Reimagining the Johnson’s Collection: Bringing Art and People Together

All museums challenge themselves to find creative ways to display the works of art in their permanent collection to greatest advantage. This past October saw the completion of the final phase of ongoing gallery renovations: the reinstallation of the Johnson Museum’s first-floor galleries. Four large galleries now display some of our greatest and best-loved works from the nineteenth, twentieth, and twenty-first centuries. Paintings and sculpture including Daubigny’s *Fields in the Month of June*, Milton Avery’s *The Wave*, and Robert Rauschenberg’s *Migration* are now shown very differently, in newly renovated galleries and in entirely distinct contexts.

Although a museum-wide project like this one is a deeply collaborative venture engaging all staff, the reinstallation was led by the two curators in charge of these collection areas, Nancy Green, the Gale and Ira Drukier Curator of European and American Art, Prints & Drawings, 1800–1945, and Andrea Inselmann, curator of modern and contemporary art & photography. Some of the most important conversations revolved around how to best achieve a careful balance of aesthetics and legibility throughout the floor while maximizing the number of works on view. Could an overall historical and chronological approach be successfully combined...
with a focus on specific themes or subjects? Most importantly, how could we work imaginatively with the artworks themselves to maximize the strength and impact of the collection for all audiences?

We think the result offers not only an entirely new look but significantly encourages public and scholarly audiences to discover art that relates to their own interests or areas of study. Walking through the galleries today, visitors can quickly and easily absorb an overall impression of the diversity of art made from 1800 onward. Gallery adjacencies are carefully planned to make chronological, cultural, and historic connections, although visitors are invited to navigate the galleries at their own pace and study the art on view from their own personal vantage point.

Creating a new context for some of our most famous works, including Giacometti’s Walking Man II and Otto Dix’s Reclining Woman on a Leopard Skin, provided opportunities to explore one of the most potent and enduring subjects in art: the human figure. Along with paintings and sculpture, the addition of works on paper in a specially designed cabinet expanded the Museum’s ability to show how artists communicate meaning, ideas, or feelings through pose, shape, or form. The art in this gallery also considers issues of gender and conceptions of portraiture, beauty, and abstraction.

All of our new galleries aim to take our visitors on rewarding journeys that are visually pleasing and full of variety. Since the Johnson Museum opened in 1973, our permanent collection has been enriched by many generous gifts of art, along with funds provided to allow for important curatorial purchases to build the strength and significance of Museum collections. Thanks to major grants from the National Endowment of the Arts and the National Endowment for the Humanities, and to the generosity of Museum Members and donors, these beautifully renovated galleries provide a fresh overview of the collection, one that we hope will provoke your curiosity and encourage you to visit, whether for the first time or as an old friend!

The Elizabeth Heekin Harris and Alan B. Harris Gallery presents how portraits and the human figure have been interpreted across times and cultures.

The wide variety of contemporary art is showcased in the Richard F. Tucker ’50 and Genevieve M. Tucker Gallery, including video and works on paper.
The Johnson Museum feels stronger than ever in this new year. Every one of our permanent collection galleries is now beautifully reinstalled, we have a great lineup of new shows to help celebrate Cornell’s Sesquicentennial, and each department of the Museum has ambitious new projects underway.

First and foremost is the brilliant new installation of the first-floor galleries, the final phase in reimagining the entire permanent collection. The completion of the new wing in 2011 set this process in motion, having enabled the restructuring of the fifth floor’s Asian art galleries and leading to the subsequent rethinking of the second-floor displays. We have now reconceived the first floor to give visitors a new look at the Museum’s holdings of art since 1800, with freshly painted walls in new colors helping to show these works in their best light. New approaches were taken, as seen most dramatically in the dense salon-style wall of nineteenth-century paintings, but also in galleries which group works not solely by chronology but by theme. The complete reinstallation of our permanent collection was an enormous project, the result of years of planning, close collaboration, and hard work by the Museum’s entire staff. I’d like to thank all of my colleagues for their part in making this tremendous undertaking such a great success.

