



# JOHNSON MUSEUM OF ART

Annual Report 2019–20



Herbert F.

# JOHNSON MUSEUM OF ART

Annual Report 2019–20

CORNELL UNIVERSITY

COVERS

Artworks installed as part of the exhibition  
*how the light gets in* (see pages 16–19):

FRONT

Phoebe Boswell, *I Dream of a Home  
I Can Not Know* (2019)

Photo © Robert Barker

INSIDE FRONT

Tavares Strachan, *I Belong Here* (2013)

Photo © Simon Wheeler

INSIDE BACK

Aram Han Sifuentes, *Protest Banner  
Lending Library* (2016–ongoing), detail

Photo © Simon Wheeler

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

Diversity and inclusion are a part of Cornell  
University's heritage. We're an employer and  
educator recognized for valuing AA/EEO,  
Protected Veterans, and Individuals with Disabilities.

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*The Johnson Museum is grateful to the  
New York State Council on the Arts for  
general operating support.*



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## FROM THE DIRECTOR

Since taking on the role as the Richard J. Schwartz Director in July, I have been warmly welcomed into the Johnson Museum of Art community. Throughout the summer and fall semester I immersed myself in the Museum, poring over collections and touring each space, and what a marvel it is. Time with stellar colleagues and our many visitors has been illuminating; simply asking faculty, students, neighbors, parents, alumni, and friends, “When did you fall in love with the Johnson?” brings forth a rush of memories of singular works and singular experiences.

The following spring semester brought its own extreme adjustments. In a typical year, the Johnson Museum welcomes more than 80,000 visitors, but due to the COVID-19 global pandemic and subsequent national lockdown, public access to the Museum closed on March 16. Museum staff, like all of Cornell University, quickly switched to remote work as the safety of our community became our highest priority, and discussion brought about a time to experiment with different ways to work and collaborate. Essential workers in facilities and security are navigating the daily mission of keeping themselves and their coworkers safe and healthy as they care for the building and collection.

Importantly, we have continued to partner with faculty to ensure that they have access to the collection to inspire and inform their virtual instruction following spring break. We have been eager to experiment with digital media and to share our expertise in new ways, boosted by technology. Museum staff also are working to support the physical and mental well-being of our local community, whether donating nitrile art-handling gloves to Cayuga Medical Center, supporting students and neighbors in the BLM movement, or leading virtual sessions for homeschooling families.



Jessica and her family were joined by Mayor Svante Myrick (center), Cornell Class of 2009, at ¡CULTURA! Ithaca's September 2019 kickoff event for Latinx Heritage Month. The CULTURA program fosters Latina/o/x and Latin American culture with the Tompkins County community through free and low-cost arts and education experiences.

Looking ahead, I see a continuation of strong partnerships and flexibility of practice. The vision I saw for the Johnson Museum upon my arrival remains: to be a teaching museum, in the style of a teaching hospital, where undergraduates, graduate students, post-baccalaureate and post-doctoral fellows work together to advance museum practice, with the mentorship of our seasoned staff; and to share the Museum's collection with a broader audience than ever before, newly possibly due to our robust online presence and virtual programming.

The pages that follow share our activities in detail for the past year and provide the basis for new partnerships and opportunities as we enhance student and visitor experiences, create meaningful opportunities for pre-K–12 students, open new routes of access to our great collection, and strengthen our ability to curate special exhibitions and expand our world-class collection.

Finally, I want to offer my heartfelt thanks to Cornell leadership and the members of our Museum Advisory Council for their careful and studied guidance during this unprecedented time. The global health crisis is, without a doubt, putting pressure on our systems. But it is also springing forth new ways of being a world-class university art museum at the top of the Slope. When we reopen our doors, we will be a more nimble, connected, and impactful place than ever before. I am eternally grateful for the energy and expertise as well as the warmth and continued support from this strong and dedicated community.

**Jessica Levin Martinez**  
*The Richard J. Schwartz Director*

## Museum Advisory Council

### *Executive Committee*

Gary Davis, *chair*

Susan Lynch, *vice chair/development chair*

Rona Hollander Citrin, *nominations chair*

Joel Mallin, *finance chair*

Judith Stoikov, *collections chair*

Beth Treadway, *education chair*

Moirá Hearne Hintsá, *communications chair*

### *Members*

Ellen Adelson

Lisa Baker

Katie Bartels

Madeleine Bennett

William Berley†

Janet Bishop

Deborah Goodman Davis

Merry Foresta

Andy Grundberg

Alan B. Harris

Elizabeth H. Harris

Alex Ho

Michael Jacobs

Younghee Kim-Wait

R. Alexander Latella

Jeffrey Libshutz

Sherry Mallin

Nancy Meinig

Evalyn Edwards Milman

Donald C. Opatrny

Judith T. Opatrny

Melissa Russell Rubel

Nancy Schaenen

Nelson Schaenen, Jr.

James Siena

Elliott Siff

Marlene Siff

Betty Ann Besch Solinger

C. Evan Stewart

Genevieve Tucker

Andrea Gottlieb Vizcarrondo

Carolyn Wiener

### *Emeritus Members*

Ira and Gale Drukier

Kenneth and Jill Iscol

Dorothy Litwin

Patricia Carry Stewart

Harold Tanner

† deceased

## SELECTED ACQUISITIONS



Thomas Gainsborough  
British, 1727–1788  
*Boy with a Bird's Nest*, ca. 1785  
Oil on canvas  
30  $\frac{3}{4}$  × 25  $\frac{1}{4}$  inches (78.1 × 64.1 cm)  
Gift of Alan B. Harris, Class of 1953, and Elizabeth Heekin Harris  
2019.070





Rembrandt van Rijn  
Dutch, 1606–1669  
*A Peasant in a High Cap, Standing Leaning on a Stick, 1639*  
Etching, first or second of two lifetime states (*left*), framed together with  
copper etching plate, second of two lifetime states (*right*)  
Sheet:  $3\frac{1}{6} \times 1\frac{3}{4}$  inches (7.8 × 4.4 cm)  
Etching printing plate:  $3\frac{3}{8} \times 1\frac{3}{4} \times \frac{1}{16}$  inches (8.6 × 4.4 × 0.2 cm)  
Gift of Malcolm Whyte, Class of 1955, and Karen Whyte  
2020.010.001-.002

## SELECTED ACQUISITIONS



Attributed to Qian Xuan  
Chinese, ca. 1235–ca. 1305  
*Eggplant*, late 13th–early 14th century  
Album page: ink and colors on paper  
6 <sup>7</sup>/<sub>8</sub> × 10 <sup>1</sup>/<sub>4</sub> inches (17.5 × 26 cm), approx.  
Gift of Judith Stoikov, Class of 1963  
2019.049.002



I Gusti Nyoman Lempad

Indonesian, 1862–1978

*The Dream of Dharmawangsa*, ca. 1975

Ink on paper

33 ½ × 28 ¼ inches (85.1 × 73.3 cm)

Gift of Georgina Marrero, in memory of Jane Belo Tannenbaum

2019.031

## SELECTED ACQUISITIONS



Blanche Lazzell

American, 1878–1956

*The Seine Boat*, 1927

White-line color woodcut

13 <sup>15</sup>/<sub>16</sub> × 12 <sup>1</sup>/<sub>16</sub> inches (35.4 × 30.6 cm)

Acquired through the Evalyn Milman, Class of 1960, and

Stephen Milman, Class of 1958, MBA 1959, Fund

2019.058

Reproduction by permission of the Lazzell Family, Morgantown, WV



Elizabeth Catlett  
American, 1915–2012  
*Survivor*, 1983  
Linocut  
Edition 670/1000  
9 ½ × 7 ¾ inches (24.1 × 18.7 cm)  
The Print and Artist's Book Collection of  
Phyllis Goody Cohen, Class of 1957  
2019.066.001

