For the past eighteen years Gale and I have had the privilege to be members of the Museum Advisory Council, and then I had the honor to be Chair. This has been a great learning experience for us both. We have learned about areas of art that were entirely foreign to us. We have come to at least begin to understand the teaching mission of a Museum like this. The outreach to our own students and faculty is obvious, but that outreach also extends to the broader community as well. As a major regional center of the visual arts, the Johnson clearly has an obligation to educate all who pass through its doors. This has been done in a grand style. For almost every historic age and in almost every part of the world, representative works of art are available to see and study. For a “small” university museum, the Johnson creates a big impact in learning.

Cornell is a place of learning, and recently throughout this country there has been much debate and discussion about the “value” of a university education. Is it worth the money that it now costs to attend college? Is there a proper return on the financial investment, let alone the time and effort? Science and technology are in the forefront of the value equation. The humanities seem to be less valuable in these discussions. Then even more so, how can one “value” the visual education that a museum offers? Is it worth the “price of admission”? The answer depends on what the word value means to you.

In today’s world the value of art is highly subjective and clearly linked to monetary value. A beautiful drawing by an unknown hand will never get the recognition that a painting of a blurry candle by a well-known painter that sold for a record price at auction will receive. Which work is more valuable? It’s not a question easily answered. Purists might argue that beautiful art is independent of its monetary value, and many of us would agree. But its monetary value does indicate a public approval of an artist’s body of work, its place in time and its value at that time. Such works influence other artists. They influence collectors and critics as well. Their value goes beyond simply dollars—they steer the movements of art history. Recognition, whether by high prices or outrageous images as shown in the 1913 Armory Show, change our perceptions of what art is. They move us forward to new ways of thinking and looking at and expanding our world. In that sense, the value of an art museum and the value of a humanities education is well worth the price of admission.

Ira Drukier  
Chair, Museum Advisory Council
FROM THE DIRECTOR

It is a pleasure to share the Johnson Museum’s annual report for 2011–12 with you. Although I came on board as the Richard J. Schwartz Director about five months into the fiscal year, on November 15, 2011, it was an honor to be able to celebrate the October opening of the Johnson’s addition with my new colleagues at the Museum and to use our collective energy and new beginnings to review accomplishments and discuss progressive steps to address future challenges.

Most of the gifts and acquisitions, exhibitions, and programs highlighted in the following pages were in the planning stages long before my arrival. Playing catch-up, I tried to learn more about our impact on campus and in the community. This led to a reimagining of this report to tell a story to our audiences—some of whom seldom have the opportunity to visit campus—not only of what the Museum accomplished, but also how these programs were experienced by participants.

Our diverse acquisitions and gifts of art, along with a lively exhibition and program schedule, support teaching and research not only in the arts, but in many other fields as well. Students are given opportunities to visit in conjunction with their course work, whether at primary, secondary, university, or graduate levels; to work in the Museum as interns, docents, or volunteers; and even to help staff with installations (as seen in the making of the exhibition Lines of Control on pages 32–33).

The Johnson strives to be a welcoming place for all audiences. As excited as we are to work with faculty and students to plan symposia and lecture series, we are equally inspired by organizing weekend and evening events that bring new approaches to the understanding of the visual arts.

During the period of this report, my colleagues and I launched a planning process intended to guide the Johnson for the next five years, into 2016. A new mission statement was written, core goals were described, and a reevaluation of financial needs was undertaken. The plan seeks to expand upon the Museum’s achievements over the past forty years by endowing key curatorial positions. This crucial first step will preserve our ability to respond flexibly and meaningfully to the ever-changing role of the art museum, both within an academic environment and in society. We have set a priority to work “Toward the Sesquicentennial” by endowing three curatorial positions in conjunction with the completion of the University’s “Cornell Now” campaign in 2015 (see page 8).

The Museum looks exceptional, and my colleagues have worked hard to show the new galleries to their greatest advantage and use teaching spaces for exciting new projects. It has been incredibly gratifying to see the genuine look of pleasure and excitement on our visitors’ faces as they wander through the new wing. Over the coming year, we are working to bring the same inspiring visual experience to the 1973 building as we reinstall its American and European galleries, giving them a fresh new look.

We hope our passion for studying and appreciating original works of art helps faculty, students, and all audiences to a deeper understanding of the visual world.

This report describes the many ways we have delighted our 83,475 visitors, provoking their curiosity through exhibitions, collaborations, publications, and programs. We thank all of you for your generous and continuing support of the Herbert F. Johnson Museum of Art and Cornell University.

Stephanie Wiles
The Richard J. Schwartz Director
the newly expanded building, the Museum seeks to more deeply engage the campus community and all audiences through its collection, exhibitions, and public programs. New study rooms and reinstalled galleries will be used to their fullest extent to accommodate single-class visits and semester-long courses. Exhibitions will reflect new research and scholarship and also incorporate faculty and student-driven projects that support the Johnson’s teaching mission. The Museum will continue to publish catalogues and develop technological resources to provide access to the permanent collection, exhibitions, and other projects.

**CREATIVITY**

The Museum will pursue a wide range of projects in concert with other departments, libraries, and research institutes on campus. Emphasizing comparative approaches, we welcome partnerships across the curriculum to broaden understanding of historic and current events. Pursuing these collaborations is key to the Museum’s success in sustaining audience engagement and increasing its impact on campus and beyond. We will keep audiences informed of programs through printed materials and increasingly through social media and new technology initiatives.

**COLLECTIONS**

Recently renovated and expanded collection storage facilities are helping the Museum better preserve and provide access to works of art. Provenance research will be an important new emphasis in collections research. Museum staff will collaborate with conservators to carry out a collections survey that will guide the development of a new collections plan to help the Museum emphasize targeted and focused growth of the permanent collection. Raising funds to digitize the entire collection and make it accessible on the Museum’s website through eMuseum to facilitate teaching and learning is a priority.

**COMMUNITY**

The Museum will continue to play a prominent role—regionally as well as nationally—in addressing significant issues in the visual arts and in supporting Cornell’s highly prized progressive tradition. The Museum will continue to serve a widely diverse audience and respond to changing demographics on campus and in New York State. We pride ourselves in being a welcoming and friendly presence on campus and to the public, and we will continue to strengthen this role through new initiatives accessible to all. Along with our support of the campus community, the Museum will continue to strengthen object-based learning for pre-K through high school students in our new galleries, classrooms, and studio and inspire our audiences to enjoy art in a variety of creative ways.

**FINANCIAL STABILITY**

To maintain our educational role and remain one of the leading academic museums, the Johnson must ensure that the endowment increases, allowing more flexibility to target annual funds for exhibitions, publications, and other programming, both for current audiences and for the benefit of future generations. Endowing three curatorial positions—Curator of Asian Art, Curator of European Art before 1800, and Curator of Modern and Contemporary Art & Photography—is an important first step in meeting these goals. Growing the endowment and strengthening the operating budget are high priorities given the significant and ongoing impact of FY 2009–10 budget reductions.
Rirkrit Tiravanija
Thai, born Buenos Aires, Argentina, 1961
Untitled 2008–11 (the map of the land of feeling)—I, II and III, 2011
Archival inkjet on matte paper, offset lithography on Japanese paper, chine collé, and color screenprint
on Strathmore paper in screenprinted tube
36 × 334 1⁄2 inches
Edition 4/40
Acquired through the George and Mary Rockwell Fund and the Class of 1970 Fund
2012.011 a-c
Published by the LeRoy Neiman Center for Print Studies, Columbia University
Courtesy Carolina Nitsch Contemporary Art
Benjamin Champney
American, 1817–1907
The Artist's Studio
Oil on canvas
21 × 17 inches
Gift from the complete collection of
Gertrude Goldman Tucker, Class of 1930,
and David J. Tucker
2011.048.007

Albert Sterner
American, 1863–1946
The Visitor, 1902
Watercolor
33 × 24 inches
Gift from the complete collection of
Gertrude Goldman Tucker, Class of 1930,
and David J. Tucker
2011.048.044
American, 19th century
Signature quilt in "sawtooth album block" pattern, ca. 1861
Cotton: pieced; ink inscriptions; hand-quilted
Approx. 83 × 81 inches
Gift of Stanley J. O’Connor, in memory of Janet O’Connor
2011.062

Ida Blackeagle
Nez Perce, Idaho, 1897–1976
Plateau bag / pouch, ca. 1940–50
Woven corn husk and yarn
8 1/2 × 8 3/4 inches
Gift of Bette Franklin, Class of 1961, and Brad Franklin, Class of 1960
2012.004.001
Blanche Lazzell
American, 1878–1956
Florida Flowers, 1940
White-line color woodcut
14 × 12 1⁄8 inches
Acquired through the
Evalyn and Stephen Milman Fund
2011.090
Reproduction by permission of the Lazzell Family, Morgantown, West Virginia

