The newly acquired sculpture *Solo* by William King (American, b. 1925). *Solo* was created in 1973 and is made of painted aluminum. *Solo* was purchased by the University Museums with funding from the vice presidential offices of Business and Finance and Student Affairs. The sculpture is currently located in the Anderson Sculpture Garden southeast of the Hub. Photo by Jessica Pohlman.
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For additional information on donations or annual membership, please contact Sue Olson, University Museums Development Secretary, at 515-294-3342 or by emailing sdolson@iastate.edu.

Did You Know?...
As a donor to Iowa State University, you may be able to double or triple the impact of your outright gifts if your employer offers a matching gift program. In most cases, all you need to do is complete a form that is available through your employer. Many employers sponsor matching gift programs and will match any contributions made by their employees. To determine whether your company will match your gift, please enter your employer or company name in the search box on ISU Foundation website at http://www.foundation.iastate.edu/site/PageServer?pagename=give_matching
The purpose of the Morrill Act of July 2, 1862 was “... the endowment, support, and maintenance of at least one college where the leading object shall be, without excluding other scientific and classical studies, and including military tactics, to teach such branches of learning as are related to agriculture and the mechanic arts, in such manner as the legislatures of the states may respectively prescribe, in order to promote the liberal and practical education of the industrial classes in the several pursuits and professions in life.” The state of Iowa was the first to accept these terms of the Act.

Founded in 1858, the Iowa State Agricultural College and Model Farm was further developed in the years following 1862 from the sale of Iowa lands provided for by the land grant within the Morrill Act. As Iowa State University celebrates over 150 years, it is the substance of our land-grant mission that so strongly roots the citizenry of Iowa in higher education. This may be the story behind the Morrill Act; however, questions remain: What was the impact in Iowa? Why was Iowa State chosen as the land-grant school? And what is the impact of the Morrill Act today?

The Land-Grant Act and the People’s College: Iowa State University anthology tells the story of the acceptance and impact of the Morrill Act during the formative years of Iowa State. Further commentary is provided through different scholars and contributors lending their distinct voices and interpretations of the land-grant legislation and outcomes to this publication. The Land-Grant Act and the People’s College: Iowa State University anthology includes essays by Dorothy Schwieder, Tanya Zanish-Belcher, Tom Morain, Carole Custer, Allison Sheridan and Lynette Pohlman. Additional contributions by John Anderson, David Bulla, Lea Rosson DeLong, Gregory L. Geoffroy, Phyllis Lepke, Gary Maydew, Barbara Woods, Dan Saftig, and James Zeender. The publication is edited and designed by Allison Sheridan and published by University Museums.

This anthology is published on the occasion of the 150th anniversary year of the signing and Iowa’s acceptance of the Morrill Act of July 2, 1862. This book is dedicated to the foresight and vision that Gregory L. Geoffroy brought to Iowa State University, and his deep and abiding commitment to the land-grant philosophy. Funding for this publication is provided by the Iowa State University Foundation, Barbara Janson and Arthur Hilsinger through the Hilsinger Family Charitable Fund, Carole and Jack Horowitz, Ann and Al Jennings, Dorothy Schwieder, Mary Watkins, University Marketing, and an Ames Community Development Grant and University Museums, Iowa State University.

For publication inquiries, please contact Angela Shippy at 515.294.3342 or at ashippy@iastate.edu. Purchase this publication at all University Museums facilities and the main office. Only cash and check accepted. To pay with a credit card, please visit the Alumni Association’s online store at http://memberstore.isualum.org

Excerpts from the publication:
"The Morrill Act will be 150 years old on July 2, 2012, and it is as relevant and forward-thinking as it was in 1862." -Gregory L. Geoffroy

"...citizens in the young state of Iowa began pushing for the creation of a college to serve the sons and daughters of the state's farmers and industrial workers." -Dorothy Schwieder

"The 1858 creation of the Iowa Agricultural College and Model Farm was intended to provide an educational foundation for the state's farming and laboring classes." -Tanya Zanish-Belcher

"With growing public interest in such practical information in Iowa and around the nation, the federal government responded with landmark legislation. In 1887, Congress appropriated funds to extend the scope of the land-grant colleges beyond the campus to the farms themselves. The Hatch Act made ‘book farming’ federal policy." -Tom Morain

