



The Iseminger Collection

The PAC&G Journal • UNI Gallery of Art

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The Iseminger Collection

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Prologue

PHILLIP DELAFIELD

Past President, Friends of the UNI Permanent Art Collection & Gallery (PAC&G)

Art is in my life. I am a consumer, an advocate and an appreciator of the arts. I admire the process that causes art to exist, and I have found that exposure to the arts has enriched my life, allowing a deeper understanding of the things that surround me.

Considering my childhood and background, perhaps this isn't all that surprising. I grew up immersed in the arts. Our home was filled with art, a gallery and studio for my parents, and a collection of pieces that inspire me yet today. Where others played Monopoly, we played Masterpiece. Our family vacations included trips to museums art galleries, workshops and locations with stunning architecture. Art festivals filled summertime weekends, and trips to university towns to attend seminars were a part. The smell of paint thinner, ink and foils brings back a flood of memories.

The opportunity to be a part of the Friends of the University of Northern Iowa Permanent Art Collection and Gallery seems to me to be a logical extension of this lifelong passion. As my exposure to art and art education has had a profound influence on my life, I believe that the collection and gallery can have a similar impact on the students of UNI and those others that appreciate the arts.

As the Friends of the UNI Permanent Art Collection and Gallery considered their role, a project was suggested in a brainstorming session of the Research and Education Committee early in 2017. This idea matured into a project to develop, design and publish a journal that would focus on activities related to the Permanent Collection. This journal has at least three objectives: 1) introduce UNI/PAC&G group to the university community and general community; 2) update the university community and general public developments related to the Permanent Collection and 3) highlight a particular aspect of the Permanent Collection. If well-received, this journal would be presented biennially or triennially in electronic and printed form. The document you have before you is the fruit of that labor.

As art has had a profound impact my life, I wish for a similar influence by those that access this collection and journal. I hope that you enjoy this work, but more importantly, that it too can for a basis for a clearer understanding of the world surrounding us.

Kindest Regards,
Phillip Delafield
UNI Class of 1985

The University of Northern
Iowa Permanent Art Collection
and Gallery (UNI/PAC&G)
Advisory Board

Advisory Board President's Statement

JAMES KERNS

President, Friends of the UNI Permanent Art Collection & Gallery (PAC&G)

I have been asked to write this statement as current President of our Friends team. My wife, Santha, and I began work with Darrell Taylor (UNI Curator), Professor Emeritus Charles Adelman (Art Historian), and the UNI Foundation to establish our Friends team in late 2016. A lack of funding for the Permanent Collection and the condition of some very important works brought the need into clear focus. Our dedicated board & the UNI Foundation have made the task mostly pleasurable and very rewarding.

My background as a “shop-rat” working for nearly 1/2 a century for John Deere might make it appear strange that I am an advocate for a University Permanent Art Collection. I know sometimes I wonder how I got here. I studied Physics & Art in college. Physics was relatively easy - looking for one right answer. Art was considerably more complex. Art allows for, even requires an infinite number of right answers. This creative challenge drew me in. I found that exercising creativity is like other skills, with use ability improves. In industry we are always searching for creative answers. I recognized the value of my Arts education somewhere along the line. Being able to help a team find multiple potential answers to problems is an exercise in creativity. The Arts curriculum facilitated this creative problem solving background for me. Studying the historical context of Art is an essential element in any serious Arts curriculum.

I got to Art purely by chance. Entering my senior year of high school there were no math classes for me. Santha and I were dating and Santha was

taking Art — voilà. Jessie Loomis’s art curriculum had an equal focus on creative exploration and Art History. As with many, this one key person turned my life. Thank you Jessie. In the spring of the year I had the opportunity to have my work evaluated by a University professor, enter Dr. David Delafield. A second key influencer. The Viet Nam draft pushed me toward college. Not the traditional path in my family. Economics pushed me toward UNI as it was located close by. Physics & Art became my areas of study. Physics for comfort, Art for growth. Dave Delafield became teacher, mentor, and friend. Later Santha went on to get her degree in Art Education and had terrific career working with middle schoolers.

One day at Deere headquarters I was meeting a manufacturing team out of France. While walking through the main aisle, the entire French group stopped and engaged in an animated conversation around one of the pieces in the Deere Permanent Collection. A Toulouse Lautrec poster. The group informed me of the importance of this artist to them. How French Art helped them to better understand their culture and history. With improved understanding came a more enlightened perspective. Improved perspective leads to better decisions and more sustainable solutions. The discussion with that French team was an epiphany for me. Arts help us see the truth of History, which helps us to confront difficult problems more honestly, and leads to more viable solutions.

UNI’s Permanent Art Collection is rich and diversified. This archive serves as a resource for the student body. As students work towards their

degree, assignments challenge them to research concepts, develop their own ideas, and then defend those ideas in a protected environment. The value of the collection to the general public is lesser known. A part of the Gallery's job is to put shows together which challenge society to confront societal issues, and to grow. The collection is a trove of work to draw from in these outreach efforts.

As a "Friends" group we advocate for the permanent collection & gallery. I am pleased to report we have helped fund the successful conservation of the 44 at risk works identified as highly significant. (Works by Rembrandt, Picasso, Matisse & others). We have helped fund the digitization of over 75% of the Permanent Collection. Digitization provides access to the Permanent Collection far outside the University setting. (We are monitoring the plan to complete this digitization.) We have identified Strengths, Weaknesses, Opportunities, and Threats impacting the Permanent Art Collection & Gallery (PAC&G). In clarifying our priorities our "Friends" team has a clear focus moving forward.

Growing our "Friends" membership will improve our ability to influence & promote the Arts. How about putting an A in the STEM education curriculum. This is a very real challenge for me on a very personal level. Additionally, I dream of more government support for the Arts. Creative solutions are needed in this challenging world. Solutions that work for everyone. We are all in this together and Art is essential!

Cheers
James "Jim" Kerns

UNI Permanent Art Collection & Gallery

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James Kerns (2017- 24)* UNI Alumnus, Class of '71	

*Charter Members

The Lois Iseminger Art Collection



Introduction

DARRELL TAYLOR

Director, UNI Gallery of Art

When the Iseminger family began gathering in the Courtyard outside the Kamerick Art Building on August 30, 2022, moving one by one up to an enormous quilt installed against the building for just this event, it became clear how Mary Platt Iseminger's creative impulses might have filtered through to daughter Lois. The quilt represented decades of attention to craft and color theory as well as a command of textural and geometrical principles.

The Iseminger Collection exhibition, presented in the UNI Gallery of Art from August 22 through September 23, 2022, is a wonder. A subsection within the larger UNI Permanent Art Collection, the Iseminger Collection is wide-ranging in media representation but well-focused. Featuring primarily mid-career and emerging artists from the Chicago area, many of whom she knows personally through engagement with area galleries. This collection was instrumental in bolstering Midwest artists representation within the larger collection and ushering in a new era of alumni collectors like Lawrence W.S. Auld of North Carolina and Marianna Delafield-Melichar of Minnesota. Visitors to the Gallery and browsers on the Collection database will clearly see where Lois Iseminger's interests lie, from raucous color to sharp symmetry, from biting wit to the sublime. In essence, the Iseminger Collection is a portrait of the collector and a significant development in the history of the art collection at UNI.







Figure 1a (top) Steve Hough, *Lattice*, Color-shifting urethane on carved polymer panel, Chicago. (This work is not included in the Collection given to UNI)

Figures 1b (middle) and 1c (bottom)
Eric Tucker, *Wave*, Steel and enamel, 12 individual pieces, Chicago. (This work is not included in the Collection given to UNI)

The Lois Iseminger Art Collection

DARRELL ROBERTS¹

A Home Filled with Art

Lois Iseminger's Chicago home serves as a friendly repository for art. Like a gallery, her home is filled with art objects collected over several decades. In her dining room, across from the dining table, hang works by Steve Hough and Eric Tucker. Natural light from the room's north window overlooking Chicago's Jean-Baptiste Pointe DuSable Lakeshore Drive falls onto the piece by Hough and transforms its colors from greens to blues and purples (Figure 1a). To its right is Eric Tucker's wall art installation (Figure 1b), casting shadows on the wall that change with the changing light. Further, as the viewer moves from side to side, the squares of color which are an integral part of the Tucker piece transform themselves from cool to warm hues (Figure 1c). These works activate the entire dining area.

Sarah Krepp is another Chicago artist whose works appealed to Lois. Two of Krepp's works gifted to the UNI Permanent Art Collection are



1. Like Lois Iseminger, Darrell Roberts, the author of this essay, is an alumnus of the University of Northern Iowa. Also, like Lois, he currently lives in Chicago. Darrell received his BA degree in art history from the University of Northern Iowa and continued his education in the studio arts at The School of the Art Institute of Chicago where he received his BFA and MFA degrees. He is widely traveled, having participated in artists' residencies not only in this country, but around the world. He has received numerous awards and grants for his work. When not traveling Darrell spends his time creating art in his Chicago studio. In Chicago, Darrell's work is represented by the Thomas McCormick Gallery.

large abstractions: a 7'x9' painting titled *15.81* (Figure 2) and a 6'x5' painting titled *18.81* (Figure 3). A third work by Krepp, found in Lois' home, is an installation piece titled *Red/Read* (Figure 4). The two abstract paintings, dating from around the early 1980s, are thickly textured with individually layered brushstrokes loaded with paint. The multilayers of color, while applied vertically with downward strokes, also suggest a series of horizontal lines. The layers of oil paint are so thick that it took each brushstroke about two years to dry.

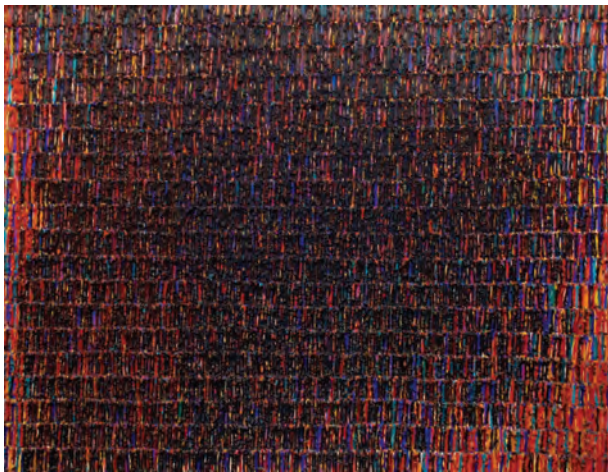


Figure 2 Sarah Krepp. *15.81*, n.d. Oil on canvas. 2011.105

These paintings are about details. Layers of colors, from oranges to blues, provide constant change with different patterns and hues popping out and becoming more pronounced with the change of light throughout the day.

Through time the works of artists often change sometimes drastically; artistic styles develop, artistic concepts evolve, and artistic mediums change. This transformation can be noted in Krepp's development when comparing her two abstractions in UNI's Permanent Art Collection to the work titled, *Red/Read*. An installation piece dating from 1991–94, it consists of 70 small-scale canvases combined with fiber material, and is installed in Lois' living room. These small

canvases are red and are covered with rolled pages that are wrapped with string. Hung evenly, the canvases are spaced precisely the same distance apart, with the exception of one canvas located in the bottom row, second from the right. It is noticeably and purposefully installed lower than all of the other pieces in this row.

Lois first purchased this one small piece from the installation. When she had the opportunity to acquire the entire installation itself, she did so. To distinguish this purchase from the rest of the installation Lois decided that it should be installed slightly off-kilter to set it apart and distinguish it from the other 69 pieces. Both the installation itself and its title are a humorous play on words as described in Krepp's own words below.

After having the opportunity to view these three pieces with the distance of time, Sarah Krepp reminisced:

I am delighted to revisit these Lois Iseminger Collection Works – and thus, reconnect with part of myself!

And chuckle, not because they are frivolous, on the contrary they are dead serious, but because of my continuous desire to play with words “RED/ READ”, constructed in the 90’s consists of bound text, the dictionary, all words in the English dictionary, everything tied and bound to a red background – 70 modules that form a large grid. My purpose – the play of the color red and the past tense of “read,” coupled with the fact that you really can’t read it – my sense of humor!

