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Lost & Found Works of Art by Allison Sheridan

In 1927, Iowa State’s visionary President, Raymond M. Hughes, created the College Art Committee (CAC) composed of faculty and staff from all disciplines, including engineering and agriculture. Over the next two decades, the Committee would acquire, namely through purchase, original and reproduction works of art to exhibit in buildings throughout campus. The main goal in forming a collection of this magnitude, with over 600 works of art by 1947, was the aesthetic and cultural enrichment of the student body as well as the desire to graduate professional and worldly citizens.

Hughes’ vision of a beautiful campus went beyond the iconic landscaped lawns and beaux-arts architecture, into the classrooms and core curricula of all academic fields. With the help of notable faculty and staff such as Phillip Elwood, S. D. Phillips, Edward S. Allen, Zenobia Ness, Mable Fisher and others, the core of Iowa State’s collection of original and reproduction works of art was amassed primarily during the Great Depression.

The early CAC collection inventories contained many quality reproductions of famous works of art located in the world’s pre-eminent museums from artists such as Rembrandt, Van Gough, Cezanne, Homer and many more. At this time, reproduction works of art were a viable means of both instruction in art appreciation, namely Engineering Art Appreciation on Iowa State campus, and building a substantive collection. The Engineering Art Appreciation course was spearheaded by Anson Marston, senior dean of Engineering, through which the technical courses were subsidized with 17 required classes on visual, literary, and performing arts. Marston, along with Hughes and the CAC, believed the art collection, periodic traveling exhibitions at the Memorial Union, and lectures from respected professionals in the national arts community, to be a viable means to creating a better educated, well-rounded citizenry.

Despite the many reproduction works of art, the inventory listings contain original works of art collected in the 1930s by Iowa artists, Midwest Public Works of Art Project (PWAP), Regionalists, donations from the Ella Rodgers Hughes Collection, and limited edition Depression Era prints. These original works of art were collected during the 1930s when Hughes and the CAC took the opportunity of funding from the National Recovery Act and support from the American Federation of the Arts to promote the arts and artists within Iowa. They envisioned a cultural renaissance on campus with the arts acting as catalyst for the greater good. During this time emerged two large-scale PWAP mural projects by Grant Wood and Christian Petersen that express, through imagery, defining icons of Iowa State: agriculture, engineering, and domestic economy. Additional artist creating original art included in the CAC 1940s inventories include: Chris Glassel, Dorothy Houts (or Haute), Lynn Stacy, Dorethea Tomlinson, Fred Hartsook, Glen Chamberlain, Orr C. Fisher, Velma W. Rayness, N.C. Wyeth, Minnetta Good, and Louis Lozowick. Some of these works of art were gifts to the collection from Hughes and Marston, some were purchases from traveling exhibitions or the Iowa College Salon hosted annually by Iowa State, and some were presumably purchased from artists or dealers.

As University Museums’ staff work toward compiling a catalogue of the public works of art on campus for the upcoming publication on the Art on Campus public art collection, these original College Art Committee inventories from the 1930s-1950s have been re-visited. Some of the original works of art in the listing (it is oftentimes hard to discern what may be a reproduction) are in our permanent collection and were given object numbers in the 1980s.
when University Museums began caring for all of the works of art across campus. We have been hunting for several years to locate additional works of art on this listing and have been successful with help of ISU staff from Asset Recovery, University Museums’ interns, and the past faculty. However, some of the works of art have yet to be located – whether hidden in a campus storeroom, residing in a secluded office, or possibly removed from campus and installed in someone’s private home – these works of art remain state property and should be catalogued as such under the direction of the University Museums.

Below is a listing of original works of art from a 1940s CAC inventory that are unlocated at this time. We have very little information on these works of art and no images to base our search on. In some cases, a type of art may be suggested in parenthesis after the titles. Many times, the artist and/or title of the work of art is abbreviated or misspelled. If you work on campus, we encourage you to look in closets and niches of your department or unit that may hide these campus treasures! If you have any information on the location of these works of art, or would like to help in the search for and identification process, please email Allison at aclone@iastate.edu or call 515.294.3342.

