Iowa Marsh - Mallards by Maynard Reece, 2013. Commissioned by Iowa State University, University Museums. Funding 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. In the permanent collection, University Museums, Iowa State University, Ames, Iowa.
MEMBERSHIP & ANNOUNCEMENTS

2013-2014 Annual Membership Drive Underway
Keep an eye out for a letter in your mailbox within the early part of September. This letter includes your University Museums membership renewal form and a brochure highlighting the direct impact membership with us has. Keep in mind, memberships are tax deductible. Memberships with University Museums support education programs, events, exhibitions, staff, and collections care. This funding is critical to the annual operations of your University Museums. Consider renewing your membership or joining us for the first time. Memberships also make wonderful gifts for friends, family, and ISU students!

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

FARM HOUSE ENTRANCE
A new secondary entrance to the Farm House Museum is finished and will enhance access from the north. The construction of the walkway coalesces with the opening of Troxel Hall, north of the Farm House Museum on central campus. This access point will lead visitors to the north porch area and into the house through the education room.

CONSTANT CONTACT
University Museums now uses the email marketing system Constant Contact! This tool will help us send you informative and timely emails keeping you up-to-date on all the events and exhibitions. Newsletters, invitations and more will now come to your inbox from “University Museums, Iowa State University”. Please feel free to forward emails to friends and family by using the forward button on the bottom of the email, share using the “Be Social” links, and you can even donate to University Museums using the “Donate Now” button. If at any time you wish to opt out of these emails, it is easy to do so using the unsubscribe link on the email. We hope you enjoy the Constant Contact emails and we welcome any feedback you may have.

IF YOU BUILD IT...
The Brunnier Art Museum underwent a face-lift this summer with the replacement of the ’70s era lighting system with “greener” LED fixtures and new tracks. A new permanent gallery space, The Ann Brunnier Decorative Arts Gallery, was created to highlight the extensive decorative arts collection begun by Ann and Henry Brunnier. This gallery of the museum will feature rotating exhibitions curated by Adrienne Gennett, assistant curator and decorative arts scholar. Fourteen new display cases, located in The Ann Brunnier Decorative Arts Gallery, were purchased to replace exhibition furniture that was lost during the 2010 flood of the Scheman Building. The construction of a semipermanent wall the eastern length of the museum was graciously funded by Martha Allen. We hope that you stop and see the changes at the Brunnier Art Museum!
"One of the many things that attracted me to Iowa is its reputation for making significant contributions to conserving, preserving and sustaining our natural world. I enjoy the outdoors and many outdoor activities, and I have the greatest admiration and respect for the people who have devoted their lives to helping ensure that each successive generation can enjoy the same quality of outdoor activity that they did. That makes people like Darling, Reece, Theodore Roosevelt, and Aldo Leopold heroes of mine.” - Steven Leath, ISU President

Iowa State University President and Mrs. Steven Leath and University Museums Director Lynette L. Pohlman cordially invite you to celebrate the opening of the exhibition

**In Pursuit of Wildlife Conservation**

*The Art of Jay N. Darling and Maynard Reece*

with special guest

Maynard Reece, artist

**Thursday, August 29, 2013**

5:00 – 7:00 p.m.

**Brunner Art Museum**

2nd Floor, Scheman Building

Center Drive

Iowa State University

Ames, Iowa

Enjoy light refreshments, conversation, and a brief program at 5:45 p.m. with remarks from President Leath, Maynard Reece and Lynette Pohlman.

*RSVP not required.*

Public parking north and south of the Scheman Building.

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 and University Museums Membership.
This summer we added even more works of art to our already extensive Art on Campus Collection. Iowa State University is home to one of the largest campus public art program in the United States with over 2,000 works of public art. Experience art at ISU across campus in buildings, courtyards, open spaces and offices. Use facebook and Twitter to share your photos and comments about Art on Campus by using the hashtag #ISUPublicArt.

For more information or to schedule a tour call 515.294.3342
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 where 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.

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

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 works of Iowa College Pottery.*
EXHIBITIONS

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.

NEW PUBLIC ART

On August 20th, Seattle-based artist Ann Gardner installed the most recent addition to the Art on Campus Collection, an as yet untitled mosaic suspended sculpture in Troxel Hall. Troxel opens this fall and functions as a large University auditorium. Troxel is located just north of the Farm House Museum on central campus.
EXHIBITIONS

CHRISTIAN PETERSEN ART MUSEUM
Morrill Hall Rm. 1017, May 6th - October 18th, 2013