The laborious intensity of the larger works is apparent in the two layered paintings, 15.81 (7'x9') and 18.81 (6'x5'), both created in the early 1980s. The irony of the multitude of paint-loaded oil marks, one on top of the other (vigorously worked with rough pig-hair

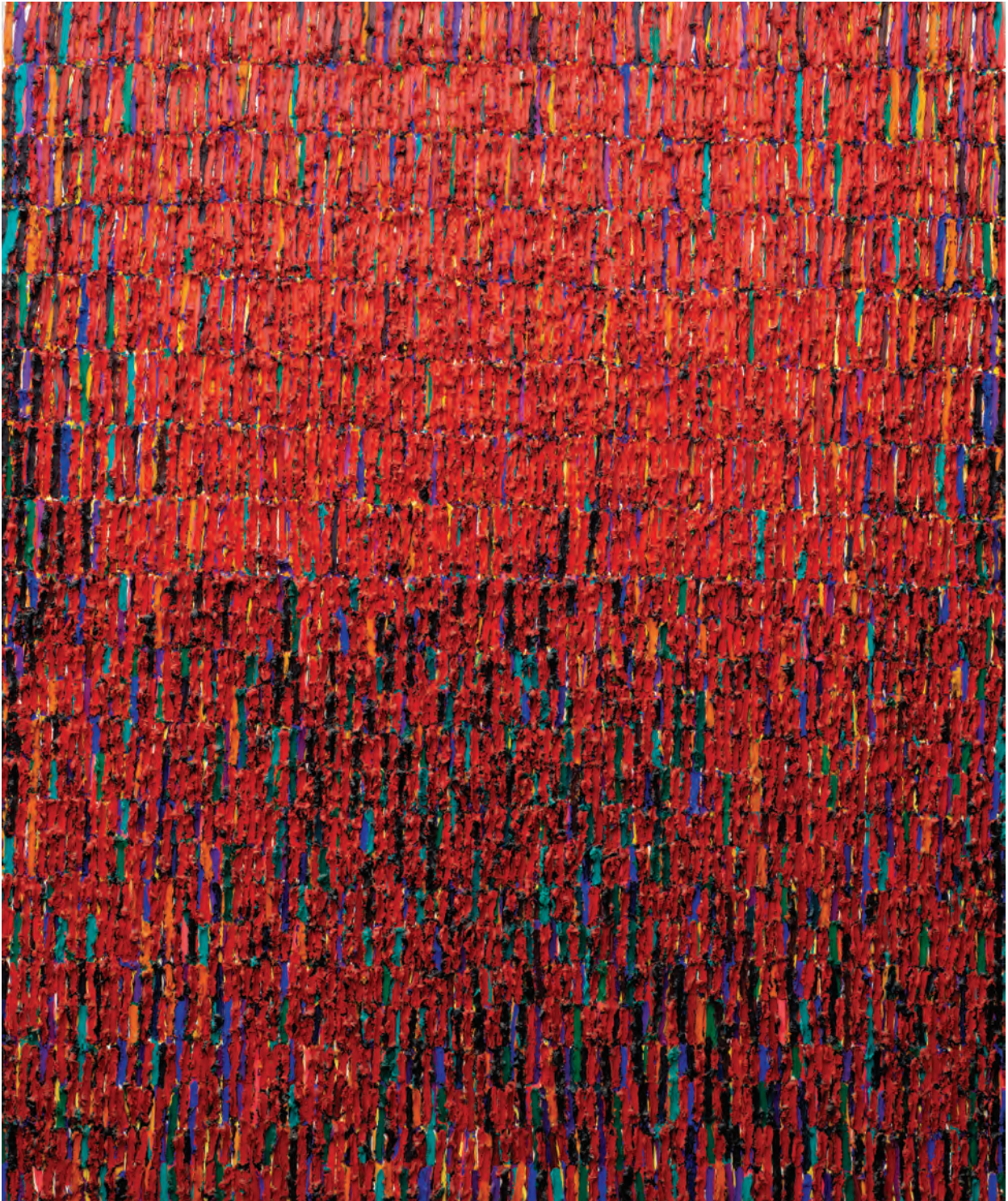


Figure 3 Sarah Krepp. 18.81, n.d. Oil on canvas. 2011.104



Figure 4 Sarah Krepp. *Red/Read*, 1991-94. Oil and fiber material on canvas, Chicago. (This work is not included in the Collection given to UNI.)

bristle brushes, so each would adhere to the previous mark) building to a massive effect until the piece became undeniably itself. The irony here is that all marks are vertical – but the outcome is horizontal bands of paint and color. As a friend once said, “that’s the hardest darn way to make horizontals that I’ve ever seen.”²

From Accounting to Art Collecting to Art Advocacy

Lois Iseminger, a Chicago based Certified Public Accountant, is a 1971 graduate of the University of Northern Iowa. Her many successes in her chosen profession over the past several decades were recognized by her alma mater in 2018 with her induction into the Women of UNI Business Hall of Fame. Interestingly enough, Lois’ work, in her early years as an accountant also spawned in her a strong interest both in art and in the collecting of art. Ever appreciative of the education that she received from the School of Business, she gave back to the University of Northern Iowa by donating much of the art that she had collected over the past several decades to her alma mater. A number of the artworks from her collection are to be found on display in the Curris Business Building and other locations across the University of Northern Iowa campus.

Living with and looking at art adds value to and enriches lives. One will certainly agree that Lois’ engagement with art has greatly enhanced her life. Similarly, she hopes that the artworks from her collection on public display at the University of Northern Iowa will impact and enhance the lives of the students who have the opportunity to come into contact with them.

In her early days as an accountant Lois worked weekends doing the books for the Roy Boyd Gallery in Chicago. From time to time on those Saturday afternoons she would look up and ponder the artworks hanging on the gallery walls—

moments of respite from spread sheets, allowing her to reflect on aesthetic rather than accounting concerns. Some of those artworks eventually found their way onto the walls in Lois’ home.

Lois gained much of her appreciation of and early education in the visual arts through her weekend accounting gig at the Roy Boyd Gallery. In addition to the artworks on display in the Gallery’s space, she also had ample opportunities to interact with the gallery dealer, gallery staff, and especially the artists who created the artworks. Those interactions contributed significantly to her understanding of the contemporary art scene in Chicago and elsewhere.

Among the very first pieces that Lois acquired from the Roy Boyd Gallery were engravings on paper by the artist David Driesbach. Some of these works by Driesbach had images of money, historical figures such as George Washington and Abraham Lincoln, and the iconic government architecture that one finds printed on one and five dollar bills (Figure 5). In retrospect, it would appear that both the subject matter and artistic medium of these works spoke to the confluence of accounting and art in Lois’ life in the Gallery in those early years. These artworks proved to be some of the base builders in her collection, works that related both to her professional occupation as an accountant and to her evolving avocation in the visual arts.

As previously mentioned, Lois gifted much of her art collection to her alma mater. She donated the artworks to the University of Northern Iowa in 2011. This gift was, by far, the largest body of artworks donated to the University of Northern Iowa’s Permanent Art Collection and Gallery by any single collector.

Her desire to give back to her alma mater was perhaps prompted by a strong sense of family loyalty to the institution. Her grandmother, aunts,

mother, sisters, and multi-generational cousins attended the institution that today is the University of Northern Iowa.³

Thus, graduating from UNI was very much a family affair and, more-or-less, a generational rite of passage. Through the encouragement of her parents, John and Mary Platt Iseminger, Lois and her siblings continued this family tradition. In an expression of gratitude for all that her father, John Iseminger, had given her and her siblings Lois remarked that “he supported each and all of us.”

Supporting the institution also seemed to be a part of the family DNA. It was not only Lois’ desire to give her art collection to her alma mater but, in doing so, to share it with both the university community and the local community. Indeed, her collection has certainly impacted the cultural ambience on the UNI campus.

For Lois, this tradition of giving and sharing continues to the present day. In 2016, a Friends group was formed to serve as an advocative body for UNI’s permanent art collection and its gallery of art. The Friends group, in turn, established an advisory body, the Permanent Art Collection and Gallery (PAC&G) Board, to advocate on behalf of the Permanent Collection, the Gallery of Art, and by extension the visual arts in general. Lois was one of the founding members of this group and currently is serving as Treasurer of the PAC&G Board. She proves to be a strong voice on this Board.

Beyond the Roy Boyd Gallery Acquiring Art/Building a Collection

Lois’ acquisitions over the years resulted from her making connections with pieces of art and with the artists who created the works. More often than not artworks were acquired because of these personal connections with the art object and the artist, never with the thought of their value, or for resale purposes, or even with the

thought that Lois would one day donate the collection to an institution.

Lois’ connection with the Roy Boyd Gallery influenced to a great degree her acquisition of artworks, especially in her early years of collecting. While the Roy Boyd Gallery and other galleries in the Chicago area provided her with an important venue for her acquisitions, her personal life experiences coupled with her broadening interests in the visual arts garnered a variety of other venues for significant acquisitions as well. These life experiences and interests included family and friends, travels abroad, art fairs (including neighborhood street fairs, and national and international art fairs), art fundraisers and auctions, art centers in the Chicago area, and various contemporary art journals like the *New Art Examiner*.

These personal connections also included a strong sense of place and of family. For Lois this meant not only Chicago, but Iowa (and more specifically northeastern Iowa where she spent her early years on the family farm). This sense of place also manifested itself in the inclusion of works in the Iseminger Collection from artists with strong ties to Iowa. The Iowa artists represented in the Collection include Keith Achepohl and John Dilg, both of whom taught at the University of Iowa in Iowa City. Closer to home in the Hudson/Cedar Falls area were artists Nina de Creeft Ward, Teddi Finegan, John Page, Jo Siddens, and Joan Webster-Vore. These artists had close ties to the Department of Art at the University of Northern Iowa.

Lois perhaps sensed that same love of place in a small lithograph by the artist/teacher, John Page. A senior member in the Department of Art at UNI for several decades, Page created this lithograph titled, *Hayfield* (Figure 6), in 1978. This print depicts a scene that is reminiscent of the landscape scenes in the paintings of Grant Wood, though by no means as stylized. In this work Page

uses the hay bales both to anchor his composition and to carry the viewer's eye deep into the Iowa landscape, itself.

One can perhaps see both personal connections and aesthetic considerations at play in Lois' acquisition of a painting by John Dilg, titled *Dent De Lion* (Figure 7). For Lois this abstract painting was her conceptual view of Iowa from the sky. As previously mentioned, Lois grew up on a farm located a short distance from the University of Northern Iowa campus. The land has been farmed by six generations of her family.

Samuel Cain, Lois' great-great-grandfather, first family member to settle there. The farm has subsequently passed to Lois' great-grandfather, grandfather, father, brother and her nephew. Luke Iseminger, Lois' nephew, is the current caretaker of the land. Its green fields and tree groves, so representative of the Iowa landscape, were deeply ingrained in Lois from her childhood. Though not a native of Iowa, Dilg lived most of his professional life as an artist in this state, where he taught painting at the University of Iowa in Iowa City until his retirement in 2017.

Viewing a painting is much akin to looking at a landscape. It gives one a moment to take a deep breath, experience calm and rest, and sense a scene that, like the seasons, appears to be forever changing. Dilg's *Dent De Lion* is an abstract work that reminded Lois of an aerial view of the Iowa landscape, with sharp lines describing rolling hills, and a palette with varying shades of yellows, greens, and blues, reminding her of the fields and tree groves on the Iseminger farm. The connections between patron and artist, between family farm and landscape painting, appear to have established a symbolic symbiosis that had much to do with informing and influencing Lois in her response to this work.

Another work in Lois' collection with perhaps even stronger personal connections to Iowa is

a painting by her mother, Mary Platt Iseminger. Titled, *View from the Kitchen Window* (Figure 8), it is an oil painting on wood. In contrast to Dilg's painting, which reminded Lois of an aerial view of the Iowa landscape, Mary Platt Iseminger's painting proves to be less abstract and more representational. The title is descriptive. It is as if the painting's edges are the window's frame through which one views the farmyard scene beyond. While shapes and forms in this work are recognizable one would not go so far as to say that the painting is realistic. Rather, the painting's composition is comprised of a palette of intense red colors, orange/pinkish colors, and moody dark green colors. These colors are contrasted to a palette of soft gray values that range from almost black to almost white. These soft grays carry one's eye from the foreground to the middle ground of the painting while the more intense and saturated colors carries the eye from the middle ground to the background. The red barn with the gray roof that is cropped by the left edge of the painting holds a calm rustic charm and gives emphasis to the middle ground while directing one's eye to the dark green trees and intense orange-pink colors of the sky in the background. The barn door opening, painted black, connects with the zig-zag of the wooden fences, moving the eye from the foreground with the grey and black colors to the more radically cropped buildings off of the right edge of the painting. The artist appears to have achieved a balance between the subject matter and formal concerns in this work.

