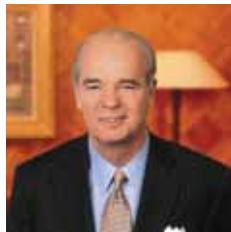


CARNEGIE MUSEUM OF ART

2010/11 BIENNIAL REPORT

MESSAGE FROM CARNEGIE MUSEUM OF ART BOARD CHAIR



In 2010 and 2011, Carnegie Museum of Art accomplished many of its longstanding goals and began to move in new directions that would shape its 2013–2017 strategic plan.

Board members contributed to these accomplishments, supporting the museum through gifts to the Annual Fund. Equally important, several have been leveraging their corporate contacts to open doors to new supporters. Recognizing the importance of technology to our times, members of the Board contributed generously to a technology fund that was also supported by contributions from the Robert S. Waters Charitable Trust. These gifts allowed the museum to make significant progress on the development of a newly redesigned website and on researching and digitizing its extensive collections. The Board’s Development Committee worked closely with the Women’s Committee to complete the endowment for the Richard Armstrong Curator of Modern and Contemporary Art, which would be accomplished in early 2012 and was supported by many members.

The addition of new Board members enhanced our organizational capabilities. Two task forces are led by new members. Alice Snyder, local arts activist, has been running the Marketing Committee, and Anuj Dhanda, executive vice president and chief information

officer for PNC Financial Services Group, has been guiding the User Experience Task Force, which has focused on technology and the visitor experience. Other new Board members are Holly Brubach, an internationally known journalist and authority on design; Aziz Giga, vice president and treasurer of PPG Industries; Peter Kalis, chairman and global managing partner of K&L Gates; Alexander Paul, president of Alpern Rosenthal; David Porges, chairman and CEO of EQT Corporation; and Ritchie Scaife, philanthropist. Kevin Perkey, director of community programs at 3 Rivers Connect, who came to us through Leadership Pittsburgh, rotated off the Board, having stayed a year longer than required. Sadly, we mark the deaths of William S. Dietrich II and Emily Oliver, who will be sorely missed by the museum and the entire Pittsburgh community.

I am grateful to the Board and staff, as well as the many funders, patrons, members, and volunteers who have made the museum’s success possible, and I look forward to continuing to work with all of you.

Martin G. McGuinn
Carnegie Museum of Art Board Chair
September 2012

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MESSAGE FROM THE DIRECTOR

At Carnegie Museum of Art, international involvement is our legacy and our future; but we imbue the global with the local, offering a sense of place and of our particular history.

Aspiring to be a major force within the international art world, we also encourage the development of the Pittsburgh art scene by presenting visual art in all media in a manner that speaks to our time, by nurturing a new generation of collectors, and by offering programming that provides access to artists and thinkers who are visiting the museum. Our achievements enhance our city's reputation as a desirable place to live, and enrich the quality of life for the people of the region.

For me, 2010 and 2011 were years of growth and learning, as I began to understand more about Carnegie Museum of Art's history and culture. Many people have helped me along the way. I am extremely grateful to our very generous donors and appreciative of the help and support of Carnegie Museum of Art's dedicated Board. My thanks go to David Hillenbrand, the former president and CEO of Carnegie Museums of Pittsburgh, for his encouragement and guidance, and John Wetenhall, who took the helm of CMP on David's retirement. I would also like to thank the former chair of the Carnegie Museum of Art Board, William E. Hunt, for his help and advice as I was learning the ropes, and Martin G. McGuinn, who took over from Bill last October and has been a mentor and advocate. Finally, none of our achievements would have been possible without the skills and hard work of museum staff. They have my very sincere appreciation.

In 2010 and 2011, we enhanced our program for large-scale traveling exhibitions, appointing Sarah

Minnaert as director of exhibitions. Lenora Vesio, who became the director of development in fall 2010, was indefatigable in her fundraising, and broke ground with new donors. We named a three-person curatorial team to the 2013 *Carnegie International*, following an intensive search process. In addition to Dan Byers, who joined the museum in 2009, we welcomed Daniel Baumann of Basel, Switzerland, and Tina Kukielski of New York City. This team—with individuals of different ages, nationalities, and perspectives—opens the exhibition to the notion of conversation and reflects the increasing globalization of our world.

The 32 exhibitions the museum presented in 2010 and 2011 reflected our ambitions for far-reaching impact, commitment to local artists, and desire to reach new audiences. Creating a significant contemporary program beyond the *International* remained a priority, reflected in *Paul Thek: Diver, A Retrospective*, co-organized with the Whitney Museum of American Art in New York. The exhibition was named the year's best monographic exhibition in New York by the United States chapter of the International Association of Art Critics (AICA). It traveled to the UCLA Hammer Museum in Los Angeles and was widely covered in the national press. *Ragnar Kjartansson: Song*, the first solo museum exhibition in the United States for this up-and-coming Icelandic artist, and *Cathy Wilkes: Forum 67*, the first US museum exhibition to combine the full range of the Irish artist's work, each garnered broad media attention. These exhibitions and *Forum 65: Jones, Koester, Nashashibi/Skaer: Reanimation* put our contemporary programming on the map.

The museum's contribution to the *Pittsburgh Biennial*, presented in collaboration with three other Pittsburgh institutions, showcased nine artists living in, or with strong ties to, Pittsburgh, while *Picturing the City: Downtown Pittsburgh, 2007-2010*, included 86 works by nine local photographers. *Teenie Harris, Photographer: An American Story* attracted international attention to an artist who had previously been

considered “regional.” The culmination of a decade’s work on the photographer’s archive, it provided a window onto Pittsburgh’s African American community between the 1930s and ’70s. The exhibition, drawn from the 80,000 negatives in CMA’s collection, was dynamic in its presentation, stretching the technological capabilities of the museum, including almost 1,000 images projected simultaneously on seven screens. It brought new audiences into the museum and was enormously popular.



Installation view of Paul Thek: *Diver, A Retrospective*, 2011

Andrey Avinoff: *In Pursuit of Beauty* presented the little-known and very beautiful work of the artist/scientist who was the director of Carnegie Museum of Natural History from 1926 to 1945. *Palladio and His Legacy: A Transatlantic Journey* at our Heinz Architectural Center focused on the Renaissance master’s impact in the United States through original drawings, books, and specially commissioned models.

Several exhibitions brought aspects of the museum’s collection to light. *Caricature, Satire, and Comedy of Manners: Works on Paper from the 18th through 20th Centuries* focused predominantly on prints and drawings by Honoré Daumier, William Hogarth, and Francisco de Goya, illuminating the museum’s

important holdings in this area. *Imagining Home: Selections from the Heinz Architectural Center* included drawings, models, books, games, and videos on that essential theme. *Ordinary Madness* mined the museum’s rich holdings of contemporary art.

Our programming continued to connect visitors to the collection and exhibitions, and to inspire dialogue and creative expression. “What Are Museums For?,” a new series that reflects our effort to be more transparent



Installation view of Teenie Harris, *Photographer: An American Story*, 2011

to our audiences, presented conversations on the life and history of a curator/director, how exhibitions are formed, and how artists use museums. (The last was with renowned photographer and McKeesport native Duane Michals.) We also organized a session on the censorship by the National Portrait Gallery in Washington, DC, of a video work by the late artist David Wojnarowicz, and the impact of the AIDS crisis on the New York art world. We continued to present Culture Club on select Thursday evenings, mixing informal discussions on art with cocktails and socializing.

In connection with the upcoming 2013 *Carnegie International*, the three curators rented an apartment



Artist Lenka Clayton at the Lawrenceville apartment

in the Lawrenceville section of Pittsburgh, which has served as a residence for visitors and a meeting place for small groups of local artists, art enthusiasts, and invited guests. At the apartment, informal pizza dinners and conversations combine with performances, slide talks, readings, and screenings. The curators see the apartment and the blog that they launched in 2011 as part of the exhibition, which, in essence, has already begun.

The rich exhibitions and programming offered by the museum helped boost overall visitation. Admissions were 293,898 in 2010 and 311,197 in 2011. Our ACCESS card program, which allows guests on public assistance to visit the museums for \$1 and bring up to three people with them, drew 11,036 visitors in 2010 and 13,976 in 2011, a total increase of 79% from 2009. Survey results show that tourists and groups (including local and out-of-town visitors) are trending upward, suggesting that the museum’s reputation as an important visual arts destination is growing.

Among new acquisitions, the museum particularly sought out “destination works”—major pieces that anyone interested in a particular period or genre would want to see. Our most ambitious purchase was a life-sized plaster sculpture by Antonio Canova. Other major acquisitions include a large and early pastel by Mary Cassatt; Ansel Adams’s last great landscape, *El Capitan–Winter, Yosemite Natl. Park, California* of 1968; and two crystal water decanters from the James Monroe White House by a Pittsburgh firm. Highlights in contemporary art include works by Paul Thek; a

prescient 1991 installation by Karen Kilimnik; and five works by Gedy Sibony. Major gifts from friends of the museum marked our acquisitions during this period. Darthea Speyer, a Paris art dealer long associated with CMA, gave us five major works by significant mid-century artists; Carol and Herb Diamond gave us 26 fine pieces, most works on paper by American Realists of the first half of the 20th century; and Deena and Jerry Kaplan gave us 24 objects in wood, ceramic, and glass.

We continued efforts to increase public access to our collections through our online collections database; funding from the Robert S. Waters Charitable Trust enabled us to research and improve information for the database in anticipation of the launch of the new website. We also offered several technological innovations for onsite visitors, including the in-gallery interactive for the Charity Randall Gallery and the ambitious in-gallery and web-based interactive for the *Teenie Harris* exhibition.

We could not have realized any of these exhibitions, acquisitions, and programs without support from a host of very generous individuals, foundations, and corporations. Among them were the A. W. Mellon Foundation, which provided funds for a survey of our film and video collection, which has long required scholarly and conservation consideration; the Women’s Committee of Carnegie Museum of Art, which pledged \$500,000 to the endowment for the Richard Armstrong Curator of Modern and Contemporary Art; the Charity Randall Foundation, which named a gallery off the Hall of Sculpture Balcony reinstalled in 2011 with contemporary craft and design; and the Alan G. and Jane A. Lehman Foundation, which established an acquisition fund in its name. Once again, the Friends of the *Carnegie International* are providing essential support for the upcoming exhibition. The group’s co-chairs, Jill and Peter Kraus, Sheila and Milton Fine,

and Maja Oeri and Hans Bodemann, have our sincere thanks for their personal generosity and for garnering substantial backing for our flagship program. The chairs and members of the museum's support groups—the Fellows, the Associates, the Decorative Arts and Design Forum, and the Contemporaries—provided much-needed funding for exhibitions. Our docents, volunteers, and members are essential to the success of our exhibitions and programs. Carnegie Museums of Pittsburgh, the museum's governing authority, provides financial support for operations, as well as services that bolster capabilities and increase efficiency and effectiveness. The Heinz Endowments' support for operating is truly enlightened; essential operating support also came from the Pennsylvania Council on the Arts, the Allegheny Regional Asset District, Ritchie Scaife, CMA Board members, and other donors to the Annual Fund.

In 2011, with the support of the Henry L. and William T. Hillman Foundations, we began research on the contemporary state of photography, a medium that has changed enormously over the last few decades. It has moved from chemical to digital technology, and become more accessible to the general public than ever before. We want to ascertain the impact of these changes on artists and other photographers, which institutions are doing research in this area, and how the medium is developing into the future, in order to understand what our contribution to the field can be. The potential for real innovation is very exciting, and our work in this area continues.

Looking over my introduction to the 2009 report, I'm pleased that we've made progress on most of our goals. Collaborations—with sister CMP museums and



The reinstalled Charity Randall Gallery, spring 2011

institutions around the country—have become part of exhibition planning and education programming; our contemporary art program beyond the *International* is developing nicely and, although the launch of our new website has had some setbacks, we are now positioned to move forward more aggressively on a host of web- and gallery-based digital projects. In addition, a preliminary plan for the renovation of the Hall of Architecture is in development.

It is now fall 2012, and we are well into a strategic plan for 2013–2017 that will consider how to keep Carnegie Museum of Art relevant for the present, alive to the responsibilities of the past, and poised to face the uncertainties of the coming years. Conscious that—like many museums—we have not been as user-friendly as we might be, we have become more audience-focused, thanks in part to CMP president and CEO John Wetenhall, who began his tenure in April 2011 and brought with him a collaborative and visitor-centric perspective. We are becoming more outward-facing, making our programming more pertinent and our accomplishments better known. We are also creating more comprehensible and provocative in-gallery interpretative materials, and a more appealing environment in the museum as a whole. Our aim is to ensure that visitors from all walks of life feel at home in our spaces.

In order to attract audiences, we need pinpointed marketing strategies. Emerging technologies allow us a stronger voice, and we must use them alongside

traditional methods to increase attendance. To draw younger audiences, we can create more interactive activities—digital and otherwise—and more frequently combine informal social and educational opportunities.

As I sit writing this, I already know that 2012 will be a powerful year for our exhibition program, with *Impressionism in a New Light: From Monet to Stieglitz* in the spring and two major exhibitions in the fall: *White Cube, Green Maze: New Art Landscapes* in the Heinz Architectural Center and the groundbreaking *Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939*. We've already begun our reinstallation of the Scaife Galleries, with a stunning redesign of the four core galleries containing art before 1945. We're looking forward to a unique and innovative 2013 *Carnegie International*, the capstone to an exhibition program that has been strengthening. With it, we want it to help shift the paradigm for large international surveys of contemporary art through our mix of the global and the local, which will bring the world to Pittsburgh and Pittsburgh to the world.

There is much that we can do to ensure a bright future for Carnegie Museum of Art, empowered by a city and a community that values its cultural institutions and contributes to their development. I look forward to the work ahead.

Lynn Zelevansky

The Henry J. Heinz II Director

September 2012



The Scaife Galleries undergoing renovation, summer 2012



2010 NUMBERS

PEOPLE

293,898* Total admissions
176,391 Paid admissions, including groups*
19,749 Free admissions*
85,001 Member admissions*
11,036* ACCESS card admissions
(increase of 41% from 2009)*

17,894* Admissions of college or university students using university swipe card
(increase of 25% from 2009)
58%* Percentage of visitors who spend two to four hours per visit (9.5% spend four hours or more)
192 Volunteers

** shared with Carnegie Museum of Natural History*

EDUCATION AND OUTREACH

36,500+ Individuals served by educational programs
16,200+ Participants in activities such as lectures, gallery talks, workshops, symposia, drop-in tours, family art-making activities, and audio tours of the permanent collection
16,700 Children and adults enrolled in pre-registered camps, classes, and tours
806 Enrollments in summer camps for children and teens
3,600 Participants in outreach programs
350 Scholarships for children and adults to attend museum classes and camps

EXHIBITIONS

17 Exhibitions presented
8 Exhibitions organized by CMA
5 Artist lectures or presentations

MEDIA

871 Total articles
721,534,311 Potential readership
\$1,034,529 Estimated earned media value
3,772 Facebook fans

PUBLISHING

1 Book published
3 Exhibition brochures produced
137 Audio guide entries of works in the permanent collection

COLLECTION

102,448 Works in the permanent collection
72,895 Negatives in the Charles "Teenie" Harris Archive
1,609 Works on view
157 Works entered the collection

5 Works deaccessioned
75 Works of art on loan
109,130 Square feet of gallery space

TECHNOLOGY

74,181 Searchable object records in the museum's online collection database
58,224 Records from the Charles "Teenie" Harris Archive on the online database
1,614 Images added to the collection database

118,276 Unique visitors to cmoa.org
(71% new visitors to the site)
1 Microsite developed

2011 NUMBERS

PEOPLE

311,197* Total admissions
188,779 Paid admissions, including groups*
30,329 Free admissions* (increase of 54% from 2010)*
92,089 Member admissions*
13,976* ACCESS card admissions
(increase of 27% from 2010)

19,442* Admissions of college or university students using university swipe card
(increase of 8.6% from 2010)
58%* Percentage of visitors who spend two to four hours per visit (12% spend four hours or more)
164 Volunteers

* shared with Carnegie Museum of Natural History

EDUCATION AND OUTREACH

46,000 Individuals served by educational programs
25,000+ Participants in activities such as lectures, gallery talks, workshops, symposia, drop-in tours, family art-making activities, and audio tours of the permanent collection
18,400 Children and adults enrolled in pre-registered camps, classes, and tours
793 Enrollments in summer camps for children and teens
2,400 Participants in outreach programs
340 Scholarships for children and adults to attend museum classes and camps

EXHIBITIONS

15 Exhibitions presented
13 Exhibitions organized by CMA
3 Exhibitions traveled
11 Artist lectures or presentations

MEDIA

1,965 Total articles
1,251,458,891 Potential readership
\$1,500,000 Estimated earned media value
5,717 Facebook fans
100–200 Likes, shares, comments per week
1,157 Followers on Twitter
(@cma account launched February 2011)

PUBLISHING

3 Books published
3 Exhibition brochures produced
184 Audio guide entries of works in the permanent collection
47 new audio guide entries produced for the Ailsa Mellon Bruce Galleries, Hall of Architecture, and Teenie Harris Archive
17 Blog posts published
(blog launched January 2011)

COLLECTION

102,600 Works in the permanent collection
72,895 Negatives in the Charles “Teenie” Harris Archive
1,662 Works on view
65 Works placed on view in the Charity Randall Gallery

152 Works entered the collection
1 Work deaccessioned
80 Works of art on loan
109,438 Square feet of gallery space

TECHNOLOGY

74,223 Searchable object records in the museum’s online collection database
58,224 Records from the Charles “Teenie” Harris Archive on the online database
1,509 Images added to the collection database
140,528 Unique visitors on cmoa.org
(82% new visitors to the site)
96,529 Queries to collection search
3 Microsites developed

EXHIBITIONS

2010/11 EXHIBITIONS

Carnegie Museum of Art presented 32 exhibitions reflecting the museum's commitment to local artists and its ambitions for international impact.

