2015

40/40

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Exhibition of Iowa Artists

August 25th through December 19th, 2015

Brunnier Art Museum, Iowa State University

On the occasion of the 40th Anniversary of the University Museums, 1975-2015.
In preparation for the year-long celebration of University Museums’ 40th anniversary in 2015, it became clear early on that there needed to also be a celebration of the arts and significant artists of Iowa. When University Museums was first conceived in the early 1970s there was no acknowledged agreement that the institution would collect, or make it a point to collect, Iowa artists. As we look back today, 40 years later, we realize that University Museums’ collection of Iowa artists has become significant and, as time passed, a collection we sought to grow and develop in its breadth and wealth.

Today, one of the University Museums’ signature permanent collections is the Iowa Artist Collection. It began in the late 1920s and 1930s with Zenobia Ness, Raymond M. Hughes, Grant Wood, and Christian Petersen. Today there are over 150 significant Iowa artists in the permanent collection with over 2000 works of art created by those artists. The exhibition 40/40 was curated to commemorate the University Museums’ 40th Anniversary and also expand the number of Iowa artists in the collection. The exhibition includes the addition of 40 new Iowa artists to the permanent collection exemplified with a work of art by each, and also the acquisition of 40 new artworks to the collection from Iowa artists already represented in the permanent collection. Altogether there will be 40 new Iowa artists and over 80 new works of art added to the collection.

Iowa State University has always been a place of great beauty. The understanding that the aesthetics of this campus would add greatly to the education of the young sons and daughters of farmers who first attended the college was an important ideal, in fact a core ideal in the establishment and construction of the early land-grant college. Much of the planning of the landscape and architecture for this campus was based on this belief, which naturally led to the art that in the 20th century began to be incorporated into the campus. The first commission of a practicing Iowa artist occurred in 1925 when Nellie Verne Walker was commissioned to create two bas-relief panels on the newly constructed Library building at the heart of campus. She was in fact the most prominent Iowa sculptor of her time and began the tradition that the ensuing work of Iowa artists on campus would follow. In the 1930s it was the direction of President Raymond M. Hughes that truly brought fine art to the forefront of this campus and would set the stage for the wonderful permanent collection of Iowa artists which we hold today.

One of the first significant Iowa artists who came to Iowa State and can be considered to have designed our earliest object in the Iowa Artists Collection was Grant Wood. A well-known and respected artist, Wood hailed from Cedar Rapids, Iowa and was the father of the modern Regionalist movement in art. As part of the federal Public Works of Art Program (PWAP), the predecessor to the later better known Works Progress Administration (WPA) program initiated by Franklin D. Roosevelt, where artists were hired to create art for public locations as a way to spur on the economy, as America was desperately trying to recover from the Depression. When Tillage Begins, Other Arts Follow, the mural cycle designed by Grant Wood and executed by nine young Iowa artists in Wood’s mural studio, was painted for what is now the Parks Library on campus and remains iconic to this day.

“This exhibition is a moment of reflection upon how far we have come in our unequivocal support of the arts and artists of Iowa...”

—Adrienne Gennett, Assistant Curator, University Museums, Iowa State University
It was through Wood and these federal government programs that one of Iowa State’s beloved and most prolific artists came to campus. Christian Petersen (1885-1961) was born in Denmark and immigrated to the United States as a child. Petersen was a sculptor and one of the only sculptors who would be hired by the government to participate in the PWAP program. In late 1933 Petersen was hired by the President of Iowa State, Raymond M. Hughes, a man who believed in the ability of art to transform along with beauty, to create a fountain for the courtyard of the Dairy Industries Building. In 1934 Petersen was hired by Grant Wood to become one of the artists participating in the Iowa PWAP program and worked independently from Wood on Peterse's 'History of Dairying' fountain. Soon after, Petersen was hired by Hughes to become the first, permanent artist-in-residence on this campus and in the United States. Petersen would spend the next twenty-one years on the campus in that capacity and during that time created twelve major public works of art on campus, along with innumerable maquettes, sketches, and studio works of art. He was also considered an exceptional teacher and that is where his legacy endures, in the memories of his many students who adored the artist and who grew creatively and in spirit under his tutelage. It is those sculptures made by Petersen that remain the core of the Art on Campus Collection and the inspiration to continue in his legacy and tradition.

Iowa State excelled in the 1930s and early 1940s in bringing art, especially the arts of Iowa, to campus, primarily through the Memorial Union. Much of that is thanks to Zenobia Ness, a well-known professor in the Division of Home Economics, a WOI-AM radio hostess, and advocate for the arts of Iowa. She also became head of Iowa State Fair’s Iowa Art Salon, from 1927-1939 and made a considerable impact on the then Iowa State College. Her support of Grant Wood, and a thoroughly more modern style of art, allowed a new and talented young crop of Iowa artists to thrive. Her position with the Iowa Art Salon made it possible for her to bring a selection of the first place winners to be exhibited at the Memorial Union each year. This began shortly after the Memorial Union was opened in 1928 and there were not funds for furnishings, so the Great Hall became the home to an art gallery, pleasing both Ness and President Hughes. Ness, along with Memorial Union director Col. Harold Pride, also held an annual Artist Dinner each October in the 1930s and early 1940s, which Grant Wood both attended and hosted, further emphasizing the importance of art on this campus. She also had the power and ability to place works of art in highly trafficked locations working with the Campus Art Committee, ensuring that art became an important aspect of the visual appeal on the interior of the campus buildings. Ness believed that the visual arts were an important resource for the education of Iowa State students and needed to be a core aspect of the curriculum, expounding upon the ideas of the founding forefathers of Iowa State.

These early efforts of artists, educators, and administration set an important precedent that may have ebbed at times in the ensuing years, but was picked up with great enthusiasm by University Museums. With the implementation of the newly created Iowa Art in State Buildings legislation in 1979, and the mandate of the Iowa Arts Council that Iowa artists must be considered for this program, our collection of Iowa artists grew even greater. At this time University Museums was a young organization, aware of the prodigious legacy that needed to be continued and the great potential there was in Iowa artists. Although there are a few other Iowa museums and arts institutions, such as the Sioux City Art Center and MacNider Art Museum, that also had and have today wonderful collections of Iowa artists, University Museums set out to create our own exceptional Iowa artists collection. University Museums began collecting where we could, at the grassroots level, the artists that meant something to us as a land-grant extension-focused institution uniquely placed on a campus that was primed and ready to fill its walls, lawns, and newly created museum with art, continuing a heritage begun so many years before. While University Museums may not have started by consciously collecting Iowa artists, it came naturally, and continues to this day.

In 2015 University Museums is comprised of five entities and the collection of Iowa artists has grown throughout the years with the creation of the Christian Petersen Art Collection, the Art on Campus Collection (including the maquettes for many of the public works of art), and the permanent University Art Collection located in the Brunnier Art Museum. In the 40/40 exhibition we recognize the past accomplishments of this collection with the acquisition of 40 new works of art from 40 Iowa artists that are already part of the collection and have been important in the building of this collection over the last four decades. Looking forward, the exhibition examines the future of Iowa artists and the collection with the acquisition of 40 works of art by 40 Iowa artists who were not previously represented. This exhibition is a moment of reflection upon how far we have come in our unequivocal support of the arts and artists of Iowa, and in the continuing tradition of using the visual arts as a way to bolster and enhance the knowledge and curriculum of our ever growing population of young Iowa students.

Adrienne Gennett, Assistant Curator, Brunnier Art Museum

The exhibition was curated by University Museums with substantial and extraordinary help from Marlene Olson and Janelle McClain. Major support was given by Arthur Klein and Dirk and Lucinda Scholten in memory of Margaret and Roger Scholten. Exhibition support was also provided by, AI and Ann Jennings, Ruth Anne Gehrke, Carol Grant, Virginia Stafford, Susan Sargent, Stewart Burger, Maria M. Shadiot, the Struss family in memory of Rollie Struss, the College of Design, Debbie and Tom Johnson, Lois Kline, Julie and Len Radman, Susan and John Russo, Terri and Elvin Hasselman, the Neva M. Petersen Acquisition Endowment Fund, and the University Museums Membership.

University Museums would also like to thank all of the artists and donors who gifted works of art for the exhibition and permanent collection – Marilyn Annin, Ann Au, Richard Black, John Buck, Mary Koenen Clausen, Lee Rosson DeLong, Barbara Fedeler, Peter Hamann, Brent Holland, Marie Hornecker, Mary Merkel-Hess, Deborah and Michael Hubbell, Charlotte and Fred Hubbell, Thomas C. Jackson, Brenda Jones, Matthew Kirchenbaum, Arthur Klein, Joey Kirkpatrick and Flora C. Marc, Matthew Kluber, Ingrid Lillegren, Paul Lubekin, David Luck, Christopher Martin, Janelle and George McClain, Joseph Muench, Gary and Marlene Olson, Peter Orazem and Patricia Cotter, Joseph Patrick, David Percival, Neva M. Petersen Acquisition Endowment Fund, Lynette and John Pohlman, Nancy Polster, Dr. Charles Read, Wendy S. Rolfe, Jeanine Coupe Ryding, Priscilla and Charles Sage, John Schwartzkopf, Carmen Slater and Donald Randall, Crit Streed, Ellen Wagener, Family of Gretchen Weber, and Susan Chrysler White.
The 40th anniversary of University Museums along with this exhibition, would have never come to fruition without the dedicated help of so many longtime friends in the Iowa arts community. As we began the initial planning of the 40/40 exhibition, we quickly realized we needed help pinpointing the significant and innovative Iowa artists that we should be adding to the permanent collection and who would also be a part of this celebratory exhibition. We turned to Marlene Olson and Janelle McClain; both had owned their own art galleries in Iowa and both had been of great help and support to University Museums throughout the years. Marlene had owned Olson-Larsen Gallery (1979-2010) in Des Moines and Janelle had founded and owned the CornerHouse Gallery in Cedar Rapids (1976-2007) with her husband George. Both women were advocates and supporters of Iowa artists throughout the 1970s and into the 2000s as the contemporary Iowa arts scene developed. They had connections to artists and the knowledge that we needed to make the best selections for the collection and exhibition. Marlene and Janelle have also been wonderful friends and supporters of University Museums. They would steer us in the right direction in every aspect of this endeavor.