One very unique purchase in the Iseminger Collection is a mixed media piece titled, *Seascape at Iowa* (Figure 9). Created by Jackie Kazarian this work was acquired through a fundraiser organized by Chicago's Hyde Park Art Center. Titled, *Not Just Another Pretty Face (NJAPF)*, the exhibition is a triennial event. The purpose of this event was to enhance relationships between artists and patrons: an artist is matched with a collector/patron, the artist is commissioned



Figure 5 David Driesbach. *Five Dollars and Three Cents*, ed. 9/150, 1969.
Etching, engraving and embossment. 2011.086



Figure 6 John Page, *Hayfield*, 1978, Lithograph, 2011.010



Figure 7 John Dilg. *Dent De Lion*, 1984. Oil on canvas. 2011.002



Figure 8 Mary Iseminger. *View from the Kitchen Window*, 1983. Oil on panel. 2011.112



Figure 9 Jackie Kazarian. *Seascape at Iowa*, 2003. Mixed media. 2011.025

by the collector/patron to create a work; the commissioned work is revealed to the collector/patron and the public at the opening of the NJAPF exhibition. The primary goal behind this exhibition is threefold: to support Chicago artists; to make collecting and patronage accessible to a wider group of people; and, to explore the idea of portraiture in contemporary art.⁴ As stated on the Hyde Park Art Center webpage, “We believe that artists need not only stated consumers (i.e., collectors) of their work, but also need a community of people who know and support them and value what they do.”⁵ Indeed, Lois as a collector and patron of the arts embraces this belief.

Seascape at Iowa is not solely a product created by Kazarian. Rather, it proved to be a collaborative project between artist and collector/patron. Kazarian created this piece based on many of Lois’ rich life experiences growing up on the family farm in Hudson, Iowa. Lois exchanged many interesting stories about her mother and the things that her mother passed onto her. The finished work by Kazarian resulted from those interactions between artist and collector/patron. Kazarian presents the viewer with a portrait of the collector/patron, though in this instance it is obvious that the portrait is by no means a traditional one.

The Iseminger Collection also includes works acquired through auctions, some of which were organized by The Renaissance Society at the University of Chicago (or the “Ren”), an independent contemporary art museum located on the campus of the University of Chicago. Founded in 1915 by a group of faculty members at the University of Chicago, it was “...their intention to create a space in which to foster engagement with new ideas in arts and culture.”⁶ Lois, who received her graduate degree from the institution in 1982, became involved with the “Ren” several years later, around 1985. Her affiliation with the “Ren” extended through 2005/06, during which time she served as its bookkeeper and as a member of its Board.

A work by the conceptual artist, Hanne Darboven, was acquired through an auction sponsored by the “Ren.” The work, titled *Wende-80* (Figure 10), includes offset prints of texts and musical scores, and vinyl albums, all neatly contained in two clamshell boxes: one of the boxes housed the offset prints of texts and musical score and the other housed the vinyl albums.



Figure 10 Hanne Darboven. *Wende-80*, Edition 20/250, 1980-81. Offset prints and phonographs in two clamshell boxes. 2011.109

Darboven, is perhaps best known for her large scale installation pieces comprised of multiple handwritten charts that bombard the viewer with a plethora of information. Like *Wende-80*, these charts, include tables of numbers, musical scores, transcriptions of passages from the writings of authors she admired, visual documents (often in the form of photographs) and phonographic records. Her installations also often dealt with various themes either of a cultural, historical, mathematical, musical, and/or personal nature.

The *New Art Examiner*, an international art magazine of critical art thinking, was founded in Chicago in 1973. With a nearly three decade run, it published its last magazine in 2002. During its time the *New Art Examiner* became an important source of art news and information for artists active in the Chicago area and, as its reputation grew, for a national and international art audience. One member of its audience was Lois. Lois was attracted to this magazine because she

found its articles to be readable, lucid, informative, and not filled with obscure art jargon. A supporter of this magazine, she eventually acquired a work at a benefit auction recognizing a quarter century's worth of significant critical art thinking for its readership, the New Art Examiner 25th Anniversary Cabaret Ball. This event took place on 29 April 2000.

The work that Lois acquired at this event proves to be one of the most interesting art pieces in the Iseminger Collection. Titled, *The New Art Examiner Box* (Figure 11), it is actually a collection of small individual artworks created by 25 artists fitted into a box the dimensions of which are 8.5"H x 15.5"W x 14.75"L. Further, and in keeping with the theme of the publication's twenty fifth anniversary, an edition of 25 of these boxes were created for this occasion; Lois' piece is the 7th in this edition of 25. Several of the artists whose works were included in the box have since become major figures in the Chicago art scene and the art world in general.



Figure 11 25 Different Artists. New Art Examiner Box, ed. 7/25, 2000. Various media, all in a clam shell box. 2011.110

Diversity in the Iseminger Collection

Contemporary artists have many oeuvres in which they produce art. Many of their works are described in terms of semiotics where there is

a signifier (an object, word, or image) and where there is the signified (the concept behind the object being represented). A quick glance at the Iseminger Collection informs the viewer that the artworks in the collection cover the entire span of this semiotic spectrum. The artworks in Lois' collection range from the representational to the nonobjective and abstract, from the gestural to the hard edge, and from an emphasis on subject matter and/or formal issues to an emphasis on the conceptual. Indeed, Lois' aesthetic sensibilities prove to be quite catholic, revealing an awareness and appreciation of a broad range of contemporary art currents in Chicago and beyond.

An Emphasis on Formal Concerns and/or Subject Matter

Formal issues in art are more about the disposition of color, line, form, shape, and composition in the art object. When these issues become the primary concern in the art object, the subject matter, or representational material, gives way to abstraction. The works of art in the Iseminger Collection reveal varying degrees of abstraction. Further, one can observe differences of kind in the abstraction: an expressionistic- oriented gestural abstraction and a formalistic-oriented hard edge abstraction. Examples of both abound in this collection.

Turned Field (Figure 12) is a painting by Vera Klement consisting of two contrasting parts. The palette of colors in one of the contrasting parts is predominantly warm, consisting of hot reds, oranges, and pinks, with accents of light blue and yellow. The palette of colors in the other part of the painting presents somewhat of a contrast. With the exception of a light yellow in the upper right portion of this part, the color scheme is more somber with dark blues, and muddy greens overlaying red. Not only do the color fields of the two parts contrast with each other but their shapes as well.

Klement often plays on common themes in her art, including paired opposites such as light and dark, beauty and evil, life and death, and joy and sorrow, finding ways to juxtapose these paired opposites in a work.⁷ She does so by distinctly separating the two opposites on a single canvas, placing the opposites on separate panels of a diptych or triptych, or by using multiple panels. In *Turned Field* one of the abstract images takes on the appearance of a vessel, the other abstract image looks as if it could be a landscape of a field. Both are rendered in impasto-fashion with aggressive gestural brushstrokes.

At age 93 Vera Klement is regarded as one of the doyennes of Chicago's art world. A revered member of Chicago's art community she moved from New York City to Chicago in 1964, bringing with her a New York artistic sensibility that at the time seemed to be at odds with the Chicago art scene. That artistic sensibility grounded in Abstract Expressionist aesthetics manifests itself in the very painterly approach that she takes to the rendering of the two images in *Turned Fields*. The respect that Klement has garnered in her chosen profession is built not only on an incredible body of work that she has created over the decades but also as an influential and highly regarded teacher at the University of Chicago.

Susanne Doremus is a well-established artist in Chicago whose abstract paintings are nonobjective and whimsical. With a career that spans four decades her work has experienced a number of major changes over time. What seems to be a constant in her art, however, is her love for gesture and mark-making. Those marks are quite pronounced and aggressive in *Child by the Water* (Figure 13). Like chalk marks on a blackboard (the marks on this painting were drawn by oil stick) seem to float both on and beyond the surface of this seemingly dark painting. Line rendered in such a way almost reminds one of gesture drawings, suggesting that perhaps Doremus is blurring the line between painting and drawing.

Created in the early 1980s *Late Day, Sky & Water* (Figure 14) reveals William Conger's signature style of hard edge layered abstractions with directional lines, both jagged and curvilinear, that define his works' unique compositions.⁸ These lines define shapes of varying colors and configurations. The hard-edged shapes, overlapping one with the other, create an interesting illusionistic depth that carries the viewer's eye in and out of the paintings. One might compare Conger's use of line in these works with the more gestural nature of the lines in Kazarian's *Seascape at Iowa*, and Doremus' *Untitled* mixed media piece.

Conger, with several other Chicago artists (Frank Piatek, Myoko Ito, and Richard Loving) developed an approach to their art which they called Allusive Abstraction. The term was first proposed by Conger in 1981 in reference to his own work, which according to him was "...purposely allusive and formally abstract..."⁹ That is to say, the image in the art object, while alluding to some kind of representational material, also asserts the primacy of its purely abstract nature.

Frank Piatek's painting, *Triple Twist* (Figure 15), is another large work in Lois' home. The subject matter of this piece consists of large knotted tubular-like forms that are rendered in a manner similar to the chiaroscuro modeling or shading found in Renaissance drawings. This knotted configuration has become a recognizable hieroglyphic that is intimately associated with Piatek's work and style. While this knotted element suggests a strong emphasis on form, upon close scrutiny the viewer will also note an element of mark-making woven into the surface of the painting and its forms.

As previously mentioned, Piatek (with Conger and others) was a member of the Allusive Abstraction group of Chicago artists. While the sense of abstraction in Piatek and Conger's works come from different sources, their positions relative to representation and abstraction are derived from



Figure 12 Vera Klement. *Turned Field*, 1985. Oil on canvas. 2011.004



Figure 13 Susanne Doremus. *Child by the Water*, 1987. Oil and oil stick on Canvas. 2011.003



Figure 14 William Conger, *Late Day, Sky and Water*, 1984. Oil on canvas. 2011.034



Figure 15 Frank Piatek. *Triple Twist*, 1993-98. Acrylic on canvas, Chicago.
(This work is not included in the Collection given to UNI.)

the same source. What Conger says of his own work applies equally to this work by Piatek.

Relative to his art, Piatek describes his painting and artistic practices as follows:

The painting is done in acrylic. The use of multiple layers very transparent pigments and mediums is responsible for a color idea that seems gray or almost monochromatic but when you look closer the layered opalescent color is present, within the numerous layers of color.

In terms of the forms of this quasi knot formation, another level of transparency is cultivated, which allows for a different kind of transparency of forms where the illusion of solid volumes which is different than the transparency of colored surfaces is present. This second form of semi transparency can be seen as a kind of simultaneity, where the drawn edges of the form is allowed to remain visible through the form beneath. The effect is subtle.

For a long while, I have made use different kinds of knot structures in my work. I try not [to] let them become over literalized. For me, even though the paintings seem to be constructed out of the visual language of Illusion, I see them as propositions of abstraction, even though the visual structure seems to make present something that seems “real” or solid, but is constructed within a system of illusion... On the one hand I take form structures such as that or those present in the painting being addressed here and play out a range of possibilities that show up within the serial development which allows exploration of multiple options, we could call it, theme and variation. We could see references to Monet such as with the Grainstock/Haystack paintings visible in our Art Institute Museum

(sic).¹⁰ With other structures within my work and deep in my own development, we could locate the serial development of Frank Stella. Or other artists work.

So beyond the compositional motif that allows impossibilities out of the language of illusion, My deepest level of engagement and interest is with “history”.¹¹

Object as Art/Object becomes Art

Some viewers might find it difficult to call a number of the pieces in the Iseminger Collection art. Much of this has to do with the fact that they look like common ordinary objects that one might find in one’s house, garage, thrift store, or even a junk pile. Some of these objects may be functional. Others in their current configuration may have no practical function whatsoever. The object-oriented artworks in the Iseminger Collection range from the functional to the non-functional; from objects made by the artist’s own hand to found objects transformed into art.

A fine example of a functional art object in the collection is the pair of porcelain salt and pepper cellars, one white, the other black (Figure 16), created by Ruth Duckworth. The simple spherical forms with the stark contrast of light and dark speaks of a clean contemporary look that reminds the viewer of the minimalist sculptures of the sixties and seventies. As functional art this pair of salt and pepper cellars continues a long tradition of functional art objects dating back to the beginnings of art-making. Pottery with decorative rope patterns were created by the peoples of Japan during the Jomon periods dating back to circa 14000 BCE. For centuries the Chinese experimented and refined their techniques with glazes on their ceramic ware, from the very colorful glazes of the Tang Dynasty to the very subtle celadon ware of the Song Dynasty and beyond. While it may not be the case with Duckworth’s salt and pepper shaker in the Iseminger



Figure 16 Ruth Duckworth. *Salt and Pepper Cellars*, c. 1980. 2011.095

Collection, many of these functional high-end objects created by contemporary craftsmen are meant for daily use.

