil on canvas, Bequest of Joycelyn Bauer Norris in gratitude to the Cincinnati Art Museum, 2016.257
Yu Yuan (active late 17th century), China, *Doves and Pear Blossoms*, late 17th century, ink and colors on silk, Gift of Dr. Robert Kemper, 2015.236
Wu Zhongxiong (1899–1989), China, Two Squirrels on a Pine Branch, 1953, ink and color on paper, C.Y. Woo Collection, donated by T.H. Wu, 2015.297
Kita Kizuki (1864–circa 1940s), Japan, Taketori Monogatari (Tale of the Bamboo Cutter), late 19th–early 20th century, ink and colors on silk, Gift of the Cincinnati Asian Art Society in memory of Faith Golder, 2016.119a-b
Rei Kawakubo (b. 1942), Japan, Dress, Belt, Shoes and Socks, 2016, polyester, rayon, cotton, triacetate, nylon, wool, leather, ostrich feathers, Museum Purchase: Friends of Fashion Fund, 2016.42a-f
Albrecht Dürer (1471–1528), Germany, The Babylonian Whore, 1496–1498, woodcut (proof before text), The Albert P. Strietmann Collection, Anonymous Gift in memory of Helen Pernice and Jean Mathis Tour Group, 2016.142
Anila Quayyum Agha (b. 1965), Pakistan, active United States, *All the Flowers Are for Me (Red)*, laser-cut lacquered steel and bulb, Alice Bimel Endowment for Asian Art, 2017.7, © Anila Quayyum Agha; courtesy of the artist
exhibitions
exhibitions for 2016–2017 fiscal year

JAY BOLOTIN: THE BOOK OF ONLY ENOCH AND THE JACKLEG TESTAMENT, PART 1: JACK & EVE
(SEPTEMBER 24, 2016–FEBRUARY 26, 2017)
Jay Bolotin’s The Book of Only Enoch is a portfolio of 20 prints made from a combination of woodcut and relief etching that narrates the tale of protagonist Only Enoch. The son of the only Jewish coal miner in Kentucky, Only Enoch is named after an apocryphal book left out of the Hebrew Testament.

Bolotin’s animated motion picture The Jackleg Testament, Part I: Jack & Eve, winner of the Best Animation award at the 2007 Santa Fe Film Festival, is also included in the galleries. Constructed from woodcut prints, the film reimagines the story of Adam and Eve.

Based in Cincinnati, a native of Fayette County, Kentucky, Bolotin is a multi-media experimental artist whose work includes film, literature, music and theatre. Bolotin tells captivating stories through art. Represented by Carl Solway Gallery, his visual work is included in many public collections, including the Museum of Modern Art in New York, Contemporary Museum of Art San Diego, the Smith College Museum and the Cincinnati Art Museum.

ISLANDS OF THE BLEST—AT THE MERCANTILE LIBRARY
(OCTOBER 1–NOVEMBER 19, 2016)
The American West is not only a place, but an evolving set of stories we tell ourselves. Islands of the Blest confirms this through historical photographs of the American West drawn from publicly accessible archives. The pictures included describe waves of change—exploration, settlement, industrialization—and reveal the romantic yearnings and brash confidence that drove these changes.

The images are by photographers both famous and unknown: not only Carleton Watkins and Dorothea Lange, but also anonymous government employees sent west to document our vast nation’s furthest reaches. The photographers’ goals were varied. But when seen decades later, removed from their original context, these pictures disclose additional meanings.

Art historian Ashlyn Davis and artist Bryan Schutmaat compiled the 2014 book that inspired this exhibition. They searched thousands of images in the Library of Congress, the U.S. Geological Survey and other archives. Davis describes one of their realizations: “The American myth—that if you work hard, you can make something for and of yourself—resonates throughout these pictures. But it is complicated by the containment of nature and by signs that some who worked hard might not have succeeded after all.”

Russell Lee (1903–1986), United States, Grant County, Oregon, 1942, Library of Congress
This major exhibition surveys one of the region’s foremost contributions to the history of photography. Focusing on the Lexington Camera Club, an organization devoted to the art and craft of photography, Kentucky Renaissance brings together photographs, prints, books and other artworks made in and around Lexington at midcentury. The Club’s most famous member is Ralph Eugene Meatyard; this exhibition places his achievement back into the context from which it emerged. The exhibition includes substantial bodies of artwork made by Meatyard, James Baker Hall, Van Deren Coke, Cranston Ritchie, Guy Mendes, Thomas Merton and others. It is accompanied by a 200-page illustrated catalogue co-published by Yale University Press, featuring essays by Brian Sholis, Curator of Photography, and New York Times Magazine Contributing Editor John Jeremiah Sullivan.
**VAN GOGH: INTO THE UNDERGROWTH**  
**(OCTOBER 15, 2016–JANUARY 8, 2017)**

Centered on the Cincinnati Art Museum’s magisterial *Undergrowth with Two Figures* of 1890, this exhibition explores the significance of the forest interior, or *sous-bois*, in the art of Vincent van Gogh. *Into the Undergrowth* traces the evolution of the artist’s style and techniques through this special group of landscape paintings spanning his career. Featuring more than 20 works on loan from American, Asian and European collections, the exhibition allows visitors to compare Van Gogh’s treatment of this theme with examples by those who influenced and inspired him, including Théodore Rousseau, Paul Cézanne, Claude Monet and Paul Gauguin. These paintings of the *sous-bois* were not only reactions to the modern urban experience but homages to communication with nature. Losing themselves in the depths of the densely shaded forest, Van Gogh and his colleagues captured the immediacy and tranquility of the untouched landscape. *Van Gogh: Into the Undergrowth* is organized by the Cincinnati Art Museum and accompanied by a scholarly catalogue published in partnership with D. Giles Limited.

**UNLOCKING VAN GOGH’S WORLD**  
**(OCTOBER 15, 2016–JANUARY 8, 2017)**

The letters between Vincent van Gogh and his brother and confidant, Theo, provide insight into the painter’s diverse sources of inspiration and his artistic evolution. Theo provided moral and financial support during Van Gogh’s ten-year artistic career. Drawn from the permanent collection, this selection traces the artist’s early work, from two 1884 paintings through a final etching completed in 1890. A companion exhibition to *Van Gogh: Into the Undergrowth*, this installation features artists whose work Van Gogh appreciated, including Jean-François Millet, Mariano Fortuny and Charles François Daubigny, and the work of the Post-Impressionists he knew in Paris, among them Camille Pissarro, Henri de Toulouse-Lautrec and Paul Gauguin.

Vincent van Gogh (1853–1890), The Netherlands, *Undergrowth with Two Figures*, 1890, oil on canvas, Bequest of Mary E. Johnston, 1967.1430
EMPLOYED: A STAFF ART EXHIBITION

The Cincinnati Art Museum employs nearly 200 individuals who work in a wide range of departments, from security and visitor services to conservation and facility management. Beyond the walls of the museum, many of these staff members are practicing contemporary artists in various media including printmaking, furniture design, painting, fashion arts and photography. This exhibition celebrates their talent, highlighting the museum’s legacy of nurturing working artists and exhibiting art generated in the local community. More than 70 artworks by 37 CAM artists are featured. This show was juried by Dennis Harrington.

PJ Grimm (b. 1983), United States, Egg Formation 1, Campbell County Recorder series Golden Age, 2016, paper pulp (made from the Campbell County Recorder), cement, acrylic and gold leaf on wooden base
DRESSED TO KILL: JAPANESE ARMS AND ARMOR
(FEBRUARY 11–MAY 7, 2017)
The Cincinnati Art Museum holds an impressive collection of Japanese arms and armor and other samurai-related objects. Among these treasures are three beautifully crafted suits of armor, a sixteenth-century helmet, a sword blade made during the late sixteenth century by well-known sword maker Masatoshi and sword accessories collected in the late nineteenth century by John W. Bookwalter. The museum’s collection is combined with eight suits of armor, including that of a young boy and an extensive collection of swords and rare firearms from local collector Gary L. Grose to create a spectacular exhibition of Japanese samurai culture and arts from the sixteenth to the nineteenth centuries.

TRANSCENDING REALITY: THE WOODCUTS OF KÔSAKA GAJIN
(FEBRUARY 11–MAY 7, 2017)
The Cincinnati Art Museum’s Howard and Caroline Porter Collection is the largest repository of the woodcuts of Kôsaka Gajin outside the artist’s family in Tokyo, Japan. This exhibition celebrates the artist’s printmaking, in which he captures the beauty of Japan’s landscape and architectural monuments in a modern way, not unlike the era’s action painting in the West. At the same time, the exhibition reflects the strong tradition of Japan’s printing history. A contemporary critic praised Gajin’s woodcuts, executed during the last decade of the artist’s life, as “works of art definitely bearing the stamp of novelty and originality.” This exhibition of Gajin’s later woodcuts is the first solo exhibition of the artist’s work in the United States.

Japan, Suit of Armor, Edo period (1615–1868), late 18th century, lacquer, silk, metal, Museum Purchase, 1892.2783a-g

TIFFANY GLASS: PAINTING WITH COLOR AND LIGHT
(APRIL 1–AUGUST 13, 2017)
Louis C. Tiffany (1848–1933) trained as a painter, but glass became his special passion—a medium capable of expressing the magical interplay of light and color that captivated Tiffany and drove his artistic ambitions. The leaded glass windows and lamps created under Tiffany’s direction are, in effect, “paintings.” Through the medium of opalescent glass, using new and innovative techniques and materials, Tiffany could actually capture light in color and manipulate it to achieve impressionistic effects.

Organized by The Neustadt Collection of Tiffany Glass in New York City, this exhibition is composed of five windows, 20 lamps and 100 pieces of opalescent flat glass. In addition, educational models illustrate how leaded glass shades are designed and fabricated, and three examples of Tiffany lamp forgeries explore issues of authenticity and connoisseurship. The objects displayed are some of the most iconic and celebrated of the Tiffany Studios’ works, and exemplify the rich and varied palette, sensitive color selection and intricacy of design characteristic of Tiffany’s leaded glass objects.

WILLIAM KENTRIDGE: MORE SWEETLY PLAY THE DANCE
(APRIL 26, 2017–MAY 20, 2018)

South African artist William Kentridge has achieved a worldwide reputation for his incisive large-scale installations combining drawing, film, music and theater. *More Sweetly Play the Dance* circles the viewer in a 40-meter, 7-screen processional. The parade of travelers includes priests, dancers, miners, patients pushing IV carts and workers swinging flags and carrying banners as they march. With references to medieval manuscripts and trains of refugees throughout history, the procession, accompanied by a brass band, conjures at once a *danse macabre*, a jazz funeral, an exodus, a journey.

The installation melds filmed footage with the artist’s distinctive animated charcoal drawings. Kentridge begins on a single piece of paper, drawing and then erasing, adding new elements, photographing his compositions in each state. These images are looped together to create shimmering animations. Figures filmed in semi-silhouette pass from screen to screen in this charcoal-drawn landscape. The result is an immersive world-in-between, a masterpiece in hybridity and metaphor.

William Kentridge (b. 1955), South Africa, *More Sweetly Play the Dance*, 2015, installation view at LUMA Arles, Parc des Ateliers, France. © William Kentridge. All rights reserved
A SHARED LEGACY: FOLK ART IN AMERICA (JUNE 9–SEPTEMBER 3, 2017)

A Shared Legacy: Folk Art in America showcases extraordinary examples of art created by self-taught or minimally trained artists between 1800 and 1925. The exhibition features more than 60 works, including rare and fine portraits by such artists as Ammi Phillips and John Brewster, Jr.; vivid still lifes, allegorical scenes and landscapes, such as a stellar Peaceable Kingdom by Edward Hicks; whimsical trade signs and figure and animal sculptures; unique household objects and distinctive examples of furniture from the German American community. In total, these works illustrate the ingenuity and breadth of American creative expression during a period of significant political, social and cultural change in the United States.

This exhibition is drawn from the Barbara L. Gordon Collection, and is organized and circulated by Art Services International, Alexandria, Virginia. As a special feature, the Cincinnati Art Museum presentation of A Shared Legacy also includes 43 equally noteworthy examples of folk art generously lent from private collections in the region.

Attributed to Edward Hicks (1780–1849), United States, The Peaceable Kingdom with the Leopard of Serenity, 1835–40, oil on canvas, Courtesy of the Barbara L. Gordon Collection
ANILA QUAYYUM AGHA: ALL THE FLOWERS ARE FOR ME
(JUNE 16–OCTOBER 15, 2017)

Pakistani-American artist Anila Quayyum Agha creates immersive installations by manipulating light. In All the Flowers Are for Me (Red), light emanates from the center of a laser-cut steel cube, enveloping the gallery in intricate shadows that ripple and change as visitors walk through the space. The geometric and floral patterns cast upon the walls, floor and ceiling are inspired by Islamic architectural forms and reference the artist’s experience of living in the United States, away from her extended family and friends. Agha’s installations address ideas of isolation and displacement by physically enveloping visitors in transmitted light, creating a sense of belonging through shared experience.

This exhibition celebrates the inaugural acquisition made possible by the Alice Bimel Endowment for Asian Art at the Cincinnati Art Museum. All the Flowers Are for Me (Red) is displayed alongside eight large-scale works on paper that complement the sculptural installation. Similar techniques create precise paper cut-outs in geometric and floral designs, which the artist manipulates further through marbling, encaustic painting, and piercing and embroidering directly into the works. Agha, a mixed media artist, works across disciplines to explore global politics, cultural multiplicity and transnational migration.

Anila Quayyum Agha (b. 1965), Pakistan, active United States, All the Flowers Are for Me (Red) (detail), 2016, laser-cut lacquered stainless steel and bulb, 2017.7, © Anila Quayyum Agha; courtesy of the artist
special features for 2016–2017 fiscal year

THE POETRY OF PLACE: WILLIAM CLIFT, LINDA CONNOR, AND MICHAEL KENNA
(DECEMBER 10, 2016–JUNE 11, 2017)

If I use the analogy of writing, I feel that my work would be much closer to haiku poetry than full-length prose. I don’t need to describe everything that’s going on. I suggest one or two elements and use them as catalysts for my own imagination, and hopefully for the viewer’s imagination.

—Michael Kenna

The pictures in this exhibition were selected with this analogy between photography and poetry in mind. These photographs by William Clift, Linda Connor and Michael Kenna—some of them interior scenes, some landscapes—hint at the themes of memory and time, at personal connections to place. They are lyrical interpretations, more translations of reality than documentary fragments.

Close study is central to these photographs. Though no people are seen, the human experience is a key element. What has happened in these places, and what will happen? Whose memories are rooted here? How has the scene affected the photographer, and in turn, us?

Michael Kenna (b. 1953), England, Three Trees at Dusk, Fain Les Moutiers, Bourgogne, France, 2013, gelatin silver print, Gift of the Artist, 2014.17 © and courtesy Michael Kenna
PERSONAS: COLOR PORTRAITS, 1979–1985  
(JANUARY 28–APRIL 2, 2017)

The photographs in this exhibition depict people—a boxer in his fighting stance, a jumble of marching band percussionists, a cemetery workers union. Their group affiliations are immediately communicated, and their surroundings and dress relay the visual landscape of the late 1970s to early 1980s. Close study of these portraits gives hints about individual personalities; details like posture, facial expression, or the position of a person within a group chip away at public personas to reveal traces of more private attitudes.

This presentation brings together photographs by Neal Slavin, Stephen Milanowski and Ron Geibert. These artists share an interest in the use of color photography—a practice that burst into a then-reluctant art world in the 1970s. Though each approaches it somewhat differently, the artists also share an interest in depicting people. Slavin investigates the conflict between individuality and belonging, and the ways that formalized groups can enhance or even create identities. Milanowski makes portraits of what he describes as “everyday people,” bringing a sense that there is indeed something new to be seen amid a setting that might be called commonplace. Ron Geibert’s photographs of competitions depict moments hovering between order and chaos, posing subtle questions about human standards of excellence.

SŌSAKU HANGA CONTEMPORARIES
(FEBRUARY 11–MAY 7, 2017)
In 1918, a group of Tokyo artists formed the Nihon Sōaku Hanga Kyōkai (Japanese Creative Print Association). After World War II, this organization marketed three portfolios to the occupying forces, reflecting a nostalgia for a pre-militarized Japan and setting the tone for the sōaku hanga (creative print) movement’s postwar triumph. Scenes of Last Tokyo was published December 15, 1945, after the imperial surrender in August. The following year the association issued two portfolios, Native Customs in Japan and Woman’s Customs in Japan. The first was to reflect on traditional customs and festivals at a time when Japan was expected to develop into a peace-loving democracy. The second was designed to appeal to foreign male tastes. Like Japanese printmaker Kōsaka Gajin, his contemporaries spurned the traditional artisan system of printmaking and promoted personal expression by printing their own individualistic designs.

AMERICAN FOLK ART WATERCOLORS AND DRAWINGS
(MAY 6–SEPTEMBER 17, 2017)
As an accompaniment to the exhibition A Shared Legacy: Folk Art in America, American Folk Art Watercolors and Drawings features a varied group of 30 rarely seen works drawn from the museum’s permanent collection. Artists of the nineteenth century found ingenious ways to tap into the lively demand of the middle class for art to decorate the home. Watercolors and drawings were generally less expensive to make, and thus to acquire, than oil paintings. Folk artists responded to popular taste and thrived on the desire of the average person to own affordable art that paralleled what was available to wealthy collectors. As portraits were especially valued in the era before photography, they are represented here in a variety of forms: full-scale pastels, silhouettes and miniatures. Landscapes, city views, biblical themes, family records and more present a glimpse into the lives of everyday Americans.
MEMENTOS OF AFFECTION: ORNAMENTAL HAIRWORK IN JEWELRY AND PORTRAIT MINIATURES
(MAY 27, 2017–NOVEMBER 4, 2018)
Mementos of Affection features pieces from the museum’s permanent collection of portrait miniatures and jewelry, including many newly acquired works that are either made of or incorporate human hair. While ornamental hairwork may seem strange to us today, it was a fairly common commodity of the eighteenth and nineteenth centuries. Hairwork was viewed as a skilled art form, and those working in this medium used complex processes to create elaborate woven, curled or shaped details for portrait miniatures or as entire pieces of jewelry.

This installation delves into the dual themes of why such keepsakes were created and cherished: love and mourning. Because hair does not decay, hairwork presented a means to make the memory or presence of loved ones immortal. These objects were emblems of familial or romantic love that acted as personal records of cherished individuals, engagements and marriage. Similarly, mourning pieces served as reminders of those who had passed away. Hairworkers developed an array of symbolic styles, from engraved Georgian enamelwork to Greco-Roman-inspired scenes of a mourner at a gravesite, to represent death and mourning. In addition to these two themes, this focus exhibition examines how hairwork is made, through a sampler and tools of the trade.
FASHION AND TECHNOLOGY  
(JULY 1–DECEMBER 31, 2017)  
Focusing on three areas—textile dyes, printing processes and lacework—Fashion and Technology explores the impact of innovations in textile production on fashion through historic dress from the permanent collection. Historically, fabrics were colored with dyes drawn from natural materials—plants, insects, minerals—creating colors which could be vivid, but fugitive. Scientific advances in the mid-1850s resulted in synthetic dyes that were more brilliant and permanent. The first of these dyes became known as Perkin’s purple, named after its creator William Henry Perkin. Patterned fabrics also played a key role in fashionable dress. Hand printing of textiles was a time-consuming process until the advent of mechanized textile printing in the early nineteenth century. Similarly, handmade lace for centuries enhanced both men’s and women’s dress. Machine-made lace, perfected in the nineteenth century, made this luxury more affordable, allowing entire garments to be made of what was once only an embellishment.