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**Artist** | **Titles**
---|---
Keeler Hartsook | LaVante Reflections, Spring Comes to Iowa, Hills of Home
Nor C. Fisher | Vacant Lots, Three Sisters, Moonlight on the Rivera, Metal Workers
Chris(s) Glassel | Windy Day, Hill Soil, Winter
Dorothy Haute (or Houts) | Street Cleaner, The Factory, Waiting Room
Wm. H. Perkins | Prelude to Evening, The Valley of the Missouri
Velma Wallace Rayness | Wood Chopping in Iowa
Lynn Stacy | Dole
(Sara) Roberson | Dr. Cessna (bust / sculpture)
Grant Wood | Stone City (x2), Arbor Day, Summertime, Spring Landscape (lithographs?)
Dorothea Tomlinson (Marquis) | Corn
Feldman Margolias | Autumn Whispering Man’s Canyons, Steel – Stone and Wood (lithographs?)
Minetta Good | Dry-sand Moulding (lithograph?)
(Harold) Mallette Dean | Repair Shop, Lumber, Barns, Houses and Cypress, Hunter’s White Mansion, Embareadero (woodblock prints?)
(Louis) Lozowick | Bridge Pier (lithograph?)
Harry Leroy Jaskey | Herald Square (lithograph?)
Dorn Egan | Spring Landscape, Constance Martineque (lithograph?)
Keller | Davinto

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Christian Petersen’s *Panthers* are Coming!
Coordination has been intense regarding Christian Petersen’s bronze *Panthers*. Through the generosity of private giving, University Museums now own the *Panthers* sculpture! As you may remember, the *Panthers* found their way to Middlebury College and resided on the lawn of the college president’s home. Late September, the *Panthers* were removed from their site at Middlebury College, and are currently undergoing major conservation in the studio of Francis Miller, owner of ConservArt in Hamden, CT.

The conserved *Panthers* will arrive at Iowa State in the spring of 2012 and be installed in the Anderson Sculpture Garden east of Morrill Hall. Stay tuned for celebration announcements and dedication programming at VEISHEA 2012 (April 19-21). As the first major public art sculptures created by Christian Petersen, the acquisition of the *Panthers* to the Art on Campus Collection is a major accomplishment in building Christian Petersen’s legacy at Iowa State.

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

Documenting and commemorating legacies through portraiture dates back thousands of years in art history. At Iowa State University, portraitists have been commissioned over the last seven decades to document the likeness of distinguished faculty, deans, alumni, and administration. Commissioning for the Presidential Portrait Collection began at the insistence of the 8th ISC President, Raymond M. Hughes (1927-1936), as Iowa State prepared for its Diamond (75th) Anniversary Celebration despite the nationwide Great Depression. Hughes and the College Art Committee, created in 1927 and chaired by Hughes, actively commissioned the previous president’s portraits as well as many noteworthy faculty members.

Connections to national portraitists (though many were from the Chicago area) were likely made through dedicated ISC alumni, Colonel Edward N. Wentworth, a 1903 and 1907 graduate in animal husbandry. Wentworth was active in the Saddle and Sirloin Club based in Chicago and was a catalyst for the expansion of the Saddle and Sirloin Club Portrait Collection of influential figures within the livestock industry. In 1920, Wentworth wrote a publication documenting the Club’s portrait collection.1 The Saddle and Sirloin Club sought out many nationally recognized portraitists after the loss of over 200 works of their portrait collection to fire in 1934. A few of the portrait artists who were commissioned by the Saddle and Sirloin Club after 1934 were also commissioned by Hughes and the College Art Committee to commemorate ISC’s past presidents and their accomplishments. Saddle and Sirloin Club portraitists include: Robert Grafton (1876-1936), who replaced 164 of the club’s portraits after the fire and painted one acting president’s portrait for Iowa State, Herman Knapp; and Othmar Hoffler (1893-1954), who painted five Iowa State presidential portraits and numerous Saddle and Sirloin Club portraits. This connection to the Saddle and Sirloin Club portrait artists remains today as University Museums has recently unveiled the portrait of 14th President Gregory L. Geoffroy (see image), a work of art by Istvan Nyikos who is also a current portraitist for the Saddle and Sirloin Club.2

University Museums director, Lynette Pohlman, comments: “No doubt Wentworth’s campaign to establish the portrait collection at Iowa State dovetailed well with Hughes’ vision of laying the foundation for Iowa State’s legacy. Portraits of the college’s past presidents were commissioned first, followed by distinguished faculty members. Moreover, establishing this collection coincided with the Public Works of Art Program opportunity to fund monumental works of Iowa State College by Grant Wood and Christian Petersen.” Today, the Saddle and Sirloin Club is credited with being “the world’s largest gallery of portraits devoted to a single industry.”3