Both women had unique insights developed over the years as they interacted with many artists throughout their careers. Janelle kindly told us her story in her own words –

“After almost 40 years of owning a gallery and working as an art consultant, I have decided my true calling is as an ‘art matchmaker’. I used to think I was an artist, waiting while I worked as a gallerist for a time to go to my studio to begin my real career. That all began in 1976. After several years, I finally realized my true gift was in the ‘match’. Recognizing talent in others, realizing the distraction that can occur with having to market one’s own artwork, identifying the audience that has an attraction or a passion for art and making the connection.....I love everything about it and enjoy nurturing and advising artists along the way. My mother’s favorite quote is, “Remember, I know more about being young than you do about being old.” I hope my legacy will be the experience I have accumulated and been able to share during these wonderful years immersed in art, artists and the audience.”

Marlene began her interest in Iowa artists by marrying one. Her husband, Gary was twice an artist-in-residence through the Iowa Arts Council and Marlene worked to coordinate education with the Council. After sitting at a desk for several years in this position she realized that she needed more - more contact with artists and enthusiasts - and needed to change her focus. In 1979, along with Anne Larsen, she bought the gallery that had been owned by well-known gallerist Jan Shotwell. Together Marlene and Anne built upon the reputation Jan had created, seeking out talented Midwestern and especially Iowa artists to represent and sell in their newly named Olson-Larsen Gallery. In 1984, Anne moved and Marlene purchased her portion of the gallery, running it on her own until 2010. Marlene believes that during this time the arts in Iowa were at a point of great activity and advancement. There were so many artists in the state, which she attributes to the large amount of higher education institutions in the state that had expanding and lively art departments. They were working artists who were educating young Iowans, but also participating in a vibrant and growing arts community. Marlene represented 50 to 60 artists at a time, many of those from Iowa. While it was difficult for her to limit herself when there were so many talented artists working at the time, she wanted to give each her best and greatest support possible. For Marlene, everyday working in the gallery was filled with enthusiasm and passion. She never tired of running the gallery and representing the artists she believed whole-heartedly in, even though it was often a physically demanding job.

This exhibition would not have been possible without the knowledge, passion, and unending generosity of Marlene and Janelle. Both looked at their personal collections of Iowa artists and kindly donated artworks for the exhibition and permanent collection that they believed were significant artists and works of art. Marlene and Janelle also reached out to many artists on behalf of University Museums, asking for donations of their art and explaining how important this exhibition and collection will be for the arts of Iowa. They understand our desire to support the arts and artists of Iowa, as they too spent years in that same position. Their lives have long been immersed in this world and their continued passion is palpable. It is an honor to have been able to work with both and to be in a position to collect so many uniquely wonderful Iowan artists.
40 New Iowa Artists to the Collection

Marilyn Annin (American, b. 1938)
Gaia and Man, 2006
Fabric, wire, can tabs
Gift of the artist.
UM2015.45ab

Marilyn Annin's sculptured garments are metaphors for specific themes, attitudes and customs of our everyday habits. Beginning with a welding torch and quarter-inch steel rod she builds an armature that can function as an internal support or play a definitive role in the detailing of each work of art. The next step is to integrate discarded objects such as buttons, can tabs, broken jewelry, fabric scraps, safety pins - the detritus of our culture - into a rich, tactile fabric. Combining these dissimilar materials in a life-size garment draws the viewer into an intimate relationship and affords a more personal interpretation. Annin has her B.S. in Art Education from the University of Wisconsin. She focused on painting until she took a class that was offered to painters to think in three dimensional terms. She developed a love for the demands of creating spatially. In 1993 she was awarded a National Endowment/Arts Midwest Fellowship. Her work has been featured in numerous private collections.

Costume Maker's Art
American Craft
Sculpture and Fiberarts
Lifework: Portraits of Iowa Women
Two books: "Costume Maker's Art" and "Lifework: Portraits of Iowa Women Artists", Iowa Public Television's "Living in Iowa" has featured her as well. Annin's sculptures are meant to inspire humor and thoughtfulness in the viewer. Marilyn Annin's sculptured garments are metaphors for specific themes, attitudes and customs of our everyday habits. Beginning with a welding torch and quarter-inch steel rod she builds an armature that can function as an internal support or play a definitive role in the detailing of each work of art. The next step is to integrate discarded objects such as buttons, can tabs, broken jewelry, fabric scraps, safety pins - the detritus of our culture - into a rich, tactile fabric. Combining these dissimilar materials in a life-size garment draws the viewer into an intimate relationship and affords a more personal interpretation. Annin has her B.S. in Art Education from the University of Wisconsin. She focused on painting until she took a class that was offered to painters to think in three dimensional terms. She developed a love for the demands of creating spatially. In 1993 she was awarded a National Endowment/Arts Midwest Fellowship. Her work has been featured in numerous private collections.

40 New Iowa Artists to the Collection

Michael Brangoccio (American, b. 1954)
Dreamers, 2013
Acrylic on canvas
Purchased with funds from the Office of the Vice President for Research. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa.

The paintings of Michael Brangoccio depict animals and objects in unfamiliar contexts within surreal and luminescent scenarios. By depicting unusual circumstances he can provoke the viewer and make them question what is happening in each painting, using their own life experiences to relate to the scenes in front of their eyes. The intensely beautiful animals speak to the human condition, representing the struggles and joys found in everyday life. Brangoccio employs a unique method in the creation of his paintings, using multiple layers of acrylic paint upon a canvas, then aggressively thumps and knocks the canvas around creating cracks and chips throughout the layers of paint. This addition and subtraction gives the painting texture and a crackled finish which adds to the sense of emotion and surreal imagery he has painted. Brangoccio spent his childhood examining and exploring objects to better understand their nature and this is evident in his mature paintings. He attended the University of Northern Colorado where he earned both his B.A. and M.A. and furthered the great technical skill that he is today known for in his art. Working from West Des Moines, Iowa for the past twenty-four years, Brangoccio has been part of numerous group and solo exhibitions nationally and his art can be found in both private and public collections throughout Iowa. Brangoccio explores the emotions of human experience by engaging the viewer to think about the unusually situated animals and objects and how they express those conditions that all humans can relate to.

Ann Wright Au (American, b. 1959)
Ring, 2015
Heliodor (Green Beryl), Pink Tourmaline and 14kt yellow gold
Gift of the artist.
UM2015.36

The jewelry fashioned by Ann Au is personal and unique. Her creations are individually suited to her clientele or personally formed by her own distinctive tastes. Every piece of jewelry Au makes is one of a kind and she has built a reputation upon her exceptional taste and the high quality of her designs and materials. Au mainly works with precious metals, set with diamonds, colored gemstones, or interesting and unusual rocks or minerals. Au was raised in Lorimor, Iowa, a small town in the southern part of the state. She attended Iowa State University and earned a B.A. in Integrated Studio Arts (Craft Design). After college Au worked with two master goldsmiths and in 1993 opened her own store, 2AU Limited, in West Des Moines. Along with creating and selling her own jewelry, her store also represents and sells various other artists working in many different media from around the world. Au is a member of the Society of North American Goldsmiths and the American Craft Council. Her jewelry can be found in numerous private collections.

John Buck (American, b. 1946)
The Yarn, 2014
Woodcut print, edition of 15
Gift of the artist in honor of Priscilla Sage.
UM2015.37

John Buck has become a nationally recognized and prolific artist based in Montana, but his artistic roots began in Ames, Iowa under the tutelage of the textile artist Priscilla Sage. As his high school art teacher Sage could see his artistic potential and helped Buck to begin to follow the path that would lead to his success as an artist. Buck is both a sculptor and a printmaker, creating exquisitely unique motifs and sculptural figures with carved wood, bronze, or by woodblock printing. His prints are intensely detailed as he uses a pen, nail, chisel, or his own fingernail to incise a background of images into the print which depict imagery from daily life, nature, or his sculpture. He then adds a large carved image, both figural and object based, onto the woodblock that becomes the larger visual focus. His sculptures are wood or bronze, sometimes kinetic, and often incorporating the human figure. Buck received his B.F.A. from
Karen Chesterman has created a uniquely personal style of painting. Working mainly in oil on canvas she works in layers, building and subtracting those layers as her creation develops. A great depth of color and texture emerge from the convergence of these multiple layers. Using this process to create her art has become akin to meditation and at times a single work of art can take months to produce. Chesterman originated studied education, receiving her Bachelor of Science in 1971 from Morningside College in Sioux City, Iowa and in 1988, after having long been involved in art, received her Bachelor of Arts in art from Briar Cliff University. She then attained a Master of Fine Arts at the University of South Dakota in 1993. Chesterman has shown in numerous exhibitions throughout the Midwest, especially at Olson-Larsen Galleries in Des Moines and the Cedar Rapids Museum of Art, and has received several awards. Her art has also been acquired for many personal and institutional collections, such as the Sioux City Art Center in Iowa. She continues to be prolific, creating her meditative art in her home studio and exhibiting throughout the Midwest.

Karen Chesterman (American, b. 1947)  
* Corners of My Mind, 2010  
Oil on canvas  
Promised gift from Gary and Marlene Olson.

Chunghi Choo has been both a significant artist and generous teacher throughout her career, teaching 50 years in the United States. While she pursued her own artistic goals, she also helped to mold and inspire many young artists in Iowa and continues to create art that goes beyond the traditions of her medium and pushes forward the future of craft.

Chunghi Choo (Korean-American, b. 1938)  
* Treasure Basket, c. 1980  
Metal mesh  
Gift of Dr. Charles Read.  
UM2015.32

A pioneer and innovator in the field of metalwork, Chunghi Choo has created a legacy through her exquisite craftsmanship and exploration of new techniques in metal and mixed media. Her art goes far beyond the traditional boundaries associated with the medium of metal. The fluidity and organic beauty of her forms seem to undulate and twist in motion, belying the material from which they were made. The functional forms such as teapots have an exceptional lightness and sense of grace from their spout to their handles and her abstract sculpture examines how an artist can go beyond the properties of their chosen medium. Choo is a prolific artist, using these inventive techniques to push herself further and to attain the desired form that she envisioned. Asian calligraphy has often inspired this fluidity, balance, and grace found in her art, along with innovation. Choo was born in Korea and was exposed to art and classical music from a young age. She attended Ewha Women’s University in Seoul, Korea and obtained her B.F.A. Choo came to the United States in 1961 for graduate school, receiving her M.F.A. from the Cranbrook Academy of Art in Michigan, one of the most prestigious schools for craft in the country. She began teaching at the University of Northern Iowa in 1965, spending three years developing her use of mixed media, and in 1988 came to the University of Iowa to develop the metalsmithing and jewelry program. Choo is presently the F. Wendell Miller Distinguished Professor Emerita at the University of Iowa and she spent the last 46 years not only creating her own art, but teaching students who have gone on to become well respected and significant artists in their own right. Her art is represented in numerous noteworthy American museum collections including MoMA, The Metropolitan Museum of Art, The Smithsonian American Art Museum, the Art Institute of Chicago, and many more. She has also received an NEA Fellowship in Metalwork and was invited to leave her papers and be interviewed for the Smithsonian Institution’s Archives of American Art.

