



RECENT ACQUISITIONS **AMERICAN STORIES**

Recent Acquisitions: American Stories

June 12 – September 26, 2026

The Trout Gallery, The Art Museum of Dickinson College

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THE TROUT GALLERY

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COVER IMAGES

Front: Cindy Sherman (American, b. 1954), *Untitled* (detail), 2025, triptych of digital c-prints on Fujicolor Archive Type DPII, 16 x 9.37 in. Purchase of the Friends of The Trout Gallery, 2026.2 © 2026 Cindy Sherman / Artists Rights Society (ARS), New York

Back: David Humphrey (American, b. 1955), *Regional Office*, 1967, oil on canvas, Gift of Dr. Ira Glick, Class of 1957, and Juannie Eng, 2025.25.2

RECENT ACQUISITIONS **AMERICAN STORIES**

To commemorate the 250th anniversary of the signing of the Declaration of Independence, this exhibition celebrates recent acquisitions to The Trout Gallery's permanent collection with a particular focus on American artists. American stories are as diverse as the nation itself. They push beyond borders and invite new opportunities for connection across artworks, artists, and communities. At this pivotal moment in our nation's history, the Gallery seeks to celebrate a variety of American artistic voices and thank the many donors who have made this opportunity possible.

Since its founding in 1983, The Trout Gallery has benefited from a generous network of alumni and friends who have helped to build an extensive and impressive collection—currently totaling over 12,000 objects—through artwork donations and financial contributions. Because the Gallery's collection is almost encyclopedic, with objects spanning from the ancient world to contemporary practices, it's easy for visitors to find something to love. The size of the collection is extraordinary among academic museums and offers Dickinson College students and faculty a tremendous resource for creative research, teaching, curating, and learning.

Cross-curricular connections happen regularly in the Gallery, and this exhibition in particular invites new perspectives from various disciplines. For example, Environmental Studies and Biology students study the historical and scientific references in the drawing *Animals of the Moving Image* (2020) by **Mark Dion** (American, born 1961), while American Studies, Art History, and Women, Gender, and Sexuality Studies classes consider the political posters (1989) of the **Guerrilla Girls** (American, founded 1985), an anonymous feminist activist artist collective. Decisions about acquisitions are made in response to close collaborations with faculty, always guided by Dickinson College's educational mission, and faculty use these powerful, relevant works to enrich their curricula.

Every donation advances opportunities
for engaged learning, and every donor is



Mark Dion

(American, born 1961)

Animals of the Moving Image

2020

Colored pencil on paper
27.5 x 18.88 in. (69.85 x
47.94 cm)

Purchase of the Friends of
The Trout Gallery, 2025.41

© 2026 Mark Dion

Guerrilla Girls

(American, founded 1985)

Do Women Have to Be Naked to Get Into the Met. Museum?

1989

Offset print on paper
12 x 28 in. (30.48 x 71.12 cm)

Purchase of the Friends of
The Trout Gallery
2025.18.5

© 2026 Guerrilla Girls

Lorna Simpson

(American, b. 1960)

Notations

2008

Archival pigment print on paper

30 x 24 in. (76.2 x 60.96 cm)

Purchase of the Friends of The Trout Gallery

2024.18

© 2026 Lorna Simpson



considered a Friend of The Trout Gallery. This exhibition reminds us of the vital importance of our Friends and how their generosity impacts the larger community. Neighbors, colleagues, students, and alumni have the chance to see works that have never before been on display and are also invited to consider their own stories of America.

In following this larger theme of *American Stories*, the works on display offer distinct approaches to artistic, historical, and cultural narratives. For example, *Notations* (2008) by Black artist **Lorna Simpson** (American, born 1960) is comprised of 25 still photographs from the artist's films and features female characters of color in interwoven, fragmented storylines; the women depicted are not simply victims or passive objects of desire but rather are strong protagonists. Similarly, **Roberto Lugo's** (American, born 1981) teapot *Ain't I* (2025) provides a striking portrait of nineteenth-century abolitionist Sojourner Truth. Born to Puerto-Rican parents, Lugo, consistently calls out themes of racial injustice and inequality through social activism, poetry, education, and art. His ceramics contrast traditional European and Asian forms with portraits of under-represented historical figures.