Of the fourteen ISU presidential portraits, four were painted by artists with a connection to the Saddle and Sirloin Club. Additional non-presidential portraits by Saddle and Sirloin Club artists in the larger portrait collection include: by Robert Grafton – Charles Curtiss, Herman Knapp and Martin Mortensen; by Othmar Hoffler – Maria Roberts, Edgar Stanton, J. Brownlee Davidson, Ralph Bliss, Warren Meeker, Joseph F. Porter, Herbert Kildee, and Edward Wentworth. The Iowa State University Portrait Collection numbers over 230 and visually documents and celebrates through paintings, drawings, and sculpture, the legacies of notable faculty, alumni, donors, and senior administrators of the university. Each sitting president of Iowa State now has their portrait commissioned within the first two years of their service to Iowa State. Colleges, Departments, the ISU Foundation, and the Alumni Association along with University Museums continue the portrait commissioning process begun in earnest over 75 years ago by President Raymond Hughes and the College Art Committee.

ENDNOTES:
2. Ibid.
3. Ibid.

See the next page for a listing of object in Iowa State’s Presidential Portrait Collection.
A listing of Presidential Portraits follows. All portraits are installed in the Parks Library unless otherwise noted.

Othmar J. Hoffler (American, 1893-1954)
**Adonijah Strong Welch**, 1st President, Iowa State College, 1868-1883
1937, oil on linen, 35 x 31 inches
Commissioned by Iowa State College with funding from the Iowa State Alumni Association.
U84.35b

S.S. [Sara Shewell] Hayden, (American, 1862-1939)
**Seaman Asahel Knapp**, 2nd President, Iowa State College, 1883-1884
1914, oil on canvas, 33 x 39 inches
Commissioned by Iowa State College. Gift of the class of 1884.
U88.8

Henry Rossman (or Rossmann) (Nationality and dates unknown)
**Leigh Smith John Hunt**, 3rd President, Iowa State College, 1885-1886
1943, oil on canvas, 43 x 36 inches
Gift of Dr. William R. Boyd, Iowa State Board of Education to Iowa State College.
U88.9

Henry Rossman (or Rossmann) (Nationality and dates unknown)
**William Isaac Chamberlain**, 4th President, Iowa State College, 1886-1890
1944, oil on canvas, 36.5 x 31.5 inches
Gift of Dr. William R. Boyd, Iowa State Board of Education to Iowa State College.
U88.10

Christian Abrahamsen (American, 1887-1983)
**William Miller Beardshear**, 5th President, Iowa State College, 1891-1902
1938, oil on canvas, 50 x 39 inches
Commissioned by Iowa State College. Gift of the Class of 1898.
U82.123

Othmar J. Hoffler (American, 1893-1954)
**Albert Boynton Storms**, 6th President, Iowa State College, 1903-1910
1937, oil on canvas, 46.5 x 39 inches
Commissioned by Iowa State College with funding from the Iowa State Alumni Association.
U88.11

Frank Johnson (American, dates unknown)
**Raymond Allen Pearson**, 7th President, Iowa State College, 1912-1926
1942, oil on linen, 52 x 38 inches
Commissioned by Iowa State College with funding from the Iowa State Alumni Association.
U88.12

Henry Rossman (or Rossmann) (Nationality and dates unknown)
**Raymond Mollyneux Hughes**, 8th President, Iowa State College, 1927-1936
1943, oil on canvas, 58 x 49.5 inches
Gift of Dr. William R. Boyd, Iowa State Board of Education to Iowa State College.
U88.14

James Murray Haddow (Scottish, dates unknown)
**Charles Edwin Friley**, 9th President, Iowa State College 1936-1953
1953, oil on canvas, 58 x 49.5 inches
Commissioned by Iowa State College with funding from the Iowa State Alumni Association, Friley Portrait Fund.
U88.15

Richard L. Seyffert (American, b. 1915)
**James H. Hilton**, 10th President, Iowa State University, 1953-1965
1965, oil on canvas, 39 x 31 inches
Commissioned by Iowa State University with funding from ISU Foundation. Gift of the Classes of 1965 and 1966.
U82.131

Peter Egeli (American, b. 1934)
**W. Robert Parks**, 11th President, Iowa State University, 1965-1986
1984, oil on linen, 39 x 31 inches
Commissioned by Iowa State University with funding from ISU Foundation.
U84.42

