Request for Qualifications
Toledo Museum of Art
Reinstallation 2027

The Toledo Museum of Art (TMA) is issuing a Request for Qualifications for a Designer to develop, and successfully implement, a museum-wide Reinstallation of its multimedia art collection. As a public institution striving to deepen its bond with the greater Toledo community and beyond by showcasing a global art history in innovative ways, TMA aims to be a catalyst for critical conversations, and even change, through our collecting strategy, presentation, and interpretation across the Museum. The design for the Reinstallation shall encompass all of the Museum’s 40 galleries, located across two buildings (detailed information provided below). The Reinstallation is expected to open in the spring 2027.

Submission Deadline
September 1, 2023
Late submissions will not be accepted. See detailed timeline and contacts below.

Background — Toledo Museum of Art
The Toledo Museum of Art’s collection of some 25,000 works of art ranks among the finest in the United States. The Museum boasts over 40 galleries across its expansive campus, which includes the Georgia and David K. Welles Sculpture Garden and the Glass Pavilion, currently dedicated to one of the most renowned collections of glass in the world (see hyperlink for more information on the campus & architecture). Since its founding in 1901, the Toledo Museum of Art has earned a global reputation for the quality of its collection, its innovative education programs, and its architecturally significant campus.

TMA believes in the power of art to ignite the imagination, stimulate thought, and provide enjoyment. Through its collections and programs, TMA strives to integrate art into the lives of people. In 2021, TMA launched its new strategic plan (see hyperlink) outlining the goals and initiatives for the Museum over the next several years. The plan’s vision—that TMA will become the model art museum in the United States for its commitment to quality and its culture of belonging—blends programmatic ambition with a dedication to community.

The Museum comprises a 37-acre campus in the heart of downtown Toledo (see campus map below). A 250,000 square-foot, Vermont marble, Beaux-Arts building by the 20th century architect Edward B. Green sits at the center of the campus, flanked by two buildings designed by Pritzker Prize winners Frank Gehry and SANAA (see hyperlink for architectural summary). Gehry’s building, the Center for Visual Arts, houses the University of Toledo’s Art Department;
SANAA’s Glass Pavilion displays the Museum’s distinguished glass collection and includes studios for making glass as well as nearby facilities for metalworking and jewelry. There is approximately 80,000 square feet of gallery space in the 1912 Edward Green building and 10,000 square feet of gallery space in 2006 SANAA’s Glass Pavilion (see gallery maps below).

In addition to the University of Toledo’s presence, the Museum’s Professional Building provides offices for the Toledo Symphony Orchestra, the Toledo Ballet, and the Arts Commission of Greater Toledo. The Museum includes a 1700-seat theater, the Peristyle Theater, which acts as Toledo’s main concert hall.

Guiding Principles and Values of the Reinstallation
With a strong commitment to reshape the narrative of art history, TMA is poised to make a consequential impact on broadening the stories told through art. We seek to tell truths as seen, experienced, and lived through many lenses. The holistic Reinstallation will take a chronological approach distributed across all galleries (in both the 1912 Edward Green Building and 2006 SANAA Glass Pavilion), and will bridge our varying collection areas, which include but are not limited to: the ancient world; historic African, American, Asian, European, Native American, Middle Eastern, and Oceanic collections across media (including ceramics, furniture, jewelry, metalwork, painting, sculpture, textile and fiber, with a special emphasis on glass); modern and contemporary (spans media including the above as well as time-based media). We imagine the Reinstallation will accomplish (though not limited to) the following:

- Integrate media across the collection
- Constantly question institutional methods and approaches
- Embrace change and support differences
- Be inclusive and encourage dialogue
- Acknowledge and contend with a history of elitism and lack of accessibility (from physical to intellectual accessibility)
- Reconsider the definition of a museum and understand the museum as an organic organization – alive, reflexive, generative, evolving
- Provide new understandings of the collection
- Highlight continuities and seek interconnectedness amongst artworks
- Redefine artistic and curatorial practices
- Recognize what stories we are already telling and identify those stories not yet told
- Ensure we are not essentializing artists, particularly in terms of their identity
- Inspire wonder and offer moments of surprise for the viewer
- Coalescing traditional and innovative display strategies encouraging fun and engagement
- Conceive of the museum as encompassing all facets of the campus
Overall Reinstallation Goals
This project seeks to:

- Create visually dynamic design for gallery layouts, which offers a compelling aesthetic and physical experience for visitors, inclusive of artwork, interpretation strategy, technology, and wayfinding
- Collaborate cross-departmentally on implementation of design, interpretation, wayfinding, and technological assets
- Produce surprising and accessible galleries
- Promote and highlight the Toledo Museum of Art as a destination for excellence in the arts and museum fields

Overview of Position
The Designer will conceive of an approach for the design and layout of the galleries. With key TMA staff, the Designer will implement the design and layout across the galleries in the 1912 Edward Green Building and 2006 SANAA Glass Pavilion.

