Illustrating the World: A New Era for Photography at the Museum

The Johnson Museum has endowed a new curatorial position, the Gary and Ellen Davis Curator of Photography, honoring the generosity of Gary Davis ’76, Chair of the Museum Advisory Council, and his wife, Ellen. Once hired, this new curator will develop a comprehensive teaching and research program from the Johnson’s strong permanent collection of photography. While the study and exhibition of photographs has been an important component of the Museum’s curatorial mission from the time of our founding, this new position will provide a full-time curator dedicated to broadening our impact and voice in this area.

Because almost half of the nearly 325 Cornell University courses that visited the Museum last year studied works from our photography collection, this new curator will have a primary responsibility to continue to integrate photography into all facets of a Cornell education. Each semester, the Rona Hollander Citrin ’80 and Jeffrey Citrin Photography Center is filled to capacity with faculty and students who come to examine...
photographs not on view elsewhere in the Museum. Positioned in close proximity to several temporary exhibition galleries including the Picket Family Video Gallery, this “smart” classroom encourages close looking and engaged dialogue.

The new curatorship is the centerpiece of the Museum’s photography initiative, a multiyear, interdisciplinary approach to presenting audiences with experiences that range from the earliest moments of photography to work being made today. Related projects include providing access to the entire collection of more than nine thousand photographs online, improving conservation and storage facilities, offering student internships, initiating annual symposia, and presenting public programs dedicated to photography.

Guiding this initiative is a group of Cornellians knowledgeable and passionate about photography, led by Museum Advisory Council members Merry Foresta MA ’81, the first curator of photography at the Smithsonian Institution and the founding director of the Smithsonian Photography Initiative, and Andy Grundberg ’69, former photography critic for the New York Times and one of the most significant voices in art criticism of his generation. Among the goals of this group is to identify potential partnerships with other institutions and to set a long-range strategy about how the Museum chooses to collect, exhibit, and interpret the medium.

We thank Gary and Ellen Davis for their visionary contribution to helping the Museum deepen scholarship in the field of photography and building on the collection’s existing strengths. We look forward to updating our audiences as this initiative takes shape over the coming years.

The Johnson’s comprehensive photography collection includes work by such early masters as Julia Margaret Cameron (left) and Hill and Adamson to early twentieth-century social photography and the documentary tradition of Walker Evans and the FSA photographers, to contemporary work by Ana Mendieta, Candida Höfer, Andy Goldsworthy, and David Levinthal (below). The collection numbers just over nine thousand works, about 25% of the Museum’s collection.
As we kick off the fall semester with a great series of new exhibitions and programs, I’m delighted to be reminded again how natural it is for the Museum to be at the center of an expanding series of rewarding partnerships. While this may seem obvious, our cooperative “interconnectedness” with colleagues on campus and beyond is planned over months and often years.

In these pages you will read about our newly endowed curatorship, the Gary and Ellen Davis Curator of Photography; about thought-provoking semester-long courses that Museum staff carefully design to take advantage of Cornell’s unique resources; and about a new slate of special exhibitions that reveal the variety and depth of the Johnson’s collection and highlight new art being made in many parts of the world today.

The image that accompanies this letter offers a gratifying visual summary of the kinds of special collaborations that happen in the Museum so frequently. Professor Lyrae Van Clief-Stefanon is shown here teaching her creative writing class in front of Carrie Mae Weems’s Not Manet’s Type (1997). She and her class explored this series of five photographs together, discussing storytelling and the canon of art history, considering issues of race and gender in their analysis.

Like many faculty who teach class sessions in the Johnson Museum, Professor Van Clief-Stefanon finds that her research often leads to new projects. She has, for example, partnered with Cathy Klimaszewski, our associate director and Harriett Ames Charitable Trust Curator of Education, to organize evening readings at the Museum, providing the chance for her students to share their creative writing with their peers and the public. This year, Lyrae and Cathy will work together to create an interdisciplinary team-taught course, the first collaboration the Museum has undertaken with a faculty member in Cornell’s English department.

For those who have an opportunity to be on campus this fall, I encourage you to visit the Museum. New readers of Kurt Vonnegut’s Slaughterhouse-Five—the 2015 selection for the New Student Reading Project—and longtime fans of this powerful novel can see a selection of rarely exhibited drawings by the author that have been generously loaned by Vonnegut’s daughter Nanette. These drawings join other works by artists with Cornell connections: film and video by Gordon Matta-Clark ’68 and drawings and sculpture by James Siena ’79. As always, an ever-changing selection of great art from our permanent collection will also be on view.