© Mora-Catlett Family / Licensed by VAGA at Artists Rights Society (ARS), NY

## SELECTED ACQUISITIONS



Zanele Muholi  
South African, born 1972  
*Kodwa I*, 2017  
Gelatin silver print  
Edition 8/8  
39 × 26 1/8 inches (99 × 66.4 cm)  
Acquired through the Jennifer, Gale, and Ira Drukier Fund  
2019.035

© Zanele Muholi, courtesy of the artist and Yancey Richardson Gallery, NY



Lola Álvarez Bravo  
Mexican, 1907–1993  
*Homenaje a Salvador Toscano*, 1949  
Gelatin silver print  
7 × 9 inches (17.8 × 22.9 cm)  
Gift of Sandra Berler, in honor of David K. Berler's 65th Reunion  
2019.067.002

© Center for Creative Photography, The University of Arizona Foundation

## SELECTED ACQUISITIONS



Judy Chicago

American, born 1939

*On Fire*, 1969/2012

Portfolio of twelve archival pigment prints on paper and  
two films on DVD in a clamshell box

Edition 4/10 + 3 AP

20 × 24 inches (50.2 × 61 cm), each sheet, approx.; *Atmospheres*: 14:21 minutes;

*Los Angeles Pyrotechnic Performances*: 12:04 minutes

Acquired through the Class of 1970 Contemporary Art Fund

2019.072 a-r

(Above)

*Immolation*, from *Women and Smoke (California Desert)*, 1972

2019.072 g

© Judy Chicago/Artists Rights Society (ARS), New York, photo courtesy of Through the Flower Archives





Mel Bochner  
American, born 1940  
*Eradicate*, 2015  
Oil on velvet  
52 <sup>7</sup>/<sub>16</sub> × 46 <sup>7</sup>/<sub>16</sub> inches (133.7 × 118.3 cm)  
Gift of Les Stern, Class of 1960, and Madeline Stern  
2019.050.002

Courtesy of the artist



*Das Kleid (The Dress)* is an interdisciplinary participatory project by artist Elisabeth Masé (standing, center). From September 13 to 16 at the Johnson, Masé guided fourteen local women, including artists, Museum docents, recent immigrants, and a Cornell doctoral student, as they stitched their wishes and hopes for the future onto a communal dress. The resulting "Ithaca Dress" was embellished with red stitches forming a heart, flora, fauna, the Statue of Liberty, and different phrases. Their creation was on view in the Appel Lobby throughout the remainder of the exhibition along with two dresses created at prior workshops in Germany. Photographs of each Ithaca participant wearing the finished dress also became part of the artist's ongoing project.

# EXHIBITIONS AND PROGRAMS

## *how the light gets in*

September 7–December 8, 2019

### THE ARTISTS

Saâdane Afif  
Sobia Ahmad

(1, opposite her work)

Shiva Ahmadi  
John Akomfrah  
Sama Alshaibi  
Mounira Al Solh  
Kader Attia

Aziz + Cucher  
Radcliffe Bailey

Rina Banerjee  
Keren Benbenisty

Dawoud Bey  
Jorge Méndez Blake  
(2, at center, installing  
his work with Patrick  
Brennan, MFA '20, and  
Ciara Stack, MFA '20)

Phoebe Boswell  
Andrea Bowers  
Tania Bruguera  
Margarita Cabrera  
Yoan Capote

Enrique Chagoya  
Gohar Dashti  
Lois Dodd  
Willie Doherty

Fidencio Fifield-Perez  
Forensic Oceanography  
Meschac Gaba

Cyprien Gaillard  
Guillermo Galindo  
John Gerrard  
Mohamad Hafez

Manaf Halbouni  
Mona Hatoum  
Alfredo Jaar  
Hayv Kahraman  
Zoe Leonard  
Glenn Ligon  
Hew Locke  
Teresa Margolles  
Elisabeth Masé

(see previous page)

Esperanza Mayobre  
Richard Misrach  
Fiamma Montezemolo  
Richard Mosse  
Yoshua Okón  
Catherine Opie  
Lucy + Jorge Orta  
Driss Ouadahi  
Peng! Collective  
Dawit L. Petros  
Postcommodity  
Ronald Rael and Virginia  
San Fratello  
Jolene K. Rickard

(3, with her work) with  
Steve Henhawk and  
Waylon Wilson

Yinka Shonibare  
Aram Han Sifuentes  
(see page 24)  
Shahzia Sikander  
Tavares Strachan  
Stephanie Syjuco  
Ai Weiwei



1



2

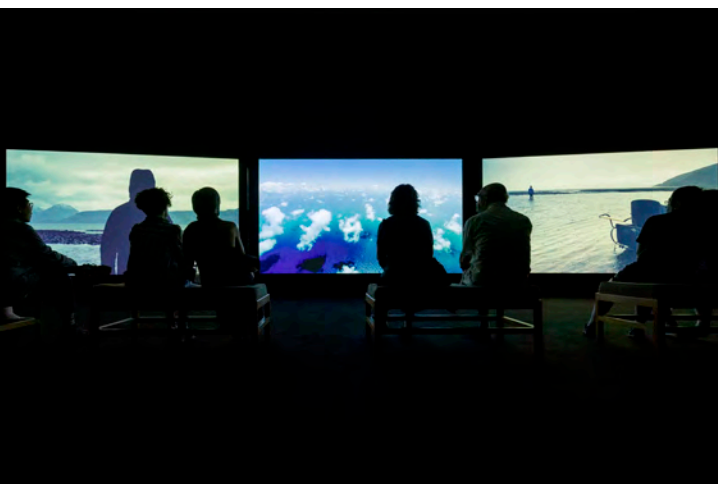


3

## EXHIBITIONS AND PROGRAMS



4



5



6

### FALL 2019

*how the light gets in* (September 7–December 8) brought together an international group of artists and artist teams and collectives, ranging in age from their twenties to their nineties and representing 29 countries of birth and residence. Their work engages with themes of migration, immigration, displacement, and exile. Artworks including drawing, photography, painting, sculpture, and video were installed in all of the Museum’s temporary exhibition galleries, contemporary collection gallery, lobbies, and on the facade and grounds. Installations focused on the ongoing refugee crisis in Europe (4), the three-channel projection of John Akomfrah’s *Vertigo Sea* (5), and the human consequences of US immigration policy, especially along its southern border (6, 7).

A concurrent screening series was held in conjunction at Cornell Cinema, and a series of public events at the Johnson elaborated on themes and artworks present in the exhibition, aligning with other projects on campus around the topic of migration.

“Knowing You’re/Your Home: Three Migrations That Have Shaped Ithaca” paired Cornell faculty with local community leaders to discuss the complex ways in which migrations affect the identity and formation of our region. The three-part series discussed the Gayogohó:nq’ (Cayuga) Nation with Professor Kurt Jordan from the American Indian and Indigenous Studies Program, Sachem Sam George of the Cayuga Nation, Bear Clan, and Benjamin Sandberg, executive director of The History Center of Tompkins County; followed by the Cornell Farmworker Program with director Mary Jo Dudley and a guest from Alianza

Agricola, an organization of dairy workers in New York State; concluding with the Underground Railroad with Professor Gerard Aching, Africana and Romance Studies, Professor Lorraine Maxwell, Design and Environmental Analysis, and Pastor Paris Price and Nick Sledziora from the St. James AME Zion Church in Ithaca. The hosts of the podcast Citations Needed, Adam Johnson and Nima Shirazi, hosted a live recording at the Museum with Professor Shannon Gleeson, Department of Labor Relations, Law and History, to discuss the ideology of open borders, along with a live performance by the musicians of Journey West.