The careful reexamination of our collection has also informed the exhibitions on view this semester. Naturally, the Sesquicentennial inspired many choices, from the plaster casts acquired for teaching when Cornell was still a fledgling institution to the work of celebrated photojournalist Margaret Bourke-White, Class of 1927. Her beautiful photographs of Cornell’s campus and its architecture are evocative souvenirs of her years here, as well as early indicators of the talent that brought her worldwide fame. Looking through her student prints—the Museum is fortunate to own more than twenty of these early works—I felt again the lasting impact our beautiful and unique campus has on all who spend time here.

Our excitement about these new galleries, exhibitions, and programs has led us to newly invest in keeping the Museum open on Thursdays until 8 p.m. this semester, beginning with our opening reception on Thursday, February 5 and continuing through Thursday, April 30. During these extended hours, our visitors will have a chance to learn from scholars, meet artists, or simply wander through our galleries and shows. We look forward to seeing you on Thursday evenings and to hearing your feedback.

Come visit us soon—and visit us often!

Stephanie Wiles
The Richard J. Schwartz Director

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Stephanie led Museum Members on a tour of the new first floor in December.
Drawing on Cornell’s collection of plaster casts after classical art—the brainchild of Andrew Dickson White—this exhibition marks Cornell’s sesquicentennial by returning to the University’s deep roots in teaching from objects. It examines the origins of cast making, the early use of casts in drawing academies, and the nineteenth-century phenomenon of assembling casts for study and appreciation, questioning the understanding of “original” and “copy” within the museum context. Cast and Present also serves as a companion to the 2014 exhibition Firing the Canon: The Cornell Casts and their Discontents at the Weinhold Chilled Water Plant building next to Beebe Lake.

The cast collection was compiled in the 1890s with funds from Trustee Henry Sage. Originally displayed in McGraw Hall, the pieces were moved to Goldwin Smith Hall in 1906. By the middle of the twentieth century, viewpoints on the educational relevance of casts had shifted, and most were packed away. Cast and Present will allow visitors a renewed opportunity to envision Cornell’s cast “museums” of yesteryear, all the while asserting their ongoing value as learning tools in the digital age. Casts of some of the most renowned works of antiquity will be on view, including the Belvedere Torso, the Spinario, and the Venus de Milo. Many, like the cast of the Nike of Paionios from Olympus and three figures from the Roman Villa of the Papyri at Herculaneum, are emerging refreshed from disrepair thanks to an intensive program of object conservation. Small casts, after antique coins and gems, and prints and photographs from the collections of the Johnson Museum and Cornell Library will add to the discussion of collecting and disseminating classical forms and knowledge.

This exhibition was cocurated by Annetta Alexandridis and Verity Platt, associate professors in the Departments of Classics and the History of Art, with the participation of their students, and coordinated by Andrew C. Weislogel, the Seymour R. Askin, Jr. ’47 Curator, Earlier European and American Art, at the Johnson Museum. We are grateful for the key partnership of Kasia Maroney, objects conservator at Boston Restoration in Trumansburg, New York.

This exhibition has been made possible by the generous support of Madeleine Bennett ’48.

Thursday, February 5
OPENING RECEPTION
5:30–7:30 p.m.

Related programs

Thursday, February 5
FOR MEMBERS ONLY
5:00 p.m.
Annetta Alexandridis, Verity Platt, and Andy Weislogel will give a special tour of this exhibition for Members only. Contact Jennifer Ryan at jjr29@cornell.edu or 607 254-4586 to RSVP by January 30.

