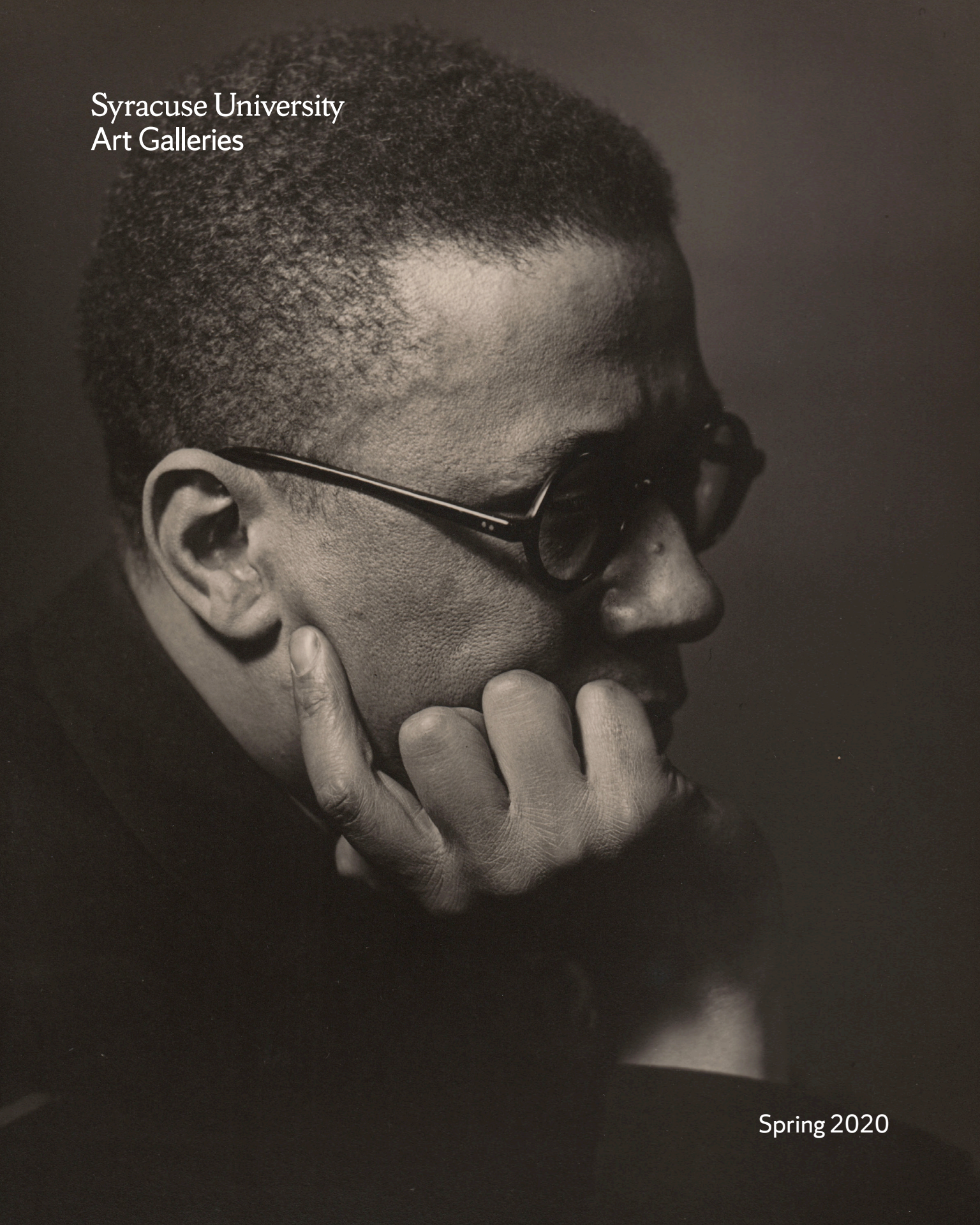


Syracuse University
Art Galleries



Spring 2020

Notes from the Museum



Vanja Malloy, Ph.D.
Director and Chief Curator

March 24, 2020, is National Orange Day, marking the 150th anniversary of the founding of Syracuse University. This important milestone asks us to consider how the University shaped and impacted all the people who have been a part of it over the years and, just as importantly, how we, as part of the University today, will impact the future. As the campus art museum of Syracuse University, SUArt Galleries has an important role in this discussion because we know that art has the power to bring people together, to open our eyes to see new perspectives, and inspire us to think beyond our own experiences and disciplines. As we contemplate the future of Syracuse University, one of my goals for the museum is to bring people together, uniting the wider community with students, faculty, staff from every school and department through class visits, exhibitions and programming. With this goal, I hope the museum will be a place of rigorous interdisciplinary research, creative thinking and mindfulness, as well as an inclusive space that serves as a forum for a broad range of discussions.

