ACCUMULATION CUT, 1969.
Location: Ithaca, New York. 4' X 100' cut made perpendicular to frozen waterfall.
Equipment: Gasoline powered chain saw. 24 hours required to refreeze.
Adam Cvijanovic
American, born 1960
The Discovery of America (detail), 2012
Flashe Acrylic on Tyvek
Courtesy of Postmasters Gallery, New York
(see page 36)

Dennis Oppenheim
American, 1938–2011
Accumulation Cut (detail), 1969
Photodocumentation: gelatin silver prints, topographic map, and text mounted on board and signed by the artist. Location: Ithaca, NY, 4’ x 100’ cut made perpendicular to frozen waterfall. Equipment: Gasoline-powered chain saw. 24 hours required to refreeze. Gift of the Estate of Dennis Oppenheim, New York 2014.026

Dennis Oppenheim
American, 1938–2011
Gallery Transplant #1 (detail), 1969/2012
Photodocumentation: color photographs, hand-stamped aerial map, hand-marked photographic floor plan, and text mounted on board (exhibition print). Floor plan of Gallery #1, Andrew Dickson White Museum, Cornell University, Ithaca, NY, transplanted to a pond site in a bird sanctuary. Activated surface: snow and ice. Duration: 24 hours. Acquired through the generosity of the Donors to the Contemporary Art Fund 2014.021

Both © Dennis Oppenheim

Herbert F. Johnson Museum of Art
Cornell University
114 Central Avenue
Ithaca, NY 14853–4001
607 255-6464
museum@cornell.edu

Hours:
Tuesdays–Sundays, 10:00 a.m.–5:00 p.m.
Admission is always free.

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The Johnson Museum reached a notable milestone in 2013, celebrating forty years on campus in our iconic I. M. Pei–designed building. Since opening day, May 23, 1973, the Museum has taken seriously its role as a teaching museum serving the university campus and as a convener and catalyst for interdisciplinary learning. During this past year, the Museum continued to realize its expanded purpose for Cornell, strengthening collaborations on campus and forging new partnerships with faculty eager to stretch beyond the customary walls of primary classrooms and lecture halls.

I have been fortunate to witness many recent transformations at the Johnson. Most elegant were the gallery renovations on the second floor that have come alive with fresh color and thoughtful new installations. These important projects were made possible, in part, thanks to the generosity of members of our Advisory Council, who understand that investment and rejuvenation go hand in hand.

I also saw the Johnson, once again, position itself as a presenter of major topics that seize the attention of the campus community. This was made most apparent during the semester-long run of beyond earth art, the exhibition that so beautifully and inventively drew our focus to
issues that continue to inform our global consciousness. With the Museum and its grounds filled with provocative installations, we were able to visually shape a broader conversation on the environment that—like its iconic predecessor, 1969’s *Earth Art*—will serve as a reference for learning for decades to come.

Along with our exhibition achievements, we were able to launch what has become the Museum’s most significant recent academic initiative: new semester-long courses crossing curricular boundaries, developed in collaboration with ambitious faculty. A strategic priority for the Museum is to respond to the campus-wide mandate to use partnerships as the way to exponentially leverage abundant talent and maximize resources. Our new courses are being developed in direct response to that mandate, and we are beginning to see the possibilities of all the arts can inspire at Cornell.

As I look ahead, I expect the Johnson Museum to play a prominent role in the reimagining of the importance of the arts at Cornell: our ambition is for Cornell to be known worldwide as a university that places a high value on the arts with an extraordinary museum as a primary resource.

The solid footing along our path to the future is paved by the many gifts contributed by our donors and friends, to whom I want to express my deepest appreciation for giving again and again, ensuring our success. Many thanks to each of you who help support our magnificent Johnson Museum.

**Gary Davis**  
Chair, Museum Advisory Council
Like all museums, we tell our many stories through pictures. Although there is never enough room to describe all the exciting things that happen during a year in the life of the Johnson Museum of Art, this annual report chronicles some highlights of 2013–14, many of them made possible through the generosity of our donors.

Among the most memorable of our exhibitions was a Museum-wide exploration of work by more than forty contemporary artists creatively responding to the world around us. *beyond earth art • contemporary artists and the environment*, organized by Andrea Inselmann, the Johnson’s curator of modern and contemporary art & photography, was an opportunity to bring new art and artists, including a full-gallery multimedia installation by Maya Lin, in front of thousands of visitors who experienced ideas from different cultures and perspectives. Among many students whose courses incorporated the exhibition into their curricula were the more than one hundred students from Professor Johannes Lehmann’s “Environmental Conservation” course, taught in the Department of Crop and Soil Sciences at Cornell’s College of Agriculture and Life Sciences. Their discussions encouraged dialogue about the nature of water supply, agricultural production, and issues of environmental protection. This wide-ranging and visually stunning exhibition was just one of many which delighted and enlightened the more than 83,000 visitors to the Museum this year.
The Museum also launched a series of semester-long university classes, made possible by a grant from the Andrew W. Mellon Foundation. While the Museum hosts more than three hundred annual class visits every year, like the one made by Professor Lehmann’s class, we also seek to develop closer working relationships with university faculty and to expand students’ Museum experiences. We’re proud to say that the first two courses were a great success in doing so, attracting students from archaeology, medieval studies, chemistry, art history, and Asian studies, among many others.

The inaugural class, “From Excavation to Exhibition: The Trajectory of Objects Between Site and Public” was offered in collaboration with the Cornell Institute of Archaeology and Material Studies (CIAMS). Ellen Avril, the Johnson’s chief curator and curator of Asian art, cotaught the class in Fall 2013 with Adam Smith, an archaeologist and professor of anthropology at Cornell. This course set a high bar for future classes with a series of discussions and assignments all aimed to enable students to develop capstone exhibition proposals based on their own areas of study, interest, and expertise.

In Spring 2014, I cotaught the graduate seminar “Constructing New Narratives: Curatorial Practice Today,” with Cathy Rosa Klimaszewski, associate director and Ames Curator of Education at the Museum, and Ananda Cohen Suarez, assistant professor of art history. Along with lecture sessions, the Mellon courses bring exciting scholars to campus, and each of these first two courses included a trip to New York City to meet colleagues working in museums, conservation labs, and research institutes. Our students told us that these behind-the-scenes experiences and professional connections have been invaluable in expanding their ideas about their own areas of study and future career paths.

The Museum continually solicits feedback from our audiences to improve the ways we serve our many visitors. For me, one of the most exciting comments came in a class evaluation from Jane Marie Law, associate professor of Japanese religions in the Department of Asian Studies and a Fellow at Cornell’s Atkinson Center for a Sustainable Future. She wrote, “As Alana [Ryder, the Museum’s Mellon Curatorial Coordinator for Academic Programs] was leading students through an exercise of visual analysis, I thought to myself, ‘This is now going to become a core exercise in every class I can connect to the Museum’s collections.’”

Professor Law’s reaction is what the Museum hopes to achieve for every visitor: giving them new ways to see our world through art. Thank you once again for your loyal support of our mission to bring art and people together—always free of charge.

**Stephanie Wiles**  
The Richard J. Schwartz Director
our MISSION

“Bringing Art and People Together”

The Herbert F. Johnson Museum of Art is committed to serving a diverse audience and cultivating a wide range of partnerships that inspire creative ways to link objects and ideas for the education and enjoyment of all. The Museum preserves, documents, interprets, and makes accessible its collections for the benefit of current and future generations of museum visitors. By providing wide access to original works of art from different cultural traditions and time periods, the Museum connects audiences with art of the past and helps them explore new directions in contemporary art. Since its founding in 1973, the Museum has been open to all free of charge.

reimagining the COLLECTION

December 13, 2013, saw the unveiling of the renovated permanent collection galleries on the second floor, rededicated to European art from ancient Greece through 1800. The opening reception featured a performance by early music performer and musicologist Dr. Susan Sandman.

The reinstallation enhances the accessibility of the European collections through harmonizing smaller premodern artworks with the intimate scale of the galleries and developing new adjacencies for key works. Walls were resurfaced for the first time since the Museum opened in 1973, and new paint colors were chosen.

New acquisitions, art from storage, and exciting long-term loans now complement permanent collection favorites and better illustrate thematic ideas. Works on paper feature in every gallery, increasing access to treasures like a Rembrandt etching or a Fragonard drawing while tapping a wide range of subject matter to contextualize paintings, sculpture, and other objects on view.

Visitors can learn about ancient art and its echoes through later periods, experience the variety of Christian devotion in medieval Europe, learn about trade and collecting in the Dutch Golden Age, and see the eighteenth-century proliferation of drawing. Nearly two hundred works from these collections art are now on view, representing an increase of close to 200% from previous installations of premodern art.
Interpretation was enhanced with wall texts often accompanied by expanded entries online (at museum.cornell.edu/collections) that highlight new research, provenance information, and links to comparative images. Selected works throughout the floor now feature audio entries available by cell phone, some including period music selections.

The new second-floor galleries constitute the first phase of this project; the renovation and reinstallion of our first-floor galleries, with European and American art from 1800 to the present, was completed in late 2014.

This project has been supported in part by a grant from the National Endowment for the Arts, and by the generosity of our Museum Members and donors.