Design Expectations
The following will be the responsibility of the selected Designer, subject to TMA approval:

- As the Reinstallation will take a chronological approach, the design and layout to be a dynamic and expansive exploration of time
- Thoughtfully bridge collecting areas across time, media, cultures, and contexts
- Layout approach to be visually interesting and accessible to the publics (including incorporating accessibility guidelines)
- Flexible displays, with particular consideration to required rotations of light sensitive works
- Consider architectural spaces and galleries as well as navigation between building, sculpture garden, grounds, and overall campus
- Design to align with/complement TMA overall brand and visual identity
- Work in conjunction with the TMA graphic design team to establish a visual identity for the Reinstallation Project that aligns with the current TMA Rebranding Project
- Selected Designer has a proven track record of working with community

TMA’s Role
TMA has several assets to contribute as a partner: a strong reputation, a well-qualified staff and board, a strong relationship with the City of Toledo, and a deep connection with community and business partners. TMA proposes that its role, as a partner to Designer, would include the following:

- Ensure and facilitate discussions and collaboration with key TMA staff and departments working on the Reinstallation
- Share necessary information to support the design and layout of the Reinstallation, including gallery layouts, campus maps, architectural blueprints, etc.
- Work with appropriate consultants on undertaking and conducting analyses of the current condition at both buildings
- Select and oversee outsider contractors to conduct physical modifications to the space as described in the design recommendations
- Facilitate focus group and community advisory committee involvement and feedback in design refinement process

**Budget**
The scope of the budget is all inclusive for the entire Reinstallation layout project. With this current information and anticipated needs of the conceived approach, please provide a general, overall budget for Designer’s time and travel. This budget should be outlined in a phased approach, with associated costs outlined for each phase separately.

**Selection Process**
TMA’s intention is to solicit qualifications from Designers for the design and layout of the Museum’s Reinstallation. We will evaluate qualifications, verify the information presented, and conduct interviews, as appropriate. This process will result in the selection of a Designer, who through an agreement with the TMA, will develop the Reinstallation layout design. See “Submission Instructions” below.

The selected Designer will be chosen based on the inventiveness of design and approach to the proposed layout for the Museum’s Reinstallation. Preference will be given to those who have experience working with museums, particularly in large-scale gallery re-envisioning, as well as with successful management of implementation budgets and timelines. Firms and individuals with expertise in interior architecture, exhibition development and design, experience design, and related fields are encouraged to apply.

- TMA puts out a call for Designers in summer 2023, outlining information regarding required submission materials, including statement of interest, resume(s), and portfolio
- A selection panel of staff from TMA will choose the first round of potential Designers and these selected Designers will receive an invitation for a Zoom interview.
- After the Zoom interviews, the TMA team will select no more than three finalists and invite them for an onsite visit and further interviews.
- Each finalist will travel to Toledo and deliver a brief presentation to the selection committee, outlining their conceptual approach to the Reinstallation. (All costs for this trip will be covered.)
- During this visit, a selection panel will conduct private interviews with each finalist.
- Following the interviews and presentations, the selection panel of TMA staff will choose the Designer based on the criteria outlined above.
Timeline

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 14, 2023</td>
<td>All questions regarding the proposal process submitted via email</td>
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<tr>
<td>September 1, 2023</td>
<td>Deadline for proposals</td>
</tr>
<tr>
<td>Throughout September 2023</td>
<td>Proposal reviews</td>
</tr>
<tr>
<td>Throughout October 2023</td>
<td>First round of Zoom interviews occurs</td>
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<tr>
<td>Late October– Early November 2023</td>
<td>Finalists notified and schedule site visit</td>
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<tr>
<td>By end of December 2023</td>
<td>Finalists travel to Toledo for site visits and interviews</td>
</tr>
<tr>
<td>By mid-January 2024</td>
<td>Designer selected</td>
</tr>
<tr>
<td>By mid-February 2024</td>
<td>Contract execution</td>
</tr>
<tr>
<td>Winter 2024 – Early Summer 2024</td>
<td>Initial design development</td>
</tr>
</tbody>
</table>

Submission Instructions

Please submit the following by **September 1**. Submission materials will not be returned.