Istvan Nyikos (Hungarian-Canadian, b. 1942)
**Gordon Eaton**, 12th President, Iowa State University, 1986-1990
1991, oil on linen, 45 x 34 inches
Commissioned by the University Museums with funding from the ISU Foundation.
U91.12

Laurel Stern Boeck (American, b. 1959)
**Martin C. Jischke**, 13th President, Iowa State University, 1991-2000
2000, oil on canvas, 50 x 36 inches
Commissioned by the University Museums with funding from the ISU Foundation.
U2000.139

To be installed mid-December in Parks Library:
Istvan Nyikos (Hungarian-Canadian, b. 1942)
**Gregory L. Geoffroy**, 14th President, Iowa State University, 2001-2012
2007, oil on canvas, 46 x 36 inches
Commissioned by the University Museums with funding from the ISU Foundation.
U2008.563
Polyphonic Abstraction Dedicated with Original Score Point-Counterpoint

Point-Counterpoint (2011), a composition for piano quartet by Jeffrey Prater was commissioned in 2011 by the University Museums and the ISU Department of Music & Theatre to commemorate the dedication and installation in Music Hall of Bill Barrett’s 1999 oil painting Polyphonic Abstraction (No.2 from the Memory Series). The painting is in the Art on Campus Collection and the gift of an anonymous donor.

A weekend-long celebration with the artist, Bill Barrett, and the composer, Jeffrey Prater concluded on Oct. 16, 2011, when Point-Counterpoint premiered by the Ames Piano Quartet at the dedication of the painting in Music Hall. The energy and synergy of the weekend could be felt at each event, but most especially through the elation of Barrett and Prater at the conclusion of Point-Counterpoint. Below are images of the dinner hosted in the Christian Petersen Art Museum, the performance by the Ames Piano Quartet, and the reception after the concert. Point-Counterpoint is supported with funds from the J. W. Fisher Outreach Fund, the Department of Music & Theatre, and the University Museums, Iowa State University, Ames, Iowa.

Members of the Ames Piano Quartet rehearse Point-Counterpoint.

Members of the Ames Piano Quartet with Jeffrey Prater and Bill Barrett. Above hangs Polyphonic Abstraction (Oil Painting #2 from the Memory Series).

Dinner hosted by University Museums on Oct. 15th in the Christian Petersen Art Museum. Guest pictured (from left to right) include: Jane Gibb, Joe Muench, Michael Golemo, Jeffrey Prater, Bill Barrett, Betsy Hoffman, and Ann Marie Vanderzanden.

The Oct. 15th dinner featured a one-of-a-kind dessert of unleavened chocolate cake featuring, in chocolate garnish, Bill Barrett’s Bravo III sculpture installed outside the Gerdin Business Building.
BRUNNIER ART MUSEUM
EXHIBITIONS
August 23 through December 18, 2011

Relationships: Interstitial Connections
BOKA, Mark Chidister, Barbara Caldwell, and Steve Herrnstadt

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

These artists create connections among visual art and related fields. Collaboration, audience participation, conversation, and transformation are themes woven through their projects, linking tangible making to unseen worlds.

Image: Finding Harmony by Barbara Caldwell

French Art Nouveau: From the Permanent Collection

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

The exhibition includes objects from the Ann and Henry Brunnier Art Collection.


The Age of Brilliance: Cut Glass from the Permanent Collection

The Age of Brilliance presents 24 glass objects from the Brilliant Period in American cut glass (1876-1914). In 1876, the Brilliant Period began when eight American glass companies exhibited their newly created patterns of geometric designs at the 1876 Centennial Exposition in Philadelphia, thus captivating the nation’s attention. Created by craftsmen and artisans, brilliant cut glass is decorated entirely by hand using a rotating stone or metal wheel, holding the clear, smooth glass blank against these wheels to cut a predetermined geometric pattern in the surface of the glass. Immediately, cut glass objects became symbolic of social status and refinement, and were acquired by the privileged and the middle class seeking social advancement.

Objects in this exhibition are curated primarily from named University Museums Permanent Collections; the Ann and Henry Brunnier Collection, the Iowa Quester Glass Collection and the Helen Cook Glass Collection.

Image: Empress Pattern Cut Glass Vase. In the Quester Glass Collection, Brunnier Art Museum.