Mihara Ken
Japanese, born 1958
Kōdō (Pulse), 2011
Multifired unglazed stoneware
15 ¾ × 18 × 19 inches
Acquired through the generosity of Joe Keithley
2011.089
Courtesy of the artist and Yufuku Gallery, Tokyo, Japan
Bankei Yotaku
Japanese, 1622–1693
Enso
Hanging scroll: ink on paper
11 1/8 x 19 1/8 inches
Acquired through the Lee C. Lee Fund for East Asian Art
2012.013

Judy Pfaff
American, born England, 1946
Year of the Dog #7, 2010
Woodblock print collage with hand painting
38 1/2 x 86 1/2 inches
Edition 10/12
The Print and Artist’s Book Collection of Phyllis Goody Cohen, Class of 1957
2012.009
Courtesy of the artist and Tandem Press
Indian, Bengal
Lakshmi, Durga, and Sita with Rama, ca. 1862
Watercolors on paper
7 7/8 × 12 7/8 inches
Acquired through the George and Mary Rockwell Fund
2011.088.002

Felice Giani
Italian, 1758–1823
Dante faints after hearing Francesca’s story,
from Dante’s Divine Comedy, Inferno, Canto V
Pen and brown ink, brown wash, and watercolor
10 3/4 × 16 inches
Acquired through the generosity of
Marilyn and Lawrence Friedland, and through the
Frank and Margaret Robinson Prints, Drawings, and
Photographs Acquisition Fund
2011.085
Attributed to Adam Willaerts
Dutch, 1577–1664
A Zeeland Flagship Returning to Fort Rammekens, near Middelburg, 1649
Oil on canvas
24 5⁄8 × 32 1⁄8 inches
Gift of the Family of Paul Theodor Utermohlen
2011.082.001

Ahsan Jamal
Pakistani, born 1975
Kaho Na Pyar Hai [Do Say It’s Love], 2006
Opaque watercolor and metallic leaf on wasli paper, mounted on board
4 3⁄4 × 8 inches (each)
Acquired through the George and Mary Rockwell Fund
2012.010.004 a-d
Robert Rauschenberg
American, 1925–2008
Untitled (mailbox and tire), 1979
Gelatin silver print
11 × 9 inches
Edition 20/100
Bequest of B. H. Friedman
2011.084.022
© 2013 Robert Rauschenberg Foundation/
Licensed by VAGA, New York, NY

Chakaia Booker
American, born 1953
When Thoughts Collide, 2000
Bicycle and automobile tires, other found rubber materials, wood, and paint
31 × 23 × 14 inches
Bequest of B. H. Friedman
2011.084.005
Courtesy of the artist
Carlos Garaicoa: La enmienda que hay en mí (Making Amends)  
July 16–October 2, 2011

Working across media in investigations of history, politics, architecture, and urbanism, Carlos Garaicoa deals with aspects of his native Havana, frequently contrasting utopian ideology with reality.

Memorable interactions with this exhibition included classes in advanced printmaking and experimental photography; advanced Spanish writing seminars; and a first-year writing class on social movements and technologies. Students from Cornell’s Center for Transformative Action used the exhibition to discuss issues of social justice in art. A first-year writing seminar from the art department engaged in-depth discussions with Noel Smith, curator of the exhibition and of Latin American and Caribbean Art at the University of Southern Florida Contemporary Art Museum. Smith also gave two public talks, on August 31 and September 1.

This exhibition, presented in English and Spanish, first opened in 2009 at the National Museum of Fine Arts during the 10th Havana Biennial in Havana, Cuba, and made its U.S. debut at the University of South Florida Contemporary Art Museum before its final stop at Cornell.

Face to Face  
August 6–October 30, 2011

Drawn from a private collection, this exhibition of portraits presented painting, sculpture, and works on paper ranging from ancient Egypt to Persia to the work of Max Beckmann and Balthus. A gallery guide by Johnson Museum curators Ellen Avril, Nancy Green, Andrea Inselmann, and Andrew Weislogel was produced, with a foreword by the collector.

The extraordinarily high quality of this exhibition attracted a broad audience. Face to Face also provided a unique opportunity for faculty and Museum staff to explore the concept of portraiture—across cultures and time periods—within the context of Cornell first-year writing seminars, art history, and studio art classes, as well as local K–12 school groups.

Demonic Divine  
August 13–October 9, 2011

Organized by the Rubin Museum of Art in New York, this exhibition of sacred paintings and sculptures, spanning six hundred years of tradition, featured the ferociously powerful deities that serve protective and beneficent roles in Tibetan Buddhism, as well as the native Bon religion.

Classes in Asian studies and religious studies made use of this exhibition for its focus on an important aspect of Tantric tradition and practice.

Himalayan art draws an enthusiastic local audience and offered the opportunity to partner with Ithaca’s Tibetan Association and Namgyal Monastery for a public celebration of Tibetan arts and culture on September 24. Visitors could create Tibetan prayer flags in a special workshop, tour the exhibition with the Johnson’s curator of Asian art, Ellen Avril (top), and taste the foods of Tibet as prepared by Tibetan Cooking of Ithaca. The event featured monks from the Namgyal Monastery chanting and leading a guided meditation, as well as performing a sacred Cham dance. A group of children and adults from the Tibetan Association performed cultural dances (center). Kalsang Oshoe, court painter to the Dalai Lama, and his brother Palden Oshoe, also an artist, provided a demonstration of traditional painting techniques (bottom).
Paintings, prints, books, textiles, and objects from around the world spoke to Dutch mercantile prowess during the seventeenth century and the Netherlands’ role in the “first” global age. An eighty-page hardcover catalogue by the Johnson’s Andrew Weislogel (top left) also presented contributions by Virginia Utermohlen, associate professor emerita in the College of Human Ecology; Laurent Ferri, associate curator in Cornell Library’s Division of Rare and Manuscript Collections; and Tomasz Wazny, formerly of Cornell’s Malcolm and Carolyn Wiener Laboratory for Aegean and Near Eastern Dendrochronology.

A model of close partnerships and collaboration, the exhibition incorporated works from the Museum’s collection and the Library’s Rare and Manuscript Collections, objects from the Paleontological Research Institute and from the Department of Ecology and Evolutionary Biology’s Museum of Vertebrates, plaster casts from the Cornell Cast Collection, and objects from many local private collections. Items in a re-created “Cabinet of Curiosities” (center left) demonstrated how the Dutch collected items to express status, conduct scientific inquiry, and catalogue the wonders of creation.

Students from the West Campus House System, which emphasizes social and cultural programming, previewed the exhibition (bottom left). A diverse number of Cornell classes incorporated this exhibition into their curriculum, including “The House and the World: Architecture of Asia,” “Performing Objects/Collecting Cultures,” and “Rembrandt’s Circle” in the Department of the History of Art and Visual Studies; “The Indian Ocean World” in the Department of History; “Civilization and Its Contents” in the Department of Sociology; and the English for International Students and Scholars program.

A September 22 panel discussion presented Visiting Assistant Professor Lisa Pincus and Associate Professor Kaja McGowan from the Department of the History of Art and Visual Studies, taking both seventeenth-century Dutch and Indonesian viewpoints on the themes explored by the exhibition.

Cornell students taking part in a distance learning group with a Dutch language class at Yale prepared a tour of the exhibition in Dutch, delivered live via Skype on an iPad back to New Haven (at right). This allowed Yale instructor Chrissy Hosea and her students to “virtually” tour the exhibition on the screen in their classroom.

“It was wonderful to experience the students explaining the works of art and pointing out details, and the entire time we could interact with them and ask questions. It was the perfect example of how students can learn by engaging in meaningful real-life tasks, using multiple language skills while learning about the culture and history of the language they are studying. The students saw this as one of the highlights of their course.”

Chrissy Hosea
Dutch Studies Program, Department of Germanic Languages and Literatures, Yale University
The inaugural exhibition in the wing gallery showcased paintings and drawings from the collection of Cornell University Board of Trustee Chairman Emeritus Peter Meinig ’61 and Nancy Meinig ’62. On view were outstanding works by Adolph Gottlieb, Clyfford Still, Arshile Gorky, Mark Rothko, and Willem de Kooning, accompanied by a gallery guide by curator Andrea Inselmann, with a contribution by the collectors.

Curator and writer Klaus Kertess spoke on November 30 in conjunction with the exhibition (at right). The Findlay Family Lecture is funded by a generous gift from the Findlay Family Foundation, through the help of David Findlay, Jr.