Orville Chatt (American, 1924-2007)  
* Pin, 1960s  
Silver, colored leather  
Gift of Priscilla and Charles Sage.  
UM2015.44

The jewelry created by Orville Chatt was based in sound design principles, using the natural and man-made world which surrounded him as his inspiration. Chatt believed that fashioning beautiful and graceful jewelry imbued the wearer with that same beauty and grace. He understood that design must be practiced, that an artist must sketch as they moved through their world. Much of his jewelry can be considered abstract in form, but there is an undercurrent of naturalism as he took inspiration from a bent twig or fungus growing on a tree. He was also interested in the natural effects produced by the man-made world, such as the heavy metal of an aging railroad tie or the weathering of cement. Chatt graduated from the Chicago Art Institute and also had an M.F.A. from Drake University. He was the craft coordinator at Iowa State University where he worked to further develop a metals program. He exhibited throughout the Midwest and in the Northwest, where he lived and worked at Skagit Valley College in Washington. He published thoughtfully on the principles of design and helped to begin the training of inventive young Iowa jewelers and artists.
Karl Christiansen (American, 1931-2007)

*Pitcher*, 1960s
Stoneware
Gift of Nancy Polster.
UM2015.39

*Platter*, 1960s
Stoneware
Gift of Nancy Polster.
UM2015.40

*Teapot*, 1960s
Stoneware
Gift of Priscilla and Charles Sage.
UM2015.41ab

A functional potter, Karl Christiansen was well known for the beauty of his utilitarian wares. His pottery was recognized early on in the 1960s for its outstanding practicality, which relied upon his great skill as a potter to create weighty, yet graceful forms. He gained great popularity within Iowa and the Midwest as the movement towards the creation of functional pottery spread. Christiansen graduated from Concordia College in Moorhead, Minnesota before joining the army. Afterwards he earned an M.A. in Art Education from the University of Minnesota and an M.F.A. from the University of Iowa. He taught at Luther College in Decorah, Iowa and helped to develop the ceramics program. His pottery was collected and used by many throughout the Midwest, especially by other artists, who recognized the great clarity and beauty he was able to bring to functional pottery forms.

Mary Koenen Clausen (American, b. 1953)

*The Constant One*, 2014
Mixed media
Gift of the artist.
UM2015.19

The mixed media collages of layered figures, words, and imagery by Mary Koenen Clausen are an expression of her inner world. At a very young age she created what she calls a "lensing system", a way to internalize all of the information she was being bombarded with from the outside world and sort out that which was of importance to her internal knowledge. Art quickly became an important outlet for Clausen, an outlet in which to explore this internal world she was creating in her mind and both art and her "lensing system" have remained the driving forces of her life. The multiple layers of her collages are created through this same refined internal system, where the colors, materials, and imagery all come together in a natural and creative process. Clausen has a B.F.A. from the University of Northern Iowa and works and lives in Washington, Iowa. Her art has been in exhibitions throughout the Midwest and Northeast. The collages evoke a very intimate and personal feeling, but Clausen hopes her art will bring a new perspective to viewers and force them to have a larger perspective and to think outside of the world they exist in at that moment.

Charles Atherton Cumming (American, 1858-1932)

*Untitled (Fireplace)*, early 20th century
Oil on canvas
Gift of Peter Orazem and Patricia Cotter.
UM2015.28

The artist Charles Atherton Cumming was one of the most important influences upon the development of the arts in Iowa. Cumming expressed an interest and talent for art and drawing at a young age, even winning a first place prize at a county fair. He attended Cornell College in Mount Vernon, Iowa, but as there was no program for the arts there, he was encouraged to enroll in the Chicago Academy of Design, which later became the Art Institute of Chicago. After finishing his studies he returned to Cornell College and persuaded the administration to allow him to begin teaching art. His course was quite successful and he was soon given a better studio and made a member of the faculty. In 1885 and 1889 he traveled to Paris and attended the prestigious Académie Julian, helping to further his understanding in the European academic art tradition that he would teach in Iowa. In 1895 he came to Des Moines to take over the Des Moines Academy of Art, which had been struggling, and within five years had made it a great success. The academy was renamed The Cumming School of Art in 1900. In 1909 he was invited to help build the art program at the State University of Iowa and split his time between Iowa City and his school in Des Moines. Cumming’s work with the school taught a generation of young artists in the academic style, giving them the traditional skills in craftsmanship.
and the discipline needed to become successful artists. He was also a well-known artist in his own right, best known for his portraits, but he also created exquisite landscapes and still-lifes, all based upon his classical academic style with aspects of impressionism. Cumming was part of the Capitol Improvements Committee which brought art into government buildings and created public murals, of which he created his own in 1912 for the Polk County Courthouse titled Departure of the Indians from Fort Des Moines. In 1914 he became the superintendent of the Department of Art at the Iowa State Fair, which judged and awarded artists during the state fair and set the standards of taste for many years. As times changed, Cumming did not and his very traditional style of teaching and art became passé as more modernist tendencies were popularized in art. Cumming’s art may have lost favor in the ensuing years, but it was his teaching and development of an entire generation of artists that was his most lasting influence. Cumming created an awareness and place for art in the state of Iowa, allowing later artists to further develop the arts of Iowa into the vibrant and creative community that it is today.

Norman “Neal” Deaton (American, b. 1929)

Meadow Rose, c. 2007
Mixed media, 43 × 351
Gift of Janelle and George McClain.
UM2015.31

Neal Deaton is best known for his exceptionally lifelike and realistic dioramas and models that he has created for natural history museums throughout the United States during his long career. This type of work takes extraordinary artistic skill and understanding of nature and Deaton was uniquely suited to excel in this form of art. As a child he loved to draw and was constantly sketching, but he also had a passion for the natural world. After being discharged from the Navy at the end of the Korean war, Deaton returned to Washington DC to decide the path his life would take. He went to visit the Smithsonian Institution as he pondered his future and this turned out to be pure serendipity. He asked to speak with the exhibitions department and quickly had an interview, leading him to consider that perhaps he could make a living combining his love of art and nature. He first took a position with the Academy of Natural Sciences in Philadelphia, but then quickly moved on to the Smithsonian where he worked for four years as an exhibition specialist. In 1959 he returned to his home state of Iowa and set up his own company to create these unique and exquisite dioramas. He excelled in his work and created realistic animals and natural scenes for many of the most prestigious institutions in the country. In 1963 he made dioramas from several eras of the dinosaurs that continue to be displayed at the Smithsonian National Museum of Natural History. Also, he and William L. Brown collaborated to prepare the giant African Elephant replica that stands in the Rotunda of that same building. Throughout his professional career he also made his own art: sculpting, drawing, and painting. Neal Deaton continues to create art, recently exploring botanical sculptures that began as exact models, but have become what he considers traditional artistic botanical drawings in three dimensions. Deaton is a uniquely gifted artist who developed his skills through what could be considered a modern apprenticeship and it is his deep love of art and nature that has inspired him throughout his successful career and in his personal artistic creations.

Chuck Evans (American, 1940-2015)

Pin, 1979
Silver, carnelian
Gift of Nancy Polster.
UM2015.50

The jewelry and metalwork created by Chuck Evans is exquisitely refined in its construction and detail. His craftsmanship was of the highest quality and is evident through his ability to craft unique objects of personal adornment and functional sculpture. Evans often overlaid metals in distinctive patterns, bringing wonderful texture to the material, which took great technical skill to accomplish. After being in the Navy from 1957 to 1967, Evans came back to school to train as a metalsmith. He earned an A.A.S., B.F.A. and M.F.A. in Metal Crafts and Jewelry, all from the School of American Craft at the Rochester Institute in New York. While there he studied with the renowned metal sculptor Albert Paley and Hans Christensen. Evans then taught at Bowling Green State University for several years before coming to Iowa State University in 1978. He was a Professor of Jewelry and Metalsmithing at Iowa State until 2001 and helped to further develop the metals program in the College of Design. He also worked independently while teaching and much of his art is held in private collections. While at Iowa State he received the Burlington Northern Foundation Faculty Achievement Award for Research and Scholarship and was the first artist to receive this accolade. In 1990, Evans was the first artist invited by the Prefectural Government of Yamanashi Prefecture to consult on the jewelry and textile industries of the region. Beginning in 2001 he was Professor Emeritus in the College of Design at Iowa State University. Evans wrote a guide for contemporary jewelry making, Jewelry: Contemporary Design and Technique, published in 1983. He was a distinguished member of the Society of North American Goldsmiths and a member of the American Crafts Council.

Barbara Fedeler (American, b. 1959)

Near Arlington, 2010
Charcoal
Gift of the artist.
UM2015.52

The land has long been an inspiration to Barbara Fedeler. The hills and prairies she witnessed and traversed throughout her childhood in northeastern Iowa continue to permeate the landscape drawings she creates today. Using willow charcoal as her medium she is able to achieve an exceptionally nuanced gradation of dark and light that allows for both sweeping views and great detail to be depicted. Fedeler’s images are often panoramic scenes of rolling hills and prairies that have a horizontal movement in their portrayal and treat the masses of land with lightness and a sculptural quality. By building up the charcoal and selectively removing certain tones of the charcoal, she is able to bring her view of the land into an artistic reality. Fedeler has her B.F.A. from Drake University and an M.F.A. from the University of Arizona. She has been a Professor of Art at Wartburg College in Waverly, Iowa since 2000. Fedeler’s art has been in exhibitions throughout Iowa and western United States. She was most recently an Artist in Residence at the Hubbell Trading Post through the National Park Service. Fedeler continues to be fascinated by the landscape that has formed her world since childhood and hopes to bring a sense of the beauty of the land to viewers through her graceful depictions and help them to reconnect with the landscape that surrounds them.
Rose Frantzen (American, b. 1965)

“Do You Know What’s Inside This Flower? George Washington Carver Mentors a Young Henry A. Wallace,” 2015

Oil on panel

Commissioned by the College of Agriculture and Life Sciences and University Museums with funds generously provided by Jim and Marcia Henderson Borel (class of 1978). In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa.