Iowa City and Keota Glass

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

Continuing exhibitions at the Brunnier Art Museum
(now through December 18, 2011)

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

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

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

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


**Ulfert Wilke: Words To Be Seen**
Ulfert Wilke (1907-1987) was born and educated in Germany and immigrated to the United States after World War II. Wilke was an artist, a professor of art, and later became director of the University of Iowa Museum of Art, Iowa City. Well versed in and a collector of many areas of art, he was heavily influenced by Asian calligraphy which formed a lifelong interest and impact in his own art. Wilke is internationally recognized in printmaking, calligraphy, as well as oil painting and water color. In terms of the calligraphy, his so-called words are fragmented and broken and do not depict a legible text. It is the design and expression of the calligraphy he desired to capture.

In 1984, the Brunnier Art Museum, Iowa State University, presented a major retrospective of Wilke’s art at which time, works of art in this exhibition were acquired. To act as a stimulus for experimentation in creative writing and visual projects, this exhibition was planned to encourage the general public to look and see and look again…and see.

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

**N. C. Wyeth: America in the Making**
The exhibition includes 12 paintings from the permanent collection. This exhibition is funded by the University Museums and its Membership.

**Iowa College Pottery**
The history of art pottery at Iowa State began in 1920 with the hiring of Paul Cox (American, 1879-1968) as acting head of the Ceramic Engineering Department. Cox had previously spent eight years at Newcomb College in New Orleans as technical director of Newcomb Pottery. Cox eventually became the official head of Iowa State’s Ceramic Engineering Department in 1926. Because of Cox's influence, the modeling of clay and the production of art pottery began to receive equal attention with the technical aspects of ceramics. The Ceramic Engineering Department slowly gained popularity among students and faculty.

In 1924 Cox hired Newcomb graduate Mary Lanier Yancey (American, 1902-1983) as an instructor in the Ceramic Engineering Department. Yancey's Arts and Crafts style pottery was sold and the resulting funds were returned to the department to assist in funding its operations. Art pottery production at Iowa State ended in 1930 with both Cox and Yancey leaving the department. The “art” aspect of the Ceramic Engineering Department at Iowa State was terminated in 1939 when the emphasis went entirely to engineering and technical matters.

The exhibition includes over 40 works of Iowa College Pottery from the permanent collection and is funded by the University Museums and its Membership.
**ELIZABETH AND BYRON ANDERSON SCULPTURE GARDEN**
Now through July 2012

*Realités: The Lyric Sculpture of William King*

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

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

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**FARM HOUSE MUSEUM**
Now through May 4, 2012

*Be It Enacted: Legislation and the Farm House*

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

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

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**CHRISTIAN PETERSEN ART MUSEUM**

**EXHIBITIONS**
Now through December 16, 2011

*Subject to Change: Art and Design in the Twentieth Century*

In the Christian Petersen Art Museum, Campbell Gallery, 1017 Morrill Hall

As the name implies, this exhibition will change throughout the semester with a varying array of works of art and design on view. From this gathering of diverse objects and creators’ visual voices, common themes emerge and present themselves to the viewer: austerity and abundance, fragmentation, fragility, solitude, transformation, sustainability, spirituality, and joy.

The old adage, ‘The more things change, the more they stay the same’ is a reference point - as well as challenge point - for exploring the art in this exhibition. Depending upon circumstances and the viewer’s past experiences, one object is subject to changing interpretations and the more art becomes *Subject to Change*. This exhibition considers how the past persists in the present and how art and design engages with the changing world. Masterworks of art and design from the permanent collection will include painting, sculpture, furniture, ceramics, glass, and drawings created between 1890 and 2000.

This exhibition is organized by the University Museums from the permanent collection and funded by Martha Allen and the University Museums Membership. Image: Leonard Baskin (American, 1922-2000) *Tobias and the Angel*, 1958, wood engraving on paper; edition 148/300. Gift of the estate of John Huseby. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa. UM94.62
**Commissioning a Collection: 75 Years of Public Art**

Beauty and order inspire learning and good citizenship, according to Adonijah S. Welch, Iowa State’s first president (1868-1883). Upon arrival on the college campus, he began strategically planning and planting the landscape that today is internationally known for its beauty. In the 1930s, President Raymond M. Hughes (1927-1936) expanded this fundamental institutional value of the aesthetic campus and began collecting public art for educational and inspirational purposes for Iowa State students. Now, over 75 years later, ISU has the nation’s largest campus public art collection, the Art on Campus Collection, with over 600 major public works of art located across campus.

