Preservation and Access: Recent Conservation Projects at the Johnson

There are more than 35,000 works of art in the Johnson Museum’s permanent collection. As our mission statement makes clear, the Museum “preserves, documents, interprets, and makes accessible its collections for the benefit of current and future generations of museum visitors.” Long-term collections care is critical to ensuring that these resources remain available for the benefit of the university community and the general public.

Although we regularly address conservation needs, ambitious preservation efforts fall outside of the Museum’s operating budget and require special fundraising. Fortunately, many recent partnerships, successful grant applications, and a new comprehensive plan have allowed us to make significant progress on important collections care.

Ellen Avril, our chief curator and curator of Asian art, initiated a collaboration with the Museum of Fine Arts, Boston, when they proposed a loan of a pair of the Johnson’s Chinese bapo (“Eight Brokens”) paintings. The scrolls had been in need of conservation and remounting since they were donated in the 1980s. The Asian Conservation Studio at the MFA agreed to restore the paintings and divide the cost with the Johnson so that the scrolls could be included in an upcoming MFA exhibition. The conservation of these

**Jing Gao**, the Cornelius Van der Starr Conservator of Chinese Paintings in the Asian Conservation Studio at the Museum of Fine Arts, Boston, works on one of a pair of bapo scroll paintings from the Johnson’s collection.
bapo paintings follows a rewarding series of grants received from organizations including the Institute of Museum and Library Services (IMLS) and the E. Rhodes and Leona B. Carpenter Foundation to help us conserve several dozen scrolls and screens in our Asian collections. This November, the Carpenter Foundation awarded $30,000 toward the conservation of an additional two Chinese scrolls and a Tibetan painting.

In 2013, the Museum received a Heritage Preservation Conservation Assessment Program (CAP) grant, supported by the IMLS, to provide an updated collection survey. The CAP report assessed all collection areas but was particularly helpful in guiding the concurrent reinstallation of the first- and second-floor galleries. During this process, Museum staff identified works of European and American art—some of which had not been on view for many years—that needed to be cleaned, lined, or otherwise treated, including the condition of gold leaf and historic frames. Thanks to outstanding work by Kasia Maroney, objects conservator at Boston Restoration in Trumansburg, New York, the majority of the frames in these galleries have now been restored.

To address the most pressing conservation needs, the Museum applied for and was awarded a 2014 Stockman Family Foundation conservation grant, generously matched in full by Museum Advisory Council Vice Chair Susan Lynch. Thanks to these funds, our curators and registrar, Matt Conway, have contracted with several specialized conservators to complete newly identified treatment projects and make significant progress on the backlog.

Two key examples are currently on view on the first floor (see below). The original black velvet on Lee Bontecou’s welded iron, canvas, and wire sculpture *Flit* had faded to brown after decades of light exposure. Andrea Inselmann, our curator of modern and contemporary art & photography, worked closely with the artist’s studio to select a new, more color-fast velvet. An important minimalist painting, John McLaughlin’s *#13*, was not on view for many years because of cracking and surface smudges, but was recently conserved by Cranmer Art Group in New York City and installed.

By the end of 2015, fifty artworks and/or period frames were conserved under this initiative, and another dozen are still in treatment. Endowing a fund to care for our permanent collection is an important long-term goal in order to continue the remarkable progress made in these last few years.
Art and campus life came together at the September 18, 2015, inauguration of Elizabeth Garrett as Cornell’s thirteenth president. On the same date, the Johnson hosted renowned photographer Robbert Flick, whose work was on view as part of the fall exhibition The City: Works from the Collection, to give a public lecture and meet with students. Former colleagues at the University of Southern California, President Garrett and Professor Flick had a chance to catch up after the inauguration ceremony (seen with me in the photo above). The convergence of these events led Flick to create a new work in his signature style capturing this important day in Cornell history. The print (at right) was presented to President Garrett and also given as a gift to the Museum’s collection.

The Johnson is eager to help President Garrett achieve the new priorities she has set for Cornell over the coming years. We’re ready to work collaboratively with interdisciplinary centers and institutes as they develop across campus, and we are committed to strengthening our ability to provide creative approaches to learning and outreach.

Through the generosity of the Kress Foundation, for example, we’ve hired a Kress Interpretive Fellow, Brittany Rubin, to advance new strategies of presentation and interpretation for our collections. You can read much more about the work of this important Fellowship on page 13.