Another ceramic vessel included in the exhibition tells a different story. **Maria Martinez** (San Ildefonso Pueblo, 1887–1980) and her husband **Julian Martinez** (San Ildefonso Pueblo, 1879–1943)



carefully created this *Black on Black Jar* (1939) decorated with abstracted shapes that evoke natural motifs, such as bird feathers, trees, or mountains. In 1908, archaeologist and anthropologist Edgar Lee Hewett approached Maria to reproduce Ancestral Pueblo pottery. Through technical mastery and creative vision, she led a revival of traditional pottery techniques. Maria and Julian have been widely recognized for their extensive body of ceramic artworks that reflects a modernist, innovative approach to traditional practices.

A painting titled *The American* (1947) by **Alfred Jensen** (American, born Guatemala, 1903–1981), is one of the artist's early studies of color. In 1945 Jensen read Johann Wolfgang Goethe, who posited that color could be understood as a subjective phenomenon of human perception and as an emotional, aesthetic experience. With its play of abstracted thickly applied blue, yellow, white, and green brushstrokes, loosely forming a five-pointed star, the painting reflects Jensen's interest in how one hue affects the vibrancy and perception of another. Jensen worked and exhibited alongside the major Abstract Expressionist painters of his generation, including Mark Rothko and Willem de Kooning, before arriving at his better-known paintings of multiple brightly colored squares that evoke numeric systems, symbolic diagrams, and calendric grids.



Maria Martinez
(San Ildefonso Pueblo,
1887–1980) and
Julian Martinez
(San Ildefonso Pueblo,
1879–1943)

Black on Black Jar
1939

Ceramics (blackware)
4.75 x 6.75 x 6.75 in.
(12.07 x 17.15 x 17.15 cm)

Purchase made possible by the
Friends of The Trout Gallery
and the Jim Thorpe Center for
the Futures of Native Peoples,
Dickinson College
2025.30

Alfred Jensen
(American, born Guatemala,
1903 – 1981)

The American
1947

Oil on canvas
36 x 24 in. (91.44 x 60.96 cm)

Gift of Mark B. Goldstein,
Class of 1984

2025.31

© 2026 Alfred Jensen /
Artists Rights Society (ARS),
New York

Melvin Edwards

(American, 1937 – 2026)

Vision and Purpose II

2023

Serigraph and digital
printing on BFK rag paper
24 x 18 in. (60.96 x 45.72 cm)

Purchase of the Friends of
The Trout Gallery

2024.8

© 2026 Melvin Edwards /
Artists Rights Society (ARS),
New York



These works, alongside many others on display, offer glimpses into the lives of diverse American artists and the traditions, histories, and communities that inspired them. While not every American story can be told in this exhibition, the artworks nonetheless invite wider connection through narratives of love and loss, challenge the politics of representation, and exemplify innovations across media. Ultimately, *Recent Acquisitions: American Stories* demonstrates how works of art mirror, provoke, and unite the varied experiences that shape American identity.

Arthur Hall Smith

(American, 1929–2013)

Lee, Peter, Twenty Years

1972

Colored marker ink on paper
19.5 x 31.5 in.
(49.53 x 80.01 cm)

Gift of the Estate of Arthur
Hall Smith

2024.1.5



ACKNOWLEDGMENTS

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McGucken		Laura F. Talton	

Grace Arnold Albee

(American, 1890–1985)

A Peaceful Afternoon

1943

Wood engraving on paper

8 x 9.5 in. (20.32 x 24.13 cm)

Gift of Terry Hartle and Susan Quantius in Honor of Eric Denker, Class of 1975

2023.31.3

Romare Bearden

(American, 1911 – 1988)

The Return of Odysseus

1976

Lithograph on paper

22.5 x 30 in. (57.15 x 76.2 cm)

Gift of Darlene Morris

2021.1.3

Thomas Hart Benton

(American, 1889 – 1975)

Sunday Morning

1939

Lithograph on Rives paper

9.5 x 12.63 in. (24.13 x 32.07 cm)

Gift of Darlene Morris

2021.1.7

Minna Citron

(American, 1896 – 1991)

Urban Mystique

1973

Photoetching on paper

22.38 x 29 in. (56.83 x 73.66 cm)

