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FROM THE DIRECTOR

We began our 2021 fiscal year in July 2020 by reopening the Museum after a nearly four-month closure due to the onset of the Pandemic. And though we did close again in November for four weeks for a community health break, I’m happy we were able to keep the Museum open to our community for most of the year as a place of respite and a place to nurture our collective, creative imagination. Sadly, we did not have the capacity to have the Pizzuti Collection of the Columbus Museum of Art open, but we have great plans for it in the year to come.

This year has not been easy for any of us, with the waxing and waning of the Pandemic and the challenges it has placed on us all. Here at the Museum we spent a lot of time juggling the postponements and rescheduling of major events, including our Raphael tapestries exhibition (now scheduled for summer 2022) and pivoting to a virtual Art Celebration and Wonderball. Our first Aminah Robinson Residency recipient, Jonathan Payne, was scheduled to be in residence the summer of 2020 but we had to push that out a year to summer 2021. The Pandemic did, however, help us rediscover just how important art is in our lives. I want to reflect on all the very good things that have happened at the Columbus Museum of Art this year that have helped bolster our community’s resilience, provided a sense of belonging to our visitors, and reminded us of the value of living our mission every day.

When we closed in March 2020, the Museum staff was able to quickly adapt to keep us connected with our community through new online programming and meaningful virtual experiences—especially important during the isolation of the lockdown. I’m so proud and inspired by our creative staff and the innovation and resilience they demonstrated throughout this challenging time. Last summer, as we reopened the Museum, we continued these offerings and expanded into hybrid programs in which the public could participate either in person or via Zoom. This is something the Museum will continue for the foreseeable future as we navigate the new normal of the Pandemic and understand that our community wants options for ways to “visit.”

Our Art After Stonewall, 1969–1989 exhibition had only been open for nine days when we closed the Museum on March 15. This was disheartening after the years of work that had been put into this groundbreaking show, as it was originally scheduled to close in June. We were thrilled that every lender to the exhibition allowed us to extend their loans for a full presentation when we were able to reopen in late June, enabling many more visitors to experience the first major museum exhibition to examine the impact on visual culture of the lesbian, gay, bisexual, transgender, and queer (LGBTQ) liberation movement. Being named one of the 10 essential exhibitions of the DECADE by Art News was certainly a highlight. In November, we opened Raggin’ On: The Art of Aminah Brenda Lynn Robinson’s House and Journals, the first major exhibition of the artist’s work since her death in 2015. The exhibition was a visual celebration of a lifetime of Aminah’s work, and the home and neighborhood she cherished. Thankfully, we had planned the exhibition to be on view for nearly a year, which turned out to be a great benefit in making it possible for many people to have the opportunity to see it during the Pandemic.
We also continued to co-create new programs with our community, inviting local artists and organizations to partner with us on new wellness and community initiatives. Examples include Art & Empathy Talks with artist and author Donte-Woods Spikes, designed to find ourselves within each other through storytelling, and Creative Mindfulness with Streetlight Guild and other guest artists, which offers mindfulness-based relaxation practice. During the summer, we launched BAM Thursdays (bar, art, and music) in the Patricia M. Jurgensen Sculpture Garden where we could gather safely in person and enjoy the creative talents of featured local artists and musicians.

As we moved through 2020, it became apparent that Covid-19 was not the only social upheaval we were facing after the killing of George Floyd and the reinvigoration of the Black Lives Matter movement. We saw this enormous outpouring of pain and realized racism is a public health crisis just as much as Covid-19. This made it especially important for the Museum to recommit to our IDEA (Inclusion, Diversity, Equity, Accessibility) work as our country began coming to terms with its history of systemic racism. Community representation is absolutely necessary for us to be Inclusive, Diverse, Equitable, and Accessible and our community must see, hear, and feel that their identity, community, culture, and lived experience is woven within the fabric of the Columbus Museum of Art. A new IDEA committee of community members and CMA Trustees is helping us develop specific achievable goals to address representation in staffing, volunteers, art, artists, creative partners, and contractors. Every person in our community must feel and know that they belong at the Museum. For that to happen, however, the Museum must be safe, barrier-free, welcoming, and transparent. We are committed to resource allocation and institutional buy-in to continue this important work.

We also came to realize that Covid would have a lasting impact at the Museum and the world far into the future, and that the Museum, along with so many nonprofits, will be facing three to five years of recovery. Throughout this challenging time, the Museum has endeavored to put people first—the community that we serve and our Museum team. To that end, we applied for—and secured—all the emergency funding for which we have been eligible, including two forgivable PPP loans, Shuttered Venues assistance, and a National Endowment for the Arts COVID relief grant; we tightened budgets by canceling and postponing exhibitions and other projects; and we asked the Museum family to help by donating to our Museum Relief Fund. We could not have made it without those public dollars and the generous outpouring of support from people in this community. All of this enabled our team to stay together for more than six months, but the ongoing economic blow from the Pandemic reached a point where staffing changes were unavoidable and sadly, in October, a significantly reduced budget required the difficult decision to lay off one-third of our staff and restructure. This was a dark moment for the Museum, our Trustees, and most of all for our talented staff who have contributed so much to our success over the years. I’ve spent most of my career at this museum and have been through other tumultuous moments, but this one was by far the hardest. I know that all those who left the Museum are passionate human beings who are committed to making a difference in the world.