Please come visit soon. We look forward to seeing you at the Johnson.

Stephanie Wiles
The Richard J. Schwartz Director

Associate Professor Lyrae Van Clief-Stefanon with her Spring 2012 class.

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Thursdays at the Johnson
Open until 8:00 p.m.
September 3–December 3

Free programs
Special workshops
Always free admission!

Visit museum.cornell.edu/calendar for more information and the most up-to-date details!

September 10
OPENING RECEPTION
FOR FALL EXHIBITIONS
5:30–7:30 p.m.
A CONVERSATION ABOUT
KURT VONNEGUT
6:00–7:00 p.m.

September 17
STUDIO THURSDAY
5:00 p.m.
Make a monoprint at this drop-in workshop open to everyone. $

September 24
LECTURE
5:15 p.m.
Luisa Cassella of West Lake Conservators will discuss caring for photographs.

October 1
CONTEMPORARY CONVERSATION
5:15 p.m.
Join us for an open forum looking at art and sexuality (speakers to be announced).

October 8
FOR MEMBERS ONLY
5:15 p.m.
Special tour of Huang Hsin-chien: The Inheritance (see page 12) for Johnson Museum Members only.

October 15
STUDIO THURSDAY
5:00 p.m.
Make a mask at this drop-in workshop open to everyone. $

October 22
STOIKOV LECTURE
5:15 p.m.
Amy McNair, professor of Chinese art at the University of Kansas, will give the annual lecture on Asian art funded by a generous gift from Judith Stoikov ’63.

November 5
CONTEMPORARY CONVERSATION
5:15 p.m.
Join us for an open forum looking at art and race (speakers to be announced).

November 19
STUDIO THURSDAY
5:00 p.m.
Make a linoleum print at this drop-in workshop open to everyone. $

Closed November 26
(Thanksgiving Day)

December 3
CONTEMPORARY CONVERSATION
5:15 p.m.
Join us for an open forum looking at art and gender (speakers to be announced).

$ FEES see page 6
FOR FAMILIES

ART-FULL FAMILY DAYS
10:00 a.m.–12:00 p.m.
All ages are welcome, recommended for preschool-age and up. FEES: Free for Johnson Museum Members / $5 per family for nonmembers. Space is limited.

Saturday, October 3
AN INSIDE LOOK AT THE ART MUSEUM
Learn about the nuts and bolts of the Museum, from how we handle works of art to what security guards do. Families can make their own model of the Museum to take home with artist and Museum educator Susan Zehnder.

Saturday, November 7
ART FROM A TO Z
Join designer and art educator Wendy Kenigsberg as we search the Museum’s collection for hidden letters. Then we’ll create our own prints from wood type, combing collage and letter forms in surprising ways.

SPECIAL SERIES

CHEW ON THIS
12:00–1:00 p.m.
On the first Tuesday of the month, a Museum educator will select a piece of art from the collection for a free, in-depth discussion, focusing on the work’s history, aesthetic qualities, and significance. As a group we will spend time in the gallery viewing and learning about the selected artwork, followed by a brown-bag lunch discussion. Coffee and cookies will be supplied for dessert!

October 6 – Dutch Masters and the Cabinet of Curiosities
November 3 – Work by contemporary artist Chakaia Booker
December 1 – A selection from The City: Works from the Collection (see page 10)

FOR STUDENTS ONLY

THURSDAYS AT THE JOHNSON
see schedule on page 5

STUDIO THURSDAYS
These hands-on, drop-in workshops are open to everyone!

FEES: Free for students / $5 for Johnson Museum Members and Cornell staff and faculty / $10 for the general public

CONTEMPORARY CONVERSATIONS
This free series will examine focused topics and current issues using a specifically chosen work of art. Each open dialogue will be led by Cornell professors, staff, and Museum professionals on the first Thursday of the month.

JOIN THE MUSEUM CLUB
New members are always welcome! Meetings are every Tuesday, 4:30–5:00 p.m., beginning September 1.

STUDENT DOCENTS
Mandatory training sessions Thursdays, October 1–November 5, 6:30–8:00 p.m. E-mail ka073@cornell.edu for an application (due Monday, September 28).

