All the Way Home, 2013 by Julie Chang (American, b. 1979). Site integrated terrazzo floor with brass and bronze insets. Commissioned by University Museums and the College of Agriculture and Life Sciences. An Iowa Art in State Buildings Project for Curtiss Hall. In the permanent Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa. Located in Curtiss Hall. Photo by Wyeth Lynch, University Museums Intern, 2013. U2013.71

IOWA STATE UNIVERSITY
University Museums
University Museums Annual Membership Drive for 2013-14 is coming to a close. As of Jan. 6, 2014 we are at 52% of our goal of $65,000 and have 260 members. Still looking for a way to help the University Museums by funding primary museum staff, special projects, education programs, exhibitions, students, conservation and collections care? Even though the official Membership Drive has concluded, gifts are accepted and greatly appreciated year-round.

With 48% remaining to raise this calendar year, we need your help! Keep in mind, all gifts are tax deductible.

Questions about giving should be directed to Sue Olson, 515-294-3342 or sdolson@iastate.edu.

Brunnner Art Museum
295 Scheman Building
Tuesday - Friday 11:00 AM - 4:00 PM, Saturday - Sunday 1:00 PM - 4:00 PM
Closed Monday’s and University Holidays

Christian Petersen Art Museum
1017 Morrill Hall
Monday-Friday 11:00 AM - 4:00 PM
Closed Weekends
Closed January 6th- 10th, January 20th and March 17-21

Farm House Museum
central campus
Monday-Friday Noon - 4:00 PM
Closed Weekends
Closed January 6th - 10th, January 20th and March 17-21

For more information or to schedule a tour call 515.294.3342.
EXHIBITIONS

BRUNNIER ART MUSEUM
EXHIBITIONS

In Pursuit of Wildlife Conservation: The Art of Jay N. Darling
through March 30, 2014
Jay N. Darling was a Pulitzer Prize winning, syndicated cartoonist for the Des Moines Register, a nationally acclaimed conservationist; and a fine artist. The fine art prints of Jay N. Darling (1876-1962) explore his interests in wildlife conservation.

Jay N. Darling’s images, both cartoon and etchings became the conscience of conservation for over half a century. While Darling has many legacies, one of his most enduring was the development, creation and implantation of the Federal Duck Stamp Program in 1934 under the U.S. Biological Survey (now the United States Fish and Wildlife Service), that was and remains directed towards wetland refuges for wildlife where millions of acres have been rescued, restored and preserved.

The exhibition includes 75 etchings by Jay N. Darling, including Darling’s original 1934 Federal Duck Stamp and etching.

The exhibition is organized by the University Museums.

NEW Words, Symbols, and Modern Art through March 30, 2014
Words have long been found in art, often symbolic or pictographic, but representing a system of communication nonetheless. With time, the words or symbols themselves came to be viewed as artistic renderings in their own right. When one is not able to understand the language before them, they can separate themselves from the words and often appreciate the work for its pure artistic beauty or the skill needed to create such art. This exhibition will include examples of traditional Chinese calligraphy, the lettering and calligraphy of Father Catich, and the modern art of Ulfert Wilke and Barbara J. Bruene. The exhibition will explore how these works of art connect through their distinct uses of systems of communication, both to create visual representations of language that become art and also how words themselves can be abstracted to become the art.

NEW The Art of China and Japan: Selections from the Permanent Collection through July 25, 2014
In coordination with the opening of the Topel Collection exhibition space in the Parks Library Periodicals Room, diverse examples of Asian art from the University Museums’ collections will be installed within the Decorative Arts Gallery. A survey of various materials from China and Japan will serve to explore the great tradition of arts found throughout Asia. Many of the decorative arts and prints that have long been part of the permanent collection will be on display together as a supplement to the scrolls and jades on view in the Periodicals Room.

Ceramic Tradition I Contemporary Design through July 25, 2014
Traditional methods of decoration influence many contemporary ceramicists today, who continue to experiment with glazes and decorative motifs. They are building upon the discoveries of the past to create completely new works of art. These works are linked to the past and the great inspiration that can be found in the use of tradition. By displaying ancient and historic wares with contemporary ceramics, this connection with the past can be explored by the viewer, who will come to understand the enduring inspiration of the past.