U2015.2

Rose Frantzen crafts beautiful oil paintings from life using the traditional *alla prima* method (keeping the oil paint wet as successive layers are painted), which has been employed by artists for centuries. Her portraits, landscapes, and still lifes are modern representations of life with allegorical elements and often incorporate surrealist settings created in this traditional painting style. There is great vibrancy in her art and the lifelike imagery pulls the viewer into the scene, to wonder who this person is or what foreign world Frantzen is depicting. Frantzen was born, raised, and returned to Maquoketa, Iowa, and the rural lifestyle and landscape continue to provide inspiration for her paintings. She attended the American Academy of Art in Chicago, the Palette & Chisel Academy in Chicago, and the Lyme Academy College of Fine Arts in Old Lyme, Connecticut. After extensive traveling, she returned to Maquoketa, Iowa and purchased the old city hall with her parents, renovating the building and creating a large gallery with extensive studio space. Frantzen’s *Portrait of Maquoketa* began as a project to document the people of her hometown and developed into 180 portraits that were then exhibited at the Smithsonian’s National Portrait Gallery. Frantzen has been leading workshops throughout the country in the past several years teaching her use of the *alla prima* method and has also guest lectured at numerous museums and art conferences. Rose Frantzen’s lifelike and radiant examinations of humans and our world bring together a long tradition of oil painting and portraiture with the skill and forward thinking of a 21st century artist.

Jane Gilmor (American, b. 1947)

“It’s a Long Way Down: For Ana,” 1986

Wood, metal relief, Polaroids, plaster

Gift of Gary and Marlene Olson.

UM2015.15

An intermedia artist, Jane Gilmor uses her art to ask questions and make connections between what appears to be random assortments of objects and materials. She has spoken of her art as storytelling and herself as a storyteller, using performance and installations to relate a tale that may seem far from obvious. Gilmor was born in Ames, Iowa and attended Iowa State University where she received her B.S. in textiles. Afterwards Gilmor did postgraduate work at The Art Institute of Chicago in painting and drawing and this time would have a profound effect on her later art. She then attained her Masters in Teaching and M.F.A. from the University of Iowa and began teaching at Mount Mercy University in Cedar Rapids, Iowa in 1974. She would continue to teach at Mount Mercy until 2012, twice holding the position of Department Chair. Gilmor’s art is extraordinary, moving, and completely unique. She has developed both a national and international reputation through her many exhibitions and projects, which include distinctive public art projects working with women, the homeless, and communities. Gilmor has been the recipient of a Fulbright Fellowship, various NEA project grants, a McKnight Fellowship, and many more grants and fellowships. Her art work surpasses the boundaries of what many may consider art, but allows viewers to interact, create their own stories, and be part of the art. Gilmor and her art have brought Iowa to an international audience and while she no longer teaches, she continues to inspire aspiring Iowa artists to push the boundaries of their own art and ideas.

David Gordinier (American, b. 1950)

“Untitled,” 2004

Oil on canvas

Gift of Lynette and John Pohlman.

UM2015.22

As a landscape painter, David Gordinier faithfully depicts the serene beauty of Iowa’s rural vistas and the drama of the Southwestern scenery. He creates highly realistic images of the natural world that has been inspiring him since childhood. Gordinier effectively uses natural light to develop dramatic color and define the scenery in an exquisitely beautiful manner. An Iowa native, Gordinier attended Kirkwood Community College in Cedar Rapids and obtained his B.F.A. from the University of Iowa. After years spent dreaming of being a full time artist, he made the leap and moved to Mesa, AZ where he spent many years perfecting his realist style of landscape painting. His art has been part of group exhibitions at the Nelson-Atkins Museum of Art in Kansas City and the Des Moines Art Center. His art is also included in the collection of the United States Art in Embassies program. Gordinier continues to paint the light filled natural land that has long been his inspiration in life.
University of Washington in Seattle. He is an Associate Professor in the
a B.F.A in drawing from Missouri State University and an M.F.A from the
too felt the psychological emotions on view in the work of art. The asymmetry and irregularity speak to both influences and is
developed as he hand forms each of his works of art. His construction
uses the natural malleable quality of the clay, which is expressed in
the final fired form. The use of both saggar and wood firing produce
the unique variation of color, which enhances the irregularities and
imperfections found in the form. Hindes has a B.F.A. from the
University of Illinois at Champaign-Urbana and a M.F.A from the
Rhode Island School of Design. He taught ceramics at the University
of Iowa for 34 years and had a large impact on the field of craft
ceramics in Iowa and nationally. As a master craftsman, he has been
a visiting artist at the Penland School of Crafts in North Carolina and
the Cranbrook Academy of Art in Michigan. He has received several
grants including a Craftsman Fellowship from the NEA and a grant
from the Archie Bray Foundation, one of the most significant supporters of ceramic arts in America. He has given numerous
workshops and lectures on his construction and firing techniques and his art has been in many exhibitions throughout the
United States. Hindes is also included in the Smithsonian American Art collection, the preeminent collection of craft in this
country. As a member of a burgeoning studio pottery movement in America, Chuck Hindes helped to further develop the
art of ceramics of Iowa nationally with his own art and through his influence on his many students.

Brent Holland (American, b. 1978)
Self Portrait 1/9, 2009
Oil on wood panel
Gift of the artist.
UM2015.36

Portraiture and especially self-portraits have become the focus of the art
generated by Brent Holland. Painting from life and the importance of
observation as a way to explore the psychology of humanity comes
vibrantly to life on his canvas or paper. There is an extreme intensity in
the faces of his figures, which are often his own face, and tautness of
expression that reinforces that there is some sort of expansive emotion
just under the surface, in the mind of the sitter. Observation has allowed
Holland to explore his own personal issues, but also to allow his artistic
"eye" to see how the inner psychological world can be imprinted upon the
exterior of the human form. His paintings and drawings make the viewer
pause at the intensity and react viscerally to the expression found on the
faces in the depiction, searching their own minds for moments when they
too felt the psychological emotions on view in the work of art. Holland has a
B.F.A. in drawing from Missouri State University and an M.F.A from the
University of Washington in Seattle. He is an Associate Professor in the
College of Design at Iowa State University, where he teaches all levels of
students to observe and gain the technical skills needed to be a successful artist. His art has been exhibited throughout the
United States and as a young artist working and living in Iowa, he is part of a new generation that is moving forward in
exploring life in the 21st century through their art. Holland has great technical skill and combined with his ability to observe
such great detail, he is examining his understanding of modern life and the world around him.

Mac Hornecker (American, 1943-2011)
Moon Beam, 2002
Aluminum
Gift of Marie Hornecker.
UM2015.33

Mac Hornecker was a notable sculptor and teacher working throughout the Midwest. He was best known for his large
scale public sculptures, created with the surrounding nature foremost in mind. As a sculptor and artist he was extremely
versatile, working in various materials, but most often turning to welded steel, ferroconcrete, and wood to make his
sculptures. It was the natural formations and topography that dictated the design of the sculpture and he was most
interested in how his art reflected the water, trees, and rocks that were within the landscape or viewable from an interior
placement. He brought ideas of natural movement into his sculptures by depicting the gusts of wind that would sweep
across the land or the current of a river. Hornecker received his B.F.A. in sculpture from the Kansas City Art Institute and
an M.F.A. in sculpture from the University of Oklahoma. He began teaching at Buena Vista University in Storm Lake, Iowa
in 1971 until his retirement in 2001, but then continued teaching at Henderson State University in Arkansas until his untimely
death. He also received an honorary doctorate from Buena Vista University. It was there where much of his impact has
been felt as he began the printmaking and graphic design programs, but also as an inspiring teacher who taught confidence
along with skill to many young artists. Hornecker has had major commissions for public works of art throughout the
Midwest and his art is included in many collections, including the State of Iowa Capital and various universities in the
region. Hornecker sought to create monumental art that had a permanence within its location, working in conjunction with
the natural surroundings in beautiful and inventive ways.
Clary Illian (American, b. 1943)
Earthenware Pitcher, c. 1997
Gift of Ingrid Lilligren.
UM2015.42ab

Clary Illian is an exceptionally gifted potter who is revered throughout the American craft community for her ceramics. She is a traditional potter who believes in the purity of form and works at the wheel everyday, if she can. Illian considers herself a utilitarian potter; she is making functional objects, yet they are truly beautiful in their balanced forms, simple decoration, and remarkable glazes. These are objects to be both admired and used and she takes great pride in that. While Illian has received great acclaim for her unpretentious and functional pottery, she continues to make her wares affordable and is very pragmatic about the realities of the medium, sometimes pottery breaks especially when they are being used and enjoyed. Illian’s interest in pottery as her artistic medium is equally as sensible. The history of pottery is a long one because humans have and will always need containers. That need is what she strives to fulfill when she calls herself a utilitarian potter. Clary Illian is an Iowa native who continues to live and work in Ely, Iowa. She has a B.F.A from the University of Iowa and spent two formative years in apprenticeship with the renowned English potter Bernard Leach. His practice of living the life of a potter, working daily, and praise for the beauty of form in functional pottery has stayed with Illian throughout her career. She is today considered not only an important potter, but a treasure in the craft world, whose art is informed by her work ethic and love for the practicality she so beautifully creates in her pottery.