This spring semester brings a number of important exhibitions, which I hope you'll read about in this newsletter. Two of the shows opening this January, *Black Subjects in Modern Media Photography: Works from the George R. Reinhart Collection* and *Making History, Justifying Conquest: Depictions of Native Americans in American Book Company Textbooks*, ask us to consider the historic role various forms of media have played in constructing and perpetuating racism. This topic continues to be extremely relevant to our lives today, as technology has evolved so that forms of media and types of images are not only omnipresent but also increasingly varied. I'm grateful that both these exhibitions confront us with the influence of images and ask us to consider how they shape narratives today. The public programs planned for this spring offer opportunities to delve deeply into each of the exhibitions and include lectures, gallery talks and interactive activities. For instance, the depiction of food in the exhibition *Masterpieces of Seventeenth-Century Dutch Painting from Regional Collections* inspired us to team up with Syracuse University's 150 Days of Service initiative to participate in the Sandwich Saturdays Service Project, which distributes food to those in need in our community. Many more events are planned, so please check our website for details. I wish you all a happy and healthy 2020 and look forward to seeing you in the galleries!

Black Subjects in Modern Media Photography:

Works from the George R. Reinhart Collection

Jan. 16-March 13, 2020

Reception: Thursday, Jan. 30,
5:30-7:30 p.m.

Lunchtime Lecture: 12:15 p.m.

Feb. 19: Joan Bryant

Also on View:

People of a Darker Hue **By Carrie Mae Weems**

This 14-minute short invites viewers to consider the policies and law enforcement practices that impact communities of color. The film calls attention to the many unarmed men and woman who were recently killed due to police violence. It will run continuously during museum hours.

Considered one of the most influential contemporary American artists, Carrie Mae Weems has sustained an ongoing dialogue within contemporary discourse for more than 30 years.

How do photographers represent Black life in the Jim Crow era? In exploring this question, the exhibition takes as its point of departure a series of innovations that simplified photographic processes and decreased production costs. Such developments changed the calculus of who and what was worthy of being pictured and set the stage for thematic and aesthetic diversity in depictions of Black people.

This exhibition features 150 photographs from one of the largest private collections in the nation, offering a glimpse of the complexity and paradoxes of Black visual modernity. Pictures featuring varied themes welcome viewers to consider how people, places and practices were presented as Black subjects to mass audiences via newspapers, magazines and advertising. They raise questions such as how did photographs compose Black subjects? How and to what extent did Black people present themselves as subjects in settings they chose to occupy, in venues they did not control, and in regimes that rendered them subject peoples? How do titles, captions and frames limit or alter the focus and context of an image? Such queries engage a photograph's capacity to convey meaning and invite new interpretations of what it means to create, be and see a modern Black subject.

Curated and organized by Joan Bryant, associate professor of African American Studies.



Underwood & Underwood, *Harlem, Center of America's Great Negro Population*, circa 1925

Masterpieces of Seventeenth-Century Dutch Painting from Regional Collections

Jan. 16–March 13, 2020

Reception: Thursday, Jan. 30,
5:30–7:30 p.m.

Lunchtime Lecture: 12:15 p.m.

Jan. 29: Wayne Franits

It has been estimated that in the Netherlands over the course of the seventeenth century, approximately two million paintings were created. This astonishing number reflects the prosperity of the small country that was known at that time as the Dutch Republic. It may have been small compared to its European neighbors, but the Dutch Republic was a major power owing to its strong economy and far-reaching mercantile activities. In this prosperous atmosphere painting flourished thanks to sizeable numbers of talented masters, many of whom specialized in the rendition of specific subject matter. Dutch painters portrayed their surrounding world in landscapes, portraits, still-life and genre paintings (scenes of daily life) and they are still acclaimed today for this work. Indeed, the ability of their seemingly unassuming, yet celebrated, pictures to evoke daily existence has led to the recognition of seventeenth-century painting as a “Golden Age.”