7

Of the more than one hundred university class sessions across colleges and departments that worked with art on view at the Johnson in Fall 2019, more than sixty focused on *how the light gets in* (see page 22). More than fifty sessions were presented for middle- and high-school students (8) and teachers. Students from Cornell and Ithaca College used the exhibition to examine teaching strategies, and for the first time Museum staff worked not just with local elementary and secondary teachers but offered presentations for the Ithaca City School District's Equity Team and instructional coaches.



8

This exhibition was curated by Andrea Inselmann (9, at left), and funded in part by grants from the National Endowment for the Arts, the New York State Council on the Arts, Engaged Cornell, and the Cornell Council for the Arts. It has been supported by generous gifts from Younghee Kim-Wait, Ronni Lacroute '66, and Jodi Dady and Andrew Dady '86. Additional support was provided by the Ames Exhibition Endowment.



9

## EXHIBITIONS AND PROGRAMS



10

### SUMMER 2019

*Art of the Book* (July 6–August 4) brought together artists' books from the Johnson's collection, recent work by local artists, and a special selection from the collection of the late Phyllis Goody Cohen, Class of 1957, in conjunction with curator Nancy Green's summer Cornell's Adult University (CAU) course, "The History and Art of Making Books: A Sensory Experience." Phyllis's husband, George Cohen (10), attended the opening celebration in July.

### SPRING 2020

*These exhibitions were all shortened due to the Covid-19 pandemic.*



11

*Lai Fong* (ca. 1839–1890): *Photographer of China* (February 7–March 15) was not only the first exhibition dedicated to Lai, but the first dedicated to any single Chinese photographer working in the initial decades of photography's global proliferation (11). Curated by Kate Addleman-Frankel and Stacey Lambrow, curator of the Loewentheil Photography of China Collection, with the assistance of Yuhua Ding, the exhibition combined institutional loans with images drawn from the collection of Stephan Loewentheil, JD 1975 (12). A large album of photographs of Beijing, in the collection of the Cornell Library since 1940, was attributed to Lai by Addleman-Frankel as part of ongoing research on the university's collections and included in the exhibition. The Annual Stoikov Lecture on Asian Art, "Who Is Lai Fong? New Perspectives on 19th-Century Photography in China," by Dr. Daisy Wang, deputy director of the Hong Kong Palace Museum, was rescheduled as a virtual event. The digitized album and recorded lecture are both available via our exhibition web page.



12

Curated by Ellen Avril and An-yi Pan, associate professor in the Department of the History of Art and Visual Studies, *Tong Yang-Tze: Immortal at the River* (February 1–March 15) presented the largest work to date by the Cornell East Asia Program’s 2020 Wong Chai Lok Calligraphy Fellow—a 54-meter-long calligraphy on paper of the poem *Immortal at the River* by Yang Shen (1488–1559). A continuous horizontal “scroll” filled the Nancy Horton Bartels, 1948, Gallery (13). On March 8, the artist introduced a screening of a new documentary film about her work remotely from Eslite Gallery, Taipei, and participated in a discussion with the audience in attendance at the Johnson (14). Other events held in conjunction with the exhibition prior to the Museum’s closure included a performance by Cornell graduate students of *first music for marcia hafif* (1994), a nine-hour composition for sandpaper, in the exhibition gallery; and student dance performances inspired by Tong’s work that were held at the Schwartz Center and the Museum, both choreographed by Jumay Chu of Cornell’s Department of Performing and Media Arts. The exhibition, catalogue, and programs were made possible by major funding from the Taipei Cultural Center in New York, Ministry of Culture, and a gift endowed in memory of Elizabeth Miller Francis ‘47.

Nancy Green curated *Staging Art in the 19th Century* (January 25–March 15), evoking how entrepreneurs set up showplaces with a major painting displayed within a small space, with curtains draped on both sides to emphasize the theatricality of the setting. *Evening in Arcady* (1843) by Thomas Cole, loaned from the collection of the Wadsworth Atheneum Museum of Art, was staged in the manner of these presentations (15).



13



14



15

# EDUCATION OUTREACH



Students in the First-Year Writing Seminar “Discussions on Making of Modernity in India” (ASIAN 1111), visit *how the light gets in* and Hayv Kahraman’s *Boob Gold* (2018), later acquired for the collection through the Jarett F. Wait, Class of 1980, and Younghee Kim-Wait Endowment for Contemporary Islamic and Middle Eastern Arts, and through the generosity of the Donors to the Contemporary Art Fund, with additional support from the George and Mary Rockwell Fund.

## School and Community Public Programs

	PARTICIPANTS	PRESENTATIONS
School Programs (tours & workshops K-12, teacher training)	5,967	274
Campus/Community Collaborations (lectures, public programs, presentations)	3,143	68
Tours/Workshops—Adults	906	45
Tours/Workshops— Families and Children	847	34
Docent Training	16	2
<b>TOTAL</b>	<b>10,879</b>	<b>423</b>

## University Programs

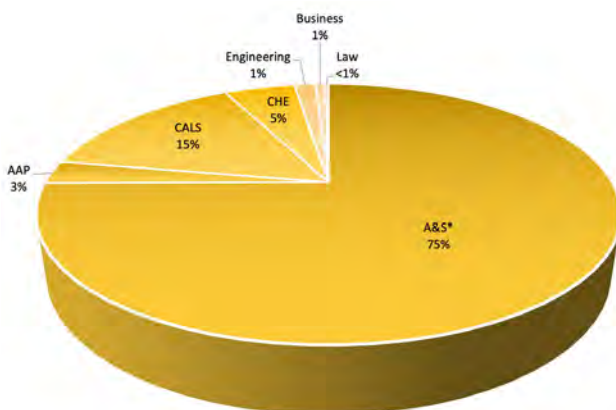
	PARTICIPANTS	PRESENTATIONS
Cornell	9,772	496
Other Colleges/ Universities	400	24
<b>TOTAL</b>	<b>10,172</b>	<b>520</b>

**TOTAL OUTREACH 21,051 943**

## Participants by Cornell Colleges and Schools

- 75% Arts & Sciences (A&S) \*
- 15% Agriculture and Life Sciences (CALs)
- 5% Human Ecology (CHE)
- 3% Architecture, Art, and Planning (AAP)
- 1% Engineering
- 1% Business
- <1% Law School

\* A&S includes courses cross-listed with CALs, CHE, and the School of Industrial and Labor Relations (IRL)





# CURRICULAR SUPPORT

## Docents

M. Alice Bonilha	Barbara Nosanchuk
Catherine Blumenkamp	Rita Melen
Renee Freed	Sue Rakow
Sally Grubb	Joanne Randall
David Kraskow	Deb Youngling

## Volunteers

Sarah Lennox  
Sue Rakow, for  
Kids Discover the Trail!  
Joan Tardiff, for  
Kids Discover the Trail!

## OMNI Planning Team

Jake Chernikoff  
Heather Neville  
Kim Snow  
Stacy Tilton  
Katie Webb



For Spring 2020, students were preparing an ongoing curatorial intervention at the Museum on Dayak culture (present-day Malaysia and Indonesia) in conjunction with a semester-long course, "Constructing New Narratives: Curatorial Practice Today," team-taught by Professor Kaja McGowan, Ellen Avril, and Kate Addleman-Frankel. At the last class before in-person instruction was suspended, the guest speaker was collector Henry Church (at left, center), who has given Dayak works to the permanent collection. *Dayak by Design* was developed over Zoom (right) as a virtual exhibition for the final course project.

