Interpretations

Rabbit Hill, 2005 by Debbie Masuoka located at Reiman Gardens. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa. Photo by Bob Elbert.

IOWA STATE UNIVERSITY
University Museums

JUNE - JULY 2014

Hours
Exhibitions
Programs
New Publication
Silver Code Wrap Up
eMuseum
UM Information
Closings
The Brunnier Art Museum, University Museums Office and Christian Petersen Art Museum will be closed July 4-7, 2014.

The Farm House Museum will be closed July 1 through August 31, 2014 for window repair and wallpaper installation.

The Christian Petersen Art Museum will be closed August 2-21, 2014 for exhibition installations.

The Brunnier Art Museum will be closed August 10-21, 2014 for exhibition installations.

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

Christian Petersen Art Museum
1017 Morrill Hall
Monday-Friday 11:00 AM - 4:00 PM, Closed Weekends

Farm House Museum
Central Campus
Monday-Friday
Noon - 4:00 PM
Closed Weekends

For more information or to schedule a tour call 515.294.3342.
VISIONS Across America: Portraits of Iowa State Alumni by Jim Heemstra  April 3 through August 9, 2014

From November 2011 to November 2013, Des Moines freelance photographer Jim Heemstra and VISIONS magazine editor Carole Gieseke traveled to all 50 states, meeting with more than 120 Iowa State University alumni for the VISIONS Across America project. This portrait exhibit is a culmination of this project.

When Heemstra and Gieseke set out on their two-year journey across the United States to produce ISU alumni stories and photographs for VISIONS magazine, they had no idea how emotionally tied they would become to those alumni — and how deeply they would be changed by the experience. From Ann Schexnyder in her New Orleans home that, six years after Hurricane Katrina, still had no hot water or electricity … to Ike Harris, a former CEO who now lives on the coast of Florida and allowed Jim to photograph him in a suit and tie walking barefoot in the sand … to Bob Gannon, a “world rounder” who flew his single-engine airplane around the world two-and-a-half times because he was curious about how other people lived — these are the people they encountered in their travels, and these are the people whose portraits show the stunning diversity, strength, and character of Iowa State University alumni.

“One of the challenges of this VISIONS Across America portrait project was trying to show each person in a unique environment,” Heemstra said “I had to make the environment work to tell the story of where people live and what kind of lives they lead. I hope each person I photographed enjoyed the experience as much as I did.”

The exhibition includes 116 inkjet prints, both black and white and color. Some of the portraits are as large as six feet wide, and each is accompanied by a personal narrative.

Jim Heemstra lives in Des Moines, Iowa, and has been a freelance photographer for more than 40 years. His work has been featured in VISIONS magazine since 1989, and he has been the sole photographer for the Iowa State University calendar since 1992.

The exhibition is organized by the ISU Alumni Association with participation of University Museums. Exhibition support is generously provided by Lora & Russ Talbot, Michele and Steve Whitty, Marcia and Steve Stahly, and ISU Printing Service.
**Words, Symbols, and Modern Art** through July 25, 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 explores 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.

**The Art of China and Japan: Selections from the Permanent Collection** through July 25, 2014

In coordination with 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 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 | 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.*

**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.

**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.

*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.*

*Orange and Red Persian Seafom Set by Dale Chihuly, 1990-1996*  
Gift of Arthur Klein. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.
HOT and COOL: Three Generations of Gaffers
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.

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 through July 25, 2014
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. 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. 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.

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 through July 25, 2014

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. His most significant and popular designed vase *Perruches* (parakeets) was copied by Consolidated, entitled the *Lovebird* vase.

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

Through June 30, 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.1 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 Christian Petersen Art Museum
Left - Korean War Memorial Model by Mac Adams
Right - Karl Marx by Mac Adams
Sunday, June 1 at 2:00pm
Christian Petersen Art Museum, 1017 Morrill Hall
Dialogue with the Director
Join University Museums Director Lynette Pohlman for an inside look at the exhibition *Illuminating Perception: Explorations of Light and Shadow* by Mac Adams in the Christian Petersen Art Museum. The tour will continue on to the Anderson Sculpture Garden and Farm House Museum. Dialogue with the Director will take place on Sundays during the month of June and will give participants the chance to experience what University Museums has to offer and explore a diverse range of topics.

Sunday, June 8 at 2:00 pm, Brunnier Art Museum, 295 Scheman
Alumni Across America
Join photographer Jim Heemstra and VISIONS magazine editor Carole Gieseke as they share their experiences about developing the exhibition *VISIONS Across America: Portraits of Iowa State Alumni* by Jim Heemstra. They will share inspiring stories about the interesting and influential ISU alumni they met while travelling across the United States.