The Staff who remains is committed to continuing to make a difference in the world. As a hub for collaboration and innovation, the Museum builds strong, authentic relationships that bring people and art together in exciting ways and makes CMA a true reflection of those we serve. This community has been integral in getting us through this difficult period, and my hope is that this community will continue to believe in this museum so it will be here for many generations to come.

All the best,

[Signature]
From the President

Though my first year as the President of the Board of Trustees of the Columbus Museum of Art has been gripped with the trials and tribulations of navigating the Pandemic, I am amazed with and grateful for the passion and commitment the Museum staff and my fellow Trustees have shown in leading this great institution through this very difficult time. Through their hard work and creative solutions, the Museum was able to remain open (except for a short health break) and to forge ahead with exhibitions years in the making and interesting programs to engage our community.

I have been visiting this museum since I was a young boy and attribute much of my love and appreciation for art to the Columbus Museum of Art. I have participated as a Museum member and donor, and as a member of the Committee on Collections, but my time as Board President has given me an insider’s view of the vast array of moving pieces involved in the successful operation of this organization. The Museum staff faces a multitude of situations related to art and exhibitions, finances, human resources, and how best to serve the community. They rely on creativity, collaboration with their colleagues, and often advice from Trustees to find solutions that will be best for the organization and the many people it serves. Their persistence and diligence are vital to the Museum’s present and future.

The Columbus Museum of Art also depends on the commitment and generosity of the citizens, businesses, grant-making organizations, and public sector of central Ohio, and in this difficult year we have seen an outpouring of encouragement, advocacy, and financial support from the entire community. Since its inception in 1878, the Museum has been here for Columbus, and Columbus has been here for the Museum. This partnership is the recipe for success, and I thank all the people and organizations who believe in it.

I am proud and thankful to be part of this Museum family and look forward to continuing to help lead us toward a bright future that provides a place of belonging with creative experiences for many generations to come.

Steve Wittmann
President, CMA Board of Trustees
FINANCIAL HIGHLIGHTS

Revenue
$9,223,711.00

- Contributions, Memberships, Grants $6,700,411
- Endowment and Investment Income $1,026,721
- Retail Operations $492,078
- Special Events $330,915
- Admissions Income $318,134
- Other Income $355,422

Expenses
$8,824,286.00

- Payroll and Related Expenses $5,034,689
- Exhibition and Collection $517,273
- Programs $395,434
- Facilities - Maintenance and Security $1,159,429
- Direct Expenses - Special Events and Retail Operations $453,246
- General Expenses $1,264,286
BOARD OF TRUSTEES

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Ronald A. Pizzuti
Doug Preisse
Sarah Ross Soter
John C. Vorys
Peggy M. Walter
EXHIBITIONS & PROJECTS

COLUMBUS MUSEUM OF ART

Art After Stonewall, 1969–1989
3/6/2020–3/14/2020
6/30/2020–10/4/2020
The Museum was closed from March 15 through June 29 due to the Covid-19 Pandemic

Raggin’ On: The Art of Aminah Robinson’s House and Journals
11/19/20–10/3/21

Geof Oppenheimer: Twentieth Century Hustlers
1/18/20–1/10/21

No Mere Button-Pressers: Clarence H. White, Ema Spencer, and the Newark Camera Club
8/1/2020–12/13/20

Greater Columbus: The 2020 Greater Columbus Arts Council Visual Arts Exhibition
11/6/20–4/25/21

Partially Buried: Land-Based Art in Ohio, 1970-Now
5/8/21–11/28/21

A Primer on the Commons
5/8/21–11/28/21

Present Generations: Creating the Scantland Collection of the Columbus Museum of Art
6/26/21–5/22/22

PIZZUTI COLLECTION OF CMA

Due to the Covid-19 Pandemic the Pizzuti Collection of CMA was unable to open until August 28, 2021

PUBLICATIONS

Art after Stonewall, 1969–1989
4/2019

Raphael: The Power of Renaissance Images. The Dresden Tapestries and Their Impact
6/2020 (In partnership with Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden)

Raggin’ On: The Art of Aminah Robinson’s House and Journals
10/2020

JPMORGAN CHASE CENTER FOR CREATIVITY

HOME
8/10/19–Ongoing

Columbus Comics Residency
Tara Booth: 9/5/20–4/11/21

Think Outside the Brick: The Creative Art of LEGO®
4/24/21–8/20/21
Learning, Experience, and Engagement Highlights

School and Teacher Partnerships

*Cultivating Creative and Civic Capacities*
How can classrooms nurture student creativity toward shaping a better world?