The exhibition is co-curated by Adrienne Gennett and Ingrid Lilligren from the permanent collection and the collection of Ingrid Lilligren. This exhibition is supported by the University Museums Membership.
EXHIBITIONS

**Ann’s Glass** through July 25, 2014
The Brunnier Art Museum would not be in existence were it not for the love of collecting that inspired Ann Brunnier to constantly seek out objects of beauty to add to her collection of the decorative arts. As she traveled the world with her husband Henry Brunnier, she amassed an exceptionally diverse range of decorative arts objects, spanning from ancient Egypt and Rome to the 20th century and in all materials. This inaugural exhibition of the collection of Ann and Henry Brunnier focuses on their glass. The diversity of Ann’s taste is especially apparent in the glass she collected, which includes magnificent examples of Roman glass from the turn of the first millennium to masterpieces of American art glass from the late 19th and early 20th century. The Brunnier Art Museum continues to maintain the legacy of the Brunnier’s, through exhibitions focusing on the decorative arts and also to recognize the passion that inspired Ann Brunnier to collect and later donate her superb collection that would create the Brunnier Art Museum.

**French Art Nouveau: Cameo Glass from the Permanent Collection**
The decorative arts were a principal component of the Art Nouveau movement which flourished in the latter half of the 19th century. Practicing artists were concerned about the loss of craftsmanship, which was a consequence of the industrialization of the European continent. Decorative arts provided an opportunity for artists to combine function with the flowing botanical forms which were the hallmark of the style. Glass was ideally suited to this purpose because of its inherently plastic nature which was readily worked into sinuous natural shapes. This exhibition presents a selection of French cameo glass and tapestry that illustrates a variety of imagery, symbolism, techniques and forms favored by Art Nouveau artists. These objects express the preciousness, richness and opulence of the Art Nouveau movement. Included are objects by Émile Gallé (and his glass studio), who popularized 19th century cameo glass.

*This exhibition, located in the south entry of the Brunnier Art Museum, is curated from the Ann and Henry Brunnier and Helen and Rex Cook collections.*

**The Age of Brilliance** through July 25, 2014
The Age of Brilliance presents glass objects from the Brilliant Period in American glass (1876-1914). In 1876, the Brilliant Period began when eight American glass companies exhibited their newly created patterns of geometric designs at the 1876 Centennial Exposition in Philadelphia, thus captivating the nation’s attention. Created by craftsmen and artisans, brilliant cut glass is decorated entirely by hand using a rotating stone or metal wheel, holding the clear, smooth glass blank against these wheels to cut a predetermined geometric pattern in the surface of the glass. Immediately, cut glass objects became symbolic of social status and refinement, and were acquired by the privileged and the middle class seeking social advancement.

*This exhibition, located in the north entry of the Brunnier Art Museum, is curated primarily from the Ann and Henry Brunnier Collection, the Iowa Quester Glass Collection and the Helen Cook Glass Collection.*

**HOT and COOL: Three Generations of Gaffers** through July 25, 2014
The studio art glass movement of the late 20th century stimulated a fresh interpretation of an ancient substance. Fifty years and three generations later, the glass art movement has provided a stunning array of artistic creativity that transcends glass from utilitarian functions and mass production to a medium of expressive fine art.

The term studio glass refers to a singular, unique work of art created in a workshop in which usually one person, a gaffer, conceives of or directs assistants in the production of art. Studio glass is the antithesis of industrial glass, which is mass produced according to rigidly controlled standards that maintains conformity. The studio glass movement is one of the broader international craft movements that have flourished in the industrialized world since the 1960s. The premise of the craft movement, and more specifically the studio glass movement is clear, art is defined by its concept and content, and not its material.
Studio glass sculpture emerged in the early 1960s with the experimentation in hot glass by artistic pioneers Harvey K. Littleton (American, b. 1922) and Dominic Labino (American, 1910-1987). In the 1970s, Dale Chihuly began to popularize the studio glass sculpture movement. After studying at U of W – Madison with Littleton, Chihuly established his own glass program at the Rhode Island School of Design. In 1971, he co-founded the Pilchuck Glass School in the Seattle, WA area. Examples of Chihuly’s early glass sculptures and those of his students, Sonja Blomdahl, Joey Kirkpatrick and Flora Mace, can be seen in the exhibition.

Today, the studio glass movement focuses on expanding the potential of the glass medium, creating new techniques and finishes, and experimenting with shape and texture. As the next generation of studio art glass sculptors position themselves in history, it is important to reflect on their predecessors who ultimately laid the groundwork for artistic experimentation in glass form and technique.

