Winter 2018

Colgate University Museums Newsletter

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A Message from the Director

Our exciting fall ’18 programs engaged a record number of students and faculty through object-based teaching and learning across disciplines. This was in no small part due to our ongoing Teagle Foundation grant (2016–2019), which has fostered close collaboration between the University Museums’ team and faculty, leading to excellent exhibition themes and topics perfectly tailored to a liberal arts college curriculum. My great thanks to all involved!

All the fall’s openings drew a great many students and community members to the Dana Arts Center and to Alumni Hall. The Longyear Museum of Anthropology’s exhibition, (not a costume), was a marvel of collaboration, producing a new model for future exhibitions within academic museums: it was coorganized and cocurated by our students along with members of our community who identify as members of Indigenous communities in the Western Hemisphere.

During the fall we were also busy implementing two grants to further promote our collections: at the Longyear Museum of Anthropology, a grant from the Collections Assessment for Preservation Program allowed us to invite peer reviewers. At the Picker, a grant from the New York State Council on the Arts will help support a forthcoming exhibition of central New York artist Lee Brown Coye.

Our participation in the Bicentennial Kickoff Weekend in September attracted many visitors, and our docents continue to successfully engage K-12, teacher, and adult outreach.

Oneida Speaker John Logan (left) gave a thanksgiving address at the (not a costume) opening reception on September 27, 2018.

Photograph by Andrew Daddio
Another role for the University Museums is to offer year-round opportunities to our students. Aside from work-study positions, with the generous support of Tracey Hucks ’87, provost and dean of the faculty, James A. Storing Professor of Religion and Africana and Latin American Studies, we are able to offer four paid summer and two paid semester internships. In the past couple of years, following graduation, students benefiting from the University Museums have gone on to positions at the Frick Collection and the Kennedy Center.

I look forward to welcoming you to our Thursday, January 24, openings and wish you a very happy holiday season and an excellent 2019!

Anja Chávez, PhD
Director of University Museums

Visitors line up in anticipation for the Picker opening on September 19, 2018.

Photograph by Kaytlynn Lynch

Exhibitions Closing December 16

There’s just a week remaining to visit the current exhibitions at the Longyear Museum of Anthropology and the Picker Art Gallery. The exhibitions will close after Sunday, December 16.

Come hear the stories of Colgate community members through their own objects and words in the LMA’s (not a costume). At the Picker, explore how artists engage with the body as subject and metaphor in Embodied and celebrate a vital moment in American civil rights history in Let Us March On: Lee Friedlander and the Prayer Pilgrimage for Freedom.

See hours of operation.
Events

Thursday, December 13

Longyear Museum of Anthropology and Picker Art Gallery Catalogue Launch Party
4:30 p.m., Longyear Museum of Anthropology, 2nd floor, Alumni Hall

Celebrate the closing of the exhibitions and preview the (not a costume) and Embodied catalogues.

Thursday, January 24

Longyear Museum of Anthropology and Picker Art Gallery Opening Receptions
4:00–6:00 p.m., Longyear Museum of Anthropology, 2nd floor, Alumni Hall

Celebrate the opening of Fashioning Africa with Professor Ntokozo Kunene, her fall 2018 Costume Design course students, and the LMA.

5:00–7:00 p.m., Picker Art Gallery, 2nd floor, Dana Arts Center

Join the Picker for the opening of two exhibitions: Sustaining Vision: The Dr. Luther W. Brady H’88 Collection at the Picker Art Gallery, recognizing the legacy of Dr. Luther Brady, and Three Acts: Felix Gonzalez-Torres · Senga Nengudi · Joe Overstreet, featuring installations by three impactful American artists.

Saturday, February 2

LMAkerspace
10:00 a.m.–noon, room 212, Alumni Hall

Join other makers for an informal gathering. Bring your own crafts or try new ones with supplies provided. We have materials for beading, embroidery, crochet, sculpting, weaving, and more!
Coffee and breakfast goodies from Flour & Salt will be provided—as well as kid-friendly snacks. All ages and abilities are welcome.

Thursday, February 7

**Wine and Cheese with Faculty**
5:00–6:00 p.m., Donovan’s Pub

Join University Museums at our monthly informal social gathering for faculty as we seek to deepen relationships across Colgate's campus. Complimentary food and drinks provided.

Want Event Information and Reminders?
The University Museums newsletter is published quarterly and includes news about our exhibitions and ongoing work. If you receive the newsletter via Colgate's campus distribution and would like to also get the most up-to-date information and event updates, sign up for the University Museums email list. This will keep you informed about the openings, exhibitions, and programming throughout the semester that matter most to you.