Most of the Art on Campus Collection is site specific with each painting and sculpture uniquely conceived and created to reflect an academic value held precious to the departments and colleges of Iowa State. From Christian Petersen’s jersey cows sculpted in terra cotta in 1934 to Norie Sato’s chemically inspired elemental structures glowing in LED light, each public artist began their creative process by conceiving and representing their subjects via models, drawings and maquettes. These preparatory studies and designs were shared with campus constituents prior to being created in full-scale. This exhibition allows the viewer to experience the thrill of commissioning a new campus public work of art, and also challenges us to imagine these now iconic works of art before they became an integrated aesthetic object at Iowa State. After viewing this exhibition viewers are encouraged to visit the final public works of art and further explore how the art evolved through the commissioning process.

Just as Presidents Welch and Hughes envisioned, and President Gregory L. Geoffroy (2001-2012) supported by renovating Morrill Hall and founding the Christian Petersen Art Museum as a center for Art on Campus educational programs and collections, the Art on Campus Collection is a strategic educational and aesthetic asset for Iowa State students. This collection is continually integrated in curriculum across campus. It forms a core for the Visual Literacy and Learning Program. Through the practice of visual literacy—reading and understanding objects—all students improve critical thinking and communication skills.

This exhibition is organized by University Museums from the Art on Campus Model and Maquette Collection. The fabrication of the special exhibition pedestals was generously funded by Roberta Ahmanson as part of the 2010 flood recovery process.
November 2011
Tuesdays at 12:00 pm in the Farm House Museum
Tuesday Tea at the Farm House Museum
Come to the Farm House Museum to enjoy tea and conversation about all things Farm House. Mark your calendar from 12:00 pm-1:00 pm Tuesdays this month and enjoy the 150 year old structure in a whole new way. Can’t make it at noon? The Farm House will be serving tea from 12 to 4 pm on Tuesdays so stop in any time. Reservations not required.
Topics:
Nov 8: Victorian Cuisine
Nov 15: Victorian Thanksgiving
Nov 29: Christmas for Victorians

Thursday, November 3 at 7:00 pm in the Brunner Art Museum
Object Lessons – Hole-y Cow! Conserving John Bloom’s Post Office Murals
John Bloom (1906-2002) was an artist whose best-known works of art were produced during the Depression Era, most notably his New Deal post office murals in the towns of DeWitt and Tipton, Iowa. The culmination of his life’s work shows the clear influence of fellow Iowa artist Grant Wood, with whom he collaborated on the New Deal’s Public Works of Art Project (1933-34). When the preparatory studies for the murals came to University Museums in 2003, they were full of holes made during the transfer process. Join University Museums staff for a discussion on how these murals were restored and what an object goes through during the conservation process. Object Lessons is a monthly hands on experience and conversation about what we can learn by looking at art. This program is supported by an Arts in Education Grant from the Ames Community Arts Council.

December 2011
Thursday, December 1 on the Iowa State University Campus
A Day Without Art
On December 1, 1989, loss as a result of HIV and AIDS prompted artists in New York to organize the first A Day Without Art. Some galleries closed their doors in mourning for the day or shrouded paintings. Theaters were silent and dark. Communities across the nation observed A Day Without Art with silence. And now, years later, AIDS continues to inflict a heavy toll in every community, and we continue to remember friends and loved ones on December 1 by shrouding selections from the Art on Campus Collection. A Day Without Art reminds us to vow an end to HIV and AIDS.
DECEMBER programs continued from page 13

Friday, December 2, from 6-8 p.m. at the Farm House Museum  
WinterFest - Open House for Greenery Galore Exhibition  
Celebrate this holiday season in traditional 1880s style at the Farm House Museum. Learn about the history of mistletoe and other popular holiday traditions. Several of Thomas Nast’s iconic 19th Century Santa Claus prints, originally published in Harper’s Weekly, will also be on exhibition. Be sure to stop in and join the festivities this holiday season to experience a truly prairie Christmas! For the open house, the Farm House Museum will feature carol singers, hot cocoa and carriage rides. Free and open to the public.