This exhibition, located in the entry window of the Brunnier Art Museum, is curated from the permanent glass collection and features 12 works of contemporary studio glass.

**Iowa State College Art Pottery**

The history of art pottery at Iowa State began in 1920 with the hiring of Paul Cox (American, 1879-1968) as acting head of the Ceramic Engineering Department. Cox has previously spent eight years at Newcomb College in New Orleans as technical director of Newcomb Pottery. Cox eventually became the official head of ISU’s Ceramic Engineering Department in 1926. Initially Cox's attention was focused on clearing and preparing the laboratories and work spaces, as well as securing new equipment. The then began traveling throughout Iowa as part of an extension program designed to educate the public about the area of ceramics and its importance to industry and home decoration. Because of Cox's influence, the modeling of clay and the production of art pottery began to receive equal attention with the technical aspects of ceramics.

The Ceramic Engineering Department slowly gained popularity among students and faculty. Under Cox's direction the student branch of the American Ceramic Society became involved with VEISHEA (the annual student celebration) and its traditions. The students prepared floats for the parade and also made hundreds of ceramic souvenirs to be sold or given away to campus visitors. One such souvenir, a ceramic tile featuring the iconic Campanile involved then sculptor-in-residence Christian Petersen, and can be seen in this exhibition.

In 1924 Cox hired Newcomb graduate Mary Lanier Yancey (American, 1902-1983) as an instructor in the Ceramic Engineering Department. Her position had two priorities: teaching pottery design and creating pottery for exhibiting throughout the state. Yancey's Arts and Crafts style pottery was sold and the resulting funds were returned to the department to assist in funding its operations. Most of Yancey's students were women majoring in Home Economics. The women formed pots by hand or by using a kickwheel.

The pots were then glazed and fired and taken home to admire.

Art pottery production at Iowa State ended in 1930 with both Cox and Yancey leaving the department. The “art” aspect of the Ceramic Engineering Department at Iowa State was terminated in 1939 when the emphasis went entirely to engineering and technical matters.

This exhibition, located in the entry window of the Brunnier Art Museum, is curated from the permanent collection and highlights over 25 ceramic objects of Iowa College Pottery.

**Art Deco Flora and Fauna:**

**Selections from the Iowa Quester Glass Collection**

Patented in January 1880, Thomas Edison invented the first successful incandescent light bulb. Phoenix Glass Company (1880 – 1970) and Consolidated Lamp and Glass Company (1893 – 1962) became significant contributors to facilitate the implementation of this new invention for Victorian era homes and municipalities, from blown glass light bulbs to chimneys, lamps and lampshades. While this production was the mainstay for both companies’ early success, the growing popularity for fanciful decorative glassware allowed them to expand their product lines.
The transition from Art Nouveau (1890 – 1910’s) to Art Moderne, better known today as Art Deco (1920 – 1930’s), was an exciting time for glass designers. Major fashions were evolving across the world and directly influenced the glass and pottery industry. One significant event occurred in 1925 that greatly impacted this evolution in decorative arts - The Paris International Exposition of Modern Decorative and Industrial Arts.

A leading French designer featured at the exposition, René Lalique, introduced a new range of art glassware featuring vases, boxes and decorative table wares that became very fashionable in France, across Europe and eventually throughout the world. Many of his designs were sculpted with a variety of flora and fauna, including fish, dragonflies and birds. His most significant and popular designed vase Perruches (parakeets) was copied by Consolidated, entitled the Lovebird vase. Both companies offered a variety of glass treatments and colors, including French Crystal, which imitated Lalique’s crystal, references to earlier cameo styles popularized by Gallé, Daum and Thomas Webb & Sons, and iridescent treatments influenced by Louis Comfort Tiffany.

This exhibit features glass manufactured by Phoenix Glass Company and Consolidated Lamp and Glass Company during the Art Deco era (1920-1930’s) from the Iowa Quester Glass Collection along with two examples of the cameo and Lalique styles from the permanent collection of the Brunnier Art Museum, which the companies were imitating. This exhibition, located in the entry window of the Brunnier Art Museum, is curated by Sue Slight, Iowa Quester and former International Quester Vice President.