Tuesday, April 28
LECTURE: “The Ancient Female Nude (and Other Modern Fictions)”
5:15 p.m.
Dr. Michael Squire, lecturer in Classical Greek art in the Department of Classics, King’s College London
Margaret Bourke-White: From Cornell Student to Visionary Photojournalist

January 24–June 7

In the Moak, Class of 1953, and Schaenen Galleries

Margaret Bourke-White graduated from Cornell in 1927. While on campus, she used a secondhand Reflex camera given to her by her mother to capture the light and the changing seasons around the University. Reflecting on her experience in 1933, Bourke-White said, "it was the beauty of Cornell and of its environs that was the deciding factor in [my] choice of photography as a life work." Over the next thirty years, as recorded in the Cornell Daily Sun, she enjoyed returning to campus to talk with students and show new work.

This exhibition provides a rare opportunity to show the young photographer’s campus views, which she sold to classmates, along with iconic photographs taken during the years she worked on assignment for Fortune and LIFE magazines as a photographer, editor, and war correspondent. Well-known photographs of Fort Peck, Montana, and images of southern poverty are exhibited alongside pictures taken in Russia, Asia, Europe, and Africa, and later photographs of concentration camps. Bourke-White’s best work combines a deeply humanitarian sensibility with a keen recognition that she and her fellow photographers were recording history as it happened.

In 1971, shortly after Bourke-White’s death, Cornell’s A. D. White Museum hosted the first comprehensive exhibition of her photographs. On view were not vintage prints—the first prints made after a negative is developed—but ones printed about 1965 with her permission. This exhibition presents a combination of vintage prints and those from 1965 made specifically for Cornell as a gift from the photographer and LIFE Magazine.

This exhibition was curated by Stephanie Wiles, the Richard J. Schwartz Director of the Johnson Museum, and supported in part by the Helen and Robert J. Appel Exhibition Endowment.

Staged, Performed, Manipulated
January 24–June 7
In the Gold Gallery

One could argue that most photographs are staged. Portrait photographs are certainly performed or even manipulated by both photographer and subject. While the earliest photographic portraits like daguerreotypes required sitters to remain still for several minutes, today it is hard to distinguish between posed and unposed pictures as photographers are able to capture images of people quickly and discreetly thanks to more portable cameras and faster exposures.

Indeed, from the very beginnings of the medium photographers have shot artificially constructed scenes created only for the purpose of taking a picture. Nineteenth-century photographers Oscar Gustav Rejlander, Henry Peach Robinson, and Julia Margaret Cameron staged classical or biblical scenes with actors or family members in so-called “tableaux vivants.”

English Pictorialist Robinson became best known for his combination printing—joining multiple negatives to form an image, pioneering the very contemporary art form of photomontage. Alexander Gardner’s famous Civil War photograph, Home of a Rebel Sharpshooter (1865), was manipulated for greater drama by moving the soldier’s corpse into a more striking location.

Against this background, Staged, Performed, Manipulated presents photographs—drawn exclusively from the permanent collection and dating mostly from the early 1990s to mid-2000s—that engage these aspects of photography conceptually, addressing issues related to gender, identity, the photographic apparatus, the gaze, and more. The exhibition includes work by Gregory Crewdson, Carrie Mae Weems, Renée Cox, Katy Grannan, Justine Kurland, Nikki S. Lee, Meghan Boody, Anneè Olofsson, Yasumasa Morimura, James Casebere, David Levinthal, Kate O’Donovan Cook, Anthony Goicolea, and Barbara Probst.

This exhibition was curated by Andrea Inselmann, curator of modern and contemporary art & photography at the Johnson Museum, and supported in part by the Ames Exhibition Endowment.

Related program
Thursday, February 19
ARTIST’S TALK: “Toyland”
5:15 p.m.
Photographer David Levinthal will speak about his work in conjunction with this exhibition. This talk is supported in part by a member of the Class of 1949 in honor of Jason and Clara Seley.


Thursday, February 5
OPENING RECEPTION
5:30–7:30 p.m.