In contrast to Duckworth’s functional objects Danny Mansmith’s *Lois’ Boy* (Figure 17) is assembled from found materials and objects. The title of this work suggests some kind of connection to Lois. And, indeed there is! Like the previously mentioned *Seascape at Iowa* by Jackie Kazarian, this piece is another work commissioned by Lois through the Hyde Park Art Center sponsored NJAPF exhibition. A self-taught fibers and mixed



Figure 17 Danny Mansmith. *Lois’ Boy*, 2008. Mixed media with found cloth and found objects. 2011.039

media artist Mansmith often integrates fiber art with sculpture to create playful works such as is to be seen in *Lois’ Boy*. This piece is a three-dimensional collage made of fabric and a found object. The red sewn organic head and limbs of this biomorphic figurative-like abstraction are stuffed with found fabric. A spoon is attached to this figure’s neck and a bucket hangs from its torso. A patchwork quilt of materials covers its torso and extends into the bucket. A close look

at the figure’s face reveals details that are both stitched and drawn. The entire configuration sits on a green mat.

In this work Mansmith continues a found art tradition that gained momentum in the second decade of the twentieth century with the French artist, Marcel Duchamp. Duchamp referred to his found object forms as readymades—common objects that he displayed in museums and galleries. Perhaps the most famous and controversial of these readymades was *Duchamp’s Fountain*, a urinal placed on its side and signed with the pseudonym R. Mutt.

Although this piece by Mansmith falls into that tradition of found art, nevertheless, there is a great difference between this work and Duchamp’s readymades. While the original forms of the readymade objects were neither manipulated nor reshaped in anyway by Duchamp, it is quite obvious that Mansmith altered or changed some of the original found object(s) in his work to give them new meanings.

Dan Peterman also gives to the found object art tradition a new meaning. For Peterman a multipurpose Swiss army pocketknife and a metal cup are joined together, transforming them into an objet d’art (Figure 18). On the one hand, one might say that Peterman appropriated these two functional objects and created an artwork out of them. Likewise, one might also say that he found these two objects and recycled them into a work of art—the operative word being recycled. Titled, *Swiss Champ (More or Less)*, this work appears to embody a philosophical position that guides Peterman, one that places great emphasis on our ecological landscape. A statement about this artist provides the viewer with insights into Peterman’s philosophical position: “Peterman explores intersections of art and ecology, fre-

quently focusing on networks of recycled, or discarded materials that function interchangeably as stockpiles, sculpture, functional objects, and critiques of environmental oversight and neglect.” Art intersects with ecology! By recycling these two objects and combining them, Peterman creates a new configuration within the context of an ecological dimension.

Conceptual Art

As previously mentioned, contemporary artworks have been described in terms of semiotics where there is a signifier (an object, word, or image) in contrast to that which is signified (the concept behind the object being represented). With the exception of Hanna Darboven’s *Wende-80* all of the works thus far discussed fall into the category of the signifier. On the other hand, the works of conceptual artists embrace that other category, where emphasis is placed on the concept behind the object rather than the object itself. That is to say, the concept takes precedence over, and is more important than, the physical object itself.

That the concept is more significant than the physical art object is perhaps the most profound thought behind the aforementioned readymades by Marcel Duchamp. Traditionally, the making of art involves the physical manipulation of materials by the artist. Through this manipulation, which we call the creative act, the materials are transformed by the artist into art. The readymades, however, were found objects; they did not evolve out of any physical manipulation of materials by the artist. The transformation of the readymade from found object to art object is the result of mental activity (on the part of the artist and his audience of viewers) rather than physical activity. Thus, with his readymades Duchamp paved the way for the conceptual artists in our own era. The impact of Duchamp is not lost on the art of Hanna Darboven, Michelle Grabner and

Arturo Herrera, whose works are represented in the Iseminger Collection. Each of these artists, however, has carved a uniquely different path in the presentation of their conceptual works.

Since Hanna Darboven was previously touched upon her work need not be discussed here.

Michelle Grabner’s work is represented here by a small woven paper piece, *Untitled/ Weave* (Figure 19); one of the twenty-five art objects included in *The New Art Examiner Benefit Box*. Her art, including this piece, may look abstract and minimal and based both on common household items and woven textiles. Although she does not live a typical white picket fence type of life, she does gain inspiration for her work from the banalities of suburban life. Plaid patterns show up in many of her earlier works, patterns that are similar to the ones found on such common items as cloth towels and table cloths in a domestic household and an ordinary family environment.

Arturo Herrera’s untitled ceramic figurine (Figure 20) is also an artwork from *The New Art Examiner Benefit Box*. This image, reminiscent of Goofy, the Disney cartoon character, looks like it could be a souvenir from a theme park or a piece from a Hobby Lobby arts and crafts store that is ready to be painted by an amateur artist—an appropriated cartoon image from popular culture. Herrera appropriates images from popular culture and incorporates them into his work. Reflecting on America through popular culture, he references how one is a product of many cultures in this country. Being an artist from Latin America and having lived in different parts of the United States, he is sensitive to the many regional differences and local customs that make up the cultures and subcultures in this country. Fragments of the cultures and subcultures from the various places where Herrera has lived



Figure 18 Dan Peterman. *Swiss Champ (More or Less)*. Swiss Army Knife, Coleman Peak 1 Cup. 2011.101



Figure 19 Michelle Grabner. *Untitled/Weave*, 1999. Arches and Color-aid papers. 2011.110.09

become significant aspects of his own mixed identity and produce a collaged language of visual forms that he incorporates into his large hanging pieces and sculpture. It is as if this relatively small ceramic figurine is ready to be incorporated into one of Herrera's large collage works.



Figure 20 Arturo Herrera. *Untitled*, 1998. Ceramic. 2011.110.03

The aforementioned objects provide one with a mere glimpse at the extent of the artworks in the Iseminger Collection, just enough to whet one's art appetite. Overall, the entire collection reveals a breadth of artistic styles, concepts, and concerns that mirror the Chicago art scene and, by extension, the contemporary art world over the past four decades. It is a collection that is built on the discerning eye and the catholic tastes of an individual who over the years has emerged as a profound collector of art.

A Rewarding Journey

Photography can tell so many stories with one picture. The subject matter of Jakub Augustyn's black and white photographs, *Twin Trucks* (Figure 21), and *Swift Truck* (Figure 22), present a familiar sight to anyone who has traversed this country's Interstate Highway System. In these two photos Augustyn presents his viewers with the backends of semi-trucks, sights that are familiar to travelers not only on the interstates but state highways as well. Lois purchased these works because the subject matter reminded her of the many long drives that she had taken between the family farm in Hudson, Iowa, and her home in Chicago.

One might also liken Lois' collecting of art to a long and gratifying road trip. The art objects in her collection tell the story of this rewarding journey. It is a journey that she graciously shares with the UNI community through her generous donation to the institution's permanent art collection.

Many thanks to Lois for inviting me into her home and sharing with me the story of her involvement in the art world as a collector and ardent supporter of the arts. It was a pleasure to learn about how she acquired the many art pieces for her home and for the collection that she donated to the Permanent Collection of the University of Northern Iowa. My knowledge of Lois' collection was greatly enhanced not only by my viewing of the many works in the collection but by my conversations with Lois. Thanks again to Lois for allowing this hitchhiker to join her on this delightful art journey.



Figure 21 Jakub Augustyn. *Twin Trucks*, 2002. Gelatin Silver print. 2011.050



Figure 22 Jakub Augustyn. *Swift Truck*, 2002. Gelatin Silver print. 2011.051

Notes

2. Quoted from my interview with Sarah Krepp on 20 September 2021.
3. The institution experienced a number of name changes in its development since its inception: Iowa State Normal School, Iowa State Teachers College, State College of Iowa, and, finally, the University of Northern Iowa. The Iseminger women received certificates and degrees from each of these stages in the growth and development of this institution.
4. <https://www.hydeparkart.org/get-involved/donate-and-invest/njapf/>
5. <https://www.hydeparkart.org/get-involved/donate-and-invest/njapf/>
6. <https://renaissancesociety.org/about/#sponsors>
7. <https://www.gvsu.edu/artgallery/vera-klement-208.htm>
8. According to Lois, Conger's *Late Day, Sky and Water* is the most traveled artwork in the Collection. Since acquiring this work in 1984 Lois honored requests for its inclusion in exhibitions and showings of Conger's art.
9. <https://www.artsy.net/show/bruno-david-gallery-william-conger-allusive/info>
10. Art Institute of Chicago
11. Quoted from my interview with Frank Piatek on 27 July 2021.
12. <http://www.danpeterman.com/p/about.html>



Jay Phillips, *Beverly*, 1981. Screenprint sculpture, ed. 16/44. 2011.037.

UNI Accounting Blends with Art!

LOIS ISEMINGER

'71 BA Business (Business and Accounting), Collector/Donor

The following is an updated response by Lois Iseminger to a request from Kristi Paxton who in 2015 was preparing an article for the UNI Business Magazine. In seeking information relative to Lois' 2011 gift to the UNI Permanent Art Collection, Ms. Paxton asked Lois to respond in writing to questions related to the gift of her art collection, to her interest in collecting art, and to the installation of some of the artworks from her collection in the Business College. The article prepared by Ms. Paxton for the 2016 publication of UNI Business was titled, "For the Love of Art... and Business." The article included select passages from Lois' responses to Ms. Paxton's questions. Lois' responses to those questions are presented here in their entirety.

Who, What, Where, When, How, and Why — a Second What (Donation)

Let us establish "Who":

Before my undergraduate studies at University of Northern Iowa (UNI), I grew up on a farm south of the campus in Hudson, Iowa. My grandmother attended Iowa State Normal School, my aunts attended Iowa State Teachers College, and sisters and other relatives attended either State College of Iowa or UNI. I was one of the daily commuters. As a College of Business — general and accounting — graduate ('71), my basic affiliation until 2010 with UNI was nominal financial support or as an alumna association member. This was despite annual trips to my ancestral Iowa home from my Chicago home.

Then there is the "What" and the "Where" and the "How".

My accounting knowledge/skill was the entree into the art world other than the local Chicago street fairs. I drifted into a part-time position that a fellow accountant could no longer maintain at a retail art gallery. The Saturday payroll and general ledger work with 13 column paper (yes, before laptops and tablets) allowed me a guise for listening as gallery artists sat around a table, and they talked shop. Their shop talk was an art education from the artist's perspective. Plus, with my breaks from "debits and credits", I would observe art objects at leisure and a fresh eye. A door opened, and I walked through into buying an item for my own home.

The concept that art belonged just in a museum or at a certain select few private homes was no longer true. I, too, could acquire. In my opinion I did not collect. To me a subtle difference exists between acquiring and collecting. Some pieces were purchased on an installment payment basis.

The acquisitions tended to be abstract works by contemporary artists. In some respects, the pieces are photographs or visual representations of my life in my mind. The acquisition was for itself as it "talked" to me. Each piece had a statement to make on its own. A piece may not have talked all of the time, but each spoke at some time or other. Most of the pieces are active and have motion. When you take a moment, you should see it.

The general rule of thumb I operated with was that I could not touch a piece until I was able to take it home. Until that time, even now with the passing of ownership, they were not mine to touch. However, I could get up close and personal to view it at different angles. At any given time, the piece may appear quite different due to light, time of day and my perception and mood. That, too, is special.

Pieces were acquired at retail art galleries, benefit events — live and silent auctions, street fairs, gifts, direct commissions with artists, student shows, studio visits and even inheritance. My “eye” included metal and paper sculptures, works on paper, canvas and wood, and found objects. A few were even functional. Some were rich in thick paint, others were pastels, watercolors, ink, ball-point ink, prints, wood blocks and encaustics.

Generally, the detail of the piece was the most intriguing or alluring factor. Furthermore, what was surprising to me, one day about twenty years into the process, I discovered that most of the pieces had color. The often-noted stereotype of certified public accountants (CPAs) is that we think in black and white. In my opinion, such a conception is an injustice to the profession. Accounting is dynamic, energetic, and constantly evolving — just as the world is. Therefore, why should my art palette be static or have a staid personality?

Another benefit of this “acquiring” activity, was that I became involved in a segment of the Chicago art world. This segment was stimulating, intellectual and an active group of society.

Here is the “When”.

This blending of accounting and art was over a period of nearly thirty-five years — from the late 1970’s to now. However, the works that are a part of the UNI Permanent Art Collection were acquired through mid-2010.

Now here is the “Why” and the second “What” (Donation).

A chance call to UNI’s College of Business development department led me to Darrell Taylor, Director of the UNI Gallery of Art, and my “children” going to college. As I do not have any biological children for a legacy, these pieces are my legacy. Over 140 works of art plus more than 150 art publications made the trip from Chicago to Cedar Falls. After the inventorying, appraisal, packing and shipping to Cedar Falls, many were part of Darrell Taylor, Gallery Art Director, superbly curated Fall 2011 show. The show was titled “Turning Point, New Acquisitions from the UNI Permanent Art Collection. Some of the pieces went into storage. Some are in public spaces.

When I had these pieces, they talked to me and to one another. Each one may not talk all the time, however, each one does speak. What is wonderful is to be part of the conversation. Not one piece was the most dominant all the time regardless of size, shape, media, or color palette. Whether they were at my home or office, they were a comfort and welcoming without being judgmental.