"Courage and boldness defined those before us who were responsible for transforming America’s higher education through the Morrill Act. It will continue to take courage and boldness to be worthy of Justin Morrill’s legacy." -Carole Custer

"Many land-grant campuses have a Morrill Hall, and Iowa State’s Morrill Hall, occupying a prominent location on central campus, has played host to numerous students, faculty, and staff throughout its over 120-year history." -Allison Sheridan

"These ideals of democracy, citizenship, beauty, order and education are all abundantly expressed by central campus landscape, and were shared amongst many of the college’s early founders and first president." -Lynette Pohlman
**Panther Tracks....from Middlebury to Hamden**

In the next few issues of this eNewsletter, we will be updating you on the progress of Christian Petersen’s bronze *Panthers*. Through the generosity of private giving, University Museums now own the *Panthers* and they are making their way to campus from where they were located and acquired from, Middlebury College, Middlebury, VT. The *Panthers* were created by Petersen when he lived in Attleboro, MA (point A on the map) and installed at the Charles Davol Estate, *Wildacres*, near Narragansett, RI (point B on the map). The *Panthers* changed hands several times before being donated to Middlebury College in Vermont.

In September, the *Panthers* were de-installed from Middlebury, VT (point C on the map) and are currently undergoing major conservation in the studio of Francis Miller, owner of ConservArt in Hamden, CT (point D on the map). The *Panthers* are being cleaned and the original patina will be restored by Miller. When they arrive on campus, the sculptures will be less “green” and have a bronze patina that will be true to the original color Christian Petersen intended.

The conserved *Panthers* will arrive at Iowa State in early April of 2012. The public will have its first look during the VEISHEA parade Saturday, April 21, 2012. Stay tuned for celebration announcements and dedication programming at VEISHEA 2012 (April 19-21) and look for the next installment of Panther Tracks in the March eNewsletter.

Mark your calendars for VEISHEA 2012 during which we will unveil the new installation of one of Christian Petersen’s earliest large-scale works of art, his *Panthers* sculpture! Events will be held on April 19-21, 2012. Watch your mailboxes around mid-March for further details.

For information on area Hotels and Accommodations please visit the Ames Convention & Visitors Bureau website at [www.visitames.com](http://www.visitames.com).

What’s the real story?
by Nancy Girard, educator of Visual Literacy & Learning

We are surrounded by images and often those images are accompanied by words that provide clues to their meaning. Artists often title their works of art to guide our visual understanding and interpretation of art. On top of that, museums add a lot of textual information to artwork with exhibition labels. Just how much does text influence our visual literacy? Does having a caption with a photograph influence what we think is happening in the image? Look at the image on this page and pick the caption you feel best describes what is really taking place in the photo.

• Winter weather can be as hard on outdoor works of art as it is on streets and sidewalks. Julius Schmidt’s Untitled sculpture at the Gerdin Business Building is covered with plastic to protect it from snow, ice, and salt.

• A security camera captured several vandals as they prepared to steal works of art after hours on the ISU campus. The thieves worked together to bag the sculptures before carrying them off. The sculptures have yet to be recovered.

• A new addition to the Art on Campus Collection is this column outside of the Gerdin Business Building. The black form with red ribbon is a modern version of a totem pole, and is thought by many to be highly symbolic.

• A student places a red ribbon on a shrouded work of art for the 2011 Day Without Art on the ISU campus in hopes of generating awareness and remembrance for those affected by HIV and AIDS.

What are the visual clues you noticed that make you think that particular caption goes with the picture?

Captions and viewer expectations do influence what we see or read in an image. Photographs can have many different meanings to different people, and the meaning of a photograph is not always obvious or self evident. However, we can use our previous knowledge and experience to reach an informed decision. Perhaps you have volunteered for Day Without Art or remember past images and stories about the event that led to your decision.

When visiting any of the University Museums or Art on Campus Collection, use the title and label information as a guide to enhance your visual literacy and understanding of the works of art.

