Death of Marat by Mac Adams. Currently on exhibition at the Christian Petersen Art Museum, 1017 Morrill Hall.

NOV. - DEC. 2013

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2013-2014 Annual Membership Update

University Museums Annual Membership Drive is well underway. As of Oct. 31st we are at 22% of our goal of $65,000. Have you renewed your membership? Memberships are critical to the University Museums by helping to fund primary museum staff, and also special projects, education programs, exhibitions, students, conservation and collections care. This funding is crucial to the annual operations of your University Museums.

With 78% remaining to raise this calendar year, we need your help! Keep in mind, memberships are tax deductible. Consider renewing your membership or joining us for the first time. With the holidays just around the corner, remember that memberships also make wonderful gifts for friends, family, and ISU students!

Give online securely today! Click Here

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

FALL HOURS

Brunnier Art Museum, 295 Scheman Bldg.
Tuesday - Friday 11:00 AM - 4:00 PM, Saturday - Sunday 1:00 PM - 4:00 PM
Closed Nov. 28 - Dec. 1
All exhibitions close December 20, 2013
Closed Dec. 21 - Jan. 13, 2014

Christian Petersen Art Museum, 1017 Morrill Hall
Monday-Friday 11:00 AM - 4:00 PM
Closed November 25-29
Closed Dec. 21 - Jan. 12, 2014

Farm House Museum, central campus
Monday-Friday Noon - 4:00 PM
Closed November 25-29
Closed Dec. 21 - Jan. 12, 2014

For more information or to schedule a tour call 515.294.3342.
ISU police looking for Solo’s head
Iowa State Daily
Posted: Monday, October 28, 2013 by Makayla Tendall [Amended by University Museums]

Solo is missing its head. ISU police are still looking for tips that will lead them to the statue’s head which was stolen Sunday, Sept. 8, at 4:15 a.m.

The remaining body of Solo is still standing on the south side of The Hub.

The bolt that screwed Solo’s head to the rest of the body was unscrewed and the head was taken. Darin Van Ryswyk, investigations commander, said the security video is too far away and too dark to provide any information. He also said that fingerprints were not available due to rainfall in between the time the head was stolen and the time it was reported missing.

“It’s theft of the first degree, as serious as theft gets, because of the value of the head,” Van Ryswyk said. “It would be easy to say it’s a $40 or $50,000 item. The method that was used to make this isn’t done anymore. No one has the skill to reproduce this thing so it’s very valuable. From a criminal standpoint, it could be incredibly serious.”

William King, an international award-winning artist from New York, created Solo more than 30 years ago. Iowa State has two other sculptures by King in the permanent collection.

Nancy Girard, program coordinator for University Museums, said Solo first came to campus in 2010 as a temporary sculpture along with several other sculptures by King. Girard said that the university was inspired to purchase Solo because of its reflection of many of the emotions Iowa State students experience.

“Solo became so popular among the student body because they felt like it really expressed the students, and it has a really great expression of achievement and success,” Girard said.

The statue itself is made out of aluminum, not a metal that would be stolen for its resale value. Van Ryswyk believes the head was stolen as more of a prank than a malicious theft.

“I really want this head — which is basically not replaceable — to be returned. We’re not looking to stick someone in prison,” Van Ryswyk said.

“Our objective is less about prosecuting a crime and more about returning this important piece of university history.”

Girard said she believes that the fact the head was stolen on the same weekend as the Cy-Hawk game could be why the statue was defaced, or at least why people were roaming campus at 4:15 a.m.

Whether the head was taken by an ISU student or an Iowa student is not something about which Girard or Van Ryswyk said they are able to speculate.

“I think that there’s just certain weekends on campus where things escalate, and that’s one of them,” Girard said. “Veishea would be another one. There’s no way in knowing or saying who it was.”

Both Van Ryswyk and Girard think the head was stolen because it was easy to detach and infinitely smaller than the rest of the statue—making it easy to carry away. However, Girard said it is still inexcusable.

“I think it was them just deciding to be disrespectful. I think it’s disrespectful to the students because that is something that is part of their university and something specifically that a lot of them felt represented them,” Girard said. “It’s disrespectful to art in general.”