## Faculty Advisory Committee

Gerard Aching  
*Professor, Africana Studies  
and Research Center*

Michael Ashkin  
*Associate Professor and  
Chair, Department of Art*

Xak Bjerken  
*Professor,  
Department of Music*

David Faulkner  
*Senior Lecturer,  
John S. Knight Institute  
for Writing in the  
Disciplines and English*

Denise Green  
*Assistant Professor,  
Department of Fiber  
Science and Apparel  
Design, and Director,  
Cornell Costume and  
Textile Collection*

Salah M. Hassan  
*Goldwin Smith Professor  
of African and African  
Diaspora Art History  
and Visual Culture,  
Africana Studies and  
Research Center and the  
Department of the History  
of Art and Visual Studies;  
and Director, Institute for  
Comparative Modernities*

Cynthia Hazan  
*Associate Professor,  
Department of  
Human Development*

John Henderson  
*Professor, Department  
of Anthropology*

Kent L. Hubbell  
*Professor, Department  
of Architecture*

Claudia Lazzaro  
*Professor and Interim  
Chair, Department  
of the History of Art  
and Visual Studies*

Johannes Lehmann  
*Professor, School of  
Integrative Plant Science,  
Soil and Crop Sciences  
Section*

Wolfgang H. Sachse  
*Meinig Family Professor  
of Engineering Emeritus,  
Sibley School of  
Mechanical and  
Aerospace Engineering*

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

Laurel Southard  
*Senior Lecturer and  
Director of Undergraduate  
Research at Cornell*

Michael Tomlan  
*Professor and Director,  
Historic Preservation  
Planning, Department of  
City and Regional Planning*

Lyrae Van Clief-Stefanon  
*Associate Professor,  
Department of English*

# INTERNS



Public programs intern **Ellie O'Reilly '20** (left) assisted artist **Aram Han Sifuentes** (right) with the opening of her *Protest Banner Lending Library* participatory project at the reception for *how the light gets in*. Thirty-four banners created for the Lending Library during the exhibition were given as gifts of the artist to the permanent collection.



School and family programs intern **Zoe Flores '20** shows fifth graders from Fall Creek Elementary how Mona Hatoum's *Projection* (2006) depicts a world map where continents are shown with more accurate relative sizes than a more common representation that shifts proportions to favor the Northern Hemisphere. *Projection* was acquired for our collection, through the Nancy Horton Bartels, Class of 1948, Endowment, after being on view in *how the light gets in*.

Stephanie Bell '20  
Rights and Reproductions

Margaret Canfield '20  
National Endowment  
for the Humanities  
*Watermark Identification  
in Rembrandt's Etchings  
(WIRE) Intern*

Steven Cha '22  
Visitor Services

Rebecca Clark '20  
Student Engagement

Elise Cording '20  
School and Family  
Programs

Kylie Day '20  
*Modern and  
Contemporary Art*

Isabella Dobson '21  
*Print Room,  
Premodern Collections /  
The Nancy Horton Bartels  
'48 Scholar for Collections  
(Summer 2020)*

Ariana Garcia-Cassani '21  
Student Engagement  
(Fall 2019)

Lauryn Gibbs '22  
Visitor Services (Fall 2019)

Meira Gilbert '21  
Academic Programs  
(Fall 2019)

Natalia Gulick '21  
Preparator

Sabrina Haertig '22  
*The Nancy Horton Bartels  
'48 Scholar for Education  
(Summer 2020)*

Kirstin Horn '21  
Visitor Services

Maya Jacks '20  
Digital Studio

Caroline Kleiner '20  
Academic Programs  
(Spring 2020)

Leo Levy '20  
Visitor Services

Ashley Loke '22  
Academic Programs

Gavin Martin '20  
*The Rebecca Q. and  
James C. Morgan Garden  
Intern*

Isabelle McDonald '22  
Photography Collection

Aryaa Pai '22  
Visitor Services

Bailey Regan '21  
Administration /  
Visitor Services

Olivia Schmalfluss '20  
*The Wong and Cheng  
Intern for Chinese Art  
(Summer 2019) /  
The Grace Moak Meisel  
Memorial Asian Art Intern  
(Fall 2019) /  
The Martie Young Asian Art  
Intern (Spring 2020)*

Mariana Seibold '21  
Print Room

Amelia Tomson '22  
Visitor Services

Shreya Venkatesh '21  
Visitor Services

Eunnuri Yi '20  
*Engaged Cornell Intern  
for Museum Education  
(Fall 2019)*

# STUDENT ACTIVITIES

## Museum Club

Jenna Israel '21, *president*

Andrea White '20, *treasurer*

Rayna Klugherz '23, *secretary (Fall 2019) / social media coordinator (Spring 2020)*

Sophia Miller '23, *secretary (Spring 2020)*

Ariana Garcia-Cassani '21, *outreach coordinator (Fall 2019)*

Kathie Jiang '20, *outreach coordinator (Spring 2020)*

## Members

Max Anderson '23	Jee Lim '22
Kelsey Chan '21	Chunyu Lin '21
Angela Chang '22	Yi Liu '23
Megan Chang '22	Jasmine Love '23
Presley Church '23	Nabila Okudo '22
Lior Cole '23	Tricia Park '21
Jean Fang '23	Bailey Regan '21
Peyton Fort '22	Aidan Reineman '22
Faris Ghandour '23	Gabriel Terrell '21
Jada Grant '23	Kristina Tian '22
Julia Halligan '23	Hannah Tolz '23
Manu Herskovits '23	Grace Tran '23
Brandon Hoak '21	Serena Uliano '21
Victoria Horrocks '20	Danielle Wu '22
Allan Kalapura '23	Aurora Zhang '22
Caroline Kleiner '20	Tracy Lihui Zhang '23
Ajay Krishnakumar '20	

## Student Educators: Art & the Museum (SEAM)

Jingfei Wang '20, *president*

Rebecca Clark '20, *vice president*

Cherlyn Lee '20, *outreach coordinator*

Madison Albano '22

Clara Enders '22

Chase Lin '22

Sarah Sachar '21



**Museum Club** hosted a social “Bob Ross–style” painting party in the Cox Studio in February. Following the closure of campus in March, students from the Club and SEAM launched a blog to continue engaging with the collection and each other.



**Victoria Horrocks '20** (at right) was part of a team of ten Museum Club and SEAM members who gave guided tours of *how the light gets in* to guests at the launch event for the university's Global Grand Challenge initiative on migrations in October.

## LOANS FROM THE COLLECTION



Andy Warhol  
American, 1928–1987  
*Most Wanted Men No. 1,  
John M.*, 1964  
Screenprints on linen  
Acquired with funds provided  
by the National Endowment  
for the Arts, and through the  
generosity of individual donors  
76.048 a,b