While synthetic dyes, mechanized printing and machine-made lace are common today, each of these technological advances was revolutionary in its own time. They resulted in textiles that were more readily available and affordable for mass consumption, while simultaneously transforming the aesthetic qualities of dress and its embellishments.
digital exhibitions for 2016–2017 fiscal year

REMBRANDT: MASTER PRINTMAKER
(POSTED MARCH 7, 2017)
Deeply loved for his richly emotional work, Rembrandt Harmensz. van Rijn (1606–1669) is one of the world’s most recognized artists. Countless references over the centuries to the Dutch master have ingrained his images into our cultural life. Today his name is synonymous with greatness and is held up as a standard of artistic excellence. This online exhibition of Rembrandt’s prints explores several of the artist’s technical, narrative and emotional approaches that still make a lasting impact. While best known as a painter, Rembrandt made significant contributions to printmaking, producing nearly 300 prints throughout his career. Unlike painters who used printmaking to reproduce images of their paintings, Rembrandt treated the medium independently, and his creative experimentation helped to push printmaking in a more expressive direction. These works are selected from the Cincinnati Art Museum’s impressive holdings of Rembrandt prints.

Rembrandt Harmensz. van Rijn (1606–1669), The Three Trees, 1643, etching, drypoint and burin, Bequest of Herbert Greer French, 1943.285
THE ART ACADEMY AND WORLD WAR I
(POSTED APRIL 7, 2017)
This digital exhibition was posted in April 2017—the 100th anniversary of the United States’ declaration of war on Germany. In a city with a significant population of citizens of German heritage, many Cincinnatians supported their Germanic brethren during the early years of the conflict. But once the U.S. entered the war, the citizenry rallied. Among those who served were a number of students from the Art Academy of Cincinnati, who put their artistic skills to practical use for the war effort, drawing maps or designing military camouflage. For many, their love of art was a morale-boosting reminder of happier times, while for others it provided a motivation to fight. Photographs, letters and other documents from the museum’s archives are featured, many of which were sent by former academy students during their training or their posting overseas. One unknown soldier was identified through this exhibit: Donald Raymond, son of longtime Cincinnati Art Museum photographer Fritz Van Houten Raymond.
FRIDA KAHLO: PHOTOGRAPHIC PORTRAITS BY BERNARD SILBERSTEIN
(POSTED JUNE 6, 2017)
This collaboration between the Cincinnati Art Museum and the University of Cincinnati centers on Bernard Silberstein’s portraits of celebrated Mexican artist Frida Kahlo. A Cincinnati photographer, Bernard Silberstein (1905–1999) built an international reputation making photographs for publications including National Geographic, Life, Time and The New York Times. Among Silberstein’s best-known photographs are his portraits of Frida Kahlo (1907–1954). Taken at her home in Mexico in the early 1940s, these portraits offer insight into how Kahlo presented herself, a practice of self-fashioning that has made her one of the most recognized artists in the world.

Enter this exhibition on the museum’s website to view images of Silberstein photographs in the Cincinnati Art Museum collection, as well as essays, poems and lectures about Silberstein and Kahlo created on the occasion of the University of Cincinnati’s 2016 exhibition Frida in Focus.

TRADING CARDS (POSTED JUNE 16, 2017)

In the Victorian era, a typical trade card featured an illustration on one side and an advertisement on the other. As these cards became increasingly attractive and colorful, they became collectible in their own right. Seizing upon a marketing opportunity, the tobacco industry in the late nineteenth century began to include cards in packets of cigarettes. Released in sets to encourage customer loyalty, the cards featured a range of subjects, from historic figures and sports stars to gemstones and lighthouses. These cigarette cards would eventually evolve into the modern trading card. This digital exhibition features a selection of trading cards from the archives’ permanent collection. Drawn from a number of different sets, they were each originally issued by tobacco companies as an incentive to purchase their products.
learning & interpretation report
**art for life program highlight**

**ADVANCED PLACEMENT ART HISTORY**
Art for Life occasionally has the opportunity to connect our community partners. In this case, local high schools collaborated with the museum to expand the Advanced Placement Art History courses at Walnut Hills High School, Withrow High School and Kings High School. While Walnut Hills had already established an Advanced Placement Art History curriculum, Withrow and Kings were still developing their courses of study. By connecting these three schools, the museum exposed hundreds of students to the collection, while assisting in curriculum growth and staying engaged and involved in our community’s academic growth.

**docent learning**

**IMPLEMENTATION OF DOCENT DEVELOPMENT**
In addition to training sessions that active docents traditionally receive on special exhibitions and updates to the permanent collection, Learning & Interpretation has instituted a new series of monthly workshops, which take place in the galleries. In the first year of the initiative, topics ranged from gallery teaching techniques to social and cultural issues, such as demystifying Islam in art from the Islamic world, a topic featured in an article on the art museum teaching website. These workshops are participatory and discussion-based, encouraging docents to share best practices with each other while pursuing new ideas.

The changes are bolstered by a new round of docent-led tour observations led by the museum’s Division of Learning & Interpretation. Over a three-year period, 40 docents a year are chosen at random and paired with a member of the Learning & Interpretation staff, who serves as his or her observer. This process is predicated on constructive feedback and open dialogue between docents and staff. In 2016–2017, docents who were observed met and exceeded expectations in many key areas of engagement with visitors, including open-ended dialogue, establishing a welcoming atmosphere and incorporating relevant and accurate information about the museum’s collection. Learning & Interpretation staff use the results of the observations to design training sessions that reinforce the positive aspects of the docents’ performance and provide more specialized training in areas that need improvement.

**DOCENT CLASS OF 2017**
In January 2017, the Division of Learning & Interpretation began training a new class of docents. The 27 candidates in this year’s class underwent a year-long program, meeting weekly. Training focuses on current gallery teaching trends and techniques, facilitating dialogue with a wide range of audiences and the artworks in the museum’s permanent collection. The weekly sessions are largely discussion-based, taking place in the museum galleries. In place of traditional long-form lectures, docent candidates now receive their instruction on the museum’s collection through webinars from curators, reserving class time for discussion and developing teaching strategies. Over the course of training, each docent leads three practice tours of various time limits and thematic content. Each practice is observed by a member of the Division of Learning & Interpretation, who then provides feedback to the candidate.

The new class of 24 docent candidates received their certificates of completion and graduated to active docent status in November 2017.
gallery interpretation

AFRICAN GALLERY TOUCH SCREEN INTERACTIVE
Responding to the success of the interactive touch tables in the museum’s Antiquities galleries, the Division of Learning & Interpretation continued its collaboration with Paperplane Creative and Clifton Labs to create a multi-layered interpretive touch screen for the African gallery. This new interactive allows visitors to closely examine each work on display and view supplemental materials such as maps, additional images and videos. Visitors are also encouraged to design their own baskets and chart the journey of Carl Steckelmann from Indiana to West Africa. As objects rotate in and out of the gallery, new artworks and learning opportunities will be added to the interactive. The African Gallery touch screen interactive is generously supported by The Ward E. Bullock Endowment for Interactive Education.

highlighted public programs

accessibility programs

In 2016–2017, the museum increased their accessibility offerings by creating new programs. The Visionaries and Voices Teaching Artist Program partnered with the museum to lead tours and art activities in the galleries. The museum promoted Custom Access Tours for visitors who were unable to attend other accessibility programs. Additionally, the new program Autism Family Exploration allows families with children who have autism or other developmental disabilities to explore the museum on designated mornings before public hours. The museum also created a social narrative and sensory-friendly guide as a resource for families, available on the museum’s website or at the front desk.

A museum guest and museum docents, Linda Holthaus and Elaine Mueninghoff, showcasing an artwork made during the Memories in the Museum program.
adult programs

ART PALACE PODCAST
The Art Palace Podcast, hosted by Associate Director of Interpretive Programming Russell Ihrig, further expanded the museum’s reach beyond the tristate area. The podcast received more than 4,000 downloads in its inaugural year, and served listeners from 41 different countries and every continent except Antarctica. Guests from various backgrounds join Ihrig for conversation and gallery-looking, bringing new and unexpected perspectives on the museum collection. Guests include staff from local arts organizations such as Cincinnati Shakespeare Theater and Cincinnati Ballet.

MUSE
The program that brought music, art and people together finished its final season in the summer of 2017. This monthly program offered concerts from student musicians, followed by a gallery talk led by an art history student. The museum collaborated with the University of Cincinnati’s College Conservatory of Music and the School of Design, Architecture, Art and Planning to recruit students for the program. The Muse program grew significantly during its four-year run, and created an incentive for music lovers to come to the museum regularly.

family programs

SEE PLAY LEARN KITS
Launched in the galleries in winter 2017, See Play Learn Kits are activity totes designed to encourage creative discussion and learning in the museum galleries. Kits can be checked out from the Visitor Services desk. These kits help families slowdown in the museum and create meaningful experiences with works of art. This initiative is part of the museum’s goal to make the galleries more accessible to children and families.

An example of what you will find inside of a See Play Learn Kit.
FAMILY FIRST SATURDAY
The Duveneck Association and its annual fundraising event, A Taste of Duveneck, allowed us to continue the museum’s longest-running family program, Family First Saturday. This monthly program welcomes families to the museum for a free day of performances, art-making activities and scavenger hunts. In 2017 the program saw a growing number of new and regular visitors, due to each month’s unique themes and activities. The museum collaborates with local artists and organizations to create this free and fun way for families to experience the arts.

Visitors experimenting with musical instruments during our Family First Saturday program.
The Rosenthal Education Center (REC) is an interactive space for visitors of all ages to discover the museum’s collection in a fun, immersive, hands-on and safe way. The REC is located on the first floor, just off the Great Hall, and is open during museum hours. The hands-on activities and interactives in the REC relate to a theme and highlight works of art in the museum’s permanent collection. The theme, interactives and hands-on activities change twice a year. In fiscal year 2016–2017, the REC saw a 51 percent increase in attendance.

In October 2016, the REC theme changed to Nature and the Natural World, with activities such as leaf rubbing, landscape sketching and insect sculpting. A Charley Harper woodland-themed reading soft space was added to the REC and was donated by The Land of Nod. The REC also featured a life-sized 3-D replica of Vincent van Gogh’s *Undergrowth with Two Figures*. Visitors could step into the painting and explore interactives related to Van Gogh and his artwork. Families could also add to the experience by creating a tissue paper flower and attaching it to the installation. In March 2017 the theme changed to Pattern and Texture and featured a collaborative multi-level tape mural, a brightly lit Tiffany window recreation that visitors could color, a wall of burlap that visitors could embroider and a variety of other art-making stations. The REC now offers a coloring/activity booklet related to the REC theme that visitors can take home. The booklet will be updated with each new REC theme.
school-based learning

15TH ANNUAL SUMMER TEACHER INSTITUTE: THE ART OF CRAFT

The Summer Teacher Institute is the museum’s summer professional development program for teachers. This three-day program includes lesson plans, art-making, guest speakers and networking opportunities for classroom teachers, pre-K through college. Utilizing our extensive permanent collection, the 2017 program explored the art of craft and its impact on the Cincinnati community, featuring the special exhibition A Shared Legacy: Folk Art in America. A guest fabric artist taught a batik workshop in which each teacher created a project using wax and natural dyes. A museum teacher created a lesson around clay characters inspired by the Cincinnati Wing collection and several children’s books. Teachers explored the museum and surrounding grounds on a photo walk during the second day. On the third and final day we took a field trip to the American Sign Museum. There we received guided tours and participated in a scavenger hunt and a hand-lettering workshop. Each teacher received a certificate of completion and CEU. Graduate credit through Ashland University was also available.

Teachers participating in the Summer Teacher Institute field trip to the American Sign Museum.

See Appendix C for Program Attendance during Fiscal Year 2016–2017
See Appendix D for Special Exhibition Program Listing for Fiscal Year 2016–2017
conservation report
conservation report

The Conservation Department of the Cincinnati Art Museum carries out its work for a variety of purposes. These include installations of special exhibitions, reinstallation and rotations of light-sensitive works in the permanent collection galleries and loans to national and international museums. The department continues its preventive conservation duties by monitoring the environment in the museum galleries and storage areas. The conservators participated in the semi-annual Consult-a-Curator evenings, conducted a number of special behind-the-scenes tours and, on the museum’s website, posted their weekly blog, “Behind the Scenes in Conservation,” highlighting current projects. Department staff also engaged in community outreach with the Contemporary Arts Center, Taft Museum of Art, Art Academy of Cincinnati, University of Cincinnati and Dayton Art Institute.

PAINTINGS CONSERVATION

The six major paintings cleaned this year included Portrait of Max Jacob by Amedeo Modigliani, and Baby in Dark Blue Suit, Looking Over His Mother’s Shoulder by Mary Cassatt. A pair of portraits was conserved for the exhibition A Shared Legacy: Folk Art in America, as well as two paintings for The Woman’s Art Club of Cincinnati installation. Fifteen paintings were prepared for loan to other institutions, and work continued on Zaragoza’s Retablo of Saint Peter. Conservation is expected to be finished and the work reinstalled in 2018.

Some of the paintings comprising the Retablo of Saint Peter in the lab. Conservation of the panels on the shelves has been completed, while those on the table are still being treated.

Lorenzo Zaragoza (circa 1340–circa 1410), Spain, Retablo of Saint Peter (detail), circa 1400, tempera, gold and silver on wood, The Edwin and Virginia Irwin Memorial, 1960.473
During cleaning, varnish remains on the left half and around the signature at lower right.

Mary Cassatt (1844–1926), United States, *Baby in Dark Blue Suit, Looking Over His Mother’s Shoulder*, circa 1889, oil on canvas, John J. Emery Fund, 1928.222
PAPER CONSERVATION

Works on paper conserved this year included prints for Unlocking Van Gogh’s World and In Bloom: Floral Prints from the Permanent Collection, drawings for American Folk Art Watercolors and Drawings and portrait miniatures for Mementos of Affection: Hairwork in Jewelry and Portrait Miniatures. The paper conservator also examined and prepared 50 prints for Transcending Reality: The Woodcuts of Kōsaka Gajin. Work on the permanent collection included overseeing the remounting of a Qing Dynasty painting Portrait of a Court Lady by contract conservators; examining newly acquired prints, drawings and photographs, including Japanese prints from the Joel and Bernice Weisman Collection in memory of Jay Weisman; and improving storage of the portrait miniature collection, with the assistance of a Sowell Committee summer intern.
OBJECTS CONSERVATION
Twenty-six ancient Near Eastern bronzes with active corrosion were treated this year. In addition, 12 ancient glass objects suffering from delamination were stabilized for future installation in the Hanna Wing. A new acquisition for the East Asian art collection, a small lacquer box, was conserved for display and hair jewelry was cleaned and stabilized for the Mementos of Affection: Hairwork in Jewelry and Portrait Miniatures installation. Two outdoor sculptures were also treated; the swing on Mark di Suvero’s Atman, was repaired and reinforced to prevent future damage and Pinocchio (Emotional), by Jim Dine, was treated to compensate for paint loss.
TEXTILE CONSERVATION
Conservation of textiles for special exhibitions included major treatment on elements of two sets of armor for *Dressed to Kill: Japanese Arms and Armor*. Conservators worked with mount builders to display all 13 suits in the exhibit, as well as an apron and two oversized parade banners. Three textiles on loan from private collectors were prepared and mounted for *A Shared Legacy: Folk Art in America*. Preparations for the upcoming exhibition *Kimono Refashioned* scheduled to open in June 2019 began with treatment of two costume pieces. Light-sensitive textiles that were prepared for rotation in the permanent collection galleries included a work by local artist Lenore Davis and a sampler for the Folk Art Gallery.

A pair of oversize parade banners were installed in *Dressed to Kill: Japanese Arms and Armor*. A unique mounting mechanism was devised to display only a section of the 30-foot-long banners.

*Boy’s Day Banners*, Japan, late 19th century, cotton, Gift of Mrs. Walter H. Field, 1913.94 and 1913.95

Before treatment (left) and after treatment (right).

*Sampler*, United States, 19th century, silk floss on wool ground, Gift of Mrs. R. M. W. Taylor, 1903.287
mary r. schiff
library & archives

From September 1, 2016 through August 31, 2017, 7,536 people visited the Mary R. Schiff Library and Archives. Throughout the year, visitors utilized 8,355 resources in the form of books, periodicals, files, online databases and archival materials.

REQUESTS & LOANS
Staff members helped with 2,428 research requests and questions, 378 of them for the Archives.

The Library borrowed 117 materials and loaned 31 through Interlibrary Loan.

ACQUISITIONS & GIFTS
2,076 materials were added to the Library’s collection.

2,700 materials were added to the Archive’s collection.

The Cincinnati Art Museum acknowledges those donors who graciously gave books and funds throughout the year to support the Mary R. Schiff Library & Archives. Eighteen gifts of materials and funds were received from September 1, 2016, through August 31, 2017.

DIGITAL PROJECTS
1,006 images from the Archive’s collection were digitized and made accessible.

EVENTS & TOURS
The Mary R. Schiff Library continued its evening series Dialogues with Artists, in which individuals gather in the Library Reading Room to converse with local artists about contemporary art. During fiscal year 2016–2017, the Library hosted three programs, welcoming a total of 122 attendees.

Tours of the Mary R. Schiff Library & Archives were attended by 120 individuals.
donors
donors
September 1, 2016–August 31, 2017

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Victoria Hurlburt—Design Manager
Erin Geideman

VISITOR & MEMBER SERVICES
Amy Burke—Director of Visitor Experience
Dana Sabato—Visitor Services Coordinator
Kaitlyn Bogenschutz
Melissa Copeland
Mary Casey Sturk
Anastasia Elwing
Javiera Geer
Courtney Gilbert
Natalie Kennedy
Benjamin Kleier
Rachel McMullen
Ally Mersch
Taylor Satterthwaite
Kaitlyn Spears

Caitlin Tracey-Miller—Visitor Research Coordinator

BUILDING & GROUNDS
Mark Crousore—Building & Grounds Supervisor
David Aylward
James Betts, Jr.
Ron Cunningham
Harvey Humphries
Cynthia Norris
Robert Stull
Michael Taylor
Kenneth Hutchinson, Jr.