CMA is exploring this question through Cultivating Creative and Civic Capacities (C4), a multi-year partnership with teachers and the Project Zero research institute at the Harvard Graduate School of Education. The project includes Central Ohio teachers across grade levels and content areas, representing eight school districts. In this second year of the project, teachers explored opportunities and challenges toward the creation of tools to help young people investigate the complexities of our world, imagine possibilities together, translate ideas to action, and lead lives that embrace our interconnectedness.

Moreover, they supported one another through the challenges of teaching through the pandemic—itself an illustration of the need for creativity in the face of complex local and global challenges.

*Wonder School*

Wonder School is a laboratory preschool collaboration with Columbus State Community College (CSCC) and Childhood League Center. Wonder School ensures that wonder, imagination, and creativity are at the center of a child’s learning. Columbus State early childhood practicum students gain the tools to foster curiosity and creativity while also engaging in a pedagogy of anti-racist teaching. An important tenet of Wonder School is to model that anti-racist teaching and learning must start with our youngest learners and that pre-service teachers need a chance to see and practice this kind of teaching and learning. Wonder School is being used as a national model for other museums.

Studio Programs

Studio Programs at CMA are designed to promote creative thinking as identified in our *Thinking Like an Artist* framework. These include skills and habits such as comfort with ambiguity, experimentation and play, problem finding, and imagination. Studio programs are generally designed to be open ended to encourage diverse outcomes with no “right” way to do something.

The Museum offers a full range of studio programs throughout the year including weekly Open Studio with visiting artists, Summer Art Workshops for students in grades K–8th grade, and Teen Open Studio. While in-person studio programs were on hiatus throughout much of the year, staff partnered with Ohio Alliance for Arts Education artists and others in the development of virtual workshops, creative challenges, and other resources including a new Studio-in-a-Box and Young-Child-Studio-in-a-Box to support imaginative play and creative experiences for children and families at home. An Aminah-in-a-Box explores the techniques and creativity of Aminah Robinson and a Holiday-in-a-Box offers creative materials for gift giving.

Community Engagement

With the onset of Covid, community engagement programs were truly put to the test. Because we believe these programs were more important than ever, staff quickly identified ways to continue programs virtually with a focus on new initiatives that support community care and well-being. We asked ourselves, what role should a Museum play in providing care for its community? One example is the new Art & Empathy Talks, monthly interactive conversations co-created with artist and author Donte Woods-Spikes and his *Empathize with Me* initiative. Monthly themes were inspired by *Raggin’ On*, our major Aminah Robinson exhibition, with Donte and a guest artist in conversation, followed by group discussion and questioning. Selected sessions included: “Art Through Opposition” with Lisa McLymont and Mike Nicholson; “Portraits of Motherhood” featuring Adrienne Hood, whose son Henry Green was killed by Columbus police in 2016; “Where do Young Black Artists Fit?” featuring artist Francesca Miller; and “Married to Art—The Untold Story of Walt Neil” featuring Denise Neil. The program was designed to kick-off virtually, and eventually transitioned to in-person gatherings as we were able. Gatherings were kept small to create a sense of safety during Covid, and to support the vulnerable nature of the conversations. It was also important to offer these programs for free with no required registration and to include admission to the Museum.

Art & Empathy Talks offered us the opportunity to deepen an ongoing relationship with Donte and his *Empathize With Me* project, and manifest our long running conversations with him about how we can create a sense of belonging and inclusion for communities who have been historically ignored by Museums. The Museum as the setting was important. A space where people could have meaningful gatherings with others, surrounded by art. Staff worked with Donte to co-design this unique experience to foster empathy, inclusivity, connect our communities, and highlight the stories of Black creatives. We were thrilled to nominate Donte—and celebrate with him—when he was awarded the Greater Columbus Arts Council 2021 Dale E. Heydlauff Community Arts Innovation Award for this Art & Empathy Talks program.
School and Teacher Partnerships

Cultivating Creative and Civic Capacities

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ACQUISITIONS

Richard Anuszkiwicz
American, 1930–2020
Gordon’s Knot
c. 1985
Acrylic on canvas
Gift of Nadine Block

Diane Arbus
American, 1923–1971
A Young Man in Curlers at Home on West
1967 (printed 1973 by Neil Selkirk)
Gelatin silver print
Gift of the Tim Tarrier Family, In Loving
Memory of Libby Tarrier

Diane Arbus
American, 1923–1971
A Family on Their Lawn One Sunday in
Westchester, N. Y.
1968 (printed 1973 by Neil Selkirk)
Gelatin silver print
Gift of the Tim Tarrier Family, In Loving
Memory of Libby Tarrier

Diane Arbus
American, 1923–1971
A Jewish Giant at Home With His Parents in
Bronx, N. Y.
1970 (printed 1973 by Neil Selkirk)
Gelatin silver print
Gift of the Tim Tarrier Family, In Loving
Memory of Libby Tarrier