Spend your Saturday at the Brunnier Art Museum!
Each Saturday a guided tour of the current exhibitions will be offered at 2:00 PM by University Museums staff.
Saturday tours are free and open to the public!
Reservations are not required

To schedule a private or group tour, please contact Dorothy Witter at dwitter@iastate.edu or use our online tour request form http://www.museums.iastate.edu/tours/online_form.php
UPCOMING SPECIAL EVENTS

BRUNNIER IN BLOOM

Friday, March 23 from 6:00 to 8:00 pm in the Brunnier Art Museum

Brunnier in Bloom Opening Event

Be among the first to experience Brunnier in Bloom, the University Museums’ annual pairing of beautiful art and fabulous flowers. This event showcases the talents of Ames-area floral designers and garden clubs as they are challenged to create arrangements inspired by works of art currently on exhibition in the Brunnier Art Museum. On opening night you will be the first to hear who the judges choose as this year’s winners, while enjoying music, light refreshments, and mingling with the floral designers. Brunnier in Bloom is free and open to the public, so bring your family and friends to this celebration of spring!

Saturday & Sunday, March 24 & 25 from 11:00 to 4:00 pm in the Brunnier Art Museum

Brunnier in Bloom

Celebrate spring and the current exhibitions during Brunnier in Bloom, the Museum’s annual pairing of beautiful art and fabulous flowers. This event showcases the talents of Ames-area floral designers and garden clubs as they’re challenged to create arrangements inspired by works of art in the Museum’s collection. Visitors will be able to cast their vote for the People’s Choice award and participate in a raffle for fabulous prizes with all of the proceeds supporting Brunnier in Bloom and University Museums educational programming.

TERRY ALLEN

Thursday, March 1 at 6:00 pm in 2019 Morrill Hall

Live Talk with Terry Allen!

Terry Allen has been described as “a true modern day renaissance man” and has received numerous awards for his art. Take this opportunity to interact with a major figure in contemporary art and join Allen as he discusses his interests and projects in art, music, and theater. View some of his current and completed projects on his website – www.terryallenartmusic.com.

Thursday, March 1 from 7:30-9:00 pm in the Christian Petersen Art Museum

Artist Reception with Terry Allen

Join visual artist and musician Terry Allen for a reception celebrating the new exhibition Public Art Studies from Notebooks. This exhibition showcases Allen’s development of several public art projects throughout the nation including the recently installed A Public Perception, which contains 18 text-based neon sculptures throughout the new addition to State Gym at Iowa State.

Photo by James Bland.
Relationships: Spheres of Influence
Chris Martin, Brent Holland, Ingrid Lilligren, and Teresa Paschke

Relationships: Integrated Studio Arts Faculty at the Brunnier explores dynamic connections in the work of art faculty and colleagues across campus. Conceived as a cycle of exhibitions, each show will present the work of studio arts faculty. Educational programs presented by each artist and their on-campus cohort will provide stimulating insights into the relationships among art and disciplines in the sciences and humanities.

These artists engage diverse materials and multiple processes to discover and illuminate interconnections and overlapping concepts. Image: Red Lipstick by Teresa Paschke

French Art Nouveau: 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; 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 the 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 Emille Gallé and his glass studio, which popularized 19th century cameo glass.


The Age of Brilliance: Cut Glass from the Permanent Collection
The Age of Brilliance presents 24 glass objects from the Brilliant Period in American cut 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.

Objects in this exhibition are curated primarily from named University Museums Permanent Collections; the Ann and Henry Brunnier Collection, the Iowa Quester Glass Collection and the Helen Cook Glass Collection. Image: Empress Pattern Cut Glass Vase. In the Iowa Quester Glass Collection, Brunnier Art Museum. Two-part Vase. Gift of Kay Beckett.

Made in Iowa: Iowa City and Keota Glass
In the late 1800s, two glass manufacturing companies briefly produced glass in the state of Iowa: Eagle Glass Works of Keota, Iowa (fall 1879 to winter 1880) and Iowa City Flint Glass Manufacturing Co. of Iowa City, Iowa (spring 1881 to summer 1882), both under the supervision of J. Harvey Leighton, a glassmaker from Wheeling, West Virginia. The interesting history and scarcity of Keota and Iowa City glass are driving forces for those who appreciate and study glass. This exhibit focuses on Iowa City and Keota glass from the Iowa Quester Glass Collection and was organized by the Iowa Quester Glass Committee.
Salon to Modern Gallery - Works of Art from the Permanent Collection

This installation of over 30 works of art from the permanent collection compares salon and modernist gallery installations. Museum galleries are curatorially designed to influence the way we think and feel. This exhibition encourages you to explore and compare art in these two installation environments, and also how each of the installations affect your perception and understanding of the art. The exhibition’s purpose is to examine the relationship between the installation, physical space and intellectual space, and the idea of museum galleries.