Indian textiles made for royal courts, temples, adornment, and trade from the fifteenth to twentieth centuries from the collection of Banoo and Jeevak Parpia presented India’s preeminence in the making and dyeing of cotton, silk and wool cloths. A catalogue of the collection is forthcoming.

Through this exhibition, students of history, art history, and Asian studies gained tangible understanding of the role of Indian textiles in religious practice, in the history of global commerce, and as signifiers of status in India, Southeast Asia, and Europe. John Guy, the Florence and Herbert Irving Curator of the Arts of South and Southeast Asia in the Metropolitan Museum’s Department of Asian Art, met with students (at right) in addition to giving a public lecture.

“A Private Eye, Revisited: A Selection from the Brandt Collection
October 13–December 23, 2011

“Best of show” highlights by Duchamp, Man Ray, Schwitters, Picabia, and others drawn from the Johnson’s 2006 exhibition of the Brandt collection. Works like Duchamp’s Mona Lisa and his famous Boîte-en-valise inspired Cornell classes and visitors to think about the meaning of the term “original work of art.”

Above, at right: Mark Fox’s Stingray (detail), 2006.006)

Precious Paper: Master Drawings from the Permanent Collection
October 13–December 23, 2011

In celebration of the opening of the new wing, this exhibition featured some of the best works from the Johnson’s collection of drawings, from the Renaissance to the present. The broad range of work on view attracted a correspondingly diverse response from the campus with many class visits across the curriculum, providing a focus for K–12 school and adult tours as well.
This ambitious exhibition of more than forty works of video, prints, photographs, paintings, sculpture, and installation by international artists looked to the past and investigated the historic upheaval of the 1947 partition of India that created Pakistan and later Bangladesh. Themes explored included physical and psychological borders, trauma, and the reconfiguration of memory in other partitioned areas: North and South Korea, Sudan and South Sudan, Israel and Palestine, Ireland and Northern Ireland, Armenia and its diaspora, and questions of indigenous sovereignty in the United States.

Both undergraduate and graduate students helped the artists and Museum staff create the installations, putting hand-drawing and computer-aided design skills into practice. The exhibition filled nine gallery spaces and the south façade of the Museum, and included several site-specific installations. Among the classes that used the exhibition in their course work were history, landscape architecture, natural resources, American Indian studies, and first-year writing seminars. The exhibition will travel to the Nasher Museum at Duke University in September 2013.

**Lines of Control**

January 21–April 1, 2012

This ambitious exhibition of more than forty works of video, prints, photographs, paintings, sculpture, and installation by international artists looked to the past and investigated the historic upheaval of the 1947 partition of India that created Pakistan and later Bangladesh. Themes explored included physical and psychological borders, trauma, and the reconfiguration of memory in other partitioned areas: North and South Korea, Sudan and South Sudan, Israel and Palestine, Ireland and Northern Ireland, Armenia and its diaspora, and questions of indigenous sovereignty in the United States.

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Lines of Control was co-organized by Green Cardamom and the Museum, and cocurated by Hammad Nasar, Iftikhar Dadi, and Ellen Avril, with Nada Raza assisting. Major funding for the exhibition, catalogue, and accompanying programs was provided by the E. Rhodes and Leona B. Carpenter Foundation, the Jarett F. and Younghee Kim-Wait Fund for Contemporary Islamic and Middle Eastern Arts, the Jarett F. and Younghee Kim-Wait Fund for Korean Arts, Gandhara-Art, Mondriaan Fund, and Ali and Amna Naqvi.

**At right:**

Professional custom painter Mickey Harris plots his next step spray painting the virtual shadows that make up Nadia Kaabi-Linke’s *All Along the Watchtower* (top).

Nadia Kaabi-Linke and Gaby Wolodarski MFA ’13 install Shilpa Gupta’s *Untitled (There Is No Border Here)*, placing tape over a projected template (center).

Gaby Wolodarski and Department of Art teaching assistant Daren Kendall build Noa Lidor’s *Wailing Wall* using salt licks embedded with bells (bottom).

**Programs**

January 23

**Artists’ Talk**

Young Hae Chang Heavy Industries (artists Young-Hae Chang and Marc Vogel). Co-sponsored by the Department of Art.

January 29

**Concert: Two Singers and CAGE**

Singers Jessika Kenney and Pery Candra Rini with the Cornell Avant Garde Ensemble (CAGE).

February 16

**Art for Lunch Tour**

Iftikhar Dadi, artist and guest curator/associate professor, Department of the History of Art and Visual Studies/chair, Department of Art

March 3

**Symposium Panel Discussion**

Hammad Nasar, guest curator and cofounder of Green Cardamom; Iftikhar Dadi, Jolene Rickard, associate professor, Department of the History of Art and Visual Studies/director, Cornell American Indian Program; Amar Kanwar, artist and filmmaker.

March 4

**Symposium**

Salah Hassan, Goldwin Smith Professor, Africana Studies and Research Center/associate professor, Department of History of Art and Visual Studies; Sumathi Ramaanwamy, professor, Department of History, Duke University; Seher Shah, artist; Aamir Mufti, associate professor, Department of Comparative Literature, UCLA; Sandhini Podder, associate curator of Asian art, Solomon R. Guggenheim Museum; Naeeem Mohaiemen, artist and writer; Shuddhabrata Sengupta, artist/member of Raqs Media Collective; Shelley Feldman, professor, Department of Development Sociology/director, Feminist, Gender, & Sexuality Studies Program; Durba Ghosh, associate professor, Department of History, Amar Kanwar, artist and filmmaker; Saloni Mathur, associate professor, Department of Art History, UCLA; Hammad Nasar, Jolene Rickard.

April 1

**Love Poems and Mahler**

Cornell Chamber Orchestra (Chris Younghoon Kim, director) with poetry readings by students in Associate Professor Lynae Van Cleef-Stefanon’s writing seminar “Lines of Control.”
Visiting Assistant Professor of Art Carl Ostendarp installed paintings, sculpture, and works on paper from the Johnson’s collection in two galleries covered by his two-color, drip-pattern murals. Most of the art was from the 1960s and ’70s. Music was integral in both installations, showing Ostendarp’s belief that art should be not merely a matter of quiet contemplation: “peculiar intervals between the famous and not-so-famous,” Faye Hirsch, senior editor of Art in America, wrote in the exhibition catalogue, “served to undermine not only the unspoken rules and regulations of museological display, but the sanctity of the postwar canon as well.”

Carl Ostendarp: Fat Cakes/Myopic Void
January 27–March 25, 2012

This exhibition was Ostendarp’s third major curatorial project. Designed by Ostendarp, the murals were painted by him with the assistance of Museum staff and Cornell art department graduate students over a period of seven weeks.

The exhibition catalogue took the form of an artist’s book, a ten-page “45 RPM record” including the essay by Hirsch and the two gallery playlists. The exhibition was funded in part by a grant from the Cornell Council for the Arts.

Center: Faye Hirsch (foreground, in Tjaden Gallery) met with printmaking classes taught by Associate Professor Elisabeth Meyer as part of her campus visit, which also included a public lecture.

Bottom: An advanced creative writing class taught by Associate Professor Lyrae Van Clief-Stefanon responded to the exhibition, with the goal “to approach creative writing as art; as play; as process; as disruption; as problem solving; as theorizing; as research; as social force; as intervention.”

The artist celebrates at the opening reception with critic Faye Hirsch (center) and Johnson Museum curator Andrea Inselmann, who organized the exhibition.
Lumière Brothers: First Films
January 27–February 20, 2012

[Image 35x170 to 265x315]

Shorts by the Lumière Brothers—the French founders of cinema—were projected on the east façade of the Museum in conjunction with Bring On the Lumière, a multimedia dance/theatre/light installation presented at the Schwartz Center for the Performing Arts, and Lumière and Beyond at Cornell Cinema. A gallery guide was written by curator Andrea Inselmann.

Age of Discontent: German Expressionist Works from a Private Collection
April 7–July 29, 2012

[Image 35x480 to 185x622]

Work by German Expressionist artists were on view in this exhibition highlighting prints, watercolors, and oil paintings produced between 1908 and 1930. Curator Nancy Green wrote a gallery guide and hosted several language and literature classes from the Department of German Studies. Faculty used the exhibition extensively for student German-language presentations about the literature and culture of Germany during the tumultuous political years from the allegiance of the German Empire to Austria-Hungary through the appointment of Hitler as chancellor.