Thursday, September 10
FOR GRADUATE STUDENTS ONLY:
Preview Reception 4:30–5:30 p.m.
See the new exhibitions and enjoy music and refreshments at this free preview just for graduate students.

Friday, September 11
SPEAKEASY: Roaring 20s at the Museum 8:00–11:00 p.m.
Dance your way into the 1920s with music, performances, dancing, art making, and more at this free event. Hosted by the Museum Club and funded in part by CUTonight.

Friday, October 23
AFTER HOURS:
Masquerade Ball 9:00 p.m.–1:00 a.m.
It’s a night at the Museum—with a twist. This haunting late-night event will feature dancing, music, mask making, and a murder mystery! Hosted by the Museum Club.

Friday, November 13
DRAMA!
8:00–11:00 p.m.
To be or not to be, that is the question! Join the fray at the Museum for our most dramatic late-night event ever, with performances, poetry, sword fighting, and more! Hosted by the Museum Club.
Imprint / In Print
August 8—December 20

In the Bartels Gallery

Prints were an early method of communication that had an incalculable effect on human knowledge—as revolutionary as Gutenberg’s invention of movable type. This impact still resonates today at the Johnson, where our print collection is used extensively to teach in all disciplines across the university.

This exhibition presents a selection of prints from the very beginning of the media to the present day, from masterworks by Dürer and Rembrandt to exciting contemporary prints by today’s international artists.

Throughout the history of printmaking, prints could be widely distributed, increasing the artists’ name recognition and inspiring connoisseurs to build important collections of their work. Then and now, prints can truly be an artist’s livelihood. A most democratic art form, printmaking allows artists to express their visual ideas while, at the same time, the affordability of prints reach a wide audience.

But perhaps most important to the artist is the excitement of working with flexible media that encourages experimentation at every step of the process. While the tools for making a print are mostly standard, prints are not merely reproductions. In the hands of a true artist, prints can achieve genius. The choice of ink and of paper, the determined pressure used to make the print, and the combination of several techniques in one image have led artists to experiment widely and produce startlingly innovative results, from the fifteenth century to today.

This exhibition was made possible by a generous gift endowed in memory of Elizabeth Miller Francis ’47. The exhibition was curated by Nancy Green, the Gale and Ira Drukier Curator of European and American Art, Prints & Drawings, 1800–1945, at the Johnson Museum, with assistance from Christian Waibel ’17, the 2015 Nancy Horton Bartels ’48 Scholar for Collections.

Related program
Saturday, September 19
IMPRESSIONS THROUGH PRINTS
11:00 a.m.–2:00 p.m.
Explore prints on view in Imprint/In Print, The City, and James Siena, learn about printing techniques and tools, and have the chance to make your own print at this free family event. Special performances inspired by the print collection will be presented by local and campus groups.
Known for his insightful novels, Kurt Vonnegut also created many drawings during the 1980s, often applying the same acerbic humor he used so effectively in his written works. The Johnson Museum is presenting the first museum exhibition of these works, drawn from the collection of his daughter Nanette, in conjunction with the campus and community reading of *Slaughterhouse-Five* (1969), Cornell’s 2015 New Student Reading Project selection.

While a chemistry major at Cornell, Vonnegut wrote for the Cornell *Daily Sun* and once claimed that “working on the *Daily Sun* . . . [was] how I got my liberal arts education.” In 1943 he enlisted in the army, cutting short his undergraduate career as part of Cornell’s Class of 1944. He was taken as a prisoner of war during the Battle of the Bulge and sent to the Dresden prison known as Schlachthof Fünf (Slaughterhouse Five), a name adopted by the POWs. The devastating firebombing of Dresden in February 1945 was the inspiration for his famous novel.

Vonnegut’s graphic art career began with illustrations he created for *Slaughterhouse-Five* and later in *Breakfast of Champions*. These drawings evoke the work of illustrators Al Hirschfeld and Edward Gorey but are also inspired by art-historical masters such as Marcel Duchamp, Georges Braque, and Paul Klee, variously playful, cerebral, intuitive, and prosaic. Vonnegut used colored felt-tip pens because, as he explained, “Oil is such a commitment,” and watercolors are “too bland, too very easy.”

This exhibition includes more than thirty drawings that Vonnegut himself deemed “as rare as exotic postage stamps,” offering another way of getting to know this beloved, quixotic author.