*From the top:*

Trisha, Evan, and Charlotte Stewart at the dedication of the new Patricia M. Stewart Gallery for Ancient Art

Students at an evening event in the Steven and Ann Ames Gallery of Medieval and Renaissance art

Andy Weislogel, the Seymour R. Askin, Jr. ’47 Curator, Earlier European and American Art, with Sy Askin in the Helen-Mae and Seymour R. Askin, Jr., 1947 Gallery of 17th-century Dutch art

A summer conference for teachers on the “Transformative Nature of Art,” organized by the Museum’s education department, tours the gallery for eighteenth-century European art.
Roger Shimomura
American, born 1939
Desert City, 2010
Acrylic on canvas
60 × 72 inches
Acquired through the George and Mary Rockwell Fund
2014.005
Courtesy of the artist
Yang Xun
Chinese, died ca. 1508
Woodcutter in Winter Mountains
Hanging scroll: ink on paper
45 ⅜ × 18 ⅞ inches
Acquired through the generosity of
Judith Stoikov, Class of 1963
2013.018
American
Crazy quilt with Baby Block pattern, 1884
Satin, silk velvet, corduroy, beads, and paint
Pieced, embroidered, appliquéd, and hand-painted; unquilted
Approx. 65 × 60 inches
Gift of Etsuko Terasaki
2013.050.001
Elizabeth Catlett
American, 1915–2012
Two Generations, 1979
Lithograph
Edition 9/100
22 ¼ × 29 ¾ inches
The Print and Artist’s Book Collection of Phyllis Goody Cohen, Class of 1957
2013.053.001

Art © Catlett Mora Family Trust/Licensed by VAGA, New York, NY
Mickalene Thomas
American, born 1971
Sleep: Deux Femmes Noires, 2013
Mixed media collage: woodblock, screenprint, and digital print
Edition 4/25
38 ½ × 80 ½ inches
Acquired through the Beth Treadway, Class of 1970, and Stephen Treadway, Class of 1969, Fund, and through the Herbert F. Johnson, Class of 1922, Endowment Fund
2013.054
Hassan Massoudy
Born 1944 in Iraq; lives and works in Paris
Untitled, 2012
Ink and pigment on paper
29 ⅓ × 21 ⅓ inches
Acquired through the Jarett F. and Younghee Kim-Wait Fund for Middle Eastern Arts
2014.006
Alan Saret
American, born 1944
Forest Close, 1969–70
Vinyl coated netting
70 × 48 × 32 inches
Acquired through the generosity of Madeline and Les Stern, Class of 1960
2014.003
© Alan Saret
Abraham Bloemaert
Dutch, 1566–1651
Studies for female saint and male head (recto); arm, leg, and hand studies (verso)
Double-sided drawing: red chalk with heightening in white (recto); red chalk with heightening in white, and black ink (verso)
6 ⅞ × 10 inches (sheet)
Gift of Helen-Mae and Seymour R. Askin, Jr., Class of 1947, in honor of Frank Robinson
2013.048
Joan Semmel
American, born 1932
_Untitled_, 1978
Oil crayon and collage on paper
20 ¾ × 27 ¾ inches
Acquired through the generosity of Helen Appel, Class of 1955, and Robert J. Appel, Class of 1953; and through the David M. Solinger, Class of 1926, Fund; with additional support from the Beth Treadway, Class of 1970, and Stephen Treadway, Class of 1969, Fund
2013.020
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Giovanni Battista Piranesi
Italian, 1720–1778
View of the Piazza Navona on the Ruins of the Circus Agonalis, from the Vedute de Roma (Views of Rome), 1773
Etching
18 ¾ × 27 ½ inches (plate)
20 ¾ × 30 ¾ inches (sheet)
Acquired through the Professor Mrs. M. H. Abrams Purchase Fund
2013.025
Ciro Ferri
Italian, 1634–1689
Saints Augustine, Jerome, Bartholomew and an unidentified saint, after 1670
Pen and brown wash over black chalk, squared in black chalk
15 ¾ × 17 ¾ inches (sheet)
Acquired through the generosity of Helen-Mae and Seymour Askin, Jr., Class of 1947, and Diane A. Nixon
2013.023
China, Song dynasty (960–1279)
Large Yue-type southern celadon jar with “horns”
Stoneware with pale green celadon glaze
H. 12 ¾ inches
Acquired through the generosity of Judith Stoikov, Class of 1963
2014.007
Jacob B. Lewis
Coast Salish Native, Cheakamus Tribe, born 1955
Sun Carrier
Carved and painted yellow cedar
11 ½ × 9 ½ × 3 ½ inches
Gift of Steve Allen, Jr., MD
2013.043.001
Henri de Toulouse-Lautrec
French, 1864–1901
Elles, 1896
Color lithograph
18 ¾ × 24 inches
Gift of Nancy and Andrew Ramage
2013.030
Eve Sussman  
British, born 1961  
(Dog Rolls, still from 89 Seconds at Alcázar, 2004)  
C-print  
Edition 1/10 + 2 AP  
15 ½ × 27 ½ inches  
The Ames Family Collection of Contemporary Photography  
2013.042.001
Encountering the Floating World: *Ukiyo-e* and the West

August 3–December 22, 2013

This exhibition was curated by Nancy Green (at left), the Gale and Ira Drukier Curator of European and American Art, Prints & Drawings, 1800–1945, in support of two classes she cotought: a Spring 2013 art history seminar exploring the influence of *ukiyo-e* on the West, and a Summer 2013 Cornell’s Adult University class which examined the process of creating an exhibition. The exhibition was funded in part by the Japan Foundation.

The “Encountering Japan” event on October 19 featured a high-energy taiko-drum performance by Yamatai (above) as well as contributions from Marc Keane and the Tiger Glen Garden Volunteers; artists Kumi Korf and Patricia Hunsinger; ikebana artist Toyo Brutsaert; poets Peter Fortunato, Daphne Sola, and Eric Evans; CAU student Sally Grubb; and Cornell grad student Hilary Holbrow.
Roger Shimomura: Minidoka on My Mind
August 10–December 22, 2013

Roger Shimomura’s paintings were specifically borrowed to coincide with the campus and community reading of Julia Otsuka’s 2002 novel When the Emperor Was Divine. Installed throughout the Museum, new Cornell students were invited to view his paintings as part of their orientation activities, providing an unparalleled opportunity to showcase the Johnson Museum as one of many university intellectual resources for student use and exploration.

Shimomura’s paintings draw upon on his and his family’s experiences at Minidoka Relocation Center in Idaho, one of the internment camps where Japanese American citizens were detained by the U.S. government during World War II. They stingingly expose the dismal living conditions and humiliation of incarceration and its lingering effects, while at the same time honoring the resilience of this community in the face of injustice.

The artist spoke at the Johnson on September 19 about his work (below), and the Museum acquired one of his paintings from the exhibition for the collection (see page 10). A community read discussion was held on September 22 in partnership with the Tompkins County Public Library.

The exhibition was curated by Ellen Avril, chief curator and curator of Asian art at the Johnson.
The history of Vietnamese ceramic traditions reflects the complex history of Vietnam itself. During a millennium of rule by China, northern Vietnamese potters learned from China’s ceramic technology even as the region incorporated aspects of Chinese culture. Potters later incorporated elements of Vietnam’s interaction with foreign cultures but adapted them in distinctive ways based on available raw materials and their own cultural identity and vitality.

The Menke collection consists of fifty-seven objects ranging in date from the Dong Son culture (700–43 BC) through the seventeenth century and was assembled over more than forty years by the eminent nuclear physicist John R. Menke (1919–2009). The collection is currently on long-term loan to the Johnson Museum and is used regularly in teaching for the benefit of undergraduate and graduate students.

This exhibition was curated by Ellen Avril, chief curator and curator of Asian art at the Johnson, and Elizabeth Emrich ’04, PhD student and the Johnson’s former curatorial assistant.
Laylah Ali’s paintings on paper depict strange green-headed beings of indeterminate age, gender, race, and meaning. More than forty of these exquisitely rendered gouaches were on view here, chronicling the development of a larger series. The show was guest curated by Deborah Rothschild for the Williams College Museum of Art and also traveled to the Weisman Art Museum at the University of Minnesota in Minneapolis. The presentation of this exhibition at the Johnson Museum was organized by Andrea Insellmann, curator of modern and contemporary art & photography.

Ali is currently a professor of art at Williams College. The artist spoke at the Johnson on October 24 about her work (above).
Coco Fusco:
The Empty Plaza / La Plaza Vacia
September 21–October 6, 2013

Inspired by the 2011 Arab Spring, Coco Fusco chose the empty Plaza de la Revolución in Havana as the site for her meditation on public space, revolutionary promise, and memory. Fusco is an associate professor and Director of Intermedia Initiatives at Parsons The New School for Design in New York. This program was curated by Andrea Inselmann, curator of modern and contemporary art & photography at the Johnson, with Hannah Ryan, PhD student, and was the first screening installed in the Johnson’s new Picket Family Video Gallery (above).

Fusco spoke about her work at the Africana Studies and Research Center on October 4 (at left), in conjunction with the Department of the History of Art and Visual Studies Annual Graduate Symposium.