The pieces have and should talk differently on any given day or time. Regardless of where placed, they would and should get along with one another. Previously, they have easily and often played off one another. My parents considered their children should get along with each other. Similarly, my children should get along with others. Thankfully, they have.

Now they are able and expected to talk to the students, instructors, administrative staff and visitors. My children are expected to participate in life at UNI. This participation may be for a quick glance, an installation for general perusal, or part of an exhibition.

These children may be placed in public areas or be part of a student's project. They may be a respite or an inspiration or just plain something that is fleetingly perceived out of the corner of the viewer's eye. They are to blend and complement their surroundings. They are expected to give. They are to provide a visual break while being a stimulus. They are to be friends with each other and with their viewers. I do not expect them to talk to everyone all of the time, but I do expect them to do so some of the time. They certainly gave and talked to me.

As a reader you may consider my usage of the works "talking" to be inappropriate. However, when you take a few moments away from electronic devices, rushing to wherever, and just stop to listen and look, does not some sound come with this pause?

UNI was a good university in the 1960's and 1970's in my opinion. The College of Business' Accounting Department's CPA focus was in its infancy stage. How strong, renown and experienced the program is today. Plus, College of Business graduates may truly be proud of UNI's Art Department and Art Gallery. When on campus, please enrich your knowledge of UNI and visit the Art Gallery. I believe you will be amply rewarded. Hopefully you will be able to visit some of my children in the Curris Business Building, too.

Respectfully and sincerely,
Lois Iseminger

The UNI Permanent Art Collection

The UNI Permanent Art Collection: An Update

DARRELL TAYLOR

Director, UNI Gallery of Art

Mission

The UNI Permanent Art Collection and Gallery (PAC&G) explores the world through art and ideas.

Statement of Purpose

To serve students, scholars, and visitors with exceptional art programming.

To offer exhibitions, speakers, performances, and interpretive materials that promote critical dialogue.

To prepare students for productive and stimulating careers in art, art history, galleries, and museums.

To preserve, conserve, and develop UNI's art holdings. The PAC&G complies with the professional standards and best practices recommended by the Association of Academic Museums and Galleries and the American Alliance of Museums.

Organization Overview

The Collection is maintained by the UNI Department of Art and the Gallery and includes over 4,000 two- and three-dimensional art objects, ranging from the 14th century to present. Artworks have been actively acquired since the 1930s, though the majority was acquired in the 1980s.

The Gallery is a 5,000 square-foot exhibition and performance art space within the UNI Department of Art and it is charged with the management, care, conservation, and advocacy of the university's fine art holdings as well as rotating and traveling exhibitions funded in part by the UNI College of Humanities, Arts and Sciences.

Selections from the Collection are displayed continuously through rotating exhibitions in the Gallery, mini-exhibitions in the Gallery Showcases, and as temporary loans to university departments and organizations as well as to local and regional art centers.

As the fine art venue for the university, The Gallery must offer outstanding Modern and contemporary artwork, innovative artists and designers, and exciting researchers and educators.

Gallery programming stresses the cultivation of contemporary artists and scholars with diverse backgrounds, training, and art practices.

Students and Gallery patrons are exposed to the Collection through thematic exhibitions that challenge and inspire and through temporary and secure installations that enhance the gathering spaces on campus. It is our duty to share the cultural heritage that this collection represents; therefore, all programming is free and open to the public.

Conservation and Preservation Priorities

- Conservation of Art Objects
- Archival Art Formatting (matting, framing)
- Archival Supplies (acid-free interleaving, boxes, and tubes)
- Maintaining Environment (standard temperature, 70°; relative humidity, 50%)
- Replacing old lighting units in the exhibition spaces of the Gallery with state-of-the-art LED lighting units.

Growth of the Collection

- The Collection has grown significantly in the past 30 years, from 2,370 art objects in 1991 to over 4,000 in 2022.
- Since 2011, several significant donors — UNI alumni from various disciplines — have come forward to enhance the Collection’s holdings. We now have an influx of work from contemporary Chicago artists thanks to the Iseminger donation, new ceramics from the Seagrove tradition of North Carolina thanks to Lawrence W.S. Auld, and new prints from a west coast conclave of contemporary photographers via The Museum Project.

Viewership

- Attendees to the Gallery of Art has remained steady for the past two decades with plus or minus 12,000 visitors in an academic year; however, since spring of 2020 the COVID-19 pandemic severely diminished our numbers.
- Classes and groups, while still predominantly art, art history, and design students, have now expanded to include theatre, music, world religions, philosophy, and business as well as touring groups from the community and even the region.
- Because of the American Recovery and Reinvestment Act-funded restoration, the Collection storage facility can now accommodate classes and groups.
- The Gallery and Collection strive to present cross-area and cross-disciplinary programming. Art history faculty and students may work directly on Collection exhibits, grade school children and art educators attend and present projects, and departments from across campus create programming that interconnects art and their own disciplines.

- Example #1, a spring 2013 Collection exhibition featured a collaboration between art history and music titled “Remix: Art and Sound Unbound,” an eclectic presentation that crossed boundaries of the visual and the sonic and brought brand new visitors to the Gallery. Programming that semester included four concerts.
- Example #2, in the fall of 2020, UNI Opera and the UNI Permanent Art Collection collaborated to produce a virtual concert of arias by students in the UNI School of Music, each aria illustrated in concert by a work of art from the Collection. Titled “In the Studio,” the program included interviews by the Gallery Director with the performers and was presented on YouTube attracting hundreds of visitors.

Staff

With the exception of the pandemic years, 2020 to present when workers have been hard to find, the Gallery/Collection has maintained a student staff of around a dozen each semester. Almost all of these are Gallery Guards who keep the exhibition spaces secure and monitor and record daily attendance; however, staff has also included the occasional Director’s Assistant, Preparator, or Co-op Education Intern.

From the fall of 2019 through the spring of 2021, and with funding for wages provided by the Friends of the PAC&G, the Collection had on staff a Collection Photographer. This position was created to bolster public access by providing images for our newly created searchable Collection database (early 2019). Anastasia Parsons, a recent B.F.A. graduate in Studio Art-Photography and former Gallery Guard, was hired. At the end of her tenure a full two-thirds of all objects in the Collection had been photographed and posted on the database.

General Observations

The UNI Permanent Art Collection is growing rapidly and is now rich in examples of art trends from the past six centuries. Our vision is made possible through resourceful marketing, strong relations with local and regional arts and cultural institutions, complementary published materials, and professional employment and volunteer opportunities for UNI students. We continue to advance creative development in the university community, to present thought-provoking and cross-disciplinary artwork, to support innovative artists, performers, historians, and museum professionals, and to promote our growing art collection.

Selected Works from The Iseminger Collection



Susanne Doremus. *Untitled (Handpainted Version)*, 1999. Mixed media on paper. 2011.110.23



Joan Webster-Vore, *Black Hawk Creek I*, 1986. Watercolor and pencil on paper. 2011.070



Jo Siddens, *Rose of Cairo*, c. 1988. Color print, ed. 2/15. 2011.011.



Vida Hackman, *Waterbirds*, no date. Etching, ed. 62/150. 2011.018.



Maxfield Parrish, *Eventide*, no date. Limited edition print. 2011.013.



Bee Arons, *Fantasy Forest*, c. 1973. Etching, ed. 8/20. 2011.023.



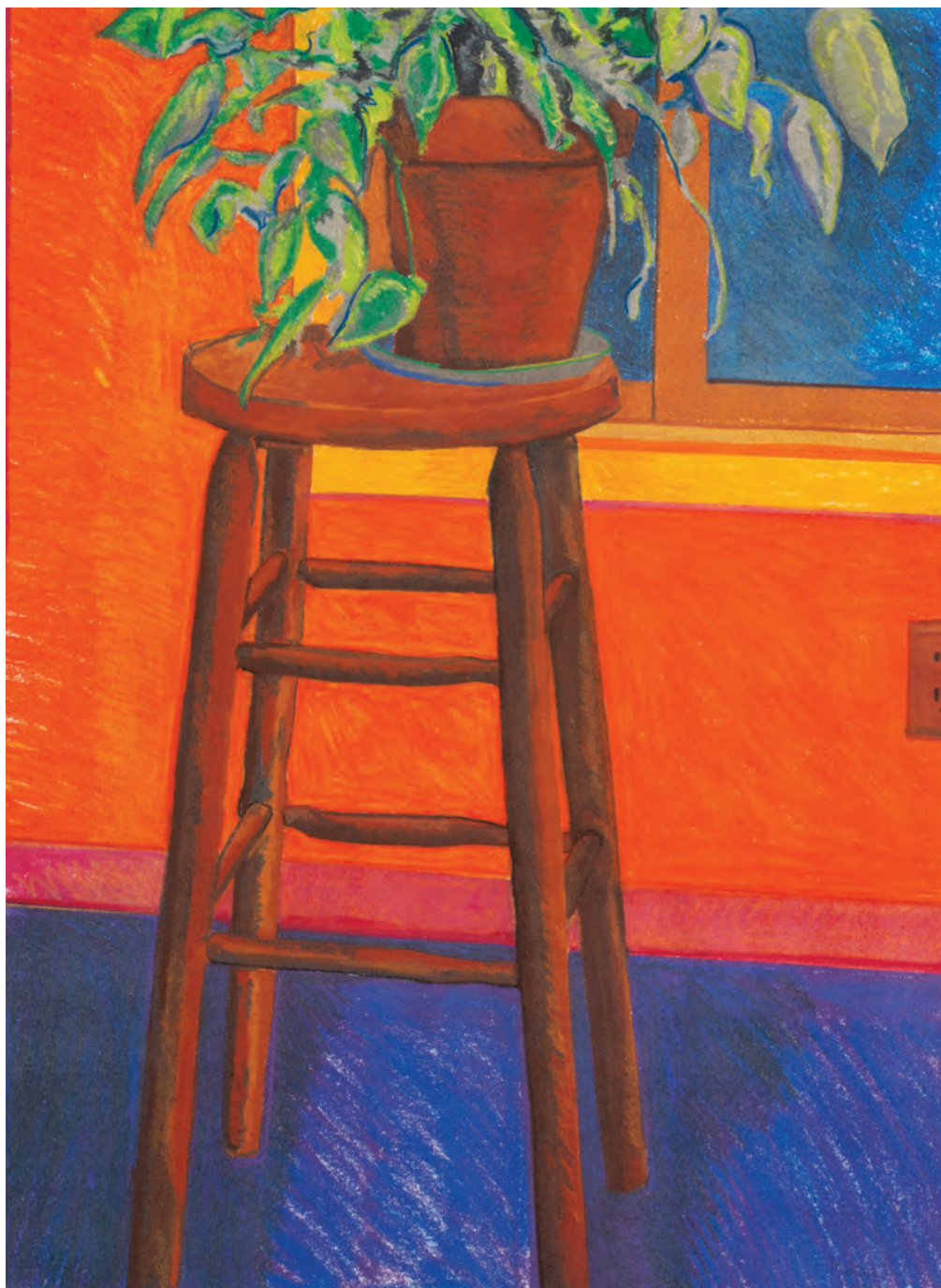
Darlene Crampton-Fahrenkrog, *Sunny-Brook*, 1972. Watercolor and mixed media collage. 2011.022.



William Cordova, *Common Crib*, 2000. Mixed media on postcard. 2011.014.



George Dionisius Ehret, *Japan-Lily with Lesser Flower*, 1786.
Hand-colored copper engraving. 2011.068.



Lynn Montague, *Untitled*, 1988. Pastel. 2011.052.