In the Picket Family Video Gallery
February 5–June 7

Jesper Just: Bliss and Heaven
2004 (7:30 min., looped)
"This is no less curious": Journeys through the Collection

January 24–April 12

In the wing gallery

Departing from Enrique Chagoya’s suite of etchings Homage to Goya II: Disasters of War as a visual and conceptual anchor, this exhibition examines hidden elements and unexpected connections among some of the Museum’s holdings. Chagoya painstakingly replicated and altered prints from Goya’s iconic series Los desastres de la guerra (Disasters of War) to reflect social and political concerns of our time. In this exhibition, both Chagoya’s practice and the double meaning of the word “curious”—strange and unusual, or eager and inquisitive—propel rich, multifaceted journeys through the collection. The selected objects, from pre-Columbian stamp seals to twenty-first-century mixed-media works, are presented in three discrete yet complementary sections—material and historical ties, educational uses, and ownership histories—illustrating the museum as a continuing site of exploration, teaching, and research.

This exhibition was cocurated by the Johnson Museum’s curatorial assistant Sonja Gandert, provenance researcher Lexie Palmer, and Mellon Curatorial Coordinator for Academic Programs Alana Ryder, and supported in part by the Donald and Maria Cox Exhibition Endowment.

Thursday, February 5
OPENING RECEPTION
5:30–7:30 p.m.

Francisco de Goya (Spanish, 1746–1828), Esta no lo es menos (This is no less curious), plate 67 from the portfolio Los desastres de la guerra (Disasters of War), 1863. Etching, drypoint, and aquatint. Museum Associates Purchase Fund, 68.139.

Enrique Chagoya (Mexican, born 1953), Esta no lo es menos (This is no less curious), from the portfolio Homage to Goya II: Disasters of War, 1983–2003 (published 2003). Etching with rubber stamp. Gift of the Estate of Paul Ehrenfest, by exchange, 2006.005.004. © Enrique Chagoya

Related programs

Thursday, February 12
SCREENING & DISCUSSION
5:15 p.m.

The 2014 documentary Art and Craft profiles an art forger who is undone by the very copies he donated to museums. Cocurator Lexie Palmer will discuss provenance research issues before a screening of the film.

Thursday, March 5
GALLERY TALK
5:15 p.m.

Cocurator Alana Ryder will be joined by Cornell faculty and graduate students to share stories of teaching with the Johnson’s collection.

Thursday, March 12
ARTIST’S TALK
5:15 p.m.

Artist Alison Saar will discuss her work in conjunction with this exhibition. Funded in part by a grant from the Cornell Council for the Arts.

Friday, March 20
FOR STUDENTS ONLY:
The International Ball
8:00 p.m.–12:00 a.m.

Cocurator Sonja Gandert will lead an exhibition tour and introduce a workshop and performance of Afro-Cuban dance, percussion, and song at this event for students only (see page 11).

Thursday, April 2
NETWORKING EVENT:
Good Taste
5:15 p.m.

Get an inside look at the exhibition with the curators and sample the lively spirits of Finger Lakes Distilling Company. Make curious connections with art and people at this event for young professionals in Ithaca. Cosponsored by Tompkins Connect.
Revolt: Aesthetics of Dissent and Disgust

April 18–June 14

In the wing gallery

Each year the Johnson Museum provides an opportunity for students in the History of Art Majors’ Society to gain direct curatorial experience by organizing an exhibition and its associated programs and publishing a catalogue. This year, the exhibition takes as its starting point not a particular geographic area or time period, but rather a phenomenon that exists wherever consolidated authority or conventions of good taste have taken hold. “Revolt” characterizes opposition and resistance to prevailing social, cultural, or political mores. In dialogue with international and local uprisings and insurrections found in the Johnson and other campus institutions’ collections, the exhibition presents Cornell as a locus for rebellion and innovation throughout its one hundred and fifty years. By showcasing the use of unorthodox, radical aesthetics to subversive ends, Revolt argues for art’s ability to participate in the creation of new realities.