Thomas C. Jackson
(American, b. 1959)
American Slice 10, 2007
Photograph
Gift of the artist.
UM2015.24

Thomas Jackson’s art sways between capturing the images of lost America and the full force momentum of the 21st century. Jackson is a prolific and talented artist in painting, drawing, and most recently photography. His paintings explore the idea of iconic America, with realistic and energetic scenes that seem to be moments stopped in motion. The drawings and photography often juxtapose imagery in both obvious and less apparent constructions, allowing the viewer to create their own connections and meanings. Jackson stitches together slices of photography, either vertically or horizontally, using the portions of each photo to create a visual montage which then reads as a story that is formed by the viewer. Jackson obtained his B.A. in studio art from Western Illinois University and an M.F.A. from the University of Notre Dame. He taught studio art at Mount Mercy College in Cedar Rapids, Iowa after graduate school before moving into a career in advertising and marketing, but he always continued to create art throughout his career. In 2000 he chose to focus on art and became a full-time artist and has quickly attained great success. Jackson has exhibited his art extensively throughout the United States and his most recent photographic works of art have led to much acclaim. His art is also included in numerous corporate and museum collections throughout the Midwest. Jackson evokes a sense of nostalgia in his art, but also anxiety as to what is occurring in the 21st century. He creates art that allows the viewer a participatory role as they develop their own narratives and thus a sense of understanding that is confirmed by the success he is finding in the art world.

Florence Kawa (American, 1912-2008)
Iowa Landscape Series: Summer, 1974
Oil on canvas
Promised gift of Lynette and John Pohlman.

Originally from Wisconsin, Florence Kawa was a talented artist who participated as a designer in the WPA program during the 1930s and would later be an influential teacher to many artists in Iowa. Kawa had studied at the Minneapolis School of Art and earned a B.S. degree from the University of Wisconsin at Milwaukee and her M.A. from Louisiana State University. She first taught at Louisiana State University, then moved to teach at Florida State University, and finally came to Drake University in 1964 to become an Associate Professor of Painting and Design. As part of the WPA program, Kawa designed textiles that were then produced by the Milwaukee WPA Handicraft project, which trained and paid under-skilled citizens to create handicrafted goods to be sold and was considered a highly successful program. Her art was also exhibited throughout the United States and at World’s Fairs in both New York and San Francisco. Florence Kawa was always a teacher along with being an exceptional artist and she brought both skills to Iowa to teach young generations of Iowa artists.

Matthew Kluber
(American, b. 1959)
Field/Terrace (Violet), 2015
Gouache on Arches watercolor paper
Gift of the artist.
UM2015.38

Matthew Kluber’s work brings together the traditions of drawing and painting with the forward thinking world of digital technology. His creations are beautiful, relying upon extensive manipulation and computer programming to form their rhythmic patterning of color and motion. His paintings reference the screen of a computer when explosive color and line patterns appear to exclaim a crash is coming. The paintings, made on aluminum panels, use luminous color to form linear patterns. Then with customized programming software he creates motion graphics that are projected onto the surface of the paintings. The projections exhibit distinctly different patterns and interact with the paint to make new colorations, making the work of art significantly different than it looks in its static state. His drawings, made with gouache on watercolor paper, play with the intersection of line and color. The displacing of lines within a plane gives a three dimensionality to the drawing, which is simply just a visual effect, there is no actual three dimensional aspect to the drawing.
Lowe has a B.A. from Luther College in Decorah, Iowa and an M.A. in ceramics from Wichita State University in Kansas. He is a true craftsman who has taught many young potters throughout the Midwest the dramatic exterior effects with various glazes and firing methods that connect with historic examples of ancient and folk pottery, but also nature. Lowe has a B.A. from Luther College in Decorah, Iowa and an M.A. in ceramics from Wichita State University in Kansas. He is a true craftsman who has taught many young potters throughout the Midwest.

Each piece of pottery made by the ceramicist George Lowe is hand formed and fired, uniquely beautiful and spiritual in their creation, but utilitarian in nature and meant to be touched and used. He works alone and each vessel guides Lowe in the construction of its form. Lowe is inspired by the long history of the pottery medium and that is visible in his art, but he also strives to make each piece relevant to the modern world. He develops dramatic exterior effects with various glazes and firing methods that connect with historic examples of ancient and folk pottery, but also nature.

Bunny McBride’s ceramics are made to please the owner or user and are grounded in function, utility, and high quality design. He performs each step himself in the creation of his art, from the building of the body, to the mixing of glazes, and finally firing. Originally from Montana, McBride received his M.F.A. from Alfred University in New York, which is renowned for its ceramics program. He came to Iowa City in 1970 to teach ceramics at the University of Iowa, eventually becoming the chair of the Ceramics Department. He retired from teaching in 2010 after a long and exceptional tenure. McBride has received a National Endowment for the Arts grant from the Archie Bray Foundation and an Arts Humanities Initiative grant. His ceramics have been exhibited both nationally and internationally. His great interest in the ceramic art of China, Japan, and Korea led to numerous lectures, exhibitions, and symposiums throughout Asia. As a teacher, McBride made a point of continuing to foster relationships with those students that had gone on to be working artists and also bringing in numerous visiting artists to show his students that there could be a life made from art. Bunny McBride’s long career in Iowa as both a teacher and working ceramicist has and continues to have a lasting impact on the arts of Iowa through those he taught and those who love his beautifully functional ceramics.

Mary Merkel-Hess is an innovative fiber artist who creates forms that evoke the tradition of basket weaving, but which transcend the traditional function and use to become sculptural representations of the Iowa landscape that surrounds her. She was born in and continues to live in Iowa. The rural landscapes of carefully planted fields and lush vegetation found in Iowa have long been an inspiration. Her vessels became her austere interpretations of the fields of gently swaying prairie grass and crops seen in her daily life. Merkel-Hess creates her baskets by a combination of collage and papier maché, layering paper over a mold, held with glue, while adding other natural elements of reeds, cords, and fiber to enhance the structure and visual quality. After attending Marquette University and receiving a B.A. in philosophy and sociology, she chose to attend the University of Wisconsin – Milwaukee and refocus on art, attaining a B.F.A. Later Merkel-Hess would achieve an M.A. and M.F.A in metalsmithing from the University of Iowa and over time morphed from a metalworker to a fiber artist. She is based in Iowa, but her art has become nationally recognized and lauded through numerous exhibitions. Merkel-Hess’s creations have been collected by significant museums including the Metropolitan Museum of Art, the Museum of Fine Arts in Houston, the Philadelphia Art Museum, and the Smithsonian American Art Museum. Mary Merkel-Hess has matured into an exceptionally important artist in the realm of American craft, yet her inspiration and home remain in Iowa and through her art a greater understanding of the importance of the arts in Iowa continues to expand.
Joseph Muench (American, b. 1960)

Blown Cube, 2006
Steel, paint
Gift of the artist in memory of Rebecca (Kalsem) Klicker-Gater.
UM2015.27

Joseph Muench earned a B.A. in Craft Design from Iowa State University in 1984 and an M.F.A. in metalsmithing from Washington University, St. Louis, MO in 1987. He is currently an Associate Professor of Art and Visual Culture at Iowa State University where he has taught jewelry and metalsmithing since 2001. Muench often lectures and presents workshops on various metalworking topics at universities and craft programs throughout the United States. He has long been interested in metal shaping processes, these range from traditional techniques such as chasing and repoussé to more modern and industrial approaches. Both ancient and contemporary methods are brought together in his metalwork, to produce a unique hybrid style of construction. Muench has been included and written about in many metalworking books and journals. His art has also received numerous accolades, which he creates as he continues to teach young artists at Iowa State University.

John Page (American, b. 1923)

Farm and Hills, 1993
Watercolor
Gift of Lynette and John Pohlman.
UM2015.23

While John Page is best known for his imaginative printmaking, he has always been a painter in both oil and watercolors. Much of his art contains a degree of Romanticism and the color and light that is most notable with the Impressionists. Page is at his best when he works outdoors, within nature and natural light. While he at times explored European urbanity, his art is much quieter, more contemplative, and humble than what many consider to be contemporary art. Both his art and his skill as a teacher have won him great praise and accolades throughout his career. Page formally began his training to attend the Minneapolis School of Art. During this time, he also spent two months at the Art Students League in New York City. After returning from being drafted into the army, where he continued to sketch during his free time, he attended the University of Michigan for his B.A. Page then went to the University of Iowa for graduate school and it was there that he found more kinship working in the print medium under the tutelage of Mauricio Lasansky and earned his M.F.A. He began teaching in New Mexico, but spent the bulk of his career at the University of Northern Iowa where he taught from 1954 until he retired in 1987. Page has come to be considered one of the most notable artists and printmakers from the Midwest and has been in exhibitions throughout the country, at major art institutions such as the Museum of Modern Art and the Walker Art Center in Minneapolis. Page continues to create art, especially enjoying the freedom of watercolor and creating of the moment paintings which meld liquid color into dynamic and beautiful works of art.

Joe Patrick (American, b. 1938)

Oaxaca, Mercado de Abastos: Closed, 1990
Oil on canvas
Gift of the artist.
UM2015.20

Joseph Patrick has long been exploring both the serene and chaotic in his paintings, drawings, and portraits. He explores a moment in time, but they are not static scenes, displaying elements of the past and a sense of future movement. His art also unearths the hidden beauty in these moments, a luminescent color of a tarp in sunshine or the vibrancy of a windblown piece of trash. Patrick and his wife have been travelling each summer to Oaxaca, Mexico for many years and now, in retirement, spend half of the year in their studio home there. His engagement with everyday life in the market, a formal city park, or friends’ gardens have inspired his art. Sometimes serenity is found in the quiet of a closed market and the chaos in a riot of colorful flowers, Patrick examines these juxtapositions. He also creates unique quickly drawn portraits of friends and acquaintances, again capturing a moment, but one that is full of life and potential. Patrick received his B.F.A from the University of Georgia and an M.F.A from the University of Colorado, Boulder. He began teaching at the University of Iowa in 1965 and continued until 2004. He has been awarded a Fulbright Senior Faculty Fellowship, participated in numerous exhibitions throughout the country, and is in the collections of many corporate, private, and museum collections. With more than 40 years of teaching, Patrick has had a profound influence upon generations of students and the arts of Iowa. He continues to paint, photograph, and draw those moments in time where he finds beauty, whether in a market, garden, or in the face of a friend.
Daniel Rhodes (American, 1911-1989)

Covering Up, 1930s
Oil on Canvas
Painting from the Randy Hoshaw Collection, acquired using a gift from Peter Orazem and Patricia Cotter.
UM2015.29

In The Studio Potter article written by the artist Daniel Rhodes in 1985, he comments that his love of art began early and he spent his childhood developing and nurturing his natural skill. Rhodes lived in Fort Dodge, Iowa and although it was not necessarily the ideal location to cultivate artistic talent as a farming community in a rural state, he was able to grow into a gifted painter. He attended the Art Institute of Chicago in 1929 and 1930 and also studied Art History at the University of Chicago. Living in Chicago opened up a world of new art and ideas and Rhodes found himself drawn to the Modernist style that was gaining momentum. During the summer of 1932 he attended Grant Wood’s Stone City Art Colony, although not in agreement with Wood’s pure regionalist style; he met several other artists who greatly influenced his form of realism. He also studied at the Art Students League in New York City, which is where he was greatly inspired by the intensely realist murals of the Mexican artists Diego Rivera and Jose Orozco, later even travelling to Mexico City to see more of their art.