Through Charlotte’s Eyes: Christian Petersen, Sculptor

In 1929 Charlotte Garvey (American, 1888-1985) met Christian Petersen (Danish American, 1885-1961) at the jewelry manufacturing firm of Dodge and Ascher in Chicago. She was a secretary at the company and he was desperately seeking employment during the Great Depression. According to Mary Petersen, their daughter, the meeting was retold to her by Charlotte, “He was a solidly built man, piercing blue eyes, and he was humming – an opera. I had to follow him. I love opera. I soon loved him.” Christian was fourteen years senior to the young Charlotte. He was serious, quiet, brooding, dedicated and determined to be a fine art sculptor of substance. She was a gay, bright lass of Irish descent who loved music, people, laughing, children, her family, faith, literature and the world in general. From their marriage in 1931, they lived their dreams, mostly at Iowa State College in Ames, Iowa. Charlotte believed in her husband, and his artistic legacy. She was his best promoter, she was his one woman muse. As Christian was a great narrative sculptor, Charlotte was his equal in vividly relating stories with language, and a twinkle in her eye. Together they created and left an enduring, aesthetic legacy to Iowa State and its generations of students.

This exhibition is a reinterpretation of Charlotte’s views of her sculptor husband as told to her daughter Mary Petersen; Patricia Lounsbury Bliss, Petersen’s first biographer; and, Lynette Pohlman, exhibition curator. If you knew Charlotte, you too may have re-told stories to share. This exhibition was curated and organized by the University Museums. We deeply appreciate the friendship of Mary Petersen who for many years has supported the University Museums’ efforts to preserve and maintain Christian and Charlotte Petersen’s legacies. The exhibition is funded through the University Museums Membership Program.

FARM HOUSE MUSEUM
EXHIBITIONS
January through October 2013

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
Wednesday, August 28 at 12:00 pm Cyclone Sports Complex  
**ArtWalk – Introducing Coach Bill Bergan and Athletics**  
Join University Museums at the newly completed sculptures *Coach Bill Bergan and Athletics* in our Art on Campus Collection. This is one of the final works of art by recently deceased artist Larry Nowlan. Pay tribute to the artist’s life and work during this ArtWalk. Meet your guide at the Cyclone Sports Complex.

Thursday, August 29 from 5:00 to 7:00 pm in the Brunnier Art Museum, 295 Scheman  
**Jay N. Darling and Maynard Reece Exhibition Reception**  
ISU President Steven Leath and University Museums invite you to join them in celebrating the exhibition *Jay N. Darling and Maynard Reece* at the Brunnier Art Museum. Enjoy light refreshments, conversation, and a brief program at 5:45 PM with remarks from President Leath and University Museums Director Lynette Pohlman.

Wednesdays, September 4th, 11th, 18th, and 25th at 5:20 pm in the Christian Petersen Art Museum, 1017 Morrill Hall  
**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.

Wednesday, September 11th at 12:00 pm Sloss Women’s Center  
**ArtWalk – Following in the Footsteps of Greatness: George Washington Carver**  
Join University Museums on a journey across campus as we follow in the footsteps of one of our most prominent alumni, George Washington Carver. We’ll take a historic stroll to examine the campus through the lens of this legend of agriculture. Meet your guide in front of the Sloss Women’s Center, east of the Campanile.

Monday, September 16 from 2:00 to 3:00 pm in the Christian Petersen Art Museum, 1017 Morrill Hall  
**Welcoming Reception for Mary Petersen**  
Join hosts Virginia Slater and Janet Leath for a reception in the Christian Petersen Art Museum welcoming Mary Petersen, daughter of ISU’s Christian Petersen and his wife Charlotte. The public is invited to attend, meet Mary, and share their stories of the Petersen family and experiences with Christian Petersen’s sculpture. Light refreshments will be provided.

Tuesday, September 17 at 12:00 pm in the Brunnier Art Museum, 295 Scheman  
**Lunchtime Gallery Talk**  
Assistant Curator Adrienne Gennett will discuss the use of the hunt as imagery within the decorative arts. The theme will be discussed as a popular source for decoration and also as a motif which informed the shapes and uses of certain objects.

Wednesday, September 25th at 12:00 pm Troxel Hall  
**ArtWalk – The Art of Glass**  
Join Assistant Curator, Adrienne Gennett, for a tour and discussion of artist Ann Gardner’s recent addition to the Art on Campus Collection. Examine how Troxel Hall and Ann’s new work alter the makeup of our campus aesthetic and improve our artistic composition. Meet Adrienne at the south entrance to Troxel Hall.

Thursday, September 26 at 5:00 pm in the Brunnier Art Museum, 295 Scheman  
**Ann Brunnier Decorative Arts Gallery Dedication**  
Ann and Henry Brunnier traveled the world and they shared a passion for artwork, collecting ceramics, glassware, enamelware, jade, ivory and rare dolls from each country they visited. In 1963, the Brunniers donated to Iowa State their entire personal art collection acquired through a lifetime of adventure. Join University Museums as we celebrate this collection and dedicate the newly constructed Ann Brunnier Decorative Arts Gallery.