*On view in*

Andy Warhol—  
*From A to B and Back Again*

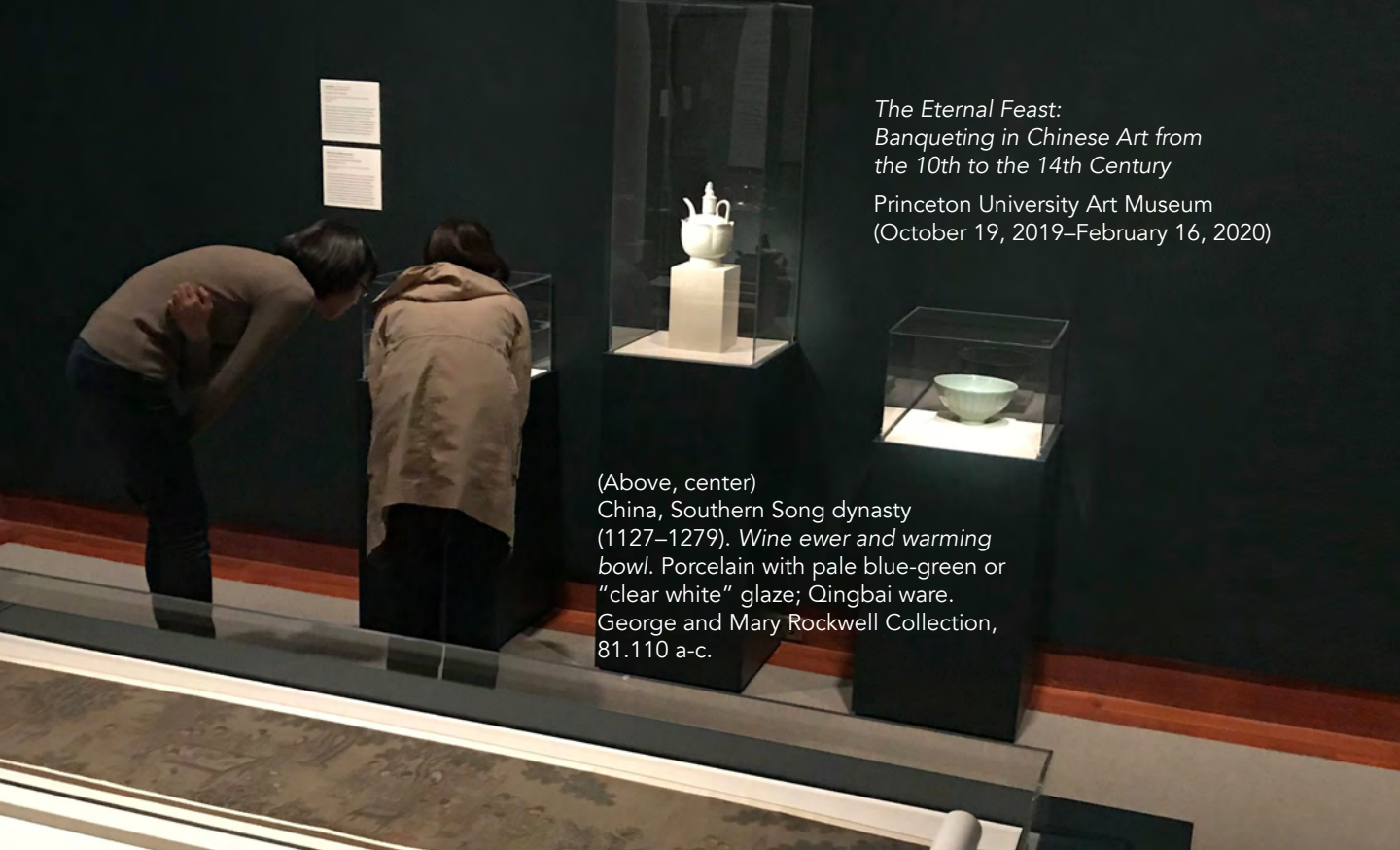
San Francisco Museum of  
Modern Art  
(May 18–September 2, 2019)

Art Institute of Chicago  
(October 20, 2019–  
January 26, 2020)

*and (at left)*

Andy Warhol

Tate, London  
(March 12–November 15, 2020)



*The Eternal Feast:  
Banqueting in Chinese Art from  
the 10th to the 14th Century*  
Princeton University Art Museum  
(October 19, 2019–February 16, 2020)

(Above, center)  
China, Southern Song dynasty  
(1127–1279). *Wine ewer and warming  
bowl*. Porcelain with pale blue-green or  
“clear white” glaze; Qingbai ware.  
George and Mary Rockwell Collection,  
81.110 a-c.

*Bouguereau & America*

Memphis Brooks Museum of Art  
(June 22–September 12, 2019)  
San Diego Museum of Art  
(November 9, 2019–March 15, 2020)

William-Adolphe Bouguereau  
French, 1825–1905  
*Madonna and Child with  
St. John*, 1882  
Oil on canvas  
Gift of Louis V. Keeler, Class of  
1911, and Mrs. Keeler, 60.082

*Edith Halpert and the  
Rise of American Art*

The Jewish Museum, New York  
(October 18, 2019–February 9, 2020)

Stuart Davis  
American, 1894–1964  
*Study for Ready to Wear*, 1955  
Gouache and graphite  
Dr. and Mrs. Milton Lurie Kramer,  
Class of 1936, Collection; Bequest  
of Helen Kroll Kramer, 77.062.010

*Robyn O’Neil:  
WE THE MASSES*

Modern Art Museum of  
Fort Worth, Texas  
(October 18–February 9, 2020)

Robyn O’Neil  
American, born 1977  
*Sweet companions remain  
ignored, and now it is known—  
a nether sky*, 2005  
Pencil  
Acquired through the  
generosity of Madeleine Bennett,  
Class of 1948, 2005.019

*Norman Bluhm: Metamorphosis*

Newark Museum, New Jersey  
(February 11–May 3, 2020,  
scheduled)

Norman Bluhm  
American, 1921–1999  
*Bleeding Rain*, 1956  
Oil on canvas  
Gift of Katherine Komaroff  
Goodman, 77.074.001

*Masterpieces of Seventeenth-  
Century Dutch Painting from  
Regional Collections*

Syracuse University Art Galleries  
(January 16–March 13, 2020)

Aert de Gelder  
Dutch, 1645–1727  
*Christ Preaching*, ca. 1695  
Oil on canvas  
Gift of the Lee Family: Steven,  
Mia, Jonathan, Class of 2020, and  
Andrew, Class of 2023, 2017.014

Frans Post  
Dutch, 1612–1680  
*Brazilian Landscape*, 1665  
Oil on canvas adhered to fabric  
and attached to wood stretcher  
Gift of Louis V. Keeler, Class of  
1911, and Mrs. Keeler, 59.093

Nicolaes Elias Pickenoy  
Dutch, 1588–1650/56  
*Diana and Actaeon*, ca. 1640  
Oil on panel  
Bequest of Roger P. Clark, 55.045

## WORKS CONSERVED



In July 2019, Kasia Maroney cleaned *Herakles in Ithaka I* (1980–81) by Jason Seley (American, 1919–1983), and treated and lacquered the welded chrome-plated steel parts for long-term protection.

Gift of the artist, Class of 1940  
83.030

Meriden Britannia Co., manufacturer  
(United States, established 1852)  
*Four-piece tea set*, 1885  
Silver plate  
Tea pot (a): 10 ½ × 4 × 7 inches;  
creamer (b): approx. 5 ½ × 3 ×  
4 inches; covered sugar bowl,  
including lid (c,d): 5 ½ × 5 × 3 ½  
inches; tray (e): dia. 5/8 × 10 15/16 inches  
(all approx.)  
Gift of William Berley, Class of 1945  
2018.023.002 a-e

Attributed to the Birmingham Guild  
of Handicraft, manufacturer  
(Great Britain, active late 19th–  
early 20th century)  
*Plaque with floral pattern including  
blue colored, heart-shaped inlay*,  
ca. 1890  
Copper with enamel  
Dia. 14 ½ inches, approx.  
Gift of William Berley, Class of 1945  
2018.023.007

Attributed to the Birmingham Guild  
of Handicraft, manufacturer  
(Great Britain, active late 19th–  
early 20th century)  
*Plaque with peacock feather pattern  
including blue colored, kidney-  
shaped inlay*, ca. 1890  
Copper with enamel  
Dia. 14 ½ inches, approx.  
Gift of William Berley, Class of 1945  
2018.023.008