- A statement of intent describing your interest in the project and confirmation of your availability to meet the project timeline (1,000-word limit)
- Proposed concepts and approach to the Reinstallation
- Brief bio of each individual on the project team
- Resume or curriculum vitae of project lead(s)
- Portfolio of museum-related projects (3-5) that should include discussion of how community feedback was integrated in each instance
- Description of Diversity, Equity, Access, and Inclusion programs

Please submit your materials via SlideRoom (see [hyperlink](https://help.liaisonedu.com/SlideRoom_Applicant_Help_Center)). Files should be submitted in PDF format.

Contacts

Content-related questions can be directed to:
Andrea Gardner, Senior Director of Collections and Curatorial Affairs
AGardner@toledomuseum.org
419-255-7244

Technical questions regarding the submission procedure can be directed to:
Laurie French, Director of Information Technology
lfrench@toledomuseum.org
419-255-7928

SlideRoom-specific questions can be directed to:
support@slideroom.com
SlideRoom help center: [https://help.liaisonedu.com/SlideRoom_Applicant_Help_Center](https://help.liaisonedu.com/SlideRoom_Applicant_Help_Center)
TMA’s Options
TMA reserves the right to cancel this RFQ, or to reject in whole or in part any and all submissions received in response to this RFQ, upon its determination that such cancellation or rejection is in the best interest of TMA. TMA further reserves the right to waive any minor informality, or the failure of any Respondent to comply therewith, if it is in the Museum’s interest to do so. TMA will not pay compensation to any Respondent for any costs related to the preparation or submittal of the qualifications.

TMA will reject the qualifications of any Respondent who is suspended and/or debarred, or who has previously failed to perform any contract properly.

The determination of the criteria and process whereby submissions are evaluated and the decision as to whom shall receive a contract award shall be at the sole and absolute discretion of TMA.

By submitting a response to this RFQ, Respondent acknowledges and agrees to the following conditions:

- All submissions in response to this RFQ become the property of TMA.
- TMA will make no determination as to the adequacy or accuracy of any system, process, procedure or representation made by any Respondent. As such, pre-qualification does not infer approval of any such systems, processes, procedures or representations.
- No Respondent shall initiate contact with any member of the Board of Directors or the Director of TMA regarding this RFQ until after completion of the selection process and execution of a contract. If any Respondent has any reason, not related to this RFQ, to contact any of the above parties, they will be required to disclose to that party that they are a respondent in this solicitation. Failure to adhere to these requirements may result in disqualification from the solicitation.
- Respondent shall not have employed or retained any company or person, other than a bona fide employee working solely for the Respondent to solicit or secure the execution of a contract with TMA. Respondent certifies that they have not paid or agreed to pay any person, company, corporation, individual or firm other than a bona fide employee working solely for the Respondent, any fee, commission, percentage, gift or any other consideration, contingent upon or resulting from the award of or the making of a contract from this solicitation.

Addenda
- Campus and gallery maps
- Brief chronological collection highlights checklist
Frequently Asked Questions

Is the deadline flexible? No, there are many stakeholders involved that necessitate a strict deadline.

Can applicants present first round submissions or speak to TMA staff prior to submission of the application? Unfortunately, no. All submissions will be judged based on an internal rubric and all prior meetings will be declined in order to ensure an equitable process for all applicants.

The scope of the project implies that there could be other team members associated with the project: e.g., Architect and Engineers and other consultants (e.g., Graphics, Media, AV). Can you speak to this aspect of the total project? We are open to working with additional consultants as needed for the scope of work. Some design firms have indicated that they are providing potential partners that they would recommend working with in terms of technology, etc. As for graphic design, we anticipate the chosen design firm working closely and in conjunction with TMA’s graphic design team.

What kind of content are you looking for regarding “Description of Diversity, Equity, Access, and Inclusion programs,” and in what format this should be presented? For this section we are looking for information such as: Does the firm have a DEIA policy or statement for their firm/staff/work culture? Have they demonstrated through examples of how DEAI-initiatives have been manifested in their other projects?

Can you clarify what format TMA expects "proposed concepts and approach to the reinstallation," information to be? At this stage, we are looking for more of a narrative. Visuals can accompany, but the major visual materials will be part of the final pitch in November for those design- ers invited to come and present on-site in the final stage. Questions that we would like answered include: What key principles do you want to underscore? What is your vision in terms of flow, sightlines, accessibility tools, visitor engagement areas and amenities? How does chronology inform your approach? Please remember to consider both buildings and what strategies/approaches you would utilize for the Glass Pavilion in particular.