Diane Arbus
American, 1923–1971
A Young Brooklyn Family Going For a
Sunday Outing
1966 (printed 1973 by Neil Selkirk)
Gelatin silver print
Gift of the Tim Tarrier Family, In Loving
Memory of Libby Tarrier

Diane Arbus
American, 1923–1971
Boy With a Straw Hat Waiting to March in a
Pro–war Parade, N.Y.C.
1967 (printed 1973 by Neil Selkirk)
Gelatin silver print
Gift of the Tim Tarrier Family, In Loving
Memory of Libby Tarrier

Diane Arbus
American, 1923–1971
Identical Twins, Roselle, N. J.
1967 (printed 1973 by Neil Selkirk)
Gelatin silver print
Gift of the Tim Tarrier Family, In Loving
Memory of Libby Tarrier

Diane Arbus
American, 1923–1971
Mexican Dwarf in His Hotel Room in N.Y.C.
1970 (printed 1973 by Neil Selkirk)
Gelatin silver print
Gift of the Tim Tarrier Family, In Loving Memory
of Libby Tarrier

Diane Arbus
American, 1923–1971
Retired Man and Wife at Home in a Nudist
Camp One Morning, N.J.
1963 (printed 1973 by Neil Selkirk)
Gelatin silver print
Gift of the Tim Tarrier Family, In Loving Memory
of Libby Tarrier

Felipe Archuleta
American, 1910–1991
Jaguar
1976
Carved and painted wood
Gift of George Quay

Felipe Archuleta
American, 1910–1991
Rattlesnake
1974–1976
Carved, assembled, and painted wood and
leather
Gift of George Quay

Ivy Atoms
American, born 1992
Pinky and Pepper Forever, Pages 50 and 51
2018
Color lithograph
Museum Purchase

William Baziotes
American, 1912–1963
Bare–Headed Clown
Date unknown
Ink wash and graphite pencil
Gift of the Estate of Ethel Baziotes
William Baziotes
American, 1912–1963
*Clown in Profile*
date unknown
Ink wash
*Gift of the Estate of Ethel Baziotes*

William Baziotes
American, 1912–1963
*Clown with Dwarf [verso: Nude Study]*
date unknown
Ink wash
*Gift of the Estate of Ethel Baziotes*

William Baziotes
American, 1912–1963
*Mained Clown*
date unknown
Ink wash
*Gift of the Estate of Ethel Baziotes*

William Baziotes
American, 1912–1963
*Untitled*
1960s
Watercolor with graphite pencil
*Gift of the Estate of Ethel Baziotes*

William Baziotes
American, 1912–1963
*Untitled*
1960s
Watercolor with graphite pencil
*Gift of the Estate of Ethel Baziotes*

William Baziotes
American, 1912–1963
*Windswept Dancer*
date unknown
Ink wash
*Gift of the Estate of Ethel Baziotes*

George Bellows
American, 1882–1925
*Nanny and Baby*
Date unknown
Charcoal on paper
*Bequest of Jane Barthelmas*

George Bellows
American, 1882–1925
*The Life Class, No. 2*
1919
Lithograph on wove paper
*Museum Purchase with funds provided by Don and Tekla Shackleford in honor of the new Bellows Study Center*

Joshua A. Bickel
American, currently active
*Pandemic Revolt*
2020
Pigment print
*Museum Purchase, Derby Fund*

Julie Blackmon
American, born 1966
*American Gothic*
2008
Archival digital photograph
*Gift of Sylvia Goldberg*

Julie Blackmon
American, born 1966
*Family Portrait*
2007
Archival digital photograph
*Gift of Sylvia Goldberg*

Lula Mae Blocton
American, born 1947
*Summer Ease*
1975
Oil on canvas
*Museum Purchase, Derby Fund*

Erin Brown
American, born 1979
*Njeri*
2020
Pigment print
*Museum Purchase*

Erin Brown
American, born 1979
*The Berry’s*
2020
Pigment print
*Museum Purchase*

Erin Brown
American, born 1979
*The Butler Family*
2020
Pigment print
*Museum Purchase*

Erin Brown
American, born 1979
*The Chea Family*
2020
Pigment print
*Museum Purchase*

Erin Brown
American, born 1979
*The Debernardi–Trueman Family*
2020
Pigment print
*Museum Purchase*

Erin Brown
American, born 1979
*The Dursch Family*
2020
Pigment print
*Museum Purchase*
Erin Brown
American, born 1979
The Harrison Family
2020
Pigment print
Museum Purchase

Paul Cadmus
American, 1904–1999
Four studies for Le Ruban Dénoué: Hommage à Reynaldo Hahn
1963
Graphite pencil and colored pencil with white egg tempera on paper
Gift of the Vero Group and Museum Purchase, Derby Fund

Federico Castellón
Spanish American, 1914–1971
[Woman with Laundry] c. 1950
Etching and aquatint
Gift of David Hamilton and Patricia Santelli

Federico Castellón
Spanish American, 1914–1971
Street Brawl (aka The Brawl) 1950–1951
Etching and aquatint
Gift of David Hamilton and Patricia Santelli