LEARNING & INTERPRETATION
Emily Holtrop—Director of Learning & Interpretation
Carrie Atkins Maras
Sara Birkofer
Megan Bogenschutz
Samantha Gaier
Russell Ihrig
Amy Meyer

Amanda Neace
Alexandra Otte
Andrew Palamara
Andrew Yaksco

SECURITY / VISITOR SUPPORT TEAM
Mark Morrissey—Chief of Security
Mark Allen
George Austin III
Lowell Bernardino
Atha Brockell
Pauline Brown
Roddan Browne
Catherine Brummet
Emily Buck
Jeffrey Burkhart
Lawrence Cafazo
Kathleen Cavanaugh
Paul Clarke
Mary Ellen Conry
Elza Corrill
Arthur Craig
Denise Crayon
Gillean Dublow
Benjamin Duerksen
Charles Eckert, III
Rob Farrell
Zachary Gibson
Don Green
Dylan Grubish
Dean Hall
William Hart
Wayne Hatcher
Charles Heiert
Frances Hoetker
Melissa Holloway
Gregory Hughes
Melissa Jessup
Carla Johnson
David Johnson
William Kendrick
Susan King
Bruce Kreidler
Todd Kunkler
Colette Lampkin
Edward Loebrich
Matthew Luehrmann
Gale Luersen
Kyle Mace
David Mallory
Andrew Manning
Carl McKenzie, Jr.
Kaitlyn Meyer
James Monahan
John Myers
Jessica Nickerson
Dan O’Connor
Ronald Orovitz
Daniel Patton
Enos Phelps
Barbara Price
John Resetarits
John Rich
Jordan Rolfes
Amanda Ross
Fred Schoolfield
Dan Schmalz
Robert Seifert
Joseph Sparough
Tara Spencer
Julie Stratton
George Tabet
Gary Trimble
Brittany Walker
Steven Weber
Briana Young
Rick Young

*this list includes staff
as of 8/31/2017
financial report
# Cincinnati Museum Association Annual Report 2018

## Cincinnati Art Museum Balance Sheet as of August 31, 2017

### Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$5,670,245</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>$32,861</td>
</tr>
<tr>
<td>Pledges receivable, net of current portion</td>
<td>$4,296,555</td>
</tr>
<tr>
<td>Interest and dividend receivable</td>
<td>$64,553</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>$229,254</td>
</tr>
<tr>
<td>Inventories</td>
<td>$355,715</td>
</tr>
<tr>
<td>Investments</td>
<td>$146,574,207</td>
</tr>
<tr>
<td>Cash surrender value of life insurance</td>
<td>$201,486</td>
</tr>
<tr>
<td>Beneficial interest of perpetual trusts</td>
<td>$15,401,147</td>
</tr>
<tr>
<td>Building and equipment, net</td>
<td>$20,580,173</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>$193,406,196</strong></td>
</tr>
</tbody>
</table>

### Liabilities and Net Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line of credit</td>
<td>$153,298</td>
</tr>
<tr>
<td>Accounts payable</td>
<td>$248,972</td>
</tr>
<tr>
<td>Accrued liabilities</td>
<td>$867,990</td>
</tr>
<tr>
<td>Charitable remainder trust and charitable gift annuities</td>
<td>$556,684</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td><strong>$191,579,252</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td><strong>$193,406,196</strong></td>
</tr>
</tbody>
</table>
## Cincinnati Art Museum Income Statement as of August 31, 2017

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OPERATING REVENUE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions and revenues</td>
<td>$9,634,780</td>
<td>$3,715,277</td>
<td>$17,756,570</td>
<td>$31,106,627</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td>$5,346,852</td>
<td>($5,346,852)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total contributions and revenue</td>
<td>$14,981,632</td>
<td>$1,631,575</td>
<td>$17,756,570</td>
<td>$31,106,627</td>
</tr>
<tr>
<td>Expenses</td>
<td>$15,029,879</td>
<td>-</td>
<td>-</td>
<td>$15,029,879</td>
</tr>
<tr>
<td>Operating income (loss)</td>
<td>($48,247)</td>
<td>($1,631,575)</td>
<td>$17,756,570</td>
<td>$16,076,748</td>
</tr>
<tr>
<td><strong>NON-OPERATING REVENUE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Realized and unrealized gain (loss) on investments</td>
<td>$2,082,651</td>
<td>$7,601,496</td>
<td>-</td>
<td>$9,684,147</td>
</tr>
<tr>
<td>Change in beneficial interest in perpetual trust</td>
<td>-</td>
<td>-</td>
<td>$830,066</td>
<td>$830,066</td>
</tr>
<tr>
<td><strong>Change in net assets</strong></td>
<td>$2,034,404</td>
<td>$5,969,921</td>
<td>$18,586,636</td>
<td>$26,590,961</td>
</tr>
<tr>
<td><strong>Net assets at beginning of year</strong></td>
<td>$53,746,086</td>
<td>$52,996,587</td>
<td>$58,245,618</td>
<td>$164,988,291</td>
</tr>
<tr>
<td><strong>Net assets at end of year</strong></td>
<td>$55,780,490</td>
<td>$58,966,508</td>
<td>$76,832,254</td>
<td>$191,579,252</td>
</tr>
</tbody>
</table>
# Cincinnati Art Museum Statement of Functional Expenses as of August 31, 2017

<table>
<thead>
<tr>
<th>EXPENSE</th>
<th>Program Services</th>
<th>Management &amp; General</th>
<th>Fundraising</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries</td>
<td>$4,162,498</td>
<td>$939,710</td>
<td>$590,437</td>
<td>$5,692,645</td>
</tr>
<tr>
<td>Payroll taxes</td>
<td>$303,019</td>
<td>$65,192</td>
<td>$40,990</td>
<td>$409,201</td>
</tr>
<tr>
<td>Pension expenses</td>
<td>$52,510</td>
<td>$12,339</td>
<td>$5,866</td>
<td>$70,715</td>
</tr>
<tr>
<td>Employee benefits</td>
<td>$562,934</td>
<td>$165,519</td>
<td>$77,041</td>
<td>$805,494</td>
</tr>
<tr>
<td>Event cost</td>
<td>$61,530</td>
<td>$22,860</td>
<td>$252,385</td>
<td>$336,775</td>
</tr>
<tr>
<td>Hospitality</td>
<td>$32,494</td>
<td>$11,010</td>
<td>$8,628</td>
<td>$52,132</td>
</tr>
<tr>
<td>Café / catering</td>
<td>$134,135</td>
<td>$162,356</td>
<td>-</td>
<td>$296,491</td>
</tr>
<tr>
<td>Dues and memberships</td>
<td>$25,477</td>
<td>$13,508</td>
<td>$1,170</td>
<td>$40,155</td>
</tr>
<tr>
<td>Honorarium</td>
<td>$48,417</td>
<td>-</td>
<td>-</td>
<td>$48,417</td>
</tr>
<tr>
<td>Shipping, postage and exhibition fees</td>
<td>$579,001</td>
<td>$3,314</td>
<td>$17,546</td>
<td>$599,861</td>
</tr>
<tr>
<td>Installation and framing</td>
<td>$311,662</td>
<td>$1,235</td>
<td>-</td>
<td>$312,897</td>
</tr>
<tr>
<td>Photography</td>
<td>$7,978</td>
<td>-</td>
<td>-</td>
<td>$7,978</td>
</tr>
<tr>
<td>Supplies</td>
<td>$174,273</td>
<td>$41,896</td>
<td>$14,086</td>
<td>$230,255</td>
</tr>
<tr>
<td>Advertising</td>
<td>$345,925</td>
<td>$8,458</td>
<td>$2,938</td>
<td>$357,321</td>
</tr>
<tr>
<td>Print / typesetting</td>
<td>$205,826</td>
<td>$3,387</td>
<td>$48,012</td>
<td>$257,225</td>
</tr>
<tr>
<td>Professional development</td>
<td>$54,160</td>
<td>$25,885</td>
<td>$2,539</td>
<td>$82,584</td>
</tr>
<tr>
<td>Books and periodicals</td>
<td>$24,562</td>
<td>$663</td>
<td>$4,028</td>
<td>$29,253</td>
</tr>
<tr>
<td>Professional services</td>
<td>$432,815</td>
<td>$205,234</td>
<td>$31,416</td>
<td>$669,464</td>
</tr>
<tr>
<td>Expense Description</td>
<td>2018</td>
<td>2017</td>
<td>2016</td>
<td>2015</td>
</tr>
<tr>
<td>----------------------------------------------------------</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td>Repairs, maintenance, and other equipment expense</td>
<td>$377,063</td>
<td>$69,449</td>
<td>$3,519</td>
<td>$450,031</td>
</tr>
<tr>
<td>Service contracts</td>
<td>$406,620</td>
<td>$66,312</td>
<td>$39,122</td>
<td>$512,054</td>
</tr>
<tr>
<td>Volunteer events and other expenses</td>
<td>$43,274</td>
<td>-</td>
<td>-</td>
<td>$43,274</td>
</tr>
<tr>
<td>Project expense</td>
<td>$165,319</td>
<td>$8,820</td>
<td>-</td>
<td>$174,139</td>
</tr>
<tr>
<td>Gift shop merchandise</td>
<td>$443,737</td>
<td>-</td>
<td>-</td>
<td>$443,737</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$20,479</td>
<td>$16,436</td>
<td>$635</td>
<td>$37,550</td>
</tr>
<tr>
<td>Utilities</td>
<td>$497,373</td>
<td>$117,401</td>
<td>$5,083</td>
<td>$619,857</td>
</tr>
<tr>
<td>Telephone</td>
<td>$34,055</td>
<td>$16,094</td>
<td>$7,268</td>
<td>$57,417</td>
</tr>
<tr>
<td>Insurance</td>
<td>$198,801</td>
<td>$27,992</td>
<td>$1,160</td>
<td>$227,953</td>
</tr>
<tr>
<td>Banking &amp; custodial fees</td>
<td>$45,137</td>
<td>$52,143</td>
<td>$16,143</td>
<td>$113,423</td>
</tr>
<tr>
<td>Interest</td>
<td>-</td>
<td>$7,137</td>
<td>-</td>
<td>$7,137</td>
</tr>
<tr>
<td>Depreciation expenses</td>
<td>$1,447,191</td>
<td>$341,597</td>
<td>$14,789</td>
<td>$1,803,577</td>
</tr>
<tr>
<td>Art purchases</td>
<td>$240,867</td>
<td>-</td>
<td>-</td>
<td>$240,867</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$11,439,131</strong></td>
<td><strong>$2,405,947</strong></td>
<td><strong>$1,184,801</strong></td>
<td><strong>$15,029,879</strong></td>
</tr>
</tbody>
</table>
appendix a: accession listing for the fiscal year 2016–2017
accession listing for the fiscal year 2016–2017

2014.141
*Untitled*
Israel Lund (United States, b. 1968)
2013
acrylic on unprimed canvas
44 x 33 in. (111.8 x 83.8 cm)
Gift of David and Kim Schrader

2014.142
*Barn Near Hilltop Airport*
Tom Wesselmann (United States, 1931–2004)
1985–90
enamel on cut-out steel
54 x 95 in. (137.2 x 241.3 cm)
Gift of Tom and Claire Wesselmann

2014.143
*Reflections*
Young Hi Lee (United States, b. 1947)
May 2011
sumi ink, coffee, stick watercolor, mulberry paper collage
27 x 54 in. (68.6 x 137.2 cm)
Gift of Dr. Kun I. Lee and Young Hi Lee

2014.144a-c
*Old Vine Trunks*
Young Hi Lee (United States, b. 1947)
2005
sumi ink, stick watercolor
overall 40 x 82 in. (101.6 x 208.3 cm)
Gift of Dr. Kun I. Lee and Young Hi Lee

2014.145
*View of Beijing: Temple of Heaven*
Guan Naiping (China, b. 1945)
oil on paper
Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann

2014.146
*View of Forbidden City with Incense Burner*
Guan Naiping (China, b. 1945)
oil on paper
Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann

2014.147
*View of the Forbidden City in Autumn*
Guan Naiping (China, b. 1945)
oil on paper
Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann

2014.148
*View of Beijing: Jade Pond*
Guan Naiping (China, b. 1945)
oil on paper
Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann

2014.149
*View of Beijing: Beihai Temple*
Guan Naiping (China, b. 1945)
oil on paper
Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann

2014.150
*Beihai Temple*
Guan Naiping (China, b. 1945)
oil on paper
Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann

2014.151
*Mountain Landscape*
Guan Naiping (China, b. 1945)
gouache on paper
Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann

2014.152
*Landscape with Figures, Trees and Stream*
Guan Naiping (China, b. 1945)
oil on paper
Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann

2014.153
*Landscape with Figures and Dwellings*
Guan Naiping (China, b. 1945)
oil on paper
Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann

2014.154
*Winter Landscape with Red Buildings*
Guan Naiping (China, b. 1945)
oil on paper
Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann
<table>
<thead>
<tr>
<th>Item Number</th>
<th>Description</th>
<th>Artist/Origin</th>
<th>Medium</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014.155</td>
<td>Winter Landscape</td>
<td>Guan Naiping (China, b. 1945)</td>
<td>oil on paper</td>
<td>Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.156</td>
<td>Landscape with Figures</td>
<td>Guan Naiping (China, b. 1945)</td>
<td>oil on paper</td>
<td>Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.157</td>
<td>Seated Figure</td>
<td>Unidentified Artist (China)</td>
<td>glazed ceramic</td>
<td>Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.158</td>
<td>Figure</td>
<td>Unidentified Artist (China)</td>
<td>glazed ceramic</td>
<td>Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.159</td>
<td>Figure</td>
<td>Unidentified Artist (China)</td>
<td>glazed ceramic</td>
<td>Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.160</td>
<td>Seated Figure</td>
<td>Unidentified Artist (China)</td>
<td>glazed ceramic</td>
<td>Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.161a-b</td>
<td>Guanyin Head</td>
<td>Unidentified Artist (China)</td>
<td>limestone?</td>
<td>Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.162</td>
<td>Figure</td>
<td>Unidentified Artist (China)</td>
<td>ceramic, Shi-wan ware</td>
<td>Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.163</td>
<td>Figure</td>
<td>Unidentified Artist (China)</td>
<td>ceramic, Shi-wan ware</td>
<td>Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.164</td>
<td>Figure</td>
<td>Unidentified Artist (China)</td>
<td>ceramic, Shi-wan ware</td>
<td>Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.165</td>
<td>Figure</td>
<td>Unidentified Artist (China)</td>
<td>ceramic, Shi-wan ware</td>
<td>Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.166</td>
<td>Figure</td>
<td>Unidentified Artist (China)</td>
<td>ceramic, Shi-wan ware</td>
<td>Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.167</td>
<td>Figure</td>
<td>Unidentified Artist (China)</td>
<td>Shi-wan ware</td>
<td>Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.168</td>
<td>Figure</td>
<td>Unidentified Artist (China)</td>
<td>Shi-wan ware</td>
<td>Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.169</td>
<td>White Flowers and Red Bird</td>
<td>Unidentified Artist (China)</td>
<td>ink and colors on paper</td>
<td>painting 15 15/16 x 11 15/16 in. (40.5 x 30.3 cm), overall 18 1/16 x 14 in. (45.9 x 35.5 cm) Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.170</td>
<td>Monkey</td>
<td>Unidentified Artist (China)</td>
<td>ink on paper</td>
<td>painting 9 9/16 x 12 1/16 in. (24.3 x 30.6 cm), overall 12 9/16 x 16 7/8 in. (31.9 x 42.8 cm) Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
<tr>
<td>2014.171</td>
<td>Red Flowers and Blue Bird</td>
<td>Unidentified Artist (China)</td>
<td>ink on paper</td>
<td>painting 9 15/16 x 14 in. (25.3 x 35.5 cm), overall 12 x 16 in. (30.5 x 40.7 cm) Gift of Pete Ballard in honor of Mr. and Mrs. Charles Fleischmann</td>
</tr>
</tbody>
</table>
2014.172  
*Flowers and Butterflies*  
Unidentified Artist (China)  
ink on silk  
painting 9 13/16 x 11 11/16 in.  
(24.9 x 29.7 cm), overall 11 1/2 x  
15 11/16 in. (29.2 x 39.9 cm)  
Gift of Pete Ballard in honor of  
Mr. and Mrs. Charles  
Fleischmann

2014.173  
Wildish  
Ellen Berkenblit (United States,  
b. 1958)  
2012  
oil and charcoal on linen  
88 x 76 in. (223.5 x 193 cm)  
Gift of the American Academy  
of Arts and Letters, New York;  
Hassam, Speicher, Betts and  
Symons Funds, 2013

2014.174  
The *Thomas J. Emery Free Day*  
Endowment Tablet  
Ruth N. Ball (United States,  
1879–1960)  
1908  
bronze  
21 1/8 x 34 15/16 x 5/8 in. (53.7  
x 88.7 x 1.6 cm)  
Library Transfer

2014.175  
*Ruth Iglauer Workum*  
Fedor Encke (Germany, 1851–  
1926)  
Cincinnati/Ohio/United States  
1901  
oil on canvas mounted on board  
oval 22 x 18 in. (55.9 x 45.7 cm)  
Gift of Cecil L. and Theodore W.  
Striker

2014.176  
*Kimono*  
Japan  
1930–45  
silk  
Gift of Ruth K. Meyer

2014.177  
*Jumpsuit*  
Issey Miyake (Japan, b. 1938)  
circa 1985  
wool, plastic  
Gift of Grace Meacham in honor  
of Ann Morgan

2014.178  
*Trousers*  
Issey Miyake (Japan, b. 1938)  
circa 1985  
wool  
Gift of Grace Meacham in honor  
of Ann Morgan

2015.182  
*Maquette for Sky Landscape II*  
Louise Nevelson (United States,  
1899–1988)  
circa 1980  
steel, paint  
25 x 19 3/4 x 7 1/2 in. (63.5 x  
50.2 x 19.1 cm)  
Bequest of Gladys K. Lazarus

2015.183  
*The Couple (Le Sablier)*  
Germaine Richier (France, 1904–  
1959)  
1950  
bronze  
54 x 29 1/2 x 29 1/2 in. (137.2 x  
74.9 x 74.9 cm)  
Bequest of Gladys K. Lazarus

2015.236  
*Doves and Pear Blossoms*  
Yu Yuan (China, active late 17th  
century)  
China  
late 17th century  
ink and colors on silk  
Gift of Dr. Robert Kemper

2015.237  
*Guanyin*  
Unidentified Artist (China)  
porcelain, fahua ware  
Gift of Dr. Robert Kemper

2015.238  
*Saucer Dish*  
Unidentified Artist (China)  
circa 1700–circa 1720  
porcelain with sacrificial blue  
glaze  
Gift of Dr. Robert Kemper

2015.239a-f  
*Pair of Crabs*  
Unidentified Artist (China)  
glazed ceramic  
Gift of Dr. Robert Kemper

2015.240  
*Bowl*  
Unidentified Artist (China)  
porcelain  
Gift of Dr. Robert Kemper

2015.241  
*Lion*  
Unidentified Artist (China)  
porcelain  
Gift of Dr. Robert Kemper

2015.242  
*Bowl with Peach-Bloom Glaze*  
Unidentified Artist (China)  
ceramic  
Gift of Dr. Robert Kemper
2015.243  
Amida Buddha  
Unidentified Artist (Japan)  
circa 1650  
gilt lacquered wood  
Gift of Dr. Robert Kemper

2015.244  
Seto-ware Horse-Eye Plate (Umanome)  
Unidentified Artist (Japan)  
18th century–19th century  
glazed stoneware (ishizara)  
Gift of Dr. Robert Kemper

2015.245  
Seated Buddha (Kamakura Buddha)  
Unidentified Artist (Japan)  
19th century  
ivory  
Gift of Dr. Robert Kemper

2015.246  
Hanuman (Yaksha?)  
Unidentified Artist (Thailand)  
circa 1800  
bronze  
Gift of Dr. Robert Kemper

2015.247  
Yama  
Unidentified Artist (Tibet)  
Himalayas/Asia  
18th century  
gilt bronze  
Gift of Dr. Robert Kemper

2015.248  
Yamāntaka  
Unidentified Artist (Tibet)  
Tibet or China  
17th century–18th century  
bronze with polychrome  
Gift of Dr. Robert Kemper