Chinese Calligraphy of
Becky Wai Ching Wong
October 29, 2013–October 19, 2014

Becky Wai Ching Wong was in residence at Cornell from October 29 to November 2, 2013, as the first Wong Chai Lok Calligraphy Fellow, through an endowment established in the Cornell East Asia Program by the family of her teacher Wong Chai Lok, who exhibited his works at the Johnson Museum in 2012. Work by Becky Wong was on display in the Wait Family Gallery, curated by the Johnson’s Ellen Avril. The artist gave a demonstration here on November 2, and Ding Xiang Warner, associate professor in the Department of Asian Studies, introduced the audience to Chinese poetry.
Making their premieres at the Johnson Museum, Slater Bradley’s Sequoia and she was my la jetée elaborate on chains of reflections. Channeling Alfred Hitchcock’s Vertigo and Chris Marker’s La Jetée, the videos similarly blur the boundaries between truth and fiction, dwelling on memory and obsession. Their central figure, Bradley’s muse Alina, was also featured in large-scale photo-drawings surrounded by obsessive gold and silver marks simulating tree rings—making further reference to Vertigo—and related photographs. The exhibition, curated by Andrea Inselmann, the Johnson’s curator of modern and contemporary art & photography, also presented Bradley’s 2006 single-channel video My Conclusion/My Necessity from the permanent collection.

The artist spoke at the Johnson on November 21 about his work (at right).
Looking back to Cornell’s 1969 Earth Art exhibition, this Museum-wide project sought to show how some (of many) contemporary artists are exploring the environment and ecology with the clear understanding that our future existence is directly dependent upon how we use and interact with our planet.

By reaching across disciplines, artists of today are helping to raise awareness for protecting the world’s natural resources. By making the invisible visible, art can challenge existing perceptions of reality. With metaphor and humor, artists are able to represent ideas and reveal patterns often hidden beneath the surface by merging rational observation with beauty, creativity, and inspiration. Appealing in this way to both intellect and emotion, art may just provide the perfect vantage point from which to fully comprehend the coupled destinies of our planet and humanity.

Separate installations and exhibitions—inside and outside the Museum—addressed a wide variety of themes, operating in the gap between the objectivity of scientific data and the subjectivity of creative expression.

Curated by Andrea Inselmann, beyond earth art was supported in part by generous gifts from Constance and Tommy Bruce, Cynthia and Malcolm Davison, Henrietta P. Hillman ‘47, Dale Reis Johnson ‘58 and Dick Johnson ‘57, Ronni Lacroute ‘66, the Estate of Elizabeth Miller Francis ‘47, and a grant from the Cornell Council for the Arts. Additional support was provided by the Sam and Adele Golden Foundation for the Arts and the Lannan Foundation.
**THE ARTISTS**

Ansel Adams
Michael Ashkin
Brandon Ballengée
Anna Betbeze
Janet Biggs
Matthew Brandt
Troy Brauntuch
Edward Burtynsky
Adam Cvijanovic
Blane De St. Croix
Agnes Denes
Mark Dion
Chris Doyle
Olafur Eliasson
Jack Elliott
Rose-Lynn Fisher
Noriko Furunishi
Dionisio González
Helen Mayer Harrison & Newton Harrison
Christian Houge
Yun-Fei Ji
Patricia Johanson
Chris Jordan
David LaChapelle
Maya Lin
Richard Long
Ana Mendieta
Robert Morris
Jean-Luc Mylayne
Dennis Oppenheim
Timothy O’Sullivan
Lucy + Jorge Orta
Maria Park
Eric Poitevin
Maggie Puckett
Lucy Raven
Reynold Reynolds & Patrick Jolley
Alexis Rockman
Robert Smithson
Alan Sonfist
Michelle Stuart
SUPERFLEX
Alison Elizabeth Taylor
Maarten Vanden Eynde
Carleton E. Watkins
Marion Wilson
Yang Yi
Food-Water-Life/Lucy+Jorge Orta was presented as part of the beyond earth art project. Organized by the Tufts University Art Gallery, it is the first comprehensive exhibition of work by French wife-husband duo Lucy and Jorge Orta in the United States. Sculptures, drawings, installations, and video explore major concerns that define the twenty-first century—biodiversity, environmental conditions, climate change, and exchange among peoples. After a U.S. premier at Tufts, Food-Water-Life also traveled to the Zilkha Gallery at Wesleyan University and to the Richard E. Peeler Art Center at DePauw University in 2015. It was curated by Judith Hoos Fox and Ginger Gregg Duggan (c2 | curatorsquared).

The presentation of Food-Water-Life at the Johnson Museum inaugurated an annual exhibition endowed in memory of Elizabeth Miller Francis ’47.

Among the many teaching highlights afforded by this fascinating exhibition were visits by more than a hundred students from Cornell’s Department of Natural Resources to discuss themes of food justice, water supply, recycling, and the fair distribution of natural resources during their class sessions. For many of these students it was their first visit to the Museum.
Maya Lin’s *Empty Room* installation is a component of the artist’s multimedia *What is Missing?* project that raises awareness about biodiversity and habitat loss. It invites visitors to physically connect with the concept of loss and participate in an intimate multimedia experience. An interactive website, [www.whatismissing.net](http://www.whatismissing.net), serves to bring attention to endangered and extinct animal and plant species.

The installation is comprised of video projectors concealed beneath the floor that play short videos of endangered species. Visitors carry thin, clear screens that capture images when held above the light beams. Portions of the soundtrack reflect research the artist carried out at Cornell’s Lab of Ornithology.

At the Johnson, *Empty Room* was presented along with Lin’s recent sculptures *Silver Niagara* and *Blue Wave*. The artist spoke at Cornell on April 10 (see page 38).

*At right:* Curator Andrea Inselmann with Lin’s *Silver Niagara*.
In the Richard F. Tucker ’50 and Genevieve M. Tucker Gallery on Floor 1, works on view explored the representation of landscape. Photography from the permanent collection by Ansel Adams, Timothy O’Sullivan, and Carleton E. Watkins was installed alongside recent work by contemporary artists, including the mural *The Discovery of America* by Adam Cvijanovic.

A work by Danish artist Olafur Eliasson had been on the Museum’s wish list for quite some time. Steve Ames donated *The park series* as a year-end gift in 2013, just in time for it to be included in *beyond earth art.*

Olafur Eliasson
Danish, born 1967
*The park series*, 1998
C-prints, edition 2/3
10 × 14 inches (sheet; each of 25)
The Ames Family Collection of Contemporary Photography 2013.042.003 a-y
Work on view throughout the galleries on Floor 2L referenced recycling, the loss of species and ecosystems, the exploitation of natural resources, and the nature / culture divide. A series of video works was screened throughout the exhibition in the Picket Family Video Gallery (below).

The contemporary works were shown alongside archival and other materials from the 1969 Earth Art exhibition held in at the Johnson’s predecessor, the Andrew Dickson White Museum of Art—the first American museum exhibition dedicated to this new way of producing and presenting artworks.

Conceived by visionary curator Willoughby Sharp (1936–2008), Earth Art presented site-specific installations by Jan Dibbets, Hans Haacke, Neil Jenney, Richard Long, David Medalla, Robert Morris, Dennis Oppenheim, Robert Smithson, and Günther Uecker. Most artists were on site for about a week in the winter of 1969 to make new pieces for the exhibition (with the help of students from the university, including Gordon Matta-Clark and Louise Lawler) inside the White Museum and scattered around the Cornell campus and the surrounding Ithaca area.

Two photodocumentation works by Dennis Oppenheim, detailing works he made for Earth Art, were acquired by the Johnson following the 2014 exhibition (see page 2 and the inside covers of this report).

More information about Earth Art, as well as the complete 1970 exhibition catalogue, is available on our website.
Artist **Maya Lin** spoke at Cornell on April 10 about her work (see page 35), a talk supported in part by a member of the Class of 1949 in honor of Jason and Clara Seley, the Findlay Family Foundation through the help of David Findlay, Jr., and a grant from the Cornell Council for the Arts.

“The Atkinson Symposium: beyond earth art” was held on April 11, with speakers **Suzaan Boettger**, PhD, art historian, art critic, and international lecturer; **William L. Fox**, director of the Center for Art + Environment, Nevada Museum of Art, Reno; **Christian Houge**, artist on view in *beyond earth art*; **Amy Lipton**, codirector of ecoartspace; and **Lucy Orta**, artist on view in *beyond earth art*. A panel discussion followed the presentations, with **Jack Elliott**, associate professor, Department of Design and Environmental Analysis, and an artist on view in *beyond earth art*; **Renate Ferro**, visiting assistant professor, Department of Art; **Amanda Jo Goldstein**, assistant professor, Department of English; **Johannes Lehmann**, professor, Department of Crop and Soil Sciences; and **Marion Wilson**, an artist on view in *beyond earth art*. The symposium was funded by Cornell’s Atkinson Forum in American Studies Program.

On April 12, the Museum’s “Spring Into Action” event highlighted proactive, observant, and environmentally conscious activities to engage public audiences. Among the participants were AguaClara, designer Heidi Brown, Community Science Institute, Cornell Dairy, Cornell Lab of Ornithology, Early Morning Farms, Eco Village at Ithaca, Greeks Go Green, Ithaca College Art Student Union, Ithaca Generator, Local First Ithaca, Museum of the Earth/Cayuga Nature Center, PrattMWP College of Art and Design, ROOTED, Silk Oak, Standard Art Supply & Souvenir, and the Sustainability Hub. A film screening was cosponsored by Finger Lakes Environmental Film Festival (FLEFF).