Follow the students’ progress at museum.cornell.edu/history-of-art-majors-society.html, with links to the group’s blog and Instagram.

Related programs

Friday, April 17
OPENING CELEBRATION: Revolt
6:00–9:00 p.m.
Experience a night of revolt featuring live performances, screenings, gallery tours, refreshments, and an array of activist art-making activities. Hosted by the History of Art Majors’ Society and the Museum Club, this opening reception is free and open to everyone. Funded in part by a grant from the Cornell Council for the Arts.

Thursday, April 30
ARTIST’S TALK
5:15 p.m.
Artist Yuken Teruya will speak about his work in conjunction with this exhibition. Funded in part by a grant from the Cornell Council for the Arts.

May Stevens
American, born 1924
Pax Americana, 1973
Acrylic on canvas
Gift of the Charles Z. Offin Art Fund, Inc.
74.077
© May Stevens, Courtesy of RYAN LEE, New York

This exhibition was curated by undergraduate members of Cornell’s History of Art Majors’ Society with oversight by Alana Ryder, Mellon Curatorial Coordinator for Academic Programs at the Johnson Museum, and funded in part by a generous gift from Betsey and Alan Harris and a grant from the Cornell Council for the Arts.
This continuing exhibition of twelve paintings by Pieter Brueghel the Younger, Gerrit Dou, Pieter de Hooch, Gabriel Metsu, and others comes from the New York-based Leiden Collection, among the most important privately-held groups of seventeenth-century Dutch paintings in the world. The selection focuses on works by the Leiden fijnschilders, or fine-manner painters. But while these paintings share a refinement in the handling of paint and precise rendering of detail, their subject matter varies widely, including portraiture, landscape, peasant scenes, and history painting. Additionally, for the spring semester only, the Leiden Collection’s rare Rembrandt drawing of a lioness will grace the gallery.

An Eye for Detail is part of the Museum’s "Connecting Research with Practice" initiative, supported by the Andrew W. Mellon Foundation. The yearlong visit of these works is providing crucial material for students from many departments, and is facilitating interdisciplinary study through the intersection of art history and science. In particular, selected paintings will be studied at the Cornell High Energy Synchrotron Source (CHESS), to search for buried pigments using X-ray fluorescence mapping during the Museum’s spring Mellon seminar “Art | Science Intersections: More than Meets the Eye.”

This exhibition was curated by Andrew Weislogel, the Seymour R. Askin, Jr. ’47 Curator, Earlier European and American Art, at the Johnson Museum, and Lisa Pincus, visiting assistant professor in the Department of the History of Art and Visual Studies.

This exhibition and its accompanying programs were made possible through the generosity of Helen-Mae and Seymour R. Askin, Jr. ’47, and of Joseph W. Simon ’80 and Ernest F. Steiner ’63 in honor of Vera C. Simon ’55.

Related programs

These free public lectures are supported in part by a grant from the Andrew W. Mellon Foundation and held in conjunction with the seminar “Art | Science Intersections,” a collaboration between the Johnson Museum, the Department of the History of Art and Visual Studies, the School of Electrical and Computer Engineering, and CHESS.

We are grateful for the contributions of Lisa Pincus, visiting assistant professor in the Department of the History of Art and Visual Studies; C. Richard Johnson, Jr., Hedrick Senior Professor of Engineering; Dr. Arthur Woll, CHESS senior research scientist; and Professor Sturt Manning, director of the Cornell Tree Ring Laboratory.

Thursday, January 29
5:15 p.m.
Claudia Swan, associate professor in the department of art history at Northwestern University, will examine the relationship between art and science in the Dutch Golden Age.

Thursday, February 26
5:15 p.m.
Angela Campbell, assistant paper conservator at the Metropolitan Museum of Art, will discuss pursuing a career as a conservator of works on paper.