Making a living as an artist was always a struggle and one that Rhodes continually fought. Rhodes became one of the artists working with the early New Deal experimental programs and created a mural for the cafeteria in the Naval Department in Washington DC. As government work disappeared he moved back to Fort Dodge and committed himself to painting. Rhodes was quite successful in Iowa in the late 1930s, creating several murals in federal buildings and paintings that garnered praise and awards. His painting took on a very earthy feel, the colorations based on ochre tones, as he was attempting to visually describe the dust and dirt that accompany rural life. Through the WPA, Rhodes was commissioned in the late 1930s with another artist to create a large scale mural for the Iowa State Fairgrounds, which was unfortunately destroyed just a few years later by critics who deemed it derogatory to Iowans.

Rhodes is best known as a ceramicist, an important force in the studio pottery movement, with much of his early success in painting little remembered and relegated to the past. After viewing Native American pottery in Colorado and New Mexico, he was moved at how immediate and real this art form was in comparison to the posturing and success in painting little remembered and relegated to the past. After viewing Native American pottery in Colorado and New Mexico, he was moved at how immediate and real this art form was in comparison to the posturing and

Brian Roberts (American, b. 1969)

Safeguard, 2010
Stoneware, cone 6 oxidation
Gift of Gary and Marlene Olson.
UM2015.30a

Growing up on a farm in southwestern Iowa and the agricultural lifestyle has long been an inspiration for the sculptures of Brian Roberts. His art examines the cyclical nature of agriculture, through growth and change, and how they closely parallel the cycles of life. A multi-medium artist, Roberts first discovered his desire to be an artist after taking a course in glassblowing while studying at Central College in Pella, IA. He attained a B.A. in art from Central College and went on to receive an M.A. in Art Education from Iowa State University and two M.F.A’s in Sculpture and Metalsmithing from Miami University of Ohio. He has been a professor of art at his alma mater Central College for twelve years and teaches courses in glass, metal, sculpture, and ceramics. With such a diverse background in the making of art, his art spans the gamut from jewelry to large scale sculptures. Much of Roberts’s art focuses on his agrarian background, from the abstracted ceramic barn and silo structures to his metal and enamel studies of seeds and pollen. His works of art have been published in 500 Bracelets and 500 Necklaces and in the magazines Sculpture and American Craft. He has also exhibited throughout the United States and Europe. Brian Roberts represents a new generation of Iowa artists who continue to expand their knowledge of diverse materials, while maintaining a faithful reverence to the land from which he came and the agricultural heritage of Iowa.

John M. Rogers, Jr. (American, c. 1940)

Ring, 1960s
Silver, opal
Gift of Nancy Polster.
UM2015.48

Pendant, 1960s
Silver, pearl
Gift of Nancy Polster.
UM2015.49

John Rogers was born in Connecticut and attended the Norwich Free Academy in his teenage years, which led to a year of studying at the Norwich Art School. Obviously interested in art, Rogers chose metals as his medium, specifically the creation of jewelry. He then attended the Rochester Institute of Technology in New York, receiving both an Associate’s degree and a B.F.A. After finishing his degrees Rogers turned to teaching, beginning at the Worcester Craft Center in Worcester, MA. He then came to Iowa State University where he taught metals and jewelry design from 1965 to 1973. Rogers was part of a growing group of designer, teachers, and artists who taught the visual and plastic arts in the Department of Applied Art, as part of the College of Home Economics. It wouldn’t be until after Rogers left the University that the call for a separate College of Design would finally be answered. Rogers found that the overly academic life did not suit his work. He moved to Texas, first to San Antonio where he taught at the Southwest Craft Center and then settled in Bandera, Texas, where he has lived and worked since. Rogers set up his own studio and company, with only him as the...
and won her great favor in the American art world that continues into the present.

Her high level of training is evident in these figures and scenes rendered in a painterly fashion. Often in muted tones, the figures are placed harmoniously with various objects, but are with great sensitivity, depicting their own contemplative moments in time rather than a forced view.  

Born in Latvia, Cornelis Ruhtenberg trained as an artist in Europe and attended the Hochschule für Bildende Kunst in Berlin from 1941 to 1946.  She came to the United States in 1948 and remained here as a working artist until her death.  Ruhtenberg is considered one of the premier artists with their profound and evocative works of art.  Ruhtenberg’s paintings and drawings were primarily of figures and still-lifes.  She is best known for her figures, which were created with great sensitivity, depicting their own contemplative moments in time rather than a forced view.  Often in muted tones, the figures are placed harmoniously with various objects, but are rendered in a painterly fashion.  Her high level of training is evident in these figures and scenes and won her great favor in the American art world that continues into the present.

Dean Schwarz (American, b. 1938)
Bowl, 1999
Stoneware
Gift of Nancy Polster.
UM2015.47

Dean Schwarz is a prolific Iowan potter, whose ceramics are internationally renowned, and he is an important figure in the development of a pottery tradition in Iowa.  Like many other ceramicists who developed their art after the influential work of early mid-century potters, he has spent much of his career creating functional pottery, but with a unique painterly and artistic quality that has led to great recognition.  They are traditional in form, but imbued with the history of the medium and the imaginative eye of the maker.  Schwarz attended the Iowa State Teachers College (today the University of Northern Iowa) in 1960 and then earned his M.A. in art at the same institution in 1961.  Afterwards he joined the Navy, but spent much of his free time as he travelled visiting important international pottery studios, including that of Shoji Hamada in Japan.  He also worked with Marguerite Widenhain at Pond Farm in California.  She had been trained at the Bauhaus in Germany and had a great influence on Schwarz, they would work together for many years.  Schwarz taught at Luther College in Decorah, Iowa from 1964 to 1984, where he helped to develop the ceramics program.  He also opened and operated his own private summer school dedicated to the creation of art, such as pottery, painting, and poetry.  The South Bear School was opened in 1971 and spent his time in South Korea studying traditional Korean pottery and teaching.  The influences of his many interests can be found in his pottery, from Latin America to Korea and the Bauhaus of Germany.  His pottery can be found in museums and educational collections throughout the world.  Today Schwarz continues to create pottery, but with the help of his son Gunnar, who throws often large scale forms, which Schwarz then decorates with his unique designs.  Dean

Jungian dream imagery, spiritual psychology, and historical aesthetics of the Catholic tradition are the major forces behind the paintings of Wendy S. Rolfe.  The sense of antiquity along with a luminescent painterly effect lend a Baroque feel to her execution.  Rolfe’s depiction of figures, animals, and landscape are reminiscent of the sacred metaphor within religious paintings combined with chaotic dreamscapes.  Rolfe’s interest lies in observing the mind’s resistance to present awareness and the evident effects beyond these blocks on our perspective, attitudes, and vision.  After studying in San Francisco and France, she obtained a B.F.A. from the Parsons School of Design in New York City, where she lived for 13 years as an illustrator.  She then settled in Iowa and continued her travels to Europe, Central America, and Mexico, where she was influenced by the art of Latin America and the Italian Renaissance.  Of late, her art has developed further in its introspective examination of the mind’s ability for enlightenment.  Rolfe’s paintings can be found in numerous private and corporate collections.  The inherent beauty, unique symbolism, and dreamlike quality of her paintings continue to garner her attention and interest throughout Iowa and nationally.

Cornelis Ruhtenberg (Latvian-American, 1923-2008)
Woman with Mobile, c. 2007
Acrylic on linen
Gift of Matthew Kirschenbaum and funds from the Brunnier Art Museum Acquisition Fund.
UM2015.33

Born in Latvia, Cornelis Ruhtenberg trained as an artist in Europe and attended the Hochschule für Bildende Kunst in Berlin from 1941 to 1946.  She came to the United States in 1948 and remained here as a working artist until her death.  Ruhtenberg is considered one of the premier artists who worked in the Midwest.  Before coming to Iowa, her works of art were exhibited and highly praised in New York City.  Her art is included in many significant museum collections such as the Hirshhorn Museum and Sculpture Garden, the Smithsonian American Art Museum, and the Berlin Museum.  She came to Iowa with her husband, the artist Jules Kirschbaum, who taught at Drake University for many years and together they would influence numerous young artists with their profound and evocative works of art.  Ruhtenberg’s paintings and drawings were primarily of figures and still-lifes.  She is best known for her figures, which were created with great sensitivity, depicting their own contemplative moments in time rather than a forced view.  Often in muted tones, the figures are placed harmoniously with various objects, but are rendered in a painterly fashion.  Her high level of training is evident in these figures and scenes and won her great favor in the American art world that continues into the present.

Wendy S. Rolfe (American, b. 1958)
Big Fish, 2010
Oil on curved panel
Gift of the artist.
UM2015.18

Jungian dream imagery, spiritual psychology, and historical aesthetics of the Catholic tradition are the major forces behind the paintings of Wendy S. Rolfe.  The sense of antiquity along with a luminescent painterly effect lend a Baroque feel to her execution.  Rolfe’s depiction of figures, animals, and landscape are reminiscent of the sacred metaphor within religious paintings combined with chaotic dreamscapes.  Rolfe’s interest lies in observing the mind’s resistance to present awareness and the evident effects beyond these blocks on our perspective, attitudes, and vision.  After studying in San Francisco and France, she obtained a B.F.A. from the Parsons School of Design in New York City, where she lived for 13 years as an illustrator.  She then settled in Iowa and continued her travels to Europe, Central America, and Mexico, where she was influenced by the art of Latin America and the Italian Renaissance.  Of late, her art has developed further in its introspective examination of the mind’s ability for enlightenment.  Rolfe’s paintings can be found in numerous private and corporate collections.  The inherent beauty, unique symbolism, and dreamlike quality of her paintings continue to garner her attention and interest throughout Iowa and nationally.