The salon-style presentation is markedly different from the minimalist aesthetic at many modern and contemporary art museums today. The resulting salon density is perhaps the exhibition’s most dramatic feature when compared with the white box density of one work of art. Works of art from the permanent collection are arranged in no particular order and in no obvious hierarchy. The way a visitor views an exhibition installation plays a determining role in their context and understanding of the individual works of art and the relationship to other works of art in a gallery.

The Grand Salon exhibition installation tradition—seemingly random and dense placement of works of art stacked floor to ceiling—evokes the history museums of 19th century Europe. Both highly organized, as well as a visual jumble, art from all moments of the institution’s history are nestled side by side. For example, visitors may find images of a 1930s landscape next to contemporary portraits with only color or size being of immediate similarity. The salon wall is a cacophony of images and ideas waiting to be interpreted by each viewer. Perhaps these works of art have absolutely nothing to do with one another and are made by artists who would never have crossed paths. However in this installation, they live together, awaiting the discovery of some subtlety that will become the context of their shared gallery wall.

In 1929, the then new Museum of Modern Art began a revolutionary new gallery installation methodology of installing art exhibitions in a white box room with art hung at near eye level and in a linear progression—an installation methodology that remains prevalent today. The modernist white cube concept of exhibition installation is often preferred as a means to develop an environment in which works of art can be viewed objectively and in relative isolation. This modern-style art gallery installation has static walls designed to display 2-dimensional works of art in a hierarchal and curatorial manner or 3-dimensional sculpture “in the round,” where it could be viewed from all angles.

In this exhibition of the permanent collection, the viewer can compare installation methodologies—which have a bit of aesthetic friction—and interpret the seemingly serendipitous placement of the art. Remember, all of the art was, at one time, contemporary.

Untitled (Goddess), 2004 by Mohammad Harahap (Indonesian, b. 1951), oil on canvas
Gift to President Gregory Geoffroy from Erwin Sutanto and Mahar Sembiring.
In the Art on Campus Collection, University Museums, Iowa State University, Ames, IA.
U2009.211
Continuing exhibitions at the Brunnier Art Museum  
now through May 6, 2012

Priscilla Sage: Contemporary Sculpture
Color, movement and light are the hallmarks of Priscilla Sage’s contemporary textile sculptures. Sage uses her family’s quilts and traditions to inspire her inventive work with fiber.

The exhibition is organized by the University Museums, Iowa State University, with support from Ann and Al Jennings and University Museums Membership.

Image: Silver Mylar by Priscilla Sage. Promised gift to the collection from the artist.

A Fragile Thread of Glass
Created from sand and fire, glass objects are formed from molten threads. This exhibition explores 30 centuries of glass as aesthetic and utilitarian objects.

The exhibition is organized by University Museums, Iowa State University, with support from Ann and Al Jennings and University Museums Membership.

Image: Opposite and Equal by Stephen Proctor

N. C. Wyeth: America in the Making
The exhibition includes 12 paintings from the permanent collection in the America in the Making series.

This exhibition is funded by the University Museums and its Membership.

Image: Thomas Jefferson by NC Wyeth

Iowa College 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 had previously spent eight years at Newcomb College in New Orleans as technical director of Newcomb Pottery. Cox eventually became the official head of Iowa State’s Ceramic Engineering Department in 1926. 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.

In 1924 Cox hired Newcomb graduate Mary Lanier Yancey (American, 1902-1983) as an instructor in the Ceramic Engineering Department. Yancey’s Arts and Crafts style pottery was sold and the resulting funds were returned to the department to assist in funding its operations. 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.

The exhibition includes over 40 works of Iowa College Pottery from the permanent collection and is funded by the University Museums and its Membership.
EXHIBITIONS

CHRISTIAN PETERSEN ART MUSEUM

EXHIBITIONS
Now through May 4, 2012

Terry Allen: Public Art Studies From Notebooks
In the Christian Petersen Art Museum, Campbell Gallery, 1017 Morrill Hall

Songwriter and visual artist, Terry Allen (American, b. 1943) is an independent artist working since 1966 in a wide variety of media including musical and theatrical performances, sculpture, painting, drawing and video, and installations which incorporate any and all of these media. In 2009, Allen was commissioned by the University Museums to create an integrated site-specific public work of art for the State Gymnasium Addition. Allen's new project, A Public Perception includes 18 neon sculptures located throughout the new student recreation facility. The text-based sculptures reflect Allen's sense of irony, multiple interpretations of words, and reflects the physical, psychological, intellectual and emotional activities of the new fitness building.