Thursday, March 26
5:15 p.m.
Dominique N. Surh, curator and director of research of the Leiden Collection, will discuss the collection’s formation and what technical investigations have revealed about some of its paintings.

Thursday, April 9
5:15 p.m.
Jennifer Mass PhD ’95, senior conservation scientist at the Winterthur Museum, Delaware, will explore microscopic pigment analysis and other techniques used in the study of Old Master paintings.
WORKSHOP WEDNESDAYS
4:45–6:00 p.m.
Relax after a day of classes with a Museum tour followed by an art-making workshop. Space at these free events is limited and first-come, first-served.

January 28 – Gyotaku prints
February 11 – Cold wax drawing
February 25 – Screen prints
March 11 – Marbled monoprints
March 25 – Upcycled landscapes
April 8 – Linoleum-block prints
April 22 – Sun prints
May 13 – Experimental painting

FOR STUDENTS ONLY

Thursday, February 5
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. Meet in “This is no less curious” for an introduction to the Museum’s academic programs during the first half hour.

Friday, February 27
STUDENT TAKEOVER!
8:00–11:00 p.m.
This free reception for the juried student exhibition Then & Now will showcase the many talents of Cornell with musical and dance performances, art activities, refreshments, and much more.

Students, see your art on view at the Museum! The submission deadline is February 3—get the guidelines and entry form at museum.cornell.edu/museum-club.html. Then & Now will be on view at the Museum from February 27 to March 8.

Friday, March 20
THE INTERNATIONAL BALL
8:00 p.m.–12:00 a.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. Held in conjunction with “This is no less curious” (see page 5), this event is hosted by the Museum Club and cosponsored by the French Society and the International Students Board.

WORKSHOP WEDNESDAYS
4:45–6:00 p.m.
Relax after a day of classes with a Museum tour followed by an art-making workshop. Space at these free events is limited and first-come, first-served.

January 28 – Gyotaku prints
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May 13 – Experimental painting

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

FOR STUDENTS ONLY

Students show off their exquisite corpse drawings at a Workshop Wednesday session connecting to the Fall 2014 exhibition Surrealism and Magic.
FOR FAMILIES

ART-FULL FAMILY DAYS
10:00 a.m.–12:00 p.m.
Spend special times together in our galleries and connect with hands-on art-making activities. FEES: Free for Johnson Museum Members/$5 per family for nonmembers. Space is limited.

SPECIAL EVENTS

Saturday, March 14
LOOK AND LISTEN
1:00–4:00 p.m.
Area musicians including the Cornell Avant Garde Ensemble will create installations and performances throughout the Museum at this event, held as a tribute to CAGE founder Taylan Cihan.
Cosponsored by the Department of Music.

Thursday, April 16
POETRY AND PASTRY
5:00–8:00 p.m.
Associate Professor Shawkat Toorawa brings this event back to the Museum and celebrates the release of The City That Never Sleeps: Poems of New York (2015, SUNY Press) at an evening of literature, art, treats, and conviviality.
Cosponsored by the Department of Near Eastern Studies.

SYMPOSIUM

Friday, April 10
VIETNAMESE CERAMICS: Objects at the Crossroads
9:00 a.m.–5:00 p.m.
The Johnson Museum’s strong collection of Vietnamese ceramics is currently supplemented by the long-term loan of the exceptional Menke Collection. Over the last two decades, significant research has attested to the vitality of Vietnamese ceramics as both objects of aesthetic appreciation and important elements of historical material culture and trade relations in Asia. In dialogue with recent developments in scholarship on Vietnamese art, culture, and history, this symposium will bring together established and emerging international specialists to present insights and inquiries.
A complete symposium schedule will be posted online; visit museum.cornell.edu/calendar for updated information.
Registration is free but seating is limited; please contact Elizabeth Saggese at eas8@cornell.edu or 607 254-4642 to reserve a space by April 3.
This symposium is cosponsored by the Southeast Asia Program and funded in part by a generous gift from Judith Stoikov ’63.