Teenie Harris, Photographer: An American Story epitomized the museum's goal of bringing global attention to regional artists. The *Pittsburgh Post-Gazette*, which named *Teenie Harris* the best exhibition of 2011, said the show was "remarkable for its content, its contribution to Pittsburgh history, its window on the Pittsburgh African American community, and...the commitment the Carnegie made to the Harris archive." The *Pittsburgh Tribune-Review* ranked it #2, calling it a "multimedia extravaganza." The exhibition travels to Chicago and Atlanta in 2012 and 2013.

The museum aimed to achieve a higher profile with groundbreaking and influential exhibitions such as the critically acclaimed *Paul Thek: Diver, A Retrospective*, co-organized with the Whitney Museum of American Art in New York. The *New Yorker* said it was "remarkable," adding that Thek "is too little known, and his rediscovery promises to have a galvanizing effect on young artists." *Ragnar Kjartansson: Song*, the first solo US show by the breakout artist of the 2009 Venice Biennale, will travel to Miami and Boston in 2012–2013.

As part of its engagement with the regional art scene, the museum joined Pittsburgh Center for the Arts, Pittsburgh Filmmakers, Carnegie Mellon University's Miller Gallery, and The Andy Warhol Museum to offer a much-expanded version of the *Pittsburgh Biennial* that showcased nearly 100 works by artists with connections to the Pittsburgh region. The collective presentation topped the *Pittsburgh Tribune-Review's*

annual highlights list and was also included in the *Pittsburgh Post-Gazette's* Top 10 list. *Picturing the City: Downtown Pittsburgh, 2007–2010*, which included 86 works by nine local photographers, was featured in the *Wall Street Journal's* "Don't Miss" list. *Ordinary Madness*, which mined the museum's rich collection of contemporary art, was named the *Pittsburgh Post-Gazette's* #1 exhibition for 2010, described as providing "an engaging experience that [was] far from ordinary."

The museum continued to leverage the collection through exhibitions that increased awareness of its holdings. *Andrey Avinoff: In Pursuit of Beauty*, featuring fantastical watercolors by the former director of Carnegie Museum of Natural History, was featured on the *Pittsburgh Post-Gazette's* Top 10 list. Stunning masterworks by Hogarth, Daumier, and Goya were shown to great acclaim in *Caricature, Satire, and Comedy of Manners: Works on Paper from the 18th through 20th Centuries*. The inaugural exhibition in the Charity Randall Gallery, *Hand Made: Contemporary Craft in Ceramic, Glass, and Wood*, featured many new acquisitions in this redesigned space.

The Heinz Architectural Center explored the full scope of its subject matter through wide-ranging exhibitions. *Imagining Home: Selections from the Heinz Architectural Center* featured rarely seen works from the collection; *Design Competition: New Cottages at Fallingwater* presented models and drawings from a competition to design environmentally sustainable residences to complement this icon of American architecture; *The Art of Structure* highlighted radical works of 20th-century engineering; and *Palladio and His Legacy: A Transatlantic Journey* provided an in-depth exploration of an influential Renaissance master.

Ordinary Madness
October 15, 2010–January 9, 2011
Heinz Galleries

CONTINUING FROM 2009

Digital to Daguerreotype: Photographs of People

June 20, 2009–January 31, 2010
Gallery One

More than 70 works from the permanent collection and local private collections revealed how photographers from the past 160 years have explored the human subject through an exceptional range of practices. Included were rarely exhibited gems by Julia Margaret Cameron, August Sander, Alfred Stieglitz, Robert Frank, Garry Winogrand, and Tina Barney.

Palm Springs Modern: Photographs by Julius Shulman

September 19, 2009–January 31, 2010
The Heinz Architectural Center

One hundred photographs by renowned Los Angeles-based photographer Julius Shulman offered a glimpse of the mid-century architecture and elegant lifestyles of Palm Springs. The exhibition highlighted work by such Modernist architects as Richard Neutra, Albert Frey, and John Lautner. *Curated by Michael Stern and organized by the Palm Springs Art Museum.*

Forum 64: Cecil Balmond

November 14, 2009–May 30, 2010
Forum Gallery

Cecil Balmond has transformed the role of the engineer in contemporary architecture with his unorthodox and visionary approach. His installation *H_edge*—approximately 6,000 aluminum plates suspended between stainless steel chains—was supplemented by a suite of lightboxes illustrating essential principles in his work.

Gods, Love, and War: Tapestries and Prints from the Collection

December 19, 2009–June 13, 2010
Heinz Galleries

Highlighting a selection of six tapestries and over 40 prints from Carnegie Museum of Art's collection, this exhibition explored the historical popularity of tapestries; the patrons, artists, and studios that created a taste for these pictures in textile; and the thematic intersections between tapestry and print imagery.

The Artistic Furniture of Charles Rohlf

January 30–April 25, 2010
Heinz Galleries

This exhibition—the first major survey of the work of Charles Rohlf (1853–1936)—presented over 40 pieces of his furniture and related objects, showcasing his virtuosic carving and imaginative silhouettes combining Art Nouveau with a wide range of international design traditions. Rohlf created furniture like none other, whose story and legacy contribute a new chapter to the history of American design. *Organized by the Milwaukee Art Museum, the Chipstone Foundation, and American Decorative Art 1900 Foundation.*



Caricature, Satire, and Comedy of Manners: Works on Paper from the 18th through 20th Centuries

February 13–September 5, 2010
Gallery One

Ranging from lighthearted to unsettling, 70 prints and drawings revealed fascinating aspects of caricature, satire, and comedy of manners. The works—by 12 European and American artists, including Honoré Daumier, William Hogarth, and Francisco José de Goya y Lucientes—were united by the artists' use of archetypes, stereotypes, double meaning, and deep-seated cultural associations to build images that are at once instantly meaningful and multifaceted.

Honoré Daumier, *Le Ventre Législatif...* (*The Legislative Belly...*), 1834



Imagining Home: Selections from the Heinz Architectural Center

February 27–May 30, 2010

The Heinz Architectural Center

More than 125 drawings, models, books, and games from the collection of the Heinz Architectural Center revealed ways in which the home has been envisioned over the last 200 years. Among the subjects explored were the range of styles in residential architecture, innovative construction technologies, interiors, company-built housing, and the modern and contemporary house.

(Bottom) American architect for the Works Progress Administration, *East Indian Dwelling* (left) *African Beehive House* (center), and *Western Asiatic House* (right), c. 1930



Design Competition: New Cottages at Fallingwater

June 12–August 22, 2010

The Heinz Architectural Center

Six distinguished architectural practices were challenged to design innovative and environmentally sustainable cottages for Frank Lloyd Wright's Fallingwater (1935–1939). The exhibition featured models and drawings from Marlon Blackwell Architect, Wendell Burnette Architects, MacKay-Lyons Sweetapple Architects, Olson Kundig Architects, Patkau Architects, and Saucier + Perrotte Architectes.

Organized by the Western Pennsylvania Conservancy.

(Top) Design proposal by Olson Kundig Architects, 2010
(Bottom) Design proposal by Saucier & Perrotte Architectes, 2010



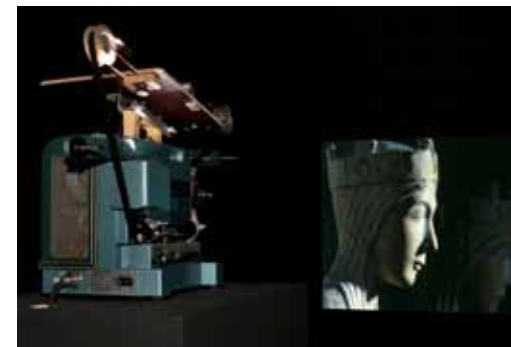
Forum 65: Jones, Koester, Nashashibi/Skaer: Reanimation

July 2–October 3, 2010

Forum Gallery

Forum 65 brought together three moving-image works: silent, hypnotic loops that reanimate different forms of cultural history, actions, and images, awash in repetition, strobing, and abstraction. The exhibition featured work by artists William E. Jones, Joachim Koester, and Rosalind Nashashibi and Lucy Skaer.

(Top) Joachim Koester, *Tarantism* (still), 2007
(Bottom) Installation view of Nashashibi/Skaer, *Flash in the Metropolitan*, 2006



Associated Artists of Pittsburgh 100th Annual Exhibition

July 24–September 19, 2010

Heinz Galleries

This survey exhibition celebrated 100 years of exceptional art by members of the Associated Artists of Pittsburgh, juried by Donald Miller, independent art critic, and Al Miner, curatorial assistant at the Hirshhorn Museum and Sculpture Garden in Washington, DC. Organized by the Associated Artists of Pittsburgh.



The Art of Structure

September 25, 2010–February 6, 2011

The Heinz Architectural Center

The Art of Structure explored historically radical methods employed by engineers to build bridges and concrete structures with economy and elegance. Two distinct exhibitions—*The Art of Structural Design: A Swiss Legacy* and *Félix Candela: Engineer, Builder, Structural Artist*—featured 20 stunning models complemented by diagrams, notebooks, and photographs that conveyed the emotive power of structure. Organized by Princeton University.



Ordinary Madness

October 15, 2010–January 9, 2011

Heinz Galleries and Forum Gallery

Ordinary Madness mined the museum's rich holdings of contemporary art to suggest that the ordinary is in fact laced with the contradictory, uncanny, and surreal. The exhibition revealed how artists engage these conditions of dissonance and fracture—so integral to art-making and yet threatening to a comfortable understanding of the world. Artists featured included Vito Acconci, Lynda Benglis, Paul Cadmus, Trisha Donnelly, Red Grooms, David Hockney, Isa Genzken, Rachel Harrison, Mike Kelley, Barry Le Va, Henri Michaux, Catherine Opie, Ken Price, Lara Schnitger, Joe Tilson, and Christopher Wool.



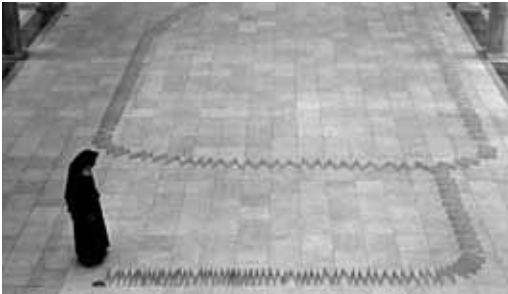
Ordinary Madness: James Lee Byars at Carnegie Museum of Art

October 15, 2010–February 20, 2011

Forum Gallery

This exhibition presented a never-before-seen collection of artworks, letters, and photographs documenting James Lee Byars's "happenings" in 1964 and 1965 at Carnegie Museum of Art's Hall of Sculpture.

Lucinda Childs performing James Lee Byars's *The Mile Long White Paper Walk*, 1965 (top), and *The 1000-Foot Chinese Paper*, 1965 (bottom)



André Kertész: On Reading

October 23, 2010–February 13, 2011

Gallery One

One hundred photographs made by André Kertész in Hungary, France, Asia, and the United States over the course of his career examined the power of reading as a universal pleasure. Collectively, the images revealed Kertész's penchant for the poetry and choreography of life in public and in private moments at home, and evoked the love affair people have with the written word. Organized by *The Museum of Contemporary Photography, Columbia College, Chicago*. Exhibition tour organized by *Curatorial Assistance Traveling Exhibitions (CATE), Pasadena, California*.

André Kertész, *Greenwich Village, New York (woman on rooftop reading)*, May 30, 1962



Paul Thek: Diver, A Retrospective

February 5–May 1, 2011

Heinz Galleries

Paul Thek: Diver, A Retrospective was the first major US museum exhibition to review the career of the groundbreaking American artist. Producing architecturally scaled collaborative installations as well as small pieces that were quiet, contemplative, and private, Thek gave voice to powerful social and philosophical currents in the culture of the 1960s and 1970s. *Co-organized with the Whitney Museum of American Art, New York. Traveled to the UCLA Hammer Museum, Los Angeles. Catalogue co-published by Yale University Press.*



Paul Thek, *Untitled (Diver)*, 1969–1970



Andrey Avinoff: In Pursuit of Beauty

February 26–August 28, 2011

Gallery One

This was the first exhibition in more than 50 years devoted to the visionary art of the brilliant Andrey Avinoff, who believed that beauty would save the world. Best known for his scientific research on butterflies, and as director of Carnegie Museum of Natural History from 1926 to 1945, Avinoff created a rich body of fantastical, Symbolist watercolor paintings that express ideas about metamorphosis, transience, and change. *Catalogue distributed by D.A.P.*

Andrey Avinoff, *Disintegration* (unfinished), c. 1949



You Are Here: Architecture and Experience

March 5–May 29, 2011

The Heinz Architectural Center

You Are Here presented work by two artists who took different approaches to exploring our engagement with the architectural world—German photographer Candida Höfer, whose lush color photographs of historic and contemporary cultural spaces absorbed viewers with both their scale and detail; and French-born Cyprien Gaillard, whose etchings and video works probed the messy, charged legacy of the Modernist housing block abroad.

(Top) Cyprien Gaillard, *Desniansky Raion* (still), 2007
(Bottom) Candida Höfer, *Pinacoteca Querini Stampalia Venezia I*, 2003



Ragnar Kjartansson: Song

March 11–September 25, 2011

Forum Gallery

The first solo US museum exhibition of the work of Icelandic artist Ragnar Kjartansson, the exhibition included a selection of video works from the last decade, as well as a newly created three-week-long performance for the museum's Hall of Sculpture. Kjartansson's videos reflect an interest in music and theater and the personae of its performers, often coupled with extreme environments. *Travels to Museum of Contemporary Art, North Miami, Florida, and Institute of Contemporary Art, Boston.*

Ragnar Kjartansson, *The End* (still), 2009

Performance of *Song* by Ragnar Kjartansson, Hall of Sculpture, March 10, 2011



Hand Made: Contemporary Craft in Ceramic, Glass, and Wood

April 8, 2011–ongoing
Charity Randall Gallery

The first exhibition in the newly renovated Balcony Gallery (now the Charity Randall Gallery), *Hand Made* featured highlights of the three most significant studio craft movements of the last 70 years: ceramic, glass, and wood. Sixty-five handmade objects were integrated thematically to reveal interrelationships in form and technique across media.



Pittsburgh Biennial

June 17–September 18, 2011

Heinz Galleries

Carnegie Museum of Art's presentation of the city-wide *Pittsburgh Biennial* featured a multigenerational mix of artists from or living in Pittsburgh, and included film, video, drawing, painting, photography, sculpture, and publications that explored the double meaning of "work" as action and outcome. *Co-organized with Pittsburgh Filmmakers and Pittsburgh Center for the Arts, The Andy Warhol Museum, and The Miller Gallery at Carnegie Mellon University.*

(Top) Stephanie Beroes, *Debt Begins at Twenty* (still), 1980



Palladio and His Legacy: A Transatlantic Journey

September 3–December 31, 2011

The Heinz Architectural Center

Renaissance master Andrea Palladio remains one of the most influential architects in the Western world. Through rarely seen drawings and books, modern bas-relief models, and specially commissioned models of buildings that Palladio studied, designed, or influenced, *Palladio and His Legacy* documented the transatlantic migration of his architectural thinking. *Organized by the Royal Institute of British Architects Trust, London, in association with the Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza.*



Picturing the City: Downtown Pittsburgh, 2007–2010

September 23, 2011–March 25, 2012

Gallery One

Inspired by the city's century-old tradition of documentary photography, The Heinz Endowments asked nine photographers who call Pittsburgh their home to record the current renaissance of Downtown. Artists Melissa Farlow, Jim Judkis, Richard Kelly, Kenneth Neely, Annie O'Neill, Mark Perrott, Martha Rial, Renee Rosensteel, and Dylan Vitone focused on changes, large and small, in Pittsburgh today.

