

Spring 2021 Newsletter

**Syracuse
University
Art
Museum**



From the Director

Vanja Malloy, Ph.D., Director & Chief Curator

Welcome to the Spring 2021 edition of the Syracuse University Art Museum's digital newsletter. I am delighted to have much good news to share in addition to an exciting roster of exhibitions and programs!

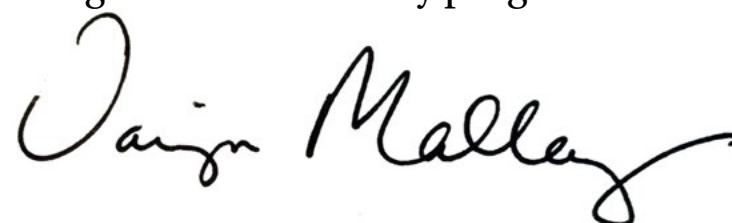
Last semester was the first time the Museum joined The Fund for Syracuse and participated in fundraisers such as Boost the 'Cuse. We are delighted to report that we received an outpouring of support, and in response our donor base grew by 1775% in the last six months of 2020! We heard from many of you who reached out to us with enthusiasm over our new collecting plan, which seeks to bring equity and increased representation to the museum's art collection. The funding we received from these donations enabled the museum to acquire several exceptional artworks. If you want to support this initiative but have not had a chance to give yet, you can give anytime through our [website](#). We are so grateful to you for your support!

You may not know that we have over 45,000 artworks and cultural artifacts in our collection, making the Syracuse University Art Museum among the top ten largest academic museum collections in the country! Our collection just got a lot more accessible with the recent launch of the eMuseum searchable database, available to all as an online resource that provides an advanced search engine to research the collection virtually. In addition to improved searches, this software better supports our digital initiatives by providing a platform for collection displays for courses, as well as virtual exhibitions available to all on our website. We hope that you [will check it out](#) and spend some time perusing the Museum's collection.

This semester, the Museum remains open to the Syracuse University community and will continue to act as an important research resource for the campus. We are excited to continue our teaching workshops, which we launched last fall with great success. Faculty from several schools and colleges joined in and were inspired by the possibilities with teaching across disciplines with the collection. This semester

we continue with this initiative with a public lecture titled *The Future of Teaching is... Visual* and another workshop *Using Art for Transformative Teaching* both a part of the Syracuse Symposium's year-long series on *Futures*. By inviting faculty, and graduate students to explore ways they can use the collection, we seek to expand the Museum's position as a central hub of research and teaching across the university. Our events page in the newsletter features these opportunities, alongside many other virtual programs that will allow you to de-stress with art, connect with scholars and artists across the globe, and hear presentations on new research Syracuse University students are undertaking at the Museum.

This spring we are also celebrating the launch of several new [exhibitions](#) including the last show curated by David Prince, who recently retired after 34 years of service to the Museum. Prince's virtual exhibition *The Howling Infinite: Moby Dick, Art, and Landscape* takes an interdisciplinary twist, adopting the great literary classic as a lens to explore the tense balance between society and nature in the permanent collection. Another new virtual exhibition premiering this semester is curated by graduate student Mary Bedell G'21, whose extensive research of our collection of 770 photographs by esteemed artist Berenice Abbott has culminated in the show *As They Were: Berenice Abbott's Queer Parisian Portraiture*. As you will see in the following pages, there are several other new compelling exhibitions, including, among others, a revisited installation of *Being Human*, and two fantastic course-based exhibitions that showcase original research by Syracuse students and faculty. We hope that you will enjoy these new exhibitions and that we will have a chance to connect with you through one of our many programs. I wish you all a happy and healthy semester!



David L. Prince, Curator, Retires

David L. Prince, long time curator of the museum, retired in December 2020 after 34 years of service to the Museum where he introduced thousands of students, faculty, staff, and community visitors to the Museum's art collection. Through his outreach and teaching, he provided important access tools to examine art in detail and engage in important dialogues across campus and the wider central New York community.

Additionally, over the years Prince has presented an extensive amount of public and University course connected tours and special displays, and was the museum liaison to faculty in integrating the permanent art collection in their curriculum and teaching.

