Big Sitting Cat 3, 2007 by Gwynn Murrill. On loan from the artist. This sculpture, along with many others, will be on exhibition in the Christian Petersen Art Museum during the fall semester.
Closings
The Farm House Museum will be closed July 1 through January 11, 2015 for window repair and wallpaper installation.

The Christian Petersen Art Museum will be closed August 2-24, 2014 for exhibition installations.

The Brunnier Art Museum will be closed August 10-25, 2014 for exhibition installations.

The Brunnier Art Museum and Christian Petersen Art Museum will both be closed August 30 - September 1, 2014 for Labor Day weekend and holiday.

**Brunnier 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

**Elizabeth and Byron Anderson Sculpture Garden**
Surrounding Morrill Hall
24/7

**Farm House Museum**
**Central Campus**
Closed until Jan. 11, 2015

For more information or to schedule a tour call 515.294.3342.
N. C. Wyeth’s *America in the Making*  
75th Anniversary  
August 26, 2014- December 21, 2014

N.C. Wyeth was an active participant in the golden years of American illustrations, which lasted from the 1870s through the first decades of the twentieth century and included artists like Winslow Homer and Howard Pyle. Wyeth’s first illustration was published by the Saturday Evening Post on February 21, 1903. Up until his death in 1945, he created nearly 4,000 works of art. He also went on to illustrate more than 112 books after receiving national recognition with Charles Scribner and Son’s publication of *Treasure Island* in 1911.

One of three projects completed for John Morrell and Company of Ottumwa, Iowa, *America in the Making* depicted twelve dramatic scenes taken from American history of the first three centuries that Wyeth used as inspiration for the Morrell Company’s 1940 calendar.

In 1940 the president of John Morrell and Company presented the twelve panels to Iowa State College as a gift. Although Wyeth created the majority of his works in series, few have remained together, such as *America in the Making*.

The Wyeth family artistic legacy continued beyond N.C. Wyeth with Andrew Wyeth and Jamie Wyeth, both of whom are considered to be significant American artists.

History is constantly being reinterpreted. Viewers are invited to view these N.C. Wyeth paintings and interpret them 75 years later in light of current events and contemporary reevaluations of the first centuries of North American events and outcomes. Image: *Lewis and Clark, America in the Making* by N.C. Wyeth. Gift of the John Morrell and Co. to Iowa State University. In the permanent collection, University Museums, Iowa State University, Ames, Iowa.

**After “America in the Making”**  
August 26, 2014 - December 21, 2014

N.C. Wyeth’s iconic series of twelve paintings, *America in the Making*, portrays significant events that created this country. The last painting in the series is of Abraham Lincoln, but as a nation America was not even 100 years old at that point. This exhibition asks through art, what other events or discoveries happened in the next 150 years after Lincoln lived that have made America the nation it is today? The answers can be both exciting and difficult moments in time, some are more important than others to different people, but all have been part of what we have come to understand as America and the American experience. This exhibition will run in conjunction with lectures from ISU faculty who will discuss various important moments in time after the 1860s and Lincoln that have come to shape America as we know it.

**Asian Export: The Furniture of Carrie Chapman Catt and Selections from the Decorative Arts Collection**  
August 26, 2014 - July 31, 2015

The monumental furniture of Carrie Chapman Catt exhibits the legacy of an important Iowa State University faculty member. The elaborately carved Japanese furniture was most likely made for the Chinese market, which was one facet of the huge Asian export market that developed from the 18th century and grew even larger with the opening of Japan in 1853-1854. The furniture will be exhibited along with other selections of decorative arts from the permanent collection, both export wares and traditional Asian arts.
EXHIBITIONS

BRUNNIER ART MUSEUM EXHIBITIONS [Con’t]

Beauty Through Experiment: The Ceramics of Wedgwood
August 26, 2014 –July 31, 2015

The iconic blue and white jasperware that has come to exemplify the ceramic work of Wedgwood throughout the world is only a small portion of the innovative production created during the company’s over 250 year existence. The founder and father of the company, Josiah Wedgwood, was not simply a potter, but an astute businessman, marketer, and one of the most innovative ceramic scientists that has ever worked in the field. This exhibition celebrates the original experiments of Josiah, which would change the entire pottery industry in England, and the continuing innovation of his family and manufactory.

The exhibition will include the newly acquired collection of M. Burton Drexler, whose love and knowledge of the art of Wedgwood makes this exhibition possible.

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. Image: Megaplanet, 2000 by Josh Simpson. Purchased with funds from Arthur Klein. Commissioned by the University Museums on the occasion of its 25th Anniversary. In the permanent collection of the Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa.