Sidney Chaetz
American, 1922–2013
College of the Arts Poster 1978
Woodcut
Gift of the family of Dr. William H. and Mrs. Phyllis A. Havener

Adger Cowans
American, born 1936
Self—Reflection in Water 1962
Gelatin silver print mounted to board
Museum Purchase, Howald and Derby Funds

Adger Cowans
American, born 1936
Shadow Portrait, Ohio 1956
Gelatin silver print
Museum Purchase, Howald and Derby Funds

Rosson Crow
American, born 1982
Sunday Mornin’ Coming Down 2007
Oil, enamel, and acrylic on canvas
Gift of Dana Ardi, courtesy of Robb Teeters, Front Desk Apparatus

Mira Dancy
American, born 1979
Stacked Skies 2020
Acrylic on canvas
Gift of James C. Elbaor

Narcisse Virgile Diaz de la Peña
French, 1808–1876
Forest Landscape with Pool
Date unknown
Oil on wood panel
Bequest of Patricia F. Kulka

Louis H. Draper
American, 1935–2002
Herald Square, New York 1995
Gelatin silver print flushed—mounted to board
Museum Purchase, Howald and Derby Funds

Louis H. Draper
American, 1935–2002
Jose Torres, Bronx, Division of Youth c. 1975–1976
Gelatin silver print mounted to board
Museum Purchase, Howald and Derby Funds

Martin Elkort
American, 1929–2016
A Parable of Life 1947 (printed later)
Gelatin silver print
Gift of Stefani Elkort Twyford and the Martin Elkort Archive

Martin Elkort
American, 1929–2016
At the Sausage Store 1951 (printed later)
Gelatin silver print
Gift of Stefani Elkort Twyford and the Martin Elkort Archive

Martin Elkort
American, 1929–2016
Big Jars 1950 (printed later)
Gelatin silver print
Gift of Stefani Elkort Twyford and the Martin Elkort Archive

Martin Elkort
American, 1929–2016
Bread Store—Hand c. 1950 (printed later)
Gelatin silver print
Gift of Stefani Elkort Twyford and the Martin Elkort Archive

Martin Elkort
American, 1929–2016
Cotton Candy Man, Coney Island 1950 (printed later)
Gelatin silver print
Gift of Stefani Elkort Twyford and the Martin Elkort Archive

Martin Elkort
American, 1929–2016
Finkelson’s Cut—Rate Bargain Store 1949 (printed later)
Gelatin silver print
Gift of Stefani Elkort Twyford and the Martin Elkort Archive
**Martin Elkort**  
American, 1929–2016  
*Finkelstein’s Cut–Rate Bargain Store*  
[woman looking out of window]  
1949 (printed later)  
Gelatin silver print  
*Gift of Stefani Elkort Twyford and the Martin Elkort Archive*  

**Martin Elkort**  
American, 1929–2016  
*Fortune Teller, Coney Island*  
1950 (printed later)  
Gelatin silver print  
*Gift of Stefani Elkort Twyford and the Martin Elkort Archive*  

**Martin Elkort**  
American, 1929–2016  
*Heat Wave (A Hot Summer Day)*  
1947 (printed later)  
Gelatin silver print  
*Gift of Stefani Elkort Twyford and the Martin Elkort Archive*  

**Martin Elkort**  
American, 1929–2016  
*Kilroy Was Here*  
1950 (printed later)  
Gelatin silver print  
*Gift of Stefani Elkort Twyford and the Martin Elkort Archive*  

**Martin Elkort**  
American, 1929–2016  
*Lettuce Seller*  
1950 (printed later)  
Gelatin silver print  
*Gift of Stefani Elkort Twyford and the Martin Elkort Archive*  

**Martin Elkort**  
American, 1929–2016  
*Momma and Son*  
1947 (printed later)  
Gelatin silver print  
*Gift of Stefani Elkort Twyford and the Martin Elkort Archive*  

**Martin Elkort**  
American, 1929–2016  
*ORT—A New American (Training a New Citizen)*  
1950  
Gelatin silver print  
*Gift of Stefani Elkort Twyford and the Martin Elkort Archive*  

**Martin Elkort**  
American, 1929–2016  
*ORT—A New Confidence*  
1950 (printed later)  
Gelatin silver print  
*Gift of Stefani Elkort Twyford and the Martin Elkort Archive*  

**Martin Elkort**  
American, 1929–2016  
*ORT—Concentration*  
1950 (printed later)  
Gelatin silver print  
*Gift of Stefani Elkort Twyford and the Martin Elkort Archive*  

**Martin Elkort**  
American, 1929–2016  
*ORT—Guiding the Needle*  
1950  
Gelatin silver print  
*Gift of Stefani Elkort Twyford and the Martin Elkort Archive*  

**Martin Elkort**  
American, 1929–2016  
*ORT—Older Worker*  
1950  
Gelatin silver print  
*Gift of Stefani Elkort Twyford and the Martin Elkort Archive*  