2015.249  
Sita Jambhala  
Unidentified Artist (Tibet)  
17th century–18th century  
painted and gilt bronze  
Gift of Dr. Robert Kemper

2015.250  
Vajrapāni  
Unidentified Artist (Tibet)  
18th century  
painted and gilt bronze  
Gift of Dr. Robert Kemper

2015.251  
Palden Lahmo  
Unidentified Artist (Tibet)  
Tibet or China  
18th century–19th century  
gilt and lacquered wood  
Gift of Dr. Robert Kemper

2015.252  
Dharuma  
Unidentified Artist (Japan)  
ceramic  
Gift of Dr. Robert Kemper

2015.253  
Calligraphy  
Xin Yifu (China, b. 1929)  
ink on gold paper  
7 1/2 x 11 1/2 in. (19.1 x 29.2 cm)  
Gift of Xin Yifu, Alfred A. Xin, and Family

2015.254  
Calligraphy  
Xin Yifu (China, b. 1929)  
ink on gold paper  
7 1/2 x 11 1/2 in. (19.1 x 29.2 cm)  
Gift of Xin Yifu, Alfred A. Xin, and Family

2015.255  
Calligraphy  
Xin Yifu (China, b. 1929)  
ink on gold paper  
7 1/2 x 11 1/2 in. (19.1 x 29.2 cm)  
Gift of Xin Yifu, Alfred A. Xin, and Family

2015.256  
Calligraphy  
Xin Yifu (China, b. 1929)  
ink on red lined paper  
7 1/2 x 11 1/2 in. (19.1 x 29.2 cm)  
Gift of Xin Yifu, Alfred A. Xin, and Family

2015.257  
Calligraphy  
Xin Yifu (China, b. 1929)  
ink on paper  
47 x 19 in. (119.4 x 48.3 cm)  
Gift of Xin Yifu, Alfred A. Xin, and Family

2015.258  
Calligraphy  
Xin Yifu (China, b. 1929)  
ink on paper  
47 x 19 in. (119.4 x 48.3 cm)  
Gift of Xin Yifu, Alfred A. Xin, and Family

2015.259  
Calligraphy  
Xin Yifu (China, b. 1929)  
ink on paper  
10 7/8 x 59 7/8 in. (27.6 x 152.1 cm)  
Gift of Xin Yifu, Alfred A. Xin, and Family
2015.260  
*Calligraphy*  
Xin Yifu (China, b. 1929)  
ink on gold-flecked, light blue paper  
54 1/8 x 13 1/2 in. (137.5 x 34.3 cm)  
Gift of Xin Yifu, Alfred A. Xin, and Family

2015.261  
*Calligraphy*  
Xin Yifu (China, b. 1929)  
ink on gold-flecked, light blue paper  
54 1/8 x 13 5/8 in. (137.5 x 34.6 cm)  
Gift of Xin Yifu, Alfred A. Xin, and Family

2015.262  
*Calligraphy*  
Xin Yifu (China, b. 1929)  
ink on gold-flecked, light blue paper  
54 1/8 x 13 7/16 in. (137.5 x 34.1 cm)  
Gift of Xin Yifu, Alfred A. Xin, and Family

2015.263  
*Calligraphy*  
Xin Yifu (China, b. 1929)  
ink on gold-flecked, light blue paper  
54 1/8 x 13 1/2 in. (137.5 x 34.3 cm)  
Gift of Xin Yifu, Alfred A. Xin, and Family

2015.264  
*Untitled*  
Mark Rothko (United States, 1903–1970)  
1946  
oil on canvas  
28 x 38 in. (71.1 x 96.5 cm)  
Bequest of Gladys K. Lazarus

2015.265  
*Title*  
*Tall Cliff and Running River*  
Wu Zhongxiong (China, 1899–1989)  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.266  
*Title*  
*Fengyun Hanyue [Windy Clouds and Cold Moon]*  
Wu Zhongxiong (China, 1899–1989)  
ink and color on paper  
18 x 12 1/8 in. (45.7 x 30.8 cm)  
C.Y. Woo Collection, donated by T.H. Wu

2015.267  
*Title*  
*Hudi Chunxiao*  
Wu Zhongxiong (China, 1899–1989)  
1974  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.268  
*Title*  
*Landscape in the Style of Huang Gongwang*  
Wu Zhongxiong (China, 1899–1989)  
1982  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.269  
*Title*  
*Cat and Banana Tree*  
Wu Zhongxiong (China, 1899–1989)  
1953  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.270  
*Title*  
*Retreat on a Riverbank*  
Wu Zhongxiong (China, 1899–1989)  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.271  
*Title*  
*Rainy Trees and Lotus Pond*  
Wu Zhongxiong (China, 1899–1989)  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.272  
*Title*  
*Landscape with Tall Cliff*  
Wu Zhongxiong (China, 1899–1989)  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.273  
*Title*  
*Landscape with a Small Boat*  
Wu Zhongxiong (China, 1899–1989)  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.274  
*Title*  
*Flower and Bird in the Style of Ren Xiashan*  
Wu Zhongxiong (China, 1899–1989)  
1952  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.275  
*Title*  
*Landscape*  
Wu Zhongxiong (China, 1899–1989)  
ink on paper  
C.Y. Woo Collection, donated by T.H. Wu
2015.276
Landscape in Mi Style
Wu Zhongxiong (China, 1899–1989)
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.277
Fisherman on Misty River
Wu Zhongxiong (China, 1899–1989)
1951
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.278
Landscape in the Style of Bian Runfu (Wenyu)
Wu Zhongxiong (China, 1899–1989)
1948
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.279
Landscape in the Style of Jiulong Sanren (Wang Fu)
Wu Zhongxiong (China, 1899–1989)
1948
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.280
Landscape
Wu Zhongxiong (China, 1899–1989)
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.281
Waves under Rocky Cliff
Wu Zhongxiong (China, 1899–1989)
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.282
Twin Pines
Wu Zhongxiong (China, 1899–1989)
1944
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.283
An Old Temple on a Precipice
Wu Zhongxiong (China, 1899–1989)
1967
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.284
A Roaming Fisherman
Wu Zhongxiong (China, 1899–1989)
1963
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.285
Chicken and Hibiscus
Wu Zhongxiong (China, 1899–1989)
1949
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.286
Mandarin Duck and Wisteria
Wu Zhongxiong (China, 1899–1989)
1953
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.287
Two Small Calling Birds
Wu Zhongxiong (China, 1899–1989)
1955
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.288
Five Chirping Sparrows
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.289
Two Birds
Wu Zhongxiong (China, 1899–1989)
1955
ink and color on paper
16 5/8 x 11 15/16 in. (42.2 x 30.3 cm)
C.Y. Woo Collection, donated by T.H. Wu

2015.290
Bird and Daffodils
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu
2015.291  
*Small Bird and Daffodils*  
Wu Zhongxiong (China, 1899–1989)  
1952  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.292  
*Turtle Dove on Pine Tree*  
Wu Zhongxiong (China, 1899–1989)  
1972  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.293  
*Two Crows Next to a Willow*  
Wu Zhongxiong (China, 1899–1989)  
1954  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.294  
*Autumn Flowers*  
Wu Zhongxiong (China, 1899–1989)  
1953  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.295  
*Grapes*  
Wu Zhongxiong (China, 1899–1989)  
1950  
ink on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.296  
*A Cat*  
Wu Zhongxiong (China, 1899–1989)  
ink on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.297  
*Two Squirrels on a Pine Branch*  
Wu Zhongxiong (China, 1899–1989)  
1953  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.298  
*A Black Bird Next to a Lotus Pond*  
Wu Zhongxiong (China, 1899–1989)  
1947  
ink and color on paper  
16 5/8 x 12 in. (42.3 x 30.5 cm)  
C.Y. Woo Collection, donated by T.H. Wu

2015.299  
*Reading on a Snowy Day*  
Wu Zhongxiong (China, 1899–1989)  
1947  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.300  
*Zhong Guo Lao*  
Wu Zhongxiong (China, 1899–1989)  
1950  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.301  
*Man with a Staff*  
Wu Zhongxiong (China, 1899–1989)  
1941  
ink on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.302  
*Spring Rain in Jiangnan*  
Wu Zhongxiong (China, 1899–1989)  
1967  
ink and color on paper  
17 3/16 x 12 7/16 in. (43.7 x 31.6 cm)  
C.Y. Woo Collection, donated by T.H. Wu

2015.303  
*Riding Through Mountains with Apricot Blossoms*  
Wu Zhongxiong (China, 1899–1989)  
1951  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.304  
*Evening Glow in Myriad Mountains*  
Wu Zhongxiong (China, 1899–1989)  
1950  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.305  
*Boating on the River*  
Wu Zhongxiong (China, 1899–1989)  
pre Sep 1975  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.306  
*Whispering Pines in a Cloudy Mountain*  
Wu Zhongxiong (China, 1899–1989)  
1941  
ink on paper  
C.Y. Woo Collection, donated by T.H. Wu
2015.307
Landscape in the Style of Wang Shimin
Wu Zhongxiong (China, 1899–1989)
1951
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.308
Studio on a River Bank
Wu Zhongxiong (China, 1899–1989)
1947
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.309
Blooming Wisteria
Wu Zhongxiong (China, 1899–1989)
1954
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.310
A Flying Wild Goose
Wu Zhongxiong (China, 1899–1989)
1949
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.311
Two Ducks
Wu Zhongxiong (China, 1899–1989)
1952
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.312
Wisteria and Mandarin Duck
Wu Zhongxiong (China, 1899–1989)
1949
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.313
Four Sparrows
Wu Zhongxiong (China, 1899–1989)
1964
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.314
Lotus
Wu Zhongxiong (China, 1899–1989)
1949
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.315
Pomegranate
Wu Zhongxiong (China, 1899–1989)
1949
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.316
A Cat
Wu Zhongxiong (China, 1899–1989)
1952
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.317
Two Roosters
Wu Zhongxiong (China, 1899–1989)
1952
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.318
A Rooster
Wu Zhongxiong (China, 1899–1989)
1952
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.319
Zhong Kui Drinking Wine
Wu Zhongxiong (China, 1899–1989)
1952
ink and color on paper
17 3/16 x 12 7/16 in. (43.7 x 31.6 cm)
C.Y. Woo Collection, donated by T.H. Wu

2015.320
A Female Fairy
Wu Zhongxiong (China, 1899–1989)
1950
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.321
Landscape
Wu Zhongxiong (China, 1899–1989)
1940
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.322
Landscape in the Style of Wen Zhengming and Wu Zhen
Wu Zhongxiong (China, 1899–1989)
1940
ink on paper
C.Y. Woo Collection, donated by T.H. Wu
2015.323
Landscape with Pine Trees
Wu Zhongxiong (China, 1899–1989)
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.324
Landscape
Wu Zhongxiong (China, 1899–1989)
pRE 1970
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.325
Path in Misty Mountains
Wu Zhongxiong (China, 1899–1989)
1964
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.326
Flowers
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.327
Wisteria and Rock
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.328
Autumn Flowers
Wu Zhongxiong (China, 1899–1989)
1949
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.329
Winter Woods
Wu Zhongxiong (China, 1899–1989)
1950
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.330
Landscape in Yuan Painting Style
Wu Zhongxiong (China, 1899–1989)
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.331
Abode of Hermit
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.332
Two Birds and Wisteria
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.333
Five Sparrows and Plum Blossom
Wu Zhongxiong (China, 1899–1989)
1955
ink and color on paper
16 5/8 x 12 in. (42.3 x 30.5 cm)
C.Y. Woo Collection, donated by T.H. Wu

2015.334
Sparrows in Moonlight
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.335
Six Sparrows
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.336
Sparrows and Azalea
Wu Zhongxiong (China, 1899–1989)
1955
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.337
Sparrow Calling on Wisteria Branch
Wu Zhongxiong (China, 1899–1989)
1949
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.338
Sparrow and Bamboo
Wu Zhongxiong (China, 1899–1989)
1949
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu
2015.339  
Two Sparrows and Morning Glory  
Wu Zhongxiong (China, 1899–1989)  
1954  
ink and color on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.340  
Pine and Rock  
Wu Zhongxiong (China, 1899–1989)  
ink on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.341  
Four Sparrows and White Blossoms  
Wu Zhongxiong (China, 1899–1989)  
1953  
in the paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.342  
Six Egrets  
Wu Zhongxiong (China, 1899–1989)  
1956  
in the paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.343  
Narcissus  
Wu Zhongxiong (China, 1899–1989)  
1952  
in the paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.344  
Passing Through Morning Mist in Mountains  
Wu Zhongxiong (China, 1899–1989)  
1964  
in the paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.345  
Ink Play Landscape  
Wu Zhongxiong (China, 1899–1989)  
1953  
in the paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.346  
A Large Tree  
Wu Zhongxiong (China, 1899–1989)  
1953  
in the paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.347  
Pine Branches  
Wu Zhongxiong (China, 1899–1989)  
ink on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.348  
Pine Branches  
Wu Zhongxiong (China, 1899–1989)  
pre 1970  
in the paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.349  
Year End Bloom  
Wu Zhongxiong (China, 1899–1989)  
1952  
in the paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.350  
Landscape  
Wu Zhongxiong (China, 1899–1989)  
1948  
in the paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.351  
Sunny Landscape  
Wu Zhongxiong (China, 1899–1989)  
1951  
in the paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.352  
Blue and Green Landscape  
Wu Zhongxiong (China, 1899–1989)  
ink on paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.353  
Landscape in Old Master’s Style  
Wu Zhongxiong (China, 1899–1989)  
1947  
in the paper  
C.Y. Woo Collection, donated by T.H. Wu

2015.354  
Landscape  
Wu Zhongxiong (China, 1899–1989)  
in the paper  
C.Y. Woo Collection, donated by T.H. Wu
2015.355
Landscape in the Style of Wang Meng
Wu Zhongxiong (China, 1899–1989)
1948
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.356
Landscape in the Style of Ni Zan
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.357
Landscape
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.358
Landscape
Wu Zhongxiong (China, 1899–1989)
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.359
Landscape
Wu Zhongxiong (China, 1899–1989)
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.360
Landscape in the Style of Wu Zhen
Wu Zhongxiong (China, 1899–1989)
1941
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.361
Landscape
Wu Zhongxiong (China, 1899–1989)
1972
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.362
Boating on the River
Wu Zhongxiong (China, 1899–1989)
1949
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.363
A Scholar in the Woods
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.364
A Landscape Sketch
Wu Zhongxiong (China, 1899–1989)
1982
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.365
Landscape in the Style of Huang Gongwang
Wu Zhongxiong (China, 1899–1989)
1982
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.366
Two Birds
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.367
One Bird
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.368
Peach on Branch
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.369
Flowers
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.370
Loquats
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.371
Wisteria
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu
<table>
<thead>
<tr>
<th>Catalog Number</th>
<th>Title</th>
<th>Artist</th>
<th>Description</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015.372</td>
<td>Melon on Vine</td>
<td>Wu Zhongxiong (China, 1899–1989)</td>
<td>ink and color on paper</td>
<td>C.Y. Woo Collection, donated by T.H. Wu</td>
</tr>
<tr>
<td>2015.373</td>
<td>Chrysanthemum</td>
<td>Wu Zhongxiong (China, 1899–1989)</td>
<td>ink and color on paper</td>
<td>C.Y. Woo Collection, donated by T.H. Wu</td>
</tr>
<tr>
<td>2015.374</td>
<td>Flowers</td>
<td>Wu Zhongxiong (China, 1899–1989)</td>
<td>ink and color on paper</td>
<td>C.Y. Woo Collection, donated by T.H. Wu</td>
</tr>
<tr>
<td>2015.375</td>
<td>Ink Lotus</td>
<td>Wu Zhongxiong (China, 1899–1989)</td>
<td>ink on paper</td>
<td>C.Y. Woo Collection, donated by T.H. Wu</td>
</tr>
<tr>
<td>2015.376</td>
<td>Red Lotus</td>
<td>Wu Zhongxiong (China, 1899–1989)</td>
<td>ink and color on paper</td>
<td>C.Y. Woo Collection, donated by T.H. Wu</td>
</tr>
<tr>
<td>2015.377</td>
<td>White Lotus</td>
<td>Wu Zhongxiong (China, 1899–1989)</td>
<td>ink and color on paper</td>
<td>C.Y. Woo Collection, donated by T.H. Wu</td>
</tr>
<tr>
<td>2015.378</td>
<td>Landscape</td>
<td>Wu Zhongxiong (China, 1899–1989)</td>
<td>ink and color on paper</td>
<td>C.Y. Woo Collection, donated by T.H. Wu</td>
</tr>
<tr>
<td>2015.379</td>
<td>Landscape</td>
<td>Wu Zhongxiong (China, 1899–1989)</td>
<td>ink on paper</td>
<td>C.Y. Woo Collection, donated by T.H. Wu</td>
</tr>
<tr>
<td>2015.380</td>
<td>Night Landscape</td>
<td>Wu Zhongxiong (China, 1899–1989)</td>
<td>ink on paper</td>
<td>C.Y. Woo Collection, donated by T.H. Wu</td>
</tr>
<tr>
<td>2015.381</td>
<td>Man Sitting on Top of a Mountain Cliff</td>
<td>Wu Zhongxiong (China, 1899–1989)</td>
<td>ink and color on paper</td>
<td>C.Y. Woo Collection, donated by T.H. Wu</td>
</tr>
<tr>
<td>2015.382</td>
<td>Autumn Landscape</td>
<td>Wu Zhongxiong (China, 1899–1989)</td>
<td>ink on paper</td>
<td>C.Y. Woo Collection, donated by T.H. Wu</td>
</tr>
<tr>
<td>2015.383</td>
<td>Landscape</td>
<td>Wu Zhongxiong (China, 1899–1989)</td>
<td>ink on paper</td>
<td>C.Y. Woo Collection, donated by T.H. Wu</td>
</tr>
<tr>
<td>2015.384</td>
<td>Landscape</td>
<td>Wu Zhongxiong (China, 1899–1989)</td>
<td>ink on paper</td>
<td>C.Y. Woo Collection, donated by T.H. Wu</td>
</tr>
<tr>
<td>2015.385</td>
<td>Landscape</td>
<td>Wu Zhongxiong (China, 1899–1989)</td>
<td>ink on paper</td>
<td>C.Y. Woo Collection, donated by T.H. Wu</td>
</tr>
<tr>
<td>2015.386</td>
<td>Landscape</td>
<td>Wu Zhongxiong (China, 1899–1989)</td>
<td>ink on paper</td>
<td>C.Y. Woo Collection, donated by T.H. Wu</td>
</tr>
</tbody>
</table>
2015.390

*Flower*
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.391

*Wisteria*
Wu Zhongxiong (China, 1899–1989)
1953
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.392

*Wisteria*
Wu Zhongxiong (China, 1899–1989)
1954
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.393

*Fan*
Wu Zhongxiong (China, 1899–1989)
20th century
ink and color on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.394

*Fan*
Wu Zhongxiong (China, 1899–1989)
20th century
ink on paper
C.Y. Woo Collection, donated by T.H. Wu

