A truly remarkable collection of Soviet unofficial art has been donated to the Jane Venetuz Zimmerli Art Museum at Rutgers University. The generous gift by Nancy and the late Norton Dodge includes more than 17,000 artworks in a variety of media. These will complement the already substantial collection of official Soviet works that the couple donated to the Zimmerli almost 30 years ago. Once it is in possession of the entire Dodge Collection, the Zimmerli will hold the works of more than a thousand nonconformist artists who were active in the later years of the Soviet Union’s existence. Extending far beyond the prominent artist circles in Moscow, the Dodge Collection includes hundreds of works produced in Leningrad and other Russian cities, as well as works made by artists working in the former Soviet republics. It is incredibly rare to find an art collection that allows the viewer to understand an entire society through its art, but this is precisely what the Dodge Collection does. This is one of the greatest private art collections to be assembled in the post-war period, and it is by far the most impressive collection of Soviet unofficial art anywhere in the world today.

Long acknowledged as one of the key centres for research in Soviet art, the Zimmerli will now be able to provide an even more vivid and comprehensive portrait of this fascinating aesthetic universe that has now passed into history. The new donation represents an incredibly broad cross-section of artists, including already well-known figures such as Vitaly Komar and Alexander Melamid (Fig. 1), as well as dozens of lesser-known producers who deserve more recognition inside and outside the Russian Federation, such as Boris Orlov, Mikhail Roginsky (Fig. 3), Timur Novikov and Vassili Serezhkov (Fig. 2). Of course, on some level, even an American researcher who will benefit directly from the Zimmerli’s devoted curation of these works will also feel a pang of regret that this incredible trove of artworks will reside so far away from the locations in which the art was originally made. As many émigrés—from Vladimir Nabokov to Ilya Kabakov—have noted, Russia’s great artists and great artworks have far too often found their final homes outside Russia. One therefore hopes that the Zimmerli will use the Dodge Collection as a bridge between East and West in the years to come.

Matthew Jesse Jackson is the chair of the department of visual arts at the University of Chicago and author of *The Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant-Gardes* (University of Chicago Press).
ACQUISITION OF THE YEAR

Museums are more conscious than ever about gaps in their collections. For the most part, however, they are no longer trying to tick off canonical names in the way that they once did. Instead, many institutions have started to address the under-representation of particular demographic groups in their collections. The Design Museum (Die Neue Sammlung) in Munich, for instance, has received an exceptional collection of 19th- and 20th-century African ceramics from Franz, Duke of Bavaria (part gift, part permanent loan) – a donation that has transformed the museum’s non-European holdings.

One of the most high-profile museum acquisitions of the past 12 months was Artemisia Gentileschi’s Self-Portrait as Saint Catherine of Alexandria (c. 1635–7), only the 21st painting by a woman to enter the collection of the National Gallery in London. Meanwhile, the Dia Art Foundation has secured Nancy Holt’s Sun Tunnels (1973–76); these four monumental cylindrical forms, installed in the Great Basin Desert, Utah, constitute the first piece of land art by a woman in the foundation’s collection.

Other recently acquired works resonate strongly with the collections that have accessioned them. The Mauritshuis has acquired a flower garland by Daniel Seghers that was owned by its first director in the 19th century, while two days before it was due to be auctioned, the State Art Collections of Dresden were able to purchase a Giambologna bronze that the artist gave to Elector Christian I of Saxony in 1587.

The Huntington, San Marino, CA
Saint Ansano (painted and Saint Anthony Abbott, both c. 1470
Cosimo Rosselli (1439–1507)
Tempera on panel, each panel 90 × 40cm
Acquired by the Art Collectors’
Council of the Huntington
Library, Art Collections, and
Botanical Gardens

Louvre Abu Dhabi
Guan Yin, Bodhisattva of
Compassion, Jin or
northern Song dynasty
(1050–1150)
China, Shansi province
Carved, painted and gilded
wood, ht 175cm

National Museums Scotland,
Edinburgh
The Galloway Hoard,
8th–10th century
Pictured: Trewhiddle-style disc brooch, late 9th–early 10th
century, Anglo-Saxon, silver
and niello, diam. 5.1cm
Purchased with support from
the National Heritage Memorial
Fund, Art Fund, Scottish
Government, and various
trusts and private donors

Corning Museum of Glass,
New York
The Cowesnith Pendant,
650–750
England
Twisted, applied and
marvered glass, gilded silver,
ht 3.7cm
Gift of the Enron Society

Israel Museum, Jerusalem
Belfer Collection of 53 pre-
Columbian artworks,
950–1520
Pictured: Stirrup spout bottle
in the form of a hunting
condor, 1470–1534, Inca,
Peru, clay and pigment,
ht 18cm
Gift of Diane Belfer, Florida,
to the American Friends of the
Israel Museum

J. Paul Getty Museum,
Los Angeles
Rothschild Pentateuch,
1296
France and/or Germany
Tempera colours, gold, and
ink on parchment bound in
maroon morocco
Acquired with the support of
Jo Carole and Ronald
S. Lauder

Wadsworth Atheneum
Museum of Art, Hartford
Christ, the Man of Sorrows,
c. 1565
Luís de Morales (c. 1510–66)
Oil on panel, 49.5 × 33cm
Acquired through the Ella
Gallup Sumner and Mary
Catin Sumner Collection
Fund, and the Douglas
Tracy Smith and Dorothy Potter
Smith Fund
Rijksmuseum, Amsterdam
The Medici Genius, c. 1556
Bartolomeo Ammannati (1511–92)
Red wax, ht 31cm
Acquisition made possible by the BankGiro Lottery