We’re equally committed to bringing our exhibitions and programs to the widest possible audience, and part of that has included an extension of our public hours. For the third consecutive semester, the Museum will be open until 8:00 p.m. on Thursdays during the academic year. Our programming has maximized these extended hours with artist talks, lectures, and more offered every Thursday night. We are extremely grateful to Dale Reis Johnson ’58 and Dick Johnson ’57 for supporting our Thursday-night programming this semester (see page 5).

Whether it be for one of our thought-provoking new exhibitions, a fresh look at our permanent collection, a free lecture, or a special hands-on workshop, I hope you can come and visit us soon. We look forward to welcoming you to the Johnson!

Stephanie Wiles
The Richard J. Schwartz Director

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Thursdays at the Johnson
Open until 8:00 p.m.
February 4–May 5

Free programs
Special workshops
Always free admission!

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

February 4
OPENING RECEPTION
5:00–7:00 p.m.

Matthew Schreiber
(see page 11)

February 11
ARTIST’S TALK
5:15 p.m.
Korakrit Arunanondchai
(see page 7)

February 18
THE FINDLAY FAMILY
LECTURE ON AMERICAN ART
5:15 p.m.
Artist Lesley Dill.
Funded by the Findlay Family Foundation.

February 25
ARTIST’S TALK
5:15 p.m.
Poet and photographer
Rachel Eliza Griffiths.
Funded in part by a grant from the Andrew W. Mellon Foundation.

March 3
CONTEMPORARY CONVERSATION
5:15 p.m.
Art in contemporary Cuba

March 10
LECTURE
5:15 p.m.
Conservator Helen Im
(see page 9)

March 17
ARTIST’S TALK
5:15 p.m.
Rirkrit Tiravanija (see page 7)

March 31
FOR MEMBERS ONLY
5:15 p.m.
Special tour of Revealed: WPA Murals from Roosevelt Island
for Johnson Museum Members only (see page 9)

April 7
CONTEMPORARY CONVERSATION
5:15 p.m.
Art in the age of social media

April 14
LECTURE & CALLIGRAPHY DEMONSTRATION
5:15 p.m.
Sadako Ohki, the Japan Foundation Associate Curator of Japanese Art, Yale University Art Gallery. Funded by Judith Stoikov ’63 and a grant from the Andrew W. Mellon Foundation.

April 21
LECTURE
5:15 p.m.
William Ganis on Andy Warhol
(see page 12)

April 28
ARTISTS’ TALK
5:15 p.m.
Nge Lay and Aung Ko will discuss their projects that share contemporary art with Myanmar villagers. Cosponsored by the Southeast Asia Program.

This semester, Thursdays at the Johnson are supported in part by the generosity of Dale Reis Johnson ’58 and Dick Johnson ’57.
FOR STUDENTS ONLY

Friday, February 19
INTERNATIONAL GALA
8:00–11:00 p.m.
Experience a night of high society and formal attire celebrating the many cultures of Cornell at this free event featuring performances, music, refreshments, gallery tours, activities, and more. Hosted by the Museum Club and cosponsored by CUTonight.

Friday, March 11
PRINTS, PIANO, AND POEMS
8:00–11:00 p.m.
This event will feature a student art exhibition of prints investigating sustainability and nature, and showcase the many talents of Cornell with performances by Cornell Piano Society and poetry readings. Join us for printmaking activities, refreshments, and more, hosted by the Museum Club.

FOR FAMILIES

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

Saturday, February 6
DRAGONS AND MYTHICAL CREATURES
Hear about mythical beasts at storytelling stations in the galleries, then build your own to take home.

Saturday, March 19
COLOR! PATTERN! ACTION!
Come discover how artists and cultures around the world use color and pattern, and experiment with different materials to create your own art.

Saturday, April 2
CLOTH POUNDING
Local artist Sarah Gotowka will show how to create one-of-a-kind cloth prints using flowers and plants inspired by Dutch masters. Bring a washed T-shirt and create your own work of art!

Saturday, May 7
JOURNEY TO JAPAN
Investigate the Morgan Japanese Garden, learn more about the samurai armor in the visible storage gallery, and make a gyotaku fish print.