Following this event, **Lamar Herrin**, creative writing professor emeritus, read from his novel *Fractures*, cosponsored by Buffalo Street Books.
The annual History of Art Majors’ Society exhibition explored how art is a simultaneous reflection of the artist and the viewer. Framing through abstraction, identity, and the medium itself was seen in works from the permanent collection, aiming to broaden understanding of the complex effect of framing on the viewer’s experience. The undergraduate curators published a 40-page catalogue to accompany the show, and for the first time wrote a blog, curatedhams, and used Instagram to chronicle their experience.

enticing the eye / exploring the frame was funded in part by grants from the Student Assembly Finance Commission and the Cornell Council for the Arts, and a generous annual gift from Betsey and Alan Harris.

A related symposium, “Screens of Dissent: Framing the Political in Video Art” was presented on April 29 at the A. D. White House, with screenings from the Rose Goldsen Archive of New Media Art, part of Cornell Library’s Division of Rare and Manuscript Collections.

History of Art Majors’ Society Officers
Margaret Merrell, president
Kathryn Solomon, vice president
Hannah Schockmel, secretary
Chinelo Onyilofor, treasurer

Members
Lara Abouhamad Evy Li
Kayli Callahan Eva Morgan
Zoe Carlson Piotr Pillardy
Yichen Dong Wylie Rechler
Cameron Ewing Lee Rice
Virginia Girard Katya Savelieva
Alanna Klein Yuanyuan Tang
Haley Knapp Katie Wong
Carlos Kong Eunice Yu

The exhibition was celebrated on April 25 at “Framed” with DJ Tak3. Coorganized by the History of Art Majors’ Society and the Museum Club (see page 43), the event was funded in part by CUTOnight. Alana Ryder (seated, center), the Mellon Curatorial Coordinator for Academic Programs, supervised the project as part of her first year on staff.
The intriguing diversity of printmaking techniques—intaglio, relief, planographic, screenprint, monoprint, and more—was explored through works from the Johnson’s extraordinary collection of works on paper, with an eye to why artists choose certain techniques and how they use these tools to create a narrative.

This exhibition was curated by Nancy Green, the Gale and Ira Drukier Curator of European and American Art, Prints & Drawings, 1800–1945, with assistance from Johnson Museum interns Soowon Jo ’15, the 2013–14 Nancy and Stephen Einhorn Intern; Clara-Ann Joyce ’15, the 2014 Nancy Horton Bartels ’48 Scholar for Collections; and Christian Waibel ’17. The exhibition was also the focus of a Cornell’s Adult University summer course, “The Art of the Print,” where students had hands-on workshops in each of the techniques at Ithaca’s Ink Shop.
September 20
40th Anniversary Celebration

The Museum celebrated forty years on campus with a massive celebration following the opening reception for fall exhibitions. Mother Mallard’s Portable Masterpiece Co., who played at the Museum’s grand opening in 1973, returned to play in the wing (above). Cornell Avant Garde Ensemble (CAGE) performed music inspired by the Cosmos light installation on the Mallin Sculpture Court. In a performance/screening made possible in part by the Cornell Council for the Arts, Depot/Centralia/Tiber featured works filmed by Michael Ashkin (Department of Art) with an improvised soundtrack by Annie Lewandowski (Department of Music) on piano/electronics and Tim Feeney (formerly of the Department of Music) on percussion. The Museum Club wrapped up the night with a ’70s dance party (see page 43).

July–December 2013,
February–April 2014 (various dates)
Yoga and Art
Rachel VerValin, Mighty Yoga

July 11, 18
Poetry in the Garden
Writer Peter Fortunato

August 3
Articipation: Mixed Media
(photograph, page 58)
Artist Jing Carlson

August 8
Movie at the Museum
Back to the Future (1985)

September 7
Art-Full Family Day
Singer-songwriter John Simon
(photograph, page 64)

September 12
For a New World to Come

September 14
Off the Label Tour:
At the Crossroads—
Connecting Art and Literature
Intern Christopher Yates

September 24
Pastoral States:
The Nubian Kingdom of Kush in
Comparative Perspective
Geoff Emberling, assistant research scientist, Kelsey Museum of Archaeology, University of Michigan. This public lecture was held in conjunction with the course “From Excavation to Exhibition,” a collaboration between the Museum and the Department of Anthropology, and supported in part by a grant from the Andrew W. Mellon Foundation.

October 5
Art-Full Family Day:
The Little Draw
Artist Susan Zehnder

(continued)
October 5
Off the Label Tour: Storytelling
Student docents Jessie Cho, James Fleming, Joanna Gao, Ewy Li, Victoria Sadosky, and Natsuko Suzuki

October 8
Lecture
John Twilley, art conservation scientist, Stonybrook University. This public lecture was held in conjunction with the course “From Excavation to Exhibition,” a collaboration between the Museum and the Department of Anthropology, and supported in part by a grant from the Andrew W. Mellon Foundation.

October 10
Stoikov Lecture: How to Read Chinese Paintings
Mike Hearn, the Douglas Dillon Curator in Charge of the Department of Asian Art, Metropolitan Museum of Art. This annual lecture series on Asian art was endowed by Judith Stoikov ’63.

October 19
Off the Label Tour: The Arts of Japan in the Visible Storage Gallery
Interns Christopher Yates and Gretchen Stillings

October 23
Conservation Planning for Exhibitions
Jenifer Bosworth ’93, exhibitions conservator, Freer and Sackler Galleries, the Smithsonian’s Museum of Asian Art. This public lecture was held in conjunction with the course “From Excavation to Exhibition,” a collaboration between the Museum and the Department of Anthropology, and supported in part by a grant from the Andrew W. Mellon Foundation.

October 26
The Big Draw
Artist Susan Zehnder

November 16
To the Galleries and Beyond: Japanese Gyotaku

December 7
To the Galleries and Beyond: Clay and Sculpture
Student docent Joanna Gao

January 25
Lunar New Year Celebration: Year of the Horse!
K-Pop group I Love Dance, students Yiqing Zhao and Mixayphone Pew Bounvilay, Cornell Lion Dancers. Cosponsored by the Jarrett F. and Younghee Kim-Wait Fund for Korean Arts, the Ithaca Asian American Association, and Cornell’s East Asia and Southeast Asia Programs.

February 1
Art-Full Family Day
Members of Ithaca Generators

February 4, March 4, April 8, May 6
For Students Only: Collections Spotlights
Kari O’Mara, Alexandra Palmer, Sonja Gandert, and Alana Ryder presented this series that put the spotlight on works of art from the permanent collection not currently on public view.

February 22
To the Galleries and Beyond: Caring for the Collection
Matt Conway brought his experience as the Johnson’s registrar to this event focusing on care of personal collections.

Art History in a Nutshell
February 23, Ancient Art
April 27, Medieval and Renaissance
May 18, Baroque
Carol Hockett presented art-history surveys highlighting objects in the reinstalled second-floor galleries.

March 1
Art-Full Family Day
Artist Barbara Page

April 5
Art-Full Family Day
Actress, playwright, and director Holly Adams

April 15
From the Netherlands to Renaissance Rome: Jan Gossart’s 1508 Roman Sojourn
Maryan Ainsworth, curator of Early Netherlandish, French, and German painting at the Metropolitan Museum of Art and adjunct professor of the History of Art at Barnard College. This public lecture was held in conjunction with the course “Constructing New Narratives: Curatorial Practice Today,” a collaboration between the Museum and the Department of the History of Art and Visual Studies, and supported in part by a grant from the Andrew W. Mellon Foundation.

April 19
Concert
Contemporary music ensemble Ne(x)tworks. This concert was presented as part of the ensemble’s three-day residency with the Department of Music.

May 3
Water Festival Celebration
Ithaca Asian Girls on the Move Club, Tabernacle Baptist Church Karen Youth, Utica. Cosponsored by Cornell’s Southeast Asia and East Asia Programs with partial funding from the U.S. Department of Education Title VI.

May 4
Concert
Cornell Avant Garde Ensemble (CAGE). Cosponsored by the Department of Music and funded in part by a grant from the Cornell Council for the Arts.
The Museum Club hosts a variety of “for students only” events as well as public programs in collaboration with other campus groups each year.

**Museum Club Officers**

Casey Ebner, president
Christopher Yates, vice president
Kiwi Lui, treasurer
Zoe Carlson, publicity chair (Fall)
Hannah Hume, publicity chair (Spring)

**Members**

Thora Bjornsdottir
Joanna Gao
Erika Ghazoul
Carolyn Krupski
Tara Lobo
Sean McGee
Jenny McGough
Eva Morgan
Kimmi Pham
Hannah Schockmel

September 20

'70s Dance Party
Shimtah, DJ Tak3 (see page 41)

October 25

Cabaret Artistique
Ballroom Dance Club, On Tap Dance Troupe, <3 A Cappella.
Cosponsored by the SAFC.

November 8

After Hours
Chai Notes, Rise, After Eight, Amber Dance Troupe, Raas, Cornell Minds Matter.
Cosponsored by the SAFC and CUTonight.