Shadowlands: Arjuna’s Meditative Journey
March 9–September 30, 2012

[Image 195x449 to 505x622]

Curatorial assistant Elizabeth Emrich (left photo, center) and fellow Cornell students in the seminar “Shadowplay: Asian Art and Performance” taught by Kaja McGowan (right photo, far right) curated this special installation of Indonesian shadow puppets and related artworks, also writing a gallery guide. On view in the fifth-floor gallery for Southeast Asian art, the exhibition engaged adults and schoolchildren in understanding the way storytelling continually changes and adapts to different cultures and beliefs.

[space]: Constructing the Intangible
April 14–July 22, 2012

The annual History of Art Majors’ Society exhibition placed focus on alternate ways of seeing and interpreting space—chaotic, orderly, defined, and undefined—through careful study of more than thirty works from the Museum’s collection. The undergraduate curators also published a thirty-four page catalogue to accompany the show. The exhibition was funded in part by grants from the Student Assembly Finance Commission and the Cornell Council for the Arts, along with a generous gift from Betsey and Alan Harris. Michael Arad AIA, LEED AP (at left) spoke in conjunction with the exhibition on April 17 about his role as designer of the National September 11 Memorial in New York. The lecture was funded in part by the Cornell University Programming Board.

Cornell Art Faculty
April 14–August 12, 2012

This biannual exhibition featured work in a variety of media by Michael Ashkin, Roberto Bertoia, Renate Ferro, Jean Lacey, Graham McDougall, Elisabeth Meyer, Carl Ostendarp, Stephanie Owens, Gregory Page, Maria Park, Barry Perlus, and Stan Taft. Showcasing faculty work provides an opportunity for the University community and the broader public to reflect on the relationship between education and practice, demonstrating how faculty are deeply engaged in studio-based teaching and how they strive to develop students into confident, independent artists in their own right.

Above, left to right: Meyer’s Untitled, Bertoia’s Constructed Conversation, Ferro’s Private Secrets Public Lies
These simultaneous exhibitions, curated by the Johnson’s Nancy Green, provided an opportunity for students and visitors to reflect upon the role photography has played in all of our lives since the first film negative was printed in 1839. Outstanding images from a private collection and from the Museum’s holdings highlighted many of the most important photographers active from the beginning of the last century to today.

Works by some of the most incisive photographers of the twentieth century, from Margaret Bourke-White to Garry Winogrand, were featured in Witness, accompanied by a forty-eight-page hardcover catalogue by Nancy Green, with a foreword by the collectors.

Encompassing various themes throughout the history of photography, including both intimate and informal portraits, perceptions of war, and our connections with urban scenes and landscapes, Memory and the Photographic Image examined our ideas about visual memory and how those memories are consumed and shared by viewers. Franz D. Hofer, PhD candidate in Cornell’s Department of History, contributed exhibition texts in a section on “War and Memory.” Students (at left) from “Contemporary Photography,” taught by James Niabet, Mellon Postdoctoral Fellow in the Department of the History of Art and the Society for the Humanities at Cornell, researched and wrote wall labels for many of the individual works on view.

Memory and the Photographic Image

Witness: 20th-Century Photographic Images from the Collection of Gary and Ellen Davis

April 14–August 12, 2012

PROGRAMS

April 20
Symposium Keynote Address
Geoffrey Batchen (center), School of Art History, Classics and Religious Studies at Victoria University of Wellington, New Zealand

April 21
The Atkinson Symposium: Memory and the Photographic Image

With presentations by (pictured, from left) James Niabet, Mellon Postdoctoral Fellow, Department of the History of Art and the Society for the Humanities; Ethan Levitas ’13, artist; Shimon Attie, artist; Carrie Mae Weems, artist; Jennifer Blessing, senior curator of photography at the Solomon R. Guggenheim Museum; and (not pictured) Jean Locey, professor, Department of Art. Supported by Cornell’s Atkinson Forum in American Studies Program.
Chinese Calligraphy and Poems of Professor Wong Chai Lok
April 17–August 12, 2012

A distinguished educator and calligrapher, Wong Chai Lok’s poetry and calligraphy covers the full range of traditional Chinese calligraphic styles. This special installation of works lent by the artist and his family was installed on the Museum’s fifth floor and accompanied by a gallery guide.

The master calligrapher presented a public demonstration and workshop in the Museum’s Cox Studio (at right).

When Ithaca Went by Train: The Lehigh Valley Remembered
May 19–July 1, 2012

Inspired by the Class of 1952, this Reunion exhibition featured images of trains from the Johnson’s collection, historic photographs from The History Center in Tompkins County, and Lehigh Valley Railroad memorabilia from Cornell Library’s Division of Rare and Manuscript Collections.

Other publications
The Edward Arthur Metzger Gem Collection
Published for the Timothy N. Heasley Mineralogy Museum at Cornell, this hardcover catalogue was written by William A. Bassett and Elise A. Skalwold.

Guide to Asian Art
This new brochure provides information and floor plans to enhance visits to the renovated galleries of Asian art on the fifth floor.

At the Johnson: The Members’ Newsletter of the Herbert F. Johnson Museum of Art (Fall 2011 and Spring 2012)
October 24
Creative Transformation, and a Shared Prosperity
Lily Yeh, founder of Baraat Artists. In collaboration with the Cornell Center for Transformational Action.
Cosponsored by the Department of Art, Department of City and Regional Planning, Department of Development Sociology, Entrepreneurship@Cornell, Cornell United Religious Work, the Carl Becker House, and the Iscol Family Program for Leadership Development in Public Service.

October 27
“So Great Is the Credibility of the People”; Witchcraft and the Persecution of “Witches” in the Low Countries, 16th-17th Centuries
Laurent Ferri, associate curator, Division of Rare and Manuscript Collections/adjunct associate professor of comparative literature

October 30
Artbreak: Look and Listen
Cornell Department of Music, Ithaca College Chamber Orchestra, Savoyork, Cornell Contemporary Chamber Players, Cornell Avant Garde Ensemble (CAGE)

November 3
Artist’s Talk
Patrick Killoran. Cosponsored by the Department of Art.

November 5
Art-Full Family Day
Mrs. McPappit (Elizabeth McMahon)

December 4
Holiday Party
Fingerlakes Flutes, Chai Notes, <3 A Cappella
January 31
February 7, 14, 21
Color Woodcut Printmaking Workshop
Artist Jenny Pope

February 8
Art-Full Family Day
Cornell Department of Music, Ithaca College Chamber Orchestra, Savoyork, Cornell Contemporary Chamber Players, Cornell Avant Garde Ensemble (CAGE)

February 17
For Students Only: Great Gatsby Night
The sights and sounds of the Jazz Age were celebrated at this semiformal event for students. Performances by campus groups the CallbaXX, Baraka Kea Wimbo, After Eight, Kay Elaments, Absolute A Cappella, Last Call, the Chordials, Hearsay A Cappella, Anything Goes, Ballroom Dance Club, and Jazz Voices filled an evening of period music and dance, with mocktails prepared by the Beverage Club.

February 28
March 6, 13, 27
April 3, 10
Yoga and Art
Rachel VerValin, Mighty Yoga

March 3
Off the Label Tour: Leisure and Luxury
Corinna Matti, graduate student in the Medieval Studies Program

March 11
Akwaaba! Celebrate the Arts of Africa
Cornell World Drum and Dance Ensemble, Deixa Sambar, Nana Anim, Amanda Gilven, Cathy Seya, Uchenna Agbim, student fashion show

March 15
“Deep Listening” Concert
Pauline Oliveros. Funded in part by a grant from the Cornell Council for the Arts.

March 15
Concert
Pauline Oliveros and Cornell Avant Garde Ensemble (CAGE). Funded in part by a grant from the Cornell Council for the Arts.

March 29
Artist’s Talk
Artist Laylah Ali. Funded by generous gifts from Galle and Ira Drukier and Genevieve and Richard Tucker. Cosponsored by the Department of Art.

April 4, 11, 18, 25
May 2, 9, 16, 23
Insiders, Outside: The Art of Landscape Painting Workshop
Artist Camille Doucet. Cosponsored by Cornell Plantations.

April 9
After Images
Pippin Meade, curator at SculptureCenter, NYC. Cosponsored by the Department of Art.

April 12
Brazilian Art under Dictatorship:
Antonio Manuel, Artur Barrio, and Cildo Meireles

April 12
Dark Matter: Art, Politics, and Emerging Resistance Under Crisis Capitalism
Artist and writer Gregory Sholette. Cosponsored by the Department of Art.