Friday, December 2 through Sunday, December 4, 2011  
Clearly - Master Class, Rehearsal, Performance, Presentation and Lecture  
An installment of acoustic, choreographic, electronic, translucent, and optic wonder! For more information please see page 18 of the newsletter.

Wednesday, December 7 at 12:00 pm  
ArtWalk – Parks Library  
Join Dorothy Witter, interpretation specialist, for a tour of the Art on Campus in Parks Library. Meet Dorothy inside the front entrance to the library. This semester’s ArtWalks focus on the Thousand Words Project, which asks members of the Iowa State Community to re-interpret works of art in the Art on Campus Collection.

Thursday, December 8 at 7:00 pm in the Christian Petersen Art Museum  
Object Lessons – Exhibition Design and Installation  
Have you ever wondered what is involved in the installation of an exhibition? Join Nancy Girard as she takes you behind-the-scenes of the current exhibitions at the Christian Petersen Art Museum to show you lighting design techniques and exhibition layout strategies. Object Lessons is a monthly hands on experience and conversation about what we can learn by looking at art. This program is supported by an Arts in Education Grant from the Ames Community Arts Council.

Sunday, December 11 at 2:00 pm in the Christian Petersen Art Museum  
Downside Up – Film  
How does a dying working class town end up betting its future on art? With 80% of its downtown buildings closed, North Adams, Massachusetts united blue-collar locals with art world luminaries to transform economic failure into America’s largest center for contemporary art, MASS MoCA. A film by North Adams native Nancy Kelly, Downside Up is about the tentative, dangerous notion of hope in a city widely viewed as hopeless. This film showing is part of University Museums’ Art+Community program series.  
Source: www.downsideupthemovie.org  
Run Time: 56 minutes
Two new additions to the Elizabeth and Byron Anderson Sculpture Garden create a new space within the garden for quiet contemplation, studying or enjoying a snack from the nearby Hub dining area. In August, a brick wall was added between Morrill Hall and the Hub (see area in red on map). In September, both Reclining Nudes and Epilogue were installed under the direction of conservator Francis Miller. The re-installation of Reclining Nudes was funded by Elizabeth Anderson, major funder for the entire garden. The adaptation and re-installation of Epilogue was funded by Arthur Klein. Visit these newly installed works of art and enjoy the aesthetic space they create.

Harriet Bart (American, b. 1941)

Epilogue
1995, 2011

Environmental installation of bronze pilasters and book stacks, limestone bench, engraved words, and bronze owl sculpture
Commissioned by the University Museums. Iowa Art in State Buildings Project for Catt Hall. Re-installation funded by Arthur Klein (pictured at right). Originally located at Catt Hall as Alcove, reinstalled in the Anderson Sculpture Garden in 2011 as Epilogue.
U95.62a-e

Christian Petersen (Danish-American, 1885–1961)

Reclining Nudes, 1936
Terra cotta
Commissioned by Iowa State College. Re-installation funded by Elizabeth Anderson (pictured at left). In the Christian Petersen Art Collection, Art on Campus Collection, University Museums, Iowa State University.
U88.74
Tuesday Tea at the Farm House Museum
By Caitlin Higgins (Advertising and Marketing ’14) for JL MC 201

Tuesday’s have a new meaning on the Iowa State campus, as the doors of the Farm House Museum are open for tea and discussion from 12-4 p.m. Everyone is welcome to stop by to learn about the topic of the week, as well as tour the house and take part in discussions concerning the national historic landmark.

A current student in Integrated Studio Arts and Museum Education, Emily Van Nostrand, welcomes each guest and leads the weekly discussion and house tour. Each week a new topic is discussed, typically revolving around different works of art or the history of the house and Victorian Era.

On October 11, the topic was taxidermy. Displayed on one of the two tables in the formal living room was a wooden case filled with taxidermy consisting of several types of birds, a ground squirrel and several other small rodents. Van Nostrand explained, “In the Victorian period people shared a different bond with animals, but because there were no binoculars or advanced technology this is how people could study them.” In essence, taxidermy was a strong indicator of who was educated and wealthy in the community. Perhaps even more interesting, was the fact that women were allowed to assist in the process, something that was out of the ordinary.

Greenery Galore: An 1880s Farm House Christmas
November 14 through December 16, 2011

Celebrate this holiday season in traditional 1880s style at the Farm House Museum. Learn about the history of mistletoe and other popular holiday traditions. Several of Thomas Nast’s iconic 19th Century Santa Claus prints, originally published in Harper’s Weekly, will also be on exhibition. Be sure to stop in and join the festivities this holiday season to experience a truly prairie Christmas!