Girard said the body of Solo may be taken down soon. University Museums is trying to create a plan as to what will happen if the head is never returned. Girard said that no matter what, the result will be something different than the original Solo statue.

“That would always be our goal to get that back on view because that especially we feel like is a really great celebration of students on campus,” Girard said of Solo.

Girard said that students care about the defaced statue because many ISU students chose to attend Iowa State due to the beautiful campus.

“The purpose of the public art collection is really to enhance their education. No matter what their major is, it’s important to get an experience and interaction with culture and with the arts,” Girard said. “Whether they can specifically name these different pieces, that’s not really the point, because it’s part of that overall aesthetic and visual quality of the university.”

Van Ryswyk would like to remind students that if they have any information regarding Solo, they can call ISU police at 515-294-4428 and report anonymously.

“If somebody walks into a dorm room, or a fraternity house, or an apartment and they see it and say, ‘oh hey, that’s cool where’d you get that?’ Van Ryswyk said. “If somebody out there knows something about it, if they’re embarrassed that they were a part of it, or they’re ashamed and would love to find a way to discreetly return it, that would be fine.”
**In Pursuit of Wildlife Conservation: The Art of Jay N. Darling and Maynard Reece**

The fine art prints of Jay N. Darling (1876-1962) and oil paintings of Maynard Reece (b. 1920) explore the mutual interests of wildlife conservation.

At age nineteen, aspiring artist Maynard Reece was introduced to Jay N. Darling, Pulitzer Prize winning, syndicated cartoonist; nationally acclaimed conservationist, and fine artist. Darling soon became Reece’s aesthetic mentor commenting on the younger artist’s images of wildlife and native landscapes. They became colleagues and friends for the next twenty three years.

Darling's images, both cartoon and etchings became the conscience of conservation for over half a century. While Darling has many legacies, one of his most enduring was the development, creation and implantation of the Federal Duck Stamp Program in 1934 under the U.S. Biological Survey (now the United States Fish and Wildlife Service), that was and remains directed towards wetland refuges for wildlife were millions of acres have been rescued, restored and preserved. Beginning in 1948, Maynard Reece has won five of the Federal Duck Stamp competitions in 1951, 1959, 1969, 1971, more than any other artist. Reece's art has been published in many national magazines, and his oil paintings are prized by collectors.

The exhibition includes 75 etchings by Jay N. Darling, including Darling's original 1934 Federal Duck Stamp and etching, and 48 works of art by Maynard Reece, including the five paintings for the Federal Duck Stamps, and a newly commissioned painting to commemorate the Reece-Darling relationship with wildlife conservation.

**The exhibition is organized by the University Museums with participation of Maynard, Carolyn and Brad Reece. Exhibition support is generously provided by Harold and Rachel Crawford, Clifford Smith, Linda and Willis M. Bywater, Peter Orazem and Patricia Cotter, Christopher Koss, Fred and Ruth Kammeier, Ralph and Charlotte Schlenker Charitable Trust, Donna Howard, Mary Ellen and Don Wishart, Betty and Dennis Keeney, the Office of the President, the Office of the Senior Vice President for Business and Finance, and University Museums Membership.**

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**The Hunt: Selections from the Decorative Arts Collection**

This exhibition explores the use of the hunt as a popular source for imagery in the decorative arts during the 18th, 19th, and 20th centuries. Sporting art as a genre became increasingly popular in the 18th century, building upon a tradition that had existed for centuries. In Western Europe the paintings and prints of hunting imagery found their way into the decorative arts. 18th century porcelain painters readily adapted these hunting scenes to their forms and in Bohemia this imagery found its way onto delicately engraved glassware, where entire scenes of the hunt were depicted in great detail. The English developed a prominent tradition of sporting arts in the 18th and 19th centuries and the popularity of this art form amongst the common and aristocratic man would translate to the decorative arts over time. The sporting arts also grew in popularity in America in the 19th century, as hunting began to be viewed positively as way to return to the patriotic and virtuous ways of life of the country's founding fathers. The long tradition of hunting throughout the world, originally born out of necessity, but transformed into an exercise in physical ability and social activity for all levels of society, led to the popularity of its imagery in the realm of the decorative arts.