FARM HOUSE MUSEUM
EXHIBITION
Extended to 2014

Art Nouveau: Lighting with Style
Beginning in the late 1880s until the First World War (1914-1916), Europe and the United States witnessed the development of the Art Nouveau or “New Art” movement. Inspired by the organic, Art Nouveau style was synonymous with botanical forms and ocean creatures – the natural world at its most intricate and sinuous. Art Nouveau’s foundation was in the Aesthetic movement following the credo “art for art’s sake,” the Arts and Crafts movement of hand crafted objects, and the influx of Japanese design. The Art Nouveau movement encompassed architecture, graphic and printed materials, furniture and decorative arts.

This exhibition highlights the newly electrified campus and Farm House through objects that tell the story of the Art Nouveau artistic movement. Featured in this exhibition are light fixtures, furniture and decorative art objects from the most prominent artists who practiced during the Art Nouveau movement in both Europe and America - Louis Comfort Tiffany, Emile Gallé, Victor Durand, Daum, Loetz, and Frederick Carder. This exhibition continues the focus on the electrification of Iowa State Campus and the Farm House with a feature on Art Nouveau lamps and light fixtures.

The first stages of electrified lighting on campus began in 1884, four short years from when Thomas Edison invented the light bulb. Previously, the campus was lit by gas supplied by numerous generators. Old Main, the pre-cursor to Beardshear Hall, was the first building to receive electric lights under a contract with Western Edison Light Company. Two years later, the number of lights on campus had almost doubled. By 1898 the first exterior light on the campus grounds was installed. In November 1902, the ISC Student newspaper reported. “Each night shows more lights distributed on the campus, their friendly rays lending light to the wandering pedestrian.”

This exhibition is organized by University Museums and funded through the Estate of Neva M. Petersen. All objects are in the University Museums’ permanent collection and selected from the Helen and Rex Cook Collection and Ann and Henry Brunnier Art Collection. 1. Day, H. Summerfield. The Iowa State University Campus and Its Buildings 1859-1979. pg. 84-86. Retrieved 10/15/12 from: http://www.lib.iastate.edu/spcl/exhibits/150/campus/campus.html
**Illuminating Perception**  
**Explorations of Light and Shadow by Mac Adams**

The art of Mac Adams uses photography, sculpture, and installations.

His sculpture *The Moth* is in the permanent Art on Campus Collection with its site specific installation outside Coover Hall and the Department of Computer Engineering. *The Moth* is an organic form that interacts with the natural surroundings. As the focal point of the sculpture, the image of the moth is created through the negative forms of three marble slabs. The viewer has to find the optimum spatial position for the shape of a moth trapped in the square to visually form. The void of a moth is designed to respond to varying light conditions. Each of the three forms exist as independent structures and only connect when the viewer is in the optimum position.

The sculptures by Mac Adams play elaborate games with shadow and light. The concept of parts converging to make a whole intrigues Adams, and through his sculpture he explores the idea of shadows as units or cells within a larger sculpture. This exhibition combines the shadow sculpture of Mac Adams with additional explorations of light through photographic representations. His art challenges our visual literacy as the presence of light among seemingly unrelated objects generates another layer to the visual message. The juxtaposition of materials and direct light make the abstract appear concrete, thus challenging the viewer to look at the sculpture in many different ways.

Mac Adams was born in 1943 in Brynmawr South Wales, Great Britain. He attended Cardiff College of Art followed by Rutgers University where he received his MFA. He is now a Distinguished Teaching Professor at the State University of New York at Old Westbury, New York. Mac Adams’ international reputation has grown over the last 30 years. He has had over 60 solo exhibitions internationally. His art is in the collections of numerous institutions including Musee National d’art Modern, Center Pompidou, Paris, France, Microsoft Corporation, Harvard University, The Getty Museum of Art in Los Angeles, California and the Museum of Modern Art in New York. He has completed over 14 public art commissions in the U.S. and Europe, the most notable of these is the Korean War Memorial, 1991 located in Battery Park, New York City which was the first major Memorial dedicated to the Korean War in the United States.

Mac Adams is represented by Elizabeth Dee Gallery in New York City and GB Agency in Paris, France. The art in the exhibition is on loan courtesy of the artist and the Elizabeth Dee Gallery N.Y.C., and is curated and organized by University Museums with support from the College of Engineering, Jim and Kathy Melsa, Al and Ann Jennings, Dirk and Cindy Scholten, the College of Design, and the University Museums Membership.

