Committee Members:
Tim Cross (Director of Advancement Services, proxy for Eric Johnson at 11.28.12 mtg); Rachel Boesenberg (MA 2014, art history); Gary Goldstein (Physics); David Guss (Anthropology); Nolan Jimbo (A16) [attended 11.28.12 mtg]; Eric Johnson (attended 4.30.13 mtg); Kathryn Link, EAD Arts & Sciences (attended 4.30.13 mtg); Laura McCarty (Collection Registrar); Laura Roberts (Gallery Advisory Board Chair); Amy Schlegel (Committee Chair; Director of Galleries & Collections).

Movement of Objects in the Collection:
- Removal of all artwork at Gifford House in advance of summer 2012 renovation
- Removal in May of two portrait paintings of Fletch School dignitaries from the Ginn Library for conservation; reinstallation in August; part of ongoing summer conservation project funded by The Fletcher School, with logistical support from Collection registrars; Conservator Liza Lehto Fulton has been hired to work on the project during the summers of 2012-14
- Removal of four prints and installation of two paintings from Provost’s Medford office
- Removal of four photographs from a private office at 80 George Street
- Removal of two paintings from Miner Hall
- Installation of one painting in the lobby of 80 George Street
- Removal of all artwork from the Dean of Arts and Science’s suite, then installation of three prints there
- Removal of artwork from the 7th floor lobby of Dowling Hall
- Re-installation of six photographs at Bray Laboratory
- Installation of all artwork at the Gifford House after the completion of summer renovation projects
- Re-installation of all paintings in Coolidge Room, including addition of new portrait of Lawrence S. Bacow, 12th President of Tufts University, by Stephen Coit, commissioned by the Office of the Trustees and accessioned to the Collection on April 30
- Move 1852 portrait of Hosea Ballou from Coolidge Room to first floor Ballou Hall
- Installation of 2012 gift of art from David and Barbara Slater (Robert Chambers, Singing Bowl, 1991) interactive sculpture on the lawn in front of Sophia Gordon Hall in December; site prep and securing of work to concrete pad provided by Tufts Facilities.
- Installation of 10 objects of Pueblo (Native American) pottery in glass case in Slater Concourse, selected by students in American Studies Prof. Joan Lester’s spring 2013 seminar, “Up from the Center of the Earth: Ten Pueblo Pots from the Tufts University Permanent Art Collection.”
- Removal of three photographs from Computer Science Office in Halligan Hall
- Removal of artwork in the Cohen Auditorium Lobby in advance of major renovations taking place summer 2013. Frank Stella’s Bogoria (wall relief) moved to wall adjacent to Lilly Music Library entrance (ground level, Granoff). Dexter Lazenby’s limestone Cleft removed and sent to conservator for fabrication of and attachment to new stone base; not safe to return to Cohen Lobby; new location TBD; three smaller bronze sculptures temporarily removed; will be reinstalled after renovations are completed sometime in the fall.
Carla Ricci Loan of Portrait of Hosea Ballou as a Young Man

This loan originated in 1991 when Ricci was the Associate Provost for Research at Tufts. The Portrait of Hosea Ballou as a Young Man has been on view in the second floor hallway of Ballou Hall for 21 years. Ricci had purchased the painting at auction in 1990 and had the piece conserved at the Fogg Museum/Harvard prior to arrival at Tufts; this crucial information was lost in the shuffle, as the Aidekman Arts Center opened in the spring of 1991 and no database for tracking objects loaned or donated to Tufts yet existed. For many years we had no idea as to the origins of the painting and no documentation regarding the loan. It became known in the collections department as the “Handsome Man” and its ownership was a mystery. This summer an intern found a receipt from the Fogg with a description of the painting that matched the “Handsome Man.” We have now pieced together the story and the lender has been contacted regarding the painting. The painting was accessioned in 2010 on the grounds that it was “found in the collection,” but then was deaccessioned at Nov. 28, 2012 Gifts of Art Committee meeting, after it was discovered that the painting was intended as a long-term loan from Ms. Ricci and should never have been accessioned. We are negotiating with the Lender either to bequest or donate the painting outright, so that it can receive needed conservation and take its place in the University history sub-collection, to be co-managed by the Tufts Univ. Art Gallery and the Digital Collections and Archives. The Lender has asked if the University would consider exchanging this painting with a comparably-valued work from the Collection, but this seems improbable as a good solution.