2015.395

*Landscape*
Wu Zhongxiong (China, 1899–1989)
ink and color on paper
image 12 x 8 7/8 in. (30.5 x 22.5 cm) on sheet 13 7/16 x 10 5/16 in. (34.1 x 26.2 cm)
C.Y. Woo Collection, donated by T.H. Wu

2015.396

*Landscape*
Wu Zhongxiong (China, 1899–1989)
1971
ink and color on paper
sheet 8 15/16 x 11 15/16 in. (22.7 x 30.3 cm)
C.Y. Woo Collection, donated by T.H. Wu

2015.397

*Dress*
United States
1925–28
cotton, silk, plastic, shell, metal
Gift in memory of Adelaide Bieser

2016.40

*Near the Harriet Beecher Stowe House, Cincinnati, OH*
Guy Mendes (United States, b. 1948)
1999
gelatin silver print
image 8 7/16 x 5 11/16 in. (21.5 x 14.4 cm) on sheet 9 15/16 x 7 11/16 in. (25.2 x 19.5 cm)
Gift of the Artist

2016.41

*Blue Multi-Eyed Guardian Jar*
Kirk Mangus (United States, 1952–2013)
Ohio/United States
1988–89
stoneware with colored slips and salt glaze
29 1/2 x 13 x 13 in. (74.9 x 33 x 33 cm)
Museum Purchase: Phyllis H. Thayer Purchase Fund

2016.42a-f

*Dress, Belt, Shoes and Socks*
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
Tokyo/Japan
spring 2016
polyester, rayon, cotton, triacetate, nylon, wool, leather, ostrich feathers
Museum Purchase: Friends of Fashion Fund

2016.43

*Kōgō (Incense Box)*
Takagi Shin (Japan, b. 1939)
Shimoda/Shizuoka Prefecture/Japan
circa 1973
glazed stoneware
1 9/16 x 2 3/8 x 2 3/8 in. (4 x 6 x 6 cm)
Gift of Barbara N. Ramusack

2016.44

*Neriage Dish: Dizziness*
Ogata Kamio (Japan, b. 1949)
late 20th century
stoneware
H. 2 in. (5.2 cm), Diam. 11 3/4 in. (29.8 cm)
Gift of Barbara N. Ramusack
2016.45  
**Ball Clock (model 4755)**  
George Nelson (United States, 1908–1986), Howard Miller Clock Company (United States, est. 1923)  
Zeeland/Michigan/United States  
1947, circa 1950  
wood, metal, paint  
H. 2 3/8 in. (6 cm), Diam. 13 in. (33 cm)  
Gift of the Decorative Arts Society of Cincinnati in honor of Dr. Kenneth and Mrs. Barbara Kreines

2016.46  
**Relish Rosette**  
Russel Wright (United States, 1904–1976), Yorkville (United States)  
early 1930s  
aluminum  
H. 3 1/2 in. (8.9 cm), Diam. 19 11/16 in. (50 cm); tray: H. 2 in. (5.1 cm), Diam. 19 11/16 in. (50 cm); base: H. 2 1/2 in. (6.4 cm), Diam. 17 11/16 in. (45 cm)  
Gift of Anita J. Ellis in honor of Amy M. Dehan

2016.47  
**Untitled (Wooden Arm)**  
Salli LoveLarkin (United States, 1937–1999)  
1970  
pen and brown ink  
sheet 14 x 19 9/16 in. (35.6 x 49.7 cm)  
Gift of the Larkin Family

2016.48  
**Untitled (Feather)**  
Salli LoveLarkin (United States, 1937–1999)  
date unknown  
etching  
platemark 5 13/16 x 8 5/16 in. (14.8 x 21.1 cm) on sheet 7 3/8 x 9 5/8 in. (18.8 x 24.5 cm)  
Gift of the Larkin Family

2016.49  
**Costume Design**  
Salli LoveLarkin (United States, 1937–1999)  
1985  
colored pencil, marker and mixed media on paper  
image 10 x 13 1/2 in. (25.4 x 34.3 cm) on sheet 10 15/16 x 14 1/16 in. (27.8 x 35.7 cm)  
Gift of the Larkin Family

2016.50  
**Costume Design**  
Salli LoveLarkin (United States, 1937–1999)  
1975–87  
pencil and colored pencil  
sheet 14 x 11 in. (35.5 x 27.9 cm)  
Gift of the Larkin Family

2016.51  
**Costume Design**  
Salli LoveLarkin (United States, 1937–1999)  
1975–87  
pencil and colored pencil  
sheet 14 x 11 in. (35.5 x 27.9 cm)  
Gift of the Larkin Family

2016.52  
**Amaryllis Tribe**  
Salli LoveLarkin (United States, 1937–1999)  
1980  
colored pencil collage on grid  
image/sheet 17 5/8 x 22 1/4 in. (44.7 x 56.5 cm)  
Gift of Dennis Harrington

2016.53  
**Free Cultural Direction**  
Salli LoveLarkin (United States, 1937–1999)  
1980  
colored pencil collage on grid  
image/sheet 17 5/8 x 22 1/4 in. (44.7 x 56.5 cm)  
Gift of Dennis Harrington

2016.54  
**Martha I**  
Jochen Lempert (Germany, b. 1958)  
2005  
gelatin silver print  
image/sheet 11 5/8 x 9 1/4 in. (29.5 x 23.5 cm)  
Gift of the Artist

2016.55  
**Untitled April 1948**  
Frank Lobdell (United States, 1921–2013)  
1948  
lithograph  
image 18 1/8 x 11 15/16 in. (46 x 30.4 cm) on sheet 25 1/4 x 19 1/8 in. (64.1 x 48.5 cm)  
Gift of the Frank Lobdell Trust

2016.56  
**Untitled 1949**  
Frank Lobdell (United States, 1921–2013)  
1949  
lithograph  
image 15 13/16 x 10 7/8 in. (40.2 x 27.6 cm) on sheet 19 3/16 x 12 11/16 in. (48.8 x 32.2 cm)  
Gift of the Frank Lobdell Trust

2016.57  
**Untitled**  
Frank Lobdell (United States, 1921–2013)  
1964  
lithograph  
image 9 15/16 x 13 3/4 in. (25.3 x 35 cm) on sheet 11 1/8 x 15 in. (28.3 x 38.1 cm)  
Gift of the Frank Lobdell Trust
2016.58
Untitled
Frank Lobdell (United States, 1921–2013)
1964
color lithograph
image 21 1/4 x 29 3/16 in. (53.9 x 74.2 cm) on sheet 22 3/16 x 30 3/16 in. (56.4 x 76.6 cm)
Gift of the Frank Lobdell Trust

2016.59
Tamarind No. 1711
Frank Lobdell (United States, 1921–2013)
1966
lithograph (first state)
image/sheet 20 1/16 x 27 3/16 in. (51 x 69 cm)
Gift of the Frank Lobdell Trust

2016.60
Tamarind No. 1711 II
Frank Lobdell (United States, 1921–2013)
1966
lithograph (second state)
image/sheet 20 1/8 x 27 1/8 in. (51.1 x 68.9 cm)
Gift of the Frank Lobdell Trust

2016.61
Tamarind No. 1712
Frank Lobdell (United States, 1921–2013)
1966
color lithograph
image/sheet 22 3/16 x 29 15/16 in. (56.3 x 76.1 cm)
Gift of the Frank Lobdell Trust

2016.62
Untitled (Tamarind No. 1746 I)
Frank Lobdell (United States, 1921–2013)
1966
lithograph (first state)
image/sheet 19 5/16 x 25 1/4 in. (49.1 x 64.2 cm)
Gift of the Frank Lobdell Trust

2016.63
Untitled (Tamarind No. 1746 II)
Frank Lobdell (United States, 1921–2013)
1966
lithograph (second state)
image/sheet 19 7/16 x 25 5/16 in. (49.3 x 64.3 cm)
Gift of the Frank Lobdell Trust

2016.64
Tamarind No. 1748
Frank Lobdell (United States, 1921–2013)
1966
lithograph
image 12 11/16 x 17 3/4 in. (32.2 x 45.1 cm) on sheet 15 1/16 x 22 3/16 in. (38.2 x 56.4 cm)
Gift of the Frank Lobdell Trust

2016.65
Untitled, 11.1.81
Frank Lobdell (United States, 1921–2013)
Nov 01 1981
soft ground etching, sugarlift and spit-bite aquatint
platemark 11 7/8 x 9 15/16 in. (30.1 x 25.2 cm) on sheet 19 x 14 7/8 in. (48.2 x 37.8 cm)
Gift of the Frank Lobdell Trust

2016.66
Untitled, 12.9.81
Frank Lobdell (United States, 1921–2013)
Dec 23 1986
color soft and hard ground etching, aquatint, and burnishing
platemark 9 15/16 x 17 15/16 in. (25.3 x 45.5 cm) on sheet 22 3/8 x 30 1/16 in. (56.9 x 76.4 cm)
Gift of the Frank Lobdell Trust

2016.67
Untitled, 7.6.89
Frank Lobdell (United States, 1921–2013)
Jul 06 1989
soft and hard ground etching with aquatint and burnishing
platemark 6 7/8 x 13 3/4 in. (17.4 x 34.9 cm) on sheet 14 7/8 x 22 3/8 in. (37.8 x 56.9 cm)
Gift of the Frank Lobdell Trust

2016.68
Untitled, 12.23.86
Frank Lobdell (United States, 1921–2013)
Dec 23 1986
color soft and hard ground etching, sugarlift and spit-bite aquatint, and burnishing
platemark 13 13/16 x 8 1/4 in. (45.2 x 20.9 cm) on sheet 22 7/16 x 14 7/8 in. (57 x 37.8 cm)
Gift of the Frank Lobdell Trust

2016.69
Untitled, 7.20.91
Frank Lobdell (United States, 1921–2013)
Jul 20 1991
color hard and soft ground etching, sugarlift and spit-bite aquatint, and burnishing
platemark 13 7/8 x 17 3/4 in. (35.3 x 45.1 cm) on sheet 22 1/2 x 29 7/8 in. (57.1 x 75.9 cm)
Gift of the Frank Lobdell Trust
2016.71
Untitled, 8.11.91
Frank Lobdell (United States, 1921–2013)
Aug 11 1991
color monotype
platemark 15 11/16 x 19 13/16 in. (39.9 x 50.4 cm) on sheet 22 1/16 x 29 3/16 in. (56 x 74.2 cm)
Gift of the Frank Lobdell Trust

2016.72
Untitled, 8.7.92
Frank Lobdell (United States, 1921–2013)
Aug 07 1992
color aquatint with soft ground and burningish, and sugarlift aquatint
platemark 9 7/8 x 12 5/8 in. (25.1 x 32 cm) on sheet 19 5/8 x 26 1/16 in. (49.9 x 66.2 cm)
Gift of the Frank Lobdell Trust

2016.73
Untitled, 8.21.93
Frank Lobdell (United States, 1921–2013)
Aug 21 1993
color monotype
platemark 14 3/4 x 19 13/16 in. (37.4 x 50.4 cm) on sheet 22 3/8 x 29 15/16 in. (56.8 x 76 cm)
Gift of the Frank Lobdell Trust

2016.74
Untitled, 2.12.00
Frank Lobdell (United States, 1921–2013)
Feb 12 2000
color hard and soft ground etching, sugarlift, spit-bite, aquatint and burningish
platemark 23 x 16 3/4 in. (58.4 x 42.6 cm) on sheet 30 1/16 x 22 7/16 in. (76.3 x 57 cm)
Gift of the Frank Lobdell Trust

2016.75
Figure Drawing Series No. 66
Frank Lobdell (United States, 1921–2013)
1964
color monotype
sheet 16 15/16 x 13 15/16 in. (43.1 x 35.4 cm)
Gift of the Frank Lobdell Trust

2016.76
Figure Drawing Series No. 84
Frank Lobdell (United States, 1921–2013)
1965
color monotype
sheet 16 15/16 x 13 15/16 in. (43.1 x 35.4 cm)
Gift of the Frank Lobdell Trust

2016.77
Figure Drawing Series No. 51
Frank Lobdell (United States, 1921–2013)
1966
color monotype
sheet 16 15/16 x 13 15/16 in. (43 x 35.4 cm)
Gift of the Frank Lobdell Trust

2016.78
Figure Drawing Series No. 5
Frank Lobdell (United States, 1921–2013)
1967
color monotype
sheet 16 15/16 x 13 15/16 in. (43.1 x 35.4 cm)
Gift of the Frank Lobdell Trust

2016.79
Figure Drawing Series No. 90
Frank Lobdell (United States, 1921–2013)
1968
color monotype
sheet 13 15/16 x 16 15/16 in. (35.4 x 43 cm)
Gift of the Frank Lobdell Trust

2016.80
Figure Drawing Series No. 2
Frank Lobdell (United States, 1921–2013)
1969
color monotype
sheet 13 7/8 x 16 15/16 in. (35.3 x 43 cm)
Gift of the Frank Lobdell Trust

2016.81
CG&E Building, Detail
J. Miles Wolf (United States, b. 1957)
Cincinnati/Ohio/United States
1989, 2011
archival inkjet print
12 x 8 3/16 in. (30.5 x 20.8 cm) on sheet 17 x 11 in. (43.2 x 28 cm)
Gift of J. Miles Wolf

2016.82
Post-Times Star Building, Detail
J. Miles Wolf (United States, b. 1957)
Cincinnati/Ohio/United States
1991, 2011
archival inkjet print
7 1/16 x 12 in. (18 x 30.5 cm) on sheet 11 x 17 in. (27.9 x 43.1 cm)
Gift of J. Miles Wolf

2016.83a-c
Jacket, Dress, and Belt
Ann Lowe (United States, 1898–1981)
1930s
silk, leather, metal
L. 43 1/2 in. (110.5 cm)
Gift of Fashion Design Department, University of Cincinnati

2016.84a-b
Wedding Dress: Bodice and Skirt
United States
1884
silk, lace, faux pearls, cotton, linen
The Family of James Schmidt
2016.85a-b
*Pair of Lotus Shoes*
China
19th century
silk, cotton, metallic thread
each 3 x 4 7/8 x 2 1/2 in. (7.6 x 12.4 x 6.4 cm)
Gift of Ruth H. Graskemper

2016.86a-b
*Acrobat Dolls*
Lenore Davis (United States, 1936–1995)
Newport/Kentucky/United States
1989
linen, textile pigments, colored pencil, polyester
each doll approx. 12 x 15 x 10 in. (30.5 x 38.1 x 25.4 cm)
Gift of Amelle Dow in memory of Lenore and Bill Helwig

2016.87
*Vaudeville*
Lenore Davis (United States, 1936–1995)
Newport/Kentucky/United States
circa 1982
hand painted dye on silk
69 1/2 x 73 1/4 in. (176.5 x 186.1 cm)
Gift of Amelle Dow in memory of Lenore and Bill Helwig

2016.88
*Not Enough Guardian Angels*
Lenore Davis (United States, 1936–1995)
Newport/Kentucky/United States
1991
cotton, textile paint
56 3/4 x 57 1/2 in. (144.1 x 146.1 cm)
Gift of Amelle Dow in memory of Lenore and Bill Helwig

2016.89
*Fiber Spirits*
Lenore Davis (United States, 1936–1995)
Newport/Kentucky/United States
1981
cotton, dye
54 1/2 x 41 1/2 in. (138.4 x 105.4 cm)
Gift of Amelle Dow in memory of Lenore and Bill Helwig

2016.90
*Sidereal Silence: Irish Study #39*
Shinji Turner-Yamamoto (Japan, b. 1965)
2015
c. 450-million-year-old Ordovician fossil dust, turf ash, mica, rainwater, nikawa glue, tree resin
sight 36 1/4 x 28 5/8 in. (92 x 72.7 cm)
Museum Purchase: Anonymous Gift in memory of Helen Pernice

2016.91
*Bertha Mae*
Willie Cole (United States, b. 1955)
2012
intaglio and relief
image 56 1/4 x 15 9/16 in. (142.8 x 39.5 cm) on sheet 63 7/16 x 22 17/16 in. (161.2 x 57 cm)
The Albert P. Strietmann Collection

2016.92
*Sheep and Standing Stone, Avebury, England*
Barry Andersen (United States, b. 1945)
1995, 2016
archival inkjet print
image 10 x 12 1/2 in. (25.4 x 31.8 cm) on sheet 12 3/16 x 14 3/4 in. (30.9 x 37.5 cm)
Gift of the Artist

2016.93
*Peat, Storm, Connemara, Ireland*
Barry Andersen (United States, b. 1945)
2004, 2016
archival inkjet print
image 10 x 14 in. (25.4 x 35.6 cm) on sheet 12 3/16 x 14 3/4 in. (30.9 x 41.4 cm)
Gift of the Artist

2016.94
*Salt Flat Pool, Camargue, France*
Barry Andersen (United States, b. 1945)
2013, 2016
archival inkjet print
image 12 x 18 in. (30.5 x 45.7 cm) on sheet 14 5/16 x 20 5/16 in. (36.3 x 51.6 cm)
Gift of the Artist

2016.95
*Alabama #17-7*
Barry Andersen (United States, b. 1945)
1987, 2016
archival inkjet print
image 14 x 18 in. (35.6 x 45.7 cm) on sheet 17 x 22 in. (43.2 x 55.9 cm)
Gift of the Artist

2016.96
*Untitled*
Ralph Eugene Meatyard (United States, 1925–1972)
1965
gelatin silver print
image/sheet 6 1/4 x 6 1/4 in. (15.9 x 15.9 cm); mount 11 x 9 in. (27.9 x 22.9 cm)
Museum Purchase: FotoFocus Art Purchase Fund
2016.97
Untitled
Ralph Eugene Meatyard (United States, 1925–1972)
circa 1955
gelatin silver print
image 13 1/2 x 10 1/2 in. (34.3 x 26.7 cm) on sheet 14 x 11 in.
(35.6 x 27.9 cm)
Museum Purchase: FotoFocus Art Purchase Fund

2016.98
Untitled [Babies and Children]
Unidentified Artist (Japan)
date unknown
hand colored albumen print
image 5 1/4 x 3 3/4 in. (13.3 x 9.5 cm) on sheet 6 1/16 x 9 5/8 in. (15.4 x 24.4 cm)
Gift of John Chewning, MD, JD

2016.99
Bio Cafe, Siglufjörður, Iceland
John B. Chewning (United States, b. 1922)
Aug 08 1997
chromogenic print
image 6 7/8 x 4 15/16 in. (17.5 x 12.6 cm)
Gift of John Chewning, MD, JD

2016.100
Siglufjörður, Iceland
John B. Chewning (United States, b. 1922)
1997
chromogenic print
image 6 13/16 x 4 13/16 in. (17.3 x 12.3 cm)
Gift of John Chewning, MD, JD

2016.101
Purse Snatcher, Cincinnati, OH,
January 23, 1976
Melvin Grier (United States, b. 1942)
Jan 23 1976
gelatin silver print
image 10 10/16 x 13 1/2 in. (26.9 x 34.3 cm) on sheet 11 x 14 in. (28 x 35.5 cm)
Museum Purchase: FotoFocus Art Purchase Fund

2016.102
Children Play in Abandoned House
Melvin Grier (United States, b. 1942)
date unknown
gelatin silver print
image 10 7/16 x 13 1/2 in. (26.4 x 34.3 cm) on sheet 11 x 14 in. (28 x 35.5 cm)
Museum Purchase: FotoFocus Art Purchase Fund