However, like their European counterparts, Dutch masters just as often focused their efforts on the depiction of subjects drawn from the Bible or from classical mythology. This exhibition provides a small yet impressive sample of the fruits of their labors. Visitors may not recognize all the names of the painters represented here; nevertheless, their work provides a glimpse into the wide-ranging subject matter and uncompromisingly high quality of seventeenth-century Dutch art. Financial support for this exhibition has been provided by the Department of Art and Music Histories and the Dean's Office of the College of Arts and Sciences.

Curated by Wayne Franits, Distinguished Professor of Art History, and students enrolled in his graduate course in art history.

Nicolas Maes,
Portrait of a Woman,
1686

Making History, Justifying Conquest:

Depictions of Native Americans in American Book Company Textbooks

Jan. 16-March 13, 2020

Reception: Thursday, Jan. 30,
5:30-7:30 p.m.

Lunchtime Lecture: 12:15 p.m.

Jan. 22: Julia Jessen

This exhibition considers textbook illustrations of Native Americans published by the American Book Company in the late nineteenth and early twentieth centuries. These textbooks relied on images that mythologized Native and white interactions, white heroism, and Native savagery and primitivism, and thus created a rhetoric of Euro-American superiority that justified the colonization of Native lands and the conquest of Native people. The exhibition includes original illustrations from the permanent art collection, along with American Book Company textbooks in which they were published, on loan from the Special Collections Research Center at Syracuse University Libraries. The authoritative, educational messages communicated in these textbooks ensured a lasting legacy for dominant narratives of American history that marginalized Native peoples.

Curated by Julia Jessen, M.A. candidate in art history and museum studies.



George de Forest Brush,
Seated Indian Chief,
1889

Domesticities: The Art of Daily Life

April 9-May 10, 2020

Reception: April 9, 5-7 p.m.

Lunchtime Lecture: noon

April 22: Sally J. Cornelison



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

Photography by W. Eugene Smith

April 9-May 10, 2020

Reception: April 9, 5-7 p.m.

Lunchtime Lecture: 12:15 p.m.

April 29: Sascha Scott



W. Eugene Smith, *Monsanto Chemical Tanks*, 1953

Drawn from the diverse collections of SUArt Galleries, this exhibition explores the representation of domestic structures and spaces, their contents, and the ways they intersect with the lives of those who inhabit them. The works span multiple periods, geographies and media, and they 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.

W. Eugene Smith was a renowned American photojournalist who developed the editorial photo essay. 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's*, and *The New York Times*. Smith is best known for his humanizing photographic essays that emphasize the hard work, passion, struggles, joy, and sorrows of everyday people. This exhibition features Smith's lesser known photographs of industrial spaces from the late 1940s through the 1960s. The photographs were created when Smith was commissioned by industrial giants Monsanto, Hitachi, and International Nickel to document their plants. At first, these photographs of factory exteriors and interiors, machinery, and anonymous workers seem anomalous for a photographer known for his human subjects and his interest in social justice. The exhibition addresses this tension asking if, and how, the photographs fit in Smith's oeuvre.

Curated by art history M.A. students under the direction of Sascha Scott, associate professor and director of art history graduate studies.

Books Unbound: How We Read the Artist's Book

April 9-May 10, 2020

Reception: April 9, 5-7 p.m.



Michael Kidner, *The Elastic Membrane*, 1979

The book is recognized as a primary source of information, a vehicle for narratives and stories, and as a record of our culture and experience. Artists have long utilized the book's physical construct to make unique objects meant to be interpreted in an intentional method and arrangement—exploiting the book form to deliver, document, illustrate, and convey complex concepts beyond what a single image or object can suggest. *Books Unbound* examines how artists have embraced, reimagined, and redefined the book, and how these approaches change the way we engage with the content and concepts at play. Through multiple facets of structure, experience, and collaboration, the exhibition showcases how artist's books compel us to redefine the way we “read” and consume information from what could be considered the most traditional and ubiquitous format, the book.

The works in this exhibition are drawn from resources across campus including the Special Collections Research Center at Syracuse University Libraries, Light Work, and the SUArt Galleries. *Books Unbound* is organized in conjunction with the museum studies graduate course Fine Arts Curatorship, offered through the School of Design and taught by Andrew Saluti.