Will TMA disclose the budget? We are currently working on the project budget including construction so do not yet have figures to share. The design aspects of the budget would be established in consultation and collaboration with our design partner once selected.

Are budgeted design fees inclusive of construction, or design only? Estimated fees are just for design and not inclusive of construction. Since this is an RFQ, rather than an RFP, it would be helpful to know the range of what costs could look like by phase with the design firm, but it does not need to be anything too specific. If a designer or firm has a typical budget range per
square/cubic foot, please indicate it. Along with a range of design costs, please also include an overall travel budget.

Do you envision architectural renovations? For example, change of flooring, new points for data and power, reinforcement of structure for the display of heavy objects. Should we indicate our ability to serve as architects as well? Architectural renovations will be kept to a minimum, but upgrades to lighting and power are likely in many gallery spaces. TMA is working on estimating refreshing the spaces such as refinishing floors, drywall and paint of walls, additional data and power, etc. No need to include specifics in your proposal, but please feel free to indicate your ability to serve as architects should your firm have this capacity in-house.

Are there 3D or CAD files available for reference? Not at this time. At this phase our team is looking to learn more about applicant’s design and working styles as well as approach to a reinstallation at TMA.

Is TMA closing during the reinstallation? We are still working through this question and will have an answer very soon. We do know that construction on the Green Building is slated to begin summer 2025 with a reopening in spring 2027; the Glass Pavilion phase will start after this reopening and will reopen about 6 months later.

Do you plan to keep the collections accessible during the reinstallation? The Glass Pavilion will remain fully open while we are renovating the Green Building and vice versa; whether we completely close the Green Building or tackle the reinstallation in a phased way is still under discussion. Additionally, we are formulating plans to travel parts of the collection during the reinstallation.

Would you consider phasing of the gallery reInstallations, or is the goal to reinstall all galleries and re-open concurrently? Does the whole project need to be completed by 2027? The reinstallation of the Green Building is slated to open comprehensively in Spring 2027; we will then shift to the Glass Pavilion with a plan for that to reopen fall 2027.

What role does the Glass Pavilion play in the reinstallation? Does it stay exclusively glass, or is it part of the chronological presentation? We are actively exploring different options for the Glass Pavilion and are open to your creative ideas. We anticipate that it will no longer remain exclusively glass as media will be integrated across the two buildings as part of the chronological vision.

The University of Toledo Center for the Visual Arts is closely connected to the museum. Will this be part of the reinstallation? Similarly, will the Center for Sculptural Studies be connected to the reinstallation? These are both buildings owned by the University of Toledo.
and therefore are not part of the scope of the project. However, you should be considering the sculpture garden as part of the scope to tie TMA’s two collection buildings together.

**Will TMA share a copy of the new brand standards?** No, the new brand standards are flagged in the RFQ so applicants are aware that these design aspects will need to be incorporated if the applicant is selected, but they have not been unveiled to the public.

Does graphic design, wayfinding design and media design fall in the scope of the Exhibition Designer or will these be contracted separately? These are in the scope of the exhibition designer to be done in conjunction with TMA’s graphic design department.

**How does community involvement fit into the timeline?** We have a team and timeline devoted to community involvement with the reinstallation. We have already conducted several internal listening sessions and will be initiating community conversations starting in January 2024 and continuing throughout the process.