*This exhibition was cocurated by Nancy Green, the Gale and Ira Drukier Curator of European and American Art, Prints & Drawings, 1800–1945, at the Johnson Museum, and Michele Wick ’82, Research Associate/Lecturer in Psychology at Smith College.*

**Related program**

**Thursday, September 10**

**A CONVERSATION ABOUT KURT VONNEGUT**

6:00–7:00 p.m.

As part of the opening reception, join us for a wide-ranging discussion on Kurt Vonnegut, the acclaimed writer, master doodler, father, and brother, with exhibition curator Nancy Green; filmmaker Robert B. Weide; Ginger Strand, author of the upcoming *The Brothers Vonnegut: Science and Fiction in the House of Magic*; and George Hutchinson, Newton C. Farr Professor of American Culture, Department of English.

**SHARE YOUR VISIT WITH US!**

Follow the Museum on Instagram @HFJMuseum and use the hashtag #CUVonnegut when you post your pictures from this special exhibition. We’ll pick our favorites to share on the Museum’s feed!
James Siena: Labyrinthian Structures

September 5–December 20

In the Opatrny Gallery

James Siena, Class of 1979, is best known for densely patterned paintings, drawings, and prints that are based on strict self-imposed guidelines and tend to invoke systems and sequences reminiscent of computer software programs. *Labyrinthian Structures* presents a selection of his varied prints from the Museum’s permanent collection along with three recent bamboo and string sculptures to explore the dialogues between these different expressions.

Reaching beyond the confines of abstraction, Siena wants the audience to actively engage with his lines and shapes. As he himself has said, he hopes for the viewers’ eye “to take a walk.” In the case of sculpture, he wants “their eye to climb or fly around.”

In 2010, the Johnson was the first museum to exhibit Siena’s work in three dimensions. The exhibition, *From the Studio*, included two small toothpick and grape-stem works of the kind he has been experimenting with since the mid-1980s. Once Siena had access to CNC printing at Cornell in 2013 he began work on a group of large-scale bronzes, fabricated at the Walla Walla Foundry in Washington, based on his hand-size toothpick sculptures.

Siena’s recent bamboo and string sculptures most obviously relate to his two-dimensional work. In this exhibition, the strong conceptual and procedural connections become particularly apparent in the print *Nine Constant Windows* and the sculpture *Iain Banks*, illustrated here. “They are rigorously geometric,” Siena has said. “In the bamboo sculptures, I tend to work from the outside in, like I do in a painting.”

This exhibition was curated by Andrea Inselmann, curator of modern and contemporary art & photography at the Johnson Museum, and funded in part by a grant from the Cornell Council for the Arts.

Related program

Saturday, September 19

IMPRESSIONS THROUGH PRINTS
11:00 a.m.–2:00 p.m.

Explore prints on view in *Imprint/In Print, The City*, and *James Siena*, learn about printing techniques and tools, and have the chance to make your own print at this free family event. Special performances inspired by the print collection will be presented by local and campus groups.


James Siena
American, born 1957


The City: Works from the Collection
September 5–December 20
In the Gold Gallery

With a renewed commitment to photography at the Johnson, we present another in a recent series of thematic exhibitions drawn predominantly from the photography collection. While Staged, Performed, Manipulated investigated the constructedness of photography last spring, The City takes a closer look at how photographers have responded to the urban environment in the last century.

The majority of photographs on view show either cityscapes or slices of life in New York and Los Angeles, illustrating the immense differences between the development of East versus West Coast cities. While canyons formed by skyscrapers and the people making their lives within them dominate the images of New York, the infrastructure of Los Angeles seems to revolve around the automobile and four-lane highways, famously conceptualized in Ed Ruscha’s 1966 book Every Building on the Sunset Strip. Other photographers in the exhibition include Bill Owens, Robbert Flick, Douglas Hill, and John Humble—part of the Los Angeles Documentary Project portfolio organized by the National Endowment for the Arts—were intended to be a visual examination of the sociological and topographical diversity of the city. A Creative Artists Public Service Program (CAPS) portfolio (funded by NYSCA, 1970–71) had similar intentions in New York, including photographs by Robert D’Alessandro and Leonard Freed with a particular focus on issues related to race and class.