Sophisticated Simplicity of the Victorian Era: Selections from the Iowa Quester Glass Collection
August 26, 2014 –July 31, 2015

This exhibition explores the Victorian Era pressed glass pattern Pleat and Panel. “Pleat and Panel” is an attractive pattern reminiscent of older stippled designs. This pattern (originally known as Derby) was introduced about 1882 by Bryce Brothers of Pittsburgh, Penn. When Bryce joined the U.S. Glass Company in 1891, it continued making the pattern.”

“This pattern was originally produced in an extended table service from a good-quality clear non-flint glass. Although you may find odd pieces in amethyst, amber, blue, green, milk white, and vaseline, any color is rare. The design consists of heavily stippled panels separated by clear fluted bars. Forms are square and handles are pressed.”

The Ceramics of Wedgwood by Adrienne Gennett

Today the name Wedgwood is synonymous with the delicate blue and white jasperware ceramic body, which can be found in a multitude of forms and styles, and has become exceptionally popular throughout the world. The objects that many associate with the English ceramics manufacturer today though are only one small part of the story of a company that has been in existence for over 250 years.

Josiah Wedgwood was born into a family of potters in Staffordshire, England, an area well known for ceramic production, but he would revolutionize the industry. He was not simply a potter, but an innovator, scientist, humanitarian, and astute businessman. He performed thousands of experiments over his lifetime that produced a large range of both everyday functional wares, but also an outstanding line of purely ornamental wares. Josiah first perfected the body and glaze of creamware, which had long been produced in Staffordshire, but his was of such fine quality to be able to compete with porcelain and attract the attention of both the aristocracy and royalty. He also developed several types of attractive “dry bodies” such as basalt, caneware, and rosso antico or redware that would suit the tastes of the times, but it was his complete invention of jasperware which transformed the English pottery industry. Josiah Wedgwood created the jasperware body to perfectly fit with the predominant neoclassical tastes found in the second half of the 19th century and to cultivate the patronage of the wealthy aristocratic consumers, whom he knew would dictate the tastes of the time and all other consumers would follow their lead. His creation was so successful that it continues to be produced today and is what much of the world envisions as the ideal of English ceramics.

The exhibition Beauty Through Experiment: The Ceramics of Wedgwood aims to understand these various facets of this exceptional man, by focusing on the bodies he produced, the innovations he used, and the style of decoration he preferred. As many of the objects are from after Josiah’s lifetime, he died in 1795, the exhibition will also examine how many later generations of his family continued to use his example of innovation to keep the business afloat, through both the good and bad periods. Finally, by exploring several thematic installations of the pottery, the exhibition will shed light on different aspects of decoration, style, technology, and business that began with Josiah Wedgwood and continued through the ensuing generations. This exhibition will put on display the understanding that the decorative arts cannot exist without science and how science can create wonderfully beautiful objects to delight all.

It is through the recent generous donation of objects from M. Burton Drexler, along with many objects donated by Ann and Henry Brunnier, which is allowing University Museums to create this ambitious exhibition of Wedgwood objects. This comprehensive exhibition will be at the Brunner Art Museum August 26, 2014 through July 31, 2015.

Sunday, October 5 at 2:00 pm in the Brunner Art Museum, 295 Scheman Building

Wedgwood Gallery Talk and Reception

The iconic blue and white jasperware that has come to exemplify the ceramic work of Wedgwood throughout the world is only a small portion of the innovative production created during the company’s over 250 year existence. The founder and father of the company, Josiah Wedgwood, was not simply a potter, but an astute businessman, marketer, and one of the most innovative ceramic scientists that has ever worked in the field. Join Assistant Curator Adrienne Gennett as she discusses the prolific work of Josiah Wedgwood and the company while touring the current exhibition, Beauty Through Experiment: The Ceramics of Wedgwood.
EXHIBITIONS

CHRISTIAN PETERSEN ART MUSEUM EXHIBITION
Morrill Hall Rm. 1017

Gwynn Murrill: Menagerie of Maquettes

Over 60 small bronze maquettes featuring domestic and wild animals are presented in the Campbell Gallery. Sixteen color photographs of her work in progress by Los Angeles photographer, Wayne Shimabukuro that highlight the bronze fabrication process.

Murrill creates forms that are both abstract and figurative. Each sculpture discovered will charm and delight. Gwynn Murrill entered the Art on Campus Collection in 2011 with three bronze sculptures Circle Cat, Midnight and Varna, and Running Saluki permanently sited at the College of Veterinary Medicine Small Animal Hospital entrance. This exhibition will be the first public showing of two life size bronze dogs cast from molds taken off her most recent sculptures executed in Koa wood.

Since the first exhibition of her sculpture in 1972 at Rico Mizuno Gallery in Los Angeles, Gwynn Murrill’s sculpture has been included in thirty-nine solo and fifty-nine group exhibitions, most recently presented on the Avenue of the Stars, Los Angeles.