Gift of Christiane Hyde Citron

2024.12.3

Mark Dion

(American, born 1961)

Animals of the Moving Image

2020

Colored pencil on paper

27.5 x 18.88 in. (69.85 x 47.94 cm)

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2025.41

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Vision and Purpose II

2023

Serigraph and digital printing on BFK rag paper

24 x 18 in. (60.96 x 45.72 cm)

Purchase of the Friends of The Trout Gallery

2024.8

Audrey Flack

(American, 1931–2024)

Head of an Angel (after Bernini)

2012

Cast resin with green patina and gold paint on wooden base

5 x 2.75 x 2.75 in. (12.7 x 6.99 x 6.99 cm)

Purchase of The Friends of The Trout Gallery

2025.15

Guerrilla Girls

(American, founded 1985)

Do women have to be naked to get Into the Met. Museum?

1989

Offset print on paper

12 x 28 in. (30.48 x 71.12 cm)

Purchase of the Friends of The Trout Gallery

2025.18.5

Guerrilla Girls

(American, founded 1985)

Guerrilla Girls Reality Check: The Hudson River School

2023

Digital print on paper

28 x 16 in. (71.12 x 40.64 cm)

Purchase of the Friends of The Trout Gallery

2025.18.3

David Humphrey

(American, b. 1955)

Regional Office

1967

Oil on canvas

Gift of Dr. Ira Glick, Class of 1957, and Juannie Eng

2025.25.2

David Itchkawich

(American, born 1937)

John Irving's "The World According to Garp"

1978

Etching on paper

Gift of Thomas Vogler in memory of his brother Donald, whose expertise and passion for print collecting made this gift possible

2023.30.182

Alfred Jensen

(American, born Guatemala, 1903 – 1981)

The American

1947

Oil on canvas

36 x 24 in. (91.44 x 60.96 cm)

Gift of Mark B. Goldstein, Class of 1984

2025.31

Roberto Lugo

(American, born 1981)

Ain't I

2025

Glazed stoneware

Purchase of the Friends of
The Trout Gallery

2026.3.a–b

Maria Martinez

(San Ildefonso Pueblo, 1887–1980)
and

Julian Martinez

(San Ildefonso Pueblo, 1879–1943)

Black on Black Jar

1939

Ceramics (blackware)

4.75 x 6.75 x 6.75 in.
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and the Jim Thorpe Center for
the Futures of Native Peoples,
Dickinson College

2025.30

Lida Moser

(American, 1920 – 2014)

***Northeast Corner 9th Avenue
and 56th Street: View of***

Demolition

1980

Silver gelatin print on paper
8 x 10 in. (20.32 x 25.4 cm)

Gift of Marc Denker

2024.17.2

Lida Moser

(American, 1920 – 2014)

***Amish Family Reunion, Lancaster
County, PA, USA***

1965

Silver gelatin print on paper
8 x 10 in. (20.32 x 25.4 cm)

Gift of Marc Denker

2024.17.6

Lida Moser

(American, 1920 – 2014)

***View from Apartment on the 15th
Floor, Corner of 57th Street and
9th Avenue, NYC – Looking West
Toward New Jersey***

1978

Silver gelatin print on paper
14 x 11 in. (35.56 x 27.94 cm)

Gift of Marc Denker

2024.17.4

Cindy Sherman

(American, born 1954)

Untitled

2025

Triptych of digital c-prints on
Fujicolor Archive Type DPII paper
16 x 9.37 in. (40.64 x 23.81 cm) (each)

Purchase of the Friends of
The Trout Gallery

2026.2.1

Lorna Simpson

(American, b. 1960)

Notations

2008

Archival pigment print on paper
30 x 24 in. (76.2 x 60.96 cm)

Purchase of the Friends of
The Trout Gallery

2024.18

John Sloan

(American, 1871 – 1951)

The Woman's Page

1905

Etching on paper

Gift of Thomas Vogler in memory of
his brother Donald, whose expertise
and passion for print collecting
made this gift possible.

2023.30.386

Arthur Hall Smith

(American, 1929–2013)

Lee, Peter, Twenty Years

1972

Colored marker ink on paper
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Smith

2024.1.5



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