2020 Master of Fine Arts Thesis Exhibition

April 9-May 10, 2020

Reception: April 9, 5-7 p.m.

This annual exhibition highlights contemporary emerging artists in Syracuse University's College of Visual and Performing Arts. The selection of work in the SUArt Galleries presentation encompasses a diverse array of processes and creative approaches examined by the School of Art, School of Design, and Department of Transmedia. In addition, M.F.A. exhibitions will be on display at Point of Contact Gallery, the Community Folk Art Center, and the Sue & Leon Genet Gallery.

This exhibition is organized by independent curator Daniel Fuller G'04.

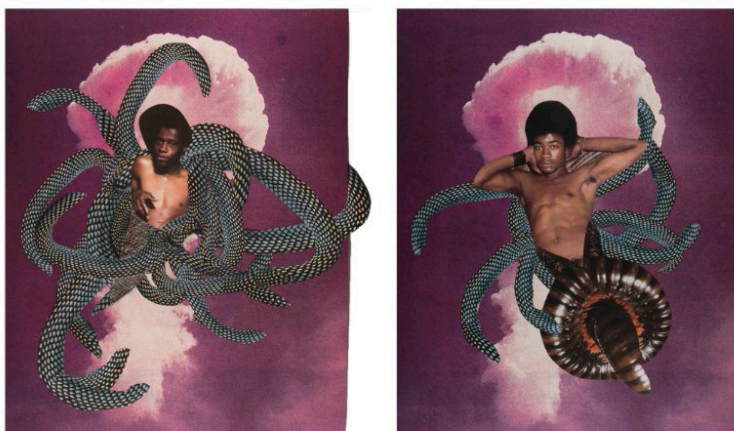
The Radical Collage: Afrosurrealism and the Repurposed Fabrication of Black Bodies

Feb. 3-April 9, 2020

Reception: Thursday, Feb. 27,
6-8 p.m.

This is a political exhibition, by nature, seeking to reinvest itself within the uncanny depictions of Black bodies residing in distant pasts and presents via the cultural aesthetic and liberatory framework of Afrosurrealism. Steered to cultivate an alternative perspective, the exhibition explores notions of breaching consciousness via its contextualization within collage. Mirroring the selected artists, the curation of the exhibition utilizes a variety of methods and material that contribute to the intersectional navigation of narrative within sociopolitical issues surrounding the reality of being a Black body residing within our current society.

Curated by Evan A. Starling-Davis and organized by the Community Folk Art Center.



Suné Woods, *All Up in Your Messy Cloud*, 2016. Light Work Collection

Wynn Newhouse Awards

April 20-June 4, 2020

The 2019 Wynn Newhouse Award artists will have their work presented at the annual exhibition at the Palitz Gallery from April 20 through June 4, 2020. The winners are selected by a committee of prominent individuals in the field of arts and disabilities. The 2019 jurors include Kathleen Goncharov, senior curator, Boca Raton Museum of Art; DJ Hellerman, curator of arts and programs, Everson Museum of Art; Julie Saul, Julie Saul Projects; and Sandie Yi, artist and 2018 awardee.

Education: Palitz Scholars

The Louise B. and Bernard G. Palitz Graduate Art Scholarship was established by longtime museum advocates Louise Beringer Palitz '44 and Bernard Palitz to support outstanding graduate students in art history or museum studies. The galleries continue to benefit from the legacy of Mr. and Mrs. Palitz, who for more than 25 years supported our activities in a variety of ways, including donating important works of art, underwriting exhibitions and publications, and funding the renovation of our New York City gallery at Syracuse University's Lubin House.



Evan Starling-Davis is a dual-degree graduate student of museum studies (M.A.) and literacy education (Ph.D.) at Syracuse University. Evan's passions reside heavily in developing creative environments that inform literacy practices. He's a 2018 INKTANK Fellow through the Rising Circle Theater Collective, a 2018 recipient of the CNYArts individual artist commission, a 2018 Light Work honorable mention, a 2018-19 Syracuse University McKean Scholar, and a 2019-20 James Baldwin Writer-in-Residence special mention awardee by the Les Amis de la Maison Baldwin foundation. Evan is curator of the current Palitz Gallery show *The Radical Collage: Afrosurrealism and the Repurposed Fabrication of Black Bodies*.