During his tenure, he curated or co-organized numerous exhibitions including *Water & Light: James McNeill Whistler's Etchings and Drypoints of Venice and Amsterdam*, *Winslow Homer's Empire State: Houghton Farm and Beyond*, *Jeff Davies: Straight from the Heart*, and *Forbidden Fruit: Yasuo Kuniyoshi's America*. Prince's last curatorial project, *The Howling Infinite: Moby Dick, Art, and Landscape* premiered as a virtual exhibition this month on the Museum website.

David has been an important presence at Syracuse University and he will be greatly missed. All of us at the Museum wish him the very best in his retirement and hope that it is filled with many great memories and adventures!



Palitz Scholars



Ann Ordiway G'21

Ann holds a B.A. in museum studies and art history with an emphasis in English from Juniata College. Currently, Ann works as a collections assistant for the Syracuse University Art Museum and volunteers as an archival intern at the Stone Quarry Hill Art Park in Cazenovia, New York. Through her professional and educational experience, Ann has developed a particular interest in collections management and registration, and she intends to pursue a career in contemporary art institutions.



Tiffany Miller G'21

Tiffany's focus is on Italian Futurist, Metaphysical, and Arte Povera movements and their receptions of Italy's past. She is interested in cultural heritage preservation and studies to be a collections manager or registrar at an art museum after graduation. Tiffany is pursuing a dual master's degree in art history and museum studies and is currently a Special Collections Public Services Assistant at Syracuse University Libraries, an intern at the Everson Museum of Art, and a volunteer at the Syracuse University Art Museum.



Maitrayi Subhedar G'21

Maitrayi completed her B.A. in painting and French and francophone studies from Syracuse University. Currently, Maitrayi works as a preparator and collections assistant at the Museum. She is interested in a career in museum education and hopes to focus on inclusive educational programming and outreach to create and strengthen relationships between museums and the communities in which they exist.