This exhibition is organized by the University Museums with the gracious loan of works of art from the artists, Gwynn Murrill and Wayne Shimabukuro. The exhibition is sponsored by Diane and Jim Patton, Arthur Klein, an Iowa Tourism Grant and University Museums Membership.

ANDERSON SCULPTURE GARDEN EXHIBITION
Surrounding Morrill Hall

Gwynn Murrill’s Sculptures: A Walk on the Wild Side
August 20, 2014 - July 24, 2016

Take a walk on the wild side in the Anderson Sculpture Garden!

For the next two years, seven large-scale bronzes created by Los Angeles-based sculptor Gwynn Murrill will be integrated temporarily into the landscape of the Anderson Sculpture Garden. From seemingly passive panthers poised to pounce and a ram overlooking the student passer-bys, to the crouching cougar and grazing deer, all the sculptures are inviting yet perhaps somewhat menacing in the central campus landscape. Murrill is interested in creating forms that are both abstract and figurative. “It is a challenge to try and take the form that nature makes so well and to derive my own interpretation of it,” Murrill said. Gwynn Murrill entered the Art on Campus Collection in 2011 with three bronze sculptures Circle Cat, Midnight and Varna, and Running Saluki permanently sited at the College of Veterinary Medicine Small Animal Hospital entrance.

Iowa State University is outstanding among American academic campuses for its abundance of public works of art. With the largest campus public art collection in the nation, Iowa State’s Art on Campus Program and Collection runs the gamut of artists, media, and styles. From realism to abstraction, murals to sculpture, and terrazzo to glass, the collection is vast and varied with a depth that has grown since the first public work of art was commissioned in 1933. The Anderson Sculpture Garden provides the opportunity to present nationally acclaimed public artists that are represented in the permanent Art on Campus Collection in a larger visual and intellectual context to more fully explore their artistic themes at ISU audiences.

This exhibition is organized by the University Museums with the gracious loan of works of art from the artist. The exhibition is sponsored by Diane and Jim Patton, Arthur Klein, an Iowa Tourism Grant and University Museums Membership.
Wednesday, August 27 at 12:00 pm in the Lagomarcino Courtyard  
**Art Walk – A Legacy of Murals at Lagomarcino**  
Join University Museums Interpretation Specialist David Faux in welcoming the newest public art addition to Lagomarcino and the School of Education. Let’s explore how this mural by Rebecca Ekstrand and Tom Rosborough fits into the already rich tradition of Iowa State University’s largest in the nation public art collection. Meet David in the Lagomarcino courtyard.

Thursday, September 4 at 7:00 pm at the Farm House Museum  
**The Farm House Refreshed**  
It’s been nearly 40 years since Iowa State University’s oldest building and National Historic Landmark, the Farm House Museum, was restored and opened to the public as a museum. In celebration, the University Museums has embarked on a historic wallpaper and window restoration project that will enrich and refresh the education experiences of the 154 year old campus icon. Join the caretaker of that illustrious legacy, University Museums Director Lynette Pohlman, as she takes you behind the scenes of this celebratory renewal before its January 2015 reopening.

Sunday, September 14 at 2:00 pm in the Brunnier Art Museum  
**A Look Back at the Conservation of Silver Code**  
Textile Conservation fellow Kate Greder will take you through the entire conservation project of the C.Y. Stephens Auditorium curtain, *Silver Code* by Ryokichi Mukai. See before and after pictures, hear all the incredible stories of discovery, and learn more about the largest and heaviest object in the Art on Campus Collection (pictured below).

Thursday, September 25 at 7:00 pm in the Brunnier Art Museum, 295 Scheman Building  
**After America in the Making – Women’s Suffrage**  
N.C. Wyeth’s *America in the Making* depicts twelve dramatic scenes taken from American history beginning with North American explorer Francisco Vasquez de Coronado and ending with Abraham Lincoln. But, what are some of the major American moments of the 20th and 21st centuries? This talk will be led by Amy Bix, Associate Professor of History, who will discuss the key faces and moments of the women’s suffrage movement.

PROGRAM CALENDAR

Education programs are free and open to the public unless otherwise noted. If you would like to sponsor an education program, or a series of programs, please contact Nancy Girard at nancyg@iastate.edu or 515.294.3342. A full listing of programs can be found on the University Museums website under “Calendar”. On rare occasions, a program must be cancelled, so we suggest that before making a special trip to the Museums you visit our website www.museums.iastate.edu or call 515-294-3342 for program information.

Wednesday, September 24 at 12:00 pm at the northeast entry to Jack Trice Stadium  
**Art Walk - Pack the Jack… with Art!**  
Join University Museums Interpretation Specialist David Faux in celebrating the legacy of Jack Trice. As the beloved stadium is ushered into an exciting time of growth let us come together to celebrate the art that inhabits the only Division 1 football stadium named in honor of an African American. Meet David at the *Jack Trice* sculpture outside of gate 1.