February 21

Student Arts Showcase: “Art & the Environment” Reception
Hosted by the Museum Club in collaboration with the Cornell Piano Society and the English Club.
Supported in part by a grant from the Cornell Council for the Arts.

March 14

Elementary, My Dear Johnson: A Sherlock Holmes Mystery Night

A celebration of all things Sherlock, the Museum Club hosted a “black-tie” evening featuring a murder mystery scavenger hunt throughout the Museum and performances by String Theory, a string ensemble at Cornell “dedicated to playing your favorite nerdy TV, movie, and game themes as well as music by popular artists.”

The event was cosponsored by the Student Activities Finance Commission (SAFC).
Summary of education programs, 2013–14

University Programs (University classes and tours)

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<th>PARTICIPANTS</th>
<th>PRESENTATIONS</th>
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<td>Cornell University</td>
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School and Community Public Programs

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<th>PARTICIPANTS</th>
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<td>School Programs (tours &amp; workshops K-12, teacher training)</td>
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<td>Campus/Community Collaborations (lectures, public programs, presentations)</td>
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<td>Tours/Workshops—Adults</td>
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<td>Docent Training</td>
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<td><strong>801</strong></td>
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<td><strong>1,348</strong></td>
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Department of Development Sociology
Department of Earth and Atmospheric Sciences
Department of Ecology and Evolutionary Biology
Department of Education
Department of English
Department of German Studies
Department of History
Department of the History of Art and Visual Studies
Department of Horticulture
Department of Landscape Architecture
Department of Music
Department of Natural Resources
Department of Near Eastern Studies
Department of Performing and Media Arts
Department of Psychology
Department of Romance Studies
Division of Nutritional Sciences
Dulman Hill Student Farm
East Asia Program
English Club
English for Academic Purposes
English for International Students and Scholars (EISS)
Fiber Science and Apparel Design (FSAD)
Flora Rose House
Greeks Go Green
Hans Bethe House
Hasbrouck Apartments
History of Art Majors’ Society
Ithaca Asian American Association
John S. Knight Institute for Writing in the Discipline
Learning Strategy Center, Office of Computing and Communications
Low Rise 6 Residence Hall
Low Rise 7 Residence Hall
Mann Library
Mario Einaudi Center for International Studies
Medieval Studies Program
New Student Reading Project
New Student Writing Program
NeXtworking
OADI Community Advocates Program
Office of Human Resources
Office of the Councils
Office of the Provost
On Tap Dance Troupe
Operations Research and Information Engineering
Orientation Steering Committee
Performing and Media Arts
Phi Gamma Delta Fraternity
Phi Sigma Pi National Honors Fraternity
Policy Analysis and Management
Protestant Cooperative Ministry
Raas
Rise
Rooted
School of Industrial Labor Relations
Society for the Humanities
String Theory
Sustainability Hub
Townhouse Community
Undergraduate Admissions Office
Yamatai

Other Colleges and Universities
Alfred University
Cazenovia College
Colgate University
Hobart and William Smith Colleges
Ithaca College
State University of New York at Cortland
Syracuse University
Tomkins Cortland Community College
Wells College

Other Facilities and Organizations
Cayuga Addiction Recovery Services (CARS)
Cayuga Nature Center
Community Arts Partnership
Community School of Music and Arts
Early Morning Farms
Eco Village at Ithaca
Experience! The Finger Lakes
Family Reading Partnership
FBI National Academy Associates
Finger Lakes Residential Center, Lansing
First Congregational Church
Forest Home Chapel
Greater Ithaca Activities Center (GIAC)
Groton Youth Services Summer Camp
Ithaca Asian American Association
Ithaca Asian Girls on the Move Club
Ithaca Generator
Ithaca Public Education Initiative (IPEI)
Ithaca Society for Children’s Book Writers and Illustrators
Ithaca Youth Bureau
John Hopkins Center for Talented Youth
Kendal of Ithaca
L & M Tours, Brooklyn
Lifelong
Local First Ithaca
Longview Community Program
MacMannick Secure Center, Broctondale
Memorial Art Gallery, Rochester
Museum of the Earth
Oneida Community Mansion House
Second Nature
Silk Oak
Southside Community Center
Stand Art Supply & Souvenir
Tabernacle Baptist Church Karen Youth, Utica

TST Board of Cooperative Educational Services:
Branches Program,
Bridges Program,
Lighthouse Program,
Springboard Program,
Turning Point Program
DONORS of art

Anonymous
Steve Allen, Jr., MD
The Ames Family
Helen Anbinder, Class of 1962, and Paul Anbinder, Class of 1960
Helen Appel, Class of 1955, and Robert J. Appel, Class of 1953
Helen-Mae and Seymour Askin, Jr., Class of 1947
Helen-Mae and Seymour Askin, Jr., Class of 1947, in honor of Frank Robinson
Dr. and Mrs. Frederick Baekeland, in honor of Alice Young
Slater Bradley
Alice Dalton Brown and Eric Brown, PhD, Cornell MED 1967
Henry and Mary Louise Church
The Print and Artist’s Book Collection of Phyllis Goody Cohen, Class of 1957
Douglas L. Cohn, Class of 1979, DVM 1985, in honor of Nancy Green
Gary Davis, Class of 1976
Adam Fowler and Margaret Thatcher Projects, New York
Bette Franklin, Class of 1961, and Brad Franklin, Class of 1960
Roslyn Bakst Goldman, Class of 1959, and John L. Goldman, JD 1959
Andy Grundberg, Class of 1969, and Merry Foresta, MA 1981
Audrey Irmas
Patricia Johanson
Erica Karsch
Drs. Lee and Connie Koppelman
Stuart E. Levin, MD
Alan Lipton
Professor Elisabeth Haly Meyer and the Advanced Print Media Studio, Department of Art, Cornell University, in honor of Pedro Barbeito
Ruth and Nathan Newman
Diane A. Nixon
Gwen and Peter Norton, through Margaret and Frank Robinson
Joel Perlman, Class of 1965
Nancy and Andrew Ramage
Margaret and Frank Robinson
David Seidler, Class of 1959
Madeline and Les Stern, Class of 1960
Judith Stoikov, Class of 1963
Kathryn and Don Sullivan, School of Hotel Administration, Class of 1965
Etsuko Terasaki†
Storm Tharp, Class of 1992
The Andy Warhol Foundation for the Visual Arts, New York
Nicholas H. Wright
Loretta Krieger Yellen, Class of 1962
Loretta Krieger Yellen, Class of 1962, in honor of Samantha A. Yellen, Class of 2015
Tsuruta Yoshitaka and Onishi Gallery

Named Funds for Art Acquisitions

The Professor and Mrs. M. H. Abrams Fund
The Jennifer, Gale, and Ira Drukier Fund
The Herbert F. Johnson, Class of 1922, Endowment Fund
The Lee C. Lee Fund for East Asian Art
The George and Mary Rockwell Fund
The David M. Solinger, Class of 1926, Fund
The Beth Tredway, Class of 1970, and Stephen Tredway, Class of 1969, Fund
The Jarett F. and Younghee Kim-Wait Fund for Middle Eastern Arts

† deceased
Lee Bontecou
American, born 1931
*Untitled*, 1963
Soot and aniline dye on muslin
Gift of Katherine Komaroff
Goodman
78.073.001

Lee Bontecou
American, born 1931
*Flit*, 1959
Welded iron, canvas, wire, and black velvet
Anonymous gift
59.140

Nicole Eisenman
American, born France, 1965
*Brueghel Halloween*, 1994
Watercolor on paper
Acquired through the generosity of the Donors to the Contemporary Art Fund 2003.028

Anne Kraus
American, 1956–2003
*Plate, from a set of two mugs and a plate*, ca. 1991
Ceramic
Gift of Isabel and William Berley, Classes of 1947 and 1945
99.078.132 c

Anne Claude Philippe de Tubières, Comte de Caylus
French, 1692–1765
Nicolas Le Sueur
French, 1691–1764
after Giovanni Francesco Penni
Italian, ca. 1488–ca. 1528
*The Egyptians Drowned in the Red Sea*
Etching and chiaroscuro woodcut
Acquired through the Professor and Mrs. M. H. Abrams Fund 2013.022.001

George Stoll
American, born 1954
*Untitled (4 Cup Sketch)*, 1995
Beeswax, paraffin, and pigment
Gift of Madeline and Les Stern, Class of 1960
2001.016 a-d

Conservator Kasia Maroney of Boston Restoration in Trumansburg discusses her approach with curator Andy Weislogel for the fifteenth-century German polychromed wood statue of Saint George slaying the dragon (gift of Mr. and Mrs. Morris G. Bishop, 76.008.005), part of the reinstallation of the second-floor galleries (see pages 8–9).
LOANS from the collection

Lines of Control: 
*Partition as a Productive Space,*
at the Nasher Museum of Art, Duke University, Durham, North Carolina (September 19, 2013–February 2, 2014)

Lines of Control, an exhibition of video, prints, photographs, paintings, sculpture, and installation by international artists, premiered at the Johnson Museum in 2012, and the Museum acquired four works from the show.

The exhibition was co-organized by Green Cardamom and the Johnson Museum, and cocurated by Hammad Nasar, Iftikhar Dadi, and Ellen Avril, with Nada Raza assisting.