Dean Schwarz (American, b. 1938)
Bowl, 1999
Stoneware
Gift of Nancy Polster.
UM2015.47

Dean Schwarz is a prolific Iowan potter, whose ceramics are internationally renowned, and he is an important figure in the development of a pottery tradition in Iowa.  Like many other ceramicists who developed their art after the influential work of early mid-century potters, he has spent much of his career creating functional pottery, but with a unique painterly and artistic quality that has led to great recognition.  They are traditional in form, but imbued with the history of the medium and the imaginative eye of the maker.  Schwarz attended the Iowa State Teachers College (today the University of Northern Iowa) in 1960 and then earned his M.A. in art at the same institution in 1961.  Afterwards he joined the Navy, but spent much of his free time as he travelled visiting important international pottery studios, including that of Shoji Hamada in Japan.  He also worked with Marguerite Widenhain at Pond Farm in California.  She had been trained at the Bauhaus in Germany and had a great influence on Schwarz, they would work together for many years.  Schwarz taught at Luther College in Decorah, Iowa from 1964 to 1984, where he helped to develop the ceramics program.  He also opened and operated his own private summer school dedicated to the creation of art, such as pottery, painting, and poetry.  The South Bear School was opened in 1970 and became a destination for many up and coming artists in Iowa.  Schwarz was honored with a Fulbright Fellowship in 1971 and spent his time in South Korea studying traditional Korean pottery and teaching.  The influences of his many interests can be found in his pottery, from Latin America to Korea and the Bauhaus of Germany.  His pottery can be found in museums and educational collections throughout the world.  Today Schwarz continues to create pottery, but with the help of his son Gunnar, who throws often large scale forms, which Schwarz then decorates with his unique designs.  Dean

John Schwartzkopf (American, b. 1951)
Bench, 2015
Cherry, walnut, PaperStone
Gift of the artist.
UM2015.25

John Schwartzkopf is a woodworker, creating both functional forms and abstract sculpture that defy the properties of this natural material.  He respects tradition and uses the time honored techniques developed by craftsmen throughout the centuries, but he seeks to produce truly unique and inspired designs through his art.  Schwartzkopf lets the material be his guide, following the natural forms found in his large collection of various species of wood to tell him how they should be formed.  Whether the top of a bench or table or a graceful sculpture that seems to be in continuous motion.  He is also inspired by traditional Asian art and design in his aesthetics, craftsmanship, and materials.  Schwartzkopf attended Iowa State University and has a B.A. in Anthropology and a B.S. in Philosophy.  He resides in Cedar Rapids, Iowa and has participated in many exhibitions throughout Iowa and Missouri.  He is well known for the distinctive benches he builds and a special group are on display and used daily at the Linn County Courthouse in Cedar Rapids, Iowa, where they are seen as truly “functional art”.  The Cedar Rapids Museum of Art also has large collection of his benches.  Schwartzkopf strives to bring beauty to function, making his functional constructions both useful and creative, while his abstract sculpture goes beyond the material limitations of wood with great grace and movement.
Schwarz is not only an exceptional potter, but he is a teacher and has helped to give the art pottery of Iowa national recognition with his work and that of his many students who went on to become successful potters in their own right.

Crit Streed (American, b. 1948)
Drawing from the series The Geography of Drawing, 2004
Sum ink on tinted Reeves paper
Gift of the artist.
UM2015.51

Over her career Crit Streed has explored multi-media art through installation and performance. Most recently the creation of drawings in the moment has led to some of her most innovative works of art. Streed has long been interested in ideas of interconnectedness and how individual objects and ideas can come together as a whole to represent something different than their original singular meanings. Her drawings are created naturally, sometimes in front of the viewer for hours at a time. These drawings examine how everyday occurrences impact and interact with our physical self, she wants to observe and understand how those connect through her art. The ink on paper drawings develop fluidly, but are changed through the events in time and the changes of the moment in the artist and her environment. Streed is a native Iowan but has also traveled extensively to find relative perspectives. She attended the University of Northern Iowa and attained her B.A., then went on to earn an M.A. in Painting and Drawing and an M.F.A in Painting and Lithography from the University of Iowa. Streed taught for many years at the University of Northern Iowa and is now a Professor Emeritus. Her art has been exhibited throughout the United States and internationally and is in the collections of several museums and educational institutions. Crit Streed continues to create drawings that force the artist and viewer to look deeper at their own natural motives and how a lasting work of art can be made in an ephemeral moment of artistic creativity.

Untitled Thesis, 1979
Ink on paper
Gift of the family of Gretchen Weber.
UM2015.106

Gretchen Weber created exquisite calligraphy, it was the art of lettering that was her motivation and inspiration as an artist. Growing up in North Dakota her early artistic talent was nurtured by her mother who was a painter, musician, and lover of culture. She further developed her artistic interests in high school, but would not begin her career as an artist until later in life after starting her family. Weber lived in Ames, Iowa and took a summer course in calligraphy, which then led to an invitation to attend Iowa State University and begin a course of study with a focus on Roman lettering that was her motivation and inspiration as an artist. Weber excelled and went on to teach calligraphy at Iowa State and the Octagon Center for the Arts and was an artist in residence with the Creative Artists Studio of Ames. The beauty of Weisgram’s pottery lies in its subtlety as these are wares meant to be touched and used as dynamic examples of functional pottery.

Mary Weisgram (American, unknown)
Tulip Bowl, 2000
Stoneware
Gift of Gary and Marlene Olson.
UM2015.35

Mary Weisgram is a functional potter whose ceramics are created to be used. While her pottery is built upon the belief of function, it is also exceptionally beautiful in its gentle forms and nature inspired glazes and decorations. Weisgram works with both porcelain and stoneware, within a narrow range of forms and colors. She finds that these limits challenge her to expand her creativity and allows her more freedom than one would think. She seeks to craft a balance between form and beauty, making a usable work of art that does not emphasize one over the other. Nature has long been an inspiration to Weisgram and it is evident in the organic nature of her muted color palette and her inclusion of leaves and other natural forms into the decoration of her pottery. She is attempting to emulate those natural patterns found upon a walk through the trees as wet leaves make patterns on the ground and sunlight daples through the branches above. Weisgram earned an M.A. from Mankato State College (now Minnesota State University, Mankato). She has been a working potter for 40 years, including a time as the Ceramicist in Residence at the Des Moines Art Center in the 1970s. Much of her pottery was made and exhibited in Ames, Iowa where she taught at the Octagon Center for the Arts and was an artist in residence with the Creative Artists Studio of Ames. The beauty of Weisgram’s pottery lies in its subtlety as these are wares meant to be touched and used as dynamic examples of functional pottery.

Tilly Woodward (American, b. 1957)
Five Quail Eggs, 2011
Oil on archival mat board
Gift of Gary and Marlene Olson.
UM2015.16

Tilly Woodward’s oil paintings are hyper-realistic representations of both natural and man-made objects that hold memory and meaning. A commitment to slowing down to see an object clearly, and recognize beauty through close observation and meticulous detail is at the heart of her process. This ability to look carefully developed during her childhood on an isolated family farm, which provided long hours to gaze at sky, earth, animals and plants, and carries forward in her paintings. Northern Renaissance paintings with their symbolic content and rich detail are also an influence. Woodward has a B.F.A. from the Kansas City Art Institute and an M.F.A. from the University Kansas. She was the founding director of the Pella Art Center and taught at Central College in Pella, Iowa for numerous years. She is currently the Curator of Academic and Public Outreach with the Faulconer Gallery at Grinnell College in Grinnell, Iowa. Woodward has long been a champion and collaborator for many public art programs and outreach projects, working with communities throughout the state of Iowa, as well as in Ghana. Her art has been exhibited throughout the United States and internationally and she has been awarded numerous grants and awards including two National Endowment for the Arts Drawing Fellowships. Woodward is an inspiring member of the Iowa art community.
Susan Chrysler White (American, b. 1954)
Zoopsia, 2013
Acrylic on Plexiglas, stainless steel
Gift of the artist and with funds from the Neva M. Petersen Acquisition Endowment Fund, Ruth Anne Ohde, Stewart Burger, Maria Shahidi, the Struss family in memory Rollie Struss, and Julie and Len Rodman.
UM2015.46

Susan Chrysler White is a nationally recognized painter and sculptor whose art is dynamic in its use of brilliant color, allusions to the exotic and historic, and the calligraphic nature of her depictions. The paintings are vibrant and bold in color, filled to the brim with patterning, evoking a sense of constant movement, which explores ideas of simultaneity and the emotions within the inner worlds of humans. By using a unique process where she layers paint on glassine paper, then cutting and pressing those pieces onto canvas, she has developed a very individualistic style. Her sculptures have developed from her paintings and a similar sense of beautiful frenetic energy can be found in both mediums. The hanging sculptures are large, but far from imposing. They are made of plexiglas, which White meticulously paints with delicate arabesque style patterning. She is exploring ideas of light, transparency, bilateral symmetry, and calligraphy in her sculptures. This leads to an exceptional sense of lightness and air in the large scale hanging sculptures. White received her B.A. in Painting from the University of California – Berkley and an M.F.A. in Painting and Drawing from the University of California – Davis. Susan Chrysler White has had a long and important career as an artist and teacher throughout the country and in 2000 came to teach at the University of Iowa. She has helped to inspire and guide the creativity of many young Iowa artists, as evidenced by several teaching awards she has received from the University of Iowa. White was also one of seven Iowa artists that were featured in Iowa Public Television’s “Iowa Master Artist” series. Her art is part of several museum collections such as the Philadelphia Museum of Art and many corporate collections. Her art has also been widely published in various periodicals throughout the country. Susan Chrysler White continues to push the boundaries of both her own art and the tradition of art in this country through her distinctive style of creation and the individual style that is evident in her gorgeous paintings and sculpture.