JOIN THE MUSEUM CLUB
New members are always welcome!
Meetings are held at the Museum every Tuesday from 4:30 to 5:00 p.m.

WORKSHOPS

STUDIO THURSDAYS
5:00 p.m.
February 11 – Islamic tiles
March 10 – Linoleum prints
April 14 – Self-drying clay
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

Saturday, March 5
ART + FEMINISM
10:00 a.m.–5:00 p.m.
Cornell is taking part in this year’s Art + Feminism Wikipedia edit-a-thon, designed to improve coverage of women and the arts on Wikipedia and to encourage female editorship. Join us at the Museum to participate in updating and entering entries on art and feminism at this free drop-in event. All gender identities and expressions are welcome to contribute.

Sunday, March 13
SPRING FORWARD
11:00 a.m.–2:00 p.m.
Bring a warm burst of spring color into your wardrobe! Learn how to naturally dye a silk scarf using local plants with local artist Sarah Gotowka. Please bring your own brown-bag lunch.
FEES: $45 for Johnson Museum Members / $70 for nonmembers.
All materials, silk, and dyes included. Sign up with a friend and receive 20% off the registration fee. Please call 607 255-6464 to register.

FOR THE LOVE OF ART
1:00–4:00 p.m.
Join us at the Museum to celebrate love and art on Valentine’s weekend. This affectionate afternoon will focus on the Johnson’s most-loved works of art through art-making activities including edible art. Sample selected food and drink from local eateries, and hear poetry and music inspired by works of art on view.
#heartsforart
Exhibitions and Programs

The fire is gone but we have the light: Rirkrit Tiravanija and Korakrit Arunanondchai

January 23–May 29

In the Bartels Gallery

Rirkrit Tiravanija turned to the collaborative art of printmaking for one of the more elaborate objects of his career. Primarily known for immaterial projects and performative works like serving meals in galleries, Tiravanija collaborated with more than forty people—from master printers to graduate and undergraduate students—on Untitled (the map of the land of feeling) I–III at Columbia University’s LeRoy Neiman Center for Print Studies. Almost ninety feet long and taking three years to complete, it chronicles twenty years of Tiravanija’s peripatetic life, his recurring themes, and historical references. The print is on view for the first time at the Johnson in this exhibition.

A graduate student at Columbia, Korakrit Arunanondchai not only studied under Tiravanija but was also one of his collaborators on this ambitious project. Arunanondchai credits a studio visit with Tiravanija for changing the focus of his work: “I decided that I wanted to become a Thai artist, not just an artist making art in the United States.”

In this exhibition, Arunanondchai continues his engagement with the history of art, philosophy, popular culture, tourism, and self-representation. His new denim paintings are emblazoned with the exhibition’s title, and his video is a collage of image sequences and voice-overs reminiscent of experimental documentaries. Much of it filmed by drones, the video features footage of popular Thai tourist destinations and panoramic views of Bangkok interspersed with Thai youth in blue jeans, along with the artist himself, bare chested and covered in paint—a digital rather than analog account of a life lived between cultures.

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 programs

Thursday, February 11
ARTIST’S TALK
5:15 p.m.
Korakrit Arunanondchai will discuss his work.

Thursday, March 17
ARTIST’S TALK
5:15 p.m.
Rirkrit Tiravanija will discuss his work.

This talk is supported in part by a member of the Class of 1949 in honor of Jason and Clara Seley.


The long history of interaction between China, Korea, and Japan formed an identifiable East Asian cultural sphere based on shared traditions of Confucian ethical philosophy, Buddhism, and a historically common writing system. In the arts this commingling resulted in new hybrid forms, as pictorial images and classical texts that originated in China were embraced as richly meaningful icons in Korea and Japan. While many images and artistic styles across the region show similarities to their Chinese models, local philosophical, historical, and aesthetic traditions transformed them in unique ways.

Through works of art from the Johnson’s collection, this exhibition focuses on the ink painting tradition and explores how cultural images and artistic styles that originated in China were adopted and adapted in Korea and Japan. Narrative subject matter based on literature, poetry, and legends celebrate the famous Chinese poets, scholars, and monks who came to be seen as paragons of morality and self-cultivation throughout East Asia. Likewise, bamboo, pine, plum, chrysanthemum, and orchid—symbolic of the scholarly virtues expected of the educated elite—were widely embraced as fundamental themes in the practice of calligraphy and painting. Chinese approaches to the depiction of mountain landscapes as scholarly retreats that embody the harmonious relationship of humans with nature were also reflected in the paintings created by literati artists in Korea and Japan.