Minneapolis Institute of Art
Table cabinet, c. 1560-70
Augsburg, Germany
Oak and pine carcass, veneered with other woods, with etched, blue, and parcel gilt iron fittings, ht 67.6cm
Acquired through the John R. Van Derlip Fund, the John and Ruth Huss Fund for Decorative Arts, and the Walter C. and Mary C. Briggs Trust Fund

> Dresden State Art Collections
> The Dresden Mars, before 1587
> Giambologna (1529–1608)
> Bronze, ht 39.6cm
> Acquired with the support of the Free State of Saxony, the Federal Government Commissioner for Culture and the Media, and various public and private foundations

Harvard Art Museums, Cambridge
Four Studies of Male Heads, c. 1636
Rembrandt van Rijn (1606–69)
Ink and wash on paper, 12.6×15.8cm
Gift of George Abrams in memory of Mosada Abrams

> Art Institute of Chicago
> Boy Blowing on a Firebrand, 1621/22
> Gerrit van Honthorst (1592–1656)
> Oil on canvas, 75.5×64.5cm
> Purchased with museum funds

> National Gallery, London
> Self-Portrait as Saint Catherine of Alexandria, c. 1615–17
> Artemisia Gentileschi (1593–1654 or later)
> Oil on canvas, 71.5×71cm
> Acquired with the support of the American Friends of the National Gallery, the National Gallery Trust, Art Fund, and various private donors

> Metropolitan Museum of Art, New York
> Ewer with scenes depicting the legend of Marcus Curtius, 1619
> Adam van Vianen (c. 1568–1627)
> Silver, ht 23cm
> Purchased with museum funds and funds from various donors
Mauritshuis, The Hague

Bust of Constantijn Huygens (1596–1687), Surrounded by a Garland of Flowers, 1644
Daniel Seghers (1590–1661) and Jan Cossiers (1600–71)
Oil on copper, 96x63cm
Acquired with the support of the BankGiro Lottery and H.B. van der Ven

Sterling and Francine Clark
Art Institute, Williamstown
Brutus Condemning his Sons to Death, 1788
Guillaume Guillou Lethière (1760–1832)
Oil on canvas, 59.4x99.1cm
Purchased with museum funds

Detroit Institute of Arts

Figure holding bowl with child, 18th century
Luba, Africa
Wood, ht. 99.4cm
Bequest of Margaret Herz Demant

Tate, London

The Whig Junto, 1710
John James Baker (c. 1666–1725)
Oil on canvas, 319x395cm
From the collection of Baron and Baroness Sandys; accepted by HM Government in lieu of inheritance tax

Metropolitan Museum of Art, New York

Karen B. Cohen Promised Gift: Around 130 works on paper by Eugène Delacroix
Pictured: The Agony in the Garden, c. 1849, Eugène Delacroix (1798–1863), brush and wash, 11.3x19.4cm
Gift of Karen B. Cohen

Museo del Prado, Madrid
José de las Águilas y Ceñallos, subsequently Marchioness of Españo, 1852
Federico de Madrazo (1815–1894)
Oil on canvas, 220x130cm
Gift of Alicia Koplowitz

Cleveland Museum of Art
Collection of 121 Rajput and Pahari paintings, 17th–19th century
Pictured: Rama’s brothers Bharata and Shatrughna set out from Ayodhya, c. 1775–80, Northern India, Himal Park, Pradasa, opaque watercolour and gold on paper, 24.8x35.7cm
Gift of the Catherine and Ralph Benkaim Collection

Museum of Fine Arts, Boston

Ten Thousand Miles Along the Yangtze River, 1699
Wang Hui (1632–1717)
Ink and colour on paper, 40.3x161.7cm
Gift of Wang-ko H.C. Weng
Yale University Art Gallery, New Haven
The Dr Walter Angst and Sir Henry Angist Collection of Indonesian Puppets, 17th–21st century
Pictured: shadow puppet (wayang krucil) of Damarwulan, Indonesia, East Java, early 19th century, wood and water buffalo hide with pigment, cotton, gold leaf, metal chain, ht 82.1 cm Gift by Sir Henry Angist

Van Gogh Museum, Amsterdam
Félix Auerbach, 1906
Edward Munch (1863–1944)
Oil on canvas, 85.4 x 77.1 cm
Purchased with support from the BankGiro Lottery, the Rembrandt Association, and various foundations and trusts

Design Museum, Munich
Around 250 African ceramics, 19th–20th century
Pictured: figure, 19th–20th century, Togo/Ewe or Fon, terracotta, ht 44 cm
Gift of Franz, Duke of Bavaria

Meadows Museum, Dallas
Beach at Portoi, 1874
Mariano Fortuny y Marsal (1838–74)
Oil on canvas, 66.8 x 130.2 cm
Museum purchase with funds from various donors

Canadian Photography Institute, National Gallery of Canada, Ottawa
635 prints by Paul Strand
Pictured: Espalier, Pear Tree, France, 1951, Paul Strand (1890–1976), silver gelatin print, 18.1 x 22.9 cm
Gift of three anonymous donors

Whitney Museum of American Art, New York
Promised Gift: More than 400 works by Roy Lichtenstein
Pictured: Modern Room, 1996, Roy Lichtenstein (1923–97), lithograph, woodcut and screenprint on board, image 128.7 x 185 cm
Promised gift from the Roy Lichtenstein Foundation

Städel Museum, Frankfurt am Main
Archaic Fragment, 1935
Richard Oelze (1900–82)
Oil on canvas, 89 x 130 cm
Acquired with support from the Cultural Foundation of the German Federal States and a contribution from the Kurt and Margot Möllgaard Foundation

Dia Art Foundation, New York
Sun Tunnels, 1973–76
Nancy Holt (1938–2014)
Concrete, steel, earth, total length: 26.2 m
Combined gift and purchase from the Holt-Smithson Foundation