**SIGN UP FOR OUR EMAIL LIST HERE!**

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**Upcoming Exhibitions**

**Longyear Museum of Anthropology**

**Fashioning Africa**
January 24–April 14, 2019

Professor Ntokozo Kunene and her fall 2018 Costume Design course are collaborating with the Longyear Museum of Anthropology to curate **Fashioning Africa**, an exhibition that will look at traditional African dress and textiles and their influence on fashion and film while exploring the topic of appropriation. Earlier this semester, students selected objects from the LMA collection and are now researching the objects' histories and significance, contemporary uses in fashion, and how they may have been misused or appropriated.

**Picker Art Gallery**

**Sustaining Vision: The Dr. Luther W. Brady H’88 Collection at the Picker Art Gallery**
January 24–March 10, 2019

The Dr. Luther W. Brady H’88 Collection at the Picker Art Gallery is one of the museum's richest. For nearly four decades, gifts of artwork to the museum from Brady have greatly enhanced the
museum’s holdings and have become invaluable resources for teaching and learning with art at Colgate. Even more remarkable, Brady’s philanthropic relationship with the University was not that of an alumnus, but grew from his penchant for developing personal relationships with artists—including Colgate professor Eric J. Ryan, whose untimely death was the catalyst for Brady’s first donation in 1981. Throughout his illustrious medical career, Brady demonstrated a strong commitment to arts patronage—in Philadelphia, where he began practicing medicine in 1956, and elsewhere—and an abiding belief in the value of art as part of a well-rounded education.

This exhibition honors Brady, who passed away earlier this year, by presenting two dozen artworks that tell the story of how his attitude toward artists, arts patronage, and collecting helped to shape the Picker Art Gallery’s collection. A disciplined, deep collector who acquired South Asian, East Asian, pre-Columbian, Native American, and modern and contemporary art, Brady greatly expanded the museum’s holdings of works by abstract expressionists. Works by leading figures of this and other postwar art movements, such as Richard Diebenkorn, Barbara Hepworth, Jasper Johns, Robert Motherwell, and Fritz Scholder, are included in the exhibition. Also featured are works by several Philadelphia-based artists, many of whom found an avid and active patron in Brady, who was also a loyal patron of the Picker. As Colgate celebrates its Bicentennial, this exhibition recognizes Brady’s legacy and a collection that has become foundational as part of the museum’s teaching mission.

### Three Acts: Felix Gonzalez-Torres · Senga Nengudi · Joe Overstreet
January 24–March 10, 2019

Three Acts features installations by three American artists who have had a lasting impact on contemporary art through performance, use of nontraditional media, and experimental modes of display. For each of these artists, community advocacy and activism have been central to their practice and embedded in their work. This exhibition puts single installations by the artists—*Untitled (LA)* (1991) by Felix Gonzalez-Torres; *A.C.Q. – Cross Eyed, A.C.Q. – Cross Ban*, and *A.C.Q. – Cross Waves* (2016–17) by Senga Nengudi; and *Boxes* (1970) by Joe Overstreet—in conversation to encourage interdisciplinary and intersectional conversations about gender, race, sexuality, and social practice in contemporary art.

### Coming in March

In 2013 a collection of 122 artworks made in the late 1940s by the Aboriginal children of the Carrolup Native Settlement were repatriated to the Noongar community of Western Australia, having been stored away in the Picker’s collection since the works were donated by Herbert Mayer ’29 in 1966. The children artists made use of a vibrant palette to depict the world from their own experiences and started a pictorial landscape tradition that would gain international attention and become known as the Carrolup School. Forty of these artworks will temporarily return to the Picker as part of a traveling exhibition organized by the John Curtin Gallery of Curtin University, which maintains the collection on behalf of the Noongar. This exhibition, opening March 21, celebrates the enduring relationship among the Noongar, Curtin, and Colgate in the University’s Bicentennial year.

Colgate Alumni Collect, now in its third year, will open concurrently.
Student Research into the Collections
by Emma Newton ’19

This semester I have been working on a project titled The Aesthetics of Trauma in Post-Memory Exhibition: An Exploration of Jewish Soviet Holocaust Photography in 20th Century Europe. This project evolved from my desire to understand how images of atrocity and violence shape the mainstream narrative of how we remember large-scale and politically motivated events. More importantly, the project considers the questions of how images of war become iconic, and how politics affect the making of such iconic images.

As part of the project, I analyzed Colgate’s collection of photographs by Yevgeny Khaldei (Russian, 1917–1997), arguably one of the most notable World War II photographers, who is best known for Raising the Red Flag Over the Reichstag, May 2, 1945. Khaldei followed the Soviet Red Army through Europe, photographing the war and producing many poignant scenes depicting the reality of war and those who were living through it. While his photographs have been written off by many as propaganda, after viewing and analyzing nearly one hundred of them, I have come to the conclusion that this is not necessarily the case.