This exhibition was curated by Yuhua Ding, Cornell PhD student, under the supervision of Ellen Avril, chief curator and curator of Asian art at the Johnson Museum.
In 1935, the Federal Art Project (FAP), a subdivision of President Roosevelt’s Work Progress Administration (WPA), was established. Over the next decade, thousands of artists were employed to create art for public spaces in federal buildings. Four murals—by artists Ilya Bolotowsky, Albert Swinden, Joseph Rugolo, and Dane Chanase—were commissioned for the Hospital of Chronic Diseases on Welfare Island (later Goldwater Memorial Hospital, Roosevelt Island) to decorate public rooms, where patients could relax in a quiet atmosphere. Bolotowsky wrote that the hospital “should have a mural in its day room as modern and progressive as the structure of the building and as the medical science of its staff.” The choice of these abstract artists was an unusual one, but Burgoyne Diller, project supervisor of the New York City WPA/FAP Mural Division, was a founding member of the American Abstract Artists group, as were Bolotowsky and Swinden.

With the advent of the new Cornell Tech campus, Goldwater Hospital was set for demolition. Before this could happen, the murals needed to be located and removed. The Bolotowsky had been uncovered and cleaned in 2001 under the Municipal Art Society’s Adopt-a-Mural program, but the Swinden and Rugolo were still covered with multiple layers of white hospital paint, and the Chanase mural was never found. Over the past several years, the three murals have been cleaned and restored, the Bolotowsky by Fine Art Conservation Group and the Swinden and Rugolo by EverGreene Architectural Arts. This exhibition will be the first public viewing of portions of these murals before they are returned to new homes on the Cornell Tech, Roosevelt Island campus.

This exhibition was curated by Nancy E. Green, the Gale and Ira Drukier Curator of European and American Art, Prints & Drawings, 1800–1945, at the Johnson Museum, and generously supported by Susan E. Lynch.

Related programs

Thursday, March 10
LECTURE
5:15 p.m.
Helen Im of Fine Art Conservation Group will discuss the removal and conservation of the Bolotowsky mural from Goldwater Hospital on Roosevelt Island.

Thursday, March 31
FOR MEMBERS ONLY
5:15 p.m.
Curator Nancy Green and Richard J. Schwartz Director Stephanie Wiles will give a special tour of this exhibition for Johnson Museum Members only. Contact Jennifer Ryan at 607 254-4586 or jjr29@cornell.edu to RSVP by March 23.
Cornell Art Faculty
February 5–April 3
In the wing gallery

Every two years faculty in Cornell's Department of Art are invited to exhibit work at the Johnson, providing an opportunity for both the university community and the broader public to reflect on the relationship between education and practice. Cornell's art faculty are deeply engaged in studio-based teaching and strive to develop students into confident and independent artists in their own right.

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


Morgan Ashcom
American, born 1982
Untitled #29, from the series Leviathan, 2010
Archival pigment print
Courtesy of the artist

Maria Park
American, born 1972
stack 4, 2015
Acrylic reverse painted on glass
Courtesy of Margaret Thatcher Projects
Matthew Schreiber's immersive laser light installation *Crossbow* is named after a roller coaster in New Jersey. But that isn't the artist's only nod to popular culture. Reminiscent of optical devices found in novelty stores and 1970s sci-fi films, Schreiber's environment reaches back to a not-so-distant past in which technology seemed to promise utopian visions of a brighter future.

While engaging this ambiguous area where science, religion, mysticism, New Age spirituality, and theoretical physics converge, Schreiber is also keenly aware of being part of an artistic tradition of light art that dates back to at least the beginning of the twentieth century. Artists like El Lissitzky, Naum Gabo, and Lásló Moholy-Nagy of the constructivist and Bauhaus movements of the 1920s and '30s experimented with light in sculptural and architectural works, while artists such as James Turrell and Robert Irwin of Southern California's Light and Space movement of the '60s explored it as a pure substance for investigations into perception itself. The Johnson's own *Cosmos* installation by Leo Villareal is an excellent example of more recent light art that examines the concept of the spectacle and its relationship to our mediated contemporary existence.