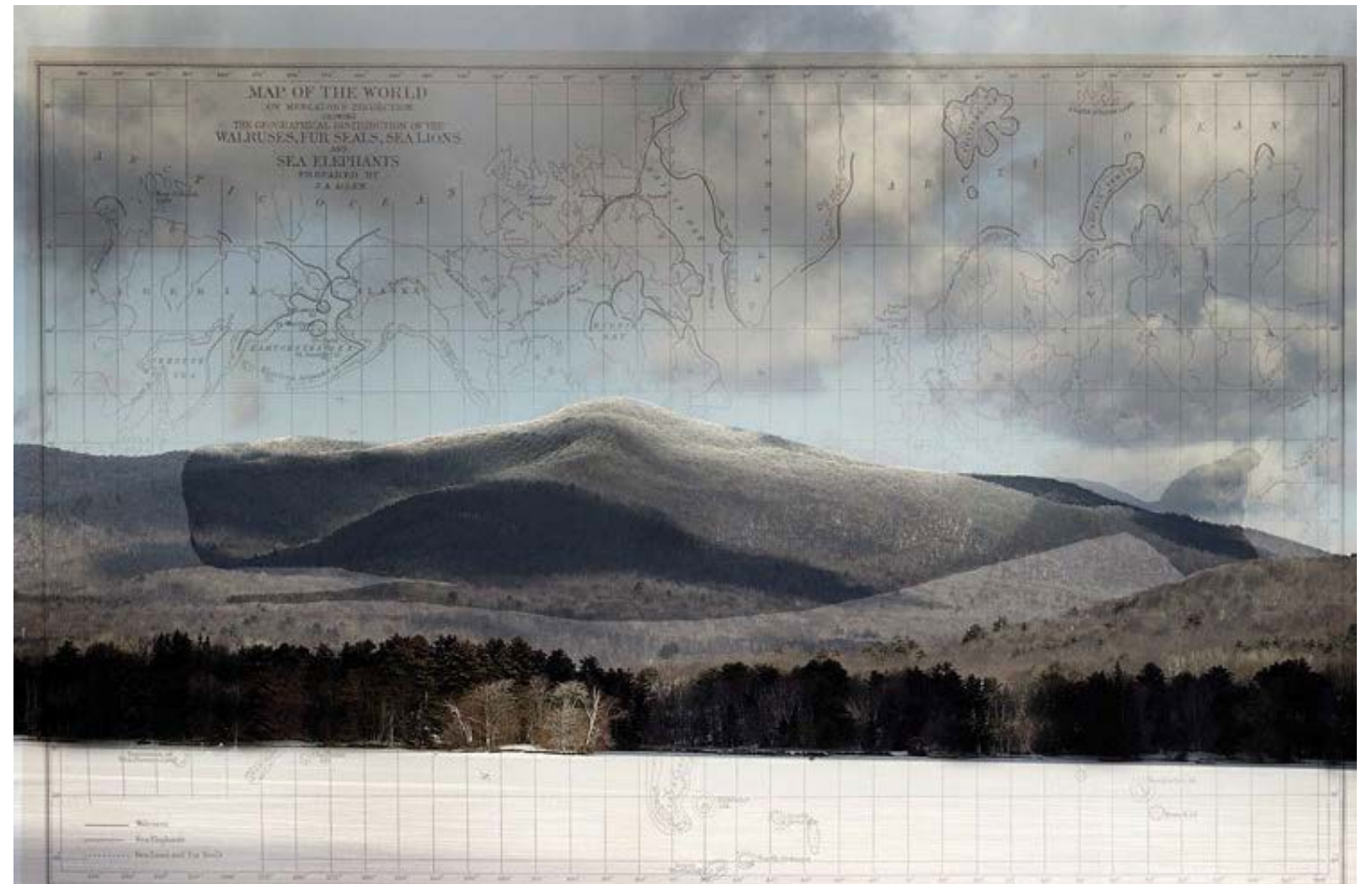
The Howling Infinite

Moby Dick, Art, and Landscape

Curated by David L. Prince

***The Howling Infinite: Moby Dick, Art, and Landscape* is inspired by Herman Melville’s narrative of a whaling industry that had a long-lasting effect on the health of the oceanic ecosystem.**

The exhibition adopts this classic American tale as a framework to unpack American art’s complex engagement with its natural world. Nineteenth-century American paintings celebrated the country’s unmatched beauty while contemporary artists reference increasingly dire ocean pollution and effects from climate change. Between these two pillars of time, American artworks document a complex human struggle with our oceans and nature itself. It reflects dueling viewpoints—that the natural world is a source of awe and a resource to be plundered. *The Howling Infinite* is on view on our [website](#).



Kevin Sprague, *Mount Greylock Leviathan*, 2001. Courtesy of the artist.

Being Human Part II

More Portraits from the Permanent Collection

This revisited installation of *Being Human* introduces over 25 new works, including many new acquisitions, as we continued to examine the collection through portraiture.

The exhibition brings art together from vastly different time periods and cultures, including many works that have never been on view and a number that are recent acquisitions of artwork by contemporary artists. In place of a traditional display that organizes these works chronologically or geographically, artwork is juxtaposed to disrupt traditional interpretations and encourage new dialogues. *Being Human* draws out the nuances of portraiture throughout time and place, showing its role in reinforcing or critiquing power, exploring or crafting identity, and expressing the influence of one's community. It also challenges our accepted expectation of what form a portrait takes by including documentary photographs, abstract art, and utilitarian objects. Through this approach, the exhibition aims to foster new interpretations of the permanent collection, expanding discussions about portraiture and its attempts to capture the essence of what it means to be human.

Due to COVID restrictions, this show is open to in-person visits from Syracuse University students, faculty, and staff. A virtual version of this exhibition with supplementary text is available to all on our [website](#).



Wonder Buhle, *Residual*, 2020. Museum purchase, Museum Fund and Robert Bradley Fritz '51 Fund.

Pacifico Silano

The Eyelids Has It's Storms. . .

Premiering March 2021

Through the appropriation of photographs from vintage gay pornography magazines, Silano creates colorful collages that explore print culture and the histories of the LGBTQ+ community. His large-scale works evoke strength and sexuality while acknowledging the underlying repression and trauma that marginalized individuals experience. Originally scheduled to be on display this winter at the Palitz Gallery in New York City, the Museum is pleased to collaborate with Light Work on a virtual presentation of *The Eyelid Has Its Storms...*, a solo exhibition of photographs by Brooklyn-based artist Pacifico Silano.