**Should we assume that the new installation will have an in-gallery digital platform? Should the design team include media strategy, programming, and integration in our proposal?** We do plan to have technology incorporated into the new installation and are open to ideas as to what shape this will take. Please do plan to include a media strategy, programming ideas, and technology integration in your submitted materials.
Note: This map is not drawn to scale and may not accurately represent architecture, passages, or proportions.
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<tr>
<th>Object ID</th>
<th>Description</th>
<th>Location</th>
<th>Material</th>
<th>Date Range</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1951.405</td>
<td>cosmetic jar</td>
<td>Egypt</td>
<td>core-formed glass</td>
<td>about 1400-1225 BCE</td>
<td>H: 4 3/4 in. (12.1 cm)</td>
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<tr>
<td>1923.61</td>
<td>globular vessel</td>
<td>United States (Pueblo)</td>
<td>ceramic</td>
<td>Pre-Columbian</td>
<td>H: 10 1/4 in.</td>
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<tr>
<td>1966.118</td>
<td>fragment of a relief of a winged deity</td>
<td>Kalhu (modern Nimrud, Iraq)</td>
<td>alabaster with traces of pigment</td>
<td>about 880 BCE</td>
<td>35 3/8 x 52 5/16 in. (89.9 x 132.9 cm)</td>
</tr>
<tr>
<td>1949.105</td>
<td>statue of Tanwet-amani</td>
<td>Kingdom of Kush, from Jebel Barkal</td>
<td>granodiorite</td>
<td>c. 750–270 BCE; 712–657 B</td>
<td>79 1/2 in. (201.9 cm)</td>
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<tr>
<td>1906.1A-B</td>
<td>coffin of Ta-mit</td>
<td>Unidentified</td>
<td>sycamore wood, mud, paint, and beeswax</td>
<td>about 600-550 BCE</td>
<td>13 1/4 × 19 7/8 × 70 7/16 in. (33.7 × 50.5 × 178.9 cm)</td>
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<td>ID</td>
<td>Description</td>
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<td>Material/Technique</td>
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<tr>
<td>1980.1022A-B</td>
<td>Exekias (Greek) Amphora and Lid (Storage Vessel) with Chariot Race</td>
<td>Ancient Rome, from Worringen (near Cologne), Germany</td>
<td>wheel-thrown, slip-decorated earthenware / about 550-530 BCE / with lid as restored, H: 18 1/8 in. (46.2 cm)</td>
<td>550-530 BCE</td>
<td>18 1/8 in. (46.2 cm)</td>
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<tr>
<td>1971.130</td>
<td>Roman Period, Egyptian Portrait of a Woman</td>
<td>Roman Period, Egyptian</td>
<td>tempera on linden wood panel / about CE 50 / 13 1/8 x 8 1/2 in. (33.3 x 21.6 cm)</td>
<td>CE 50</td>
<td>13 1/8 x 8 1/2 in. (33.3 x 21.6 cm)</td>
</tr>
<tr>
<td>1962.18</td>
<td>Palmyra (Tadmor), Syria Funerary Monument of Umm 'abi</td>
<td>Palmyra (Tadmor), Syria</td>
<td>limestone with traces of pigment / about 200 / 23 x 19 in. (58.4 x 48.3 cm)</td>
<td>200</td>
<td>23 x 19 in. (58.4 x 48.3 cm)</td>
</tr>
<tr>
<td>2000.11</td>
<td>India (Gandhara) Seated Buddha</td>
<td>India (Gandhara)</td>
<td>carved gray Schist / about 250 CE / 31 1/2 x 22 in. (80 x 55.9 cm)</td>
<td>250 CE</td>
<td>31 1/2 x 22 in. (80 x 55.9 cm)</td>
</tr>
<tr>
<td>1930.6</td>
<td>Ancient Rome, from Worringen (near Cologne), Germany Beaker with Bacchic Imagery</td>
<td>Ancient Rome, from Worringen (near Cologne), Germany</td>
<td>Colorless glass; free-blown, wheel-engraved / Late 3rd to mid-4th century CE / H: 8 in. (20.2 cm)</td>
<td>Late 3rd to mid-4th century CE</td>
<td>H: 8 in. (20.2 cm)</td>
</tr>
</tbody>
</table>
2022.11

Sasanian Empire

Plate with a Goddess
Silver
6th-7th Century
1 3/4 × 9 7/16 in. (4.4 × 24 cm)

1929.23

Cambodia

Balustrade Ornament
Sandstone
Classic Khmer Period (802-1300), 1100-1200
H: 50 3/4 in. (128.9 cm); W: 24 in. (61.0 cm); L: 41 in. (104.1 cm)

1934.93A-E

Cuxa Workshop (French)

Cloister Arcade, probably from Espira-de-l’Agly
marble
about 1150
Plinth to keystone: 91 1/2 in. (232.4 cm)
Plinth to spring of arch: 67 1/2 in. (171.5 cm)
Between columns (on center): 64 1/8 in. (162.9 cm)

1950.287

Possibly Trier Germany (base); Metz, France (intaglio)

Reliquary Base with Carolingian Rock Crystal
Gilded bronze, copper, silver, enamel, textile, gemstones; rock crystal
metalwork, 1200-1225; rock crystal, 820-860

1948.18

possibly Strasbourg, Alsace, France

Saint John the Evangelist
polychrome red sandstone
about 1250
56 in. (142.2 cm)
1950.304