April 13
Consuming Food in Space:
Historical and Cultural Representations of Eating and Drinking from the Johnson Museum’s Permanent Collection
Whitten Overby, graduate student in the Department of Architecture

April 14
Art-Full Family Day
Performer Holly Adams

April 14
Off the Label Tour:
Performance Art—The Drama of Objects
Keely Sarr, Museum intern

April 22
Concert
Vioinist Ryu Goto

May 3
Morgan Japanese Garden
Marc Kaan, landscape designer; Stephanie Stuber, Public Garden. Leadership Graduate Fellow at Cornell Plantations

May 5
Art-Full Family Day
Singer/songwriter John Simon and Bob the Lettermen (Robert Chase)

June 27
Writing Poetry in the Garden
Post Peter Fortunato, senior lecturer, First-Year Writing Seminar, Weill Cornell Medical College in Qatar

May 12
Hunt Arboretum: A hydrated view
Heather Niblen, student leader, Ecology’s Hunting Ground Seminar

May 19
The Dramatic Landscape
Liz Newmark, the Garden’s Dramatic Landscape lead artist

May 26
The Museum Club develops a variety of “for student only” events as well as public programs in collaboration with other campus groups each year.

The Museum Club Officers

Ariel Aicher
President (Fall 2011)

Deborah Sands
Vice President (Fall 2011)/President (Spring 2012)

Alison Wessner
Vice President (Spring 2012)

Elizabeth Brooks
Treasurer

Molly Krause
Publicity Chair

September 30
For Students Only: Wing Preview
DJ Carlos Canzela. Cosponsored by the Student Assembly Finance Commission (SAFC).

November 4
For Students Only: After Hours

March 30
Rhythm and Rhyme Concert
Cornell Piano Society, Cornell English Club

April 21
Student Arts Showcase

hosted by THE MUSEUM CLUB
SUMMARY OF EDUCATION OUTREACH PROGRAMS, 2011–12

**University Programs (University classes and tours in the Museum)**

- Cornell Departments, Programs, and Organizations
  - <3 A Cappella
  - Absolute A Cappella
  - After Eight
  - Alpha Chi Omega Sorority
  - Amber Dance Troupe
  - American Studies Program
  - Anything Goes
  - Ballroom Dance Club
  - Baraka Kwa Wimbo
  - BASE Productions
  - Beverage Club
  - Big Red Barn Graduate and Professional Student Center
  - BreakFree
  - The CallbXX
  - Campus Information and Visitor Relations
  - Campus Life
  - Carl Becker House
  - Center for Jewish Living
  - Center for Nanoscience Systems
  - Center for Radiophysics and Space Research (CRSR)
  - Center for Transformative Action
  - Chai Notes
  - The Chordials
  - Class Notes
  - Coalition of Pan African Scholars
  - College of Architecture, Art, and Planning
  - College of Engineering
  - ContraPunk!
  - Cornell Association of Professors Emeriti (CAPE)
  - Cornell Avant Garde Ensemble (CAGE)
  - Cornell Class of 1947
  - Cornell Class of 1953
  - Cornell Class of 1957
  - Cornell Class of 1962
  - Cornell Class of 1972
  - Cornell Class of 1982
  - Cornell Class of 1987
  - Cornell Contemporary Chamber Players
  - Cornell Cooperative Extension
  - Cornell Field Library
  - Cornell Klazmer Ensemble
  - Cornell Law School
  - Cornell Medical Library
  - Cornell Middle Eastern and Mediterranean Music Ensemble
  - Cornell Ornithology Steering Committee
  - Cornell Piano Society
  - Cornell Senior Class Campaign
  - Cornell University Wellness Program
  - Cornell World Drum and Dance Ensemble
  - Cornell’s Adult University
  - Cornell’s Adult University Youth Program
  - CU Rose
  - Department of Anthropology
  - Department of Art
  - Department of Asian Studies
  - Department of Chemistry and Chemical Biology
  - Department of City and Regional Planning
  - Department of Comparative Literature
  - Department of Ecology and Evolutionary Biology
  - Department of Education
  - Department of German Studies
  - Department of Government
  - Department of History
  - Department of the History of Art and Visual Studies
  - Department of Horticulture
  - Department of Landscape Architecture
  - Department of Mathematics
  - Department of Music
  - Department of Natural Resources
  - Department of Near Eastern Studies
  - Department of Romance Studies
  - Department of Science and Technology Studies
  - Department of Sociology
  - Department of Southeast Asian Studies
  - Department of Theatre, Film, and Dance
  - Deixa Sambar
  - Division of Alumni Affairs and Development
  - Division of Nutritional Sciences
  - East Asia Program
  - Emeriti Center for International Studies
  - Engineering Communications Program
  - English Club
  - English for Academic Purposes
  - English for International Students and Scholars (EISS)
  - Fiber Science and Apparel Design (FSAD)
  - Hans Bethe House
  - The Hangovers
  - Hearsay A Cappella
  - History of Art Majors’ Society Illuminations
  - Impact Dance Troupe
  - Ink Magazine
  - Intercollege Program in Archaeology
  - Intrafraternity Council
  - Jazz Voices
  - Johnson Graduate School of Management
  - Key Elements
  - Last Call
  - Low Rise 6 Residence Hall
  - Low Rise 7 Residence Hall
  - Major Gifts
  - Medieval Studies Program
  - Multicultural Greek Letter Council (MGLC)
  - National Society of Collegiate Scholars
  - Netherlandish Studies
  - Office of Graduate Student Life
  - Office of Principle Gifts
  - Pan Hellenic Association
  - Sabor Latino Dance Ensemble
  - School of Industrial and Labor Relations
  - Shvistsah
  - Skits-o-phonics
  - Southeast Asia Program
  - Spanish House
  - Squawk
  - Summer Sessions
  - Tellurian Association
  - Teszia Belly Dance Troupe
  - Ukulele Club
  - Undergraduate Admissions Office
  - Upward Bound Program
  - Urban Blaze

**University/Community Programs**

- Cornell’s Adult University
- Intercollege Program in Archaeology
- Cornell World Drum and Dance
- Cornell University Wellness Program
- Cornell Senior Class Campaign
- Cornell Piano Society
- Cornell Orientation Steering Committee
- Cornell Law School
- Cornell Hillel
- Cornell Cooperative Extension
- Cornell Contemporary Chamber Players
- Cornell Class of 1947
- Cornell Center for Transformative Action
- Cornell’s Adult University Youth Program
- CU Rose
- Cornell Departments, Programs, and Organizations
- <3 A Cappella
- Absolute A Cappella
- After Eight
- Alpha Chi Omega Sorority
- Amber Dance Troupe
- American Studies Program
- Anything Goes
- Ballroom Dance Club
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- Cornell Class of 1953
- Cornell Class of 1957
- Cornell Class of 1962
- Cornell Class of 1972
- Cornell Class of 1982
- Cornell Class of 1987
- Cornell Contemporary Chamber Players
- Cornell Cooperative Extension
- Cornell Field Library
- Cornell Klazmer Ensemble
- Cornell Law School
- Cornell Medical Library
- Cornell Middle Eastern and Mediterranean Music Ensemble
- Cornell Ornithology Steering Committee
- Cornell Piano Society
- Cornell Senior Class Campaign
- Cornell University Wellness Program
- Cornell World Drum and Dance Ensemble
- Cornell’s Adult University
- Cornell’s Adult University Youth Program
- CU Rose
- Department of Anthropology
- Department of Art
- Department of Asian Studies
- Department of Chemistry and Chemical Biology
- Department of City and Regional Planning
- Department of Comparative Literature
- Department of Ecology and Evolutionary Biology
- Department of Education
- Department of German Studies
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- Spanish House
- Squawk
- Summer Sessions
- Tellurian Association
- Teszia Belly Dance Troupe
- Ukulele Club
- Undergraduate Admissions Office
- Upward Bound Program
- Urban Blaze

**Other Colleges/Universities**

- Cornell
- 12,203
- 536
- Other Colleges/Universities
- 524
- 29

**TOTAL University Programs**

- 12,727
- 565

**University/Community Public Programs**

- Campus/Community Collaborations
  - 4,226
  - 101
- Tours/Workshops—Adults
  - 1,517
  - 77
- Tours/Workshops—Families and Children
  - 500
  - 29
- Docent Training
  - 156
  - 19
- School Programs
  - 9,249
  - 516