Conservation Project at the Ginn Library, Fletcher School

This summer we will continue the multi-phase project to have the paintings in the Ginn Library conserved by Liza Lehto Fulton and re-installed. This project began last summer and is expected to continue through the summer of 2014. Mostly portraits of Fletcher School dignitaries, the paintings in the Ginn Library have suffered the effects of time and inappropriate climate. In some cases, the paintings were hanging on exterior walls that did not have the correct vapor barrier in place to keep the humidity in check. These conditions have resulted in a variety of condition issues that range from paint loss to pronounced distortion of the stretchers and frames. The Fletcher School has made the restoration of these works a priority and they have set aside funds for the next few years to cover the costs of conservation. Gallery staff will continue to provide logistical support in terms of de-installation/installation, transportation, etc.

Insurance Claim for Salvador Dali’s Playing Card Suite

On August 5, 2011 (FY12) the Gallery was notified by Campus Police that one piece of an 8-part suite of prints by Salvador Dali was stolen from Tisch Library. The Playing Card Suite had been on view in the hallway behind the circulation desk (near the GIS Map Room) when the Ace of Spades was removed from the wall late one Saturday evening. The print was framed, labeled and security mounted to the wall at the time of the theft. The frame was found in the adjacent map room inside a flat files drawer.

We notified Huntington T. Block of the loss and (based on the fact that the entire set had been devalued by the loss of the Ace of Spades) informed them that we would be making a claim based on the pairs and sets clause in our Policy. After extensive research and deliberation about the authenticity and provenance surrounding Dali prints we felt that it was not in the best interest of the University to pursue finding a replacement Ace of Spades. In accordance with the wishes of the underwriters, the Ace of Spades was added to the FBI’s Art Loss Registry. At the request of Huntington T. Block we contacted the appraiser who had originally valued the prints when they were given in 1992. The updated appraisal was rife with factual errors and assigned a value for the set of eight at $10,000 total.
After lengthy discussions and (by this time) a reasonable knowledge of the market for these sets, we made a strong case with Huntington T. Block that the first appraisal was not credible. A second appraisal was undertaken by the Winston Art Group that concluded a value of $80,000 for the set. After continued discussions at Tufts between Collections staff and the Director of Risk Management, the two departments prevailed and the underwriters agreed to pay the University $80,000 for the loss (on the condition that we surrender the remaining seven prints), less the $1,000 deductible on the policy per claim. The title transfer was signed and notarized, relinquishing ownership of the seven prints to Huntington T. Block; before the title transfer had been affected, however, the Executive Vice President ordered the claim for the set of eight cancelled based on the fact that four of the prints are on view in the Gifford House and they suit the décor. A second Proof of Loss claim for $39,000 was executed on April 25, surrendered the three remaining Spade prints, and a check was received on April 27. The University Gifts of Art Committee agreed at its November 28, 2012 meeting that, if an insurance claim was successful, an acquisitions fund should be established with the net proceeds. The check is being held by the A&S Dean’s Office till further consultation on who has the authority to direct the use of A&S funds, as the Collection management is paid for by the School of Arts & Sciences and the Gifts of Art Committee reports to the Dean of Arts & Sciences.

Other Collections and Artistic Property Management Projects
Part-time Associate Registrar John Rossetti is in the final stages of an inventory of the Collection as well as the transition of our current inventory system to the space management system used by University Facilities. This has been an ongoing project that was undertaken in response to the findings of the 2011 Permanent Collection Audit.

This year we have also worked toward resolving several old loans. Since the mid-1990s we have provided stewardship for several objects that belong to individual lenders, the Tufts University School of Medicine and the Tufts University School of Dental Medicine. We have returned several of these pieces and we are hoping to have all of these objects out of Gallery storage this year.

During FY2013 we began the process of scanning and copying large Collection management files (such as past inventories, collection appraisals, card catalogs and old circulating loan files). The originals will be sent to Digital Collections and Archives for safekeeping and digital files (as well as hard copies) will be kept in the gallery office for reference. This will be a long-range project that will continue until individual object and donor files are scanned and attached to individual entries in the PastPerfect database.

Collection registrar Laura McCarty’s status will change from 0.4 FTE to 1.0 FTE in May 2013 in order to undertake an (initial one-year) comprehensive inventory of the “artistic property” owned by the University, on all of its campuses and in the numerous off-site storage accounts that are suspected to exist, apart from the Collection off-site storage location. This project will be supervised by Director of Galleries & Collections, who will, after due diligence, recommend to A&S EAD Kathryn Link objects for liquidation by the Treasurer’s office or for accession to the Collection.

