

Syracuse University  
Art Galleries



Fall 2019



## Notes From the Gallery



Vanja Malloy, Ph.D.  
Director and Chief Curator

This new academic year marks the sesquicentennial of Syracuse University. It offers an opportunity to look back at the way the school has brought together faculty, students and staff over the course of 150 years, facilitating an exchange of research and ideas, and just as importantly, the founding of countless friendships. It also marks the beginning of my tenure as the second inaugural director and chief curator of the SUArt Galleries. I look forward to building on the impressive work of my predecessor, Domenic Iacono, whose time here highlighted the important role of the arts in teaching and learning across disciplines at the University. I am thrilled to take the helm of this impactful institution as we explore ways for the SUArt Galleries to connect with new audiences and inspire curiosity through its compelling exhibitions, public programs, acquisitions and opportunities for student engagement.

This fall brings many fantastic new exhibitions and programs. *Not a Metric Matters*, opening August 15, is guest curated by DJ Hellerman from the Everson Museum. This exhibition highlights the current work of College of Visual and Performing Arts faculty, while *Teaching Methods: The Legacy of Art and Design Faculty*, organized by curator David Prince, examines historic faculty whose work is a part of the permanent collection.

An exhibition on the Photo League and its emergence as the first school of photography, curated by associate director Emily Dittman, is on view in the Photo Study Room. Emma Geiler G'18, digital archivist, developed a show for the Print Study Room on the American artist Boris Margo. *Skeptical Gaze*, curated by Hannah Barber G'19, explores the photographic technique of photomontage.

The Palitz Gallery in New York City will present two exhibitions this fall highlighting esteemed alumni. *In Actuality: Social Realism and Its Legacy* from the Robert B. Menschel Collection opens August 26 and is curated by intern Natalie McGrath G'19. In October, the gallery will present an exhibition of prints by Louisa Chase '73 organized by Andrew Saluti, assistant professor of museum studies, to coincide with the NYC Print Fair week.

I look forward to seeing you in the galleries!

## ***Not a Metric Matters:* New Work from the Faculty of VPA**

**AUG 15—NOV 24, 2019**

Reception: September 12, 5-7 p.m.

Curated by DJ Hellerman,  
Curator of Art and Programs at  
the Everson Museum of Art

**Lunchtime Lecture 12:15 p.m.**

**SEPT 4:** Artist Talk: Yasser Aggour

**SEPT 18:** Artist Talk: Margie Hughto

*Not A Metric Matters* features new and recent artwork from 16 faculty members from Syracuse University's College of Visual and Performing Arts. Faculty exhibitions like *Not A Metric Matters* are tricky, especially large group shows where the central organizing principle doesn't consider the formal or conceptual concerns of the artists' practices. Simply, each exhibiting artist is currently teaching at the same university. Yet, faculty exhibitions are interesting opportunities to rearrange the traditional student-teacher power dynamic by presenting the work of professors for critique and evaluation by their students. *Not a Metric Matters* is an opportunity for us to think deeply about the institutionalized and socialized ways we evaluate, judge and critique one another. It is a moment to ask meaningful questions about why and to what end we do this, who benefits, and whether or not these are metrics that actually matter.

The exhibition highlights artists working in a wide variety of media, including painting, photography, drawing, ceramics, art video and site-specific installations. Curated by DJ Hellerman, curator of art and programs at the Everson Museum of Art, this exhibition brings together the eclectic and powerful work of design, studio art and transmedia faculty.

Right:  
Margie Hughto,  
*Lost Love*, 2019

Cover:  
Emily Vey Duke,  
Cooper Battersby,  
*You Were an Amazement  
on the Day You Were Born*,  
2019



## OCT 2: David Prince

Over the nearly 150 years since its founding, the program has evolved, reflecting different aesthetic sensibilities throughout its history. One constant has been a talented group of faculty who strived to provide the best possible learning opportunities for undergraduate and graduate students. This exhibition presents a sampling of the work by former faculty in the permanent collection.



Unknown artist,  
*untitled* [ceramic plate],  
circa 1954



## ***Skeptical Gaze:* How Photomontage Blurs the Lines of Reality**

**AUG 15–NOV 24, 2019**

Reception: September 12, 5-7 p.m.