(Top) Melissa Farlow, *Concert & NFL Opening*, 2009
(Bottom) Annie O'Neill, *August Wilson Center Construction*, 2009



Teenie Harris, Photographer: An American Story

October 29, 2011–April 7, 2012

Heinz Galleries

This groundbreaking retrospective of African American photographer Charles “Teenie” Harris featured nearly 1,000 of Harris’s images chronicling a vibrant black urban community during the Jim Crow and Civil Rights eras. Included were immersive life-size projections combined with a newly commissioned jazz soundtrack; a large-scale chronology; and a web-based interactive introducing visitors to the rich visual resources of the archive. *Travels to the Harold Washington Library Center, Chicago; and the Robert Woodruff Library at the Atlanta University Center. Catalogue co-published by the University of Pittsburgh Press.*



***Portal to the Point:
A Design Ideas Exploration***
October 19–23, 2011
Hall of Architecture

The exhibition presented the work of five multi-disciplinary teams from across the United States invited to explore ideas relating to the form, function, artistic elements, and interpretative design of Point State Park's Portal Bridge and its immediate vicinity. *Funded by Colcom Foundation of Pittsburgh and coordinated by SPRINGBOARD Design.*



Cathy Wilkes: Forum 67
November 12, 2011–February 26, 2012
Forum Gallery

This was the first solo US museum exhibition to combine the painting and sculptural installations of Irish artist Cathy Wilkes. The exhibition, including nine paintings, a recent sculpture, and a newly commissioned installation, presented a comprehensive view of Wilkes's practice and a vibrant and deeply humanistic body of work.



RECURRING EXHIBITIONS

Art in Bloom

April 8–10, 2010

Throughout Museum

***The Art Connection Annual
Student Exhibition***

April 15–28, 2010

Hall of Sculpture

Neapolitan Presepio

December 3, 2010–January 6, 2011

Hall of Architecture

Art in Bloom

April 14–16, 2011

Throughout Museum

***The Art Connection Annual
Student Exhibition***

April 21–May 4, 2011

Hall of Sculpture

Architecture Explorations

June 13–August 12, 2011

The Heinz Architectural Center

Neapolitan Presepio

November 25, 2011–January 8, 2012

Hall of Architecture

EDUCATION & OUTREACH

2010/11 EDUCATION & OUTREACH

Interpretive strategies are most successful when they act as catalysts to stimulate imagination, develop critical thinking, and inspire an appreciation of the role of art in shaping human experience.

In 2010–2011, the museum’s educational programs served approximately 82,500 individuals through a wide range of offerings, both on- and off-site. More than 41,200 individuals took part in public lectures and discussions, symposia, and gallery experiences such as drop-in tours, family art-making activities, and audio and cell phone tours. More than 35,100 children and adults participated in pre-registered camps, classes, tours, and related activities, and approximately 6,000 individuals participated in outreach activities.

New initiatives sought to increase dialogue with our visitors—offering greater transparency of the work of the museum and allowing for engagement and participation. Many of these programs were made possible through important collaborations with community partners.

CLASSES FOR CHILDREN AND ADULTS

Studio art and art appreciation classes at the museum are uniquely informed by the museum’s collections and exhibitions.

The Art Connection—a series of Saturday classes for children grades five through nine—continued into its 83rd year in 2011. The influence of new art forms—installations, film and video, and ephemeral materials—on view in contemporary art exhibitions in 2010 and 2011 expanded students’ definitions of art.

Saturday art classes during the school year for kids ages 5 to 10 reached over 230 children. New in 2010 were classes during winter holiday breaks; an immediate sell-out, they were repeated in 2011 with



more than 50% attendance increase. The department also engaged parents and their preschool children in gallery programs and offered studio art classes for homeschooled children.

More than 1,600 children and teens participated in museum summer art and architecture camps; 2011 marked the seventh year the museum collaborated with Carnegie Mellon School of Architecture and Pittsburgh History and Landmarks to offer architecture camps. Collaboration continued with Carnegie Museum of Natural History on joint experiences, including field trips to Powdermill Nature Reserve.

A number of collaborative programs for adults focused on interdisciplinary thinking. New courses included Art Under the Microscope, in which participants explored structure, pattern, and form using Carnegie Museum of Natural History’s Scanning Electron Microscope as the starting point for abstract painting compositions. Participants in Lunch & Learn took a field trip to the Pittsburgh Glass Center; learned about “saving paintings” from the museum’s chief conservator; and discovered the chemical properties of clay bodies and ceramic glazes in the Natural History Museum’s Hillman Hall of Minerals and Gems.



PROGRAMS FOR SCHOOL STUDENTS AND TEACHERS

Carnegie Museum of Art is committed to cultivating relationships with schools and teachers, and offering enriching experiences for students. In 2010–2011, more than 18,900 K–12 schoolchildren participated in group tours and studio classes.

The Grable Foundation supported a number of the museum’s interdisciplinary arts education efforts. In 2010, as part of the Grable-grant funded program Engaging Teachers and Students in Visual Arts Learning, the museum hosted a series of professional development workshops for teams of teachers focusing on interdisciplinary learning. In 2011, Grable supported “Pittsburgh Past–Pittsburgh Present,” a program combining museum visits with the opportunity to create rich classroom projects around *Teenie Harris, Photographer* and *Picturing the City*.

In 2010 and 2011, the education department partnered with Carnegie Museum of Natural History to present a five-week “Artist and Scientist” summer camp for the Pittsburgh Public Schools’ Summer Dreamers Academy, an effort to reduce summer learning loss and close the achievement gap for economically disadvantaged students; 47 students from the Obama School participated.

UNIVERSITIES

Partnering with regional universities continued to be central to the museum’s outreach efforts. In addition to the thousands of students who attended the museum free of charge with a valid student ID, 326 students from Carnegie Mellon University and the University of Pittsburgh participated in art classes held at the museum, and tours for university students continued to grow steadily in popularity.

On February 19, 2011, more than 350 university students, faculty, and staff attended University Night, which included gallery tours of the *Paul Thek* exhibition, art-making, and a talk by artist Paul McCarthy.

CMA and The Andy Warhol Museum also continued to offer the innovative mini-elective “Art and Medicine” for first-year students at the University of Pittsburgh’s Medical School. Numerous other programmatic efforts included collaborations with Carnegie Mellon University’s CREATE Lab, the School of Architecture, the School of Fine Arts, and the Visual Intelligence Studio.

ENHANCEMENTS TO CASUAL GALLERY VISITS

Drop-in tours, art-making activities, and in-gallery interactives offer diverse visitors opportunities to engage with the museum’s collections and exhibitions. In ARTventures, staff guided participants in new intergenerational gallery searches and art-making activities each month.

More than 7,500 visitors took advantage of free audio tours for adults and children, including new entries on objects in the Hall of Architecture and entries for the exhibition *Teenie Harris, Photographer* drawn from oral histories captured for the Teenie Harris Archive.

Daily drop-in tours of exhibitions and the permanent collection served more than 3,800 visitors. Monthly members-only tours often conducted by curators offered in-depth looks at specific themes or exhibitions to 465 members. For *Andrey Avinoff: In Pursuit of Beauty*, a self-guided tour led visitors to exhibits and objects throughout the building that had connections to the former director of Carnegie Museum of Natural History.



In the newly installed Charity Randall Gallery, visitors can use a touchscreen interactive to explore the works of contemporary craft on view in depth. In *Teenie Harris, Photographer*, 16 in-gallery computer kiosks allowed visitors to delve into the nearly 1,000 photographs on view.

COMMUNITY OUTREACH

The museum continued its efforts to reach and engage diverse audiences through a variety of initiatives, such as specially designed programs and activities, community partnerships, scholarships, and free or discounted admissions.

To ensure that cost is never a barrier, the museum continued to actively promote its \$1 admissions offer (valid for up to four people) to anyone who presented an ACCESS card. Usage rose from 7,794 ACCESS card admissions to the Oakland museums in 2009 to 11,036 in 2010, an increase of 42%; usage rose to 13,976 in 2011, a further increase of 27%.

In anticipation of the exhibition *Teenie Harris, Photographer*, the museum partnered with the Marilyn G. Rabb Foundation in 2010 to pilot a seven-week after-school program entitled “Portraits of Pride.” Using Teenie Harris’s photographs as inspiration for artwork, the program focused on the themes of empowerment through the arts. The program was expanded and fully launched in 2011 as “Picturing Me”; by December, museum educators had completed a series of seven-week projects at six after-school locations whose participants come from demographically low-income neighborhoods.

The collaboration the museum began in 2009 with the Welcome Center of Pittsburgh and Carnegie Mellon University’s Center for Arts and Society to reach Latino teenagers continued in 2010–2011. Workshops on subjects such as mural-making, Mexican folk arts, and art for social change engaged a core group of 15 students, who ultimately produced a mural unveiled in November 2010 at the Latino Family Center in Squirrel Hill.



The museum worked with a number of organizations to provide specialized docent-led tours for adults with special needs, including expanding offerings for individuals living with dementia and their caregivers. In December 2010, 132 individuals participated in “In the Moment,” a day-long symposium that included representatives from the Museum of Modern Art’s Alzheimer’s Project. The museum provided In the Moment tours to 245 group participants in 2010 and 395 group participants in 2011, and began offering individual tours in 2011. Promotional efforts for the Alzheimer’s program were recently cited by the Association of Art Museum Directors as a national model.

LECTURES, SYMPOSIA,
PERFORMANCES, AND READINGS

Approximately 9,500 people participated in programs exploring the museum’s exhibitions, collections, and relevant issues in the arts and the world; an additional 3,859 attended on-site performances. New programs in 2010–2011 increased transparency, accessibility, and audience participation.

Director Lynn Zelevansky inaugurated a series in 2010 called “What Are Museums For?” These conversations covered topics ranging from “The Art World and AIDS: From 1980s Devastation to Current-Day Censorship” to “Art and Science: Two Ways of Knowing and Navigating the World.” Culture Club, a series of monthly informal gallery discussions, continued to draw a growing audience of enthusiastic young professionals to the museum on Thursday evenings. The “Two-Minute Film Festival,” inaugurated in 2010 and continued in 2011, called for members of the public to submit short works on themes related to museum exhibitions. Other highlights include collaboration with The Andy Warhol Museum on their Sound Series performances and a performance by *Forum* artist Ragnar Kjartansson in Carnegie Music Hall.

Forum 64: Cecil Balmond

Culture Club: Structure, Music, Space, Raymund Ryan, Roger Zahab, University of Pittsburgh music composition students, April 15, 2010

Gods, Love, and War: Tapestries and Prints from the Collection

Culture Club: If these Walls Could Talk, Chris Craychee and art handlers, January 21, 2010

Performance: The Love Spell, Opera Theater of Pittsburgh, February 12–14, 2010

Lecture: Conserving Tapestries, Marlene Eidelheit, Michael Belman, April 17, 2010

The Artistic Furniture of Charles Rohlf

Curator’s Lecture, Joseph Cunningham, January 29, 2010

Caricature, Satire, and Comedy of Manners: Works on Paper from the 18th through 20th Centuries

Culture Club: Political Satire Then and Now, Amanda Zehnder, Rob Rogers, Timothy Haggerty, May 20, 2010

Imagining Home: Selections from the Heinz Architectural Center

Panel Discussion: Architects and Clients: Building Images of Home, Freddie Croce and Jennifer Lucchino, Eric Fisher, Grant Scott, March 26, 2010

Design Competition: New Cottages at Fallingwater

Culture Club: Building Beauty, Ray Ryan, Cara Armstrong, June 17, 2010

Forum 65: Jones, Koester, Nashashibi/Skaer: Reanimation

Artist’s Lecture, William E. Jones, July 1, 2010

Culture Club: Two-Minute Film Festival, July 15, 2010

Associated Artists of Pittsburgh 100th Annual Exhibition

Artists on Art Gallery Talks, August 1 and 15, 2010

Panel Discussion: ARTrageous Ideas: Pittsburgh Art and Culture, Vicky Clark, panelists from Ag Works, I Made It, Open Thread, Unicorn Mountain, UnSmoke Systems, September 2, 2010

Film Screening: Samuel Rosenberg: Pittsburgh’s Painter Laureate, September 11, 2010

The Art of Structure

Curators’ Lecture, David Billington, Maria Garlock, September 23, 2010

Gallery Discussion: Aesthetics and Technology in Building, Ray Ryan, Dale Clifford, Spike Wolff, James Garrett, John Rawlins, January 27, 2011

Ordinary Madness

Culture Club: Ordinary Voices: Who Speaks for Art/How Does Art Speak?, Dan Byers, October 21, 2010

University of Pittsburgh Graduate Student Symposium: The Place of the Image: Global Connections, Local Affiliations, October 14–16, 2010

Film Screenings: Experimental Film from the Collection, October 22, November 10, 2010

Paul Thek: Diver, A Retrospective

Culture Club: Paul Thek: Against Interpretation, February 17, 2011

Panel Discussion: Paul Thek, The Artist’s Artist, Paul McCarthy, Lynn Zelevansky, February 19, 2011

Panel Discussion: Catholicism, the Body, and the Art of Paul Thek, Dr. Paula Kane, Dr. Katharina Winnekes, March 31, 2012

Religion and the Body: A Visit to the Relics of St. Anthony’s Chapel, April 2, 2011

“One gift of age is the right to be outspoken, and Duane Michals took full advantage of that during an informal chat with a standing-room-only audience at Carnegie Museum of Art.”

– Mary Thomas, *Pittsburgh Post-Gazette*, on “What Are Museums For?”

Andrey Avinoff: In Pursuit of Beauty

Culture Club: Artists and Scientists: Creative Thinkers, Louise Lippincott, Matt Lamanna, John Rawlins, Tom Sarver, May 19, 2011

You Are Here: Architecture and Experience

Artist’s Lecture, Cyprien Gaillard, March 4, 2011

Culture Club: Experiencing Architecture through Film and Photography, Tracy Myers, April 21, 2011

Ragnar Kjartansson: Song

Culture Club: Is the Artist Present?, Dan Byers, Ragnar Kjartansson, March 10, 2011

Off the Wall: An Evening with Ragnar Kjartansson and Friends, March 24, 2011, co-presented with The Andy Warhol Museum

Pittsburgh Biennial

Culture Club: Opening Event, Dan Byers, June 16, 2011

Artists on Art Gallery Talks, Peggy Ahwesh and Frank Santoro; Fabrizio Gerbino and Lenka Clayton; Ed Eberle and Brandon Boan; Zak Prekop and Jamie Gruzka, June 19, July 10, August 7, and September 11, 2011

Culture Club: Second Annual Two-Minute Film Festival, July 21, 2011

Culture Club: Stephanie Beroes Debt Begins at Twenty Film Screening, September 15, 2011

Palladio and His Legacy: A Transatlantic Journey

Panel Discussion: Building Insights: Andrea Palladio, Tracy Myers, Charles Rosenblum, Charles Hind, Irena Murray, Calder Loth, September 24, 2011

Culture Club: Utility, Stability, Delight: Ancient Principles, Modern Ideals, Tracy Myers, Gerard Damiani, October 20, 2011

Picturing the City: Downtown Pittsburgh, 2007–2010

Artists on Art Gallery Talks, Richard Kelly, Annie O’Neill, October 23, 2011

Teenie Harris, Photographer: An American Story

Panel Discussion: Personal Perspectives from the Teenie Harris Archive Advisory Committee, Laurence Glasco, Ralph Proctor, Johnson Martin, Tony Norman, Cecile Shellman, Kerin Shellenbarger, Louise Lippincott, October 29, 2011

Culture Club: Do You See What I See?, Lynn Zelevansky, Charlee Brodsky, Linda Benedict-Jones, Tony Norman, Cecile Shellman, Richard Stoner, November 17, 2011

Ailsa Mellon Bruce Galleries

Lecture: Rococo and Neoclassicism, Tom Michie, February 25, 2010

Lecture: From Ancient Greece to the World’s Fairs: Historical Influences on Decorative Arts and Design, Jason T. Busch, March 25, 2010

Lecture: Modernist Impulses: From Arts and Crafts to the Atomic Age, Rachel Delphia, April 22, 2010

Lecture: Contemporary Design and Craft, Sarah Nichols, May 27, 2010

The Permanent Collection

Culture Club: Original Copies: Collecting Architecture, Tracy Myers, Francesca Torello, Dan Holland, February 18, 2010

Culture Club: Design vs. Art/Form vs. Function, Dan Byers, Rachel Delphia, March 18, 2010

Culture Club: Strike a Pose: Body Language in Art, Louise Lippincott, Lilith Bailey-Kroll, September 16, 2010

Culture Club: Pictures Need Your Attention!, Paul Zelevansky, November 18, 2010

Culture Club: Hands Off: Why Can’t I Touch That, Ellen Baxter, January 20, 2011

What Are Museums For?