Also loaned, but not pictured:

Ashan Jamal
Born Pakistan 1975, lives and works in Lahore
*Kaho Na Pyar Hai*, 2006
Mixed media on wasli paper, mounted on board
Acquired through the George and Mary Rockwell Fund
2012.010.004 a-d

Bani Abidi
Born Pakistan 1971, lives and works in Karachi and New Delhi
*The Distance from Here*, 2010
Single-channel video (color, sound)
Acquired through the George and Mary Rockwell Fund
2012.010.005

Above, at right:
Muhanned Cader
Born Sri Lanka 1966, lives and works in Sri Lanka
Flag I (Unawatuna Beach, Sri Lanka) and Flag II (North Uist, Outer Hebrides, Scotland), 2010
Oil on aluminum
Acquired through the George and Mary Rockwell Fund
2012.010.001-002

Above, at right:
Seher Shah
Born Pakistan 1975, lives and works in Brooklyn
*Interior Courtyard I*, 2006
Graphite on paper
Acquired through the George and Mary Rockwell Fund
2012.010.006

George Morrison (American, 1919–2000)
Reunion, 1962
Oil on canvas
Gift of Samuel Golden, 63.158

Artist Walks: The Persistence of Peripateticism at Dorsky Gallery Curatorial Programs, Long Island City, New York (September 8–November 17, 2013)

Lucy Gunning (British, born 1964)
Climbing Around My Room, 1993
Single-channel video on monitor (color, sound)
Acquired through the generosity of the Donors to the Contemporary Art Fund, 2002.181


Charles-François Daubigny (French, 1817–1878)
Les Champs au mois de juin (Fields in the Month of June), 1874
Oil on canvas
Gift of Mr. and Mrs. Louis V. Keeler, Class of 1911, 59.087


Enrique Chagoya (Mexican, born 1953)
Etchings with rubber stamp
Gift of the Estate of Paul Ehrenfest, by exchange, 2006.005.001-.010

Illegal Alien’s Guide to the Concept of Relative Surplus Value, 2009
Color lithograph
Acquired through the generosity of Diana G. Karnas and Abe Tomás Hughes II, 2010.004


Leopoldo Méndez (Mexican, 1902–1968)
Homenaje a José Guadalupe Posada (Homage to José Guadalupe Posada), 1956
Linoleum cut on machine-made wove paper
Gift of Robert and Joan Bechhofer, 92.044.011

Elizabeth Catlett (American, 1915–2012)
Sharecropper, 1952; printed ca. 1968–93
Linocut on wove paper
The Print and Artist’s Book Collection of Phyllis Goody Cohen, Class of 1957, 99.117

In Harriet Tubman I Helped Hundreds to Freedom, 1947
Linocut
Acquired through the generosity of Truman W. Eustis III, Class of 1951, and Phyllis Goody Cohen, Class of 1957, 2000.150

Dear Nemesis, Nicole Eisenman 1993–2013 at the Contemporary Art Museum, St. Louis, Missouri (January 24–April 13, 2014)

Nicole Eisenman (American, born France, 1965)
Brueghel Halloween, 1994
Watercolor on paper
Acquired through the generosity of the Donors to the Contemporary Art Fund, 2003.028

Lee Bontecou: Drawn Worlds at The Menil Collection, Houston, Texas (January 30–May 11, 2014) and the Princeton University Art Museum (June 28–September 21, 2014).

Lee Bontecou (American, born 1931)
Untitled, 1963
Soot and aniline dye on muslin
Gift of Katherine Komaroff Goodman, 78.073.001


Eric Serritella (American, born 1963)
Sitside Fireside Teapot, 2012
Stoneware
Gift of Ellen Avril, 2013.012

Post-Picasso: Contemporary Artists’ Responses to His Art at Museu Picasso, Barcelona, Spain (March 6–June 29, 2014)

Ibrahim Mohammed El-Salahi (Sudanese, born 1930)
The Inevitable, 1984–85
India ink on nine sheets of Bristol board, each framed individually
Acquired through the African Acquisition Fund, a purchase fund established through the exchange of gifts from Mr. and Mrs. William W. Brill, and other donors, 98.058 a-i

Cutting through the Suburbs at Carriage Trade Gallery, New York (April 5–May 25, 2014)

Gordon Matta-Clark (American, 1943–1978)
Program Six, 1974–76
Single-channel video (B&W and color, sound)
Gift of the Estate of Gordon Matta-Clark, 2007.048.006
### Statement of Overall Revenue and Expenditures

**FOR THE YEAR ENDED JUNE 30**

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<td><strong>Support and Revenue</strong></td>
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<td>University Appropriation</td>
<td>$2,281,343</td>
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<td>$1,243,331</td>
<td>$1,194,994</td>
<td>$1,096,256</td>
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<td>Restricted Gifts *</td>
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<td>Other Earned Income</td>
<td>$85,413</td>
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<td>Deaccessioning (restricted)</td>
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<td><strong>Total Income</strong></td>
<td>$5,479,452</td>
<td>$3,862,426</td>
<td>$4,581,726</td>
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* Not reflected here are gifts to the Museum’s endowment; these gifts totaled $1,491,704 in 2013–14.

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<td>Business Operations</td>
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<td><strong>Total Expenditures</strong></td>
<td>$4,805,785</td>
<td>$4,569,046</td>
<td>$3,390,578</td>
</tr>
</tbody>
</table>

**2013–14**

**2012–13**

**2011–12**

**Change in Restricted Endowed Income Accounts** | $167,514 | $198,255 | $13,454
**Change in Restricted Accounts** | $216,067 | -$633,856 | $1,179,323
**Change in Reserve Accounts** | $805 | -$93,331 | -$1,629

**Gifts to Museum Endowment** | $1,494,704 | $1,072,102 | $446,929
**Market Value of Endowment (restricted)** | $20,116,000 | $16,977,000 | $16,443,000
**Market Value of Endowment (unrestricted)** | $11,262,000 | $10,348,000 | $9,580,000
**Market Value of Endowment Total** | $31,398,000 | $27,325,000 | $26,031,000

**This surplus of $673,667 was the result of pledge payments for the completed expansion and renovation as well as restricted gifts for special projects.**

**The change in reserve accounts of $805 was the result of an operating surplus in 2013–14.**
### Statement of Operating Revenue and Expenses ‡

<table>
<thead>
<tr>
<th></th>
<th></th>
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<tbody>
<tr>
<td><strong>Support and Revenue</strong></td>
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<td>University Appropriation</td>
<td>$2,281,343</td>
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<td>Endowment Income</td>
<td>$892,680</td>
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<td>Restricted Gifts for Operations</td>
<td>$167,532</td>
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<td>Annual Fund</td>
<td>$638,160</td>
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<td>Grants &amp; Foundations</td>
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<td>Rental of Facility</td>
<td>$91,625</td>
<td>$83,035</td>
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<tr>
<td>Other Earned Income</td>
<td>$85,413</td>
<td>$123,550</td>
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<td>Operating Income</td>
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<td>$3,168,623</td>
<td>$2,966,733</td>
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<td><strong>Expenses</strong></td>
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<tr>
<td><strong>Program</strong></td>
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<td>Curatorial Departments</td>
<td>$635,502</td>
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<td>Education</td>
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<td><strong>TOTAL Program</strong></td>
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<td><strong>Public Affairs</strong></td>
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<td>Development</td>
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<td>Membership</td>
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<td><strong>Building</strong></td>
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<td>Security</td>
<td>$340,579</td>
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<td>Gallery Maintenance</td>
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<td>$554,458</td>
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<td>Rental of Facility</td>
<td>$59,195</td>
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<td><strong>TOTAL Building</strong></td>
<td>$1,338,021</td>
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<td><strong>Administration</strong></td>
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<td>Business Operations</td>
<td>$323,720</td>
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<td>Director’s Office</td>
<td>$388,046</td>
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<td>Computer Support</td>
<td>$9,549</td>
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<td><strong>TOTAL Administration</strong></td>
<td>$721,315</td>
<td>$717,124</td>
<td>$615,672</td>
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<tr>
<td><strong>Operating Expenses</strong></td>
<td>$4,356,792</td>
<td>$3,261,954</td>
<td>$2,968,362</td>
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<tr>
<td><strong>Operating Results</strong></td>
<td>$805</td>
<td>-$93,331</td>
<td>-$1,629</td>
</tr>
</tbody>
</table>

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‡ These results are derived from the statement of overall revenue and expenditures (opposite). Operating results do not include art purchases and capital expenditures or the funding used to support them.
foundation, government, and corporation SUPPORT