Victorians often used plants to festively decorate their home during the holiday season, both inside and out. The idea of the Christmas tree’s legend is believed to originate with Martin Luther in the mid-16th century. He took a small tree home and set it up with candles to recreate a starry night for his children. Whether this is true is unknown, but 50 years later documentation of a Christmas tree was found in Germany in 1605. Who brought the idea of the Christmas tree mainstream? And what was the superstition that would make the Christmas tree “unlucky” for the household?

Other types of holiday greenery have interesting histories too. Mistletoe was incorporated by Victorians because of its availability in winter and the bright red berries. The tradition of the kissing bough appeared at this time. What is a kissing bough you ask, and what are the rules?

Visit the Farm House Museum to uncover the answers to these and other historic holiday questions. This exhibition is organized by the University Museums and sponsored by Jacqueline Andre and Richard Schmeal.

Winterfest Open House
On Friday, December 2, from 6-8 pm, the Farm House Museum will have carol singers, hot cocoa, and carriage rides. Free and open to the public.

The Farm House Museum serves tea every Tuesday from 12-4.
Discussion topics for the month of November are as follows:
Nov 8: Cuisine of the Victorians
Nov 15: Victorian Thanksgiving (no tea on Nov. 22nd)
Nov 29: Christmas for Victorians
Haunted Iowa State welcomed over 450 people on Oct. 26th. These two budding actresses haunted the staircase of the Farm House Museum, sending a chill down the spine of many with their creepy ring-around-the-rosie song.

Haunted Iowa State make-up and costuming of over 60 volunteers! Pictured is University Museum intern Cicely Gorden applying makeup to an actor.

Wood-burning the new mural at Horticulture Hall by Sticks, Inc. of Des Moines. The first week in November, Sticks artists will be painting the mural on site. All are welcome to witness the development of these murals inside the atrium of Horticulture Hall.

Curator’s Associates tour the Anderson Sculpture Garden in September 30. Intern Will Sunstrom and Dorothy Witter, interpretive specialist, wax the bronze sculpture Bravo III by Bill Barrett on Oct. 7th.

Far left, neon words waiting to be installed at the State Gym Expansion. Left, Terry Allen installing his neon word sculptures within the State Gym Expansion during a week in October. Allen’s installation, A Public Perception, will be located throughout the interior and exterior of the building. An exhibition of Allen’s proposals and sketches will be at the Christian Petersen Art Museum during the spring semester.
CLEARLY - An installment of acoustic, choreographic, electronic, translucent, and optic wonder!
Join University Museums for an interactive installation of music and dance as solid and as ephemeral as glass. The installation of over 100 objects of glass assembled or hanging to produce sound is holding a series of FREE classes, presentations and performances from Friday Dec. 2 through Sunday Dec. 4, 2011 in Brunnier Art Museum.

CLEARLY EVENTS


Check the University Museums website for the upcoming Clearly programs including:
a master class, rehearsal, performances, and a lecture.

Clearly is a large-scale collection of works and vignettes by choreographer Valerie Williams, composer and percussionist Matthew Coley, and visual artist Hiromi Okumura whose inspiration is glass - its form, the refraction of light, and the sound it makes. The resulting performance involves the use of novel instruments made of glass, which also form the concert setting. Other inspirations include spatial and architectural elements, the visual extension of glass forms, and design and choreographic connections with the glass music. This project is an extension of Coley’s experiments with glass, Williams’ extensive experience in movement, interactive technologies, and light manipulation with Co’Motion Dance Theater, and Okumura’s exploration of abstract worlds through visual media.

As much an installation as a performance, dancers move among and interact with hanging glass chimes and tuned bottles. The movements of the musicians are incorporated into the dance itself. Music and dance are visibly intertwined, flowing naturally, like the moving artwork projected on the set and the dancers. Rather than a traditional stage, with audience and performers separated, the audience will act as both viewers and as part of the performance as they are invited to move through the glass.

Participants will be viewing the dancers from many angles, brushing against hanging wind chimes, adding to the soundscape with their presence. As an installation, Clearly allows the audience to wander through the spaces, playing some of the glass instruments and manipulating the soundscape with their movement. Cameras set up throughout the installation allow the audience’s movement to alter the space into a magical environment of sound and color.
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.