Curating a Life in Art: How Careers in Museums Happen, Lynn Zelevansky, September 30, 2010

Exhibitionists Unite: How Art Exhibitions Are Born, Lynn Zelevansky and CMA staff, October 28, 2010

Duane Michals: One Artist’s Journey, Told in the First Person, Lynn Zelevansky, Duane Michals, November 4, 2010

The Art World and AIDS: From 1980s Devastation to Current-Day Censorship, Lynn Zelevansky, Tom Sokolowski, Patrick Moore, February 10, 2011

The Local and the Global: Defining a Unique Vision for CMA, Lynn Zelevansky, October 6, 2012

Art and Science: Two Ways of Knowing and Navigating the World, Lynn Zelevansky, Sam Taylor, November 3, 2011

Curating the World: Making the Carnegie International, Lynn Zelevansky, Daniel Baumann, Dan Byers, Tina Kukielski, October 27, 2011

Performances

Art, Song, and Poetry, Pittsburgh Song Collaborative, May 12, 2011

Art and Music in Beautiful Spaces, The Pittsburgh Cameraata, March 14, 2010

Sound Series

Dean & Britta Play Galaxie 500, January 15, 2011

Third Coast Percussion, January 29, 2011

Ladybug Transistor, July 7, 2011

Bill Callahan, July 8, 2011

Tony Allen’s Afrobeat Orchestra, featuring Amp Fiddler, April 17, 2011

Bassekou Kouyate & Ngoni Ba, October 26, 2011

Winged Victory for the Sullen, November 2, 2011

Dan Zanes & Friends, November 12, 2011

Ra Ra Riot, December 17, 2011

PARTNERS AND COLLABORATORS

The museum expanded its reach and impact through partnerships with a wide variety of educational, community, and cultural organizations. Carnegie Museum of Natural History partnered on jointly offered and promoted summer camps and on exhibitions such as *Andrey Avinoff*, while the museum hosted a number of The Andy Warhol Museum’s Sound Series events at sites around Oakland. Other highlights include Carnegie Library of Pittsburgh’s “Bound Together” Book Club, a monthly program that pairs discussions about art and books. The museum continued its partnership with the Opera Theater of Pittsburgh with three performances of Italo Montemezzi’s *The Love Spell*. The Pittsburgh Camerata joined with the museum for “Art and Music in Beautiful Spaces.” Seven musician/composers from the University of Pittsburgh’s Depart-

ment of Music presented a program of original works inspired by Cecil Balmond’s installation *H_edge* in the Forum Gallery. CMA partnered with the Pittsburgh Song Collaborative for a concert that matched works in the collection with selections from the art song repertoire offering commentary and interpretation of the visual art and music. The museum continued efforts to make the content of our exhibitions relevant to the lives of visitors with programs related to *Imagining Home: Selections from the Heinz Architectural Center*, including design consultations from the Community Design Center of Pittsburgh. Inspired by the exhibition *The Art of Structure*, Dale Clifford and his students from Carnegie Mellon School of Architecture presented their experiments with structure and materials in a display in the Hall of Sculpture.

Winged Victory for the Sullen performing at Sound Series event in Hall of Sculpture



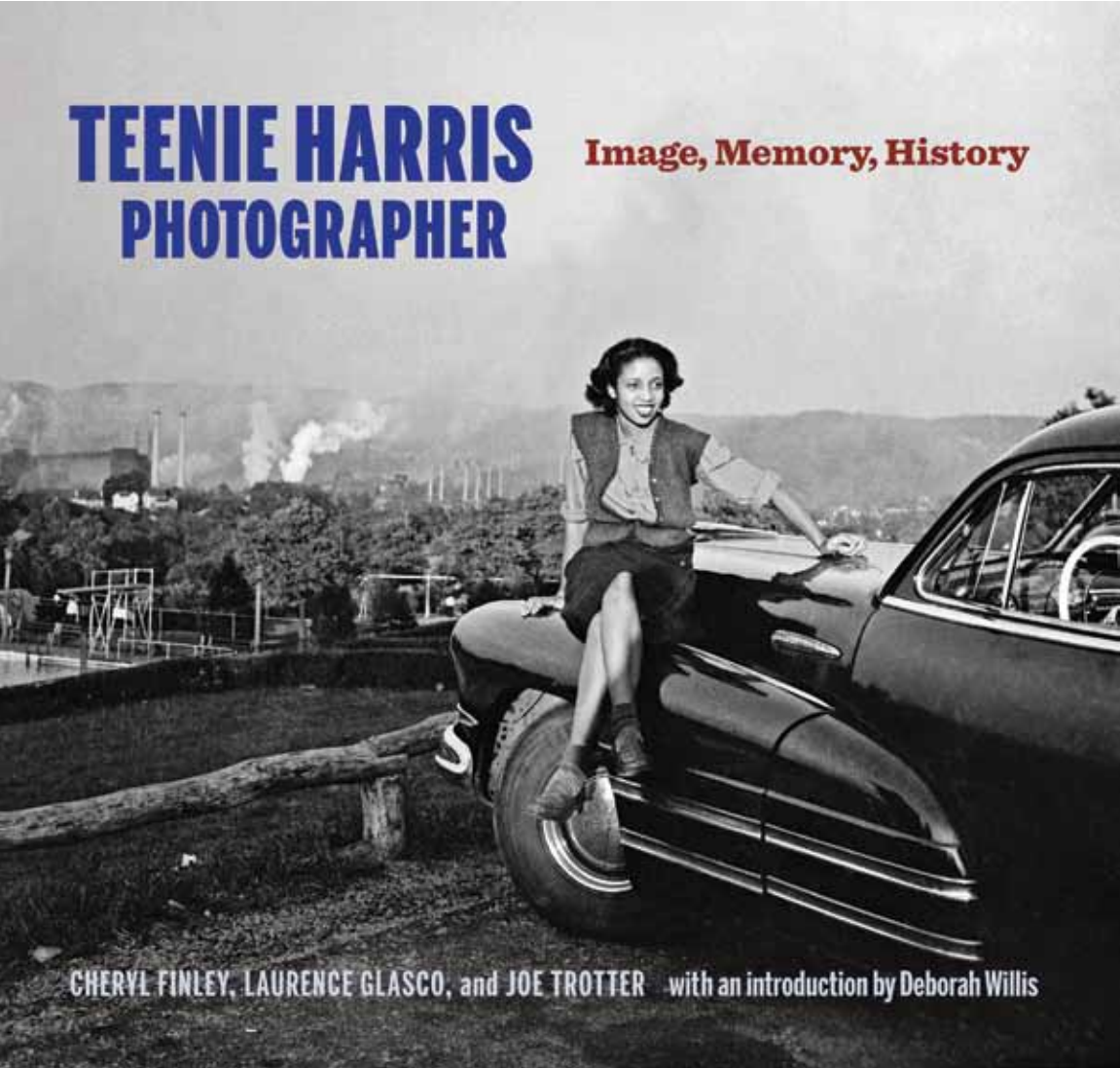
American Decorative Art 1900 Foundation
The Andy Warhol Museum
Arts Education Collaborative
Associated Artists of Pittsburgh
August Wilson Center for African American Culture
Carlow University
Carnegie Library of Pittsburgh
Carnegie Mellon School of Architecture
Carnegie Mellon University, Center for Arts and Society
Carnegie Mellon University, CREATE Lab
Carnegie Mellon University, School of Fine Arts
Carnegie Mellon University, Visual Intelligence Studio
Carnegie Museum of Natural History
Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza
Chatham University
Chipstone Foundation
The City of Pittsburgh
Community Design Center of Pittsburgh
Curatorial Assistance Traveling Exhibitions, Pasadena
D.A.P./Distributed Art Publishers

Duquesne University
Friends of Allegheny Landing
Harold Washington Library Center, Chicago
The Heinz Endowments
Institute of Contemporary Art, Boston
Irish Architecture Foundation
MCG Jazz
The Miller Gallery at Carnegie Mellon University
Milwaukee Art Museum
Museum of Contemporary Art, North Miami, Florida
Museum of Contemporary Photography, Columbia College, Chicago
Museum of Modern Art
Opera Theater of Pittsburgh
Palm Springs Art Museum
Pittsburgh Camerata
Pittsburgh Filmmakers and Pittsburgh Center for the Arts
Pittsburgh History and Landmarks
Pittsburgh Public Schools’ Board of Education
Pittsburgh Public Schools’ Summer Dreamers Academy
Pittsburgh Song Collaborative
Powdermill Nature Reserve

Princeton University
Riverlife
Robert Woodruff Library at the Atlanta University Center
Royal Institute of British Architects Trust, London
Scala Publishers
Senator John Heinz History Center
Silver Eye Center for Photography
SPRINGBOARD Design
Textile Conservation Laboratory at the Cathedral of St John the Divine, New York
University of Pittsburgh, Department of Music
University of Pittsburgh, Medical School
University of Pittsburgh Press
UCLA Hammer Museum, Los Angeles
Welcome Center of Pittsburgh
Western Pennsylvania Conservancy
Whitney Museum of American Art, New York
Yale University Press
Young Preservationists Association of Pittsburgh

“Image and word combine to offer a rich tapestry of Harris, Pittsburgh’s twentieth-century cultural and social history, and the evolution of its black population.”

—Nicole R. Fleetwood, on the book *Teenie Harris, Photographer: An American Story*



2010/11 COMMUNICATIONS

In 2010–2011, the museum embraced a new commitment to share our work with the public, both near and far.

CMA connected audiences to its collections, programs, and exhibitions through rich publications, both in print and online. The museum also experimented with new ways to engage on-site and virtual visitors in important dialogues about important issues facing the museum and the culture at large.

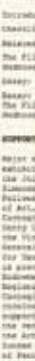
BOOKS AND PRINT PUBLICATIONS

Four books published in 2010–2011 offered insights on the collection and presented new research to a global audience. In *Director’s Choice*, the first general guide to the museum’s collection to be issued in more than a decade, Lynn Zelevansky offered a fresh perspective on 37 varied works that resonate with her intellectually and emotionally. Carnegie Museum of Art is one of five museums to inaugurate this new series by the London publisher Scala. The ambitious and groundbreaking *Paul Thek: Diver, A Retrospective* was co-published with the Whitney Museum of American Art and Yale University Press. The exhibition catalogue *Andrey Avinoff: In Pursuit of Beauty* (winner of a silver medal in the Fine Arts category for the Independent Publisher’s 2011 IPPY award) explored the fantastical Symbolist works of the former director of Carnegie Museum of Natural History. *Teenie Harris, Photographer: An American Story*, published with the University of Pittsburgh Press, offered the first complete biography of this important Pittsburgh artist and situated his work within the history of 20th-century photography. The museum continued to publish substantive essays on emerging artists through the *Forum* series of brochures, which are also made available in full online.



The museum pursued a number of strategies to fulfill its goal of using electronic technology to be more open and accessible to wider audiences. While a fully redesigned and more interactive website is slated to launch in early 2013, the museum launched an interim site that improved functionality in the meantime. It has also allowed the staff to develop a general museum blog, launched in 2011. A blog for the 2013 *Carnegie International*, also launched in 2011, has allowed the curatorial team to share their travel experiences, events at the Lawrenceville apartment, and the influences shaping the exhibition.

Two exhibition microsites were developed, offering visitors in-depth information about major shows. The site for the 2010 exhibition *Ordinary Madness* presented the complete checklist, images, and the content of the brochure, increasing accessibility to objects in this collection-based show. The ambitious microsite for the Teenie Harris Archive, launched with the exhibition, offers users rich information on the nearly 1,000 images of the show, biographical information on Harris, and information on the origins of the archive and on the most compelling stories to emerge from it. A newly designed collection search of the entire archive will launch with the redesigned website in 2013, opening up the nearly 80,000 images in the collection to people all over the world as never before. The Teenie Harris Archive microsite was also made available in the exhibition galleries. These and other in-gallery multimedia experiences are detailed in the Collections section of the report.



Microsites were also developed for “Pittsburgh Past–Pittsburgh Present,” a program combining museum visits with the opportunity to create rich and versatile classroom projects around *Teenie Harris, Photographer* and *Picturing the City*; the site allowed teachers to access visual materials and lesson plans, and to share their own experiences. A site developed for the “Picturing Me” program highlighted the work participants created in this seven-week after-school program also inspired by the work of Teenie Harris.

COLLECTIONS,
ACQUISITIONS
& LOANS

2010/11 COLLECTIONS

The collection is at the heart of the museum—its lasting legacy. In 2010–2011, the museum bolstered its efforts to connect audiences to its collection.

New acquisitions, newly installed galleries, enhanced conservation efforts, and loans brought our holdings to national and international audiences.

ACQUISITIONS

Carnegie Museum of Art acquired a total of 309 art works in 2010–2011 through gifts and purchases. In acquisitions, curators seek objects that are fully and beautifully realized examples of their type, and, when possible, emblematic of an artist's achievement. Increasingly, the museum numbers among its acquisitions "destination works"—major pieces that anyone interested in a particular period or genre would want to see. Recent examples include Antonio Canova's sculpture *Terpsichore, Muse of Lyric Poetry* (1812) and Mary Cassatt's pastel *Mathilde Holding Baby, Reaching out to Right* (c. 1889); two rare water decanters produced by the Pittsburgh firm Bakewell, Page and Bakewell for the James Monroe White House (1818–1819); and an ambitious five-part installation work by the emerging artist Gedi Sibony (2010).

The museum continued its commitment to photography through the acquisition of Ansel Adams's *El Capitan–Winter, Yosemite Natl. Park, California* (1968, printed before 1976), the last great landscape by this master of 20th-century photography, and of a unique daguerreotype by Jerry Spagnoli of the inauguration of President Barack Obama. Twenty-four photographs by Duane Michals entered the collection as part of the

museum's 11-year agreement to acquire works by the noted photographer and McKeesport native.

Acquisitions of contemporary art built connections to artists featured in *Carnegie International* exhibitions, such as Paul Thek's *Warrior's Arm* (1966–1967), a rare work by an artist featured in two *Internationals* and the subject of a major retrospective at the museum; and Haegue Yang's *Series of Vulnerable Arrangements—Domestics of Community* (2009), which comprises seven freestanding sculptures made up of everyday objects. Three diverse works by Brazilian artists—Geraldo de Barros's silver gelatin print *Untitled, São Paulo, Brazil* (1949); Lygia Pape's woodcut *Tecelar* (c. 1958); and Valeska Soares's *Horizontes* (2009), composed of 45 wooden boxes—expand the museum's commitment to art from Latin America.

The donation of 24 works of fine contemporary craft and design by Deena and Jerome Kaplan of Bethesda, Maryland, marked the largest single contribution to the decorative arts and design collection in the last decade. Dramatically augmenting the museum's holdings of American studio ceramics, contemporary wood art, and studio furniture, many of these works were placed on view in the newly reinstalled Charity Randall Gallery.



Mary Cassatt, *Mathilde Holding her baby, Reaching out to Right*, c. 1889



THE CHARITY RANDALL GALLERY

Following the renovation and reinstallation of the Ailsa Mellon Bruce Galleries of decorative arts and design in 2009, the museum turned its attention in 2010 to the final phase of the decorative arts improvements—the renovation and reinstallation of the Charity Randall Gallery. This 350-square-foot gallery located off the Hall of Sculpture Balcony was upgraded for the exhibition and interpretation of Modernist and contemporary design and craft, drawn primarily from the museum’s collection. The addition of climate control, as well as deeper cases and a new flexible shelving system, will allow curators to present many more objects from a wider range of media. A new interactive touchscreen—a first for the museum—allows visitors to explore objects and artists in depth.



MULTIMEDIA

The museum continued efforts to increase public access to the museum’s collections through its online collections database, which had more than 74,000 searchable object records by the end of 2011 (up from 71,000 in 2009), most with images. In addition, funding from the Robert S. Waters Charitable Trust enabled the museum to hire two part-time assistants to research and improve information for the database in anticipation of the launch of the new website. The museum successfully deployed several technological innovations for onsite visitors, including the in-gallery interactives for the Charity Randall Gallery and the *Teenie Harris, Photographer* exhibition.