Through the simple presentation of light in space, Schreiber's *Crossbow* might just make time and place seem temporarily suspended and everyday reality left behind for a while, reminding us of a fundamental aspect of art.

This exhibition was curated by Andrea Inselmann, curator of modern and contemporary art at the Johnson Museum.

**Related program**

**Thursday, February 4**

**ARTIST'S TALK**

5:15 p.m.

Matthew Schreiber will discuss his work, in conversation with curator Andrea Inselmann, as part of the opening reception.
The History of Art Majors’ Society provides Cornell undergraduates with the opportunity to collaborate with the Museum in curating and organizing an exhibition. This year, 15 Minutes employs the Johnson’s vast photography collection to explore the construction, preservation, and exhaustion of fame.

Beginning with Meiji-era photographs and nineteenth-century cartes de visite, photographs have distilled and conserved identity, serving as placeholders for people, places, eras, and cultures. Photographs can present fashioned narratives of the self as well as produce reductive interpretations of entire cultures and countries. 15 Minutes traces the history of photograph as a media that functions as substitutes for memories, experiences, and individuals, allowing viewers closeness to something otherwise unfamiliar.

The exhibition addresses both the development of celebrity in the public sphere and the preservation of memory in the familial circle. In doing so, it exposes the dependence of fame and legacy on the medium of photography. By placing images of celebrities and works by easily recognizable artists in the same context as family photographs and daguerreotypes, 15 Minutes explores the perception, subject, and audience of fame, expanding the photographic construction of celebrity beyond the modern era.

This exhibition was curated by undergraduate members of Cornell’s History of Art Majors’ Society with oversight by Kari O’Mara, Mellon Coordinator of Student Engagement at the Johnson Museum, and funded in part by a generous gift from Betsey and Alan Harris.
Last year, the Johnson was granted funding by the Samuel H. Kress Foundation to hire a one-year position that would strengthen ties between educators and curators in the shared task of interpretive programming. Kress Fellowships have been awarded to the Williams College Museum of Art, the Philadelphia Museum of Art, and others.

In August we welcomed Brittany Rubin to the staff as our Kress Interpretive Fellow. Brittany earned a BA in literature, art history, and religious studies from Macalester College in St. Paul, Minnesota, and a master’s in art history from the University of Massachusetts. She previously held positions at the Smith College Museum of Art and the University Museum of Contemporary Art at UMass Amherst.

Brittany has become a key part of our efforts to explore new ways to teach, interpret, and understand the permanent collection by presenting different learning experiences in the galleries. Working under the guidance of Cathy Klimaszewski, associate director and Harriett Ames Charitable Trust Curator of Education, Alana Ryder, Mellon Curatorial Coordinator for Academic Programs, and Andy Weislogel, the Seymour R. Askin, Jr. ’47 Curator, Earlier European and American Art, Brittany has been assisting with university class visits and a variety of public installations, including a collaboration between the Museum and the Library’s Division of Rare and Manuscript Collections celebrating the life of Professor M. H. Abrams (1912–2015).

Brittany’s research, installations, and teaching are focused on the Johnson’s collections of Greek, Roman, and European art before 1800. Her fall teaching duties laid the groundwork for a series of new installations that highlight a range of topics, featuring works and subjects that might not normally be approached in this setting. Each of the four galleries on the second floor will include one of these installations during the current spring semester: “Saints, Sinners, and Sex,” “The Fourth Wall: Theater and the Theatricality of Life in 18th-Century Printmaking,” and a selection of Renaissance prints depicting ancient Greek and Roman stories are on view now; a new installation of 17th-century Baroque portrait prints will be on view later this semester.

The work of this Fellowship spans the curatorial and educational spectrum. In addition to curating installations, researching, and writing labels, Brittany is preparing new content for the cell phone tour available for selected works on view on the second floor. She leads tours for Museum educators and docents to help train them to teach with her installations, and she will continue to lead discussions for Cornell classes. Her installations explore unexpected topics that provide all of our audiences with opportunities to see prints not often on view, and design new environments for learning and enjoyment in the permanent collection galleries.
The “Fragile Legacy” of the Blaschka Glass Collection Wins Award

David O. Brown, the Johnson Museum’s staff photographer, made the short film “Fragile Legacy” to highlight the need for the conservation of the world’s oceans. Funded by Cornell’s Atkinson Center for a Sustainable Future and the Corning Museum of Glass Foundation, the film, made in cooperation with Professor Drew Harvell from Cornell’s Department of Ecology and Evolutionary Biology, finds living examples of the inspirations for Cornell’s historic Blaschka Collection of glass marine animals.