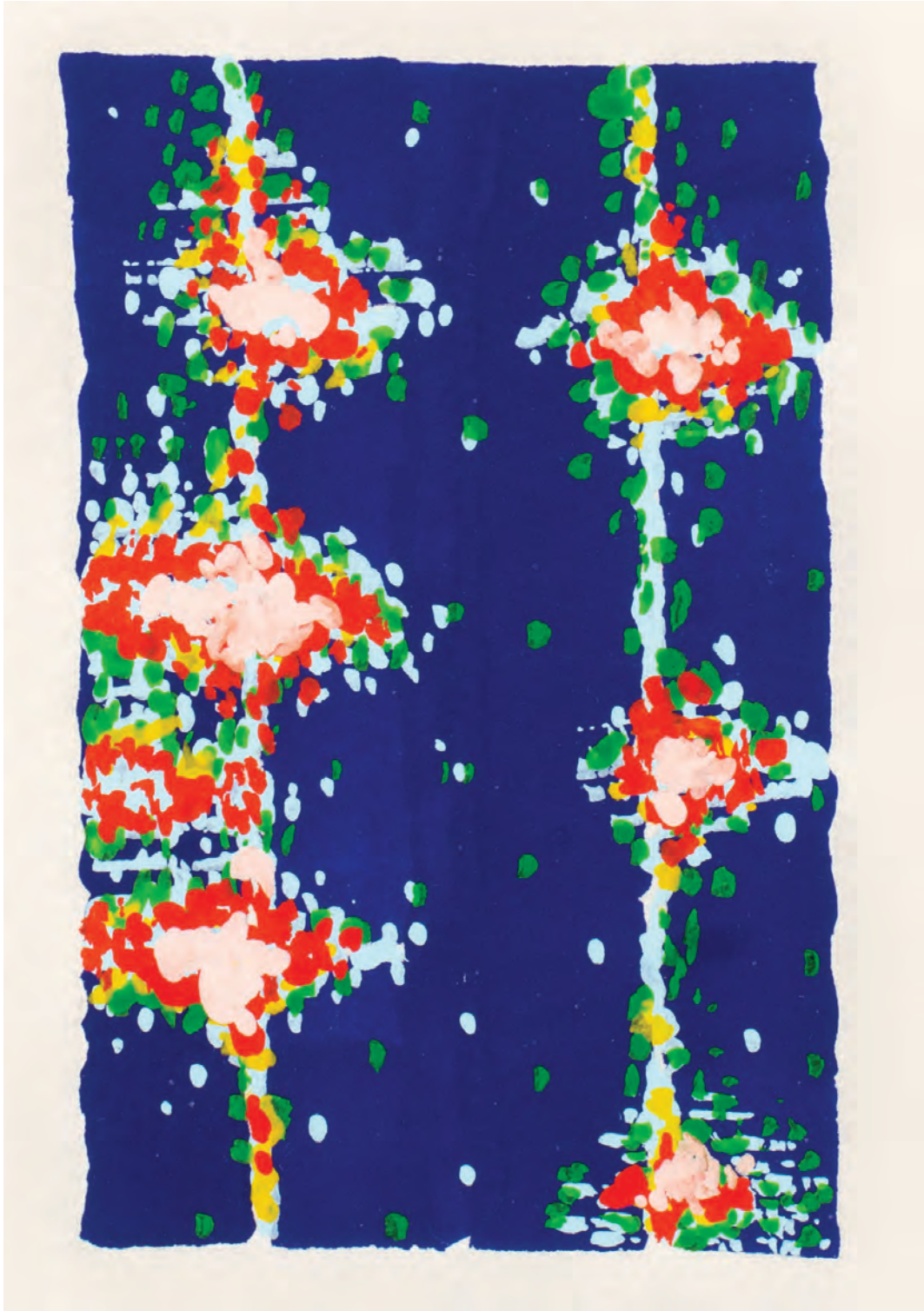
Ray George, *Carnival*, 1959. Lithograph, ed. 10/11. 2011.064.



Gilar Brilliant, *Blue and Green*, 1976. Etching and lithograph, ed. 48/99. 2011.028.



Alice Slattery Tersteeg, *Wild Iris*, 1998. Embossed relief print. 2011.067.



Mary Jane Duffy, *g 22*, 2005. Gouache on paper. 2011.069.



Cy Hegerich, *Pelargonium Profusion*, 1993. Oil on canvas board. 2011.074.



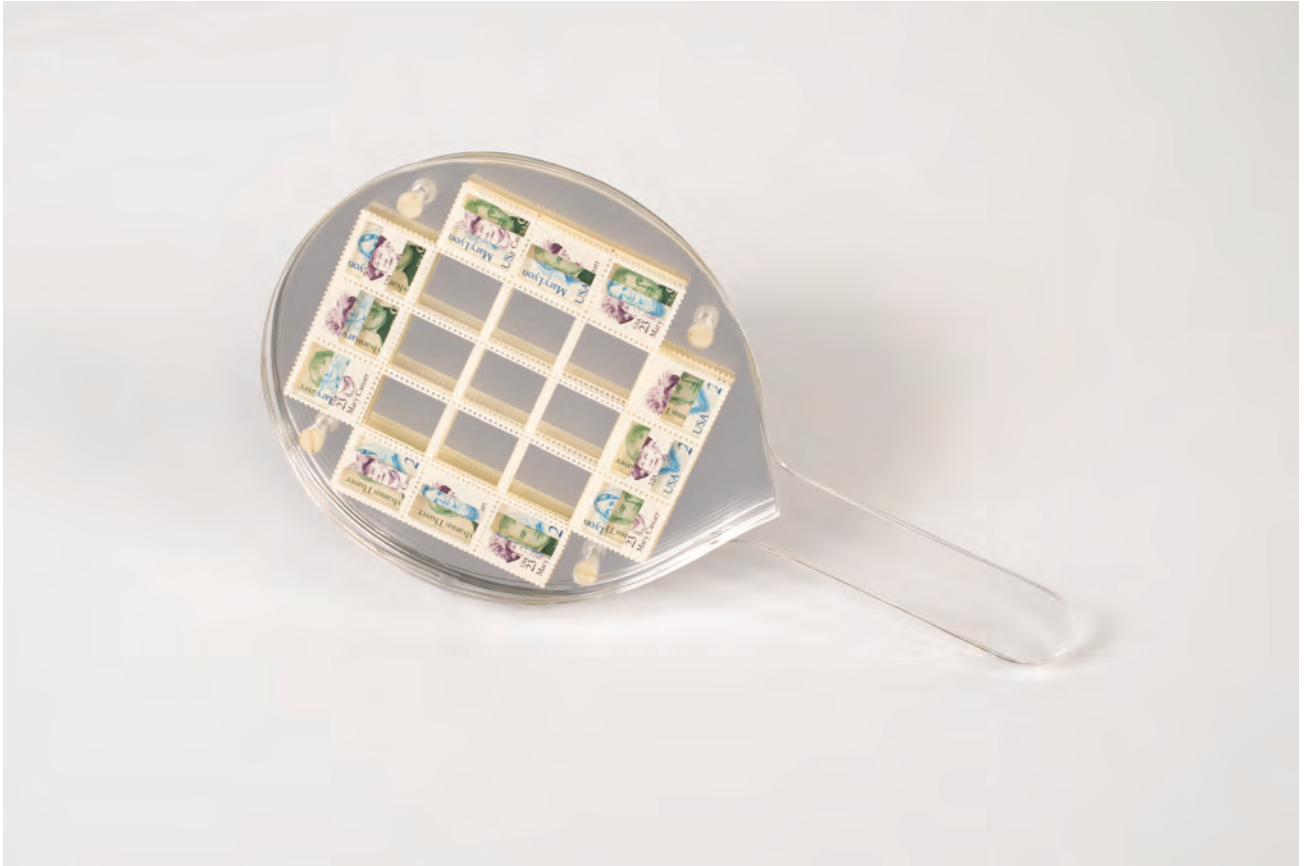
Akane Kirimura, *Memoire dans le lumiere V*, 2002. Embossed print, etched brass plate, and newspaper clippings. 2011.080.



Leslie Wolfe, *Suite Bird III*, 1984. Lithograph, ed. 6/20. 2011.090.



Keith Achepohl, *House and Garden IV*, n.d. Lithograph, ed. 25/35. 2011.007.



Michael Hill, *Vanity II*, 1992. Plexiglas, mirrored plexiglas, and postage stamps, ed. 2/10. 2011.100.



David Bolduc, *June #3*, 1980. Acrylic on paper. 2011.098.



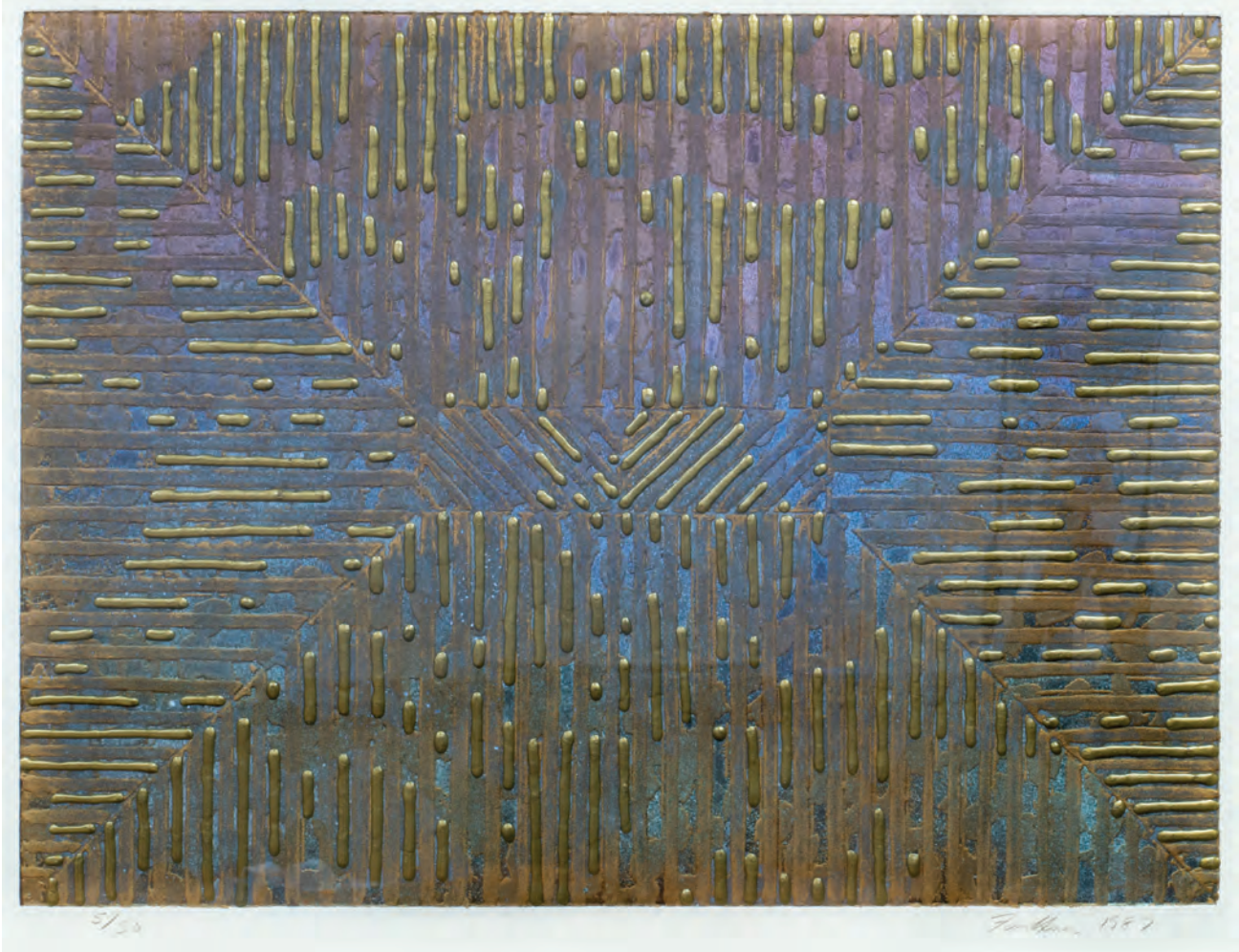
Robert Alsbury, *The Metal Barn*, n.d. Watercolor. 2011.024.



Gary Cudworth, *Poly #65*, 1983. Dry pigment, acrylic, plastic on paper, 2011.021.



Edward Charney, *Blue Skies and Clouds*, 1995. Acrylic on board, 2011.079.



Frank Faulkner, *Matrix*, 1987. Acrylic on print, ed. 5/50, 2011.026.



Andre Derain, *Zodiac (Woman and Lion)*, c. 1970-79. Wood engraving, 2011.031.



Michael and Frances Higgins, *Untitled*, 1973. Fused glass, 2011.096.



Joe Fay, Chicago, 1984. Prisma pencil on Arches paper, 2011.046.



Stephen Horan, *No. III, Rainy Day Along I-80*, 1972. Serigraph, 2011.015.



Brett Fisher, *Once a Bum, Always a Dodger*, n.d. Drawing on paper, 2011.045.



Adele Hughes, *Oval Floral*, n.d. Oil on canvas, 2011.078.



Kendall Pigg, *Fir*, 1985. Graphite drawing on saw, 2011.036.



Leslie Wolfe, *Untitled*, 1985. Altered antique bead purses, mixed media, 2011.092.