Through the artist's drawings and notebooks, this exhibition showcases the creative processes that Allen engages as he develops public art projects from conception through installation. While the exhibition focuses on A Public Perception, Iowa State University, other national public art projects represented in the exhibition include: Notre Denver for the Denver International Airport; Modern Communication for Police & Fire Department, Communication Center, Kansas City; The Fountain of Desire (aka Desire) a rejected proposal for Federal Reserve Bank, Dallas; and other unrealized and realized projects.

This exhibition is organized by the University Museums. The exhibition and related educational programs are generously supported with funds from Kathy and John Howell, IBM Corporation, the J. W. Fisher Artist in Residency Program, and the University Museums Membership. Image: Notebook Studies for Wishbone (Dallas / Ft. Worth Airport), 2002, by Terry Allen; Gouache, color pencil, graphite on paper. On loan from the artist.

Working Over Wood: Recomposing the Grant Wood Murals
In the Christian Petersen Art Museum, Reiman Gallery, 0003 Morrill Hall

In Lea Rosson DeLong’s book When Tillage Begins, Other Arts Follow: Grant Wood and Christian Petersen Murals, the author gives evidence that Grant Wood intended to create six additional murals for Parks Library (specifically for the Reference Room) to accompany the nine panels of Wood's 1934 mural When Tillage Begins, Other Arts Follow. The undefined subjects of the six murals - that were never made - were meant to celebrate the fine arts that “follow” the original practical arts.

The climate of Iowa State in 2012 has many parallels to the climate of Iowa State in 1934. Both suffer from financial turbulence, decreasing state support, and a general feeling of unrest. With an invitation to Wood in 1933, President Raymond Hughes took those discouraging circumstances to build the foundation for the largest collection of campus public art in the nation, citing the appreciation of beauty to be integral to the education of every Iowan. What are we doing to promote art in 2012?

In 2012, Jennifer Drinkwater is inviting the Iowa State community to reinterpret and recompose the original nine murals by Grant Wood by incorporating those lost arts as well as references from the history of Iowa State and images referring to contemporary events and issues on campus and in the greater Iowa community. Each original mural panel has been recreated on a 2.5 by 6 foot piece of steel, providing the background on which viewers are encouraged to participate by composing the rest of the painting through placement of painted magnets. Participants are able to physically create and manipulate the compositions therefore creating their own meaning. Drinkwater’s paintings encourage physical participation from the viewers. In doing so, Drinkwater’s “hope is that meaning is created through an active dialogue between artist, object, and participant, rather than remaining solely in the work.” Image: Working Over Wood, 2011-2012, by Jennifer Drinkwater. On loan from the artist.
ELIZABETH AND BYRON ANDERSON SCULPTURE GARDEN
Now through July 2012

Realités: The Lyric Sculpture of William King
This exhibition is organized by the University Museums and made possible by the gracious loan of works of art from the artist, William King. The Anderson Sculpture Garden is located around Morrill Hall on central Iowa State University campus. Hours are 24/7 and paid parking is available in the Memorial Union Ramp or the Armory Parking Lot.

The exhibition is sponsored by Richard Bartosh, George and Susan Christensen, Chuck and Joanne Frederiksen, Beverly and Warren Madden, Rebecca Klemm, Ann and Al Jennings, JaneAnn and Michael Stout and the University Museums Membership.

FARM HOUSE MUSEUM
Now through May 4, 2012

Be It Enacted: Legislation and the Farm House
Since its construction as the first building on campus in 1860—two years after the founding of the Iowa Agricultural College—the Farm House has stood as either a direct product of or a witness to every major legislative action related to Iowa State University. Be It Enacted highlights state and federal legislative history with an exhibition of portraits, texts, and objects in the Farm House Museum.