**TOTAL University/Community Programs**

- 15,648
- 742

**TOTAL**

- 28,375
- 1,307

*Includes off-campus program collaborations on campus (1,371 participants).*
Anonymous
Helen Anbinder, Class of 1962, and Paul Anbinder, Class of 1960
Helen Mae and Seymour R. Askin, Jr., Class of 1947
Dr. and Mrs. Frederik Baekeland, in honor of Frank Robinson
David Belsky, Class of 1958
Ann E. Berman, Class of 1974, and Samuel S. Spектор, Jr.
Janet and Natvar Bhavsar
Eleanor R. Charvat, Class of 1961
Jan Cheezem, JD 1981
Roshan Christensen, PhD 1951, and Jan Cheezem
Janet and Natvar Bhavsar
Ann E. Berman, Class of 1974, and David Belsky, Class of 1958
Dr. and Mrs. Frederick Baekeland,
Helen-Mae and Seymour R. Askin, Jr.
Anonymous
Pauline Halpern, MS 1984
Roslyn Bakst Goldman, Class of 1959,
Frank Robinson
Brad Franklin, Class of 1960
in honor of Frank Robinson
Thomas W. Leavitt and Frank Robinson
Class of 1957, in honor of
Dr. Pauline Degenfelder, Class of 1961
Phyllis Goody Cohen, Class of 1957
Pilloo Phiroze Bharucha (née Karaka)
in memory of her mother,
Samuel S. Spektor, Jr.
in honor of Frank Robinson
of art
Pauline Halpern
The Ernest I. White, Class of 1893,
The David M. Solinger, Class of 1926,
The George and Mary Rockwell Fund
The Frank and Margaret Robinson
Collection of Ithaca Artists
The Mary Lou Harrist Memorial
Collection of Ithaca Artists
The Marcia Jacobson and
Daniel R. Schwartz
Johnson Museum Purchase Fund
The Herbert F. Johnson Endowment
The Mary Lou Harrist Memorial
Collection of Ithaca Artists
The Marcia Jacobson and
Daniel R. Schwartz
Johnson Museum Purchase Fund
The Herbert F. Johnson Endowment
The Lee C. Lee Fund for East Asian Art
The Evelyn and Stephen Milman Fund
The Frank and Margaret Robinson
Prints, Drawings, and Photographs Acquisition Fund
The George and Mary Rockwell Fund
The David M. Solinger, Class of 1936,
Fund
The Ernest I. White, Class of 1893,
Endowment Fund
Wendy Stone, in memory of David Light
Professor Richard Svedberg
Joan Swanson, in honor of
Pauline Halpern
The complete collection of
Germuida Goldman Tucker, Class of
1930, and David J. Tucker
James Tyler, PhD 1969
James Tyler, PhD 1969, and the
Tyler Family, in memory of
George Tyler, MD (1939–2005)
The Family of Paul Theodor Utzomhien
David Weatherby, Class of 1950, and
Elizabeth Weatherby
David Kent Weiner, Class of 2011,
in honor of Professor Bruce Tracey of the
School of Hotel Administration
Malcolm Whyte, Class of 1955, and
Karen Whyte
Gil and Deborah Williams
Pa (Ning) Wong, Novel Energy
Hiram Woodward,
in honor of Frank Robinson
Named Funds for Art Acquisitions
The Class of 1970 Fund
The Marguerte Gelfman, Class of 1987,
Fund
The Mary-Lou Harrist Memorial
Collection of Ithaca Artists
The Marcia Jacobson and
Daniel R. Schwartz
Johnson Museum Purchase Fund
The Herbert F. Johnson Endowment
The Lee C. Lee Fund for East Asian Art
The Evelyn and Stephen Milman Fund
The Frank and Margaret Robinson
Prints, Drawings, and Photographs Acquisition Fund
The George and Mary Rockwell Fund
The David M. Solinger, Class of 1936,
Fund
The Ernest I. White, Class of 1893,
Endowment Fund
John Ahearn
American, born 1951
Emastina, 1992
Acrylic on plaster
Acquired through the
David M. Solinger, Class of 1926,
Fund, 96.011
Ibrahim El-Salahi
Sudanese, born 1930
Funeral and the Crescent, 1963
Oil on cardboard
Gift of Mariska Marker, 2000.021.001
Ellsworth Kelly
American, born 1923
Yellow over Black, 1964–65
Color lithograph
Gift of Helen Anbinder, Class of 1962,
and Paul Anbinder, Class of 1960,
2000.159
Christian Modja
American, born Norway, 1880–1973
Evergreen, ca. 1930
Oil on canvas
Gift of David Weatherby, Class of 1950,
and Elizabeth Weatherby, 2011.068
Nigerian
BowI support
Wood, leather, and other materials
Gift of Amyas Naegle, Class of 1978,
99.092.018
Nigerian
BowI
Wood
Gift of Amyas Naegle, Class of 1978,
99.092.042
Judy Pfaff
American, born England, 1946
Year of the Dog #7, 2010
Woodblock print collage with hand painting; edition 10/12
The Print and Artist's Book Collection of Phyllis Goody Cohen, Class of 1957,
2012.009
Judy Pfaff
American, born England, 1946
Year of the Dog #7, 2010
Woodblock print collage with hand painting; edition 10/12
The Print and Artist's Book Collection of Phyllis Goody Cohen, Class of 1957,
2012.009
Pre-Columbian type
Whistle in the form of a seated figure
Painted earthenware
Gift of Professor and Mrs. Thomas E. Davis, ED 5726.006
Theodoros Stamos
American, 1922–1997
Albatross, 1960
Oil on canvas
Gift of Louis K. and Susan P. Meisel,
2006.086
Indian
Jain mandala
Opaque watercolors on paper, mounted to cloth
Acquired through the Museum Purchase Fund, 62.3527
Above: Detail of the Jain mandala before (top) and after (bottom) conservation.
Photos: Tatyana Duval, conservator
LOANS from the collection

Edward Hopper’s Maine
at the Bowdoin College Museum of Art, Brunswick, Maine
(July 15–October 16, 2011)

Edward Hopper
American, 1882–1967
Monhegan Landscape, ca. 1916–19
Oil on panel
Gift of Herbert Gussman,
Class of 1933, 97.021

Experimental Video (6): Slippery Slope
Curated by Janet Biggs and presented by the Rubell Family and Conner Contemporary Art, Washington, DC
(August 6–September 9, 2011)

Janine Antoni
American, born 1972
Touch, 2002
Single-channel video installation
Oil on canvas
Gift of Herbert Gussman,
Class of 1933, 97.021

At right: Oeufficiency being installed at the Centro Cultural Palacio La Moneda under the supervision of curator Nancy Green, who accompanied the loans to South America.

Elfrida Abbe—Illustrator, Printer, Sculptor at the Tompkins County Public Library, Ithaca
(November 1–December 31, 2011)

Elfrida Abbe
American, born 1919
All gifts of James Tyler, PhD 1969, and the Tyler Family, in memory of George Tyler, MD (1939–2005), except as noted:

Genesi 1:29
Wood engraving and title page from the artist’s book The Creation; artist’s proofs
2009.073.001 a,b

Fir Trees
Wood engraving printed on tinted paper; edition 134/145
2009.073.005

The Geese and the Cranes
Wood engraving
2009.073.006

Osprey
Color wood engraving; edition 33/50
2009.073.007

Morning Mist
Color wood engraving; edition 27/105
2009.073.008

Thistle
Wood engraving, edition 32/85
2011.066.003

Rosemary
Wood engraving, edition 20/75
2011.066.004

Columbine
Wood engraving, edition 41/60
2011.066.005

Fishes
Wood engraving, edition 76/100
2011.066.006

Seven Irish Tales, 1957
Artist’s book
2009.073.009

An Introduction to Handmade Paper, 1972
Artist’s booklet
2009.073.010

Geoffroy Chaucer’s
The Canon’s Yoman’s Tale, 1984
Clothbound artist’s book with wood engraving illustrations, edition 124/180
2010.013.001

Eugène Emmanuel Viollet-le-Duc’s
The City of Carcassonne, 1988
Clothbound artist’s book with wood engraving illustrations, edition 97/110
2010.013.002

The Creation, 1977
Artist’s book; edition 42/135
2011.066.001

The Revelations of St. John the Divine, 1958
Artist’s book; edition 13/135
2011.066.002

Woodblock for St. John’s Revelations, 1930
Caneled laminated maple
Gift of Patricia Leedes, 78.012

Block for The Fern Herbal
Engraved printing block
Gift of the artist, 2010.015.001

Hogarth Rastored
at the Palmer Museum of Art,
Penn State, University Park, Pennsylvania
(Feburary 7–May 13, 2012)

William Hogarth
British, 1697–1764
Marriage A-la-Mode, plates I–VI, 1745
Acquired through the Membership Purchase Fund, 76.103.001–006

Tiziano e l’idea del paesaggio nella pittura del Cinquecento
Tiziano e l’idea del paesaggio nella pittura del Cinquecento
Illuminated manuscript page with naturalistic border of birds, insects and flowers, 1500–10
Tempora and gold on vellum
Acquired through the Membership Purchase Fund, 77.089.002