The BLUE Ocean Film Festival & Conservation Summit named “Fragile Legacy” Best Short at its November 2015 festival in Monaco, where it had its world premiere.

A collection of glass marine animals by Leopold Blaschka (1822–1895) and his son Rudolf (1857–1939) was acquired by Cornell in 1885 for use in teaching in the sciences. A selection of these sculptures and the Blaschkas’ drawings will be on view this summer in the Johnson Museum exhibition From the Darkness of the Sea: The Cornell Collection of Blaschka Invertebrate Models, in conjunction with a companion exhibition at the Corning Museum of Glass (CMOG).

New to the Museum Advisory Council

We welcomed Judith Stoikov ’63 to the Museum Advisory Council at the fall meeting in New York City.

A graduate of Cornell’s School of Industrial and Labor Relations, Judith earned her PhD from the London School of Economics. Following a successful career as a labor economist, she retired from PriceWaterhouseCoopers in 1999. Since then she has pursued her interest in Chinese art history through courses at Cornell, Christie’s, and the China Institute. An avid collector of East Asian art, she endowed the Museum’s Annual Stoikov Lecture on Asian Art in 2011, which has enabled extraordinary scholars to present their work and research to the Cornell community, and has supported the acquisition of Chinese and Japanese paintings and calligraphy for the Museum’s collection. Judith resides in Ithaca and St. John with her husband, Richard Miller.

Johnson Museum Members are invited to attend the CMOG member preview and U.S. premiere of “Fragile Legacy” on Friday, May 13 from 7:00 to 9:00 p.m. in Corning. Contact Jennifer Ryan at jjr29@cornell.edu or 607 254-4586 to RSVP by May 2.

Art Basel Miami

No Boundaries, an exhibition of contemporary Aboriginal Australian painting drawn from the collection of Debra and Dennis Scholl, will be on view at the Johnson this summer. Collector Dennis Scholl (center) gave a tour of the exhibition to Cornelliens and Johnson curator Andrea Inselmann (left) at Pérez Art Museum Miami during Art Basel in December.

To Our Visitors

The Museum’s original, 1973 main elevator will be replaced this spring. We’re thrilled that this will ensure its reliability for our visitors going forward.

All public floors of the Museum are accessible by stairs. Our receptionists and security staff will be available for visitors who may require assistance.

Visit our website (museum.cornell.edu/visit) for the most up-to-date information about the schedule for this service and to plan your visit to the Johnson.
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.

Join Us
Please complete, detach, and return this form with your payment, or call 607 254-4586.

Mail your application to: Membership
Johnson Museum of Art
Cornell University
P. O. Box 25842
Lehigh Valley, PA 18003-9692

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☐ Charter $500  ☐ Quadrangle $1000  ☐ Other $________

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Fund 002008
Hendrick Goltzius is known as one of the most skilled and innovative printmakers of the sixteenth century. Interested in a wide range of subjects, including ancient history, religion, and mythology, Goltzius was equally a sensitive portraitist and a keen observer of the natural world. The Museum’s first chiaroscuro landscape print by Goltzius reveals the artist’s important contribution to the developing genre of landscape, influenced both by his own travels and his exposure to other artists.

From the Italian meaning “light and dark,” chiaroscuro is a printmaking method perfected around 1510 that achieves color images by printing a series of carefully aligned woodblocks onto the same sheet. Our print belongs to a second edition of the Four Small Landscapes series; for this printing, Goltzius created two “tone” blocks, here printed in olive and light green, to support the “key” block, printed over them, to render the black lines of the image. The white of the paper becomes a fourth color, providing a glowing patch of sky in the far distance. The pastoral subject matter, in which the grandeur of nature dwarfs the country couple seated at lower center, owes a debt to Titian and other Italian artists whose work Goltzius admired.

—Andrew C. Weislogel
The Seymour R. Askin, Jr. ’47 Curator,
Earlier European and American Art