**Martin Elkort**  
American, 1929–2016  
*ORT—Progression*  
1950  
Gelatin silver print  
*Gift of Stefani Elkort Twyford and the Martin Elkort Archive*  

**Martin Elkort**  
American, 1929–2016  
*Reaching for The Brass Ring, Coney Island*  
1950 (printed later)  
Gelatin silver print  
*Gift of Stefani Elkort Twyford and the Martin Elkort Archive*  

**Martin Elkort**  
American, 1929–2016  
*Soda Fountain, Coney Island*  
1950 (printed later)  
Gelatin silver print  
*Gift of Stefani Elkort Twyford and the Martin Elkort Archive*  

**Lowell Tolstedt**  
Glass Bowl With Wrapped Candies  
2020
John Giorno
YOU CAN'T HURT ME CAUSE STORMS CAN'T HURT THE SKY
2019

Lee Garrett
American, 1949–2019
Hommage to William L. Hawkins
1991
Mixed media
Gift of Bruce and Lynn Kranz

John Giorno
American, 1936–2019
YOU CAN'T HURT ME CAUSE STORMS CAN'T HURT THE SKY
2019
Acrylic on acrylic primed linen
Museum Purchase, Westwater Fund

Cameron Granger
American, born 1993
This Must Be the Place
2019
Video, color/sound, 4:32
Museum Purchase, Derby Fund

H. Hoenen
Antwerp
date unknown
Oil on canvas
Bequest of Patricia F. Kulha

James Roy Hopkins
American, 1877–1989
Cave Watch (Moonshiner)
c. 1915–1917
Oil on canvas
Museum Purchase

Vincenzo Irolli
Italian, 1860–1945
[Laundry Day]
date unknown
Oil on canvas
Bequest of Patricia F. Kulha

Eugène Isabey
French, 1803–1886
French Hospitality
19th century
Oil on canvas
Bequest of Patricia F. Kulha

Sergej Jensen
Danish, born 1973
Untitled
2011
Acrylic on burlap
Gift from a Private Collection

Baseera Khan
American, born 1980
I Arrive in Place with a High Level of Psychic Distress (Pink)
2021
Framed C–prints, laser–cut acrylic, and maple wood spacers
Museum purchase with funds provided by the Contemporaries

Percy C. King
American, born 1977
Strange Fruit
2020
Birch plywood, Masonite, compressed particle board, and pigment
Museum Purchase, Derby Fund

Cal Kowal
American, born 1944
Charlotte Moorman
1984
Gelatin silver print
Gift of the artist

Cal Kowal
American, born 1944
Charlotte Moorman: Art Performance, Cello Bomb
1984
Gelatin silver print
Gift of the artist

Cal Kowal
American, born 1944
Charlotte Moorman: Artist Performing Cello Bomb at Chicago Fair 1984
1984
Polaroid
Gift of the Artist

John Elkort
American, 1929–2016
St. Mark's Kids Dancing
1949 (printed later)
Gelatin silver print
Gift of Stefani Elkort Twyford and the Martin Elkort Archive

John Elkort
American, 1929–2016
Stormy Reflections
1949 (printed later)
Gelatin silver print
Gift of Stefani Elkort Twyford and the Martin Elkort Archive

John Elkort
American, 1929–2016
The Drum Major (Junior Herd Dancing Club)
1950 (printed later)
Gelatin silver print
Gift of Stefani Elkort Twyford and the Martin Elkort Archive

John Elkort
American, 1929–2016
Wholesale Only
1948 (printed later)
Gelatin silver print
Gift of Stefani Elkort Twyford and the Martin Elkort Archive

Lalla Essaydi
Moroccan, born 1956
Converging Territories #30
2004
Chromogenic print mounted to aluminum with a UV protective laminate
Gift of Sylvia Goldberg

Jess Fuller
American, born 1972
Honey Riddle
2012
Acrylic and fabric dye on canvas
Gift from a Private Collection
Jon Kuhn
American, born 1949
Wild Blue Yonder
1980
Blown glass
Gift of Nadine Block

Bobby T. Luck, American, born 1986
Emma Levesque–Schaefer, American, born 1991
Prince Shakur, American, born 1994
Twinkle Panda, American, born 1994
Nocturne
2020
4 channel audio loop
Museum Purchase, Howald Fund

Michelangelo Lovelace
American, 1960–2021
L. Scott
1996
Ink on paper
Museum Purchase, Derby Fund

Michelangelo Lovelace
American, 1960–2021
Louise McKenzie
1996
Ink on paper
Museum Purchase, Derby Fund

Michelangelo Lovelace
American, 1960–2021
Ola Grisham
1996
Ink on paper
Museum Purchase, Derby Fund

Michelangelo Lovelace
American, 1960–2021
Untitled
1996
Ink on paper
Museum Purchase, Derby Fund

Michelangelo Lovelace
American, 1960–2021
Untitled
1996
Ink on paper
Museum Purchase, Derby Fund