Julia Jessen is a third-year graduate student at Syracuse University pursuing dual master's degrees in art history and museum studies. In her graduate studies, Julia is focusing on research and curatorial work in American and Native American art. She curated the current show *Making History, Justifying Conquest: Depictions of Native Americans in American Book Company Textbooks*. Julia is particularly interested in curatorial projects that expand limited narratives and engage untold stories. After completing her degree this spring, she hopes to continue working in museums in a curatorial role.



Kathryn Hill is a second-year graduate student at Syracuse University, pursuing a dual degree in art history and museum studies. She holds a B.F.A. degree in painting and a B.S. in business administration from Roberts Wesleyan College in Rochester, New York. Currently, Kathryn is a teaching assistant in the School of Design at Syracuse and works throughout the academic year as the registrar assistant with SUArt Galleries. Kathryn is interested in a career in exhibitions and collections management. Her current studies center on modern and contemporary American art, and she hopes to focus on abstract expressionists' exploration of space in painting and sculpture.

150 Years of Impact: Art Collecting at Syracuse University



Juana Romani, *Joan of Arc*, 1900



Hiroshi Yoshida, *Himeji Castle*, 1926

After founding the country's first baccalaureate degree in studio art in 1873, Syracuse University decided to purchase a set of plaster casts of classical sculpture for use by drawing students. Collection holdings increased sporadically at first, but this changed in 1949 when university trustee George Arents donated his mother's collection of more than 100 nineteenth-century paintings, including works by Albert Bierstadt, William-Adolphe Bouguereau, Juana Romani, and Jean-Léon Gérôme. In the 1950s, the collection grew to include important paintings by Reginald Marsh, Charles Burchfield, John Sloan, and Yasuo Kuniyoshi. The print collection continued to expand, as well, and by the 1970s the museum's collection of 20th-century American prints was one of the largest and most comprehensive in the region. Similarly, the photography collection has grown to over 8,400 works including large selections by single artists such as Berenice Abbott, Barbara Morgan, and W. Eugene Smith, as well as a large collection of hand-colored Japanese albumen prints and stereographs. Recent gifts by trustee Robert B. Menschel '51 include works by Manuel Álvarez Bravo, Walker Evans, Dorothea Lange, and Helen Levitt.

The collection resists easy categorization with its encyclopedic breadth. It holds pockets of strength in many time periods of art, from ancient to contemporary. For instance, the collection includes nearly 600 south Asian Indian folk art objects including patinated terracotta ceremonial figures from Ruth Reeves, a noted specialist in the field. In addition, more than 500 Japanese ukiyo-e woodblock prints from the 19th and 20th centuries including numerous Shin Hanga works by Hasui Kawase, Hiroshi Yoshida, and Tsuchiya Koitsu, among others. Another highlight is the remarkable group of dance masks and baskets by the Yoruba, Beninese, and Hausa peoples.

With the University's sesquicentennial the museum collection celebrates 150 years and marks an opportunity to plan for the future. Through the formation of a new collections plan, the museum staff has worked with faculty, students, and alumni to identify strengths in the collection and, just as importantly, areas for future growth. One area of priority that has emerged is the need for increased diversity of representation in the collection—especially among women and artists of color—in order to better reflect the diversity of our community. We are excited about this new chapter of growth; we believe a more inclusive art collection will enrich the visitor experience and encourage new dialogues by giving space to a larger range of narratives, perspectives, and voices.

Additional Public Programs

When I Has My Likeness Took: Black Subjects and the Modernization of Photography

Thursday, Jan. 30, 5 p.m.
214 Slocum Hall

Lecture by Joan Bryant, associate professor of African American studies.

Presented in collaboration with the Syracuse University Humanities Center in the College of Arts and Sciences, organizer of the 2020 Syracuse Symposium on Silence.

Sandwich Saturdays Service Project

Saturday, Feb. 1 and March 7,
10 a.m. Lincoln Middle School
1613 James Street

Join the SUArt Galleries, staff along with We Rise Above the Streets Recovery Outreach, Inc, to prepare and distribute sack lunches for the homeless in our community. We'll also hand out hygiene items, clothing and other basic living necessities.

Raise the Barre and Sweat for a Cause!

Wednesday, Feb. 5, 5 p.m.
SUArt Galleries, Shaffer Art Building

Join SUArt and Barre3 to accomplish our shared core value of "giving generously" and collectively fill the Hendricks Chapel Food Pantry inventory. This is a donation based class, so give/bring whatever feels comfortable for you. Preregistration required.