Images: Top - Exhibition at the Christain Petersen Art Museum  
Left - Korean War Memorial Model by Mac Adams  
Right - Karl Marx by Mac Adams
Wednesday, January 22 at 12:00 pm, Kildee Hall, West entrance atrium

ArtWalk – Animal Science in the Balance
Join University Museums in exploring the Art on Campus in Kildee Hall. How does public art like, Ned Smyth’s Balance of Life, reflect the scholarship, history and future of the Animal Science department? You be the judge. Meet your guide in the west entrance atrium of Kildee Hall.

Thursday, January 30 from 5-7pm, Parks Library, Upper Rotunda and Periodical Room
Topel and Cheng Collection Dedication and Reception
The dedication and reception will be the unveiling of the David G. Topel and Jay-Lin Jane-Topel Mr. and Mrs. Tung-Hsiang and Chih-Fei Cheng Art Collection in the new permanent exhibition space within the Periodical Room of Parks Library. The event marks the inaugural opening of Chinese jades, hard stones, and scrolls from the Topel and Cheng Art Collection. A 5:45 p.m. program is planned with remarks from Senior Vice President and Provost Jonathan Wickert, Library Dean Olivia Madison, and Drs. Jay-Lin Jane and David Topel.

Wednesday, February 5th at 5:20 pm, Christian Petersen Art Museum, 1017 Morrill Hall
Artful Yoga
Build strength, endurance, and balance in a yoga class that will leave you feeling relaxed and centered. Behind all of those sore muscles you may find patience, peace, and a stronger mind/body connection. No yoga experience is necessary, but please bring your own mat. This free yoga practice is sponsored by the University Museums and Recreation Services.

Thursday, February 6 at 2:00 pm, Farm House Museum
A Celebration of the Legacy of George Washington Carver
Join University Museums as we celebrate the legacy of one of our most storied alumni, George Washington Carver. Several interesting discoveries (or perhaps rediscoveries) of Dr. Carver’s time on campus will be revealed as we continue to celebrate his story.

Tuesday, February 11 at 12:00 pm, Brunnier Art Museum, 295 Scheman
Lunchtime Gallery Talk
University Museums Director, Lynette Pohlman, will tour the exhibition of Jay N. Darling’s acclaimed waterfowl, duck, and landscape prints with a focus on the extraordinary effort of his grandson Christopher “Kip” Koss who tirelessly promoted the legacy of his grandfather and was the driving force behind the University Museum’s wonderful collection of Darling’s fine art prints.

Wednesday, February 12 at 5:20 pm, Christian Petersen Art Museum, 1017 Morrill Hall
Artful Yoga
Build strength, endurance, and balance in a yoga class that will leave you feeling relaxed and centered. Behind all of those sore muscles you may find patience, peace, and a stronger mind/body connection. No yoga experience is necessary, but please bring your own mat. This free yoga practice is sponsored by the University Museums and Recreation Services.

Wednesday, February 12 at 12:00 pm, Parks Library, Entryway
ArtWalk – Romance in the Stacks
Did you know that at one time the library was a popular place for a gentleman to ask a young lady out for a date? Join University Museums as we stroll through Parks Library to uncover some of the romantic images and stories behind several of the Art on Campus objects in the library. Meet your guide inside the main entrance of the library.

Wednesday, February 19 at 5:20 pm, Christian Petersen Art Museum, 1017 Morrill Hall
Artful Yoga
Build strength, endurance, and balance in a yoga class that will leave you feeling relaxed and centered. Behind all of those sore muscles you may find patience, peace, and a stronger mind/body connection. No yoga experience is necessary, but please bring your own mat. This free yoga practice is sponsored by the University Museums and Recreation Services.

Thursday, February 27 at 7:00 pm, Christian Petersen Art Museum, 1017 Morrill Hall
Playing with Perception
Join Emily Morgan, lecturer in art history, as she discusses how the art of Mac Adams plays perceptual games with the viewer and encourages an alternate way to “read” a work of art. Also take this opportunity to see the current exhibition Illuminating Perception: Explorations of Light and Shadow by Mac Adams.
University Museums often uses YouTube to share our public lectures. If you aren’t able to attend one of these events, make sure you check out what’s available on our channel at:

http://www.youtube.com/user/ISUMuseums/videos

Recent features include:
The Mac Adams Artist Lecture
Art and Ecology by Jim Pease

Look for more programs to be posted this spring.