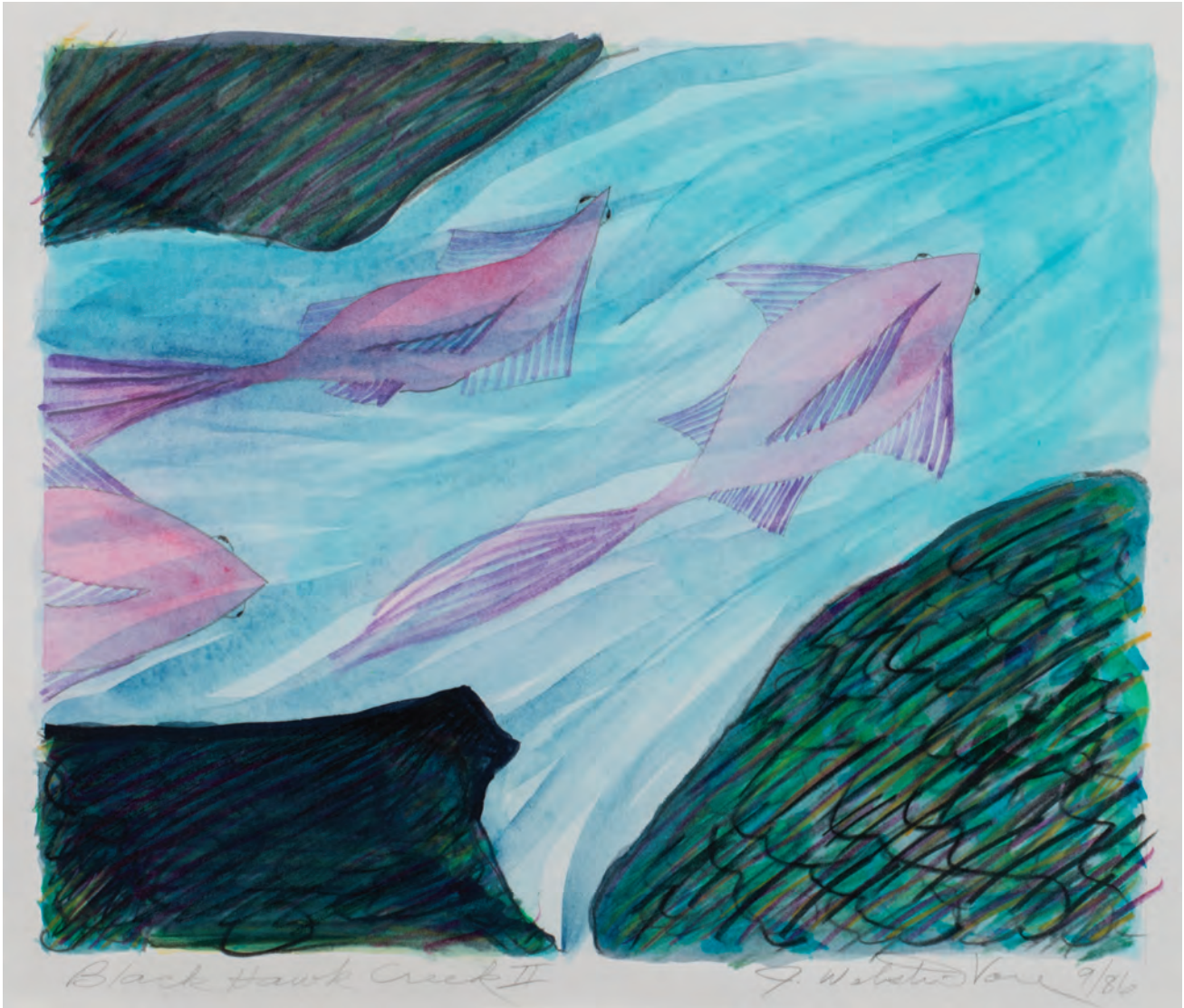
Luigi Lucioni, *Moving Shadows*, 1942. Etching, 2011.048.



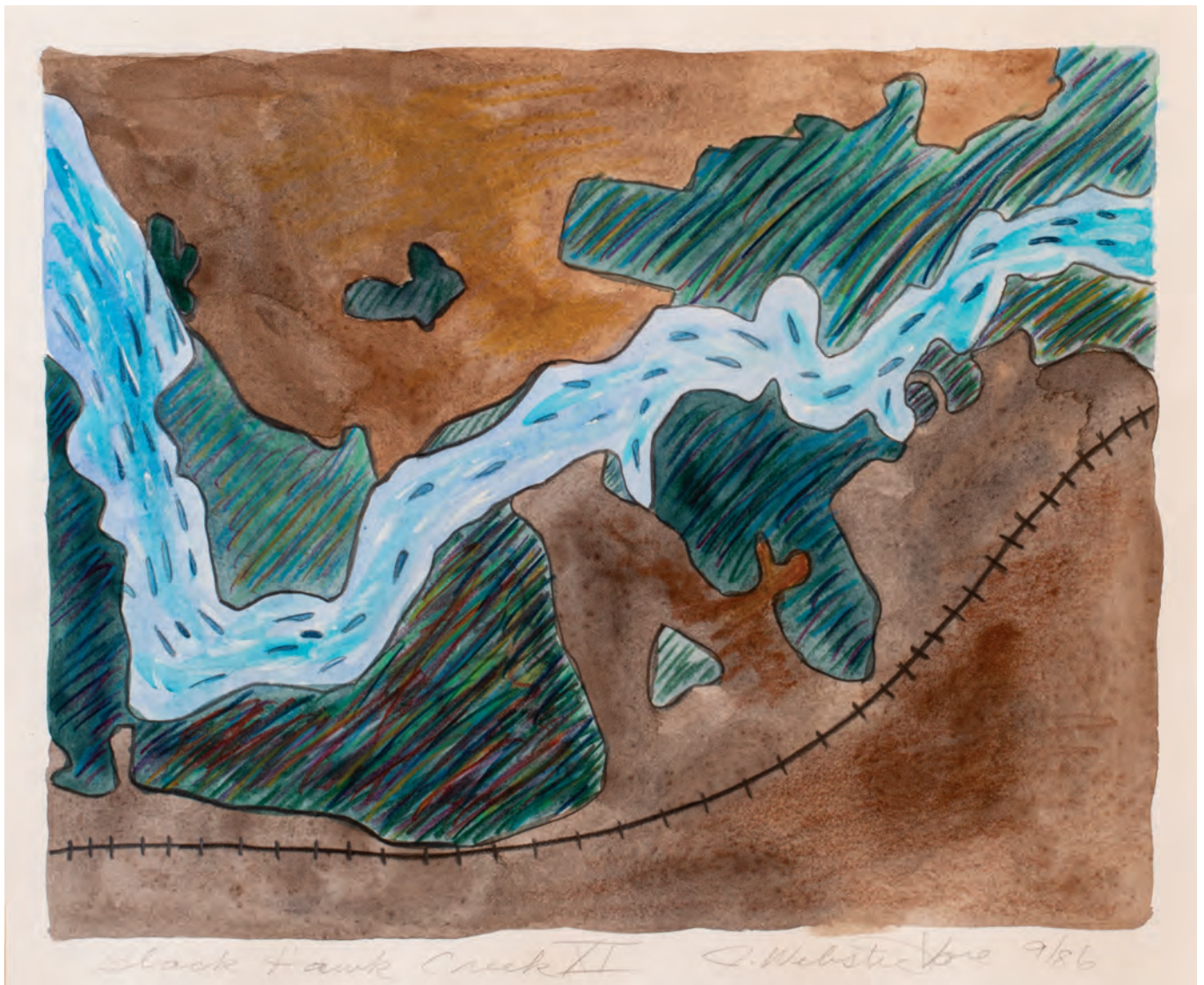
Dan Ziembo, *Overhang Reflections #1*, 1985. Monoprint, 2011.005.



Willy Seiler, *The Public Bath*, n.d. Color engraving, ed. 30/40, 2011.066.



Joan Webster-Vore, *Black Hawk Creek II*, 1986. Watercolor and pencil on paper, 2011.071.



Joan Webster-Vore, *Black Hawk Creek XI*, 1986. Watercolor and pencil on paper, 2011.072.

The Iseminger Collection

Listing of Works

2011.002 / John Dilg, *Dent De Lion*, oil on canvas, 1984, 53.5" X 44.5"

2011.003 / Susanne Doremus, *Child by the Water*, oil and oil stick on canvas, 1987, 47" X 46"

2011.004 / Vera Klement, *Turned Field*, oil on canvas, 1985, 36.5" X 60.25"

2011.005 / Dan Ziembo, *Overhang Reflections #1*, monoprint, 1985, 38" X 49.5"

2011.006 / David Bottini, *Black Lamp*, enamel on steel, 1984, 80" X 8.5" X 20"

2011.007 / Keith Achepohl, *House and Garden IV*, lithograph, ed. 25/35, no date, framed dimensions 26" X 24.5"

2011.008 / Ingvar Kenne, *23/01/1999*, chromogenic print, 1999, framed dimensions 19.75" X 28.75"

2011.009 / John Page, *Square Spectrum II*, silkscreen, ed. 19/20, 1987, framed dimensions 27.5" X 27"

2011.010 / John Page, *Hayfield*, lithograph, ed. 1/12, 1978, framed dimensions 16.75" X 20.75"

2011.011 / Jo Siddens, *Rose of Cairo*, color print, ed. 2/15, c. 1988, framed dimensions 15.25" X 12.25"

2011.012 / Marie C. Cook, *Seerley Boulevard*, watercolor on textured paper, no date, framed dimensions 19.5" X 25.5"

2011.013 / Maxfield Parrish, *Eventide*, limited edition print, no date, dimensions 10" X 14"

2011.014 / William Cordova, *Common Crib*, mixed media on postcard, 2000, framed dimensions 8.25" X 10"

2011.015 / Stephen Horan, *No. III, Rainy Day Along I-80*, serigraph, 1972, dimensions 24" X 20"

2011.016 / Amy Worthen, "*J*" *Initial*, intaglio, 1999, framed dimensions 11.25" X 9.75"

2011.017 / Amy Worthen, "*L*" *Initial*, intaglio, 1999, framed dimensions 11.25" X 9.75"

2011.018 / Vida Hackman, *Waterbirds*, etching, ed. 62/150, no date, framed dimensions 23.25" X 30.25"

2011.019 / Sandra Peterson, *Blue Sail Boats*, oil on canvas, c. 1970, framed dimensions 9" X 11"

2011.020 / John Fraser, *Envelope*, wood, paper, paint, and ink, 1992, 6.5" X 9.25"

2011.021 / Gary Cudworth, *Poly #65*, dry pigment, acrylic, plastic on paper, 1983, 20" X 19" X 6"

2011.022 / Darlene Crampton-Fahrenkrog, *Sunny-Brook*, watercolor and mixed media collage, 1972, framed dimensions 17.5" X 17.5"

2011.023 / Bee Arons, *Fantasy Forest*, etching, ed. 8/20, c. 1973, framed dimensions 20" X 24"

2011.024 / Robert Alsbury, *The Metal Barn*, watercolor, no date, framed dimensions 22" X 30"

2011.025 / Jackie Kazarian, *Seascape at Iowa*, mixed media, 2003, framed dimensions 29.5" X 29.5"

2011.026 / Frank Faulkner, *Matrix*, acrylic on print, ed. 5/50, 1987, framed dimensions 24" X 30"

2011.027 / Frank Faulkner, *Untitled Drawing #2*, acrylic on paper, 1987, framed dimensions 22" X 30"

2011.028 / Gilar Brilliant, *Blue and Green*, etching and lithograph, ed. 48/99, 1976, 30" X 20"

2011.029 / Annalee Koehn, *Globus Hystericus*, wood and chamois, 1989, 8" X 18.75" X 18.75"