Disaster Plan
Several years in the works, a Disaster Plan for the Tufts University Art Gallery and Permanent Collection is now complete. It focuses on objects accessioned to the Collection as well as pieces on loan to us for Exhibitions. The Disaster Plan consists of three sections (response, recovery, and rehabilitation) and a
number of appendices. It is meant to raise awareness of the risks faced by art and artifacts and to address the need to safely and competently intervene in the event of a disaster.

The Plan focuses on the most likely risks faced by the Permanent Collection and art objects loaned for exhibitions: Flooding and/or water damage in buildings where artwork and/or related documents are sited, fire (and damage by fire suppression systems), and severe weather events. Preventive measures are covered in the appendices of this plan along with insurance documentation, purveyors of necessary supplies and contact information for key service providers. Response and recovery procedures are addressed in the body of the plan along with salvage priorities that focus on buildings that house hard-to-replace objects.

Given that objects from the Permanent Collection can be found in many locations on campus, there is a high probability that Collection staff will not be the first to respond to an emergency. The Disaster Plan was written with the intent of prioritizing locations with high concentrations of artwork for likely first responders—including Facilities and Public Safety staff. It has been stressed that in the event of an emergency it is imperative that Gallery Staff be notified immediately so that Collection salvage efforts can be begin/continue in a timely manner.

The Disaster Plan has been shared with: Art Gallery staff; Geoff Bartlett, Director of Emergency Management (who provided feedback and will include provisions for the care and salvage of the fine art objects into the University-wide Emergency Operations Plan); key personnel at the Facilities Maintenance; the Department of Public and Environmental Safety; Digital Collections and Archives; and staff at Gifford House.

**Repatriation/Restitution**

In the spring of 2012, it came to the attention of Collections staff that two objects in the collection could possibly be subject to repatriation under the NAGPRA program administered by the National Park Service. The two objects (*Angwunasomtaka - Crow Mother*, leather and feathers 1997.37 and *Dance Pouch for Herbs*, leather, beads 1997.38) had been given in 1997 by Karl Gilmont. We posted our inventory completion with the National Park Service and sent letters to the tribes involved. We can now report that neither the Hopi nor the Comanche tribes will be making a request for repatriation for either of these objects, as they are not deemed to be sacred objects. Both objects have been deaccessioned from the Permanent Collection and they will remain University property with the designation as “Study Collection” objects.

On a similar note, we have recently discovered that four paintings in the Collection changed hands in Europe during World War II and may be subject to restitution. In 1999 the Association of American Museums published its Guidelines Concerning the Unlawful Appropriation of Objects during the Nazi Era. In accordance with the procedures outlined there, we have begun the process of identifying works in our collection that were sold in Europe between 1933 and 1945. The paintings in question are two portraits of women and two landscapes that came to the University through a large bequest to Tufts in the 1950s. We have purchase receipts on file that reflect sales dates between 1936 and 1940.

**Collections Use and Research**

We have seen increased interest from students requesting access to study and interpret objects from the Permanent Collection. In spring 2012 semester Clinton Oxford, a student of Prof. Joan Lester (American Studies) produced an exhibit of Hopi Katsina dolls donated in 1997 and accessioned to the collection as his Senior Honors’ thesis project. The case exhibit was on view May through November 2012 in the Remis Sculpture Court.
Previously cited is Joan Lester’s spring 2013 seminar resulting in a case exhibit “Up from the Center of the Earth: Ten Pueblo Pots from the Tufts University Permanent Art Collection,” on view late April through the fall 2013 semester. The students’ original research on these objects has allowed them finally to be catalogued and described in our database; many of the individual artists were identified during this process, enabling the students to interview the artists and interpret the objects more rigorously.

The Art History Society, a Tufts student group, curated an exhibit for the Slater Concourse Gallery drawn from a collection of 26 late 19th-century Japanese woodblock prints given to the University in 2004 by Dr. Albert and Carol Rosenthal and two similar prints given the same year by Katherine Burton Jones. These prints were accessioned at the April 30, 2013 Gifts of Art Committee meeting. The Art History Society chose to focus on this group of objects from a list of three projects offered by Director of Galleries and Collections Amy Schlegel; they were advised by Professors Ikumi Kamimshi (Asian art history) and Charles Shiro Inouye (Japanese Studies/GRAL); their goal was “to learn about exhibition design and curatorial processes.” The Slater Family Fund contributed $1,5000 toward framing expenses and the Tufts Senate contributed an additional $2,000.