Jennifer Bartlett
American, born 1941
Tester’s enamel and silkscreen on 25 steel plates
Gift of Maria and Donald Cox, 97.035a–y

Indian
Page from a Ramayana: Rama’s Army Attacks Ravana’s Damen Army, ca. 1595
Opaque watercolors and gold on paper
George and Mary Rockwell Collection, 99.011

Ibrahim El-Salahi
A Visionary Modernist,
organized by the Museum for African Art, New York, and exhibited at the Sharjah Art Museum, Sharjah, United Arab Emirates (March 20–May 31, 2012)

Ibrahim El-Salahi
Sudanese, born 1930
Funeral and the Crescent, 1963
Oil on hardboard
Gift of Marinka Markar, 2000.021.001

Tranquil Power: The Art of Perle Fine

Perle Fine
American, 1905–1968
Unequivocally Blue
Wood collage with acrylic and poster paint on plywood, mounted on hardboard
Gift of the artist in memory of Simon M. Seley, 86.073

Illuminated: The Art of Sacred Books
at the Rubin Museum of Art, New York
(April 6–September 3, 2012)

Near Eastern
Leaf from a Qur’an, 9th or 10th century
Kufic script: ink, color and gold on vellum
George and Mary Rockwell Collection, 2000.029.001

Matta Centenario 11–11–11
at the Centro Cultural Palacio La Moneda, Santiago, Chile
(November 11, 2011–February 26, 2012)

Robert Matta Echaurren
Chilean, 1911–2002
Opaqueficiy, ca. 1954
Oil on canvas
Gift of Rush Moskin Fineshriber, 63.253

Untitled, 1941–42
Eleven crayon and pencil drawings, matted and framed together
Gift of Isabel and William Bailey, Classes of 1947 and 1945, 99.078.051a–k

ReFocus: Art of the 1970s
at the Centro Cultural Palacio La Moneda, Santiago, Chile
(November 11, 2011–February 26, 2012)

Jennifer Bartlett
American, born 1941
Color Index I, 1974
Testor’s enamel and silkscreen on 25 steel plates
Gift of Maria and Donald Cox, 97.035a–y

ReFocus: Art of the 1970s at the Museum of Contemporary Art, Jacksonville, Florida (April 28–August 26, 2012)
## FINANCIAL statements

### Statement of Overall Revenue and Expenditures

<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>University Appropriation</td>
<td>$1,344,183</td>
<td>$1,342,047</td>
<td>$1,366,548</td>
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<tr>
<td>Support and Revenue</td>
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<td><strong>Total</strong></td>
<td>$3,390,578</td>
<td>$3,890,725</td>
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<td>Endowment &amp; Investment Income</td>
<td>$1,096,256</td>
<td>$988,244</td>
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<td>Restricted Gifts *</td>
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<td>$751,297</td>
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<td>$590,244</td>
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<tr>
<td>Grants and Foundations</td>
<td>$193,366</td>
<td>$122,614</td>
<td>$185,836</td>
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<td>Rental of Facility</td>
<td>$54,830</td>
<td>$41,750</td>
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<tr>
<td>Other Earned Income</td>
<td>$68,129</td>
<td>$54,529</td>
<td>$105,309</td>
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<td>Deaccessioning (restricted)</td>
<td>$0</td>
<td>$0</td>
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<td><strong>TOTAL Income</strong></td>
<td>$4,581,726</td>
<td>$3,890,725</td>
<td>$6,033,920</td>
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</table>

* Not reflected here are gifts to the Museum's endowment; these gifts totaled $446,929 in 2011–12.

### Statement of Operating Revenue and Expenses

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Support and Revenue</td>
<td></td>
<td><strong>Total</strong></td>
<td>$3,199,484</td>
<td>$3,395,741</td>
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<tr>
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<td>$1,344,183</td>
<td>$1,342,047</td>
<td>$1,366,548</td>
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</tr>
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<td></td>
<td><strong>Total</strong></td>
<td>$3,199,484</td>
<td>$3,395,741</td>
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<tr>
<td>Expense</td>
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<td><strong>Total</strong></td>
<td>$3,199,484</td>
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<tr>
<td>Security</td>
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<td>Maintenance</td>
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<td>$42,606</td>
<td>$40,746</td>
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<td>$48,731</td>
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<td>Total Building</td>
<td>$432,822</td>
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<td>$392,545</td>
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<td>Administration</td>
<td>$325,249</td>
<td>$271,245</td>
<td>$264,206</td>
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<td>Business Operations</td>
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<tr>
<td>Computer Support</td>
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<td>Operating Results</td>
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<tr>
<td><strong>Operating Results</strong></td>
<td>$1,629</td>
<td>$126,307</td>
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### Expenditures

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<th>2011–12</th>
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<td>Program</td>
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<td>Maintenance</td>
<td>$57,696</td>
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<td>Rental of Facility</td>
<td>$48,325</td>
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<tr>
<td><strong>TOTAL Building</strong></td>
<td>$433,822</td>
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<tr>
<td>Administration</td>
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<td>Business Operations</td>
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<tr>
<td>Director’s Office</td>
<td>$272,478</td>
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<td>Computer Support</td>
<td>$17,945</td>
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<tr>
<td>Operating Expenses</td>
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<td>$3,005,198</td>
</tr>
<tr>
<td><strong>Operating Expenses</strong></td>
<td>$1,629</td>
<td>$126,307</td>
<td>$147,150</td>
</tr>
</tbody>
</table>

** Operating results do not include art purchases (opposite). Operating results do not include art purchases and capital expenditures or the funding used to support them.

** The surplus of $1,191,148 for 2011–12 was largely because of a restricted gift for a light installation by Leo Villareal. These funds will be expended over the next year. The change in revenue accounts of $1,629 is the result of an operating deficit of $1,629 in 2011–12. This deficit was funded from the Museum’s reserve.
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Adelson Family Foundation  
Adler Foundation  
Aigen Financial Group, LLC*  
American International Group*  
Barbalan Corporation  
Bernard and Audrey Berman Foundation  
Bogatin Family Foundation  
Cornell Council for the Arts  
Cornell Foundation  
Daniel K. and Betty Roberts Family Foundation  
David M. and Hope G. Solinger Foundation  
Deloitte Foundation  
Dodge Charitable Trust  
Donald & Mara Cox Charitable Trust  
E. Rhodes & Leona B. Carpenter Foundation  
Eaton Corporation*  
Ellen and Gary Davis Foundation  
Ernst & Young Foundation*  
ExxonMobil Foundation*  
Fidelity Charitable Gift Fund  
FJC  
Fortune Brands, Inc.  
Gary Plastic Packaging Corporation  
General Electric Co.*  
Goldman Sachs Group*  
Google, Inc.*  
Greater Cincinnati Foundation  
Hadette Book Group USA, Inc.  
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New York State Council on the Arts  
Newman Tanner Foundation  
Novartis US Foundation  
Opatrný Family Foundation  
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Ronald P. and Susan E. Lynch Foundation  
SAP America, Inc.*  
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Teagle Foundation, Inc.  
The Community Foundation for National Capital Region  
The Fein/Ross Family Foundation  
The Findlay Family Foundation  
The Goldstone Fund, Inc.  
The Midvale Foundation  
The Selz Foundation  
Tomkins Charitable Gift Fund  
UBS*  
United Way of Greater Rochester  
Vanguard Charitable Endowment Program  
Verizon Foundation*  
Washington International School  
Wells Fargo Foundation*  
* matching gifts

In 2011–12, new grants totaling $227,310 were awarded:

The National Endowment for the Arts awarded a two-year $45,000 grant to OMNI (Objects and their Makers: New Insights), the Museum’s outreach program for public schools (top), as well as a $60,000 “Access to Artistic Excellence*” grant for the reinstatement and reinterpretation of the American and European galleries of the Museum.

The New York Council for the Humanities awarded $3,000 to the Museum in support of the Fall 2012 exhibition Mirror of the City: The Printed View in Italy and Beyond, 1450–1940. This support made it possible to present four of the bound volumes of city views in the exhibition, close to two hundred images, at a digital kiosk (center).

The New York State Council on the Arts awarded the Museum $18,810 for its third consecutive year of general programming support as well as a “Capital Fixtures and Equipment Purchase” grant of $50,000 to acquire storage furniture for our newly constructed storage areas (bottom).

The Bernard Selz Foundation generously granted the Museum $40,000 to support outreach programming for youth at risk.