Iowa State University has undergone dramatic changes since its inception as a small, strictly agricultural school in the mid-19th century. By focusing on state and federal laws related to the college and the Farm House, Be It Enacted offers a focused historical lens to help visitors envision how legislative milestones turned this small agricultural school into the internationally recognized state university ISU is now. The exhibition features the people, events, and cultural context surrounding a selection of major legislative acts, beginning with the Iowa General Assembly’s establishment of the Iowa Agricultural College and Model Farm in 1858 and moving through Congress’s involvement in the museum restoration in the 1970s and onward.

The State Gymnasium Addition Opens
Iowa State University’s remodeled State Gym and its 94,000 square-foot addition opened on January 9th.

“The expanded facility features approximately 125 new pieces of weight training and cardio equipment, a recreational pool, two indoor jogging tracks, five basketball courts, a 40-foot climbing wall and a smoothie bar. The building, now connected to Beyer Hall via skywalk, is also home to Recreation Services offices and programs.”
http://www.recservices.iastate.edu/

The addition features 18 neon signs throughout the facility by nationally recognized public artist Terry Allen. The installation, titled A Public Perception, showcases Allen’s truly ironic sense of humor and is the second neon installation in the Art on Campus Collection. Allen will give a lecture in the Christian Petersen Art Museum on March 1st exploring his thought process and design stages for A Public Perception.

Virtual Tour of State Gym and Addition: http://www.youtube.com/watch?v=wHGLPVyDZ38
A lack of art around campus added to the dreary, gloomy start of December.

Around the world, art museums, AIDS service organizations, colleges, high schools and libraries, participated in World AIDS Day, or A Day Without Art on Dec. 1, 2011. A Day Without Art is a day devoted to action and mourning for those affected by the AIDS crisis. Since 1989 these groups have been shutting down museums for the day, sending staff to volunteer at AIDS services or holding special exhibits to raise support for individuals with HIV/AIDS.

Adding to the chill of the day, sculptures, paintings and statues were covered on Iowa State’s campus in remembrance of those who have lost their lives as a result of HIV/AIDS. The goal of the day, according to Nancy Girard, educator of visual literacy and learning at University Museums, was to raise awareness and hopefully bring about a change in behavior among students at ISU.

“It is a global issue and we are trying to raise awareness in general. World AIDS Day is practiced all over the world. Lots of people actually cover artwork in remembrance, so I think it is more about getting the global community, as well as the local community, to raise awareness,” said Michelle Paulus, (below right) education intern for University Museums and junior in history at Iowa State.

Bevin Waters, a volunteer for the event and Iowa State student in mathematics, agreed the gloomy day added to the emotional response the planners were trying to create. Both Waters and Paulus hope students begin to realize the HIV/AIDS crisis is not just a global issue, but a local one as well.

“It is happening to people in Ames and on ISU’s campus, otherwise we wouldn’t have testing available for students and we wouldn’t have resources for both students and Ames community members,” said Waters.

“You may not personally know someone who is affected, but I guarantee people in the area do,” added Paulus. She hopes the event makes people stop for a moment to appreciate all they are given.
JANUARY 2012
Thursday, January 19 from 4:30 to 6:00 pm in the Brunnier Art Museum
Relationships: Spheres of Influence Reception
Wendy Wintersteen, College of Agriculture and Life Sciences Dean, along with the faculty in Integrated Studio Arts invite you to join them in celebrating the exhibition Relationships: Spheres of Influence at the Brunnier Art Museum. Enjoy light refreshments, conversation, and a brief program at 5:15 p.m. with remarks from incoming President, Dr. Steven Leath, Dean Wintersteen, College of Design Dean Luis Rico-Gutierrez, and faculty exhibition coordinator Ingrid Lilligren.

Thursday, January 26 at 7:00 pm in the Christian Petersen Art Museum
Working Over Wood: Recomposing the Grant Wood Murals
Join artist, Jennifer Drinkwater, as she discusses her recent project to reinterpret and recompose the original nine panels designed by Grant Wood for the mural When Tillage Begins, Other Arts Follow. Each original mural panel has been recreated on a 2.5 x 6 foot piece of steel, providing the background on which viewers are encouraged to participate by composing the rest of the painting through placement of painted magnets. Participants are able to physically create and manipulate the compositions therefore creating their own meaning.