Wednesday, June 11 at 12:00 pm, Memorial Union, South entry
ArtWalk – Artful Cy, The Many Images of Cyclones Across Campus
Iowa State’s Cyclone nickname may go back as far as 1895 according to the ISU Alumni Association. Join University Museums as we travel across campus and examine how the Cyclone has influenced many works of art in the Art on Campus Collection. Meet your guide at the south entrance to the Memorial Union.

Sunday, June 15 at 2:00 pm, Anderson Sculpture Garden, Central campus
Dialogue with the Director
Join University Museums Director Lynette Pohlman for an inside look at the new exhibition in the Anderson Sculpture Garden featuring sculpture by Gwynn Murrill. The tour will continue on to the Christian Petersen Art Museum and Farm House Museum. Dialogue with the Director will take place on Sundays during the month of June and will give participants the chance to experience what University Museums has to offer and explore a diverse range of topics.

Sunday, June 22 at 2:00 pm, Farm House Museum, Central campus
Dialogue with the Director
Join University Museums Director Lynette Pohlman for an inside look at the current exhibitions in the Farm House Museum. The tour will continue on to the Anderson Sculpture Garden and Christian Petersen Art Museum. Dialogue with the Director will take place on Sundays during the month of June and will give participants the chance to experience what University Museums has to offer and explore a diverse range of topics.

Sunday, June 29 at 2:00pm, Christian Petersen Art Museum, 1017 Morrill Hall
Dialogue with the Director
Join University Museums Director Lynette Pohlman for an inside look at the exhibition *Illuminating Perception: Explorations of Light and Shadow* by Mac Adams in the Christian Petersen Art Museum. The tour will continue on to the Anderson Sculpture Garden and Farm House Museum.

Photographer Jim Heemstra with VISIONS magazine editor Carole Gieseke during the installation of the exhibition VISIONS Across America in the Brunnier Art Museum.
Announcing the Revised 3rd Edition of *The Prints of J. N. Darling* by Amy N. Worthen

Jay N. Darling made at least 84 etchings, photoetchings, aquatints, and drypoints between 1925 and 1960. Publicly known to the world as “Ding,” he was an editorial cartoonist of great wit and fine pictorial ability who won two Pulitzer Prizes. Through his syndicated cartoons, he had a national audience and was one of the first mass media celebrities in an era before network radio and television. A man of keen intelligence and unbelievable energy, he was the leading ecologist and conservationist of his generation, and although a loyal Republican, he served in Franklin Delano Roosevelt’s administration as head of the U.S. Biological Survey. He also designed the first Federal Duck Stamp.

His work as an etcher filled an important role in his personal creative life. His substantial body of work in this medium was the product of a deeply involved artist. Etching allowed Darling to truly become an artist—one who worked in a fully “respectable” medium, unlike cartooning. The subject matter of his prints dealt almost exclusively with wildlife, hunters, and fishermen. Darling’s etchings were made at a time before wildlife art became an industry, which has ignored some of the traditional distinctions of printmaking. The clichés and practices of much of contemporary wildlife art seriously impede appreciation of Darling’s images that were made, not for profit, but for love. One of the aims of this publication is to introduce Jay N. Darling’s etchings to a new and wider audience interested, as was he, in the art of the print.

*The Prints of J. N. Darling* discusses Darling’s development as an artist and etcher, and traces his evolving conception and depiction of wildlife in his cartoons as well as his etchings. It provides information on his studio practices, techniques, and his relationship with his assistants. The fine art prints, including questioned and reattributed works, are fully catalogued. The inspiration and drive for a third edition of this publication is easily attributed to Christopher “Kip” Koss (1935-2013), Darling’s grandson and long-time supporter of the University Museums, to whom this edition is dedicated. Undeniably, Kip was the biggest catalyst for ongoing research, exhibition, and scholarship on Darling’s life and work over the past three decades.

As one of the most popular of University Museums’ publications, it is befitting that we not only re-print this publication, but update, add new content and interpretations, and redesign in Kip’s memory. The most substantial addition is the inclusion of selected interpretations commissioned from renowned professionals, both scientists and naturalists, in the fields of ecology, animal science, and wildlife management. New contributions are from: Erwin Klaas, Professor Emeritus, Animal Ecology; James Pease, Associate Professor Emeritus, Natural Resource Ecology and Management; Steve Lekwa, former director, Story County Conservation, Iowa; and Tom Davis, award-winning writer, Green Bay, Wisconsin. In addition, never before seen images selected from the Koss’ family archives illustrate Darling’s life, work, and passion for all things wildlife, and we thank the family for sharing their personal archives.