AbbVie Foundation*
Adelson Trust
Aigen Financial Group, LLC*
American International Group*
The Andrew W. Mellon Foundation
Barron Family Foundation
Bartels Trust
Berkshire Taconic Community Foundation
Bernard & Audrey Berman Foundation
Bernard Mayrsohn Charitable Trust
The Community Foundation for the National Capital Region
Comprehensive Gastroenterology
Cornell Council for the Arts
Cornell Foundation
Corning Incorporated Foundation*
Daniel K. & Betty Roberts Family Foundation
David M. & Hope G. Solinger Foundation
Deeds Foundation, Inc.
Diageo*
Donald & Maria Cox Trust
The Drukier Foundation, Inc.
E. Rhodes & Leona B. Carpenter Foundation
Ellen and Gary Davis Foundation
ExxonMobil Foundation*
The Fein/Ross Family Foundation
Fidelity Charitable Gift Fund
The Findlay Family Foundation
FJC
Fleming Family Foundation
Gary Plastic Packaging Corporation
General Electric Co.*
GlaxoSmithKline*
Goldman Sachs Group*
Goldman Sachs Philanthropy Fund*
Greater Cincinnati Foundation
Hachette Book Group*
IBM Corporation*
International Fine Print Dealers Association
J. M. McDonald Foundation
Japan Foundation
Jewish Communal Fund of NY
Jewish Community Federation
Johnson Charitable Gift Fund
Kanders Foundation
KPMG Foundation*
Lannan Foundation
Mastercard International Inc*
Merck Company Foundation*
The Midvale Foundation
Milberg Factors, Inc.
Morris & Rosalind Goodman Family Foundation
Nathalie and Samuel Stein Foundation, Inc.
National Endowment for the Arts
National Philanthropic Trust
New York State Council on the Arts
Newman-Tanner Foundation
Oscar G. & Elsa S. Mayer Family Foundation*
Park Avenue Charitable Fund
Picket Family Foundation
Prudential Insurance Foundation*
Rattray Kimura Foundation
Robert G. and Jane V. Engel Foundation
Rona & Jeffrey Citrin Charitable Foundation
Ronald P. and Susan E. Lynch Foundation
SAP America, Inc.*
Sam and Adele Golden Foundation for the Arts
Schwab Fund for Charitable Giving
Sherry and Joel Mallin Family Foundation
Signs of Success
T. Rowe Price Charitable Giving*
Terra Foundation for American Art
Triad Foundation
UBS*
United Technologies Corporation*
Vanguard Charitable Endowment Program

* matching gifts
In 2013–14, new grants totaling $258,000 were awarded:

The upcoming traveling exhibition JapanAmerica: Points of Contact, 1876–1970, organized and cocurated by the Johnson’s Nancy Green, will examine the impact of Japanese exhibits at international expositions on American art and design between the Centennial Exhibition in Philadelphia and the 1970 Osaka Exposition, the first to be held on Japanese soil. The Terra Foundation for American Art awarded $100,000 toward the exhibition with an additional award of up to $15,000 for a Cornell symposium, planned for Spring 2016. The E. Rhodes and Leona B. Carpenter Foundation also awarded a grant of $30,000 in support of this exhibition.

The E. Rhodes and Leona B. Carpenter Foundation awarded $28,000 toward the Fall 2014 exhibition Jie (Boundaries): Contemporary Art from Taiwan (top), cocurated by An-yi Pan, associate professor of art history at Cornell, and the Johnson’s Ellen Avril. The exhibition featured the viewpoints of several generations of artists, revealing how Taiwanese identity has become more fluid, variable, remixed, and multidimensional, less determined or defined by ethnicity, location, or national allegiances.

The National Endowment for the Arts awarded $40,000 toward the Museum’s “Objects and their Makers: New Insights” (OMNI) program (center), which continues to provide underserved students in rural school districts experiences with original artworks and art-making activities.

The Museum received a grant of $30,000 from the New York State Council on the Arts for each of the next three years. The NYSCA award recognizes the important work the Johnson does to broaden the impact and advancement of the arts throughout the state, and we are proud to receive public funds in support of our contributions to the community.

The J. M. McDonald Foundation granted $15,000 to fund outreach to pre-K through Grade 12 students in the Finger Lakes region, enabling them to participate in curriculum-based Museum programs and workshops (bottom). Carol Hockett, the Museum’s coordinator of school and family programs, works closely with area educators to develop these programs, with a special emphasis on engaging at-risk students and those with disabilities.
STAFF

Luke Andrews
Security Guard/Lieutenant

Ellen Avril
Chief Curator and
Curator of Asian Art

Sarah Barnard-Blitz
Administrative Assistant
to the Director and Deputy
Director*

Matt Braun
Director of Development

David O. Brown
Museum Photographer*

Robert Buss
Security Guard

Ken Carrier
Weekend Building Supervisor**

Matt Conway
Registrar

Lourdes Cordero
Receptionist*

Corey Dockstader
Security Guard

James Drake
Security Guard

Sara Ferguson
Coordinator of Public Programs*

Claire Fox
OMNI Education Assistant for
School Programs*

Sonja Gandert
Curatorial Assistant

Peter Gould
Deputy Director and Director of
Finance and Administration

Nancy Green
The Gale and Ira Drukier Curator
of European and American Art,
Prints & Drawings, 1800–1945

April Haviland
Security Guard

James Haviland
Security Guard/Captain

Carol Hockett
Coordinator of School and
Family Programs

James Inman
Security Guard*

Andrea Inselmann
Curator of Modern and
Contemporary Art & Photography

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

Chris Loomis
Receptionist

Michael Lutomski
Security Guard

Wil Millard
Chief Preparator and
Building Coordinator

Alvin Miller
Chief of Security and
Special Events Coordinator

Mike Mobilio
Security Guard

Andrea Murray
OMNI Education Assistant for
School Programs*

Kari O’Mara
Andrew W. Mellon Coordinator
of Student Engagement

Alexandra Palmer
Provenance Researcher

Andrea Potochniak
Editorial Manager

Meghan McQuaide Reiff
Assistant Registrar

David Ryan
Preparator

Jennifer Ryan
Annual Fund and Membership
Coordinator

Alana Ryder
Andrew W. Mellon Curatorial
Coordinator for Academic Programs

Elizabeth Saggese
Administrative Assistant for
Education*

Amanda Schaufler
Receptionist

Robert Sherwood
Security Guard/Lieutenant

Amy Somogy
Assistant Collections Mover**

Brenda Stocum
Accounts Manager*

Kenneth VanVorce
Security Guard

Chad Walsh
Receptionist*

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

Stephanie Wiles
The Richard J. Schwartz Director

William J. Woodams
Assistant Preparator*

Susan Zehnder
OMNI Education Assistant for
School Programs*

* part-time
** part-time temporary position
Ellen Avril gave a presentation on the Museum’s “Connecting Research with Practice” initiative, funded by the Mellon Foundation, at the American Curators of Asian Art Conference in Los Angeles.

Matt Braun served as a board member of the Ithaca Public Education Initiative, participating on its development committee and volunteering for the annual IPEI Spelling Bee fundraiser.

David O. Brown continues filming on Fragile Legacy, his film about Cornell’s Blaschka glass collection. He regularly presents water-awareness talks to groups throughout New York.

Matt Conway is a leader in the Cornell Elves Program, coordinating donations to needy families in Richford and the Enfield school district.

Sara Ferguson continues her own art practice and is a part-time lecturer in the studio art department at Ithaca College.

Sonja Gandert presented a paper on contemporary Chicano art at the Coloquio Internacional “Latinos en las artes y las letras” at the Casa de las Americas in Havana, which was published in online journals affiliated with the Casa. She also presented a paper on Cuban artist Sandra Ramos at the Southeastern College Art Conference in North Carolina.

Nancy Green is a trustee member of the Williamstown Art Conservation Center and the Print Council of America. She lectured at Saint Anselm College in New Hampshire, Kendall in Ithaca, the Oneida Community, and James Madison University in Virginia. She also contributed an essay to the book Walter J. Phillips.

Carol Hockett volunteers with Tompkins Learning Partners, Ithaca Kitchen Cupboard, and Longview, and serves on the boards of Cornell’s Protestant Cooperative Ministry and Foodnet Meals on Wheels.

Cathy Klimaszewski presented on “Visible Storage as a Classroom” at the Association of Academic Museums and Galleries conference in Seattle and organized “The Transformative Nature of Art,” a program for regional museum educators. She served on the grants committee for the Cornell Council for the Arts and as a House Fellow at Carl Becker House, and she volunteers for the Cornell Elves Program, coordinating donations to needy families in the Groton Central school district.

Alana Ryder attended “Expanding a Shared Vision: The Art Museum and the University” at Yale. She plays polo with a night league at Cornell and walks rescue dogs with the “Pet the Pet Program” in Trumansburg.

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 Weislogel was elected to the board of the Print Council of America. He sings with Ithaca’s Cayuga Vocal Ensemble chamber choir, serves on the outreach committee of Ithaca’s First Congregational Church, and participated in the Feed My Starving Children 2013 Ithaca Mobile Food Pack event.

Stephanie Wiles was elected a member of the Board of Trustees of the Association of Art Museum Directors (AAMD).

Susan Zehnder gave a lecture on “Creativity: Pre-K to Seniors” at Ithaca College. She serves on the board of the Fine Arts Booster Group and reviews education grants for Tompkins County’s Community Arts Partnership. For the past decade, Susan has swum across Cayuga Lake for Women Swimm’ in’ to raise money for Hospicare.

Kari O’Mara attended “Expanding a Shared Vision: The Art Museum and the University” at Yale and served on an Alumni Careers Panel at Cazenovia College. Kari’s artwork was exhibited in Bodies, a juried exhibition at the North Seattle Community College Art Gallery in Seattle, and featured in the first issue of Nine Mile, an online magazine of literature and art focusing on Central New York.