Galina Mardilovich: A Close Look at the Schneider Collection

Wednesday, Feb. 12, 12:15 p.m.
SUArt Galleries, Shaffer Art Building

Galina Mardilovich, Ph.D, discusses the Rona and Martin Schneider Collection of European Prints.

Through a Lens Darkly: Black Photographers and the Emergence of a People

Sunday, March 1, 2 p.m.
Shemin Auditorium

The first documentary to explore the role of photography in shaping the identity, aspirations, and social emergence of African Americans from slavery to the present, this film probes the recesses of American history through images that have been suppressed, forgotten, and lost.

Why Dutch Art Matters

Wednesday, March 11, 5:30 p.m.
121 Shaffer Art Building

Presented by Stephanie Dickey, professor and Bader Chair in northern baroque art, Queen's University.

Sponsored by the department of art and music histories.

Moby Dick, Faith, and Ecology

Presented as part of the Interfaith Dialogue Dinner Series

Monday, March 23, 5:30 p.m.
Noble Room, Hendricks Chapel

Ralph Savarese, professor of American literature, disability studies, medical humanities and creative writing at Grinnell College, co-facilitates a dialogue dinner.

Moby-Dick and Environmental Trauma: The Leviathan in the Permanent Collection

Wednesday, April 15, 12:15 p.m.
SUArt Galleries, Shaffer Art Building

Can we in the twenty-first century learn about the harms of environmental devastation by reading *Moby-Dick*?

Join Lenny Grant, assistant professor of writing and rhetoric, as he combines passages of Herman Melville's 1851 novel with images in the permanent collection to explore how we and our planet can endure climate change.

SUArt Kids

Saturday, April 18, 2 p.m.
121 Shaffer Art Building

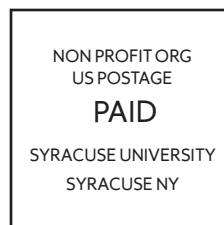
An interactive art gallery experience including a children's gallery tour and art related stories. Come and explore our current exhibitions and introduce your family to the world of art.

Sand Mandala

April 22–29
Slocum Hall, Atrium

For one week, monks from the Namgyal Monastery will ritually construct and then disassemble a sand mandala dedicated to Chenrezig or Avalokitesvara, the bodhisattva of compassion in Buddhism.

Presented in collaboration with the Syracuse University Humanities Center in the College of Arts and Sciences, organizer of the 2020 Syracuse Symposium on Silence.



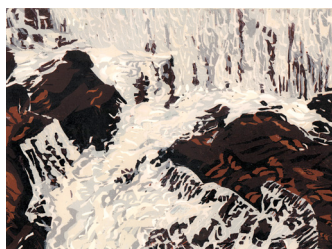
Traveling Exhibitions

2020 Traveling Exhibition Schedule



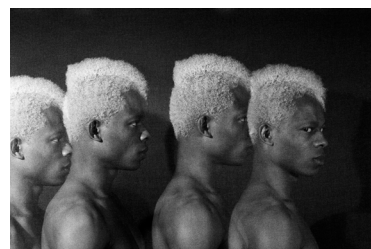
A View from the Shore: Winslow Homer's Impressions of the Coast

Forsyth Galleries, Texas A&M,
College Station, Texas
Jan 13–March 22



Work of a New Century: The 84th Members Exhibition of the Society of American Graphic Artists

Peeler Art Center, DePauw
University, Greencastle, Ind.
Feb 3–June 10



Rotimi Fani-Kayode (1955-1989)

FotoFest International,
Houston, Texas
March 7–April 19



Dancing Atoms: Barbara Morgan Photographs

Asheville Art Museum,
Asheville, NC
March 5–May 25



Hard Earned: The Military Photographs of Stacy Pearsall and the Veteran's Portrait Project

Huntsville Museum of Art, Huntsville, Ala.
June 7–Sept 27

Left to right:

Winslow Homer, *Gloucester Harbor*, 1873

Cynthia Back, *Elemental: Water, Air, Light #8*, 2016

Rotimi Fani-Kayode, *Four Twins*, 1985

Barbara Morgan, *Martha Graham - Lamentation*, 1935

Stacy Pearall, *A Delicate Balance*, 2007

Cover:

Alfredo Valente, *Portrait of Hall Johnson*, 1933