Württembergische  
Metallwarenfabrik, manufacturer  
(Germany, founded 1880)  
*Jugendstil pitcher with hinged cover*,  
late 19th or early 20th century  
Silver-plated metal  
14 ½ × 5 ½ × 7 ¾ inches  
Gift of William Berley, Class of 1945  
2018.023.016

Hugo Leven, designer  
German, 1874–1956  
Kayserzinn, manufacturer  
(Germany, active 1862–1925)  
*Covered vegetable dish*, ca. 1900  
Probably pewter  
5 1/8 × 8 × 7 inches overall,  
including lid  
Gift of William Berley, Class of 1945  
2018.023.017

James W. Tufts Company, Boston,  
manufacturer (active 1875–1915)  
*Aesthetic movement–style tea  
caddy*, late 19th or early 20th century  
Silver-plate metal  
5 × 3 5/8 × 3 1/2 inches  
Gift of William Berley, Class of 1945  
2018.023.019 a-c

Kayserzinn, manufacturer  
(Germany, active 1862–1925)  
*Art Nouveau–style candlestick*,  
late 19th or early 20th century  
Probably brass  
3 1/8 × 5 1/2 × 11 1/4 inches  
Gift of William Berley, Class of 1945  
2018.023.020 a,b

Michelangelo Pistoletto  
Italian, born 1933  
*Parade #3*, 1965  
Collage on stainless steel  
39 3/8 × 47 1/8 inches  
Gift of Inez Garson, in honor of  
Miss E. C. Williams  
75.079

Ella Condie Lamb  
American, 1862–1936  
Gifts of the Estate of David Condie  
Lamb, Class of 1952, through the  
Cornell Law School

(At right, above)  
*Design sketch for a Classical figure  
[holding a sphere or disc] in the  
Sage Chapel mosaics, Cornell  
University, 1899*  
Pastel and charcoal on gray paper  
24 1/8 × 13 5/8 inches  
2017.070.001

(At right, below)  
*Design sketch for a Classical figure  
[holding a harp or lyre] in the  
Sage Chapel mosaics, Cornell  
University, 1899*  
Pastel and charcoal on gray paper  
24 5/8 × 14 inches  
2017.070.002

*Design sketch for Classical figure  
[holding a dish] in the Sage Chapel  
mosaics, Cornell University, 1900*  
Pastel  
24 1/4 × 13 3/4 inches  
2018.083.001

*Portrait of the artist's sister-in-law,  
Agnes Brevoort Lamb (1868–1887)*  
Watercolor  
9 1/2 × 7 3/16 inches  
2018.083.002

The sketches for the Sage  
Chapel mosaics were treated by  
Williamstown Art Conservation  
Center, contained in a sealed  
housing with special glazing and  
archival materials to mitigate  
deterioration of the acidic and light-  
sensitive materials used by the artist.

*Images courtesy of Matthew Hamilton,  
Williamstown Art Conservation Center*



# COLLECTIONS SUPPORT

## Donors of Gifts-In-Kind

Stephen Addiss, in memory of  
Dr. Frederick Baekeland

Stephen Addiss, in honor of  
Joan Baekeland

Sandra Berler, in honor of  
David K. Berler's 65th Reunion

Deborah Berman

Monica Bethe, in loving memory of  
Rose Bethe, Class of 1941, and  
Professor Hans Bethe

Henry and Mary Louise Church

Douglas L. Cohn, Class of 1979,  
DVM 1985

Gary Davis, Class of 1976

Paul Gold

Nancy E. Green

Alan B. Harris, Class of 1953, and  
Elizabeth Heekin Harris

Richard R. Iversen, PhD 1989

The Joseph B. Dallett Trust

Marc Peter Keane, Class of 1979

Robert J. Klimecki

Bequest of Ruth Willard Lekan,  
Class of 1957

Professor Kathryn S. March and  
Professor David H. Holmberg

Georgina Marrero, in memory of  
Jane Belo Tannenbaum

Elisabeth Masé, in honor of *Das Kleid/  
The Dress* project participants

Nancy and Andrew Ramage

Barbara N. Ramusack

Margaret and Frank Robinson

Les Stern, Class of 1960, and  
Madeline Stern

Claudia Schwartz, Class of 1983, and  
Steven L. Schwartz, Class of 1981

Aram Han Sifuentes

Judith Stoikov, Class of 1963

James "Jimmy" Tan, PhD,  
Weill Medical College 1991

Yvonne Maria Thung, in memory of  
her husband, Heng Liong Thung,  
Class of 1959, MS 1960, PhD 1972

Malcolm and Karen Whyte

Dr. Diana Wisdom, and Gabriel Wisdom,  
in honor of Justice Ruth Bader Ginsberg,  
Class of 1954

Xu Bing

## Funds Applied toward Acquisitions

Professor and Mrs. M. H. Abrams  
Purchase Fund

Nancy Horton Bartels, Class of 1948,  
Endowment

Class of 1951

Class of 1962 Fund for Photography,  
in honor of the Class's 60th Reunion

Class of 1970 Contemporary Art Fund

The Print and Artist's Book Collection of  
Phyllis Goody Cohen, Class of 1957

Contemporary Art Fund

Deborah Goodman Davis, Class of 1985,  
and Gerald R. Davis, Class of 1984, Fund

Jennifer, Gale, and Ira Drukier Fund

Truman W. Eustis III, Class of 1951,  
Endowment

Friends of Photography Acquisition  
Committee

Marguerite Gelfman, Class of 1987, Fund

Herbert F. Johnson, Class of 1922,  
Endowment

Diana G. Karnas and  
Abe Tomás Hughes II

Younghee Kim-Wait

Amy Jai-sien Lai, Class of 1999, Fund

Lee C. Lee Endowment for East Asian Art

Evalyn Milman, Class of 1960, and  
Stephen Milman, Class of 1958,  
MBA 1959, Fund

Warner L. Overton, Class of 1922,  
Endowment

Frank and Margaret Robinson Prints,  
Drawings, and Photographs Endowment

George and Mary Rockwell Fund

Marcia Jacobson and Daniel R. Schwarz  
Johnson Museum Purchase Fund

Bequest of Louise C. Stetter, in memory  
of W. Cornell Dechert, Class of 1928

Judith Stoikov, Class of 1963

Tanner Family Purchase Fund

Jarett F. Wait, Class of 1980, and  
Younghee Kim-Wait Endowment for  
Contemporary Islamic and Middle  
Eastern Arts

Ernest I. White, Class of 1893,  
Endowment Fund

Stephanie L. Wiles Endowment

## Donors to Acquisition Funds

Donors to the Class of 1962  
Photography Fund

Donors to the Class of 1970  
Art Purchase Fund

George Cohen, Class of 1955 and  
Phyllis G. Cohen<sup>†</sup>, Class of 1957

Jean Winters Emery, Class of 1954

Ann Franzen, Class of 1975, and  
John Franzen, Class of 1970

Donors to the Friends of Photography  
Acquisition Fund

Marcia Jacobson and Daniel R. Schwarz  
Younghee Kim-Wait

Amy Jai-Sien Lai, Class of 1999

Judith Stoikov, Class of 1963

Stephen Treadway, Class of 1969, and  
Beth Treadway, Class of 1970

<sup>†</sup> deceased



# FOUNDATION, GOVERNMENT, AND CORPORATION SUPPORT

Adelson Trust  
Adler Foundation  
American Endowment Foundation  
The Andrew W. Mellon Foundation  
Apple Computers Inc.\*  
Benevity\*  
BlackRock Financial Management\*  
ChevronTexaco Corporation\*  
Cornell Foundation  
Cornell University Foundation  
Daniel K. & Betty Roberts Family Foundation  
David M. & Hope G. Solinger Foundation  
The Ellen and Gary Davis Foundation  
Ernst & Young Foundation  
Evanston Community Foundation  
ExxonMobil Foundation\*  
Fidelity Charitable Gift Fund  
First Manhattan Company  
FJC  
Goldman Sachs Philanthropy Fund\*  
Google Incorporated\*  
Greater Cincinnati Foundation  
Herbert & Roseline Gussman Foundation  
The James R. K. Kantor Trust  
Jewish Communal Fund of NY  
Jewish Community Federation  
Jewish Federation of Greater Atlanta