Project funded by Kathy and John Howell.

Dedication of the Topel Art Collection in the Periodical Room
by Adrienne Gennett, curator

University Museums is pleased to announce the promised gift of the collection of Drs. David Topel and Jay-Lin Jane-Topel and Mr. and Mrs. Tung-Hsiang and Chih-Fei Cheng. Along with their collection of art, they have generously donated funds to create a new exhibition space to highlight their wonderful collection of Chinese fine and decorative arts. This new space will be located within the historic Periodical Room in the Iowa State University Library. Working closely with the Dean of the Library, Olivia Madison, and her staff, University Museums has been able to create a beautiful exhibition space that seamlessly fits into the historic interior. From its initial development in the 1920s, the library has always been considered a place for art, as seen in the original tile work surrounding the fireplace created by Henry Chapman Mercer for the Faculty Lounge in 1925 and the murals designed by Grant Wood in the mid-1930s. The addition of the Topel’s and Cheng’s collection of Chinese art will allow a different facet of art to be seen and appreciated by all who use the Library.

This collaboration between the Topel’s and Cheng’s, University Museums, and the Iowa State University Library will be an important tool in the further education and understanding of the Chinese culture for the ISU community. The Asian community is one of the fastest growing populations on campus and it is vitally important that we are able to make connections that will engage both students and faculty to understand the global nature of our university and how that will impact the future of Iowa State. By using the space in the library, we hope to be able to accomplish these goals by exhibiting the beauty of traditional Chinese arts and culture while examining their impact on arts throughout the world.

Please join us to celebrate the opening of the exhibition space at a Reception and Dedication on Thursday, January 30th, 2014 from 5-7pm.
New Acquisitions to the Permanent Collection

This past December over 700 objects were acquisitioned into the Permanent Collection, Christian Petersen Art Collection, and Art on Campus Collection. These objects were generously gifted by donors, purchased by University Museum or commissioned through the Art in State Buildings Program. Major estate gifts from M. Burton Drexler, Iva Bader, Sara and Peter Peterson and Pauline Lawrence added significantly to the decorative arts, Art on Campus and Iowa Quester Glass collections. A selection of these objects can be seen below.

**Sauce Dish.** Capri (Seashell) pattern. Manufactured by Hazelware, a division of Continental Can in 1960. Azure blue non-flint pressed pattern glass. Gift of the estate of Pauline Lawrence, member of Quester chapter Dane 207 #460 to the Iowa Quester Glass Collection.


**Egg Box.** Russian silver enameled egg box. Pavel Akimov Ovchinnikov. Has 84 silver purity mark with Moscow town mark and double headed eagle Imperial mark. Gift of M. Burton Drexler.

**Toothpick Holder.** Beet pattern. Manufactured by Mount Washington Glass Company of New Bedford, Massachusetts in 1888. Ivory non-flint hand-tooled pressed “Burmesse” glass with a pink band around the middle. Gift of the estate of Iva Bader, member of Quester chapter Plum Grove #948, to the Iowa Quester Glass Collection.


**Cologne Bottle with Stopper.** Tall cologne or bar decanter, Sandwich Glass Company, c. 1840-1860. Stopper has cork and metal with a blue and clear marble at top. Gift of Fred and Ruth Kammeier.

**Music Box with Rolls.** Reed Pipe Clariona, last patent date is June 26, 1883. By Merritt Galley, NYC. Operates like a player piano. Gift of John R. Larew. Currently on exhibition at the Farm House Museum.
This past Fall semester the following students were part of the University Museums’ team. Each semester University Museums staff works with as many as ten students from varying academic backgrounds to create a hands-on internship or work-study experience. Many of these students go on to pursue careers in the museum field or graduate degrees in Museum Studies or comparable programs. Others use the experiences gained from working at University Museums to better their career of choice. We hope you enjoy this snapshot of each student’s experience this semester.