New Works of Art by 40 Iowa Artists in the Collection

Robert Anderson (American, b.1946)
Tureen, 1984
Stoneware
Gift of Lynette Pohlman and John Pohlman
UM2015.124

Tureen, n.d.
Stoneware
Gift of Jay-lin Jane Topel and David Topel.
UM2015.123

William Barnes (American, b.1958)
Catalina Series: City Lights, 2010
Casein on panel
Purchased by University Museums with funds from the Neva M. Petersen Acquisition Endowment Fund.
UM2015.72

Robert Bauer (American, b.1942)
Maine, 1993
Oil on wood
Gift of Gary and Marlene Olson.
UM2015.53

John Beckelman (American, b.1949)
Tall Bottle, 2004
Salt-vapor glazed stoneware
Gift of Gary and Marlene Olson.
UM2015.58

Richard Black (American, b.1932)
Vivaldi Plays the Xenia Garden, 2010
Four color intaglio print, printed on Rives BFK white paper, 19/50
Gift of the artist.
UM2015.85

Study for Tipton Post Office Mural, c. 1939
Pencil on paper
Gift of Lea Rosson DeLong in honor of Lynette Pohlman.
UM2015.126

Gary Bowling (American, b.1948)
Summer Afternoon Enveloping a Barn, 2012
Oil on canvas
Purchased by the Agricultural and Biosystems Engineering Department, In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa.
Peter Feldstein (American, b. 1942)
3 CV-JZ 1991
Cliche-verre photography
Gift of the Gary and Marlene Olson.
UM2015.124

Marjorie S. Garfield (American, 1903-2011)
Maria’s Kitchen, c.1980
Watercolor
Gift of JaneAnn and Michael Stout.
UM2013.41

Sarah Grant (American, b.1953)
My Personal Sand Dune, 2008
Acrylic on paper
Purchased by University Museums with funds from the Neva M. Petersen Acquisition Endowment Fund.
U2015.73

Leonard Phelps Good (American, 1907-2000)
Kiowa Camp-out, 1976
Print
Gift of Carmon Slater and Donald Randall.
UM2015.132

Peter Hamann (American, b.1956)
Incense Burner, 1987
Porcelain
Gift of Gary and Marlene Olson.
UM2015.144

Bowl, 1987
Porcelain
Gift of Gary and Marlene Olson.
UM2015.55

Set of Five Plates: Wild Chrysanthemum, 2000
Porcelain
Gift of Gary and Marlene Olson.
UM2015.56a-e

Sculptured Blue-White Porcelain Vase with Carved Pattern, 2014
Porcelain
Gift of the artist.
UM2015.74

Byron Burford (American, 1920-2011)
February 1917, 1976
Color lithograph
Gift of Betty Fitzsimmons.
UM2015.8

Marvin Cone (American, 1891-1965)
Dreaded Area, 1960
Oil on Canvas
Gift of Janelle and George McClain.
UM2013.46

Jeanine Coupe Ryding (American, b.1948)
Cloud Room, 2013
Woodcut print
Gift of the artist.
UM2015.86

Nina de Creeft Ward (American, b.1933)
Dreaming Pigeons, 1979
Intaglio print, 1st state
Gift of Carmon Slater and Donald Randall.
UM2015.76

Clydesdale #1, 1979
Intaglio print, 1st state, 1/1
Gift of Carmon Slater and Donald Randall.
UM2015.75

Denwar Ceramics (American, 1946-1960s)
Jo Dendel (American, 1920-2013)
Bantu Dinnerware, c.1950
Ceramic, “thatch” glaze
Gift of the estate of Esther Dendel.
UM2014.16

Rebecca Ekstrand (American, b.1950)
Preparatory Drawing for Bruce Thompson Bust, 2014
Pencil on paper
Commissioned by ISU graduate students of Bruce Thompson. In the Art on Campus Model, Preparatory, and Maquette collection, Christian Petersen Art Museum, University Museums, Iowa State University, Ames, Iowa.
U2014.30ab
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Gift Details</th>
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<tr>
<td>Shirley Held</td>
<td><em>Night Windows</em>, 20th century</td>
<td>Woven textile</td>
<td>Gift of the Estate of Shirley Held. UM2014.302</td>
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<td><em>Counterchange</em>, 20th century</td>
<td>Woven textile</td>
<td>Gift of the Estate of Shirley Held. UM2014.301</td>
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<tr>
<td></td>
<td><em>Untitled</em>, 20th century</td>
<td>Woven textile</td>
<td>Gift of the Estate of Shirley Held. UM2014.303</td>
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<tr>
<td></td>
<td><em>Somewhere Between 29 and 35</em>, 20th century</td>
<td>Woven textile</td>
<td>Gift of the Estate of Shirley Held. UM2014.304</td>
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<tr>
<td></td>
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<td><em>Bobbie McKibben</em> (American, b.1951)</td>
<td><em>Pond</em>, c. 2012 Pastel on paper Purchased by Legal Counsel Office. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa. U2013.55</td>
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<tr>
<td></td>
<td></td>
<td><em>Elizabeth Miller</em> (American, 1929 - 2013)</td>
<td><em>Untitled</em>, c. 1985 Oil on canvas Gift of Carmon Slater and Donald Randall. UM2015.76</td>
</tr>
</tbody>
</table>
Lawton M. Patten  (American, 1905-1992)  
*Mending the Nets*, c. 1935  
Oil on canvas  
Gifted by William Nichols of in honor of Dr. Ken Carlander and Julia Carlander.  
UM2013.886

Christian Petersen  (Danish-American, 1885-1961)  
*William and Elia Garvey (Salt of the Earth)*, 1932  
Painted plaster  
Purchased from the Estate of Martha Ann Simmons by the University Museums Endowment Fund. In the Christian Petersen Art Collection, Christian Petersen Art Museums, University Museums, Iowa State University, Ames, Iowa.  
UM2013.1

Mary and Charlotte, 1946  
Painted plaster  
Purchased from the Estate of Martha Ann Simmons with funds from the University Museums Endowment Fund. In the Christian Petersen Art Collection, Christian Petersen Art Museums, University Museums, Iowa State University, Ames, Iowa.  
UM2013.2

John Preston  (American, b.1953)  
*Book*, 2006  
Paper, ink, watercolor  
Gift of Gary and Marlene Olson.  
UM2015.64

Maynard Reece  (American, b.1920)  
*Canvasback Nest*, 1983  
Pencil on paper  
Gift of Fred and Ruth Kammeier.  
UM2013.83

Eric Sealine  (American, b.1948)  
*Blue Bridge*, 1972  
Oil on canvas  
Gift of Carmon Slater and Donald Randall.  
UM2015.75

Doug Shelton  (American, b.1941)  
*The Waitress*, 1990s  
Oil on canvas  
Gift of Paul Lubekin.  
UM2014.298

Thomas Stancliffe  (American, b.1955)  
*Polar*, 2011  
Steel, bronze  
Gift of the artist and partial purchase from the Neva M. Petersen Acquisition Endowment Fund.  
UM2015.123

Karen Strohbeen  (American, b.1949)  
*Night Garden*, 1990  
Computer Print, edition 1/175  
Gift of David Percival.  
UM2014.19
Ellen Wagener (American, b. 1964)
*Black Sabbath Cyclone*, 2014
Pastel on paper
Gift of the artist.
UM2015.60

Grant Wood (American, 1891-1942)
*In the Spring*, 1939
Lithograph
Purchased with funds donated by Arthur Klein.
UM2015.70

Midnight Alarm, 1939
Lithograph
Purchased with funds donated by Arthur Klein.
UM2015.71

Amy Namowitz Worthen (American, b. 1946)
*Apotheosis at Marston Hall*, 2012
Print, 1/100
Commissioned by the College of Engineering and University Museums. In the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa.
U2012.85a-d

Mary Yancey (American, 1902-1983)
*Iowa State College Pottery* (1926-1930)
Bowl, 1926-1930
Earthenware
Purchased with funds from the University Museums Endowment Fund.
UM2013.72

Dee’s Sniffer, 2001 by Ingrid Lilligren (American, b. 1949), Stoneware, porcelain
Gift of the artist. In the permanent collection, Brunnier Art Museum, University Museums, Iowa State University, Ames, Iowa. UM2015.61
Expressing University Museums’ gratitude is always a rewarding and humbling endeavor. This is no exception and the transformative commitment of the people engaged in this project is remarkable.

Two talented and loyal supporters, Janelle McClain and Marlene Olson were pivotal in the planning and implementation of 40/40 as well as being important contributors of works of art to the exhibition and permanent collection. Their extensive knowledge - an 80 years combined experience - was central to identifying the artists and collectors for this project. We are indebted to both. Janelle and George McClain and Marlene and Gary Olson have always been exceptionally generous and both couples are members of the University Museums Curators Associates, a designation awarded to the University Museums most charitable benefactors.

University Museums was founded and continues to be sustained through private philanthropy, with the first being Ann and Henry Brunnier, the original donors who generously gifted their personal art collection and funds to build the Brunnier Gallery within the Scheman Building. University Museums continues to benefit from the generosity of collectors, artists and donors.

The aesthetic and intellectual capacity of a museum is measured by the strengths of its permanent collections. The Iowa Artist Collection is one of University Museums’ major and named permanent collection. We are grateful to the donors and the artists who have contributed to the permanent collection and this exhibition, 40/40 in this anniversary year.

Artists and museums have a symbiotic relationship, where usually artists create works of art that are then exhibited in and perhaps acquired by the museum. Often the acquisition of the art is through a purchase made possible by a collector. 40/40 is different. Many artists donated their art to this exhibition and the permanent collection. Artists are special creators and also special donors-they commit their creativity, heart, soul, time and material in creating a uniquely expressive work of art that illuminates society. Then they gifted their art to the University Museums for the public’s trust. The University Museums is exceedingly grateful to the artists who contributed their art to the permanent collection, theirs is a generous gift indeed.

Art collectors are often the economic development engine for artists. Without them and their purchases, it would be impossible for artists, such as Iowa artists, to live and work in our communities and state. The collectors’ instinct to acquire and support an artist is pivotal to all museum collections. Without the art collector, most major museums and their permanent collections would not exist. Many collectors also contributed works of art from their personal art collections to 40/40 and the University Museums is very grateful to them for their significant and enduring legacy.

The curating, organizing and implementation of a major exhibition requires fiscal support, and we are appreciative to all the donors for their support in presenting the 40/40 exhibition and publication.

It is a pleasure and privilege to work with the University Museums talented and dedicated staff. They all have contributed to this project in their professional roles. Special recognition is due Ms. Adrienne Gennett, assistant curator of collections and education, who project managed 40/40 from start to finish with exquisite planning and execution.
“The aesthetic and intellectual capacity of a museum is measured by the strengths of its permanent collection.”

—Lynette L. Pohlman, Director and Chief Curator, University Museums, Iowa State University