March 5–8 As part of Environments Messiaen: Nature Rendered at the Keyboard, a festival of events and performances around campus, the Johnson will present an installation of Veils, a six-channel audio work by American composer and environmental activist John Luther Adams. Visit westfield.org/enronsmessiaen for more information and the complete festival schedule.
Museum News

Artist Vincent J. F. Huang was one of thirty-three artists included in Jie (Boundaries): Contemporary Art from Taiwan, but he was the only one who brought a parade! Polar Bear Hamburger, Huang’s 2014 multimedia sculpture, would ultimately take up residence in the Appel Lobby and inspire a semester of creative selfies. But first it would be carried around campus by a horse and carriage on September 4, led by the artist with guest curator An-yi Pan and trailing students from last semester’s Mellon course, “Working Hot,” which explored the ways artists engage with their materials.

Polar Bear Hamburger emphasizes the connection between consumption and the environment, and the need to take responsibility for our actions. That proved to be a teachable concept throughout the semester, as visitors young and old were tempted to touch—and, more than once, break parts of the sculpture off. Museum staff worked with Huang to obtain replacement parts for the sculpture and repaired it to his satisfaction.

A museum is a place where art must be protected so that many more generations can enjoy and contemplate it. We hope many visitors took that to heart this fall when we showed them that even polar bear hamburgers can be art!

Our Fall 2014 Exhibitions Brought Art Outside the Museum

Polar Bear Hamburger on parade

Surrealism goes to Sage, and then south for the winter

A highlight of our Fall 2014 exhibition Surrealism and Magic was a free screening of the silent film Häxan (Witchcraft through the Ages) at Sage Chapel that premiered a live and original score by TRANSIT New Music on November 14.

Surrealism and Magic will be on view at the Boca Raton Museum of Art in Florida, from January 26 to April 5, 2015. Visit bocamuseum.org for more information.
Cornell’s Adult University and the Museum: A Creative Partnership

Cornell’s Adult University (CAU) provides on- and off-campus seminars, study tours, cruises, and family programs for Cornell alumni and friends.

Nancy Green, the Gale and Ira Drukier Curator of European and American Art, Prints & Drawings, 1800–1945, has taught at CAU nearly every year since 1988, and is leading two notable programs this year.

From July 26 to 31, “Create. Share. Enjoy: The Art of the Print Portfolio” will look at collaborative portfolios and print series by artists through the ages, from Albrecht Dürer to Jim Dine. Participants will learn how to make their own prints with sessions at Ithaca’s Ink Shop, learning about papermaking and then designing and creating a print in a portfolio edition of fifteen—one for each student in the class!

Explore the birthplace of the Renaissance from November 5 to 13. Students in “Italy: From Giotto to Gelato: The Art and Culture of Florence and Tuscany” will see the works of Giotto, Brunelleschi, Donatello, Botticelli, da Vinci, and Michelangelo and experience the painting, sculpture, and architecture in Florence’s Duomo, Giotto’s Bell Tower, and more. Learn how Ruskin and the Pre-Raphaelites revived an interest in Italian art, and how Renaissance art influenced such nineteenth- and early twentieth-centuries masters as John Singer Sargent and Mary Cassatt.

Visit the School of Continuing Education and Summer Sessions’ website at sce.cornell.edu for more information and to register.

Big Boost for Conservation

The Stockman Family Foundation Trust awarded the Museum a $50,000 grant for conservation, which will enable our curatorial staff to address key treatment priorities. Many of the works were identified during the recent reinstallation of the European and American permanent collection galleries, and their ongoing preservation and protection will benefit current and future visitors to the Museum. We are grateful to Museum Advisory Council Vice Chair Susan Lynch for her generous matching support of this grant award.