**The exhibition is curated by Adrienne Gennett, University Museums and is supported by Martha Allen, and the University Museums Membership.**

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**EXHIBITIONS**

**BRUNNIER ART MUSEUM**

**EXHIBITIONS**

*Now through December 20, 2013*
Ceramic Tradition | Contemporary Design
Traditional methods of decoration influence many contemporary ceramicists today, who continue to experiment with glazes and decorative motifs. They are building upon the discoveries of the past to create completely new works of art. These works are linked to the past and the great inspiration that can be found in the use of tradition. By displaying ancient and historic wares with contemporary ceramics, this connection with the past can be explored by the viewer, who will come to understand the enduring inspiration of the past.

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

Ann’s Glass
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 Brunniers, through exhibitions focusing on the decorative arts and also to recognize the passion that inspired Ann Brunnier to collect and later donate her superb collection that would create the Brunnier Art Museum.

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

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

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

This exhibition, located in the north entry of the Brunnier Art Museum, is curated primarily from the Ann and Henry Brunnier Collection, the Iowa Quester Glass Collection and the Helen Cook Glass Collection.
HOT and COOL: Three Generations of Gaffers

The studio art glass movement of the late 20th century stimulated a fresh interpretation of an ancient substance. Fifty years and three generations later, the glass art movement has provided a stunning array of artistic creativity that transcends glass from utilitarian functions and mass production to a medium of expressive fine art.

The term studio glass refers to a singular, unique work of art created in a workshop in which usually one person, a gaffer, conceives of or directs assistants in the production of art. Studio glass is the antithesis of industrial glass, which is mass produced according to rigidly controlled standards that maintains conformity. The studio glass movement is one of the broader international craft movements that have flourished in the industrialized world since the 1960s. The premise of the craft movement, and more specifically the studio glass movement is clear, art is defined by its concept and content, and not its material.

Studio glass sculpture emerged in the early 1960s with the experimentation in hot glass by artistic pioneers Harvey K. Littleton (American, b. 1922) and Dominic Labino (American, 1910-1987). In the 1970s, Dale Chihuly began to popularize the studio glass sculpture movement. After studying at U of W – Madison with Littleton, Chihuly established his own glass program at the Rhode Island School of Design. In 1971, he co-founded the Pilchuck Glass School in the Seattle, WA area. Examples of Chihuly’s early glass sculptures and those of his students, Sonja Blomdahl, Joey Kirkpatrick and Flora Mace, can be seen in the exhibition.

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

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

About Iowa State College Art Pottery

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

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

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

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

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

*Selections from the Iowa Quester Glass Collection*

Patented in January 1880, Thomas Edison invented the first successful incandescent light bulb. Phoenix Glass Company (1880 – 1970) and Consolidated Lamp and Glass Company (1893 – 1962) became significant contributors to facilitate the implementation of this new invention for Victorian era homes and municipalities, from blown glass light bulbs to chimneys, lamps and lampshades. While this production was the mainstay for both companies’ early success, the growing popularity for fanciful decorative glassware allowed them to expand their product lines.

The transition from Art Nouveau (1890 – 1910’s) to Art Moderne, better known today as Art Deco (1920 – 1930’s), was an exciting time for glass designers. Major fashions were evolving across the world and directly influenced the glass and pottery industry. One significant event occurred in 1925 that greatly impacted this evolution in decorative arts - The Paris International Exposition of Modern Decorative and Industrial Arts.

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

This exhibit features glass manufactured by Phoenix Glass Company and Consolidated Lamp and Glass Company during the Art Deco era (1920-1930’s) from the Iowa Quester Glass Collection along with two examples of the cameo and Lalique styles from the permanent collection of the Brunnier Art Museum, which the companies were imitating.