Johnson Charitable Gift Fund  
Klondike Resources  
Lord Abbett & Company\*  
Max Weintraub Foundation  
The Meinig Family Foundation  
The Midvale Foundation  
Milberg Factors  
Morris & Rosalind Goodman Family Foundation  
Oath\*  
Oklahoma City Community Foundation  
Opatrny Family Foundation  
Park Avenue Charitable Fund  
Prudential Insurance Foundation\*  
Robert G. and Jane V. Engel Foundation  
Ronald P. and Susan E. Lynch Foundation  
Schwab Fund for Charitable Giving  
Shell Oil Company\*  
Sidney A. & Libby Fine Foundation  
State Street Bank & Trust Co.\*  
Tompkins Charitable Gift Fund  
UBS\*  
Vanguard Charitable  
Vanguard Charitable Endowment Program  
The Vizcarrondo Family Foundation

\* matching gifts

## Grant awards

The New York State Council for the Arts (NYSCA) will support the Museum with a \$87,000 grant over a three-year period.

The National Endowment for the Humanities awarded a \$50,000 Sustaining Cultural Heritage Collections Grant to support a sustainable preservation plan for works on paper and efforts to identify solutions within the print storage and study room of the Museum.

The National Endowment for the Arts (NEA) gave \$20,000 in support of the exhibition *Women Making Their Mark*, rescheduled for Fall 2021.

## Support for student programs

The Student Activities Funding Commission (SAFC) is the student-run funding arm of Cornell, tasked with allocating over \$1.5 million to Cornell student organizations. SAFC funds supported events hosted by the Museum Club and SEAM (Student Educators: Art & the Museum).

CUTonight is a “for students, by students” group, funded by the Cornell Undergraduate Student Assembly, that provides event-oriented funding to student organizations including the Museum Club for innovative late-night programs at Cornell.

# FINANCIAL STATEMENTS

## Statement of Overall Revenue and Expenditures

FOR THE YEAR ENDED JUNE 30,

	2019-20	2018-19	2017-18
<i>Support and Revenue</i>			
University Appropriation	\$2,429,405	\$2,316,027	\$2,283,543
Endowment & Investment Income	\$1,672,116	\$1,569,333	\$1,570,230
Restricted Gifts*	\$474,088	\$281,005	\$493,148
Annual Fund	\$565,170	\$701,814	\$734,409
Grants & Foundations	\$198,393	\$248,429	\$139,401
Rental of Facility	\$51,861	\$104,655	\$101,954
Other Earned Income	\$37,130	\$48,375	\$101,113
Deaccessioning (restricted)	\$42,906	\$6,091	\$0
<b>TOTAL Income</b>	<b>\$5,471,069</b>	<b>\$5,275,729</b>	<b>\$5,423,798</b>
* Not reflected here are gifts to the Museum's endowment; these gifts totaled \$212,128 in 2019-20.			
<i>Expenses</i>			
<i>Program</i>			
Curatorial Departments	\$1,008,101	\$1,042,407	\$933,745
Education	\$388,107	\$481,832	\$497,692
Registrar & Installation	\$474,351	\$462,973	\$442,910
Digital Access Project	\$50,853	\$50,718	\$48,303
Exhibitions	\$295,982	\$274,296	\$241,794
Conservation	\$4,932	\$110,283	\$57,200
<b>TOTAL Program</b>	<b>\$2,222,326</b>	<b>\$2,422,509</b>	<b>\$2,221,644</b>
<i>Capital</i>			
Art Purchases	\$664,659	\$381,091	\$1,022,028
Other Capital	\$236,530	\$145,549	\$26,308
<b>TOTAL Capital</b>	<b>\$901,189</b>	<b>\$526,640</b>	<b>\$1,048,336</b>
<i>Public Affairs</i>			
Development	\$168,329	\$170,024	\$198,531
Publications	\$123,893	\$125,990	\$132,095
Membership	\$84,857	\$85,950	\$82,255
<b>TOTAL Public Affairs</b>	<b>\$377,079</b>	<b>\$381,964</b>	<b>\$412,881</b>
<i>Building</i>			
Security	\$401,264	\$385,755	\$421,203
Gallery Maintenance	\$45,636	\$45,230	\$49,099
Building Maintenance	\$443,712	\$354,539	\$342,719
Utilities	\$352,735	\$430,751	\$465,265
Rental of Facility	\$106,585	\$69,297	\$74,291
<b>TOTAL Building</b>	<b>\$1,349,932</b>	<b>\$1,285,572</b>	<b>\$1,352,577</b>
<i>Administration</i>			
Business Operations	\$364,254	\$413,373	\$354,179
Director's Office	\$437,604	\$121,894	\$448,636
Computer Support	\$11,236	\$13,356	\$12,730
<b>TOTAL Administration</b>	<b>\$813,094</b>	<b>\$548,623</b>	<b>\$815,545</b>
<b>TOTAL Expenditures</b>	<b>\$5,663,620</b>	<b>\$5,165,308</b>	<b>\$5,850,983</b>
	<b>-\$192,551</b>	<b>\$110,421</b>	<b>-\$427,185</b>
Gifts to Museum Endowment*	\$212,128	\$705,658	\$1,803,976
Market Value of Endowment (restricted)	\$23,952,000	\$23,146,000	\$23,767,000
Market Value of Endowment (unrestricted)	\$14,696,000	\$12,433,000	\$13,875,000
Market Value of Endowment Total	\$38,648,000	\$35,579,000	\$37,642,000

## Statement of Operating Revenue and Expenses †

FOR THE YEAR ENDED JUNE 30,

	2019–20	2018–19	2017–18
<i>Support and Revenue</i>			
University Appropriation	\$2,429,405	\$2,316,027	\$2,283,543
Endowment Income	\$1,287,012	\$1,204,298	\$1,164,191
Restricted Gifts for Operations	\$32,298	\$88,797	\$267,881
Annual Fund	\$565,170	\$701,814	\$734,409
Grants & Foundations	\$198,393	\$248,429	\$139,401
Rental of Facility	\$51,861	\$104,655	\$101,954
Other Earned Income	\$37,130	\$48,375	\$101,113
 Operating Income	 \$4,601,269	 \$4,712,395	 \$4,792,492
 <i>Expenses</i>			
<i>Program</i>			
Curatorial Departments	\$1,008,101	\$1,042,407	\$933,745
Education	\$388,107	\$481,832	\$497,692
Registrar & Installation	\$474,351	\$462,973	\$442,910
Exhibitions	\$295,982	\$274,296	\$241,794
Conservation	\$4,932	\$110,283	\$57,200
Digital Access Project	\$50,853	\$50,718	\$48,303
TOTAL <i>Program</i>	\$2,222,326	\$2,422,510	\$2,221,644
 <i>Public Affairs</i>			
Development	\$168,329	\$170,024	\$198,531
Publications	\$123,893	\$125,990	\$132,095
Membership	\$84,857	\$85,950	\$82,255
TOTAL <i>Public Affairs</i>	\$377,079	\$381,964	\$412,881
 <i>Building</i>			
Security	\$401,264	\$385,755	\$421,203
Gallery Maintenance	\$45,636	\$45,230	\$49,099
Building Maintenance	\$443,712	\$354,539	\$342,719
Utilities	\$352,735	\$430,751	\$465,265
Rental of Facility	\$106,585	\$69,297	\$74,291
TOTAL <i>Building</i>	\$1,349,932	\$1,285,572	\$1,352,577
 <i>Administration</i>			
Business Operations	\$364,254	\$413,373	\$354,179
Director's Office	\$437,604	\$121,894	\$448,636
Computer Support	\$11,236	\$13,356	\$12,730
TOTAL <i>Administration</i>	\$813,094	\$548,623	\$815,545
 Operating Expenses	 \$4,762,431	 \$4,638,669	 \$4,802,647
 Operating Results	 -\$161,162	 \$73,726	 -\$10,155

† These results are derived from the statement of overall revenue and expenditures (previous page). Operating results do not include art purchases and capital expenditures or the funding used to support them.