Iconic images by Berenice Abbott and Margaret Bourke-White of New York’s skyline and bridges are interspersed with images of everyday women on the street, animals in zoos, antiwar demonstrators, Beatlemania, and car culture by Garry Winogrand and Robert Frank. Views of reflective street windows and oversize shop signs by Elliott Erwitt and William Klein lend a surrealist spin to daily life in postwar America. Other photographers in the exhibition include Aaron Siskind, Louis Stettner, Gordon Parks, Robert Doisneau, Lewis Hine, Helen Levitt, Lee Friedlander, Danny Lyon, Michael Ashkin, Harry Callahan, Lucien Clergue, André Kertész, Joel Meyerowitz, Richard Kalvar, Leon Levinstein, and Thomas Struth.

This exhibition was curated by Andrea Inselmann, curator of modern and contemporary art & photography, and Sonja Gandert, curatorial assistant, at the Johnson Museum.

Related program

Saturday, September 19

IMPRESSIONS THROUGH PRINTS
11:00 a.m.–2:00 p.m.
Explore prints on view in Imprint/In Print, The City, and James Siena, learn about printing techniques and tools, and have the chance to make your own print at this free family event. Special performances inspired by the print collection will be presented by local and campus groups.

Bill Owens
American, born 1938
Melrose Ave., from the portfolio Los Angeles Documentary Project, 1980
Cibachrome print
Gift of Albert A. Dorskind, Class of 1943
82.099.006.003
The son of the Chilean surrealist Roberto Matta and Anne Clark, and a godson of Marcel Duchamp, Gordon Robert Matta-Echaurren studied architecture at Cornell from 1962 to 1968, spending a year at the Sorbonne in Paris studying French literature. In 1971, he changed his name to Gordon Matta-Clark, adopting his mother’s last name. Matta-Clark used his training in architecture as a base for his artistic explorations of space. He was an extremely prolific artist in a career barely spanning a decade that combined minimalist, conceptual, and performance practices. He is best remembered for site-specific projects known as “building cuts.” These architectural interventions of direct cuts into actual buildings scheduled for demolition now exist only as sculptural fragments, photographs, drawings, collages, and film and video documentations.

The eleven films and videos—all transferred to DVD—included in this exhibition document many of Matta-Clark’s well-known performances and architectural interventions in New York, New Jersey, Paris, Antwerp, and Berlin. Not only documents, these moving-image works also reveal Matta-Clark’s aesthetic attitudes and philosophical and political inquiries, all the while playing with the texture and space of the cinematic image.

Matta-Clark’s radical explorations into space and structure, which he referred to as “Anarchitecture,” involved a literal undoing of structures. While the buildings that he cut into have long since been demolished, and the neighborhoods that he worked in, like New York’s Soho and Meatpacking District, are completely different places today, Matta-Clark’s engagement with the urban environment not only put him at the center of his contemporaries but has influenced many subsequent generations of artists.

This exhibition was curated by Andrea Inselmann, curator of modern and contemporary art at photography at the Johnson Museum.
Huang Hsin-chien’s installation combines everyday objects with real-time video and virtual stereoscopic computer-generated animation to explore memory, dreams, and what lies beneath the surface of consciousness. In a space configured to evoke an interrogation room, visitors will find a display of four objects that once belonged to Huang’s father and that trigger childhood memories of the artist’s past, resonating in the present through his own relationship with his young son. Through these rather mundane objects and seemingly innocuous experiences Huang explores the cross-generational perspective and deep emotional impact of simultaneously being both father and son.

Visitors are invited to investigate the objects and their history from the vantage point of an interrogator. When wearing 3-D glasses, one can see the objects organically evolve in surprising ways that hover between reality and the virtual, decay and rebirth, memory and imagination.

Huang Hsin-chien earned degrees in art and design in the U.S. before becoming an art director for video game companies such as Sony and Sega. He has also been a frequent collaborator with artist Laurie Anderson on projects such as her Puppet Motel. After returning to Taiwan in 2001 he founded Storynest, a studio where he integrates digital technology with traditional art practice.

Huang currently teaches in the graduate program of digital content and technologies at National Chengchi University’s College of Communication. His interactive work Shall We Dance, Shanghai? was featured in the Johnson Museum’s 2014 exhibition Jie (Boundaries): Contemporary Art from Taiwan.