*This exhibition, located in the entry window of the Brunnier Art Museum, is curated by Sue Slight, Iowa Quester and former International Quester Vice President.*

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**FARM HOUSE MUSEUM EXHIBITIONS**

**Art Nouveau: Lighting with Style**

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

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

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

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

**Explorations of Light and Shadow by Mac Adams**

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

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

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

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

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

Film Screening

The true story of how a nationally-known cartoonist changed America by influencing her Presidents, shaping her landscapes and winning the hearts of her people. Emphasizing the need to use natural resources wisely, Darling used his language very much like his cartoons to convey his vision. America’s Darling may be just what America needs now: an opportunity to reflect on Darling’s past in order that we may move forward. After all, Darling was a man very much ahead of his time.

Source: www.marveonertainmentgroup.com  Run Time: 74 Minutes

Following the screening, executive producer Samuel Koltinsky will discuss his path of discovery while making the film and share some “treasures” that he picked up along the way.

Artful Yoga

Build strength, endurance, and balance in a yoga class that will leave you feeling relaxed and centered. Behind all of those sore muscles you may find patience, peace, and a stronger mind/body connection. No yoga experience is necessary, but please bring your own mat. This free yoga practice is sponsored by the University Museums and Recreation Services.

Phoenix and Consolidated Glass – An Iowa Questers Presentation

Join local Iowa Quester Sue Slight for a talk about The Consolidated Lamp & Glass Company and Phoenix Glass Company and their influence in the development of American Art Glass.

ArtWalk – And Freedom’s House Inviolate

Join University Museums for a tour and discussion of Iowa State’s living memorial to the students who have given their lives in service to our country. Discover how the architectural design, stained glass windows, and other elements were designed to honor those Iowa State graduates who have made the ultimate sacrifices for our freedom. Meet your guide in the Gold Star Hall. Parking available in the Memorial Union Ramp for a nominal charge.

ArtWalk – Elemental Focus: H2O

Join University Museums on a tour of the newly installed Rebecca Ekstrand tile mosaics depicting the four stages of water. Let’s discuss how Ekstrand’s installation compliments the artistic composition of Hach Hall and celebrates Chemistry. Meet your guide in the ground floor lobby of Hach Hall, located by the Armory Building. Parking available at the Armory for a nominal charge.
The Farm House Museum will celebrate the season with holiday decor beginning November 7, 2013 through December 20, 2013.

Enjoy turn of the century decoration and the current exhibition of Art Nouveau. The exhibition includes lighting and decorative arts by Tiffany, Gallé, Daum, Steuben, and many more notable glass artists of that period from Europe and America.

Sunday, December 8, 2013 be sure to join us from 1:00 pm to 4:00 pm in the Farm House Museum to celebrate Christmas at the Farm House.

SAVE THE DATE
Dedication of the Topel Art Collection in the Periodical Room
WHEN - January 30, 2014 from 5:00PM - 7:00PM
WHERE - Upper Rotunda, Parks Library, Iowa State University, Ames, IA

Mark your calendar now for this special event featuring the unveiling of the new permanent art exhibition space in the Periodical Room of Parks Library, and the inaugural exhibition of Chinese jades, hard stones, and scrolls from the David G. Topel and Jay-lin Jane-Topel Art Collection. Reception will feature a program at 5:45PM with Provost Jonathan Wickert, Library Dean Olivia Madison, and Drs. David and Jay-lin Jane Topel.

Check your inbox in early January for more information about this event.
The Nevada Multi-Age Program, Nevada School District, visited the Art on Campus collection, the Brunnier Art Museum, and did several "Meeting the Challenge" related activities coordinated by University Museums. 200 students grades 1st through 4th accompanied by teachers and 50 parents enjoyed this day-long experience on Oct. 17th.

Artful Yoga participants practice their technique among the current installation of Mac Adams shadow-based works of art at the Christian Petersen Art Museum. Artful Yoga continues through November on Wednesday's at 5:20pm.


Kate Greder, textile conservation fellow, talks with the University Museums Curators Associates about the CY Stephens Art Curtain Conservation Project during the October biannual meeting.