TEENIE HARRIS

The defining collection-based project of 2010–2011 was centered on the exhibition *Teenie Harris, Photographer*, which presented 10 years of research into the museum’s archive of nearly 80,000 negatives. The museum continued to engage the community in identifying the people and places represented in archive images; in planning for the exhibition, 76 individuals provided oral histories, resulting in nearly 40 audio guide entries produced for the exhibition. Visitors to the show were also invited to participate through feedback forms available throughout the galleries; over the run of the show, more than 50 archive records were updated based on information received from visitors. A newly designed collection search of the entire archive will launch in 2013, opening up the archive to people all over the world as never before.



CONSERVATION

In June 2011, CMA received a \$325,000 grant from the Andrew W. Mellon Foundation to research and document the museum’s film and video collection, as a first step toward preserving and increasing public access to this important collection. As of the end of 2011, the museum had completed an initial inventory and condition review of the objects, and plans were in the works to improve its processes for documenting new acquisitions and hiring a research associate for the two-year project. With Friends of Allegheny Landing, the City of Pittsburgh, and Riverlife, the museum is working to revitalize Allegheny Landing Park and to conserve the sculptures located there, which are owned by the museum. CMA has undertaken an exhaustive condition survey, obtained bids for the restoration work, and received grants from national and local funders. With its partners, the museum is working diligently to complete fundraising and planning for this transformative project for Pittsburgh’s North Shore.

ACQUISITIONS CONTEMPORARY ART

Peggy Bacon

American, 1895–1987
The Sights of the Town, 1946
lithograph on paper
Gift of Carol and Herbert Diamond,
2011.67.1

Lynda Benglis

American, b. 1941
Bundi, 1971
pigmented beeswax and damar
resin on masonite
A. W. Mellon Acquisition
Endowment Fund, 2010.22

Jim Bird

British, 1937–2010
Pages #33, 1990
acrylic and mixed media on paper
Partial Gift of Dr. and Mrs. Karl
Salatka, 2011.68.1

George Bougher

American, b. 1949
Untitled, 1973
ink on paper collage
Partial Gift of Dr. and Mrs. Karl
Salatka, 2011.68.2

Matthew Buckingham

American, b. 1963
1720, 2009
3 of 5
16mm film; black-and-white,
sound
2:30 min.
Oxford Development Fund and
Milton Fine Fund, 2011.11

Lowry Burgess

American, b. 1940
Study for the “Gate into Aether,”
1979–1980
paper, graphite, acrylic, and oil on
acrylic with marble dust on linen
Gift of Lowry Burgess, 2011.58.1
Wafer section of the “Gate into
Aether,” 1982
mica
Gift of Lowry Burgess, 2011.58.2
Wafer section of the “Seeds of the
Infinite Absolute,” 1983
mica with oils of the “Flower of
Flowers” (52 flowers); and the
“Tree of Trees” (44 trees)
Gift of Lowry Burgess, 2011.58.3

Study with colors for the “Gate into
Aether,” 1979–1980
acrylic, oil, graphite, and marble
dust on linen
Gift of Lowry Burgess, 2011.58.4

“Form from the End of Time”
(Section of the “Gate into Aether”
for the infinity of End of Time),
1980–1982
iron
Gift of Lowry Burgess, 2011.58.5

Chuck Close

American, b. 1940
James, 2004
serigraph/screen print on paper
Partial Gift of Duane Michals,
2010.61.1

Corneille (Cornelius Guillaume van Beverloo)

Belgian, 1922–2010
Les jeux de l’été, 1966
color lithograph
Partial Gift of Dr. and Mrs. Karl
Salatka, 2011.68.3

Moyra Davey

Canadian, b. 1958
9 photographs from Paris (Group 2),
2009
chromogenic prints, postage, tape,
and ink
Joseph Soffer Family Trust, Milton
Fine Fund, and A. W. Mellon
Acquisition Endowment Fund,
2011.12.a–i

Sonia Delaunay

French, 1885–1979
Untitled (Poesie de mots, poesie de
couleurs), 1961
gouache on paper
Bequest of Ruth E. Wilner,
2010.62.1

Richard Diebenkorn

American, 1922–1993
#9 from “41 Etchings and
Drypoints,” 1964
etching on paper
Partial Gift of Dr. and Mrs. Karl
Salatka, 2011.68.4

Jeronimo Elespe

Spanish, b. 1975
Abril, 2010
oil on aluminum panel
A. W. Mellon Acquisition
Endowment Fund, 2010.44.1

Hebes, 2010

oil on aluminum
A. W. Mellon Acquisition
Endowment Fund, 2010.44.2

Rafael Ferrer

American, b. 1933
A Crime of Passion for Federico
Garcia Lorca, 1975
painted wood and found objects,
cork, cloth, wire armature, and
hanging electrified light bulb
Gift of Darthea Speyer, 2010.48.4

Llyn Foulkes

American, b. 1934
Les Beaux, 1989
oil or acrylic on unstretched canvas
Gift of Darthea Speyer, 2010.48.3

Michael Gitlin

Israeli/American, b. 1943
Untitled (MG 88 55), 1988
oil stick on paper
Partial Gift of Dr. and Mrs. Karl
Salatka, 2011.68.5

Leon Albert Golub

American, 1922–2004
Fallen Figure (a.k.a. Fallen Youth),
1960
oil and enamel on canvas
Gift of Darthea Speyer, 2010.48.2

William Gropper

American, 1897–1977
The Traveler, 1954
brush drawing on linen
Gift of Carol and Herbert Diamond,
2011.67.2

Jamie Gruzka

American, b. 1963
January 1979, 2009
gelatin silver print
Oxford Development Fund,
2011.61.1

February 1978, 2009
gelatin silver print
Oxford Development Fund,
2011.61.2

December 2005, 2006
gelatin silver print
Oxford Development Fund,
2011.61.3

July 1978, 2009
gelatin silver print
Oxford Development Fund,
2011.61.4

July 2005, 2005
gelatin silver print
Oxford Development Fund,
2011.61.5

November 1978, 2009
gelatin silver print
Oxford Development Fund,
2011.61.6

Jane Haskell

American, b. 1923
Light Construction I, 1984
canvas with neon element and
acrylic paint
Gift of the artist, 2010.19

Lori Hepner

American, b. 1981

@ranjit. 11.25 am Dec 2nd from the
web (x2) rrrrr (continue for 140
characters), 2009
digital pigment print
Carnegie Museum of Art Purchase
Award: 100th Annual Exhibition of
the Associated Artists of
Pittsburgh through the Second
Century Acquisition Fund,
2010.45.1

@ranjit. 11.25 am Dec 2nd from the
web (x2) rrrrr (continue for 140
characters), 2009
digital pigment print
Carnegie Museum of Art Purchase
Award: 100th Annual Exhibition of
the Associated Artists of
Pittsburgh through the Second
Century Acquisition Fund,
2010.45.2

Auguste Herbin

French, 1882–1960
Minuit, 1959
screen print on paper
Bequest of Ruth E. Wilner,
2010.62.2

David Hockney

British, b. 1937
Henry Seated with Tulips, 1976
color lithograph
Partial Gift of Duane Michals,
2010.61.2

David Humphrey

American, b. 1955
What Steve Saw, 2010
acrylic on canvas
Gift of the American Academy of
Arts and Letters, New York;
Hassam, Speicher, Betts and
Symons Funds, 2011, 2011.66

Craig Kauffman

American, 1932–2010
Untitled, 1968–1969
acrylic lacquer on Plexiglas
Gift of Darthea Speyer, 2010.48.1

Karen Killmnik

American, b. 1955
I Don’t Like Mondays, the
Boomtown Rats, Shooting Spree,
or Schooolyard Massacre, 1991
shooting targets, chicken wire,
cassette player and cassette,
clothing, photocopies, Styrofoam,
wiffle ball and bat, badminton
racket, baton, mechanical toy dog,
toy guns, lunchbox, jump rope,
rubber ball, pencils, notebooks,
gravel, pushpins, acrylic paint, and
sound
A. W. Mellon Acquisition
Endowment Fund, 2010.2

Joachim Koester

Danish, b. 1962
Tarantism, 2007
16mm film; black-and-white, silent
6:31 min
A. W. Mellon Acquisition
Endowment Fund, 2010.37

David Levine

American, b. 1926
To John Abt, for your necessary
efforts on behalf of principle, 1966
pencil drawing
Gift of Carol and Herbert Diamond,
2011.67.3

Reginald Marsh

American, 1898–1954
Park Sheradon Hotel, 20th century
pencil drawing
Gift of Carol and Herbert Diamond,
2011.67.4

Twelve Figure Studies, 1948

ink on paper
Gift of Carol and Herbert Diamond,
2011.67.5

Lisa Milroy

Canadian, b. 1959
Lightbulbs One, 1991
acrylic on paper
Gift of Carol and Herbert Diamond,
2011.67.6

Robert Motherwell

American, 1915–1991
Red Open with White Line, 1979
color etching and aquatint on paper
Partial Gift of Dr. and Mrs. Karl
Salatka, 2011.68.6

Alfonse Pagano

American, b. 1951
Untitled, 1987
oil stick and mixed media on paper
Partial Gift of Dr. and Mrs. Karl
Salatka, 2011.68.7

Lygia Pape

Brazilian, 1927–2004
Tecelar, c. 1958
xilogravura (woodcut) on
handmade rice paper
Carol R. Brown Acquisition Fund
and Oxford Development Fund,
2010.16

Ed Paschke

American, 1939–2004
Kevin, 1976
oil on canvas
Gift of Darthea Speyer, 2011.57

Raymond Pettibon

American, b. 1957
Untitled, 1990
ink on paper
Gift of Ted Bonin, 2011.15

CONTEMPORARY ART cont.

Zak Prekop

American, b. 1979
Untitled, 2009
oil and paper on canvas
Mr. and Mrs. Charles Denby Fund,
2010.8

Martha Rosler

American, b. 1943
Vital Statistics of a Citizen, Simply Obtained, 1977
DVD; color, sound
39:20 min.
Joseph Soffer Family Trust Fund,
2010.9.1
Semiotics of the Kitchen, 1975
DVD; black-and-white, sound
6:09 min.
Joseph Soffer Family Trust Fund,
2010.9.2

A Budding Gourmet, 1974
DVD; black-and-white, sound
17:45 min.
Joseph Soffer Family Trust Fund,
2010.9.3

The East is Red, the West is Bending, 1977
DVD; color, sound
19:57 min.
Joseph Soffer Family Trust Fund,
2010.9.4

Gedi Sibony

American, b. 1973
By Your Side, 2004–2010
cardboard, foamcore, vinyl, silver
tape, and canvas drop cloth
A. W. Mellon Acquisition
Endowment Fund and the Henry L.
Hillman Fund, 2010.53.1
The Sorceress, 2004–2010
sewn carpet
A. W. Mellon Acquisition
Endowment Fund and the Henry L.
Hillman Fund, 2010.53.2
The Ice maker, 2010
plastic sheet and packing tape
A. W. Mellon Acquisition
Endowment Fund and the Henry L.
Hillman Fund, 2010.53.3

What Is It That Doesn't, 2010
reversed picture and frame
A. W. Mellon Acquisition
Endowment Fund and the Henry L.
Hillman Fund, 2010.53.4

What Is It That Ceases, 2010
bird cage, wire, window-shade
tube, and tape
A. W. Mellon Acquisition
Endowment Fund and the Henry L.
Hillman Fund, 2010.53.5

Valeska Soares

Brazilian, b. 1957
Horizontes, 2009
45 wooden boxes
Mr. and Mrs. Peter Denby Fund,
Second Century Acquisition Fund,
and Gumberg Family Fund,
2010.4.1–45

Saul Steinberg

American, b. Romania, 1914–1999
Circles, 1967
ink, mixed media, and stamped
seals on Strathmore paper
Partial Gift of Dr. and Mrs. Karl
Salatka, 2011.68.8

Antoni Tàpies

Spanish, 1923–2012
Esprit Catalan II, n.d.
etching, aquatint, and
carborundum on paper
Partial Gift of Dr. and Mrs. Karl
Salatka, 2011.68.9

Paul Thek

American, 1933–1988
Warrior's Arm, 1966–1967
wax, paint, leather, metal, wood,
and resin in a Plexiglas case
The Henry L. Hillman Fund, Mr.
and Mrs. James H. Rich Fund,
Carnegie Mellon Art Gallery Fund,
and A. W. Mellon Acquisition
Endowment Fund, 2010.3
Untitled (Dinosaur), 1971
tempera, oil, and graphite on
newspaper
The Henry L. Hillman Fund and
Carnegie Mellon Art Gallery Fund,
2011.10

Wayne Thiebaud

American, b. 1920
Food Rows, 1964
lithograph
Partial Gift of Dr. and Mrs. Karl
Salatka, 2011.68.10

Charmion von Wiegand

American, 1900–1983
Ascending Chakras, 1960
gouache on paperboard
Bequest of Ruth E. Wilner,
2010.62.3

Franz Erhard Walther

German, b. 1939
Projection Sculpture (Projektions-plastik weiß), 1962–1963
pieces of a mattress, white thread,
and clear synthetic resin
The Henry L. Hillman Fund and A.
W. Mellon Acquisition Endowment
Fund, 2011.48

Gillian Wearing

English, b. 1963
Me as Warhol in Drag with Scar, 2010
bromide print
Owned jointly by The Andy Warhol
Museum and Carnegie Museum of
Art; Purchase: Gift of the Fine
Foundation, 2011.50

Haegue Yang

Korean, b. 1971
Series of Vulnerable Arrange-ments—Domestics of Community, 2009
installation with seven light
sculptures composed of clothing
rack and shoe rack on casters, light
bulbs, cable, knitting yarn, rope,
socks, hammock net, aluminum
venetian blinds, stainless steel
strainer, paint grill, fish grill, plas-
tic tube, plastic packages, plastic
funnel, tin, buttons, metal ring,
metal sponge, silver tinsel, Mardi
Gras beads, toy spring, garden
supply, and seashells
A. W. Mellon Acquisition
Endowment Fund, 2010.1.a–g
Image, page 67

ACQUISITIONS DECORATIVE ARTS

American, Western Pennsylvania

Cuspadore, 19th century
glass
Gift of Harley Niles Trice, 2011.42

Amphora Porzellanfabrik

Czech, 1892–1945
Semiramis vase, 1904–1906
stoneware with glazed cabochons
and gilded decoration
Gift of Mr. and Mrs. Alexander C.
Speyer III, 2011.70

Arabia Porcelain Factory

Finnish, 1874–present
Vase, c. 1902
glazed earthenware
Purchase: Gift of Dr. David Werner
and Sue Werner, 2011.2

Rudy Autio

American, 1926–2007
Day Dreams, 2001
glazed stoneware
Gift of Deena and Jerome Kaplan,
2011.20

Bakewell, Page and Bakewell

American, under name 1813–1827
Tumbler with sulphide portrait of Andrew Jackson, c. 1825
glass with sulphide
Gift of Harley Niles Trice in honor
of James Bryce, 2010.14

Water decanters, 1818–1819

glass
Ailsa Mellon Bruce Fund, 2011.8,
2011.16
Image, page 69

Tumbler with sulphide portrait of George Washington, c. 1825
glass with sulphide
Elizabeth A. Drain Fund and
Martin Walsh Antiques Fund,
2011.54

Mathias Bengtsson

Danish, b. 1971
"Slice" chair, designed 1999
aluminum
Helen Johnston Acquisition Fund
and Richard L. Simmons Acquisi-
tion Fund, 2010.55

Garry Knox Bennett

American, b. 1934
Post Windsor Writing Chair, 2009
tulip poplar, ColorCore, and PVC,
with painted decoration
Edgar L. Levenson Fund and James
L. Winokur Fund, 2011.62

John Bettridge and Company

British, 1864–c. 1869
Pianoforte and stool, c. 1867
gilded and japanned papier maché,
verre églomisé, mother of pearl,
brass, aluminum, glass, and
original silk, with modern
upholstery (stool)
Women's Committee Acquisition
Fund, 2011.49.1–2
Image, page 66

Trent Bosch

American, b. 1970
Vessel of Illusion, 2000
box elder and cherry
Gift of Doris and Harry Wolin,
2011.6.1

Bradley & Hubbard Manufacturing Company

American, 1854–1940
Sconce, c. 1885
patinated copper, silver plated
brass, and glass
Decorative Arts Purchase Fund,
2011.9

Christian Burchard

American, b. Germany, b. 1955
Black Baskets, 2003
madrone
Gift of Jane and Arthur Mason,
2010.50.a–m

John Cederquist

American, b. 1946
The Three Escape Attempts of the Marquis de Side chair, 1992
Baltic birch plywood, poplar,
nutmeg, maple, epoxy resin, and
aniline dye
Gift of Deena and Jerome Kaplan,
2011.21

René André Coulon, designer

French, 1908–1997
Saint Gobain, manufacturer
French, 1665–present
Radiaver, 1937
glass with aluminum and nicked
steel
Decorative Arts Purchase Fund,
2011.52

Charles-Guillaume Diehl

German, active in Paris, 1811–1885
Table, c. 1878
Checker tree wood with various
woods, bronze, mirrored glass,
copper, and original silk
Ailsa Mellon Bruce Fund, 2010.6

Humidor, c. 1865

cedar, various woods, and silvered
bronze
Gift of the following, by exchange:
Vira I. Heinz, George H. Taber,
Stanley and Charlotte Bernstein,
Mr. and Mrs. Carroll Miller, Jr. in
honor of Mrs. Emma Guffey Miller,
the Vira I. Heinz Fund of the
Pittsburgh Foundation, Elizabeth
Brown in honor of Ruth Crawford
Mitchell, and Harlan E. Youel,
2010.40

Dominick & Haff, maker

American, 1872–1928
Theodore B. Starr, retailer
American, c. 1875–1918
Vegetable dish, 1881
silver
Gift of Mr. and Mrs. G. William
Bissell, 2011.44.a–b

Sharon Doughtie

American, active late 20th century
Freud on Two Legs, 2006
ebonized Norfolk Island pine
Gift of Deena and Jerome Kaplan,
2011.22

Christopher Dresser, designer

British, 1834–1904
Hukin & Heath, manufacturer
British, 1855–1953
Chamber candlestick, c. 1882
electroplated brass and Macassar
ebony
Anonymous gift in memory of
Walter E. Stait, 2010.64.a–b

DECORATIVE ARTS
cont.