**Wyeth Lynch - Masters of Fine Arts, Integrated Visual Arts, College of Design**

Originally from Madison County, Iowa, Wyeth received a Bachelor of Arts in Photography and International Relations from Morningside College in 2009. He became interested in interning with University Museums in the spring of 2013 after hearing positive remarks about the expansive experience from other MFA IVA students. This experience has not only allowed Wyeth to further develop his photographic skills while assisting the University Museums but has also given him valuable knowledge into the amount of time and skills which multidimensional exhibitions like the Fall 2013 Mac Adams exhibition in the Christian Petersen Art Museum. Wyeth hopes to apply this knowledge in his own thesis exhibition in 2014 and continue his interactive digital art after graduation while seeking a position as a professor in photography and digital media.

**Sydney Marshall - Senior History and Anthropology Major**

Sydney Marshall is originally from St. Paul, MN and is a History and Anthropology major with a minor in business. This semester has illustrated the vast array of things that go into creating a meaningful museum experience. One of her favorite parts of her internship this semester was working with Mac Adams and helping to set up the exhibit in the Christian Petersen Art Museum, “He was a funny guy and it was so interesting to see the museum completely change from one exhibit to the next in so little time. I’m really grateful for this experience. It will be so valuable in the coming years as I enter the real world. It has always been an academic goal of mine at ISU to get involved with museum programming and education, and this semester has been a wonderful realization.”

**Michaela Griffen - Senior History Major**

Originally from Red Oak, Iowa, Michaela Griffen is a senior History major. This semester has helped foster Michaela’s goal of more closely connecting to the artifacts and history of the Iowa State University campus. The hands on learning through interacting with Farm House Museum tours not only helped grow Michaela’s connection to the historical artifacts of ISU but also helped hone the communication skills needed to take her knowledge of history and use it in an actual context to educate others. Michaela’s favorite aspect of the internship was “that I was able to be close to the artifacts, learn about where and who they came from, and gain a personal connection to the Farm House that I feel is very unique!” Michaela’s semester was funded by the Ostendorf Undergraduate Assistantship.

**Samantha Sickles - Recent 2013 Graduate, Communication Studies**

Samantha Sickles graduated this past December with a degree in Communication Studies from the Greenlee School of Journalism and Mass Communications. She is from Lansing, IA and this semester’s internship has expanded her communication skills through writing, researching and publishing press releases and flyers for University Museums. She plans to continue to do more public relations and design work after graduation and this internship has not only allowed her to refine these skills but has also helped develop a deeper love of the arts. The internship has afforded her the ability to be around and involved in the art she loves. Her favorite thing about the Museum Internship was in the variety of work the internship presented to her every week.

**Amy Lowery - Senior Anthropology and Biology Major**

Amy Lowery is a senior in Anthropology and Biology from Postville, Iowa. Amy was charged with assisting Kate Greder in conserving the C.Y. Stephens Auditorium curtain, Silver Code. Entering into the internship she was looking into a career in museums, and by working with Kate, Amy gained vital hands-on experience and is also inspired to pursue graduate work in the hopes of becoming a conservator herself.

**Erika Hildreth - Senior History Major**

Erika Hildreth is a senior History major from Everly, IA. She hopes to pursue a Master’s in Museum Studies after May graduation with the desire to work within a museum environment. This interest in museums coupled with the desire to learn more about ISU’s history attracted her to the Farm House Museum Undergraduate Assistantship. When asked about her experience she responded that what she had gained most of was the “ability to communicate with individuals and large groups of people, and a deeper appreciation for the history that is often sitting right in front of us.” Her favorite part of the project was the “absolute joy” that came from sharing the history of the museum with others. Erika’s semester was funded by the Ostendorf Undergraduate Assistantship.

To learn more about sponsoring internships for ISU undergraduate and graduate students, please contact Lynette Pohlman at 515.294.3342 or lpohlman@iastate.edu.
The Iowa State University Museums exhibit art from around the world dating from ancient times to the present, historic Iowa State material culture, and modern and contemporary sculpture. In addition to its permanent collection, the University Museums offer changing exhibitions, accompanied by related educational programs and publications.

University Museums
515.294.3342 www.museums.iastate.edu

Anderson Sculpture Garden & Art on Campus
Open 24/7 (or building hours)

Brunnner Art Museum
Tues. - Fri. 11 am - 4 pm
Saturday - Sunday 1 pm - 4 pm
Closed Mondays and University holidays

Christian Petersen Art Museum
Monday - Friday 11 am - 4 pm
Closed University holidays and semester breaks

Farm House Museum
Monday - Friday, Noon - 4 pm
Closed weekends, University holidays, and semester breaks

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