Curated by Hannah Barber G'19

*Skeptical Gaze: How Photomontage Blurs the Lines of Reality* explores silver gelatin prints and newsprints which contain the photographic technique of photomontage. Techniques that manipulate images, such as photomontage, have been extensively used throughout the modern analog film photographic process and continue to be used in a prolific capacity within the digital photography realm with programs like Adobe Photoshop. *Skeptical Gaze* specifically connects contemporary ideas about skepticism toward visual imagery with traditional darkroom techniques as a way to encourage the audience to assess their trust and belief in what visual representations they are consuming. Composed of artwork from the Syracuse University Art Collection, Special Collections Research Center, Light Work Collection and Visual Studies Workshop, this exhibition highlights images that use both fine art photography and mass media-produced photography as a vehicle to begin this conversation.



Thoms Barrow,  
*Kinematic Geometry*, 1980

## ***Boris Margo:* The Cellocut and Use of Plastics**

**AUG 15—NOV 24, 2019**

Curated by Emma Geiler G'18

**Lunchtime Lecture 12:15 p.m.**

**OCT 16:** Emma Geiler

This exhibition highlights original prints by American artist Boris Margo. From early on, Margo had an innate impulse to recycle various materials to create artworks. The result of this curiosity was the invention of the cellocut process, a versatile medium that permits considerable freedom in one's use of color and forms in their creations. A difficult medium to handle convincingly, this technique has proven to be challenging for many, resulting in only a few masters of the cellocut, including Margo and his wife, artist Jan Gelb.



Boris Margo, *February*,  
1949



## ***IMPACT!*** **The Photo League** **and Its Legacy**

**AUG 15—NOV 24, 2019**

Curated by Emily Dittman

*IMPACT! The Photo League and Its Legacy* presents 25 black-and-white photographs by master photographers associated with the league, a cooperative of both amateur and professional photographers founded in 1936. The intent of the league was twofold: instruction on the art of photography and a mission to put cameras in the hands of honest photographers with the objective to photograph America. The advisors, teachers and students shared a commitment to social realism, specifically with the aim to produce visual images of working-class life. From its beginning to its untimely closure in 1951, the league boasted almost 250 members, including Arthur Rothstein, Aaron Siskind and Godfrey Frankel, and hosted a number of teachers, boards of advisors and special lecturers, such as Ansel Adams, Berenice Abbott, Dorothea Lange and Lewis Hine.



Ralph Steiner,  
*Saratoga Coal Company*,  
1929

## ***In Actuality:* Social Realism and Its Legacy**

**AUG 26— OCT 17, 2019**

Reception: September 24, 6-8 p.m.

Curated by Natalie McGrath G'19

*In Actuality* explores photographic works from the artistic movement known as social realism, popularized in the United States during the 1920s and 1930s, through which artists captured frank and unembellished scenes of working-class life and industrialized spaces. The act of representing average laborers in compositions and scales traditionally reserved for grand portraiture and history painting rocked the art world through its biting political commentary and avant-garde credibility.

This exhibition is curated from the recent gift of photographs from Robert B. Menschel '51, H'91, who, over the past 40 years, has gifted the University more than 400 works of art.

## ***Kamikaze Curiosity:* Louisa Chase Prints**

**OCT 21, 2019— JAN 30, 2020**

Reception: October 24, 6-8 p.m.

Curated by Andrew Saluti,  
Assistant Professor of  
Museum Studies

Complex, playful, and excruciatingly introspective; the work of Louisa Chase '73 invites you close with whimsy and expression before entrancing you with layers of poetic thoughtfulness and self-reflection. She was one of few female artists to gain notoriety during the resurgence of painting in the 1980s, associated with New Image painting and Neo-expressionist movements. Her work in print represents a lifelong exploration of innovation and experimentation. The selected works illustrate the evolution of Chase's distinct visual vocabulary, giving insight to the artist's lifelong exploration, which she described as a "kamikaze curiosity."