This exhibition was curated by An-yi Pan, associate professor in the Department of the History of Art and Visual Studies at Cornell, assisted by Ellen Avril, chief curator and curator of Asian art at the Johnson Museum. Major support for the exhibition is provided by the Ministry of Culture, Republic of China (Taiwan).

Related programs

Wednesday, September 9
ARTIST’S TALK
5:15 p.m.
Huang Hsin-chien will discuss his work in conjunction with this exhibition.

Thursday, October 8
FOR MEMBERS ONLY
5:15 p.m.
Curators An-yi Pan and Ellen Avril will give a special tour of this exhibition and recent acquisitions in Asian art at the Johnson for Members only. Contact Jennifer Ryan at jjr29@cornell.edu or 607 254-4586 to RSVP by September 30.
In 2013, the Johnson Museum received a four-year grant from the Andrew W. Mellon Foundation to expand how we teach and promote research. Now at its midpoint, the initiative has succeeded in bringing new faculty and student audiences to the Museum for unique experiences with art. Central to what we call “Connecting Research with Practice” is the development of new semester-long Museum courses. During these past two years, our curators and educators have partnered with Cornell faculty on four courses that used objects to teach in innovative, intellectually rigorous ways.

The first, “From Excavation to Exhibition: The Trajectory of Objects Between Site and Public,” in Fall 2013 was a collaboration with the Cornell Institute of Archaeology and Material Sciences (CIAMS) examining the paths artifacts take in their journey from recovery at archaeological sites to their appearance in museums (top photo).

“Constructing New Narratives: Curatorial Practice Today,” in partnership with the Department of the History of Art and Visual Studies, revealed the complicated histories of museums, collections, and curatorial practice—and pondered the future of museums in an increasingly globalized world. Students staged their own curatorial projects in Museum galleries as part of their final project (second photo).

“Working Hot: Art Beyond Representation” provided an opportunity to integrate art-making experiences into a class that closely examined works in the Museum’s collection. Cotaught with the director of Cornell’s Southeast Asia Program, the class emphasized connections between materiality and meaning, and the performative act of creation in different cultures. As part of this course, artist El Anatsui discussed his work in conversation with Chika Okeke-Agulu of Princeton University in a public talk (third photo).

Last spring, “Art | Science Intersections: More Than Meets the Eye,” cotaught by a Museum curator with art history and engineering faculty, linked the Museum’s resources with facilities at the Cornell High Energy Synchrotron Source (CHESS) and the archaeology program’s dendrochronology lab. The course was designed to capitalize on our exhibition of outstanding seventeenth-century Dutch paintings from the Leiden Collection. Students were able to take part in groundbreaking art-historical discovery through weave matching in historic canvases, pattern matching in historic papers, x-ray fluorescence mapping, and microscopic pigment analysis (bottom photo).

These courses provide the kind of museum-centered learning opportunities we strive to provide with forward-thinking faculty for Cornell students from a wide range of departments. Continuing this initiative over the next two years and beyond will not only set the Johnson apart as a university museum but will distinguish Cornell as an institution supportive of new academic directions.
Two Recent Grants Move the Museum Forward

The Samuel H. Kress Foundation generously awarded the Museum a grant to support a Kress Interpretive Fellow. During the course of this one-year position, the Fellow will work closely with the Museum’s curatorial and education departments, focusing principally on works on paper from the permanent collection, with an emphasis on premodern holdings. This competitive fellowship will enable an emerging art historian to gain valuable professional development toward a career in museum interpretation. The Fellow will be mentored by Cathy Klimaszewski, Associate Director and Harriet Ames Trust Curator of Education, and Andy Weislogel, the Seymour R. Askin, Jr. ’47 Curator, Earlier European and American Art, and will work closely with Alana Ryder, Mellon Curatorial Coordinator for Academic Programs, as well as other curatorial and education staff.

The Johnson also received a $25,000 grant from the National Endowment for the Arts to support the upcoming traveling exhibition JapanAmerica: Points of Contact 1876–1970. Curated by the Museum’s Nancy Green, the exhibition will focus on Japan’s place in major exhibitions held in the Americas from 1876 onward, and finishes with Japan’s own first world fair held in Osaka in 1970, exploring the role art, design, and display played in Japanese-American relations. After its debut at the Johnson (from August to December 2016) the exhibition will travel to the Crocker Art Museum in Sacramento, California, in early 2017.

The Museum’s Website Goes Mobile!