- 2011.030 / James Michael Smith, *Bluestone II*, acrylic, wood, and paper on panel, 1983, 57" X 40" X 1.75"
- 2011.031 / Andre Derain, *Zodiac (Woman and Lion)*, wood engraving, c. 1970-79, framed dimensions 10" X 8.5"
- 2011.032 / Marjorie Allegretti, *Untitled*, oil on canvas, c. 1971-75, 16.25" X 12.25"
- 2011.033 / William Conger, *Exit*, oil on panel, 1988, framed dimensions 7.5" X 7"
- 2011.034 / William Conger, *Late Day, Sky and Water*, oil on canvas, 1984, framed dimensions 44" X 40"
- 2011.035 / Barry Tinsley, *Time Piece*, stainless steel and granite, 1984, 21.25" X 28" X 8.75"
- 2011.036 / Kendall Pigg, *Fir*, graphite drawing on saw, 1985, 29" X 6" X 1"
- 2011.037 / Jay Phillips, *Beverly*, screenprint sculpture, ed. 16/44, 1981, framed dimensions 40.5" X 46.5" X 5.25"
- 2011.038 / Jay Phillips, *Hollywood*, screenprint sculpture, ed. 16/44, 1981, framed dimensions 40.5" X 46.5" X 5.25"
- 2011.039 / Danny Mansmith, *Lois' Boy*, mixed media with found cloth and found objects, 2008, 36" X 29.5" X 29.5"
- 2011.040 / Nina de Creeft Ward, *New Baby Kudu 2:15 p.m.*, intaglio, ed. 5/20, 1978, framed dimensions 15" X 21.5"
- 2011.041 / Nina de Creeft Ward, *1:30 p.m. (Baby Kudu)*, intaglio, ed. 3/20, 1978, framed dimensions 13.25" X 9.5"
- 2011.042 / Nina de Creeft Ward, *New Baby Kudu – Noon*, intaglio, ed. 3/20, 1978, framed dimensions 14.5" X 12"
- 2011.043 / Nina de Creeft Ward, *New Baby Kudu 2:00 p.m.*, intaglio, ed. 3/20, 1978, framed dimensions 15" X 21.5"
- 2011.044 / Georges Rouault, *Les Visages*, engraving, 1932, framed dimensions 15.5" X 17.25"
- 2011.045 / Brett Fisher, *Once a Bum, Always a Dodger*, drawing on paper, no date, framed dimensions 11.75" X 14.75"
- 2011.046 / Joe Fay, *Chicago*, Prisma pencil on Arches paper, 1984, framed dimensions 14.75" X 12.75"
- 2011.047 / Paul Coffey, *Untitled*, graphite and thread on mylar, 2000, framed dimensions 14.5" X 14.5"
- 2011.048 / Luigi Lucioni, *Moving Shadows*, etching, 1942, dimensions 9.5" X 13.75"
- 2011.049 / Katy Fischer, *Curb 10*, ballpoint pen on paper, 2000, framed dimensions 13.5" X 17.25"
- 2011.050 / Jakub Augustyn, *Twin Trucks*, gelatin silver print, ed. 1/5, 2002, framed dimensions 8.5" X 10.5"
- 2011.051 / Jakub Augustyn, *Swift Truck*, gelatin silver print, ed. 1/5, 2002, framed dimensions 8.5" X 10.5"
- 2011.052 / Lynn Montague, *Untitled*, pastel, 1988, dimensions 30" X 22.5"
- 2011.053 / David Bower, *City Garden*, acrylic on wood, 1976, 11.5" X 18.5" X 7.5"
- 2011.054 / Daniel Smajo-Ramirez, *Celestial City #5*, graphite and colored pencil on paper, 1983, framed dimensions 16.25" X 22.25"
- 2011.055 / Daniel Smajo-Ramirez, *Celestial City #8*, graphite and colored pencil on paper, 1983, 16.25" X 22.25"

- 2011.056 / Marianne Lipschitz Jorgensen, *Untitled*, mixed media on vellum, c. 2005, framed dimensions 12.5" X 9"
- 2011.057 / Marianne Lipschitz Jorgensen, *Untitled*, mixed media on vellum, c. 2005, framed dimensions 12.5" X 9"
- 2011.058 / Marianne Lipschitz Jorgensen, *Untitled*, mixed media on vellum, c. 2005, framed dimensions 12.5" X 9"
- 2011.059 / Marianne Lipschitz Jorgensen, *Untitled*, mixed media on vellum, c. 2005, framed dimensions 12.5" X 9"
- 2011.060 / Marianne Lipschitz Jorgensen, *Untitled*, mixed media on vellum, c. 2005, framed dimensions 12.5" X 9"
- 2011.061 / Marianne Lipschitz Jorgensen, *Untitled*, mixed media on vellum, c. 2005, framed dimensions 12.5" X 9"
- 2011.062 / Marianne Lipschitz Jorgensen, *Untitled*, mixed media on vellum, c. 2005, framed dimensions 12.5" X 9"
- 2011.063 / Marianne Lipschitz Jorgensen, *Untitled*, mixed media on vellum, c. 2005, framed dimensions 12.5" X 9"
- 2011.064 / Ray George, *Carnival*, lithograph, ed. 10/11, 1959, framed dimensions 25.25" X 19.75"
- 2011.065 / Ray George, *La Poire Vert*, monoprint, ed. 2/10, no date, framed dimensions 15.5" X 12.5"
- 2011.066 / Willy Seiler, *The Public Bath*, color engraving, ed. 30/40, no date, dimensions 12.5" X 15.25"
- 2011.067 / Alice Slattery Tersteeg, *Wild Iris*, embossed relief print, 1998, framed dimensions 23.5" X 14.25"
- 2011.068 / George Dyonisius Ehret, *Japan-Lily with Lesser Flower*, hand-colored copper engraving, 1786, framed dimensions 24.25" X 19.75"
- 2011.069 / Mary Jane Duffy, *g 22*, gouache on paper, 2005, framed dimensions 12" X 10.5"
- 2011.070 / Joan Webster-Vore, *Black Hawk Creek I*, watercolor and pencil on paper, 1986, framed dimensions 16" X 17.5"
- 2011.071 / Joan Webster-Vore, *Black Hawk Creek II*, watercolor and pencil on paper, 1986, framed dimensions 16" X 17.5"
- 2011.072 / Joan Webster-Vore, *Black Hawk Creek XI*, watercolor and pencil on paper, 1986, framed dimensions 16" X 17.5"
- 2011.073 / Ludmyla Vasylendo, *Over the River*, watercolor, 1998, framed dimensions 8" X 10.5"
- 2011.074 / Cy Hegerich, *Pelargonium Profusion*, oil on canvas board, 1993, dimensions 11" x 9"
- 2011.075 / Kay Rosen, *Lista/List*, altered book, ed. 4/27, 1992, 6.75" X 4.5" X 1.25"
- 2011.076 / James Garrett Faulkner, *Untitled*, altered postcard, 1992, framed dimensions 4" X 6.25" X 1.75"
- 2011.077 / Adele Hughes, *Oval Floral*, oil on canvas, no date, framed dimensions 14.5" X 12.25"
- 2011.078 / Adele Hughes, *Oval Floral*, oil on canvas, no date, framed dimensions 14.5" X 12.25"
- 2011.079 / Edward Charney, *Blue Skies and Clouds*, acrylic on board, 1995, framed dimensions 20" X 41.5"
- 2011.080 / Akane Kirimura, *Memoire dans le lumiere V*, embossed print, etched brass plate, and newspaper clippings, 2002, framed dimensions 20.5" X 16.5" X 1.75"
- 2011.081 / Akane Kirimura, *Untitled*, mixed media, 2004, framed dimensions 21.5" X 11"
- 2011.082 / Akane Kirimura, *Untitled*, mixed media, 2005, framed dimensions 19.5" X 14"

- 2011.083 / Mary Seyfarth, *Composition I*, ceramic, glazed and unglazed, c. 1999, 6" X 9.5" X 4"
- 2011.084 / David Driesbach, *Fiscal Flight*, etching, engraving, and embossment, artist's proof, 1967, framed dimensions 20.25" X 13.25"
- 2011.085 / David Driesbach, *Five Cents*, etching, engraving, and embossment, artist's proof, 1969, framed dimensions 9.25" X 8.25"
- 2011.086 / David Driesbach, *Five Dollars and Three Cents*, etching, engraving, and embossment, ed. 9/150, 1969, framed dimensions 19.25" X 15.25"
- 2011.087 / David Driesbach, *Money Tree*, etching, engraving, and embossment, ed. 61/100, 1964, framed dimensions 19.25" X 11.25"
- 2011.088 / Leslie Wolfe, *Suite Bird I*, lithograph, ed. 6/20, 1984, framed dimensions 18.25" X 15.25"
- 2011.089 / Leslie Wolfe, *Suite Bird II*, lithograph, ed. 6/20, 1984, framed dimensions 18.25" X 15.25"
- 2011.090 / Leslie Wolfe, *Suite Bird III*, lithograph, ed. 6/20, 1984, framed dimensions 18.25" X 15.25"
- 2011.091 / Leslie Wolfe, *Suite Bird IV*, lithograph, ed. 6/20, 1984, framed dimensions 18.25" X 15.25"
- 2011.092 / Leslie Wolfe, *Untitled*, altered antique bead purses, mixed media, 1985, vitrine dimensions 5.5" X 24.5" X 12.5"
- 2011.093 / Leslie Wolfe, *Untitled*, ceramic tile, metal, and Bakelite button, no date, 6" X 6" X 1.5"
- 2011.094 / Leslie Wolfe, *Untitled*, altered museum gloves, no date, approx. dimensions 13" X 8" X 0.25"
- 2011.095 / Ruth Duckworth, *Salt and Pepper Cellars*, porcelain, c.1980, each object 1.75" X 3.25" X 2.75"
- 2011.096 / Michael and Frances Higgins, *Untitled*, fused glass, 1973, 2" X 6.5" X 6.5"
- 2011.097 / Michael and Frances Higgins, *Untitled*, fused glass, c. 1973, 2.25" X 8" X 8"
- 2011.098 / David Bolduc, *June #3*, acrylic on paper, 1980, framed dimensions 49.5" X 38"
- 2011.099 / David Bolduc, *Running Red*, acrylic on canvas, 1980, framed dimensions 78" X 71.5"
- 2011.100 / Michael Hill, *Vanity II*, plexiglas, mirrored plexiglas, and postage stamps, ed. 2/10, 1992, 5" X 11" X 3"
- 2011.101 / Dan Peterman, *Swiss Champ (More or Less)*, Swiss Army Knife, Coleman Peak 1 cup, 1991, 4" X 6.75" X 4.75"
- 2011.102 / Beth Engel, *Assam Tea*, organza fabric, tea, beads, thread, and paper, 2002, 1" X 5" X 1.75"
- 2011.103 / Sarah Krepp, *#283 and #583*, oil stick and acrylic on paper, 1983, framed dimensions 53" X 37"
- 2011.104 / Sarah Krepp, *18.81*, oil on canvas, 1981, 72.5" X 60"
- 2011.105 / Sarah Krepp, *15.81*, oil on canvas, 1981, 84" X 108"
- 2011.106 / Sarah Krepp, *I Can*, watercolor and metal can, no date, framed dimensions 7.5" X 8.5" X 2"
- 2011.107.01 / Sarah Krepp, *Untitled*, oil and mixed media on paper, 1988, framed dimensions 16.75" X 19.75"
- 2011.107.02 / Sarah Krepp, *Untitled*, oil and mixed media on paper, 1988, framed dimensions 16.75" X 19.75"

2011.107.03 / Sarah Krepp, *Untitled*, oil and mixed media on paper, 1988, framed dimensions 16.75" X 19.75"

2011.107.04 / Sarah Krepp, *Untitled*, oil and mixed media on paper, 1988, framed dimensions 16.75" X 19.75"

2011.108 / Sarah Krepp, *Looking Out for Angels – 4*, mixed media and found objects on paper, 1989, framed dimensions 24" X 32"

2011.109, 2011.109.01, 2011.109.02 / Hanne Darboven, *Wende-80*, installation that includes offset prints and phonograph records in clamshell boxes, ed. 20/250, 1980–8, dimensions variable.

2011.110, 2011.110.01–.25 / *New Art Examiner Box*, includes the following artists: Carla Arocha (Pre-iss), Dawoud Bey, M.W. Burns, Rodney Carswell, Susanne Doremus, Jeanne Dunning, Julia Fish, Tony Fitzpatrick, Goat Island, Michelle Grabner, Arturo Herrera, Laurie Hogin, Jin Soo Kim, D'nell Larson, Judy Ledgerwood, Inigo Manglano-Ovalle, Adelheid Mers, Ed Paschke, Richard Rezac, Kay Rosen, Dan Sandlin, Buzz Spector, Tony Tasset, Margaret Wharton, and Anne Wilson, ed. 7/25, 2000, dimensions variable.

2011.111 / William Cordova, *The Alamo or "Modern Day Hero"*, ink and acrylic on postcard, 2000, framed dimensions 9.25" X 11.25"

2011.112 / Mary Iseminger, *View from the Kitchen Window*, oil on panel, 1983, framed dimensions 18.75" X 20.75"

2011.113 / Mary Iseminger, *Out West*, gelatin silver print, 1939, dimensions 13" X 12"

2011.114, 2011.114.01–.100 / Bronislaw Bak, *100 Views of Chicago*, portfolio ed. of 100 woodcuts, 1967, each print 17.25" X 11.5"

2011.115.01 - .03 / Teddi Finegan, *Earth & Sky Meeting*, linen wool weaving, no date, approx. dimensions 54.75" X 38.5"

2011.116 / The Studio, Summer 1905, *Art in Photography with Selected Examples of European and American Work*, photography book, 1905, 11.75" X 8.25" X 1.5"

2011.117 / Unknown, *Untitled*, egg tempera and gold on canvas on board, 2005, 6.25" X 4.75" X 1"

2011.118 / Unknown, *Untitled*, wood sculpture, no date, approx. dimensions 32" X 27" X 2"