Edward S. Eberle
American, b. 1944
"Galileo" bowl, 1987
porcelain with *terra sigillata*
decoration
Gift of Henry Oliver III and Charles
Oliver II, 2011.45

J. Paul Fennell
American, b. 1938
Vessel, 2001
dyed citrus wood
Gift of Doris and Harry Wolin,
2010.68

Kenneth Ferguson
American, 1928–2004
Hare Teapot, 1989
stoneware
Gift of Deena and Jerome Kaplan,
2011.23.a–b

Melvyn Firmager
British, b. 1944
Sea Flower, c. 1997
ebonized *Eucalyptus gunnii*
Gift of Doris and Harry Wolin,
2011.6.2

Gregg Fleishman
American, b. 1947
Alicia chair, 1996
European birch plywood
Gift of Deena and Jerome Kaplan,
2011.24

Ron Fleming
American, b. 1937
Hidden Dreams, 1998
pink ivory wood
Gift of Sheryl and Tim Kochman in
honor of Fleur and Charles Bresler,
2010.66.1

Piero Fornasetti
Italian, 1913–1988
Four plates, designed c. 1955–
c. 1965
porcelain with transfer-printed
enamel decoration
Gift of Mr. and Mrs. Alexander C.
Speyer III, 2011.64.1–4

Piero Fornasetti, decorator
Italian, 1913–1988
Gio Ponti, designer
Italian, 1891–1979
Madrepore table and four chairs, c.
1950
painted and lacquered wood with
transfer-printed decoration and
modern upholstery
Gift of Anne M. Molloy and Henry
Posner III in memory of Ida M. and
Henry Posner Sr., 2010.49.1–5

Viola Frey
American, 1933–2004

Grandma with Baseball Player,
1990–1994
glazed earthenware
Gift of Deena and Jerome Kaplan,
2011.25.1.a–b
Plate, 1982
glazed earthenware
Gift of Deena and Jerome Kaplan,
2011.25.2

Luigi Frullini
Italian, 1839–1897
Folio stand, c. 1870
walnut
Gift of the following, by exchange:
Elizabeth Braun Ernst; Barbara
Ackerman, James Berkman,
Richard Berkman, Helen Habbert,
and Susan Rahm; Mrs. Paul B.
Ernst; Mr. and Mrs. Frederic L.
Cook; and Baroness Cassel Van
Doorn, 2011.17

Dewey Garrett
American, b. 1947
Natural Palm Vessel, 1996
palm
Gift of Doris and Harry Wolin,
2011.6.3

Michael Glancy
American, b. 1950
Sterling Eclipsed, 1999
glass with copper and silver
Gift of Deena and Jerome Kaplan,
2011.26.a–b

Paul Hankar
Belgian, 1859–1901
Stool, 1896
Bilinga wood with *sparterie*
(riveted leather straps)
DuPuy Fund, 2010.23

William Hunter
American, b. 1947
Flutes in Palo Santo, 1988
palo santo wood
Gift of Sheryl and Tim Kochman in
honor of Fleur and Charles Bresler,
2010.66.2

Glimmer in Crosscurrents, 2002
cocobolo
Purchase: gift of Windgate
Charitable Foundation, gift of
Deena and Jerome Kaplan, and
Edgar L. Levenson Fund, 2011.1

George Hunzinger
American, b. Germany, 1835–1898
Settee, c. 1876
walnut with ebonized decoration
and original fabric-wrapped steel
Gift of Richard L. Simmons,
2011.59

Thomas Jeckyll, designer
British, 1827–1881
**Attributed to Barnard, Bishop
and Barnards, manufacturer**
British, 1826–1955
Andirons, c. 1878
iron
Ailsa Mellon Bruce Fund,
2010.5.a–b

Jacob Jensen, designer
Danish, b. 1926

**Bang & Olufsen A/S,
manufacturer**
Danish, 1925–present
Beomaster 3000 2 Tuner Amplifier,
1972
plastic, aluminum, and rosewood
veneer
Gift of John and Susan Edwards
Harvith, 2011.69

John Jordan
American, b. 1950
Untitled vessel, 1998
red maple
Gift of Sheryl and Tim Kochman in
honor of Fleur and Charles Bresler,
2010.66.3

Ron Kent
American, b. 1931
Moon Shadow, 1999
Norfolk Island pine
Gift of Daniel Greenberg and
Susan Steinhauser, 2010.36

Max Laeuger, designer
German, 1864–1952
**Tonwerke Kandern Pottery,
manufacturer**
German, 1895–1929
Vase, c. 1896
glazed earthenware with slip
decoration
DuPuy Fund, 2011.3

Ron Layport
American, b. 1942
Sun Garden, 2009
painted and stained ash
Gift of Deena and Jerome Kaplan,
2011.27

Cliff Lee
American, b. 1951
Knife-edged fluted bowl on
pedestal, 1997
glazed porcelain
Gift of Leatrice and Melvin Eagle,
2010.65.a–b

Melvin Lindquist
American, 1911–2000
Vase, 1978
spalted sugar maple
Gift of Margie and Joe Seltzer in
memory of Harry Wolin, 2010.67

Michael Lucero
American, b. 1953
Man with Violin, 1991
glazed earthenware
Gift of Deena and Jerome Kaplan,
2011.28

George Washington Maher
American, 1864–1926
Armchair, c. 1912
oak and original leather upholstery
Gift of American Decorative Art
1900 Foundation, Berdan
Memorial Trust Fund, Martha
Mack Lewis Fund, James L.
Winokur Fund, and the following,
by exchange: Gift of Mr. & Mrs.
Sidney M. Feldman, Mrs. Paul B.
Ernst, Partial Gift of Mellon
Financial Corporation, Frieda G.
Shapira in memory of her husband
Saul F. Shapira, Emmanuel and
Mary Fellouzis and family, Mrs.
John Berdan, Mary C. Hazard,
Herman Miller, Inc., Kimball and
Diane Nedved, and Gold Medal
Inc., 2010.24

M. Maignan, designer
French, active 1910–1913
Louis-Jules Mimard, decorator
French, active 1884–1928
Sèvres Porcelain Manufactory
French, 1756–present
"Ballets Russes" jardiniere, 1913
gilded and enameled porcelain
Women's Committee Acquisition
Fund and Decorative Arts Purchase
Fund, 2010.54

Alain Mailland
French, b. 1959
Temple Tree, c. 2002
arbuté root
Gift of Deena and Jerome Kaplan,
2011.29

Sam Maloof
American, 1916–2009
Double rocking chair, 1996
fiddleback maple and ebony
Gift of Deena and Jerome Kaplan,
2011.30
Image, page 69

Alphonse Mattia
American, b. 1947
Architect's Valet, 1991
ebonized walnut, maple, Brazilian
satinwood, Baltic birch, plywood,
wenge, and Delrin rod with painted
decoration
Gift of Deena and Jerome Kaplan,
2011.31

Judy Kensley McKie
American, b. 1944
Monkey Settee, 1994
walnut and bronze
Gift of Deena and Jerome Kaplan,
2011.32

Dale Nish
American, b. 1932
Nagare vessel, 1987
wormy ash
Gift of Doris and Harry Wolin,
2011.6.4

Andrew Osthoff
American, active 1809–1818
Sugar tongs, c. 1815
silver
Elizabeth A. Drain Fund, 2011.63

Greg Payce
Canadian, b. 1956
Wake, 1997
glazed earthenware
Gift of Deena and Jerome Kaplan,
2011.33.a–e

Joseph S. Potter
American, 1822–1904
Plate, 1878–1889
porcelain with enameled and
gilded decoration
Purchase: Gift of Sybil A. Pickett
Charitable Trust, 2011.51

**Rozenburg Pottery and
Porcelain Factory**
Dutch, 1886–1914
Tea service, 1901–1914
porcelain with enamel decoration
Gift of David Kozloff and Mark
Meaders, 2011.43.1–12

Raymond Ruys, designer
Belgian, 1889–1956
Delheid Frères, maker
Belgian, 1828–1981
Centerpiece, c. 1930
silver and mirrored glass
Second Century Acquisition Fund,
2011.18.a–b

DECORATIVE ARTS

cont.

Saunders Corporation, manufacturer

American, 1858–present

Corning Glass Works, manufacturer

American, 1851–1989

Silver Streak iron, c. 1942

Pyrex, nicked steel, phenolic plastic resin, and original synthetic fabric cord

James L. Winokur Fund, 2011.53

Eric Serritella

American, b. 1963

Pine Bark Teapot, 2007/2008

stoneware

Gift of Deena and Jerome Kaplan, 2011.34.a–b

Mark Sfirri

American, b. 1952

Chatter Table, 1989

Fountainhead (countertop) and white oak, with painted decoration
Gift of Deena and Jerome Kaplan, 2011.35

Toshiko Takaazu

American, 1922–2011

Closed forms, 1990s

glazed stoneware

Gift of the artist, 2010.13.1–10

Neil Turner

Australian, b. 1958

Wind Swept Spirit, 2005

she-oak

Gift of Deena and Jerome Kaplan, 2011.36

Albert R. Valentien, decorator

American, 1862–1925

Rookwood Pottery, manufacturer

American, 1880–1967

Vase, c. 1883

earthenware with underglaze slip and gilded decoration
Edgar L. Levenson Fund, 2010.17

Jacques Vesery

American, b. 1960

My Growing Passion for Green Tea, 2008

painted cherry, ebony, and linen
Gift of Deena and Jerome Kaplan, 2011.37.a–b

Hans Weissflog

German, b. 1954

Saturn Star Bowl, 2005

bocote

Gift of Deena and Jerome Kaplan, 2011.38

Beatrice Wood

American, 1893–1998

Blue Lustre Vessel, 1985

earthenware with luster glaze

Gift of Deena and Jerome Kaplan, 2011.39

Samuel Yellin

American, b. Poland, 1885–1940

Grille and Grille components

(*design prototypes for the Mellon Institute of Industrial Research*),
c. 1932–1935

aluminum and iron

Gift of Samuel Yellin Metalworkers, 2010.35.1–3

Design drawings for metalwork for the Mellon Institute of Industrial Research, c. 1932–1935
graphite on tracing paper
Gift of Samuel Yellin Metalworkers, 2010.35.4.1–8

Fire screen, 1925

wrought iron

Gift of American Decorative Art 1900 Foundation, 2011.73

Brent Kee Young

American, b. 1946

Sit..., 2004

Pyrex

Gift of Deena and Jerome Kaplan, 2011.40

Malcolm Zander

New Zealander, b. 1942

True Love IV, 2006

pink ivory wood burl

Gift of Deena and Jerome Kaplan, 2011.41

Marie Zimmermann

American, 1878–1972

Covered bowls, c. 1931

aluminum with painted copper decoration and colored paste
Roy A. Hunt Foundation, by exchange, and Second Century Acquisition Fund, 2010.7.1–2

ACQUISITIONS

FINE ARTS

American, 20th century

Forbes Street Approach to Liberty Bridge, Monongahela River, 1927

graphite on board

Second Century Acquisition Fund and Gift of Harley Trice, 2010.46

Max Beckmann

German, 1884–1950

Frauenbad (Women's Bath), 1922

drypoint on Japanese wove paper

Frances G. Scaife Fund and Marhoefer Family Fund, 2010.43

George Wesley Bellows

American, 1882–1925

German Cavalry, c. 1918

graphite on paper

Gift of Carol and Herbert Diamond, 2011.71.1

Isabel Bishop

American, 1902–1988

Laughing Girl, 1936

etching on paper

Gift of Carol and Herbert Diamond, 2011.71.2

Sleeping Man, 20th century

ink on paper

Gift of Carol and Herbert Diamond, 2011.71.3

Julius Thiengen Bloch

American, 1888–1966

Lynching, 1932

ink and wash on paper

Gift of Carol and Herbert Diamond, 2011.71.20

Georges Braque

French, 1882–1963

Fox, 1911–1912

drypoint on ivory laid paper

Partial Gift of Duane Michals, 2011.72.1

Paul Cadmus

American, 1904–1999

Reclining Female Nude, 20th century

colored crayon on red paper

Gift of Carol and Herbert Diamond, 2011.71.4

Antonio Canova

Italian, 1757–1824

Terpsichore, Muse of Lyric Poetry, 1812

plaster and brass

Heinz Family Fund, 2010.56

Image, page 68

Mary Cassatt

American, 1844–1926

Mathilde Holding Baby, Reaching out to Right, c. 1889

pastel on paper mounted to board

Heinz Family Fund, Robert S.

Waters Charitable Trust Fund,

Major Paintings Acquisition Fund,

Alan G. and Jane A. Lehman Fund,

Alice and Jim Beckwith Art

Acquisition Fund and Foster

Charitable Trust Fund, 2011.47

Image, page 50

Salvador Dalí

Spanish, 1904–1989

Le Révolver à cheveux blancs,

frontispiece (The White Haired

Revolver, frontispiece), 1932

etching on *chine-collé* paper,

mounted to cream Japon Nacré

Charles J. Rosenbloom Fund,

2010.42

Philip Evergood

American, 1901–1973

Successful Old Man, 1944

graphite and wash on paper

Gift of Carol and Herbert Diamond, 2011.71.6

Henry Fuseli

Swiss, 1741–1825

Evening Thou Bringest All [Woman

on a sofa], 1803

from the series *Specimens of*

Polyautography

first edition

pen lithograph on paper with

brown aquatint border

Charles J. Rosenbloom Fund,

2010.39

Orpheus and Euridice, c. 1780–1785

black chalk, graphite, gouache, and

wash on paper

Major Paintings Acquisition Fund,

Charles J. Rosenbloom Fund, Alan

G. and Jane A. Lehman Acquisition

Fund, Patrons Art Fund, Mary

Louise and Henry J. Gailliot Fund

for Acquisitions, Robert S. Waters

Charitable Trust Fund, Mr. and

Mrs. William A. Meyer Acquisition

Fund, Frances G. Scaife Fund, and

Joseph E. and Sally M. Imbriglia

Fund, 2011.60

Gaetano Gandolfi

Italian, 1734–1802

Proof sheet of seven etchings,

c. 1780–1790

seven etchings on white laid paper

Mary Louise and Henry J. Gailliot

Fund for Acquisitions, 2010.58.a–g

William James Glackens

American, 1870–1938

Swimming Hole, c. 1903

ink on paper

Gift of Carol and Herbert Diamond,

2011.71.7

George Grosz

American, 1893–1959

Two Standing Nudes, 20th century

charcoal on paper

Gift of Carol and Herbert Diamond,

2011.71.5

Henri Guérard

French, 1846–1897

Sunset, Honfleur (Soleil couchant,

Honfleur), 1896

color woodcut on wove paper

Joseph E. and Sally M. Imbriglia

Fund, 2010.59

Kawase Hasui

Japanese, 1883–1957

Doi Sadaichi, publisher

Japanese, active 1930s

Spring Moon, Ninomiya Beach

(*Haru no tsuki, Ninomiya kaigan*),

March 1932

color woodcut on paper

Gift of the Estate of Charles E.