Approved Voting Results from November 28, 2012 Gifts of Art Committee Meeting:

Deaccessioned
Artist Unidentified, Portrait of Young Hosea Ballou, oil on canvas, 30-1/8 x 25-1/8 in.
Lender: Carla Ricci

Accessioned
Qiu Deshu, Cracks/Lives, 1985, collage, paint and pencil on canvas, 30 x 48 in.
Donor: Robert and Ruth Remis

Robert Chambers, Singing Bowl, 1991, cast iron, cast aluminum, and magnesium
Donor: David and Barbara Slater
Sited in front of Sophia Gordon Hall, Talbot Ave.

Artist Unidentified, Aztec Bracelet Fragment, gold, 2-¾ x 5/8 in.
Donor: Esther Merrin Bronstein

Artist Unidentified, Aztec Bracelet Fragment, gold, 3 x 5/8 in.
Donor: Esther Merrin Bronstein

Approved Voting Results from April 30, 2013 Gifts of Art Committee Meeting:

External Loan: Émile Bernard, La Ribay, 1886
On April 30, 2013 the Gifts of Art Committee approved the proposed removal of Emile Bernard painting from Gifford House for loan to the Ordrupgaard Museum for Fransk Impressionisme, Denmark for the exhibition “Friction of Ideas: Gauguin, Van Gogh, Bernard” February 6 to June 22, 2014. The painting was given in 1982 by Robert and Ruth Remis and, like many of our finest objects, this piece is currently on view in the Gifford House. This painting has been included in two external exhibitions since the University assumed ownership: In 1990 in Émile Bernard, organized by Rijksmuseum Vincent Van Gogh, Amsterdam; the exhibit travelled to Mannheim; and again in 1997 to the Nassau County Art Museum in
Roslyn Harbor, NY for the exhibit *Poets and Painters*. The painting will be removed from Gifford House during the summer of 2013 and returned approximately one year later. The Committee voted also to assess the borrowing institution a loan fee tantamount to the appraisal fee, new high-resolution digital image, conservation estimate, and a pro-rated fee for the Collection registrar’s time processing the loan.

**Approved for Title Transfer**

Two monumental carved wood sculptures, Yin/Yang, commissioned by Tufts University in 1993 to honor the service of Elizabeth Ahn Toupin on the occasion of her retirement, will be transferred, along with title, to Ethan Cohen, a commercial art dealer specializing in modern/contemporary Chinese art in New York and Beacon, NY. Cohen understands that the sculptures are in such poor condition that they are presently unexhibitable, having sustained deterioration and insect damage from being sited outdoors of the Aidekman Arts Center from 1993 to 2003; since falling over in a high wind in late 2003, they have been stored prone; after being fumigated and shrink-wrapped in 2005-6, they have been languishing in off-site storage, since the conservation treatment report obtained from Daedalus conservation of Watertown, MA was $75,000. Toupin's wish is that Cohen agree to return 50% of net proceeds of a future sale of this work to the Bowlin-Toupin Fund for the Arts at Tufts; that language is included in the Title Transfer. Shipment to Cohen is expected to take place in June.

**Accessioned**

Andrew Rogers, *Sacred (Spišský Hrad, Slovakia)*, 2008, C print, 20 x 30 inches  
Gift of the Artist

Andrew Rogers, *Ancient Language (Chile)*, 2004, C print, 20 x 30 inches  
Gift of the Artist

Andrew Rogers, *Sentinels (Turkey)*, 2010, C print, 20 x 30 inches  
Gift of the Artist

Robert Hauser and Michael McCurdy, *Face to Face: Twelve Contemporary American Artists Interpret Themselves in Wood Engraving*, Ink on letterpress paper, 15 x 11 inches each; 12 total  

Artist Unidentified  
*Battle in Aizu Domain during Meiji Restoration*, ca. 1870  
Color woodblock print, with ink and color on paper; vertical oban triptych  
Gift of Katherine Burton Jones

Artist Unidentified  
*The Korean Incident (Chosen Jihen)*, 1882  
Color woodblock print, with ink and color on paper; vertical oban triptych  
Publisher: Kobayashi Tetzuiiro  
Gift of Katherine Burton Jones