2016.103
Walnut Garage Windows
Melvin Grier (United States, b. 1942)
Unknown
gelatin silver print
20 x 16 in. (50.8 x 40.6 cm)
Museum Purchase: FotoFocus Art Purchase Fund

2016.104
Untitled [Boy standing next to a chair]
J. P. Weckman Studio (active circa 1873–1890)
Cincinnati/Ohio/United States circa 1873–90
albumen print
image 3 11/16 x 2 1/4 in. (9.3 x 5.7 cm) on card 4 1/8 x 2 7/16 in. (10.5 x 6.2 cm)
Gift of Clyde N. Bowden

2016.105
Untitled [Man with mustache]
Theo C. Marceau studio (active circa 1886–1894)
Cincinnati/Ohio/United States circa 1886–94
collodion printing out paper
image 5 5/8 x 4 in. (14.3 x 10.2 cm) on card 6 1/2 x 4 3/16 in. (16.5 x 10.7 cm)
Gift of Clyde N. Bowden

2016.106
Untitled [Woman with curly hair]
Frank L. Dickinson studio (active late 19th century)
Cincinnati/Ohio/United States late 19th century
collodion printing out paper
image 5 7/16 x 3 13/16 in. (13.8 x 9.7 cm) on card 6 7/16 x 4 3/16 in. (16.3 x 10.6 cm)
Gift of Clyde N. Bowden

2016.107
Untitled [Baby in white dress]
R. P. Bellsmith studio (active circa 1891–1902)
Cincinnati/Ohio/United States circa 1891–1902
collodion printing out paper
image 5 1/2 x 3 3/4 in. (13.9 x 9.6 cm) on card 6 7/16 x 4 3/16 in. (16.3 x 10.6 cm)
Gift of Clyde N. Bowden

2016.108
Untitled [Man with mustache and white bowtie]
R. P. Bellsmith studio (active circa 1891–1902)
Cincinnati/Ohio/United States circa 1891–1902
collodion printing out paper
image 5 3/8 x 3 3/4 in. (13.6 x 9.6 cm) on card 6 7/16 x 4 3/16 in. (16.3 x 10.6 cm)
Gift of Clyde N. Bowden
2016.109  
*Untitled [Baby in plaid dress with lace neck trim]*  
Mrs. Chas. Waldack studio  
(active circa 1881–1893)  
Cincinnati/Ohio/United States  
late 19th century  
albumen print  
image 5 3/16 x 4 in. (13.1 x 10.2 cm) on card 6 7/16 x 4 3/16 in.  
(16.3 x 10.6 cm)  
Gift of Clyde N. Bowden

2016.110  
*Untitled [Baby in white dress]*  
G. S. Shaw studio (active circa 1881–1890)  
Cincinnati/Ohio/United States  
circa 1885–90  
albumen print  
image 5 11/16 x 4 in. (14.5 x 10.1 cm) on card 6 7/16 x 4 3/16 in.  
(16.3 x 10.6 cm)  
Gift of Clyde N. Bowden

2016.111  
*Untitled [Edwin J. Erion?]*  
R. P. Bellsmith studio (active circa 1891–1902)  
Cincinnati/Ohio/United States  
circa 1900  
matte collodion  
image 5 1/2 x 3 13/16 in. (13.9 x 9.7 cm) on card 7 1/4 x 5 1/4 in.  
(18.4 x 13.4 cm)  
Gift of Clyde N. Bowden

2016.112  
*Untitled [Man in World War I military uniform]*  
J. Albert Jones studio (active circa 1890s–early 20th century)  
circa 1918  
matte collodion  
image 6 5/16 x 4 in. (16 x 10.1 cm) on sheet 9 3/4 x 6 3/4 in.  
(24.7 x 17.2 cm), in folder 10 1/16 x 7 3/16 in. (25.6 x 18.2 cm)  
Gift of Clyde N. Bowden

2016.113  
*Shelbyville, Kentucky*  
Charles H. Traub (United States, b. 1945)  
1968  
vintage gelatin silver print  
6 x 8 3/4 in. (15.2 x 22.2 cm)  
Gift of the Artist

2016.114  
*4th St., Louisville, Kentucky*  
Charles H. Traub (United States, b. 1945)  
1968  
vintage gelatin silver print  
6 x 9 1/4 in. (15.2 x 23.5 cm)  
Gift of the Artist

2016.115  
*Chicago*  
Charles H. Traub (United States, b. 1945)  
1969  
vintage gelatin silver print  
6 x 6 in. (15.2 x 15.2 cm)  
Gift of the Artist

2016.116  
*Fall*  
Charles H. Traub (United States, b. 1945)  
1968  
vintage gelatin silver print  
6 x 6 in. (15.2 x 15.2 cm)  
Museum Purchase: FotoFocus Art Purchase Fund

2016.117  
*Ralph Eugene Meatyard, Lexington, Kentucky*  
Charles H. Traub (United States, b. 1945)  
1969  
vintage gelatin silver print  
6 x 6 in. (15.2 x 15.2 cm)  
Museum Purchase: FotoFocus Art Purchase Fund

2016.118a-b  
*Pair of Metal Plates*  
Unidentified Artist (Japan)  
copper, gilt  
Diam. 10 in. (25.4 cm)  
Joel and Bernice Weisman  
Collection in memory of Jay Weisman

2016.119a-b  
*Taketori Monogatari (Tale of the Bamboo Cutter)*  
Kita Kizuki (Japan, 1864–circa 1940s)  
hanging scroll: ink and colors on silk  
Gift of the Cincinnati Asian Art Society in memory of Faith Goldner

2016.120  
*Huang Pendant*  
Unidentified Artist (China)  
circa 475 BCE–9 CE  
jade  
L. 6 11/16 in. (17 cm)  
Gift of Dr. and Mrs. Sylvan Goldner

2016.121  
*Snuff Bottle*  
Unidentified Artist (China)  
jade  
Gift of Dr. and Mrs. Sylvan Goldner

2016.122  
*Snuff Bottle*  
Unidentified Artist (China)  
jade  
Gift of Dr. and Mrs. Sylvan Goldner

2016.123  
*Snuff Bottle*  
Unidentified Artist (China)  
jade  
Gift of Dr. and Mrs. Sylvan Goldner
2016.124
Snuff Bottle
Unidentified Artist (China)
jade
Gift of Dr. and Mrs. Sylvan Golder

2016.125
Hairpin
Unidentified Artist (China)
jade
Gift of Dr. and Mrs. Sylvan Golder

2016.126
Hairpin
Unidentified Artist (China)
jade
Gift of Dr. and Mrs. Sylvan Golder

2016.127
Vessel #119861
Atlanta/Georgia/United States
1989
Georgia Pine, Pinus taeda
H. 9 in (22.9 cm), Diam. 19 in. (48.3 cm)
The Nancy and David Wolf Collection

2016.128
Tempest
Matthew Harding (Australia, b. 1964)
2002
Australian White Beech
H. 2 in. (5.1 cm), Diam. 18 in. (45.7 cm)
The Nancy and David Wolf Collection

2016.129
Floor Lamp
Wendell Castle (United States, b. 1932)
New York/United States
1990s
polychromed jelutong and patinated copper
H. 64 in. (162.6 cm), Diam. 38 in. (96.5 cm)
The Nancy and David Wolf Collection

2016.130
Spiral Cono
Lino Tagliapietra (Italy, b. 1934)
1997
blown glass, metal
assembled H. 31 3/4 in. (80.6 cm), Diam. 14 3/4 in. (37.5 cm);
glass H. 9 1/2 in. (24.1 cm),
Diam. 13 1/4 in. (33.7 cm); stand
H. 22 1/2 in. (57.2 cm); base W. 7 in. (17.8 cm)
The Nancy and David Wolf Collection

2016.131
Untitled (Vessel)
Michelle Holzapfel (United States, b. 1951)
1998–2001
wood
H. 12 in. (30.5 cm), Diam. 6 1/2 in. (16.5 cm)
The Nancy and David Wolf Collection

2016.132a-k
Cobalt, Cerulean, Purpura and Oxblood Persian Installation
Dale Chihuly (United States, b. 1941)
Seattle/Washington/United States
1993
blown glass
60 x 181 x 48 in. (152.4 x 459.7 x 121.9 cm)
The Nancy and David Wolf Collection

2016.133
Memorial Pin
poss. United States
1871
rose gold, enamel, bone, seed pearls, human hair, glass
1 5/8 x 1 9/16 x 13/16 in. (4.2 x 4 x 2 cm)
Gift of Milretta Stroheim in memory of Rose Kurtzman Stroheim

2016.134
Ring
poss. United States
1787
rose gold, human hair, ivory
1 1/8 x 13/16 x 7/8 in. (2.8 x 2 x 2.2 cm)
Gift of Milretta Stroheim in memory of Rose Kurtzman Stroheim

2016.135
Ring
poss. England
1789
rose gold, ivory, human hair, paint, paper
1 1/8 x 13/16 x 7/8 in. (2.9 x 2 x 2.2 cm)
Gift of Milretta Stroheim in memory of Rose Kurtzman Stroheim

2016.136
Memorial Pin with Lamb
poss. France
rose gold, enamel, seed pearls, glass
1 5/8 x 1 x 3/8 in. (4.1 x 2.5 x 0.9 cm)
Gift of Milretta Stroheim in memory of Rose Kurtzman Stroheim
2016.137
Pendant
- circa 1815
- rose gold, ivory, human hair, glass
- 1 5/16 x 3/4 x 3/16 in. (3.4 x 1.9 x 0.4 cm)
- Gift of Milretta Stroheim in memory of Rose Kurtzman Stroheim

2016.138
Memorial Pendant
- poss. France
- tin, foil, shell, seed pearls, bone or ivory
- 1 15/16 x 7/8 x 3/8 in. (4.9 x 2.2 x 1 cm)
- Gift of Milretta Stroheim in memory of Rose Kurtzman Stroheim

2016.139
Girl’s Dress
- Boué Soeurs (France, est. 1899, closed 1958)
- circa 1922
- cotton
- L 37 in. (94 cm)
- Gift of Mary Ann Searles Weiss

2016.140
Viaduct, State Street, Cincinnati
- Michael Wilson (United States, b. 1959)
- Cincinnati/Ohio/United States 2016
- gelatin silver print
- image 8 7/16 x 10 1/16 in. (21.4 x 25.6 cm) on sheet 11 x 14 in. (27.9 x 35.6 cm)
- Gift of Julia Dault and Brian Sholis in honor of Walker Sholis

2016.141
Mary Roland’s Century Cook Book
- Edward H. Potthast (United States, 1857–1927)
- 1897
- color lithograph poster
- image 16 1/16 x 11 1/4 in. (40.8 x 28.5 cm) on sheet 17 3/8 x 12 1/8 in. (44.2 x 30.8 cm)
- Museum Purchase: Anonymous Gift in memory of Helen Pernice

2016.142
The Babylonian Whore
- Albrecht Dürer (Germany, 1471–1528)
- 1496–98
- woodcut
- image 15 3/16 x 11 in. (38.5 x 28 cm)
- The Albert P. Strietmann Collection, Museum Purchase: Anonymous Gift in memory of Helen Pernice and Jean Mathis Tour Group

2016.143
Blue Lady (Tarot the High Priestess)
- Salvador Dali (Spain, 1904–1989)
- 1979
- color lithograph
- 29 1/2 x 20 7/8 in. (75 x 53 cm)
- Gift of Robert and Mamie Maxwell

2016.144
Untitled [Uneven Circle]
- Sol LeWitt (United States, 1928–2007)
- Brooklyn/New York/United States 2001
- color linoleum cut
- Diam. image 25 in. (63.5 cm); on sheet 30 1/2 x 30 1/2 in. (77.5 x 77.5 cm)
- Gift of Robert and Mamie Maxwell

2016.145
Fear and Hope [Furcht und Hoffnung]
- Oskar Kokoschka (Austria, 1886–1980)
- 1914, 1916–17
- lithograph
- image 14 1/2 x 11 5/8 in. (36.8 x 29.5 cm) on sheet 21 15/16 x 18 3/16 in. (55.7 x 46.2 cm)
- Gift of Robert and Elaine Blatt

2016.146
The Black Hat
- George Bellows (United States, 1882–1925)
- 1921
- lithograph
- image 13 1/16 x 9 3/16 in. (33.1 x 23.3 cm) on sheet 14 3/16 x 10 3/8 in. (36 x 26.3 cm)
- Gift of Kevin D. Ott

2016.147
Courtesan
- Unidentified Artist (Japan)
- hanging scroll, ink and color on paper
- Joel and Bernice Weisman Collection in memory of Jay Weisman

2016.148
Lacquerware in the Shape of a Tree Trunk Decorated with Flowers and Birds
- Unidentified Artist (Japan)
- lacquered wood, metal
- Joel and Bernice Weisman Collection in memory of Jay Weisman

2016.149
Sake Pot (Hira-Choka)
- Unidentified Artist (Japan)
- late 19th century
- glazed stoneware
- Courtesy of Lovell Wood Royston and the Lovell Wood Royston Trust
2016.150
Untitled
Unidentified Artist
Persia/Asia
date unknown
ink and color on paper
12 3/8 x 8 15/16 in. (31.5 x 22.7 cm)
Gift of Jane Friedlander
Steinfirst

2016.151
Page from an Album
Unidentified Artist
India
ink and color on paper
12 3/4 x 8 1/8 in. (32.4 x 20.6 cm)
Gift of Jane Friedlander
Steinfirst

2016.152
Bookcase
Unidentified Artist (United States)
late 1860s–70s
walnut, ebonized wood and metal
H. 83 in. (210.8 cm), Diam. 37 in. (94 cm)
Gift of Charlton H. Chatfield in loving memory of his mother, Margaret Rowe Chatfield

2016.153
Untitled
Alfredo Barbini (Italy, 1912–2007)
Venice/Italy
post 1962
glass
11 x 7 3/8 x 4 in. (27.9 x 18.7 x 10.2 cm)
Gift of Joan Cochran

2016.154a-b
Blouse and Skirt
Stephen Burrows (United States, b. 1943)
New York/United States
1970s
rayon
Gift of Joyce Elkus

2016.155
Length of Printed Fabric, "Curliques"
Pipsan Saarinen Swanson (United States, 1905–1979)
circa 1947
cotton
L x W: 51 1/4 x 52 1/4 in. (130.2 x 132.7 cm)
Gift of Perry and Carolyn Washburn

2016.156
Lemonade Pitcher
Russel Wright (United States, 1904–1976)
1930s
aluminum, walnut
H. 10 3/4 in. (27.3 cm), W. (handle to spout) 9 3/4 in. (24.8 cm)
Gift of Anita J. Ellis in honor of Amy M. Dehan

2016.157
Dress
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1976–79
silk
L. 48 in. (121.9 cm)
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.158
Jacket
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1981
wool, cotton
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.159a-b
Jacket and Skirt
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1988
wool, cotton, synthetic fiber
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.160a-b
Jacket and Pants
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1989
wool, synthetic
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.161
Sweater with Gloves
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1989
wool
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection
2016.162a-b
Jacket and Shorts
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1989–90
wool, silk, rayon, synthetic
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.163a-b
Cardigan and Skirt
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1990
nylon
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.164a-b
Top and Pants
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1990
rayon
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.165a-c
Jacket, Blouse and Skirt
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1990
nylon
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.166a-b
Jacket and Skirt
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1990
cotton
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.167a-b
Jacket and Pants
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1992
wool, nylon, cotton
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.168
Dress
Junya Watanabe, (Japan, b. 1961), Comme des Garçons (Japan, est. 1969)
1993
wool, nylon
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.169a-b
Jacket and Skirt
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1994
wool, polyester
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.170a-b
Pair of Sleeves
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1994
wool, polyester, cotton
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.171a-b
Jacket and Skirt
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1994
wool, nylon, cupra
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.172
Dress
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1994
rayon, cupra
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.173
Shirtdress
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
1994
cotton
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection
2016.174a-b  
Tunic and Pants  
Rei Kawakubo (Japan, b. 1942),  
Comme des Garçons (Japan, est. 1969)  
1995  
cotton, rayon  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.175a-b  
Jacket and Skirt  
Rei Kawakubo (Japan, b. 1942),  
Comme des Garçons (Japan, est. 1969)  
1995  
wool  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.176a-b  
Jacket and Dress  
Rei Kawakubo (Japan, b. 1942),  
Comme des Garçons (Japan, est. 1969)  
1996  
polyester  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.177a-b  
Coat and Pants  
Rei Kawakubo (Japan, b. 1942),  
Comme des Garçons (Japan, est. 1969)  
1996  
polyester, rayon, cotton  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.178a-b  
Coat and Skirt  
Rei Kawakubo (Japan, b. 1942),  
Comme des Garçons (Japan, est. 1969)  
1996  
cotton, polyester  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.179  
Sweater  
Rei Kawakubo (Japan, b. 1942),  
Comme des Garçons (Japan, est. 1969)  
1996  
wool  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.180a-c  
Blouse, Skirt and Stole  
Rei Kawakubo (Japan, b. 1942),  
Comme des Garçons (Japan, est. 1969)  
1997  
cotton, polyester, modacrylic, acrylic  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.181  
Dress  
Junya Watanabe (Japan, b. 1961), Comme des Garçons (Japan, est. 1969)  
1997  
leather, polyester  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.182  
Dress  
Junya Watanabe (Japan, b. 1961), Comme des Garçons (Japan, est. 1969)  
1997  
wool, cupra  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.183a-c  
Jacket, Top and Skirt  
Rei Kawakubo (Japan, b. 1942),  
Comme des Garçons (Japan, est. 1969)  
1998  
cotton, polyester  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.184  
Dress  
Rei Kawakubo (Japan, b. 1942),  
Comme des Garçons (Japan, est. 1969)  
1998  
wool, cotton  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.185  
Skirt  
Rei Kawakubo (Japan, b. 1942),  
Comme des Garçons (Japan, est. 1969)  
1998  
wool  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection
2016.186a-b  
**Jacket and Skirt**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
1998  
wool, cotton, rayon  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.187a-c  
**Dress and Shoes**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
1999  
wool, nylon, acrylic, leather  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.188a-e  
**Jacket, Skirt, Wrap Skirt and Shoes**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
1999  
wool, acrylic, cotton, rayon, leather  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.189a-c  
**Jacket, Skirt, and Safety Pin**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
1999  
wool, rayon, polyester, nylon, metal  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.190a-c  
**Coat and Shoes**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2000  
triacetate, polyester, cotton, rayon  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.191a-b  
**Jacket and Pants**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2000  
wool, polyester, cupra  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.192a-c  
**Jackets and Shorts**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2000  
wool, cupra, metal  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.193a-b  
**Jacket and Miniskirt**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2000  
wool, cotton, cupra, faux leather, cowhide leather, metal  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.194a-e  
**Suit: Jacket, Pants, Blouse, and Shoes**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2001  
cotton, leather  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.195a-e  
**Jacket, Bustier, Pants and Shoes**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2001  
cotton, wool, nylon, cupra, leather, rhinestones  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.196a-b  
**Jacket and Skirt**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2001  
wool, cotton, cupra  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.197  
**Skirt**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2001  
polyester, nylon, rayon, cotton  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection
2016.198a-b
Jacket and Pants
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
2001
polyurethane, wool, nylon, polyester, cotton, rayon, cupra
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.199a-b
Jacket and Skirt
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
2001
wool, metal
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.200
Top
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
2002
wool
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.201a-c
Jacket, Shirt and Skirt
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
2002–03
Cotton, polyester
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.202
Sweater Dress
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
2002
wool
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.203a-b
Sweater and Skirt
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
2002
wool
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.204a-b
Jacket and Pants
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
2002
wool, polyester, polyurethane
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.205
Jacket
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
2002
wool, nylon
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.206a-f
Jacket, Jacket, Shirt, Shirt, Skirt and Jeans
Junya Watanabe (Japan, b. 1961), Comme des Garçons (Japan, est. 1969)
2002
Cotton
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.207a-d
Jacket, Skirt and Shoes
Junya Watanabe (Japan, b. 1961), Comme des Garçons (Japan, est. 1969)
2002
Cotton, leather
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.208a-b
Parachute Jacket and Pants
Junya Watanabe (Japan, b. 1961), Comme des Garçons (Japan, est. 1969)
2003
Cotton
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.209a-b
Jacket and Skirt
Junya Watanabe (Japan, b. 1961), Comme des Garçons (Japan, est. 1969)
2003
Cotton, cupra, metal
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection
2016.210a-d
Jacket, Pants and Shoes
Rei Kawakubo (Japan, b. 1942),
Comme des Garçons (Japan, 
est. 1969)
2003
cotton, suede, rubber
Museum Purchase: Lawrence
Archer Wachs Trust, The 
Cynthea J. Bogel Collection