Thursday, September 18 at 3:00 pm in the Christian Petersen Art Museum, 1017 Morrill Hall  
**Gallery Walk – Maquettes by Gwynn Murrill**  
The art of Gwynn Murrill entered the Art on Campus Collection in 2011 with the acquisition of three playful bronze sculptures for the entrance to the Vet Med Small Animal Clinic. Her animal sculptures are full of personality and spirit and can capture the essence of what we love about animals. Join Nancy Girard, Educator of Visual Literacy and Learning, for a tour and look inside the artistic process through an exhibition of maquettes and drawings by Gwynn Murrill.
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)
Silver Code Hits the Deck!
This July, a team of people from Iowa State lowered the curtain to the deck for the first time in it's 40+ year history, and the theater rigging company iWeiss re-lined and re-rigged the curtain. In an effort to fix the sag at the bottom of the curtain, iWeiss replaced the backing and support for the hanging system on the curtain. The curtain was on the deck, or stage floor, while conservators and theater technicians undertook measures, such as hand sewing a new liner and adding supports to the uppermost components of the curtain, to ensure the curtain remains hanging for years to come. The curtain has been re-attached and raised to glory once again. Final work on cleaning begins in early August.

By the start of Fall semester, Silver Code will hang as the largest work of art on campus while ushering in another legendary performance season at Stephens!

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.
FLOATING WORLD by Ralph Helmick

Located in the atrium of the new BIORENEWABLES COMPLEX

Floating World is inspired by the paintings of Grant Wood and by the compositional strategies employed in Japanese woodblock prints (ukiyo-e, literally “floating world”). Thematical, the sculpture embodies the university’s central role in the history of agriculture, while subtly reflecting ISU’s ground-breaking contemporary endeavors.

A dramatic structure is suspended in the atrium of the new Biorenewables Complex. Consisting of parallel planes of painted laser-cut steel, it creates a complex optical network visible from all parts of the atrium and from the outdoors through a grand east window wall. Perceptual dynamism is its key characteristic.

Each of the eight “landscape” planes incorporates specific content, as do the six “sun” symbols above. The six “mist” planes, which alternate with the landscape panels, complete the gestalt of an Iowa landscape seen at sunrise.

The westernmost landscape layer is comprised of a blackbird, cattail and dragonfly, symbols of the North American wilderness that have endured through time. Rendered in perforated metal, one sees through them to the panels beyond. Next are a series of layers articulating “agrarian horizons” alternating with “mists”. The horizons are arranged in a rough timeline west to east, the 19th century progressing upward to the present-day. The panels start with an early family farmstead and ascend to a modern large-scale agricultural operation, expressing successive changes in technology and culture. The mists are comprised of perforated panels painted a pale, subtle purple, setting off the rich green of the landscape panels. At the apex of this landscape is an imaginary array of today’s ISU, an intellectual and historical cornerstone of the field. Anchoring the array is the final content panel: an epic map of Iowa, with its rivers carefully delineated in negative and visible from the plaza.

A STORY IN THE FLOOR

Beneath the suspended sculpture seven circular terrazzo medallions create a “you are here” story of scale, starting with a planetary array, zeroing down to a plan view of the atrium and continuing to a carbon molecule. Special care has been taken to include rivers in the Iowa panel, an indication of how local factors impact far beyond local borders, and making a direct connection with the largest content panel suspended above.

PERSPECTIVES

Viewed from the café the component layers align into a coherent three dimensional landscape “painting”. Because the top borders of the panels are echoed at the bottom, pedestrians entering from the plaza encounter a cascade of overlapping descending horizons. Negative space is at play, and thus an engaging element of abstraction.

THE SUN CIRCLES

Six 3-foot-diameter circles progress diagonally over the landscape panels. These represent the sun—the ultimate source of agricultural energy—in time and space. Made of brightly painted perforated metal, they are identical in size and shape. Beyond their basic iconic status, however, they reveal distinct images relating to work being pioneered on a molecular level by the Biorenewables Complex. These embedded images are the outcome of minutely differing hole sizes in the perforation. The result is a subtle and transformative optical effect, wherein the process of retinal discovery parallels the scientific discovery taking place nearby. While the nearby horizon silhouettes tell a story of technology and culture, these circle images tell the story of the microscopic, cutting edge discoveries taking place at ISU.
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.

The AE Cook Corn Trophy toured for a multi-week exhibition in Odebolt, IA. The Trophy is part of the University Museums permanent collection and is exhibited in the Curtiss Hall Dean’s Gallery.

Removal of a large historic tree near the site of Christian Petersen’s Panther sculptures across from Morrill Hall.