Kaufman, 2010.69.1

Robert Henri

American, 1865–1929

Seated Nude, late 19th–early 20th

century

ink on paper

Gift of Carol and Herbert Diamond,

2011.71.8

Tsuchiya Koitsu

Japanese, 1870–1949

Doi Teiichi, publisher

Japanese, active 1930s

Futarasan Shrine in Nikko (Nikko

Futarasan), 1936

woodcut on paper

Gift of the Estate of Charles E.

Kaufman, 2010.69.2

Tsuchiya Koitsu

Japanese, 1870–1949

Sarusawa Pond on a Rainy

Evening, 1941

woodcut on paper

Gift of the Estate of Charles E.

Kaufman, 2010.69.3

Camille Pissarro

Danish, 1830–1903

The Cabbage Field (Le champ des

choux), c. 1880

soft-ground etching on buff laid

paper

Robert S. Waters Charitable Trust

Fund, 2010.38

Women Bathing while Tending the

Geese (Baigneuses gardeuses

d'oies), c. 1895

drypoint, printed from three

copperplates, on wove paper

Leisser Art Fund, 2010.57

Siegfried Gerhard Reinhardt

American, 1925–1984

American Fantastica, 1945

ink on paper

Gift of Carol and Herbert Diamond,

2011.71.9

Mileva Roller

Austrian, 1886–1949

Two Intertwined Female Figures,

c. 1908–1915

woodcut on off white Japanese

paper

Joseph E. and Sally M. Imbriglia

Fund, 2011.55.1

Standing Woman, c. 1908–1915

woodcut on off white Japanese

FINE ARTS cont.

Munakata Shikō

Japanese, 1903–1975

Black and White Birds with Script, 1958

woodcut on paper

Gift of the Estate of Charles E.

Kaufman, 2010.69.4

Reclining Female Nude with Flowers, 1958

woodcut on paper

Gift of the Estate of Charles E.

Kaufman, 2010.69.5

Group of Figures in Black with Script Below, 1958

woodcut on paper

Gift of the Estate of Charles E.

Kaufman, 2010.69.6

Everett Shinn

American, 1876–1953

Nude in Boudoir, late 19th–early 20th century

red chalk on paper

Gift of Carol and Herbert Diamond,

2011.71.10

Stones in Churchyard, 1941

crayon lithograph on paper

Gift of Carol and Herbert Diamond,

2011.71.11

Lucien Simon

French, 1861–1945

Schola, 1926

oil on canvas

Gift of Henry Oliver III and Charles

Oliver II, 2011.46

John Sloan

American, 1871–1951

Model Reading Newspaper, 1930

graphite on paper

Gift of Carol and Herbert Diamond,

2011.71.12

Beating the Rug, c. 1905

ink on paper

Gift of Carol and Herbert Diamond,

2011.71.13

Eugene Speicher

American, 1883–1962

Woman Sitting, c. 1940

graphite on paper

Gift of Carol and Herbert Diamond,

2011.71.14

ACQUISITIONS THE HEINZ ARCHITECTURAL CENTER

estudio teddy cruz

American, 1994–present

Manufactured Sites, 2008

foamcore, basswood, rubber hose, styrene, plastic, plaster cloth, corrugated plastic, sheet wire, and photo paper

Purchase: gift of the Drue Heinz

Trust, 2010.12.1

Image, page 67

A Housing Urbanism Made of Waste, 2008

video animation; color, silent

10 min.

Purchase: gift of the Drue Heinz

Trust, 2010.12.2

Frederick Fisher

American, b. 1949

The Annenberg Center at

Sunnylands, 2009

watercolor

Gift of Frederick Fisher, 2010.51.1

The Annenberg Center at

Sunnylands, 2009

watercolor

Gift of Frederick Fisher, 2010.51.2

ACQUISITIONS PHOTOGRAPHY

Ansel Adams

American, 1902–1984

El Capitan–Winter, Yosemite Natl.

Park, California, 1968, printed

before 1976

gelatin silver print

The William T. Hillman Fund for

Photography, 2010.41

Image, page 68

American

Mrs. John Dunlap, 19th century

ambrotype

Gift of William Dunlap Pettit,

2010.52

Craig J. Barber

American, b. 1947

Flags, 2005

platinum palladium print

Second Century Acquisition Fund,

2010.26

Geraldo de Barros

Brazilian, 1923–1998

Untitled, São Paulo, Brazil, 1949

from the series *Fotoformas*

gelatin silver print on fiber paper

Second Century Acquisition Fund,

2010.18

Ellen Carey

American, b. 1952

Penlight Drawing, 2008

unique chromogenic print

Second Century Acquisition Fund,

2010.27

Davis and Sanford

American, 1892–1915

Andrew Carnegie, n.d.

gelatin silver print

Museum appropriation, 2011.7

Ralph Gibson

American, b. 1939

Bastienne's Eye, 1987

from the series *Infanta*

A/P

gelatin silver print

Second Century Acquisition Fund,

2010.28

Ralph W. Johnston

American, 1873–1962

Schoen Steel Wheel Co. Album,

1901

album of 10 photographs

Gift of Rita Anderson, 2010.70

Karen Kaighin

American, b. 1952

Barry and Darby and Lenny at the

slag heap, 1992

Van Dyke brown on Stonehenge

paper (handcoated)

Second Century Acquisition Fund,

2010.10.1

Darby and pears at the slag heap, 1992

cyanotype on Stonehenge paper

(handcoated)

Second Century Acquisition Fund,

2010.10.2

Gertrude Käsebier

American, 1852–1934

Portrait (Miss N.), 1903

photogravure on laid paper

Second Century Acquisition Fund,

2011.56

Jacques-Henri Lartigue

French, 1894–1986

Zissou in his tire boat, print c. 1977,

negative 1912

gelatin silver print

Gift of Laurie Graham, 2010.20

Duane Michals

American, b. 1932

The Young Girl's Dream, 1969

five gelatin silver prints with hand-

applied text

The Henry L. Hillman Fund,

2010.25.1.a–e

Self-Portrait as a Devil on the

Occasion of my Fortieth Birthday,

1972

gelatin silver print with hand-

applied text

The Henry L. Hillman Fund,

2010.25.2

The Unfortunate Man, 1976

gelatin silver print with hand-

applied text

The Henry L. Hillman Fund,

2010.25.3

Old Money, 1982

eight gelatin silver prints with

hand-applied text

The Henry L. Hillman Fund,

2010.25.4.a–h

Self-Portrait with Feminine Beard, 1982

gelatin silver print with hand-

applied text

The Henry L. Hillman Fund,

2010.25.5

Six Views of the Cathedral of

Learning in the Manner of

Hiroshige, 1982

six gelatin silver prints with

hand-applied text

The Henry L. Hillman Fund,

2010.25.6.a–f

Grandpa Goes to Heaven, 1989

five gelatin silver prints with hand-

applied text

The Henry L. Hillman Fund,

2010.25.7.a–e

Many Moons, 1989

gelatin silver print with hand-

applied text

The Henry L. Hillman Fund,

2010.25.8

My Father Could Walk in the Sky,

1989

gelatin silver print with hand-

applied text

The Henry L. Hillman Fund,

2010.25.9

Necessary Things for Making

Magic, 1989

cibachrome print with hand-

applied text

The Henry L. Hillman Fund,

2010.25.10

Necessary Things for Writing Fairy

Tunes, 1989

cibachrome print with hand-

applied text

The Henry L. Hillman Fund,

2010.25.11

Billy's Groan O Phone, 1991

gelatin silver print with hand-

applied text

The Henry L. Hillman Fund,

2010.25.12

Robert Frank, n.d.

gelatin silver print with hand-

applied text

The Henry L. Hillman Fund,

2010.25.13

The Great Photographers of My

Time #2, 1991

from the series *Poetry and Tales*

gelatin silver print with hand-

applied text

The Henry L. Hillman Fund,

2011.19.1

Monsieur Dirk, 1992

from the series *Paris Stories*

nine gelatin silver prints with

hand-applied text

The Henry L. Hillman Fund,

2011.19.2.a–i

When Gertrude Met Alice, 1992

from the series *Paris Stories*

eight gelatin silver prints with

hand-applied text

The Henry L. Hillman Fund,

2011.19.3.a–h

Grandmother and Odette Visit the

Park, 1992

from the series *Paris Stories*

eight gelatin silver prints with

hand-applied text

The Henry L. Hillman Fund,

2011.19.4.a–h

PHOTOGRAPHY cont.

Supernumeralism, 1992
from the series *Paris Stories*
nine gelatin silver prints with
hand-applied text
The Henry L. Hillman Fund,
2011.19.5.a–i

Time is Such a Funny Thing, 1992
gelatin silver print with hand-
applied text
The Henry L. Hillman Fund,
2011.19.6

What are Dreams?, 1994
from the series *Questions without
Answers*
gelatin silver print with hand-
applied text
The Henry L. Hillman Fund,
2011.19.7

Leaves of Grass, 1995
from the series *Salute WW*
gelatin silver print with hand-
applied text
The Henry L. Hillman Fund,
2011.19.8

*I Sing the Song Walt Whitman
Sang*, 1996
from the series *Salute WW*
gelatin silver print with hand-
applied text
The Henry L. Hillman Fund,
2011.19.9

*Young Soldiers Dream in the
Garden of the Dead with Flowers
Growing from Their Heads*, 1995
from the series *Salute WW*
gelatin silver print with hand-
applied text
The Henry L. Hillman Fund,
2011.19.10

Madame Schrödinger's Cat, 1998
from the series *Quantum*
three gelatin silver prints with
hand-applied text
The Henry L. Hillman Fund,
2011.19.11.a–c

Richard Misrach
American, b. 1949
Rollerblades, Bonneville Salt Flats,
1992, printed 2007
from the series *From “The Salt
Flats” canto (no. XV)* of the
ongoing “*Desert Cantos*” series,
begun in 1979
chromogenic print
Second Century Acquisition Fund,
2010.29

Heather Mull
American, b. 1969
*Kara Walker Installing for the
Carnegie International*, negative
1999/print 2009
digital inkjet print
Second Century Acquisition Fund,
2010.11

Robert W. Off
American, 1919–2010
*Edward (?) and Bob Off at
Farmington Country Club*,
Charlottesville, VA, 1939
silver dye bleach print
Gift of the artist, 2010.21.1
*Bob Off at Beaumaris, Ontario,
Canada*, 1940
silver dye bleach print
Gift of the artist, 2010.21.2

*Sam Off and Friends at Beaumaris,
Ontario, Canada*, 1940
silver dye bleach print
Gift of the artist, 2010.21.3

*Polly Off at Beaumaris, Ontario,
Canada*, 1948
silver dye bleach print
Gift of the artist, 2010.21.4

Sam, Molly, and Bob Off,
Pittsburgh, PA, 1943
silver dye bleach print
Gift of the artist, 2010.21.5

Polly Off on a Train in Georgia, 1946
silver dye bleach print
Gift of the artist, 2010.21.6

*Sam Off, Bill Grayson, and Friends
at the Rolling Rock Races, Ligonier,
PA*, 1948
silver dye bleach print
Gift of the artist, 2010.21.7

*Polly Off at Glen Laurel, Fox
Chapel, PA*, 1948
silver dye bleach print
Gift of the artist, 2010.21.8

*Walter Curley at the Rolling Rock
Races, Ligonier, PA*, 1948
silver dye bleach print
Gift of the artist, 2010.21.9

Molly Off and Ginny Allbrandt (?),
Fox Chapel, PA, 1948
silver dye bleach print
Gift of the artist, 2010.21.10

*Bobby Off at Beaumaris, Ontario,
Canada*, 1954
silver dye bleach print
Gift of the artist, 2010.21.11

*Bobby Off at Deer Lake, Ontario,
Canada*, 1954
silver dye bleach print
Gift of the artist, 2010.21.12

*Bob, Gussie, and Holly Off, with
Nurse Rere (?) and Summer Girl, at
Beaumaris, Ontario, Canada*, 1954
silver dye bleach print
Gift of the artist, 2010.21.13

*Holly and Gussie Off, Pittsburgh,
PA*, 1956
silver dye bleach print
Gift of the artist, 2010.21.14

Frank Paulin
American, b. 1926

*Old couple and Young Woman at
Cafe*, 1961
gelatin silver print
Gift of Bruce Silverstein Gallery,
2010.15.1

View from Eiffel Tower, Paris, 1963
gelatin silver print
Gift of Bruce Silverstein Gallery,
2010.15.2

People on Bus, Paris, Rue Rivoli,
1960
gelatin silver print
Gift of Bruce Silverstein Gallery,
2010.15.3

Woman at Market, Paris, France,
1960
gelatin silver print
Gift of Bruce Silverstein Gallery,
2010.15.4

Paris, 1961
gelatin silver print
Gift of Bruce Silverstein Gallery,
2010.15.5

Paris, 1961
gelatin silver print
Gift of Bruce Silverstein Gallery,
2010.15.6

Paris, 1962
gelatin silver print
Gift of Bruce Silverstein Gallery,
2010.15.7

Odeon Cafe Couple, Paris, 1992
gelatin silver print
Gift of Bruce Silverstein Gallery,
2010.15.8

In Conversation, Paris, France, 1995
gelatin silver print
Gift of Bruce Silverstein Gallery,
2010.15.9

Paris (Statue through Window),
1992, printed later
gelatin silver print
Gift of Bruce Silverstein Gallery,
2010.15.10

Philip Perkis
American, b. 1935

Berkeley Heights, New Jersey, 1974
gelatin silver print
Second Century Acquisition Fund,
2010.47.1

Hail Storm, Guadalajara, Mexico,
1978
gelatin silver print
Second Century Acquisition Fund,
2010.47.2

Brooklyn, New York, 1984
gelatin silver print
Second Century Acquisition Fund,
2010.47.3

Jaffa Gate, Jerusalem, 1984
gelatin silver print
Second Century Acquisition Fund,
2010.47.4

Guanajuato, Mexico, 1993
gelatin silver print
Second Century Acquisition Fund,
2010.47.5

New York City, 1994
gelatin silver print
Second Century Acquisition Fund,
2010.47.6

Martin Prekop

American, b. 1940
Untitled, 1999
from the series *Mirrored Woods*
gelatin silver print
Second Century Acquisition Fund,
2010.30

Lilo Raymond

American, b. Germany, 1922–2009
Short Tulips, 1989
gelatin silver print
Second Century Acquisition Fund,
2010.31

Bruno Requiart
French, b. 1947

*Passerelle Debilly, Tour Eiffel, vues
du quai de New York*, 2002
from the series *Paris on the Seine*
gelatin silver print
Second Century Acquisition Fund,
2010.32

*Rue Catinat, rue de la Vrillière, 1er
juin 2003*, 2003
gelatin silver print
Second Century Acquisition Fund,
2011.4.1

*Quai de Montebello, 1er janvier
2004*, 2004
gelatin silver print
Second Century Acquisition Fund,
2011.4.2

Chris Shaw

British, b. 1961
Space Ship, 1999
gelatin silver print
Second Century Acquisition Fund,
2011.5.1

Soon I can sit down, 1999
gelatin silver print
Second Century Acquisition Fund,
2011.5.2

*Hotel—they all start to look the
same...*, 2002
gelatin silver print
Second Century Acquisition Fund,
2011.5.3

*I work nights so long I start to
think this is daylight*, 2001/2002
gelatin silver print
Second Century Acquisition Fund,
2011.5.4

*The Night Porter and His Higher
Power on their way Home from
Work*, 2001/2004
gelatin silver print
Second Century Acquisition Fund,
2011.5.5

Jerry Spagnoli

American, b. 1956
*The Inauguration of Barack
Obama, The Address, Plate 1*,
January 20, 2009
daguerreotype
The William T. Hillman Fund for
Photography, 2011.13
Image, page 69

Edward Steichen

American, 1879–1973
George A. Tice, printer
American, b. 1938
Foxgloves, France, 1926
from the series *Steichen: Twenty
Five Photographs*, 1982
gelatin silver print
Second Century Acquisition Fund,
2010.33

Edward Steichen

American, 1879–1973
Self-Portrait, 1903
photogravure
Gift of Howard Greenberg, 2011.65

Peter Steinhauer

American, b. 1966
Blue Cocoon #1, Hong Kong, 2008,
printed in 2010
from the series *Cocoons*
archival pigment print on
Hahnemuhle Baryta FB paper
Second Century Acquisition Fund,
2011.14.1