FEBRUARY 2012
Tuesday, February 7 at 12:00 pm in the Farm House Museum
Tuesday Tea at the Farm House Museum
Come to the Farm House Museum to enjoy tea and conversation about all things Farm House. Mark your calendar from 12:00 pm-1:00 pm the first Tuesday of every month and enjoy the 150 year old structure in a whole new way. Check the University Museums website to learn what the discussion topic will be. Can’t make it at noon? The Farm House will be serving tea from 12 to 4 pm so stop in any time. Reservations not required. www.museums.iastate.edu

Tuesday, February 7 at 7:00 pm in the Brunnier Art Museum
Inquiry: Perception, History and Making
Brent Holland, associate professor in Art and Design will be joined by Eric Cooper, associate professor in Psychology, as they visually explore the past and the present, the imagined and the observed through art and the science of visual cognition. Image: Central Park West by Brent Holland.

Wednesday, February 8 at 12:00 pm on the ISU Campus
ArtWalk – Memorial Union
Join us for a tour of the art in and around the Memorial Union. This semester’s ArtWalks focus on the Thousand Words Project, which asks members of the Iowa State Community to re-interpret works of art in the Art on Campus Collection. Meet at the north entrance to the Memorial Union.

Wednesdays, February 15 – April 25, 5:30 pm (no yoga March 14)
Artful Yoga
Release that mid-week stress surrounded by the beauty of the Christian Petersen Art Museum during this free weekly yoga practice. Transform body, mind and spirit through a flowing series of postures and breath work! No yoga experience is necessary, but please bring your own yoga mat. Meet the Recreation Services yogi in 1017 Morrill Hall. If the weather is nice enough, Artful Yoga will be moved outside to the Anderson Sculpture Garden – south side of Morrill Hall. This free yoga practice is sponsored by University Museums and Recreation Services.

Tuesday, February 28 at 7:00 pm in the Brunnier Art Museum
We Aren’t So Different After All
Chris Martin, associate professor of Integrated Studio Arts, will share reflections on his two years living in Ghana as a U.S. Peace Corps volunteer and the new perspective he has gained of his own American culture as expressed through his new body of work.

Robert Mazur professor of Sociology will consider the “us and them” mentality when it comes to aid and assistance to the developing world and how this has affected development on the African continent. Image: Donkor by Chris Martin

Special On-going Educational Activity:
Fridays, January 27-April 27, 11:00 to 4:00 pm in the Christian Petersen Art Museum
Working Over Wood: Artist Studio Open House
Every Friday, artist Jennifer Drinkwater will set up her studio in the ground floor gallery of the Christian Petersen Art Museum – Room 0003. She invites the public to visit with her, participate, and develop a dialog about her current project to reinterpret and recompose the Grant Wood mural When Tillage Begins, Other Arts Follow.
MUSEUM MOMENTS

(At right) An artist from Sticks paints the wood-burned panels in Horticulture Hall titled: ISU Horticulture... looking back, looking ahead... cultivating knowledge now. See the finished installation by visiting Horticulture Hall’s atrium or attend the Wednesday ArtWalk on March 21 at Noon.

(Far right) Four students from the Museums (TC 257) course help to shroud works of art in the Elizabeth and Byron Anderson Sculpture Garden for A Day without Art.

Clearly, performed in the Brunner Art Museum December 2-3, is a big draw. Visitors participate in the dance/visual/graphic/musical performance.

(Left) A KCCI Channel 8 Ames Live-link cameraman works to catch the movement and glass instruments in the Clearly installation.

(Left and below) WinterFest draws over 150 people to the Farm House Museum on Dec. 2nd!

Visitors enjoyed the holiday exhibition, Greenery Galore, hot cocoa, treats, crafts and tours of the historic home.

JAN - MARCH 2012 Special Hours and Closings

Christian Petersen Art Museum & Farm House Museum
January 16, closed
March 12-16, closed

University Museums Office
January 16, closed

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
Anderson Sculpture Garden - Art on Campus Collection - Brunner Art Museum - Christian Petersen Art Museum - Farm House Museum

290 Scheman Building
Ames, Iowa 50011-1110
515.294.3342
www.museums.iastate.edu

IOWA STATE UNIVERSITY
University Museums

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Iowa State University
Ames, Iowa 50011-1110
515.294.3342 fax 515.294.3342
www.museums.iastate.edu

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

Brunnier 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 weekends and University holidays and semester breaks

Farm House Museum
Mon. - Fri. Noon - 4 pm
Closed weekends and University holidays and semester breaks

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