Left:  
Dorothea Lange,  
*Photograph*, 1938



Right:  
Louisa Chase,  
*The Car*, 1972





## ***Domesticities:*** **The Art of Daily Life**

AUG 15— NOV 24, 2019



Drawn from the diverse collections of SUArt Galleries, this exhibition explores the representation of domestic structures and spaces, their contents, and the ways in which they intersect with the lives of those who inhabited them. The works on display span multiple periods, geographies and media, and range from representations of the exteriors and interiors of homes to images related to childhood, death, and the visual culture of domestic work and pleasure. Together, they illustrate the various ways in which, over time, artists have crafted and recorded the social and material history of the lived environment.

Curated by Sally J. Cornelison, professor of art and music histories, and the students enrolled in her Fall 2019 course, Senior Seminar: Research and Professional Practice.

## **Photographs of** **W. Eugene Smith**

AUG 15— NOV 24, 2019



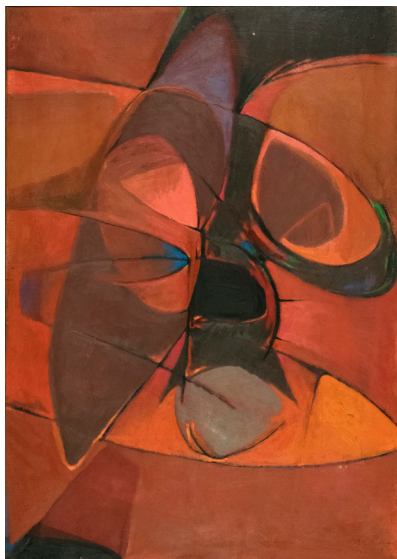
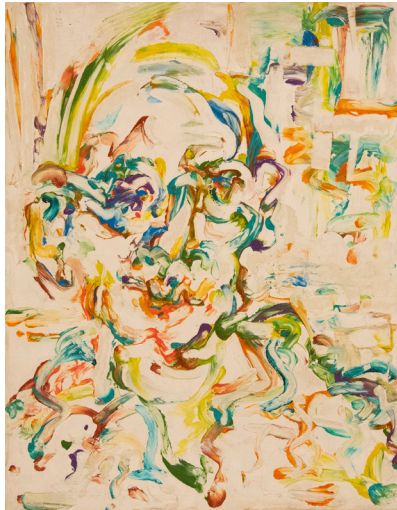
The photographs of W. Eugene Smith are celebrated for capturing changes in industry worldwide. Born in Wichita, Kansas, in 1918, Smith first garnered national attention in the mid-1930s when his photographs appeared in *Life* magazine. Over the next two decades, he would become one of America's preeminent photographers working for *Life*, *Newsweek*, *Collier* and *The New York Times*. Before World War II, he chronicled the nation's modernizing factories; during the war he covered wartime subjects, including the bombing of Moscow; and in the decades after the war, he photographed innovations in production and industry in the U.S. and Japan. In many of his mature photographs he used a groundbreaking technique he developed, which involved an extensive, painstaking process of burning and dodging his prints. This process allowed him to add specific highlights that direct the viewer's eye through the composition.

This fall, Associate Professor Sascha Scott and incoming M.A. students will examine and research a selection of Smith's photographs dealing with industry. The students' research will culminate in an April 2020 exhibition in the Study Gallery.

Top:  
Jean Charlot,  
*No. 10 Mexican Kitchen*, 1973

Bottom:  
W. Eugene Smith,  
*Railroad Cars at Processing Station*, 1949

## Gifts In Kind: Marvin Israel



American artist Marvin Israel (1924-1984) was a Syracuse native who attended the School of Art at Syracuse University as a graduate student in 1950. Israel traveled to Paris, where he studied painting, receiving his first one-person show in 1952 at Galerie Arnaud in Paris. Returning to America, he received an M.F.A. in graphic design from Yale University in 1955. Shortly after, he became the art director for *Seventeen Magazine*. His later art director positions included work at *Harper's Bazaar*, *Mademoiselle Magazine* and freelance positions for Atlantic Records, which included the creation of the influential cover for *John Coltrane: Coltrane's Sound* in 1964.

At *Harper's* in the 1960s, Israel profiled a number of photographers. He gained a reputation from pairing well-known artists like Richard Avedon with lesser-known photographers such as Bill Brandt and Lee Friedlander. As a result, photographers like Diane Arbus and Lisette Model invited Israel to design their books and exhibitions. In 1984, he was in Dallas, Texas, designing Richard Avedon's *In the American West* exhibition when he died from a heart attack.