Green Cocoon #6, Hong Kong, 2010
from the series *Cocoons*
archival pigment print on
Hahnemuhle Baryta FB paper
Second Century Acquisition Fund,
2011.14.2

Clarence H. White

American, 1871–1925
Portrait—Master Tom, 1907
photogravure
Second Century Acquisition Fund,
2010.34



John Bettridge and Company
Pianoforte and stool, c. 1867



Haegue Yang
Series of Vulnerable Arrangements—Domestics of Community, 2009



estudio teddy cruz
Manufactured Sites, 2008



Paul Thek
Warrior's Arm, 1966–1967



Jerry Spagnoli
The Inauguration of Barack Obama, The Address, Plate 1, January 20, 2009



Ansel Adams
El Capitan-Winter, Yosemite Natl. Park, California, 1968, printed before 1976



Antonio Canova
Terpsichore, Muse of Lyric Poetry, 1812



Sam Maloof
Double rocking chair, 1996



Bakewell, Page and Bakewell
Water decanters, 1818–1819

LOANS

George Grey Barnard, *The Prodigal Son*, 1904–1906

For *Rodin and America: Influence and Adaptation 1876–1936*, organized by Iris & B. Gerald Cantor Center for Visual Arts, Stanford University (October 5, 2011–January 1, 2012)

Romare Bearden, *Pittsburgh Memories*, 1984

For *In My Father’s House*, organized by August Wilson Center for African American Culture, Pittsburgh (September 9, 2010–January 5, 2011)

John Wesley Beatty, *The Wood Gatherer*, 1894

For *Associated Artists of Pittsburgh: Celebrating a Century of Art*, organized by Westmoreland Museum of American Art, Greensburg, PA (October 10, 2010–January 9, 2011)

Dara Birnbaum, *Technology Transformation: Wonder Woman*, 1978–1979

For *Pittsburgh Biennial*, organized by The Andy Warhol Museum, Pittsburgh (September 17, 2011–January 8, 2012)

David Gilmour Blythe, *Abraham Lincoln Writing the Emancipation Proclamation*, 1863

For *Lincoln in New York*, organized by New-York Historical Society (October 2, 2009–March 21, 2010)

David Gilmour Blythe, *Post Office*, c. 1859–1863

For *American Stories. Paintings of Everyday Life, 1765–1915*, organized by the Metropolitan Museum of Art, New York (October 5, 2009–January 24, 2010), traveling through May 23, 2010. Venue: Los Angeles County Museum of Art

Pierre Bonnard, *Regatta*, 1913

For *Hamburger Ansichten (Views of Hamburg)*, organized by Hamburger Kunsthalle, Hamburg (October 1, 2009–January 31, 2010)

Jules Breton, *Dawn*, 1896

For *Heroines*, organized by Museo Thyssen Bornemisza, Madrid (March 8–June 6, 2011)

Alberto Burri, *Martedì Grasso (Fat Tuesday)*, 1956

For *Combustione: Alberto Burri and America*, organized by Santa Monica Museum of Art (September 11–December 18, 2010)

Clarence Holbrook Carter, *Pittsburgh Hill District*, 1940

For *They Practice What They Teach: Artist Faculty of Carnegie Institute of Technology, 1920–1950*, organized by Westmoreland Museum of American Art, Greensburg, PA (May 15–September 4, 2011)

Jean-Siméon Chardin, *Glass of Water and Coffeepot*, c. 1761

For *Chardin*, organized by Cultural Department of the Municipality of Ferrara, Palazzo dei Diamanti, Ferrara, Italy (October, 17, 2010–January 30, 2011), traveling through May 29, 2011. Venue: Museo Nacional del Prado, Madrid

Edgar Degas, *Le Bain (The Bath)*, c. 1895

For *Degas and the Nude (Degas et le nu)*, organized by Museum of Fine Arts, Boston (October 9, 2011–January 29, 2012)

Willem de Kooning, *Woman VI*, 1953

For *De Kooning: A Retrospective*, organized by the Museum of Modern Art, New York (September 18, 2011–January 9, 2012)

Charles Demuth, *Architecture*, 1918

For *The Tides of Provincetown: Pivotal Years in America’s Oldest Continuous Art Colony, 1899–2011*, organized by Westmoreland Museum of American Art, Greensburg, PA (October 29, 2011–January 22, 2012)

Thomas Eakins, *Joseph R. Woodwell*, 1904

For *Associated Artists of Pittsburgh: Celebrating a Century of Art*, organized by Westmoreland Museum of American Art, Greensburg, PA (October 10, 2010–January 9, 2011)

Arline M. Fisch, *Necklace*, 1984

For *Pittsburgh Adorned: Classic to Contemporary*, organized by Carnegie Museum of Natural History (June 12–October 17, 2010)

Peter Fischli and David Weiss, *Büsi (Cat)*, 2001

For 2011 *VIA Music & New Media Festival*, organized by VIA Pittsburgh, LLC (October 5–9, 2011)

French, *Bracelet*, c. 1858

For *Pittsburgh Adorned: Classic to Contemporary*, organized by Carnegie Museum of Natural History (June 12–October 17, 2010)

Eugène Fromentin, *Arab Warriors–Return from a Fantasia*, 1861

For *A Gift from the Desert: The Art, History, and Culture of the Arabian Horse*, organized by International Museum of the Horse, Kentucky Horse Park, Lexington (May 29–October 15, 2010)

Ryan Gander, *A sheet of paper on which I was about to draw, as it slipped from my table and fell to the floor*, 2008
For *Production Site: The Artist’s Studio Inside Out*, organized by the Museum of Contemporary Art, Chicago (February 6–May 30, 2010)

Francis Gardner Factory, *Plates (Banqueting Service of the Imperial Order of St. Alexander Nevsky)*, c. 1780
For *Fabergé: The Hodges Family Collection*, organized by the Frick Art & Historical Center, Pittsburgh (October 23, 2011–January 15, 2012)

Vincent van Gogh, *Wheat Fields after the Rain (The Plain of Auvers)*, 1890

For *The Real van Gogh: The Artist and His Letters*, organized by Royal Academy of Arts, London (January 23–April 18, 2010)

Dan Graham, *Heart Pavilion*, 1991

For *Beyond Dan Graham*, organized by Museum of Contemporary Art, Los Angeles (February 15–May 25, 2009), traveling through January 24, 2010. Venues: Whitney Museum of American Art, New York; Walker Art Center, Minneapolis

Robert Gwathmey, *Chauffeur*, c. 1938–1939

For *They Practice What They Teach: Artist Faculty of Carnegie Institute of Technology, 1920–1950*, organized by Westmoreland Museum of American Art, Greensburg, PA (May 15–September 4, 2011)

Childe Hassam, *Spring Morning*, 1909

For *The Orient Expressed: Japan’s Influence on Western Art, 1854–1918*, organized by Mississippi Museum of Art, Jackson (February 19–July 17, 2011), traveling through January 15, 2012. Venue: McNay Art Museum, San Antonio

Edward Hopper, *Rocky Pedestal*, 1927

For *Edward Hopper’s Maine: Paintings, Watercolors, Drawings, 1914–1929*, organized by Bowdoin College Museum of Art, Brunswick, ME (July 15–October 16, 2011)

William Kentridge, *Felix in Exile*, 1994; *Johannesburg Second Greatest City after Paris*, 1989; *Sobriety, Obesity, and Growing Old*, 1991; and *Weighing and . . . Wanting*, 1997

For *Moving Images: Animation by James Dresing, Paul Glabicki, and William Kentridge*, organized by Clarion University Art Gallery, Clarion, PA (October 18–December 17, 2010)

Gustav Klimt, *Orchard*, c. 1905

For *Vienna 1900–Klimt, Schiele and their Times*, organized by Fondation Beyeler, Basel (September 26, 2010–February 6, 2011)

John La Farge, *Sitting Siva Dance*, c. 1894

For *Schafner @ 25*, organized by Pratt Institute, New York (October 7, 2010–January 21, 2011)

Fitz Henry Lane, *View of Gloucester from Brookbank, The Sawyer Homestead*, c. 1856

For *Ships and Shorelines: Nineteenth-Century American Marine Painting*, organized by Vero Beach Museum of Art, Vero Beach, FL (January 30–May 30, 2010)

René Magritte, *L’esprit de famille*, 1963; *L’esprit de famille*, 1963; *Le rossignol (The Nightingale)*, 1955; and *Le coeur du monde (The Heart of the World)*, 1956

For *The Invisible World of René Magritte*, organized by Museo del Palacio de Bellas Artes, Mexico City (March 18–July 14, 2010)

Gordon Matta-Clark, *Conical Intersect*, 1975
For *Wats: ON* film festival, organized by Carnegie Mellon University, Pittsburgh (March 20, 2010)

Anton Mauve, *Landscape and Cows—The Road to Blaricum*, c. 1880–1885; and *Timber Truck*, c. 1880
For *Anton Mauve*, organized by Singer Laren, Laren, The Netherlands (September 15, 2009–January 17, 2010)

Warren McArthur, *Rainbow Back chair*, 1934–1935
For *The American Style: Colonial Revival in New York City*, organized by Museum of the City of New York, New York (June 14–October 30, 2011)

Piet Mondrian, *Trees*, c. 1912
For *Paths to Abstraction: 1867–1917*, organized by Art Gallery of New South Wales, Sydney (June 25–September 19, 2010)

Claude Monet, *The Sea at Le Havre*, 1868
For *The Lens of Impressionism: Photography and Painting along the Normandy Coast, 1850–1874*, organized by the University of Michigan Museum of Art, Ann Arbor (October 10, 2009–January 3, 2010), traveling through May 23, 2010. Venue: Dallas Museum of Art

Edvard Munch, *Girl under Apple Tree*, 1904
For *Luminous Modernism: Nordic Art in America*, organized by Scandinavia House, the American-Scandinavian Foundation, New York (October 20, 2011–February 11, 2012)

Paper Rad, *Welcome to My Homepage*, 2003; and *Don't Worry Be Happy (Stressful Mix)*, 2006
For 2011 *VIA Music & New Media Festival*, organized by VIA Pittsburgh (October 5–9, 2011)

Elizabeth Peyton, *Ben Drawing*, 2001
For *Elizabeth Peyton*, organized by New Museum, New York (October 28, 2008–January 11, 2009), traveling through March 21, 2010. Venues: Walker Art Center, Minneapolis; Whitechapel Gallery, London; Bonnefanten Museum, Maastricht

Camille Pissarro, *The Great Bridge, Rouen (Le Grand Pont, Rouen)*, 1896
For *A City for Impressionism: Monet, Pissarro, and Gauguin in Rouen*, organized by Musée des Beaux-Arts de Rouen (June 4–September 26, 2010)

Pierre-Auguste Renoir, *Bathers with Crab*, c. 1890–1899
For *Impressionism on Paper: Drawings from Manet to Van Gogh*, organized by Milwaukee Art Museum (October 15, 2011–January 8, 2012)

Charles Rohlfs, *Rocking chair*, 1901
For *The Artistic Furniture of Charles Rohlfs*, organized by Milwaukee Art Museum (June 6–August 23, 2009), traveling through January 23, 2011. Venues: Dallas Museum of Art, Dallas; Carnegie Museum of Art, Pittsburgh; Huntington Library, Art Collections, and Botanical Gardens, San Marino; Metropolitan Museum of Art, New York

Henri Rousseau, *House on the Outskirts of Paris*, c. 1905
For *Henri Rousseau*, organized by Guggenheim Bilbao (May 24–September 12, 2010)

Ker-Xavier Roussel, *Le Jardin (The Garden)*, 1894
For *Louis C. Tiffany: Master of Glass*, organized by the Montréal Museum of Fine Arts (February 11–May 2, 2010), traveling through August 29, 2010. Venues: Musée du Luxembourg, Paris; Virginia Museum of Fine Arts, Richmond

Edward Ruscha, *La Brea, Sunset, Orange, De Longpre*, 1999
For *Ed Ruscha: Road Tested*, organized by Modern Art Museum of Fort Worth (January 23–April 17, 2011)

Judith Schaechter, *Dream of the Fisherman's Wife*, 2004
For *History in the Making: Renwick Craft Invitational 2011*, organized by Smithsonian American Art Museum, Smithsonian Institution, Washington, DC (March 25–July 31, 2011)

Egon Schiele, *The Couple*, c. 1909
For *Egon Schiele: Selbstporträts und Porträts*, organized by Österreichische Galerie Belvedere, Vienna (February 17–June 13, 2011)

Raymond Simboli, *Self-Portrait*, c. 1929; *Allegheny Ludlum Steel Mill, Pittsburgh*, 1948; and *Pittsburgh Factory Scene*, c. 1945
For *They Practice What They Teach: Artist Faculty of Carnegie Institute of Technology, 1920–1950*, organized by Westmoreland Museum of American Art, Greensburg, PA (May 15–September 4, 2011)

Pierre Soulages, *24 November '63*, 1963
For *Pierre Soulages retrospective*, organized by Musée National d'Art Moderne Centre Georges Pompidou, Paris (October 15, 2009–March 8, 2010), traveling through August 22, 2010. Venue: Museo de la Ciudad de México, Mexico City

John Storrs, *Panel with Mirror Insets*, c. 1920
For *John Storrs: Machine-Age Modernist*, organized by Boston Athenaeum (May 12–September 3, 2010), traveling through July 9, 2011. Venues: Norton Museum of Art, West Palm Beach; New York University Grey Art Gallery

Henry Ossawa Tanner, *Christ at the Home of Mary and Martha*, c. 1905
For *Associated Artists of Pittsburgh: Celebrating a Century of Art*, organized by Westmoreland Museum of American Art, Greensburg, PA (October 10, 2010–January 9, 2011)

Paul Thek, *Red Eyelashes*, 1983; *Warrior's Arm*, 1966–1967; and *Untitled (Dinosaur)*, 1971
For *Paul Thek: Diver, A Retrospective*, organized by Whitney Museum of American Art and Carnegie Museum of Art (at Whitney October 21, 2010–January 9, 2011), traveling through September 4, 2011. Venues: Carnegie Museum of Art, Pittsburgh; UCLA Hammer Museum, Los Angeles

Luc Tuymans, *Pillows*, 1994
For *Luc Tuymans*, organized by San Francisco Museum of Modern Art (February 13–May 16, 2010), traveling through May 1, 2011. Venues: Wexner Center for the Arts, Columbus; Dallas Museum of Art; Museum of Contemporary Art, Chicago; Palais des Beaux-Arts, Brussels

Bram van Velde, *Composition 1970*, 1970
For *Bram et Geer van Velde*, organized by Musée des Beaux-Arts, Lyon (April 16–August 2, 2010)

Bill Viola, *The Sleep of Reason*, 1988
For *Sleeping Beauties*, organized by Kasteel van Gaasbeek, Lennik, Belgium (September 9–November 13, 2011)

Willem de Kooning's *Woman VI* on view at the Museum of Modern Art, New York



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Several donors provided endowed support that helped ensure long-term stability. Foremost among these was The Women's Committee of Carnegie Museum of Art—one of the museum's most loyal and generous supporters—which contributed a lead gift toward the establishment of the Richard Armstrong Curator of Modern and Contemporary Art, an initiative begun in 2008. Significant endowed support was also provided

by The Charity Randall Foundation; the Alan G. and Jane A. Lehman Foundation at the recommendation of Dr. Ellen Lehman for the Alan G. and Jane A. Lehman Curator of Decorative Arts Endowment and the Alan G. and Jane A. Lehman Decorative Arts Acquisition Fund; and an additional distribution from the estate of Virginia Kaufmann, whose fund for exhibitions and acquisitions now totals more than \$3.5 million.

Major support was received from a host of funders for exhibitions, notably for *Picturing the City: Downtown Pittsburgh, 2007–2010*; *Teenie Harris, Photographer: An American Story*; *Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939*; and the 2013 *Carnegie International*. A campaign led by Carnegie Museum of Art's Board Chairman Bill Hunt resulted in nearly \$100,000 in contributions from Board members to support technology-related initiatives. Additionally, a variety of funders supported efforts to reach audiences through free/discounted admissions, educational and outreach programs, scholarships, and transportation for schools in underserved communities. The members of the museum's support groups—The Fellows, the Decorative Arts and Design Forum, and the new Contemporary Circle—provided ongoing support for exhibitions and other efforts.

In addition to philanthropic contributions, government sources provided funding for the museum's programs and operations. Carnegie Museum of Art received state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania. Support was also provided by the Allegheny Regional Asset District, PA Regional Assistance Capital Program, the National Endowment for the Arts, and the National Endowment for the Humanities.

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