Pacifico Silano, *Sure Of You*, 2019. Courtesy of the artist.



Pacifico Silano, *Undertow*, 2019. Courtesy of the artist.

As They Were

Berenice Abbott's Queer Parisian Portraiture, 1921–1929

Curated by Mary Bedell, G'21 M.A. Art History

American photographer Berenice Abbott began her photographic career in Paris in the 1920s, when the Lost Generation of modern American writers collided with the European artistic avant-garde, cutting-edge intellectuals, and political revolutionaries. She sought out and created portraits of some of the most significant artistic and intellectual figures of the time. Yet her portraits also capture another kind of community: the gay and bisexual people who called Paris home. The portraits that Abbott, herself a lesbian, created reveal the resilience and creativity of her gay and bisexual subjects. These figures were writers and artists in their own right, and their contributions propelled forward what we now know as the early twentieth-century avant-garde. [Check out the exhibition here.](#)



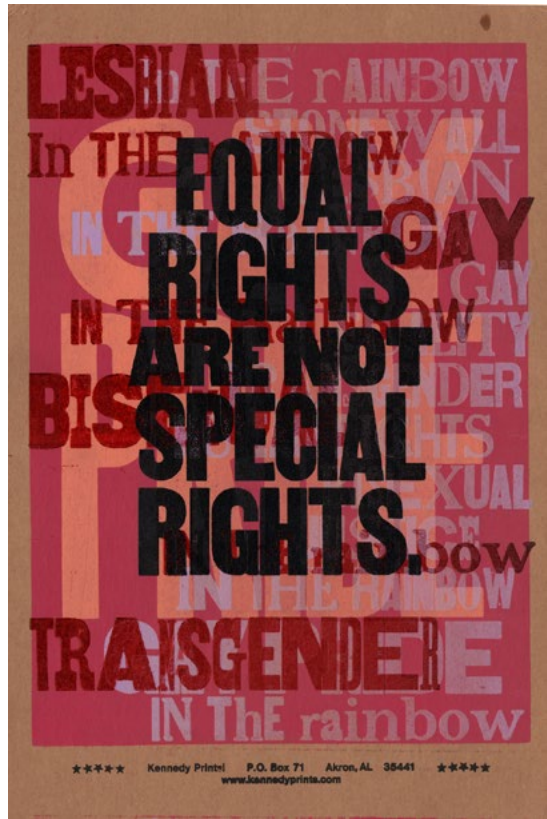
Berenice Abbott, *Hands of Jean Cocteau*, 1927. Gift of Ruth Plotsky.

(Re)Action

Art, Politics, and Social Critique in the United States

April 8–May 21, 2021

This exhibition draws from the Syracuse University Art Museum’s rich collection of art that critically engages with social and political issues. Over the last several years, protest movements like #MeToo and Black Lives Matters have created widespread public awareness of systemic inequity and injustice, leading to social change. This timely exhibition examines how U.S. artists over the last hundred years have addressed racism, sexism, homophobia, state-sanctioned violence, and media control. *(Re)Action* features renowned modern and contemporary artists, including Carrie Mae Weems, Andy Warhol, Ben Shahn, Kara Walker, Barbara Morgan, Amos Paul Kennedy, among others. Curated by Associate Professor Sascha Scott and art history graduate students.



Amos Paul Kennedy, *Equal Rights are Not Special Right*, no date. Gift of the artist.



Andy Warhol, *Birmingham Race Riot*, 1964. Museum purchase

Days of Future Passed

Children in World Art

April 8–May 21, 2021

The exhibition focuses on the portrayal of children in world art over the centuries, ranging from their depiction in seventeenth-century Dutch prints, to nineteenth-century Japanese photographs, to modern sculpture produced in such disparate locales such as India, Nigeria, and the United States. Twenty-one objects in various media have been placed on display here. In presenting them, it is our intention to shed further light on the significance ascribed to children in various cultures and time periods, as it was expressed in art. Curated by Professor Wayne Franits, Art & Music Histories, and art history majors in his Senior Seminar.