Michelangelo Lovelace
American, 1960–2021
Untitled
1996
Ink on paper
Museum Purchase, Derby Fund

Jaroslav Malina
Czech, 1937–2016
Bouquet (Anno Domini 1972)
1972
Gouache and ink on paper
Gift of Joseph Brandesky

Jaroslav Malina
Czech, 1937–2016
The Red Pillow
1968
Tempera on paper
Gift of Joseph Brandesky

Jaroslav Malina
Czech, 1937–2016
Untitled
Date unknown
Lithograph
Gift of Joseph Brandesky

Charles Mayton
American, born 1974
Racing Thoughts
2018
Acrylic and sewn canvas with oil on two panels
Gift of Dana Ardi, courtesy of Robb Teeter,
Front Desk Apparatus

Leland S. McClelland
American, 1914–2002
[Three-story barn]
1971
Watercolor
Gift of Edwin and Kathy Fronheiser

Dean L. Mitchell
American, born 1957
No Way Out
1977
Oil
Gift of Kathryn Flynn

José Mondragón
American, 1931–1989
Adam & Eve in the Garden of Eden
1955–1980
Hand-carved wood
Museum Purchase

William Morris
American, born 1957
Vessel with Figures
1980
Blown glass
Gift of Nadine Block

Bruce Nauman
American, born 1941
Setting a Good Corner (Allegory & Metaphor)
1999
DVD (color, sound), 59:30 minutes
Gift of Angela Westwater and David Meitus

Morris Ben Newman
American, born Ethiopia, 1883–1980
Untitled [House with Waterfall and New Flowers]
1977–1979
Mixed media on canvas
Museum Purchase

GeoF Oppenheimer
American, born 1973
The Passenger (working drawing for Twentieth
Century Hustlers)
2018
Pencils, ink, and papers
Museum Purchase, Howald Fund

GeoF Oppenheimer
American, born 1973
The Suppliant (working drawing for Twentieth
Century Hustlers)
2019
Acrylic paint, foils, ink, gouache, graphite pencil,
and papers
Museum Purchase, Howald Fund

GeoF Oppenheimer
American, born 1973
Twentieth Century Hustlers
2019–2020
High resolution video TRT: 16:28 minutes,
82-inch LED commercial signage display, office
seating, steel, and laminate
Museum Purchase, Howald Fund

Anthony Pearson
American, born 1969
Untitled (Etched Plaster)
2014
Hydrocal® in lacquer-coated maple frame
Gift from a Private Collection

Baseera Khan
I Arrive in Place with a High Level of Psychic Distress
(Pink)
2021
Nicolas Poussin
French, 1594–1665
[Recto: Study of Mary Ascendant / Verso: Study of Mary Ascendant]
Unknown
Ink
Gift of Kathleen S. and Francis Richardsdon

Zak Prekop
American, born 1979
Untitled Paper Collage
2010
Paper under canvas
Gift of Dana Ardi, courtesy of Robb Teeters, Front Desk Apparatus

Diego Rivera
Mexican, 1886–1957
Girl Eating a Cake
1938
Watercolor on rice paper
Museum Purchase

Aminah Brenda Lynn Robinson
American, 1940–2015
Fishin’ Woman
1977
Watercolor and pastel on homemade paper
Gift of in honor of Frances Miller from Christopher Miller, Jane Miller Alder, and Dan Alder

Aminah Brenda Lynn Robinson
American, 1940–2015
Oba (from Afrikan Pilgrimage: The Extended Family)
1979
Pen and ink with graphite, pastel, and dyes with thread and beads on homemade paper
Gift of in honor of Frances Miller from Christopher Miller, Jane Miller Alder, and Dan Alder

Aminah Brenda Lynn Robinson
American, 1940–2015
Pointdexter Village
1977
Pen and ink with pastel on leaf
Gift of in honor of Frances Miller from Christopher Miller, Jane Miller Alder, and Dan Alder

Aminah Brenda Lynn Robinson
American, 1940–2015
Sandaga Marketplace (Afrikan Pilgrimage: The Extended Family series)
1979
Pen and ink with pastel on homemade paper
Gift of in honor of Frances Miller from Christopher Miller, Jane Miller Alder, and Dan Alder

Aminah Brenda Lynn Robinson
American, 1940–2015
Sydney, Becoming (Pages in History)
1982
Charcoal with pastel on homemade paper
Gift of in honor of Frances Miller from Christopher Miller, Jane Miller Alder, and Dan Alder

Aminah Brenda Lynn Robinson
American, 1940–2015
Tsavo National Park, Nigulia Lodge
Waterhole, Kenya
1979
Pen and ink with pastel
Gift of in honor of Frances Miller from Christopher Miller, Jane Miller Alder, and Dan Alder

Aminah Brenda Lynn Robinson
American, 1940–2015
Untitled (Afrikan Pilgrimage: The Extended Family)
1979
Pen and ink on homemade paper with four found objects
Gift of in honor of Frances Miller from Christopher Miller, Jane Miller Alder, and Dan Alder