2016.211a-b
Top and Skirt
Rei Kawakubo (Japan, b. 1942),
Comme des Garçons (Japan, 
est. 1969)
2003
cotton
Museum Purchase: Lawrence
Archer Wachs Trust, The 
Cynthea J. Bogel Collection

2016.212a-b
Jacket and Skirt
Rei Kawakubo (Japan, b. 1942),
Comme des Garçons (Japan, 
est. 1969)
2003
wool, nylon
Museum Purchase: Lawrence
Archer Wachs Trust, The 
Cynthea J. Bogel Collection

2016.213a-d
Jacket, Skirt and Boots
Rei Kawakubo (Japan, b. 1942),
Comme des Garçons (Japan, 
est. 1969)
2003
wool, leather
Museum Purchase: Lawrence
Archer Wachs Trust, The 
Cynthea J. Bogel Collection

2016.214a-b
Jacket and Pants
Rei Kawakubo (Japan, b. 1942),
Comme des Garçons (Japan, 
est. 1969)
2003
wool, cupra
Museum Purchase: Lawrence
Archer Wachs Trust, The 
Cynthea J. Bogel Collection

2016.215
Dress
Rei Kawakubo (Japan, b. 1942),
Comme des Garçons (Japan, 
est. 1969)
2003
wool
Museum Purchase: Lawrence
Archer Wachs Trust, The 
Cynthea J. Bogel Collection

2016.216a-b
Blouse and Skirt
Junya Watanabe (Japan, b. 1961), 
Comme des Garçons (Japan, 
est. 1969)
2004–05
cotton, rayon, metal
Museum Purchase: Lawrence
Archer Wachs Trust, The 
Cynthea J. Bogel Collection

2016.217a-d
Blouse, Pants and Shoes
Rei Kawakubo (Japan, b. 1942),
Comme des Garçons (Japan, 
est. 1969)
2004
nylon, wool, polyester, glass, 
metal, plastic, leather
Museum Purchase: Lawrence
Archer Wachs Trust, The 
Cynthea J. Bogel Collection

2016.218
Skirt
Rei Kawakubo (Japan, b. 1942),
Comme des Garçons (Japan, 
est. 1969)
2004
cotton
Museum Purchase: Lawrence
Archer Wachs Trust, The 
Cynthea J. Bogel Collection

2016.219a-b
Jacket and Mini Skirt
Rei Kawakubo (Japan, b. 1942),
Comme des Garçons (Japan, 
est. 1969)
2004
silk, wool, polyester, leather, 
metal, cupra
Museum Purchase: Lawrence
Archer Wachs Trust, The 
Cynthea J. Bogel Collection

2016.220a-b
Jacket and Skirt
Junya Watanabe (Japan, b. 1961), 
Comme des Garçons (Japan, 
est. 1969)
2004
wool, polyester
Museum Purchase: Lawrence
Archer Wachs Trust, The 
Cynthea J. Bogel Collection

2016.221
Dress
Junya Watanabe (Japan, b. 1961), 
Comme des Garçons (Japan, 
est. 1969)
2005
cotton, polyester
Museum Purchase: Lawrence
Archer Wachs Trust, The 
Cynthea J. Bogel Collection
2016.222a-d  
**Body Suit, Pants, Hat and Belt**  
Junya Watanabe (Japan, b. 1961), Comme des Garçons (Japan, est. 1969)  
2005  
wool, nylon, polyester, leather  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.223a-b  
**Blouse and Pants**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2006  
cotton, wool  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.224a-c  
**Dress and Shoes**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2006  
polyester, leather  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.225a-c  
**Blouse, Skirt/Trousers, and Belt**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2006  
cotton, leather  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.226a-c  
**Sweater, Pants and Belt**  
Junya Watanabe (Japan, b. 1961), Comme des Garçons (Japan, est. 1969)  
2006  
wool, nylon, lamé, cotton  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.227a-f  
**Jacket, Pants, Shoes and Socks**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2007  
cotton, polyester, polyurethane, nylon, leather  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.228a-d  
**Jacket, Skirt and Boots**  
Junya Watanabe (Japan, b. 1961), Comme des Garçons (Japan, est. 1969)  
2007  
wool, metal, cupra, leather  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.229a-b  
**Jacket and Skirt**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2008  
cotton, nylon, rayon  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.230a-d  
**T-shirt, Shorts and Shoes**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2007  
cotton, wool, leather, metal  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.231a-b  
**Capelet and T-shirt**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2008, 2007  
wool, polyester, cotton  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.232a-f  
**Blouse, Skirt, Shoes and Socks**  
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)  
2008  
polyester, leather, metal  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.233a-b  
**Cape and Pants**  
Junya Watanabe (Japan, b. 1961), Comme des Garçons (Japan, est. 1969)  
2008  
wool  
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection
<table>
<thead>
<tr>
<th>Item Code</th>
<th>Description</th>
<th>Designer</th>
<th>Year</th>
<th>Materials</th>
<th>Acquisition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>2016.235a-b</td>
<td>Tank and Skirt</td>
<td>Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)</td>
<td>2008</td>
<td>polyester, cupra, cotton</td>
<td>Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection</td>
</tr>
<tr>
<td>2016.236a-f</td>
<td>Jacket, Pants, Shoes and Socks</td>
<td>Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)</td>
<td>2008</td>
<td>cotton, polyester, rayon, nylon, wool, leather</td>
<td>Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection</td>
</tr>
<tr>
<td>2016.237a-g</td>
<td>Coat, Shorts, Tights, Moccasins and Socks</td>
<td>Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)</td>
<td>2009</td>
<td>nylon, wool, cotton, leather</td>
<td>Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection</td>
</tr>
<tr>
<td>2016.239a-b</td>
<td>Jacket and Pants</td>
<td>Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)</td>
<td>2009</td>
<td>wool, polyamide, elastane</td>
<td>Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection</td>
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<tr>
<td>2016.244a-b</td>
<td>Jacket and T-shirt</td>
<td>Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)</td>
<td>2011</td>
<td>nylon, cotton, polyester, leather</td>
<td>Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection</td>
</tr>
<tr>
<td>2016.245a-c</td>
<td>Tank, Pants and Single Sleeve</td>
<td>Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)</td>
<td>2011</td>
<td>possible synthetic fiber, wool</td>
<td>Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection</td>
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</tbody>
</table>
2016.246a-b
Capelet and Shorts
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
2011
faux leather, wool, polyester
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.247a-d
Jacket, Skirt and Socks
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
2012
polyester, cotton
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.248a-b
Jacket and “Fat Pants”
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
2013
polyester, cupra
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.249a-d
Monster Sweater, Tights and Shoes
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
Tokyo/Japan
2014
wool, nylon, leather, metal
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2016.250
Vegetables
William Renick (United States, 1944–1995)
Cincinnati/Ohio/United States
1972
photo screen
image/sheet 15 15/16 x 19
Gift of Ramona Renick Wagner in memory of her father, William Renick

2016.251
Vegetables on Purple Ground
William Renick (United States, 1944–1995)
Cincinnati/Ohio/United States
Jun 08 1972
color photo screen print
image 16 x 20 in. (40.6 x 50.8 cm) on sheet 20 1/16 x 26 in. (51 x 66.1 cm)
Gift of Ramona Renick Wagner in memory of her father, William Renick

2016.252
Untitled (Purple Circle)
Jean Grable Renick (United States, b. 1943)
Cincinnati/Ohio/United States
Mar 01 1972
flocked color screen print
image 15 x 15 in. (38.1 x 38.1 cm) on sheet 26 1/16 x 20 1/8 in. (66.2 x 51.1 cm)
Gift of Ramona Renick Wagner in honor of her mother, Jean Grable Renick

2016.253
Untitled (Purple)
Jean Grable Renick (United States, b. 1943)
Cincinnati/Ohio/United States
Mar 04 1972
color screen print
image 11 3/4 x 17 5/8 in. (29.9 x 44.7 cm) on sheet 20 1/8 x 26 1/16 in. (51.1 x 66.2 cm)
Gift of Ramona Renick Wagner in honor of her mother, Jean Grable Renick

2016.254
Untitled (Purple & Tan)
Jean Grable Renick (United States, b. 1943)
Cincinnati/Ohio/United States
May 04 1973
color screen print
image 16 x 20 in. (40.6 x 50.8 cm) on sheet 20 1/16 x 26 1/16 in. (51 x 66 cm)
Gift of Ramona Renick Wagner in honor of her mother, Jean Grable Renick

2016.255
Vegetable Still Life
Jean Grable Renick (United States, b. 1943)
Cincinnati/Ohio/United States
May 04 1973
color photo screen print
image 16 x 20 in. (40.6 x 50.8 cm) on sheet 20 1/16 x 26 in. (51 x 66 cm)
Gift of Ramona Renick Wagner in honor of her mother, Jean Grable Renick
2016.256.1-20
Thespers of Vivian
Diana Duncan Holmes (United States, b. 1945), Timothy Riordan (United States, 1943–2015)
Dec 31 1979
toned gelatin silver prints in bound book
overall 14 3/16 x 10 7/16 x 1 3/16 in. (36 x 26.5 x 3 cm)
Gift of the Holmes and Riordan family in memory and celebration of the poet Timothy Riordan

2016.257
Captain James Perkins, Jr.
John Brewster, Jr. (United States, 1766–1854)
circa 1800–1809
oil on canvas
30 1/4 x 25 1/4 in. (76.8 x 64.1 cm)
Bequest of Joycelyn Bauer Norris in gratitude to the Cincinnati Art Museum

2016.258
Sarah "Sally" Perkins (Mrs. James Perkins, Jr.)
John Brewster, Jr. (United States, 1766–1854)
circa 1800–1809
oil on canvas
30 7/16 x 25 1/8 in. (77.3 x 63.8 cm)
Bequest of Joycelyn Bauer Norris in gratitude to the Cincinnati Art Museum

2016.259
Untitled (Music Box)
Christian Marclay (United States, b. 1955)
2005
hinged wooden box with mechanical parts
open: 6 x 5 x 3 1/2 in. (15.2 x 12.7 x 8.9 cm); closed: 2 3/4 x 5 x 3 1/2 in. (7 x 12.7 x 8.9 cm)
Gift of Aaron Betsky and Peter Haberkorn

2016.260
Untitled [Portrait of Edward Weston]
George Hoxie (United States, 1907–1984)
1945
gelatin silver print
image 4 1/2 x 3 1/2 in. (11.5 x 8.9 cm) on sheet 4 3/4 x 3 3/4 in. (12 x 9.6 cm)
Gift of Diana Duncan Holmes

2016.261
Untitled [Charis Wilson with cats]
George Hoxie (United States, 1907–1984)
1945
gelatin silver print
image 4 1/2 x 3 7/16 in. (11.4 x 8.8 cm) on sheet 4 15/16 x 4 in. (12.6 x 10.2 cm)
Gift of Diana Duncan Holmes

2016.262
Untitled [Edward Weston and Charis]
George Hoxie (United States, 1907–1984)
1945
gelatin silver print
image 4 1/2 x 3 1/2 in. (11.5 x 8.9 cm) on sheet 4 3/4 x 3 3/4 in. (12.1 x 9.6 cm)
Gift of Diana Duncan Holmes

2016.263
Untitled [Weston’s studio]
George Hoxie (United States, 1907–1984)
1945
gelatin silver print
image 4 1/2 x 3 3/8 in. (11.5 x 8.6 cm) on sheet 4 3/4 x 3 5/8 cm
Gift of Diana Duncan Holmes

2016.264
Anna with Homemade Hat
Steve Milanowski (United States, b. 1953)
1991
chromogenic print
image 8 9/16 x 6 3/4 in. (21.7 x 17.1 cm) on sheet 10 1/4 x 8 in. (26 x 20.3 cm)
Gift of the Artist

2016.265
Bowery
Aaron Siskind (United States, 1903–1991)
1937
gelatin silver print
image 6 1/4 x 8 9/16 in. (15.8 x 21.7 cm) on sheet 7 15/16 x 9 7/8 in. (20.2 x 25.1 cm)
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born

2016.266
Harlem
Aaron Siskind (United States, 1903–1991)
Harlem/New York/New York/United States
date unknown
gelatin silver print
image 6 1/8 x 9 3/16 in. (15.6 x 23.3 cm) on sheet 7 15/16 x 9 5/16 in. (20.2 x 25.3 cm)
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born
2016.267
*Untitled, from The Most Crowded Block*
Aaron Siskind (United States, 1903–1991)
Harlem/New York/New York/United States
1940
gelatin silver print
image 9 3/8 x 6 7/8 in. (23.8 x 17.5 cm) on sheet 9 5/8 x 7 15/16 in. (24.5 x 20.1 cm)
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born

2016.268
*Father Duffy Statue on Times Square*
Aaron Siskind (United States, 1903–1991)
date unknown
gelatin silver print
image 7 15/16 x 6 1/4 in. (20.2 x 15.8 cm) on sheet 9 15/16 x 8 in. (25.2 x 20.3 cm)
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born

2016.269
*Morocco 55*
Aaron Siskind (United States, 1903–1991)
circa 1982
gelatin silver print
image 9 1/2 x 9 3/8 in. (24.2 x 23.8 cm) on sheet 13 7/8 x 10 1/2 in. (35.2 x 27.6 cm)
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born

2016.270
*Morocco 119*
Aaron Siskind (United States, 1903–1991)
date unknown
gelatin silver print
image 9 3/16 x 9 in. (23.4 x 22.8 cm) on sheet 13 7/8 x 10 7/8 in. (35.2 x 27.6 cm)
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born

2016.271
*New York 69*
Aaron Siskind (United States, 1903–1991)
1976
gelatin silver print
image 5 15/16 x 5 1/4 in. (15.1 x 13.3 cm) on sheet 9 15/16 x 8 in. (25.2 x 20.3 cm)
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born

2016.272
*Untitled, from The Harlem Document*
Aaron Siskind (United States, 1903–1991)
Harlem/New York/New York/United States
circa 1935
gelatin silver print
image 7 3/16 x 9 9/16 in. (18.3 x 24.3 cm) on sheet 7 5/8 x 9 15/16 in. (19.3 x 25.2 cm)
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born

2016.273
*Untitled, from The Most Crowded Block*
Aaron Siskind (United States, 1903–1991)
Harlem/New York/New York/United States
1940
gelatin silver print
image 9 3/16 x 7 1/4 in. (23.3 x 18.4 cm) on sheet 9 15/16 x 7 5/8 in. (25.2 x 19.3 cm)
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born

2016.274
*Broadway Ballyhoo*
Aaron Siskind (United States, 1903–1991)
date unknown
gelatin silver print
image 6 3/4 x 6 7/8 in. (17.1 x 17.4 cm) on sheet 9 15/16 x 7 15/16 in. (25.2 x 20.2 cm)
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born

2016.275
*Untitled [TEW ’37]*
Aaron Siskind (United States, 1903–1991)
1937
gelatin silver print
image 7 11/16 x 6 1/8 in. (19.5 x 15.5 cm) on sheet 8 3/8 x 7 1/4 in. (21.3 x 18.4 cm)
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Date</th>
<th>Type</th>
<th>Image Size</th>
<th>Sheet Size</th>
<th>Donor Information</th>
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<tbody>
<tr>
<td>2016.276</td>
<td><strong>Untitled [TEW ’37]</strong></td>
<td>Aaron Siskind (United States, 1903–1991)</td>
<td>1937</td>
<td>gelatin silver print</td>
<td>image 7 5/8 x 6 1/4 in. (19.4 x 15.8 cm) on sheet 8 3/8 x 7 15/16 in. (21.2 x 20.2 cm)</td>
<td>Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born</td>
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<tr>
<td>2016.277</td>
<td>Chicago 206</td>
<td>Aaron Siskind (United States, 1903–1991)</td>
<td>1953</td>
<td>gelatin silver print</td>
<td>image 9 5/16 x 12 1/2 in. (23.6 x 31.7 cm) on sheet 10 15/16 x 12 15/16 in. (27.8 x 32.9 cm)</td>
<td>Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born</td>
<td></td>
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<tr>
<td>2016.278</td>
<td>Cuzco 472</td>
<td>Harry Callahan (United States, 1912–1999)</td>
<td>circa 1974</td>
<td>gelatin silver print</td>
<td>image 10 1/4 x 10 1/8 in. (26 x 25.7 cm) on sheet 11 1/8 x 10 15/16 in. (28.3 x 27.8 cm)</td>
<td>Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born</td>
<td></td>
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<tr>
<td>2016.279</td>
<td>Cuzco 471</td>
<td>Harry Callahan (United States, 1912–1999)</td>
<td>circa 1974</td>
<td>gelatin silver print</td>
<td>image 10 1/4 x 10 1/8 in. (26 x 25.7 cm) on sheet 11 5/8 x 10 9/16 in. (29.5 x 26.8 cm)</td>
<td>Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born</td>
<td></td>
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<tr>
<td>2016.280</td>
<td>Cuzco 467</td>
<td>Harry Callahan (United States, 1912–1999)</td>
<td>1974</td>
<td>gelatin silver print</td>
<td>image 10 3/16 x 9 13/16 in. (25.8 x 25 cm) on sheet 11 3/16 x 10 1/2 in. (28.4 x 26.7 cm)</td>
<td>Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born</td>
<td></td>
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<tr>
<td>2016.281</td>
<td>Tokyo #15</td>
<td>William Klein (United States, b. 1928)</td>
<td>1961</td>
<td>gelatin silver print</td>
<td>image 10 x 15 in. (25.4 x 38.1 cm) on sheet 10 3/8 x 16 in. (26.4 x 40.6 cm)</td>
<td>Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born</td>
<td></td>
</tr>
<tr>
<td>2016.282</td>
<td>Wes Fesler Kicking a Football</td>
<td>Harold Edgerton (United States, 1903–1990)</td>
<td>circa 1935</td>
<td>gelatin silver print</td>
<td>image 11 7/16 x 9 5/8 in. (29.1 x 24.4 cm) on sheet 13 7/8 x 10 15/16 in. (35.3 x 27.8 cm)</td>
<td>Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born</td>
<td></td>
</tr>
<tr>
<td>2016.283</td>
<td>British Lion, Trafalgar Square, London</td>
<td>Alvin Langdon Coburn (England, 1882–1966)</td>
<td>1905</td>
<td>photogravure</td>
<td>image 7 7/8 x 6 1/4 in. (20 x 15.9 cm) on sheet 8 1/2 x 6 11/16 in. (21.6 x 17 cm)</td>
<td>Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born</td>
<td></td>
</tr>
<tr>
<td>2016.284</td>
<td>The Garden by Moonlight</td>
<td>Alvin Langdon Coburn (England, 1882–1966)</td>
<td>circa 1907</td>
<td>photogravure</td>
<td>image 6 3/16 x 7 15/16 in. (15.7 x 20.2 cm) on sheet 6 3/4 x 8 7/16 in. (17.2 x 21.4 cm)</td>
<td>Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born</td>
<td></td>
</tr>
</tbody>
</table>
2016.285  
Martha Graham - Ekstasis  
Barbara Morgan (United States, 1900–1992)  
1935  
gelatin silver print  
image 19 3/8 x 15 3/16 in. (49.2 x 38.5 cm) on sheet 19 13/16 x 15 7/8 in. (50.4 x 40.3 cm)  
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born