Support for exhibition development has also been strong. The upcoming traveling exhibition JapanAmerica: Points of Contact, 1876–1970, curated by the Johnson's Nancy Green and Penn State’s Dr. Christopher Reed, received a $20,000 grant from the Japan-United States Friendship Commission. The Cornell Council for the Arts awarded $8,000 to support our upcoming exhibition programming, including the visiting artists series.

A TOGO for KDT!

Kids Discover the Trail! is a collaboration between the Ithaca Public Education Initiative (IPEI), Ithaca City School District (ICSD), and the Discovery Trail that brings every ICSD student in Pre-K through Grade 5 to the eight Discovery Trail sites—including the Lab of Ornithology, Cornell Plantations, and the Johnson—during their elementary school years. KDT, which marked its tenth anniversary in 2014, was among thirty organizations and individuals honored at the annual Town Gown (TOGO) awards in December, recognizing town and campus partnerships that improve the quality of life in the Ithaca area.

Staff Notes

Welcome to Vanessa Lamers, who joined our staff in August as a receptionist and is also working as part of our team of education assistants with our “Objects and their Makers: New Insights” (OMNI) school program. Vanessa previously taught at the Yale University Art Gallery; she earned a master’s in public health and environmental science from Yale.
Become a Member

Membership is a vital means of support for the Johnson Museum. By becoming a Member, you help us continue to offer free admission and free educational programs for all.

Join, renew, or give a Membership online at museum.cornell.edu/membership.html

Your Basic Membership to the Johnson

- supports ongoing free admission to the Museum and outreach to the community
- includes invitations to special events including Members-Only Tours
- provides discounts on Museum classes and workshops, cards, catalogues, and Museum items
- reciprocal admission privileges at more than 50 other museums
- Annual Report and Members’ Newsletter

Membership Levels

- Student ($20): All Basic benefits (full-time student with valid ID) plus invitations to student activities.
- Senior ($20): All Basic benefits (one individual age 65 or over only).
- Individual/Faculty ($40): All Basic benefits (one individual only).
- Dual/Family ($50): All Basic benefits for two adults or two adults and children under age 18 at the same address.
- Supporting ($100): All Dual/Family benefits, plus listing in the Museum’s Annual Report, a set of Museum note cards, and reciprocal admission and selected privileges at over 600 museums throughout North America.
- Sustaining® ($250): All Supporting benefits, plus a Dual/Family Membership for a nonmember friend or relative (upon request).
- Charter® ($500): All Sustaining benefits, plus invitations to a behind-the-scenes tour of the collection with the director or curators, and one free docent-led group tour for up to ten guests (by prior arrangement).
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After receiving his degree in architecture from Cornell in 1966, Alan Saret attended studio classes at Hunter College. His first solo exhibition took place in 1968 at the influential Bykert Gallery. During this time his work was also shown in important group exhibitions of new sculpture, including *When Attitudes Become Form* in Switzerland. In 1969 he received a Guggenheim Award for Sculpture. Saret’s work was included in major museum collections early in his career, including the Museum of Modern Art, the Whitney Museum of American Art, and the Detroit Institute of Arts.

By offering innovative forms made of nontraditional materials, Saret and other artists such as Eva Hesse, Robert Smithson, and Lynda Benglis forced a redefinition of sculpture in the late 1960s. The artists of this period favored a sense of experimentation over convention by disregarding some of sculpture’s chief characteristics. Saret’s *Forest Close* is an excellent example of this type of postminimalist work. Process-driven, the sculpture reflects the at-the-time radical idea that meaningful form is to be discovered within a given material—in this case, chicken wire—rather than trying to fit the material to a preconceived shape. Announcing connections to nature and the sublime, Saret’s sculpture plays with the force of gravity, turning sculpture into drawing in space and “transforming the material into the skeleton of the immaterial,” as Bykert cofounder Klaus Kertess noted, “constructing bridges to the spiritual.”

—Andrea Inselmann  
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