Herb Robinson
American, born 1942
Arnold and Daughter Kelly
1974
Gelatin silver print, mounted to board
Museum Purchase, Howald and Derby Funds

Alice Schille
American, 1869–1955
Old Woman Sewing, Pyrenees Village
C. 1925
Watercolor
Bequest of Joanne V. Cooper, in memory of her late husband, Robert F. Cooper

Hugh Scott-Douglas
English, born 1988
Untitled
2012
Cyanotype on linen
Gift from a Private Collection

Aaron Siskind
American, 1903–1991
Dolores Hildago 1
1955
Gelatin silver print
Gift of Martin and Lynn Halbfinger

Aaron Siskind
American, 1903–1991
Durango 15
1961
Gelatin silver print
Gift of Martin and Lynn Halbfinger

Aaron Siskind
American, 1903–1991
Feet 19
1957
Gelatin silver print
Gift of Martin and Lynn Halbfinger

Aaron Siskind
American, 1903–1991
Gloucester Rocks 44
1945
Gelatin silver print
Gift of Martin and Lynn Halbfinger

Aaron Siskind
American, 1903–1991
Iquitos 72
1980 (printed later)
Gelatin silver print
Gift of Martin and Lynn Halbfinger
<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ema Spencer</td>
<td>American, 1857–1941</td>
<td>Boy Plays on Dining Room Floor (Charles Hildreth Spencer Family) c. 1910 (printed later by Lois Conner) Platinum-palladium print Museum Purchase</td>
</tr>
<tr>
<td>Eminence</td>
<td>American, 1857–1941</td>
<td>Charles and Child Under Tree (Charles Hildreth Spencer Family) c. 1910 (printed later by Lois Conner) Platinum-palladium print Museum Purchase</td>
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<tr>
<td>Eminence</td>
<td>American, 1857–1941</td>
<td>Children and Kitten (Charles Hildreth Spencer Family) c. 1910 (printed later by Lois Conner) Platinum-palladium print Museum Purchase</td>
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<td>Eminence</td>
<td>American, 1857–1941</td>
<td>Christmas Tree and Children (Charles Hildreth Spencer Family) c. 1910 (printed later by Lois Conner) Platinum-palladium print Museum Purchase</td>
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<tr>
<td>Eminence</td>
<td>American, 1857–1941</td>
<td>Family in Orchard (Charles Hildreth Spencer Family) c. 1910 (printed later by Lois Conner) Platinum-palladium print Museum Purchase</td>
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<tr>
<td>Eminence</td>
<td>American, 1857–1941</td>
<td>Lake Cottage Exterior View (Charles Hildreth Spencer Family) c. 1910 (printed later by Lois Conner) Platinum-palladium print Museum Purchase</td>
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<tr>
<td>Unidentified European Artist</td>
<td></td>
<td>[Holy Family Study] Date unknown Red conte crayon Gift of Kathleen S. and Francis Richardsdon</td>
</tr>
<tr>
<td>Unidentified European Artist</td>
<td></td>
<td>[Man Flees Woman] 16th century Graphite, conte, and charcoal Gift of Kathleen S. and Francis Richardsdon</td>
</tr>
<tr>
<td>Unidentified Maker</td>
<td></td>
<td>Armadillo Push Toy c. 1950–1960 Constructed wood with applied rubber details, painted Gift of Pat Glascock and Michael D. Hall</td>
</tr>
<tr>
<td>Unidentified Chinese Artist</td>
<td></td>
<td>Scribe’s Pen Holder 1736–1796 (Lid early 20th century) Porcelain, hand–wrought pewter, and amethyst Gift of the Schenck–Chang Family</td>
</tr>
<tr>
<td>Unidentified Maker</td>
<td></td>
<td>Horse Push Pull Toy c. 1890 Wood and horsehair with original paint and patina Museum Purchase, Derby Fund</td>
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<tr>
<td>Unidentified Italian or Flemish Artist</td>
<td></td>
<td>The Musicians (after Jacob Jordaens) 17th century Oil on canvas Gift of Agi Hartstein and family, Adlai J. Neubauer, and David M. Neubauer</td>
</tr>
<tr>
<td>Unidentified European Artist</td>
<td></td>
<td>Torment of St. Anthony 16th–17th century Red ink on paper Gift of Kathleen S. and Francis Richardsdon</td>
</tr>
</tbody>
</table>

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Inez Nathaniel Walker
Man and Woman Facing Each Other
1978
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### $500,000 +

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<td>Trustees in memory of</td>
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<td>Michael H. Finnell</td>
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<td>Mr. Dru R. Zimmerman</td>
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<td>Pete and Suzie Edwards</td>
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<td>Mr. and Mrs. David C. Patterson</td>
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<td>Ms. Amy M. Fulmer</td>
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<td>Rodney Wasserstrom</td>
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<td>Hugh Westwater and Linda Larrimer</td>
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<td>Mr. and Mrs. Stuart Young</td>
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