Paris, France

*Tabernacle Polyptych with the Virgin and Child and Scenes from the Infancy of Christ*
Ivory, painted and gilded
about 1280-1300
H: 11 1/2 in. (29.4 cm); W: 10 1/2 in. (26.7 cm)

1933.320

probably Cairo, Egypt

*Mosque Lamp*
gilded and enameled glass
about 1349-1355 (750-756 AH)
without suspension loops: 13 1/2 × 10 1/8 in. (34.3 × 25.7 cm)

1989.4

Central Tibet

*Seated Buddha*
gilded bronze with lapis and turquoise inlays
about 1450
14 13/16 x 11 9/16 x 8 1/16 in. (37.6 x 29.4 x 20.6 cm)

1937.1

Piero di Cosimo (Italian (Florence), 1462-1521)

*The Adoration of the Child*
oil on wood panel
about 1495-1500
diam: 63 in. (160 cm)

1976.40

Yoruba people, Owo subgroup

*Shrine Figure*
Ivory, camwood powder
16th or 17th century
8 × 3 1/4 × 3 in. (20.3 × 8.3 × 7.6 cm)
1952.85A-B

Jan Gossart, called Mabuse (Flemish, ca. 1478-1536)

"Two Wings from the So-Called Salamanca Triptych"

oil on wood panel
1521
each wing: 47 1/4 x 18 1/2 in. (120 x 47 cm)

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1975.83

Francesco Salviati (Italian (Florence), 1510 -1563)

"The Holy Family with Saint John the Baptist"

oil on wood panel
about 1540
51 1/4 × 31 1/2 in. (130.2 × 80 cm)

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1960.36

Venice, Italy

"Filigree Ewer"

blown and tooled glass, silver gilt, jewels and enamel
about 1550-1600
H: 11 11/16 in. (29.5 cm)

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1951.231

China

"Dragon dish"

Porcelain
1573-1619
Resting Diam: 5 in.

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1950.272

Peter Paul Rubens (Flemish, 1577-1640)

"The Crowning of Saint Catherine"

oil on canvas
1631 or 1633(?)
8 ft. 8 5/8 x 84 5/8 in. (265.7 x 214.3 cm)
<table>
<thead>
<tr>
<th>Item No.</th>
<th>Catalog</th>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Date</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1964.51A-D</td>
<td></td>
<td>Paul Crespin (British (born France), 1693/94-1770)</td>
<td><em>Tureen and Stand</em></td>
<td>Sterling silver</td>
<td>1740-1741</td>
<td>overall: 14 3/16 x 21 7/16 in. (36 x 54.5 cm)</td>
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<tr>
<td>1954.43</td>
<td></td>
<td>Jean-Honoré Fragonard (French, 1732-1806)</td>
<td><em>Blind-Man’s Buff</em></td>
<td>Oil on canvas</td>
<td>about 1750-1752</td>
<td>painting: 46 in. x 36 in. (116.8 x 91.4 cm) framed: 57 5/8 x 47 1/2 x 3 5/8 in. (146.4 x 120.7 x 9.2 cm)</td>
</tr>
<tr>
<td>1950.306</td>
<td></td>
<td>John Singleton Copley (American, 1738-1815)</td>
<td><em>Young Lady with a Bird and a Dog</em></td>
<td>Oil on canvas</td>
<td>1767</td>
<td>48 x 39 1/2 in. (122 x 101 cm.)</td>
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<tr>
<td>1957.16</td>
<td></td>
<td>Claude Michel, called Clodion (French, 1738-1814)</td>
<td><em>The See-Saw</em></td>
<td>Terracotta</td>
<td>about 1775</td>
<td>17 1/2 x 16 1/4 in. (44.5 x 41.3 cm)</td>
</tr>
<tr>
<td>1961.2</td>
<td></td>
<td>New Bremen Glass Manufactory of John Frederick Amelung (American, 1784-1795)</td>
<td><em>Goblet</em></td>
<td>Colorless non-lead glass. Blown and finished by tooling. Copper-wheel-engraved decoration</td>
<td>1792</td>
<td>H: 20.1 cm (7 15/16 in.); Rim Diam: 10.8 cm (4 1/4 in.); Base Diam: 13.25 cm (5 7/32 in.)</td>
</tr>
</tbody>
</table>
1996.29
Francois Honoré-Georges Jacob-Desmalter (French, 1770-1841)

*Bas d’Armoire*
burry yew wood, gilded and patinated bronze, rouge griotte marble top
about 1812
39 3/4 x 76 1/2 in. (101 x 194.3 cm)

1954.13
John Lewis Krimmel (American, 1786-1821)

*Village Tavern*
Oil on canvas
1813-1814
H: 16 7/8 in. (42.8 cm); W: 22 1/2 in. (56.9 cm)

1949.162
Thomas Cole (American (born England), 1801-1848)

*The Architect’s Dream*
oil on canvas
1840
painting: 53 in. x 84 1/16 in. (134.7 x 213.6 cm)
frame: 58 3/4 x 90 3/8 x 3 1/2 in.