This 208 page soft cover publication is available for purchase now from the University Museums Office, 290 Scheman Bldg., by calling 515.294.3342 or email sklarson@iastate.edu.

Cost: $27.50 (+ shipping if applicable, tax exempt)
CONSERVATION
In August 2013 conservators began work to clean and repair the curtain. After 45 years and more than 3,500 curtain calls, this tapestry was in urgent need of conservation and repair. As part of a joint effort between Iowa State’s University Museums and the Iowa State Center, conservators conducted an 8 month cleaning process that was carried out in the auditorium on days when there was not otherwise a performance. Much of the work was conducted by using an automated lift to reach the upper reaches of the curtain. The bulk of the conservation work on the front of the curtain has been completed as of May 2014.

RE-RIGGING
This summer a team of people from Iowa State and the theatre rigging company iWeiss will re-rig the curtain. In an effort to fix the sag at the bottom of the curtain, replace the backing, and support the hanging system for the curtain, the curtain will be laid down on the stage floor while conservators and theater technicians undertake life saving measures to ensure the curtain remains hanging for years to come.

LEARN MORE
See the updated website for Silver Code at: http://www.museums.iastate.edu/Curtain.html

CONTRIBUTE
To contribute to the conservation of Silver Code online go to www.foundation.iastate.edu/museums

Please make your donation to the University Museums Special Projects fund under Gift Designations, and indicate C.Y. Stephens Curtain Conservation in the notes field.

To mail your contribution to the conservation of Silver Code please indicate the University Museums Special Projects fund number 2311822 and C.Y. Stephens Curtain Conservation in your check’s memo field. Checks can be mailed to the Iowa State University Foundation, P.O. Box 868, Ames, IA, 50010-0868.

Visitors to the winter open house enjoy an up close look at the in-progress conservation of Silver Code.
eMuseum on our Minds....

University Museums currently utilizes a collections management computer software system called The Museum System (TMS). Through TMS, we are able to electronically store and control every aspect of our permanent collections and format this information in a way that allows access to records for collections, objects, donors, and artists or manufacturers. Adding the online component of this system, eMuseum, will make it possible for permanent collection object and artist information to be available over the internet as a searchable database launched from the University Museums existing website.

eMuseum will give a broader audience the opportunity to plan educational opportunities, conduct research, and virtually tour the collections of the various museums on campus exploring the visual and cultural arts at Iowa State University. The reaches of eMuseum are virtually limitless.

The eMuseum system is planned to be installed in the fall of 2014. In order to make eMuseum as educationally successful as possible, the University Museums staff and students have been hard at work entering interpretive and educational information into TMS in order to make it available online. Generous support from Kathy and John Howell has kept this project moving along and we hope to make further strides this summer.

We have two students assisting with the project this summer.

Wyeth Lynch is originally from Madison County, Iowa and received a Bachelor of Arts in Photography and International Relations from Morningside College in 2009. Wyeth has excellent skills in photography and is working through June on photographing permanent collection objects for eMuseum. Wyeth is currently at work on his own thesis show and expects to complete his MFA from Iowa State this summer.

Laura Graveline is an Ames native and a 2014 graduate of Ames High School. Laura started an internship with University Museums through her high school in the fall of 2013. She has an expressed interest in art and museums and is attending Rice University in the fall to study Art History.

We look forward to launching eMuseum in the very near future and sharing all of the possibilities of this program with you. A special thanks to the Howells for their continued support of University Museums education initiatives.

If you have interest in supporting the eMuseum project and its academic impacts across campus, please contact Sue Olson at sdolson@iastate.edu or 515.294.3342.
Upper image: Members of the University Museums’ Curators Associates and top ISU administrators attended a reception at the Brandywine River Art Museum, Chadds Ford, PA - home of the N.C. Wyeth family - in April.

Lower image: A small group of the Curators Associates tour Longwood Gardens, a picturesque acreage full of flora and fauna, during the Curators trip to Pennsylvania and Delaware in April.

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

University Museums Staff

Lynette Pohlman
director and chief curator
lpohlman@iastate.edu

David Faux
interpretation specialist
da faux@iastate.edu

Adrienne Gennett
assistant curator of collections and education
agennett@iastate.edu

Nancy Girard
educator of visual literacy and learning
nancyg@iastate.edu

Katharine Greder
textile conservation fellow
kcgreder@iastate.edu

Susan Larson
administrative specialist
sklarson@iastate.edu

Susan Olson
development secretary
sdolson@iastate.edu

Allison Sheridan
collections manager and communication coordinator
aclone@iastate.edu