Ikuhide, Kobayashi (1847-1915)  
*Battle in Southern Bay*, 1895  
Color woodblock print, with ink and color on paper; vertical oban triptych  
Gift of Dr. Albert and Carol Rosenthal
Artist Unidentified
*Battle Scene with Japanese cavalry discomfiting Chinese defenders of a castle, 1895*
Color woodblock print, with ink and colors on paper; vertical oban triptych
Publisher: Komori Sojiro
Gift of Dr. Albert and Carol Rosenthal

Artist Unidentified
*Japanese troops and warship engaging and overcoming Chinese ships and ground troops before a castle or fort, ca. 1894-95*
Color woodblock print, with ink and color on paper; vertical oban triptych
Gift of Dr. Albert and Carol Rosenthal

Chikanobu, Toyohara (1838-1912)
*Our Big Victory Over the Fleet* (Defeat of Chinese warship and attack by three boats on the Chinese troops on shore)
Color woodblock print, with ink and color on paper) ca. 1894-95; vertical oban triptych
Signed: Yoshu Chikanobu hitsu with toshidama seal
Publisher: unidentified- seal with cat-shaped cartouche
Gift of Dr. Albert and Carol Rosenthal

Kokinimasa, Utagawa (1874-1944)
*Infantry battle between Japanese and Chinese soldiers before a ruined fort, ca. 1894-95*
Color woodblock print with ink and color on paper; vertical oban triptych
Gift of Dr. Albert and Carol Rosenthal

Kunitora, Utagawa (active late 19th century)
*Naval Battle in Korea (Nisshin gunkan Kasenno zu) Japanese and Chinese ships in combat: battle of Meiji 27, July 22nd*
Color woodblock print, with ink and color on paper; vertical oban triptych
Gift of Dr. Albert and Carol Rosenthal

Chikanobu, Toyohara (1838-1912)
*Under the Lighthouse, Depicting Japanese launching assault troops from their warship against stricken Chinese on Shore, ca. 1894-95*
Color woodblock print, with ink and color on paper; vertical oban triptych
Signed: Yoshu Chikanobu hitsu
Seal: toshidama seal with cat-shaped cartouche
Publisher: un-translated
Gift of Dr. Albert and Carol Rosenthal

Artist Unidentified
*Naval battle with Japanese sinking a Chinese battleship in the foreground, ca. 1894-95*
Color woodblock print, with ink and color on paper; vertical oban triptych
Gift of Dr. Albert and Carol Rosenthal

Koto, Okura (dates unknown)
*Taiwan (Formosa) Battle in City-Japanese Invasion, 1888, ca. 1894-95*
Color woodblock print, with ink and color on paper; vertical oban triptych  
Signed: Koto ga  
Gift of Dr. Albert and Carol Rosenthal

Artist Unidentified  
*Naval Battle with Japanese sailors in the left foreground firing a canon on a sinking Chinese ship in the distance,* 1895  
Color woodblock print, with ink and color on paper  
Vertical oban triptych  
Gift of Dr. Albert and Carol Rosenthal

Yoshitoshi, Tsukioka (1839 – 1892)  
*Naval Battle with Japanese warships destroying a Chinese vessel in the foreground,* August, 1895  
Color woodblock print, with ink and color on paper; vertical oban triptych  
Gift of Dr. Albert and Carol Rosenthal

Yoshitoshi, Tsukioka (1839 – 1892)  
*General Soto and Nozu-Tachimi, Japanese troops attacking Chinese defenders advancing from a fort*  
March, 1895  
Color woodblock print, with ink and color on paper; vertical oban triptych  
Signed: Oju Yoshitoshi  
Gift of Dr. Albert and Carol Rosenthal

Artist Unidentified  
*Battle scene with Japanese troops attacking Chinese forces at a battlement,* 1895  
Color woodblock print, with ink and color on paper; vertical oban triptych  
Publisher: Morita Hikojiro  
Gift of Dr. Albert and Carol Rosenthal

Chikanobu, Toyohara (1838-1912)  
*Victory at Mount Taihei: depicting Japanese troops firing a canon and overcoming Chinese troops*  
ca. 1895  
Color woodblock print, with ink and color on paper; vertical oban triptych  
Gift of Dr. Albert and Carol Rosenthal