1926.63
Joseph Mallord William Turner (British, 1775-1851)

*The Campo Santo, Venice*
oil on canvas
1842
24 1/2 x 36 1/2 in. (62.2 x 92.7 cm)

1977.22
Attributed to Bambose (African, d. 1920)
or
Areogun (African | Nigerian, ca. 1880 - 1954)
Yoruba people

*Epa Helmet Mask: Mother of Twins*
wood with polychrome paint
mid-19th to early 20th century
H: 49 1/2 in. (125.7 cm); weight: 24 lbs. (10.9 kg)
<table>
<thead>
<tr>
<th>Object ID</th>
<th>Description</th>
</tr>
</thead>
</table>
| 1973.10   | Kota Peoples (African)  
Reliquary Figure  
Carved wood, brass, copper and iron  
Late 19th - early 20th century  
H. 20 in. (50.8 cm), W. 11 3/4 in. (29.8 cm). |
| 1958.16   | Fang Peoples (African)  
Mask: Ngontang  
Carved wood with pigment.  
1875-1900  
H. 17 in. (43.2 cm), W. 11 1/2 in. (29.2 cm). |
| 1956.53   | Childe Hassam (American, 1859-1935)  
Rainy Day, Boston  
oil on canvas  
1885  
26 1/8 x 48 in. (66.3 x 122 cm) |
| 1911.41   | Ojibwe Tribe  
Gashkibidaagan  
Silk trim, glass beads, wool yarn, quill beads, woven red and black plaid fabric (interior lining of pocket), printed poke-a-dot cotton fabric (interior lining of pocket), red/blue/orange plaid (interior lining of pocket), line ercu material from flour bag with partial ink print of "Central Minnesota Roller Mills, Hercules. Sauk Centre Minn." lining the back of panel.  
1893-1911  
42 5/16" L x 12 5/8" W x 4 5/16" Depth/Thickness (107.5 x 32 x 11 cm) (Dims Updated 4/19/2022) |
| 1912.4    | Edward Jean Steichen (American, 1879-1973)  
Across the Salt Marshes, Huntington  
oil on canvas  
about 1905  
15 1/16 x 17 7/8 in. (38.3 x 45.4 cm) |
<table>
<thead>
<tr>
<th>Cat. No.</th>
<th>Artist(s)</th>
<th>Description</th>
</tr>
</thead>
</table>
glass, bronze
about 1905
34 1/2 × 28 in. (87.6 × 71.1 cm) |
| 1946.27A-Y | John Rufus Denman (American) Patrick H. Walker (American) | **Punch Bowl and Stand, duplicate stand, with 23 cups**
Thick colorless glass. Blank blown, probably in a mold, and finished by tooling. Cut with a variant of the Grand Prize pattern.
1903-1904
Overall: 21 1/2 x 23 7/8 x 23 7/8 in. (54.6 x 60.6 x 60.6 cm) |
| 1913.127 | Henry Ossawa Tanner (American, 1859-1937) | **The Disciples on the Sea**
oil on canvas
about 1910
21 5/8 × 26 1/2 in. (54.9 × 67.3 cm) |
| 1923.24 | Paul Manship (American, 1885-1966) | **Dancer and Gazelles**
bronze
Modeled 1916, this cast about 1922
H: 72 in. (183 cm); W: 73 1/2 in. (186.7 cm) |
| 1981.54 | Claude Monet (French, 1840-1926) | **Water Lilies**
oil on canvas
about 1922
Painting: 79 × 84 in. (200.7 × 213.4 cm)
Framed: 81 3/4 × 86 3/4 × 2 1/2 in. (207.6 × 220.3 × 6.4 cm) |
<table>
<thead>
<tr>
<th>Object ID</th>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Date</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>2019.1</td>
<td>Maria Martinez</td>
<td><em>Blackware Jar</em></td>
<td>Polished blackware pottery with matte paint</td>
<td>1926-1943</td>
<td>15 1/8 × 21 3/4 in. (38.4 × 55.2 cm)</td>
</tr>
<tr>
<td>1935.49</td>
<td>Edward Hopper</td>
<td><em>Two on the Aisle</em></td>
<td>Oil on canvas</td>
<td>1927</td>
<td>Frame: 43 1/2 × 52 × 2 5/8 in. (110.5 × 132.1 × 6.7 cm)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>40 1/8 × 48 1/4 in. (101.9 × 122.6 cm)</td>
</tr>
<tr>
<td>2006.174A-C</td>
<td>Toshiko Takaezu</td>
<td><em>Untitled (Small Moon Pot and Closed Forms)</em></td>
<td>Stoneware with glazes.</td>
<td>mid 20th-early 21st Century</td>
<td></td>
</tr>
<tr>
<td>2006.145</td>
<td>Elizabeth Catlett</td>
<td><em>Head of a Young Woman</em></td>
<td>Grit-tempered clay</td>
<td>about 1947</td>
<td>without base: 10.5 in. (26.7 cm)</td>
</tr>
<tr>
<td>2021.35</td>
<td>Remedios Varo</td>
<td><em>Cazadora de astros (La luna aprisionada)</em></td>
<td>Gouache, ink, and pencil on paper</td>
<td>1956</td>
<td>19 11/16 × 13 3/16 in. (50 × 33.5 cm)</td>
</tr>
</tbody>
</table>
2005.42A-P