Adrienne Gennett, curator, talks with the University Museums Curators Associates about the new decorative arts gallery in the Brunnier Art Museum during the October meeting.
New Public Art Installations in Curtiss Hall

Mission Statement
prepared by the Art in State Building Committee for Curtiss Hall [excerpt]
In considering public art for the Curtiss Renovation Project the AiSB Committee wishes to incorporate the College of Agriculture and Life Sciences (CALS) mission and legacy of leadership development among students and agriculturists. The center piece of the land grant mission was to provide access to higher education for the sons and daughters of the working class. Later this mission expanded to include generating new information (research) and the diffusion of this information to farmers (extension). This broad mission is tied together by developing agricultural leaders via teaching, research, and extension.

For the last 150 years the college's commitment to leadership development is highlighted with national and international agricultural leaders who entered a new world of discovery and citizenship as they crossed the threshold of Curtiss Hall. We often refer to Iowa as the land between the rivers, and the threshold of Curtiss Hall represents a crossing over into a new world – a world of exploration, opportunities and commitment to personal growth.

In summary, in this public work of art we are looking for a way to express our commitment to sustaining a strong community atmosphere that is essential for nurturing and developing future leaders who will be stewards of the land, builders of strong communities and are dedicated to making the world a better place through agriculture and the life sciences.

Learn more about the Curtiss Hall renovation at: http://www.cals.iastate.edu/features/2013/iowa-state-curtiss-hall-renovation-highlights

About Julie Chang
“Julie Chang is a San Francisco based contemporary artist who works primarily with painting and print making. Chang received her MFA from Stanford University, CA, in 2007. Her art is influenced by textile design and patterns from various European and Asian cultures as well as pop cultural references. Ideas of identity and belonging are thematic throughout Chang's work. Chang was among five artists chosen to design public art projects for the San Francisco Transbay Transit Authority in conjunction with the San Francisco Arts Commission.” Source: www.wikipedia.com Images by Wyeth Lynch, October 2013.

About The Field by Corinne Ulmann
“The imagery is inspired by the breathtaking horizontality of an Iowa field, serving as an emblem for agriculture as cultivated land and a reference to the University's history as a land grant institution. The imagery of the state, found in its rolling fields, evocative of fertility and sustenance, allows the piece to juxtapose something deeply familiar within a space meant to nurture new perspectives and personal growth. More symbolically, a field refers to an area of study and links to thoughts on agricultural leadership as stemming from the personal, intense and committed relationship you have with your field, how you can change your “field” and how it can in turn change you.” -C. Ulmann
ART CURTAIN CONSERVATION

Did you know that the Art Curtain in CY Stephens Auditorium is one of the largest and heaviest Art on Campus object?

The J. W. (Bill) and Dorothy Fisher family paid $20,500 for the commissioned tapestry curtain which was fashioned in Kyoto, Japan. The Fishers instructed an artist to design an abstract weaving of dramatic proportions. The Fishers asked that the art curtain represent two things: Iowa State's heritage in both engineering and agriculture. It took 7 people 4 months working on 1 loom to make the 2800 square foot curtain. Measuring 80 x 35 feet, the curtain weighs 2800 lbs.

The shipping of the curtain cost approximately $50,000 - more than the original cost of the commission. In order to ship it to the US, the curtain was rolled up and put into a 40 foot wooden crate that weighed 5600 lbs. The shipment left Kyoto and traveled east, going through the Panama Canal and up the United States' eastern seaboard to the St. Lawrence Seaway where it was unloaded in Chicago and put on a tractor trailer bound for Ames.

When C.Y. Stephens first opened its doors in 1969 the New York Philharmonic flew to Iowa to perform for an unprecedented six night concert series. At the time of the opening in 1969, the theatre art curtain was the talk of the town and The Los Angeles Times called the 1969 opening concerts the “cultural coup of the year.”

After 45 years of curtain calls the Art Curtain needs cleaning and conservation which is being undertaken on the stage of the auditorium during the 2013-2014 academic year. Since beginning the project, textile conservators have undertaken several life saving measures for this heroic work of art. They have stabilized the backing of the art curtain ensuring its durability while hanging in perpetual exhibition, replaced the rod pockets which had been worn thin from years of use, and cleaned the back lining. The remaining seven months of the project will be devoted to cleaning and repairing the front, art curtain. This daunting task will be largely performed by Kate Greder, Textile Conservation Fellow with University Museums, with assistance from ISU undergraduate student Amy Lowery and graduate student Claire Krüesel.