Chikanobu, Toyohara (1838-1912)  
*Battle at Ryojun, Manchuria, ca. 1894-95*  
Color woodblock print, with ink and color on paper; vertical oban triptych  
Signed: Yoshu Chikanobu  
Publisher: Soshima Kamakichi  
Gift of Dr. Albert and Carol Rosenthal

Chikanobu, Toyohara (1838-1912)  
*Meiji Emperor Victory Procession to Imperial Palace, Tokyo, ca. 1894-95*  
Color woodblock print, with ink and color on paper; vertical oban triptych  
Gift of Dr. Albert and Carol Rosenthal

Kokuinmasa, Utagawa (1874-1944)
*Invasion of Castle at Kansai*, March 1895
Color woodblock print, with ink and color on paper; vertical oban triptych
Gift of Dr. Albert and Carol Rosenthal

Chikanobu, Toyohara (1838-1912)
*Second Artillery Infantry Invading Kinshu*, March 1895
Color woodblock print, with ink and color on paper; vertical oban triptych
Signed: Chikanobu hitsu
Publisher: Furuhashi Shinnosuke
Gift of Dr. Albert and Carol Rosenthal

Bairin (active 1894)
*Naval Battle at the Kaiyo Islands in Korea (Kaiyo-to kaigun dai gekison)*, ca. 1894
Color woodblock print, with ink and color on paper; vertical oban triptych
Gift of Dr. Albert and Carol Rosenthal

Kokuinmasa, Utagawa (1874-1944)
*Night attack on a fortress, with Japanese troops overwhelming the Chinese; a Japanese warship in the distance*, March 1895
Color woodblock print, with ink and color on paper; vertical oban triptych
Signed: Kokuimasa
Publisher: Komon Sojiro
Gift of Dr. Albert and Carol Rosenthal

Kokuinmasa, Utagawa (1874-1944)
*First Entrance into Pyong Yang: depicting the breeching of the fortress gate by a Japanese soldier*, 1894
Color woodblock print, with ink and color on paper; vertical oban triptych
Signed: Kokuimasa
Publisher: Murakami Toyojiro
Gift of Dr. Albert and Carol Rosenthal

Kokuinmasa, Utagawa (1874-1944)
*Invasion into Manchuria: depicting a night landing in the snow with Japanese troops overcoming Chinese defenders*, March 1895
Color woodblock print, with ink and color on paper; vertical oban triptych
Signed: Kokuimasa
Publisher: Komori Sojiro
Gift of Dr. Albert and Carol Rosenthal

Artist Unidentified
*Kim Gyu-jin, the famous Korean scholar, on a spiritual return visit to his homeland*, 1895
Color woodblock print, with ink and color on paper; vertical oban triptych
Publisher: Iwata Shusaku
Gift of Dr. Albert and Carol Rosenthal

Kuniharu, Toyohara (possibly) dates unknown
*Japanese attack on a Chinese city with defending troops in flight and the city in flames*, ca. 1894-95
Color woodblock print, with ink and color on paper; vertical oban triptych
Publisher: Ishu Rokunosuke
Gift of Dr. Albert and Carol Rosenthal

Artist Unidentified
Nocturnal approach in snowy landscape, ca. 1894-95
Color woodblock print, with ink and color on paper; vertical oban triptych
Gift of Dr. Albert and Carol Rosenthal

Artist Unidentified
Japanese cavalryman takes charge of an enemy canon, ca. 1894-95
Color woodblock print, with ink and color on paper; vertical oban triptych
Gift of Dr. Albert and Carol Rosenthal

Artist Unidentified
Portrait of Tufts President John A. DiBiagio, 1992-2001
Oil on canvas

Coit, Stephen
Portrait of Lawrence S. Bacow, Tufts President, 2001–2011
2012
Oil on canvas

Christo and Jeanne-Claude
Wrapped Trees, Foundation Beyeler and Brerower Park, Riehen, Switzerland, 1997-98
Photograph/poster
Gift of the Artists

Christo and Jeanne-Claude
The Pont-Neuf Wrapped, Paris, 1975-85
Photography, photographic image/signed poster
Gift of the Artists

Fairey, Shepard
Poster print
23.75 x 16.5 inches
Replacement poster print for (Tufts U.) commissioned Mural, 2011

Escher GuneWardena Architecture: Escher, Frank and GuneWardena, Ravi
Ikebana Kit, 2012
Ceramic (container and holder), bronze (branch), and holly
Gift of the Norton Family Christmas Project, 2012