# STAFF

**Kate Addleman-Frankel**  
The Gary and Ellen Davis  
Curator of Photography

**Josh Alemayehu**  
Security Guard

**Luke Andrews**  
Security and Events Assistant

**Ellen Avril**  
Chief Curator and  
Curator of Asian Art

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Administrative Assistant  
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Deputy Director

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Security Guard

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Security Guard

**Travis Bishop**  
Security Guard

**Bruce Boatman**  
Security Guard

**Kevin Boll**  
Security Guard

**Craig Bowdoin**  
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Museum Photographer

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Assistant Registrar

**Courtney Campbell**  
Director of Development

**Skyler Carlyle**  
Security Guard

**Richard Colon**  
Security Guard

**Ruben Colon**  
Security Guard

**Janice Conrad**  
Interim Director of  
Development

**Matt Conway**  
Registrar

**Greg Cooper**  
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**Milo Dela Cruz**  
Receptionist /  
Accounts Manager

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Curatorial Assistant for  
Asian Art

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Security Guard

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Security Guard

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Security Guard

**Christian English**  
Security Guard

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School Programs Assistant

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Chief of Security and  
Special Events Coordinator

**Curtis Fields**  
Security Guard (Lieutenant)

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Deputy Director and  
Director of Finance and  
Administration

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

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Family Programs

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Contemporary Art

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Security Guard

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**Shelton Lindsey**  
Security Guard

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**Codey Lovelace**  
Security Guard (Captain)

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The Richard J. Schwartz  
Director

**Julie McLean**  
Coordinator of  
Public Programs

**Wil Millard**  
Senior Preparator

**Robert Monk**  
Security Guard

**Andrea Murray**  
School Programs Assistant

**Tyler Newton**  
Security Guard

**Maryterese Pasquale-Bowen**  
School Programs Assistant

**Andrea Potochniak**  
Editorial Manager

**Anissa Rahadiningtyas**  
Curatorial Assistant for  
Asian Art

**Meghan McQuaide Reiff**  
School Programs Assistant

**Ronjay Ripley**  
Security Guard

**Timothy Rose**  
Security Guard

**Brittany Rubin**  
Print Room  
Curatorial Assistant

**David Ryan**  
Chief Preparator and  
Building Coordinator

**Jennifer Ryan**  
Annual Fund and  
Membership Coordinator

**Elizabeth Saggese**  
Administrative Assistant  
for Education

**Amanda Schaufler-Barrows**  
Receptionist

**Chris Scott**  
Security Guard

**Eric Sears**  
Security Guard

**Keith Slayden**  
Security Guard (Lieutenant)

**Brenda Stocum**  
Accounts Manager

**Mark Stromberg**  
Security Guard

**Leah Sweet**  
Lynch Curatorial Coordinator  
for Academic Programs

**Annamarie Ventura**  
Andrew W. Mellon  
Coordinator of Student  
Engagement

**Chad Walsh**  
Receptionist

**Samuel Ward**  
Security Guard (Captain)

**Kaitlyn Watkins**  
Security Guard

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

**Chris Williams**  
Security Guard

**William J. Woodams**  
Preparator

# MEMBERS AND SPECIAL GIFTS

## New Gifts to Endowment Funds

Meyer A. and Karen Charal Gross  
Internship Endowment

Johnson General Operating  
Endowment

*Lynch Conference Room  
renovation*

*Patricia M. Stewart Gallery  
for Ancient Art*

Sherry and Joel Mallin Director's  
Discretionary Endowment

Grace Moak Meisel Memorial  
Internship Endowment

Sarah P. Pember Charitable  
Remainder Trust Endowment

Treadway Museum Collection  
Endowment

## Gifts \$100,000 and greater

Mark Hints and  
Moira Hearne Hints

Susan Lynch

Stephen Milman and  
Evalyn Edwards Milman

## Gifts \$50,000 to \$99,999

Gerry Davis and  
Deborah Goodman Davis

Joel and Sherry Mallin

Judith Stoikov and Richard Miller

Stephen and Beth Treadway

## Gifts \$25,000 to \$49,999

Gary and Ellen Davis

Ronni Lacroute

Richard and Ronay Menschel

Matthew Rubel and  
Melissa Russell Rubel

Genevieve, Jeffrey, and  
Caroline Tucker

Paul and Andrea Vizcarrondo

## Gifts \$10,000 to \$24,999

Stephen and Ellen G. Adelson

John and Elaine Alexander

Stephen and Janice Ashley

Madeleine Bennett

Jeffrey Citrin and  
Rona Hollander Citrin

George and Sandra Garfunkel

Marnie Gelfman

Alan B. Harris and  
Elizabeth H. Harris

Younghee Kim-Wait

Jeffrey Kuvin and  
Emily Mathes Kuvin

Jeffrey and Jill Libshutz

Robert Marcus

Nancy Meinig

Joel and Joan Picket

Nancy and Nelson Schaaenen, Jr.

Evan and Trisha Stewart

## Gifts \$5,000 to \$9,999

Katie Bartels

Linda Butler

Janet Bishop and Thad Povey

Elliot and Kay Cattarulla

George and Phyllis G.† Cohen

Neil and Carolyn Coplan

Lawrence and Marilyn Friedland

William Gratz and Jay Bruno

Alexander Ho

Allen Newman

Donald and Judith Opatrny

Betty Ann Besch Solinger

William and Margie Wang

## Gifts \$1,000 to \$4,999

John and Genevieve Allen

Stephen and Madeline Anbinder

Mark and Jeri Appel

Ferdinand and Carol Avril

Ellen Avril

Nancy† and William M. Bellamy, Jr.

William Berley†

Barbara Altman Bruno and  
Joseph Bruno

Cornell Class of 1962

Cornell Class of 1970

Robert and Vanne Cowie

Janet Crites†

Craig Dunton

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Cornell President Martha Pollack and Ken Gottschlich visited the exhibition *Tong Yang-Tze: Immortal at the River* (see page 21) at the opening celebration on February 6, 2020.

Cornell University is located on the traditional homelands of the Gayogghó:nq' (the Cayuga Nation). The Gayogghó:nq' are members of the Haudenosaunee Confederacy, an alliance of six sovereign nations with a historic and contemporary presence on this land. The confederacy precedes the establishment of Cornell University, New York state and the United States of America. We acknowledge the painful history of Gayogghó:nq' dispossession, and honor the ongoing connection of Gayogghó:nq' people, past and present, to these lands and waters.

This land acknowledgment has been reviewed and approved by the traditional Gayogghó:nq' leadership.

*The Johnson Museum of Art greatly values the support of its donors. Every attempt was made here to produce a complete and accurate report. Please contact Jennifer Ryan at [jjr29@cornell.edu](mailto:jjr29@cornell.edu) in the event of an error or omission. Thank you!*

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