Karel Appel, *Child with Pretend Animal*, 1971. Gift of John Horne.

New Acquisitions

To see more new additions, click [here](#)!



Wendy Red Star, *Outtake: Red Star (The Breaker)*, 2012. Museum purchase, Robert B. Menschel '51, H'91 Photography Fund.



Fernando Botero, *The Young Man*, 1993. Gift of David Robinson



Paul Mpagi Sepuya, *Figure (_2100799)*, 2017. Museum purchase, Robert B. Menschel '51, H'91 Photography Fund

Upcoming Virtual Events

[Click here to register and for more events!](#)

Visiting Artist Lecture Series

Thursday nights starting FEB 18 at 6:30 P.M.

The Visiting Artist Lecture Series is a collaboration between the School of Art in the College of Visual and Performing Arts and the Museum, to present a series of virtual artist lectures highlighting those working in illustration, design, and the studio arts.

Lunchtime Lecture: *As They Were, Berenice Abbott’s Queer Parisian Portraiture*

Tuesday, FEB 23, 12:15

Join Department of Art and Music Histories graduate student Mary Bedell G’21, curator of the virtual exhibition *As They Were: Berenice Abbott’s Queer Parisian Portraiture, 1921–1929*, for a Lunchtime Lecture exploring portraitures by Berenice Abbott that reveal resilience and creativity.

Lunchtime Lecture: *Looking Back, Looking Forward*

Tuesday, MAR 2, 12:15P.M.–1:00 P.M.

Join Department of Art and Music Histories graduate students Kathryn Hill G’21 and Tyler Valera G’21, curators of the virtual exhibition *Looking Back, Looking Forward: American Artists React to Twentieth-Century Modernism* for a Lunchtime Lecture examining the reactions of American artists during the industrialization of the United States.

#SUArtAfterDark: Museum Trivia Night

Thursday, MAR 11, 7:00 P.M.

Test your art smarts and general pop culture trivia on topics and themes emerging from the Museum’s permanent art collection. Hosted by the Syracuse University Art Museum, test your knowledge to win fun prizes for first, second, and third place, most creative team name, and more. All ages are welcome, but adult themes will be covered.

Orange Experience: Craft a Collage

Tuesday, MAR 23, 6 P.M.

With hands-on guidance and real-time tips from Syracuse University Art Museum staff, you’ll make a collage that commemorates your love of all things Orange. Get an up close peek at some collages from our very own collections to inspire your inner artist. Bring your own printed pictures of your times with classmates, or use our online list of fun campus spots and moments. Invite family or friends to join.

The Future of Teaching is...Visual!

Thursday, MAR 25, 5–6:30 P.M.

Donna Gustafson, Ph.D. (Rutgers University, Zimmerli Art Museum) illustrates how, no matter your discipline, art offers myriad tools for innovative teaching via visual ways of knowing, including new paths to immerse in history and to engage aesthetics, and analytic reasoning in one’s classes. This event is part of Syracuse Symposium’s year-long series on “Futures.”

Using Art for Transformative Teaching

Monday, APR 5, 10 A.M.–noon

Workshop with Donna Gustafson, Ph.D. (Rutgers University—Zimmerli Art Museum) explores innovative ways of using art for teaching across the disciplines. Tailored to educators who have not previously included art or the Museum in their teaching, but are curious about how to do so. This event is part of Syracuse Symposium’s year-long series on “Futures.”

Allison Janae Hamilton Artist Talk

Tuesday, APR 20 at 2:15 P.M.

Through blending land-centered folklore and personal family narratives, Allison Janae Hamilton engages haunting yet epic mythologies that address the social and political concerns of today’s changing southern terrain, including land loss, environmental justice, climate change, and sustainability. Join for an artist talk on her work.

The Art of Ivan Meštrović: At the Boundaries of Acceptance and Rejection

Tuesday, MAY 4, noon–1:00 P.M.

Join international scholar Dr. Dalibor Prančević, professor in the Department of Art History, University of Split, Croatia, for a discussion of Ivan Meštrović’s work in Europe during the first half of the 20th-century.