2016.286  
Spring on Madison Square  
Barbara Morgan (United States, 1900–1992)  
1938  
gelatin silver print  
image 13 3/4 x 16 11/16 in. (34.9 x 42.4 cm) on sheet 15 15/16 x 19 13/16 in. (40.4 x 50.4 cm)  
Donated in memory of Sally Traub Lewin, Cincinnati resident and sister, and Sara Bakrow Frankel, grandmother and Cincinnati born

2016.287  
Negative Print, Oldham County, Ky  
Charles H. Traub (United States, b. 1945)  
1971  
gelatin silver print  
image 8 7/8 x 11 5/16 in. (22.5 x 28.8 cm) on sheet 10 15/16 x 13 7/8 in. (27.8 x 35.3 cm)  
Gift of Katherine and Aaron Traub

2016.288  
Chicago 75  
Charles H. Traub (United States, b. 1945)  
1975  
gelatin silver print  
image 10 1/4 x 10 7/16 in. (26.1 x 26.5 cm) on sheet 13 7/8 x 10 11/16 in. (35.2 x 27.1 cm)  
Gift of Katherine and Aaron Traub

2016.289  
Chicago '74  
Charles H. Traub (United States, b. 1945)  
1974  
gelatin silver print  
image 10 3/16 x 10 3/8 in. (25.9 x 26.4 cm) on sheet 13 7/8 x 10 11/16 in. (35.2 x 27.1 cm)  
Gift of Katherine and Aaron Traub

2016.290  
Snow Creek, Kentucky  
Charles H. Traub (United States, b. 1945)  
1970  
gelatin silver print  
image 8 7/8 x 11 in. (22.5 x 28 cm) on sheet 10 15/16 x 13 7/8 in. (27.8 x 35.3 cm)  
Gift of Katherine and Aaron Traub

2016.291  
Kentucky 70  
Charles H. Traub (United States, b. 1945)  
1970  
gelatin silver print  
image 8 9/16 x 11 1/8 in. (21.7 x 28.3 cm) on sheet 10 15/16 x 13 7/8 in. (27.8 x 35.3 cm)  
Gift of Katherine and Aaron Traub

2016.292  
Kentucky 70  
Charles H. Traub (United States, b. 1945)  
1970  
gelatin silver print  
image 10 15/16 x 8 7/8 in. (27.8 x 22.6 cm) on sheet 13 7/8 x 11 in. (35.3 x 28 cm)  
Gift of Katherine and Aaron Traub

2016.293  
Ky 70  
Charles H. Traub (United States, b. 1945)  
1970  
gelatin silver print  
image 9 1/4 x 11 3/8 in. (23.5 x 28.9 cm) on sheet 10 15/16 x 13 7/8 in. (27.8 x 35.2 cm)  
Gift of Katherine and Aaron Traub

2016.294  
Wisconsin 71  
Charles H. Traub (United States, b. 1945)  
1971  
gelatin silver print  
image 8 5/8 x 11 in. (21.9 x 27.9 cm) on sheet 10 15/16 x 13 7/8 in. (27.7 x 35.2 cm)  
Gift of Katherine and Aaron Traub

2016.295  
Ice Dream  
Charles H. Traub (United States, b. 1945)  
1971  
gelatin silver print  
image 8 3/8 x 11 5/16 in. (21.2 x 28.8 cm) on sheet 10 15/16 x 13 7/8 in. (27.8 x 35.2 cm)  
Gift of Katherine and Aaron Traub
2016.296
Optical Tree
Charles H. Traub (United States, b. 1945)
Kentucky/United States
1971
gelatin silver print
image 8 3/4 x 10 5/16 in. (22.3 x 27.8 cm) on sheet 10 15/16 x 13 7/8 in. (27.8 x 35.3 cm)
Gift of Katherine and Aaron Traub

2016.297
K
Charles H. Traub (United States, b. 1945)
Kentucky/United States
1971
gelatin silver print
image 11 x 8 7/8 in. (28 x 22.5 cm) on sheet 13 7/8 x 10 15/16 in. (35.3 x 27.8 cm)
Gift of Katherine and Aaron Traub

2016.298a-b
Boots
Rick Owens (United States, b. 1962)
Italy
2009
leather
European size 41 (US size 10–11)
Gift of Gail A. Connell in honor of her husband William B. Connell

2016.299
Vase
Unidentified Artist (Japan)
glazed porcelain with maki-e decoration
H. 7 1/2 in. (19.1 cm), Diam. 2 1/2 in. (6.4 cm)
Gift of Linda Ellis in honor of Dr. Hou-mei Sung

2016.300
Pieced Starburst Quilt
Adelheid Bepler (United States, 1829–1914)
1853
silk, cotton
81 1/8 x 79 7/8 in. (206.1 x 202.9 cm)
In memory of Adelheid Arand Bepler

2016.301
Tea Gown
United States
circa 1902
silk, cotton
Gift of Amy Curtiss Davidoff

2016.302a-e
Jacket, Dress, Belt and Shoes
Rei Kawakubo (Japan, b. 1942), Comme des Garçons (Japan, est. 1969)
2011
cotton, leather
Museum Purchase: Lawrence Archer Wachs Trust, The Cynthea J. Bogel Collection

2017.2
Teapot
E & D Kinsey (United States, est. 1844, closed 1861), Edward Kinsey (United States, 1810–1865), David Kinsey (United States, 1819–1874)
Cincinnati/Ohio/United States
circa 1844
silver and wood
8 1/2 x 12 1/2 x 5 1/2 in. (21.6 x 31.8 x 14 cm)
Museum Purchase: John S. Conner Fund

2017.3
Hat
Mr. John (United States, 1906–1993)
circa 1960
fur, vinyl
Gift of Dee Atkinson

2017.4
Hat
Elsa Schiaparelli (France, 1890–1973)
1949–53
cotton, feathers
Gift of Dee Atkinson

2017.5
Blue Sashay
Joe Downing (United States, 1925–2007)
oil on canvas
painting 33 x 41 in. (83.8 x 104.1 cm)
Gift of Anita Scherer

2017.6
Cabbage Chair
nendo (Japan, est. 2002), Oki Sato (Japan, b. 1977), Issey Miyake (Japan, b. 1938)
Tokyo/Japan
2007, 2008
unwoven fabric and plastic
25 9/16 x 29 1/2 x 29 1/2 in. (65 x 75 x 75 cm)
Museum Purchase: Phyllis H. Thayer Purchase Fund
2017.7  
*All the Flowers Are for Me (Red)*  
Anila Quayyum Agha (Pakistan, active United States, b. 1965)  
United States  
2016  
laser-cut lacquered stainless steel and bulb  
60 x 60 x 60 in. (152.4 x 152.4 x 152.4 cm)  
Museum Purchase: Alice Bimel Endowment for Asian Art

2017.8  
*Rose of Sharon Quilt*  
United States  
1848–52  
cotton  
86 x 84 1/2 in. (218.4 x 214.6 cm)  
Gift of V. Bieser Stirling in memory of Adelaide B. Bieser

2017.9  
*Coffee Spoon*  
John R. Haynes (United States, active 1848–1859)  
Cincinnati/Ohio/United States  
circa 1850  
silver  
L. 4 1/4 in. (10.8 cm)  
From the collection of Clifford William Thies in honor of museum security staff

2017.10  
*Tablespoon*  
Rhodes, Anthony & Co. (est. late 1836, closed 1839), Thomas Rhodes (United States, 1808–1878), John Anthony (United States, 1804–1877), Samuel Carley (1810–1898)  
Cincinnati/Ohio/United States  
circa 1837  
silver  
L. 8 1/2 in. (21.6 cm)  
From the collection of Clifford William Thies

2017.11  
*Tablespoon*  
Philip Reese (United States, 1837–1897)  
Cincinnati, OH or Mount Sterling, KY  
circa 1860  
silver  
L. 8 1/2 in. (21.6 cm)  
From the collection of Clifford William Thies

2017.12a-b  
*Pair of Tablespoons*  
Joseph Budd (circa 1800)  
Cincinnati/Ohio/United States  
circa 1830s  
silver  
L. 9 in. (22.9 cm)  
From the collection of Clifford William Thies

2017.13  
*Tongs*  
Palmer & Owen (United States, est. 1850, closed 1859), Abraham Palmer (1808–1880), William Owen (United States, 1809–1886)  
Cincinnati/Ohio/United States  
1850–59  
silver  
L. 7 in. (17.8 cm), W. 1 1/2 in. (3.8 cm)  
From the collection of Clifford William Thies

2017.14  
*Snuff Box*  
Duhme & Co. (United States, est. 1843, closed 1893)  
Cincinnati/Ohio/United States  
circa 1870  
silver  
3/4 x 2 1/4 x 3 5/8 in. (1.9 x 5.7 x 9.2 cm)  
From the collection of Clifford William Thies

2017.15  
*Miniature Spoon*  
Unidentified Artist (United States)  
circa 1815–35  
silver  
L. 2 in. (5.1 cm)  
From the collection of Clifford William Thies

2017.16  
*Teaspoon*  
Thomas Lovell  
circa 1860  
silver  
L. 5 7/8 in. (14.9 cm)  
From the collection of Clifford William Thies

2017.17  
*Botero’s Bride*  
Marjorie Applegate (United States, b. 1926)  
2001  
alabaster  
sculpture: 24 x 14 x 6 in. (61 x 35.6 x 15.2 cm); base: approx. 30 x 18 x 3 in. (76.2 x 45.7 x 7.6 cm)  
Gift of Marjorie Applegate’s Sculpting Class

2017.18  
*Lonely Houses*  
Davira Fisher (United States, 1918–1986)  
1955  
woodcut  
image 17 3/16 x 11 15/16 in. (43.7 x 30.4 cm) on sheet 20 5/8 x 13 1/2 in. (52.4 x 34.3 cm)  
Gift of Donald E. Baker and Roy L. Hardison
2017.19
Pitt Street
Davira Fisher (United States, 1918–1986)
1959
color woodcut
image 15 7/8 x 20 5/8 in. (40.4 x 52.4 cm)
Gift of Donald E. Baker and Roy L. Hardison

2017.20
Peace
Davira Fisher (United States, 1918–1986)
1969
color woodcut
image 11 13/16 x 17 9/16 in. (30 x 44.6 cm) on sheet 17 1/2 x 23 1/4 in. (44.5 x 59.1 cm)
Gift of Donald E. Baker and Roy L. Hardison

2017.21
Too Many Steps
Davira Fisher (United States, 1918–1986)
1971
color woodcut
image 19 15/16 x 15 13/16 in. (50.6 x 40.1 cm) on sheet 22 5/16 x 17 3/16 in. (56.7 x 43.6 cm)
Gift of Donald E. Baker and Roy L. Hardison

2017.22
The Garden Bench [Le Banc de Jardin]
Jacques-Joseph James Tissot (France, 1836–1902)
1883
mezzotint
platemark 16 3/8 x 22 3/16 in. (41.6 x 56.3 cm) on sheet 21 1/2 x 28 3/8 in. (54.6 x 72.1 cm)
Gift of Peter Ellorian

2017.23
Untitled
Paul Jenkins (United States, 1923–2012)
date unknown
color lithograph
image 15 1/16 x 10 1/4 in. (38.3 x 26.1 cm) on sheet 17 5/16 x 11 3/4 in. (44 x 29.8 cm)
Gift of Peter Ellorian

2017.24
Relations of Things Belief XVIII
Carolyn Autry (United States, 1940–2011)
1975
etching and aquatint
platemark 11 13/16 x 14 3/4 in. (30 x 37.5 cm) on sheet 16 11/16 x 19 3/4 in. (42.4 x 50.1 cm)
Gift of Peter Ellorian

2017.25
Untitled
Carolyn Autry (United States, 1940–2011)
1968
etching and aquatint
platemark 17 7/8 x 11 7/8 in. (45.4 x 30.2 cm) on sheet 22 3/4 x 16 3/4 in. (57.8 x 42.5 cm)
Gift of Peter Ellorian

2017.26
Les cities sous soir
Carolyn Autry (United States, 1940–2011)
2000
etching and aquatint
platemark 1 13/16 x 15 7/16 in. (32.6 x 39.2 cm) on sheet 17 7/16 x 19 15/16 in. (44.3 x 50.7 cm)
Gift of Peter Ellorian

2017.27
Piranhas
Courtney Cooper (United States, b. 1977)
2006
pencil and gouache
13 3/4 x 20 in. (34.9 x 50.8 cm)
Gift of James L. Thompson

2017.28
C.G.& E. Crew
date unknown
marker and watercolor
image 9 x 12 in. (22.8 x 30.5 cm)
Gift of James L. Thompson

2017.29
Bird and Dog
Aminah Brenda Lynn Robinson (United States, 1940–2015)
1990
gouache
image 10 7/8 x 28 7/16 in. (27.6 x 72.3 cm)
Gift of James L. Thompson

2017.30
Rainbow Staircase
Ay-O (Japan, b. 1931)
1967–69
color screenprint
stairs 14 1/2 x 19 9/16 x 4 in. (36.8 x 49.7 x 10.2 cm)
Gift of Barbara N. Ramusack

2017.31
Up Dog
Elizabeth Murray (United States, 1940–2007)
1987–88
color lithograph
image 45 7/8 x 46 1/2 in. (116.5 x 118.1 cm)
Gift of Elizabeth C. B. and Paul G. Sittenfeld
2017.32
Ladle
appendix b: exhibition report for the fiscal year 2016–2017
exhibition report for the
fiscal year 2016–2017

Fourteen exhibitions were curated and brought to fruition. Of these, twelve were organized by the Cincinnati Art Museum and two were organized by another institution in collaboration with the museum. The Curatorial Division also assisted in a number of installations throughout the museum, including the newly installed African gallery.

GALLERIES 232/233 WESTERN AND SOUTHERN SPECIAL EXHIBITION GALLERY
Dressed to Kill: Japanese Arms and Armor (February 11–May 7, 2017)
Transcending Reality: The Woodcuts of Kōsaka Gajin (February 11–May 7, 2017)
A Shared Legacy: Folk Art in America (June 9–September 3, 2017)

GALLERY 234 / SCHIFF GALLERY
Employed: A Staff Art Exhibition (October 29, 2016–February 19, 2017)
Anila Quayyum Agha: All the Flowers Are for Me (June 16–October 15, 2017)

GALLERY 235 / BALCONY
Employed: A Staff Art Exhibition (October 29, 2016–February 19, 2017)
Anila Quayyum Agha: All the Flowers Are for Me (June 16–October 15, 2017)

GALLERY 123
Tiffany Glass: Painting with Color and Light (April 1–August 13, 2017)

GALLERY 124 / MAYERSON GALLERY
The Book of Only Enoch by Jay Bolotin (September 24, 2016–February 26, 2017)
Tiffany Glass: Painting with Color and Light (April 1–August 13, 2017)

GALLERY 125 / VANCE WADDELL GALLERY
Tiffany Glass: Painting with Color and Light (April 1–August 13, 2017)

GALLERY 103
African art from the permanent collection (open December 10, 2016)

GALLERY 104
Fashion and Technology (July 1–December 31, 2017)

GALLERY 105

GALLERY 212
Persona: Color Portraits (January 28–April 2, 2017)
American Folk Art Watercolors and Drawings (May 6–September 17, 2017)
appendix C:  
program attendance during  
the fiscal year 2016–2017
program attendance during the fiscal year 2016–2017

<table>
<thead>
<tr>
<th>TYPE OF PROGRAM</th>
<th>TOTAL # OF PROGRAMS</th>
<th>TOTAL ATTENDANCE</th>
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<tr>
<td>Adult</td>
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<td>7741</td>
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<tr>
<td>Family + Teens</td>
<td>138</td>
<td>51,564</td>
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<tr>
<td>Art For Life</td>
<td>108</td>
<td>7,163</td>
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<tr>
<td>School + Teacher</td>
<td>77</td>
<td>2,024</td>
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<tr>
<td>Accessibility</td>
<td>44</td>
<td>636</td>
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<tr>
<td>Docent + Corporate</td>
<td>86</td>
<td>1,452</td>
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<td>Tours</td>
<td>1,690</td>
<td>44,115</td>
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<td><strong>TOTALS</strong></td>
<td><strong>2,265</strong></td>
<td><strong>114,695</strong></td>
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<table>
<thead>
<tr>
<th>TOTAL PROGRAM ATTENDANCE PER AUDIENCE</th>
<th>PROGRAM %</th>
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<tbody>
<tr>
<td>Adult</td>
<td>5.39%</td>
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<tr>
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<td><strong>TOTALS</strong></td>
<td><strong>100%</strong></td>
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### TOTAL # OF PROGRAMS BY AUDIENCE

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<tr>
<th>Audience</th>
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<td>7,741</td>
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<td>51,564</td>
<td>44.95%</td>
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<td>7,163</td>
<td>6.25%</td>
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<tr>
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<td>1.76%</td>
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<tr>
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<td>636</td>
<td>.55%</td>
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<tr>
<td>Docent + Corporate</td>
<td>1,452</td>
<td>1.27%</td>
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<tr>
<td>Tours</td>
<td>44,115</td>
<td>38.46%</td>
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<td><strong>TOTALS</strong></td>
<td>114,695</td>
<td>100%</td>
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appendix d: special exhibition program listing for the fiscal year 2016–2017
special exhibition program listing for the fiscal year 2016–2017

DIVINE FELINES: CATS OF ANCIENT EGYPT

<table>
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<tr>
<td>9.3.16</td>
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<td>Family</td>
<td>1</td>
<td>988</td>
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<tr>
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MODERN CAT

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<td>Family First Saturday</td>
<td>Family</td>
<td>1</td>
<td>988</td>
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<td>9.10.16</td>
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MASTER CATS

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<td>Family First Saturday</td>
<td>Family</td>
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<td>988</td>
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## VAN GOGH: INTO THE UNDERGROWTH

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<td>All</td>
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<td>Creative Encounters</td>
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**NOT IN NEW YORK: CARL SOLWAY AND CINCINNATI**

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**TRANSCENDING REALITY: THE WOODCUTS OF KÔSÅKA GAJIN**

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