This past spring, the estate of Marvin Israel reached out to the Syracuse University Art Galleries with an offer to donate his work. Our curatorial staff selected 10 pieces for the permanent collection, including a self-portrait that echoes the Coltrane album cover. Another undated self-portrait offers a similar frontal pose but is more expressively painted, using a sharply receding neutral background composed of successively smaller, blended rectangles. Other paintings include abstract compositions made in 1948 and 1952 during a period when he studied and worked with Stanley William Hayter. The gift brings to light the creative talents of an artist and alumnus who made important contributions to graphic design.

Top:  
Marvin Israel,  
*untitled* [self-portrait],  
circa 1961

Bottom:  
Marvin Israel,  
*untitled*, circa 1948



## Traveling Exhibition Schedule

The SUArt Galleries Traveling Exhibition Program has provided affordable exhibitions to small- and medium-sized museums and university art galleries for nearly three decades.

### Formal/Informal: Innovations in Portraiture

Hearst Center for the Arts, Cedar Falls, Iowa

AUG 2–SEPT 15, 2019

### Ukiyo-e to Shin Hanga: Japanese Woodcuts from the Syracuse University Art Collection

Ellen Noel Art Museum of the Permian Basin, Odessa, Texas

SEPT 5–DEC 19, 2019

### An American in Venice: James McNeill Whistler and His Legacy

Zanesville Museum of Art, Zanesville, Ohio

OCT 24, 2019–JAN 4, 2020

### The Etching Revival: Its French Sources and American Legacy from the Rona and Martin Schneider Collection

Samek Art Museum, Bucknell University  
Lewisburg, Pennsylvania

AUG 13–SEPT 29, 2019

### The Art of Mary Petty

The Elizabeth Myers Mitchell Gallery  
St. John's College, Annapolis, Maryland

OCT 15–DEC 15, 2019

### Rotimi Fani-Kayode (1955-1989)

Iceberg Projects, Chicago, Illinois

NOV 2–DEC 15, 2019

# Syracuse University

Syracuse University Art Galleries  
Shaffer Art Building, Syracuse, New York 13244

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## Education: Public Programs

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### ***Not a Metric Matters: New Work From the Faculty of VPA***

On View: **AUG 15–NOV 24**

### ***Teaching Methods: The Legacy of Art and Design Faculty***

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### ***Skeptical Gaze: How Photomontage Blurs the Lines of Reality***

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### ***Kamikaze Curiosity: Louisa Chase Prints***

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### **Gallery Receptions:**

SU Art Galleries: **Thursday, SEPT 12, 5–7 p.m.**

Palitz Gallery:

*In Actuality*: **Tuesday, SEPT 24, 6–8 p.m.**

Louisa Chase: **Thursday, OCT 24, 6–8 p.m.**

### **A Life of Ideas: Sol LeWitt**

**Tuesday, OCT 15, 5:30–7 p.m.**

Watson Theater  
Robert B. Menschel Media Center  
316 Waverly Avenue

Join Lary Bloom, author of *Sol LeWitt: A Life of Ideas*, for an author's talk and book signing. Bloom will read from his newest book and discuss his personal recollections of LeWitt, whom he knew in the last years of the artist's life. Co-sponsored by the Syracuse University Humanities Center, Department of Art and Music Histories and the Goldring Arts Journalism Program.

### **Artist Talk: Holly Greenberg**

**Thursday, NOV 7, 6:30 p.m.**

Shemin Auditorium, Shaffer Art Building

Presented in collaboration with the Visiting Artist Lecture Series.

### **Grief, Healing and Creative Possibilities**

**Friday, NOV 8, 10 a.m.–noon**

Maxwell Auditorium

Join artist Holly Greenberg, curator DJ Hellerman, Dean Brian Konkol, and art historian Mary Murray for a moderated panel discussing the isolating, and often silent, aspects of death, grief and remembrance. Presented in collaboration with the Syracuse University Humanities Center in the College of Arts and Sciences, organizer of the 2019 Syracuse Symposium on Silence.