Splitting, from the series Repulsing Attraction, 2010, digital C-print
**INTERNS**

**Kayli Callahan**  
Membership (Fall 2013)

**Gina Choi**  
Wong and Cheng Intern for Chinese Art (Summer 2014)

**Garrett Craig-Lucas**  
Academic Programs

**Naomi Edmark**  
Membership (Spring 2014)

**Kayla Figueroa**  
The Meyer A. and Karen Charal Gross Intern (Registrar)

**Dori Ganetsos**  
Administration and Publicity

**Samantha Gobioff**  
Rights and Reproductions

**Jevan Hutson**  
Digital Studio (Fall 2013)

**Soowon Jo**  
The Nancy and Stephen Einhorn Intern (Prints and Drawings, 1800–1945)

**Emma Langston**  
School and Family Programs (Fall 2013)

**Da Bin Lee**  
The Muriel Dreiling Asian Art Intern (Fall 2013)

**Kelly Lee**  
The Alison Cheng Intern for Photography (Spring 2014)

**Sean McGee**  
Provenance

**Kimmi Pham**  
The Grace Moak Meisel Memorial Asian Art Intern (Spring 2014)

**Keely Sarr**  
School and Family Programs

**Hannah Schockmel**  
The John A. Hartell Intern (Preparator)

**Danni Shen**  
Modern and Contemporary Art & Photography (Fall 2013)

**Gretchen Stillings**  
Public Programs

**Natsuko Suzuki**  
The Nancy Horton Bartels ’48 Scholar for Education (Summer 2014)

**Christian Waibel**  
Prints and Drawings, 1800–1945 (Spring 2014)

**Christopher Yates**  
Student Engagement

**Leslie Alegria ’14**, the Richard and Genevieve Tucker Education Intern for School and Family Programs (Spring 2014), led kids from Ithaca’s Southside Community Center and their Cornell freshmen buddies from the Townhouse Community at a February event where they explored masks at the Museum and made their own in the Cox Studio.

**Clara-Ann Joyce ’15**, the Nancy Horton Bartels ’48 Scholar for Collections (Summer 2014) and an intern for Earlier European and American Art, assisted with the photography of a book on loan from Cornell Library’s Division of Rare and Manuscript Collections for an upcoming exhibition.
SUPPORTERS

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Robert Appel
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Madeleine Bennett
William Berley
Janet Bishop
Rona Hollander Citrin
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Marilyn Friedland
Grace Goldberg
Andy Grundberg
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Patricia Carry Stewart, emerita
Harold Tanner, emeritus
Beth Treadway
Genevieve Tucker

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Department of Music

Iftikhar Dadi
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History of Art/Chair, Department of Art

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John S. Knight Institute for Writing in the Disciplines and English

Geri Gay
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Katherine K. Gottschalk
Walter C. Teagle Director of First-Year Writing Seminars

Salah Hassan
Goldwin Smith Professor of African and African Diaspora Art History and Visual Culture, Africana Studies and Research Center and the Department of the History of Art and Visual Studies

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Human Development/House Dean,
Carl Becker House

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Fiber Science and Apparel Design

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Senior Professor of Engineering and Stephen H. Weiss Presidential Fellow

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Professor and Department Chair, Department of the History of Art and Visual Studies

Wolfgang H. Sachse
Meinig Family Professor of Engineering

Daniel R. Schwarz
Frederic J. Whiton Professor of English Literature and Stephen H. Weiss Presidential Fellow

Shawkat Toorawa
Associate Professor, Department of Near Eastern Studies

Mary Woods
Michael A. McCarthy
Professor of Architecture

† deceased
Sylvia Estes leads a watercolor workshop for families at the summer “Articipation” event, using the Morgan Japanese Garden as inspiration. While a student at Bard College, NY, Sylvia interned with our Education department during Summer 2013 and the January 2014 break.
MEMBERS and SPECIAL GIFTS

Director’s Circle

Elaine and John E. Alexander
Ann and Steven Ames
Helen-Mae and Seymour R. Askin, Jr.
Lisa and Richard A. Baker
Madeleine Miller Bennett
Sandip Bhammer
Vishal M. Bhammer
Kay and Elliot R. Cattarulla
Rona Hollander Citrin and
Jeffrey Citrin
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Deborah Goodman Davis and
Gerald R. Davis
Gale and Ira Drukier
Estate of Elizabeth Miller Francis
Grace Goldberg
Peter Harriott
Elizabeth H. and Alan B. Harris
Moira Hearne Hintsa and
Mark Hintsa
Dale Reis Johnson and Dick Johnson
Ronni Lacroute
Jill and Jeffrey Libshutz
Susan E. Lynch
Sherry and Joel Mallin
Robert L. Marcus
Donald McJunkin
Evelyn Edwards Milman and
Stephen E. Milman
Diane Nixon
Joan and Joel Picket
Carol and Timothy Rattray
Nancy and Nelson Schaenen, Jr.
Madeline and Leslie W. Stern
Trisha and Evan Stewart
Judith Stoikov and Richard Miller
Beth and Stephen Treadway
Genevieve M. Tucker
Nancy H. and Philip M. Young

Quadrangle

Suzanne Aigen
Genevieve and John Reuben Allen III
Arlie W. and Douglas W. Anderson
Carol and Ferd Avril
Nancy and William M. Bellamy, Jr.
William Berley
Judith and Peter Brandeis
Kathryn and Charles Camisa
Heather Y. Choi and Hyung Seob Kim
Angela Cheng-Cimini and
Michael D. Cimini
Christine Tryba-Cofrin and
David H. Cofrin
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Cornell Class of 1970
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Catherine and Donald Augenstein
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Guy Barron
Nancy Horton Bartels and
Hank’ Bartels
Constance and Tommy Bruce
Barbara Altman Bruno and
Joseph P. Bruno
John H. Burris
Francis Canale
Phyllis G. and George H. Cohen
Carolyn and Neil Coplan
Francille and John Firebaugh
Marilyn and Lawrence Friedland
Sandy and George Garfunkel
William F. Gratz and James Bruno
Sylvia and Ronald Hartman
Marilyn and Gary Hellingter
Henrietta P. Hillman
Jeanne Kanders
Brit L. and L. William Kay II
Ruth and James H. Keene III
Dorothy Eiseman Litwin
Bernard S. Livingston
Rosa C. and Frank H. T. Rhodes
Betty Ann Besch Solinger
Patricia Carry Stewart
Nicki and Harold Tanner
Bobbi and Ralph Terkowitz
Margie M. and William C. Wang
Michelle and George D. Weiner
Nancy M. and Samuel C. Fleming
Merry Foresta and Andy Grundberg
Ronald Ganeles
Barbara and Burton M. Gold
Mary Maxon Grainger and
Bradley R. Grainger
Daniel H. Greenberg and Joann Alvis
Karen C. and Meyer A. Gross
Pauline and Bruce Halpern
Cheryl L. Hannan
Michael I. Jacobs
Marcia Jacobson and
Daniel R. Schwarz
J. R. K. Kantor
Kirsten and Douglas Krohn
Mildred C. Kuner
Judith A. Lehr
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Bernard Mayrhoohn
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Paula E. Noonan
Amelia B. Nyghis
Leslie Jennis Obus and
Michael Obus
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Pamela Reis
Betty and Daniel K. Roberts
Stanley Rodwin
Carol Fein Ross
Mr. and Mrs. Jean F. Rowley
Carolyn W. Sampson
Matthew P. Schaab
Lisa L. Schenkell and
J. Gregory Crandall
Harriet and Luke Scorsone
Frances Shlors
Adrienne and Eli Shuter
Marlene and Elliott J. Siff
Nancy S. and David B. Simpson
Deborah and Peter Smith
Eric Steinberg
Peter B. Stiefel
Karen and William Tafuri
Lee and Paul Tregurtha
Deborah and Michael Troner
Albert H. Tsuei

Names listed in this section are donors of funds only. Donors of art are listed on page 46.

† deceased
Phyllis and William† Tuddenham
Sharee A. Umpierre
Younghee Kim-Wait and Jarett F. Wait
Harriet and Jay Warren Waks
Mina Rieur Weiner
Karen and Malcolm K. Whyte
Richard C. Wiles
Sally W. Williams
Heather Winters and Edward Cary Holcomb

Charter

Sandra and Stephen Abramson
Annetta Alexandridis
Helen and Paul Anbinder
Ellen B. Avril
Rosalyn and Philip Baron
Patricia and Jared Bates
Bruce A. Benet
Alice Katz Berglas and Peter Berglas
Laurie Berke-Weiss and Brian Berke
Ann Berman and Samuel S. Spektor, Jr.
Judith and A. David Bernanke
Margaret Bernstein
Sandra and James Blackwood
Elisabeth Kaplan Boas and Arthur B. Spitzer
Kathleen and David Boochever
Ellen Breitman and Brien Amspoker
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In honor of Mathilda Charlotte and Jessie L. Bruce, Constance and Tommy Bruce

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In honor of Marcia Jacobson and Daniel R. Schwarz’s 15th wedding anniversary, Marcia Jacobson and Daniel R. Schwarz

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Edited and designed by Andrea Potochniak
GALLERY TRANSPLANT. 1969.
Floor plan of Gallery #1, Andrew Dickson White Museum, Cornell University, Ithaca, N.Y. transplanted to a pond site in a bird sanctuary. Activated surface: snow and ice. Duration: 24 hours.