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**MARK YOUR CALENDARS for Thursday, October 24**

**Illuminating Perception, Public Lecture by Mac Adams**  
6:00 pm in 2019 Morrill Hall  
The sculptures by Mac Adams play elaborate games with shadow and light. His art challenges our visual literacy as the presence of light among seemingly unrelated objects generates another layer to the visual message. Hear directly from the artist about the art in the current exhibition *Illuminating Perception: Explorations of Light and Shadow by Mac Adams*.

**Illuminating Perception Exhibition Reception**  
7:00 PM to 8:00 PM, 1017 Morrill Hall  
Join University Museums as we celebrate artist Mac Adams and the current exhibition *Illuminating Perception: Explorations of Light and Shadow by Mac Adams*. Live music and light refreshments will be provided.

*Free. RSVP not required.*
Conservator Francis Miller evaluates the *G-Nomes* on the roof of the Molecular Biology Building.

Maynard Reece, working on his 2013 commission for Iowa State, *Iowa Marsh - Mallards*.

Ronnie Lindeman, Memory Maker Designs, demonstrates floral preservation and arrangement at a Mother’s Day program in the Brunnier Art Museum.

Josh Simpson’s *Tektite* is a focal point of ISU’s booth at the 2013 Iowa State Fair.

Students in the Molecular Biology Building make sure the building’s goddess is ready to graduate with cap, gown, tassel and cords.
The recent death of Larry Nowlan is a true loss to the artistic community. Nowlan's passion for his sculpture and overall enthusiasm for Christian Petersen and Augustus Saint-Gaudens was contagious. Iowa State is fortunate to have one of Nowlan's last sculpture installations, Bill Bergan and Athletics at the Cyclone Sports Complex south of campus. This installation, inspired in part by Christian Petersen’s Three Athletes at State Gym, will be toured during the first ArtWalk of the semester as we reflect on Nowlan’s legacy.

About Nowlan

Lawrence Joseph Nowlan Jr., 48, died Tuesday, July 30, of a heart ailment at his home in Cornish, N.H.

Mr. Nowlan was “a supremely gifted artist, capturing the essence of people whom he admired and respected,” said Todd Palmer, his friend and college roommate.

Mr. Nowlan was a lifelong athlete and sports fan. At the time of his death, Mr. Nowlan was working on a sculpture of the heavyweight boxer Joe Frazier commissioned by the City of Philadelphia. The piece depicts Frazier’s left hook moments before he knocked down Muhammad Ali in 1971 at Madison Square Garden.

Born in Philadelphia, Mr. Nowlan was raised in Overbrook and lived in Merion before moving to New England. A 1983 graduate of Archbishop Carroll High School, he earned a bachelor’s degree in fine arts from Millersville University in 1987 and a master’s degree from the New York Academy of Art, Graduate School of Figurative Art, in 1996. In 1995, he was invited to serve as artist-in-residence at the Saint-Gaudens National Historic Site in Cornish. He held the residency, a prestigious position for a young sculptor, for five years and became immersed in the work of Augustus Saint-Gaudens, an Irish-born American sculptor of the late 19th century. While at Saint-Gaudens he met Heather Wiley, who was serving as a Student Conservation Association intern. The two married in 2003.

Mr. Nowlan set up a studio in a former church in Windsor, Vt., across the Connecticut River, several miles from his home. The church’s cathedral ceiling allowed him to work on a huge scale. As his talent for sculpting figurative and bas-relief likenesses became known, he received important commissions for private and public installations. In 2000, he created the National Wildland Firefighters Monument in Boise, Idaho, and the statue of Ralph Kramden, Jackie Gleason’s Honeymooners character, for the Port Authority Bus Terminal in New York City.

In 2007, after years of work, Mr. Nowlan unveiled a tribute to 1939 Heisman Trophy winner Nile Clarke Kinnick Jr. for the University of Iowa. The school later commissioned him to do monuments to legendary swimmer Jack Sieg and Olympic wrestler Dan Gable.

In 2012, Iowa State University unveiled Mr. Nowlan’s life-size monument to track and field coach Bill Bergen. Early in 2013, Kimball Union Academy unveiled a powerful wildcat sculpture on its Meriden, N.H., campus.

In person, Mr. Nowlan was warm and friendly. “When [he] sculpted a subject, he really got to know them, or their family, on a very personal level,” Palmer said.

Surviving Lawrence, besides his wife Heather, are a daughter, Monet, and a son, Teelin.

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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UNIVERSITY MUSEUMS INFO

A view from the top of the Molecular Biology Building with Andrew Leicester’s G-Nomes.

Object Conservator Francis Miller assessing the condition of one of the terra cotta G-Nomes.

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.

IOWA STATE UNIVERSITY
University Museums
Anderson Sculpture Garden - Art on Campus Collection - Brunner Art Museum - Christian Petersen Art Museum - Farm House Museum
290 Scheman Building, Ames, Iowa 50011-1110
515.294.3342 www.museums.iastate.edu