The Cornell Council for the Arts awarded $8,000 to the Museum for support of our exhibitions, as well as a $2,500 grant specifically in support of Carl Ostendarp: Fat Cakes/Myopic Void (see pages 34–35).
April Haviland
Security Guard

James Haviland
Security Guard/Captain

Carol Hockett
Coordinator of School and Family Programs

Andrea Inselmann
Curator of Modern and Contemporary Art & Photography

Benon Jewett
Security Guard*

Cathy Klimaszewski
Associate Director and Harriett Ames Chantable Trust Curator of Education

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Receptionist*

Michael Lutomski
Security Guard

Amanda Mikula
Receptionist*

Wil Millard
Chief Preparator and Building Coordinator

Alvin Miller
Chief of Security and Special Events Coordinator

Robert Monk
Security Guard

Andrew Nickerson
Security Guard

Alicia Records
Receptionist*

Meghan McCuaide Reiff
Registrar Assistant*/

OMNI Education Assistant for School Programs**

David Ryan
Preparator

Hannah Ryan
Coordinator of Adult and Community Programs

Jennifer Ryan
Administrative Assistant for Development and Membership Coordinator

Elizabeth Saggese
Administrative Assistant for Education*

Robert Sherwood
Security Guard/Lieutenant

Brenda Stocum
Accounts Manager*

Chad Walsh
Receptionist*

Andrew Weissogel
Curator of European Art before 1800

Stephanie Wille
The Richard J. Schwartz Director

William J. Woodams
Assistant Preparator and Collections Mover**

Susan Zehnder
OMNI Education Assistant for School Programs**

* part-time
** part-time temporary position

Ellen Avril was invited to lecture and conduct a workshop on Asian art for the new class of docents at the Memorial Art Gallery in Rochester, New York.

David O. Brown was a recipient of an Auditor/Toyota Conservation Leadership Fellowship in 2012; his footage from throughout the Finger Lakes is being donated to nonprofit organizations involved in environmental education. His multimedia presentations, “Water Travels,” raise awareness of water-related issues in New York and beyond. David is also working on a film documenting the resilience of Northern Maine’s rural population on an intact marine ecosystem, including interviews and workshops with subsistence fishermen.

Matt Conway attended the June “Digital Directions” conference, organized by the Northeast Document Conservation Center in Boston. His participation in the Cornell “Elves” program continues. At holiday-time, with help from friends and family, the Johnson Museum provides gifts of clothes and toys to needy families in nearby Richmond, New York. Matt and his team of elves also collect school supplies for underprivileged students in the Enfield district. Matt continues to serve on the boards of Ithaca’s Community Arts Indemnity Panel. Nancy is a member of the Print Council of America and a member trustee of the Willamst Art Conservation Center.

Andrea Potochniak is a volunteer at the Catholic Charities Samaritan Center.

Cathy Klimaszewski was a recipient of an Audubon/Toyota Conservation Leadership Fellowship in 2012.

Meghan McCuaide Reiff was a volunteer at the Catholic Charities Samaritan Center.

Rahana Ryan was accepted to the PhD program in art history at Cornell.

Elizabeth Saggese is a volunteer at the Cornell Lab of Ornithology, the Tompkins County Adopt-A-Highway Program, and the Tompkins County Community “Beautification Brigade.”

Andrew Weissogel sings with the Cayuga Vocal Ensemble, a sixteen-voice chamber choir based in Ithaca. He also serves on the outreach committee of Ithaca’s First Congregational Church and participated in the Feed My Starving Children 2011 Ithaca Mobile Food Pack event.

The “Three Trimesters” at the opening of the wing on October 15, 2011...
Allison Ong ’12 was one of three interns who assisted visitors with the digital tour of works in the visible storage gallery while the app was under development.
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Independent investor

Warren Allmon  
Museum of the Earth at PRI

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Tompkins Trust Company

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Tompkins County Convention and Visitors Bureau

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James Byrnes  
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John Sammller  
Independent fundraising consultant

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Franziska Racker Centers

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St. John’s Episcopal Church

Casey Stevens  
Journalist

Gary Stewart  
Community Relations, Cornell University

Charles H. Trautmann  
Scioncenter

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Emmons Hahn

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Karim Patzka

Emma Perry

Margo Ristuccio

Kealy Saar

Carrie Simon

Ka Li Wong

Melanie Yee

Brendan Yankeulous

Jenny Zhao

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Whitney Dennis

Jeanette Hochberg

Holly Kazaznoff

Anita Kirby

Lynn Van de Poel

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Luke Colavito

Randy Ehrenberg

Elizabeth Fantusso

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Pauline Halpern

Magi Hilson

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Linda Kennett

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Bermie Magee

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Bernard Selz

Madeleine WaLf Schaerr, Jr.

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Nancy and Philip M. Young

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Heather Heyman

Min Ju Lee

Parmalie Lenn

Vivian Patel

Sue Rakow

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Virginia Panzer

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Meyer H. Abrams

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Mildred C. Kunzer

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Paula E. Noonan

Amelia B. Nykielski

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Inge and Uwe Reichenbach

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Nancy P. Merikelson

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Nancy Kelly Ross

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Harnet and Luke Sicosorne

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Frances Shliss

Adrienne and Eli Shuster

Nancy S. and David B. Simpson

Esther J. Sindiare

Rachel Bogatin Solash and

Edmund Solshar

Maie and Barrie Sommersfield

Robert C. Stevens

Trisha and Evan Stewart

Peter B. Stiefel

Estate of Judith K. Summer

Lee and Paul Tregurtha

David and Michelle Troner

Albert H. Tisue

Phyllis and William Tudderdun

Virginia Utzahmohlan

Harnet and Jay Warren Waks

Steven A. Wasser

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Nina Rieser Weiner

Karen and Malcolm K. Whyte

Sally W. Williams

Margot Lurie Zimmerman and

Paul Zimmerman

† deceased

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In honor of Ellen Arrill, Diane C. Fishbein
Karen and Stephen Sass
In honor of Alison Cheng, Arrie Y. Wong and Calvin W. Cheng
In honor of Alison Coplan, Carolyn and Neil Coplan
In honor of Debbie and Garry Davis’s wedding anniversary and Garry’s 50th birthday,
Shari and Kenneth Citak
Marian P. Davis
Lorraine and Stephen Denten
Amy Graydon and Daniel Kaplan
Tamara and Richard Haskin
Beth R. Lobel
Andrea and Michael Maline
Melissa Russell Rubel and Matthew Rubal
Kathryn Slocum and Robert Goodwin
Samara Solan and David Weinberg
Naomi and Peter Wollman
In honor of Joe Lyons,
Maya Gausak and Mark Rishin
In honor of Frank Robinson,
Ellen G. and Stephen J. Adelson
Helen-Mae and Seymour R. Askin, Jr.
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Barbara and Ahren Sadow
Nicki and Harold Tanner
Marcia Voce
Margie M. and William C. Wang
Mina Reur Weiner
In honor of Mina Reur Weiner,
Marion and Arthur Cohen
Julie Geiler
Betty Silverman Stark

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In memory of Steven Altman,
Leslie Dennis Obus and Michael J. Obus
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Janet and Thomas Frink
In memory of Ritalou Rogow Harris,
Phyllis G. and George H. Cohen
M. V. Deheja
Elizabeth Downes and A. Patrick Doyle
Tara and Warren Goldman
Marlyn Heiman
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Linda and Beau Kaplan
Julian Mazor
Members of The Salon
Debbie Wager
Washington International School
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Moira Heanne Hintsa and Mark Hintsa
In memory of Selma and Louis Jacobson,
Marcia Jacobson and Daniel R. Schwarz
In memory of Frederick W. Korz,
Frederick M. Korz
In memory of Grace Moak Meisel,
Roger M. Moak
In memory of Lynn Gage Palmer,
Helen J. Palmer
In memory of Paraskeviki, Mikola, and Peter Petruwicz,
Victor Petruwicz and Minam Erlichson
In memory of Lila Savada,
Diane A. Tohn
In memory of Albert Silverman,
Iriva Silverman
In memory of Rosemary Hunt Todd,
Mary Ann T. Byam
Mary C. Frey
Andrea Geiler
Lynn Gregory
Junior League of Summit
Jane and David Watson

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The Cayuga Society honors those who have made planned gifts to the Museum.
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Joan and Frederick Baekeeland
Madeline Miller Bennett
William Berley
John H. Burns
Kay and Elliot R. Cattaranila
Kathleen and William Cavanaugh
K. David G. Edwards
Martha and Truman W. Eustis III
Melinda Everitt
Mary and David B. Findlay, Jr.
Barbara Johnson Foot
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Ann† and John Gibb
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Lee and Paul Tregurtha
Phyllis and William Tuddenham
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Sally Williams

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Edited and designed by Andrea Potochnik

JULY 1, 2011–JUNE 30, 2012