Marisol (Escobar) (American (born France), 1930-2016)

*The Party*

Painted and carved wood, mirrors, plastic, clothes, shoes, television set
1965-1966
Dimensions variable

1970.449

Dominick Labino (American, 1910-1987)

*Vitrana*

cast polychrome glass
1969
88 3/8 × 104 in. (224.5 × 264.2 cm)

2015.16

Nam June Paik (South Korean, 1932-2006)

*Beuys Voice*

Two channel color video, mixed media sculpture
1990
H: 104 3/8 in. (265.1 cm); W: 74 in. (188 cm); Depth: 37 3/8 in. (94.9 cm)

2018.12A-JJJ

Elias Sime (Ethiopian, Born 1968)

*Tightrope, Zooming In*

Reclaimed electronic components and assorted small ephemera on panel
2012
83 1/2 × 313 in. (212.1 × 795 cm)

2022.20

Jeffrey Gibson (Mississippi band of Choctaw/Cherokee, born 1972)

*She Walks Lightly*

Everlast punching bag, wool, canvas, repurposed painting, glass beads, shell, steel, tin jingles, sequins, nylon fringe
2012
77 × 51 in. (195.6 × 129.5 cm)
<table>
<thead>
<tr>
<th>Catalog Number</th>
<th>Artist</th>
<th>Title</th>
<th>Description</th>
<th>Year</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013.182</td>
<td>Tjungkara Ken</td>
<td><strong>Seven Sisters</strong></td>
<td>Acrylic on linen</td>
<td>2013</td>
<td>H: 60 in.; W: 78 in.</td>
</tr>
<tr>
<td>2018.15A-F</td>
<td>Monir Farmanfarmaian</td>
<td><strong>Aram (Convertible Series)</strong></td>
<td>Mirror, reverse-glass painting, plaster on wood</td>
<td>2015</td>
<td>77 × 77 × 1 in. (195.6 × 195.6 × 2.5 cm) 6 Parts; Each Piece: 28 1/2 × 33 1/2 × 1 in. (72.4 × 85.1 × 2.5 cm)</td>
</tr>
<tr>
<td>2019.67</td>
<td>Shan Goshorn</td>
<td><strong>Swept Away</strong></td>
<td>Handwoven basket. Arches watercolor paper splints printed with archival inks, acrylic paint, artificial sinew</td>
<td>2016</td>
<td>15 × 30 × 11 in. (38.1 × 76.2 × 27.9 cm)</td>
</tr>
<tr>
<td>2019.83</td>
<td>Katsuyo Aoki</td>
<td><strong>Trolldom Teku Maku Maya Kon</strong></td>
<td>Glazed porcelain with cobalt underglaze</td>
<td>2017-2018</td>
<td>140 × 86 × 9 in. (355.6 × 218.4 × 22.9 cm)</td>
</tr>
<tr>
<td>2020.35</td>
<td>Bisa Butler</td>
<td><strong>The Storm, the Whirlwind, and the Earthquake</strong></td>
<td>Cotton, silk, wool, and velvet quilted and applique</td>
<td>2020</td>
<td>93 × 54 × 3/8 in. (236.2 × 137.2 × 1 cm)</td>
</tr>
</tbody>
</table>