Planning your next visit to the Johnson will be easier than ever now that our website is fully optimized for mobile devices! Now smartphone visitors to museum.cornell.edu will find a mobile-friendly home page with faster access to directions, our current exhibitions, and our event calendar. We are grateful to Museum Advisory Council member Moira Hearne Hintsa for her generous support of this project!

New to the Museum Advisory Council

We welcomed Melissa Russell Rubel ’85 to the Museum Advisory Council at the spring meeting in Ithaca. A graduate of the School of Hotel Administration, Melissa makes her home in Mission Hills, Kansas, with husband, Matthew, and three sons. She has been a director of the Cornell Club of Mid-America and currently cochairs their Cornell Alumni Admissions Ambassador Network. Melissa served on the Steering committee of the Nelson Advocates at the Nelson-Atkins Museum of Art in Kansas City, where she is also a member of the Society of Fellows. Melissa and Matt collect modern and contemporary art and have a strong interest in photography.

Staff Notes

Meghan McQuaide Reiff is leaving her position as our assistant registrar after eight years. During that time Meghan has been invaluable in the creation of more than 4,650 acquisition records and the editing of countless others. She personally uploaded more than nine thousand digital image files from discs to a secure remote server, and worked with assistant preparator B. J. Woodams (above) in his new role to help organize and digitize our photography collection, all of which will make our collection more accessible online with the launch of eMuseum on our website this year. Meghan was also an essential part of the team that moved thirteen thousand objects to and from off-site storage during the construction of the wing. We wish Meghan, husband Eric, and daughters Nola and Adelind tremendous happiness!

Our best wishes to Vanessa Lamers, our former receptionist and OMNI assistant, and welcome to Milo dela Cruz, our new receptionist.
Become a Member

Membership is an expression of support for the vibrant exhibitions and engaging educational programming provided year-round at the Johnson Museum. Help us sustain our mission to bring art and people together for the benefit of current and future generations.

Join, renew, or give a Membership online at museum.cornell.edu/join-support/membership

Being a Member allows you to take advantage of these special benefits:

- Invitations to Members-Only tours and special events
- Discounts on educational classes, workshops, and qualifying items available for sale at the Museum
- Reciprocal admission privileges at more than 700 other museums across North America
- Museum Annual Report and Members’ Newsletter mailed to your home

**Student $10** (K-12 or college-level)

**Senior $20** (One individual age 65 or over only)

**Individual $40** (One individual only)

**Household $60** (Two adults or two adults and children under age 18 at the same address)

**Supporting $100**

**Sustaining $250**

**Charter $500**

**Quadrangle $1000**

* Qualify for Cornell’s giving societies program.

Four easy ways to join us or renew your Membership today!

- **JOIN ONLINE** at museum.cornell.edu/join-support/membership
- **BY MAIL** – Complete this form and mail with payment.
- **IN PERSON** – A Museum receptionist can help you during your visit.
- **BY PHONE** – Call our Annual Fund & Membership Coordinator at 607 254-4586.

Gifts to the Museum are tax deductible under Cornell University and eligible to the full extent of the Internal Revenue Code. Call 607 254-4586 with questions or for more information.
A perfect example of the truly global contemporary artist, Arturo Herrera was born in Caracas, Venezuela, received his formal art education in the United States, and now divides his time between New York and Berlin. Over the past twenty years, Herrera has developed a diverse body of work that employs the technique of the cutout. Using found images from cartoons, coloring books, and fairy tales, Herrera combined fragments of Disney-like characters with abstract marks. While in this earlier work he was occupied with how memory is impacted by pop culture, in more recent pieces Herrera is most concerned with the question of what constitutes a painting. *Untitled (CO Yellow)* consists of two typographical ready-mades—the Coffee-to-Go and Hamburger banners used by German fast food vendors, a disassembled cotton shopping bag of the type ubiquitous in Germany, and painted and printed layers of felt—all of which are mounted to a stretched canvas. Hanging loosely over the canvas like pages, Herrera’s physical and visible layers create hybrids of language and image that argue abstraction is not simply an optical exercise but a multilayered experience that can be read.

Herrera’s work is represented in the collections of the Art Institute of Chicago, the Museum of Modern Art, the San Francisco Museum of Modern Art, Tate Modern, the Whitney, the Dallas Art Museum, and many others.

—Andrea Inselmann
*Curator of Modern and Contemporary Art & Photography*