The Art Curtain truly symbolizes a magnetic time in Iowa’s history when sophisticated theatre goers could watch the world’s most distinguished symphonies, operas, and ballets on Iowa State’s campus. In the coming months we will highlight more of the history behind the curtain and issue updates on the conservation progress.

To support this landmark conservation, scholarship and education project, please contact Sue Olson at 515-294-3342 or sdolson@iastate.edu.

Project support provided by the Office of the Senior Vice President of Business and Finance.

The curtain pre-conservation and cleaning. Photo by Wyeth Lynch. Image © University Museums, Iowa State University, 2013.

Kate Greder, Textile Conservation Fellow, assessing the condition of the front of the curtain. Photo by Wyeth Lynch.
The Loss of Three Long-time Friends of the University Museums

University Museums lost several friends this fall — all long-time members and supporters.

Dr. Jack Horowitz of Ames passed away October 8th. Jack, a professor emeritus of biochemistry at ISU, along with his wife Carole, have been members and avid supporters of the museums for over 40 years. From his son’s wedding reception to Jack and Carole’s 50th anniversary celebration, both at the Brunnier Art Museum, the Horowitz’s are among University Museums longest standing members.

Dr. Mark Finlay of Savanna, GA was tragically killed in an October 6th car crash. Finlay was the assistant dean of the College of Liberal Arts and history professor at Armstrong Atlantic State University. He, along with his wife Kelly Applegate and two sons, began showing their support of University Museums during Kelly’s student employment with us and have continued as University Museums and Curators Associates members over a decade and a half later.

Gene Pace, formerly of Ames, passed away on October 15 in Cedar Rapids, Iowa. Gene, along with her husband John, have always been avid supporters of the University Museums and the cultural heritage of ISU. Several of the staff remember John coming every December like Santa to deliver an assortment of Gene’s homemade holiday cookies for the staff. Her thoughtfulness toward the staff was greatly appreciated, not to mention her baking skills. She knew we liked chocolates and sweet treats and John’s delivery was always a highlight of the holidays filled with stories about his days at ISU managing campus spaces — including the studio of Christian Petersen.

It is with deep sadness that we send our thoughts to the families of Jack, Mark, and Gene. Their contributions and friendship toward University Museums will always be fondly remembered.

A TRIBUTE

FINE ART PRINTS FOR SALE

ONLY TWO REMAIN...

Five fine art etchings were donated by Fred and Ruth Kammeier, private art collectors and ISU alumni, to University Museums in support of the current exhibition, In Pursuit of Wildlife Conservation: The Art of Jay N. Darling and Maynard Reece. Proceeds from the public sale of these etchings will be used to support the exhibition. Individuals may purchase these etchings, tax exempt at the prices listed below the image. (No discounts will apply.) Only TWO etchings remain and are pictured below. Available on a first come, first serve basis.

These works of art would make a wonderful addition to any home or office. Also, remember that the holidays are just around the corner - what better gift than the gift of art!

For further assistance please contact Lynette Pohlman, director, University Museums at 515.294.3342 or lpohlman@iastate.edu. For more information on the art of Jay N. Darling, please reference Amy Worthen’s exhibition publication, The Prints of Jay N. Darling, published by the Brunnier Gallery and Museum, Iowa State University, 1984 and 1991. A 3rd edition of this publication will be available to the public in February 2014.

Jay N. Darling
The End of Day (also: The Harvest), 1926
Etching, 11 x 16 1/2 inches
$4,000

Jay N. Darling
Dropping in for Lunch (also: Blue Bills), 1926
Photoetching, framed, 9 1/16 x 11 3/4 inches
$4,000
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)

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 University holidays and semester breaks

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

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Above and below: Nancy Girard, educator of visual literacy and learning, tours the University Museums Curators Associates through the Federal Duck Stamp Designs by Maynard Reece during the October biannual meeting.