It cannot be discounted that Khaldei’s oeuvre contains photographs that very clearly illustrate state victory and nationalistic pride; however, a certain tension exists within his work. This tension arises from his duty to further a state-sponsored narrative while also bearing witness to the horrific violence and atrocity that took place during the war. As this project has taken shape, one thing has become very clear: while Khaldei may have been a product of the Stalinist system, his photographs go far beyond functioning as state-sponsored propaganda and instead give a glimpse into the everyday reality of life during war.

New York State Council on the Arts Grant

The Picker Art Gallery is pleased to announce that it has received a grant from the New York State Council on the Arts (NYSCA) to support a multiyear project to catalogue, research, exhibit, and publish its extensive collection of work by central New York artist Lee Brown Coye (1907–1981).
and to position the museum and its collection as a center for study of the artist. The funds from NYSCA will allow the museum to bring Coye biographer Luis Ortiz to campus to work with the Picker staff to help interpret the collection in new and innovative ways. Student curatorial assistant Emily Karavitch ’21 has been working throughout 2018 to catalogue and photograph the collection. In 2019 she will work with museum staff to conduct extensive research on the collection in preparation for an exhibition and publication in 2020.

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**Review of Fall '18 at the University Museums**

**Artists in Residence**

**Jared Yazzie, with Dr. Jessica Metcalfe**

Jared Yazzie (Diné/Navajo), owner of OXDX Clothing, came to Colgate as an artist in residence in conjunction with the LMA's exhibition (not a costume). During his week at Colgate, Yazzie visited classes, led screen-printing workshops, discussed the state of contemporary Native American fashion with Dr. Jessica Metcalfe (Turtle Mountain Band of Chippewa) of Beyond Buckskin, and headlined a fashion show that also welcomed designer Niio Perkins (Akwesasne Mohawk) to the catwalk. Attendees of the residency events were encouraged to support quality craftsmanship from Native artists rather than consuming appropriated fast fashion knockoffs.

Yazzie’s mission through OXDX Clothing is “to preserve culture by passing on stories through art, fashion, and creative content, to be socially conscious, constantly connected to our community, and ambitious as hell.” He infuses a sense of community and place into his artwork by seeking guidance on appropriate use of designs from his elders and drawing inspiration from patterns found in his family’s pottery and weavings, all while facing contemporary political issues head-on.

Major support for the residency was provided by the Colgate Arts Council, and additional support was provided by the ALANA Cultural Center, the Department of Sociology and Anthropology, the Department of Art and Art History, the Museum Studies Program, the Native American Studies Program, the Women's Studies Program, Communities and Identities, and the Howe Fund.
Jessica Posner
Picker artist in residence Jessica Posner led student, faculty, and staff participants in a performance art workshop. The workshop included learning, rehearsing, and performing a newly commissioned performance art piece, Mother. The live performances took place on the Colgate campus and at Kriemhild Dairy Farm, a local boutique butter and dairy farm.

Mother emerged from Posner’s 2017 experimental performance film BUTTER BODY POLITIC and explores choreography, metaphor, and self-healing practices as tools to name, move, and melt the unhelpful beliefs we hold about our bodies and our selves. Since 2013 Posner has been researching butter as an intersectional, queer, fat, feminist metaphor for a slippery, delicious body politic. Additional works by Posner are on view in the Picker’s Embodied exhibition through December 16.

Major support for the residency was provided by the Colgate Arts Council, and additional support was provided by the Department of Theater, Core 152, and the Department of Art and Art History.

Visiting Scholar
LaTanya S. Autry
For the opening of Let Us March On: Lee Friedlander and the Prayer Pilgrimage for Freedom, the Picker invited exhibition curator LaTanya S. Autry to Colgate. During her visit, Autry met with Professor Monica Mercado’s history students, gave a lecture cosponsored by the Department of Art and Art History, and led a curatorial tour of the exhibition in which she expounded on the images’ historical context and her experience working with photographer Lee Friedlander.
LaTanya S. Autry with Colgate professor Monica Mercado. Photograph courtesy of Monica Mercado

As a cultural organizer in the visual arts, Autry centers social justice and public memory in her work. In addition to cocreating The Art of Black Dissent, an interactive program that promotes public dialogue about the African American liberation struggle, she coproduced #MuseumsAreNotNeutral—an online campaign that exposes the fallacies of the neutrality claim and calls for an equity-based transformation of museums—and the Social Justice and Museums Resource List, a crowd-sourced bibliography.

Autry has curated exhibitions and organized programs at Yale University Art Gallery, Artspace New Haven, Mississippi Museum of Art, Tougaloo College, and the Crane Art Center. Through her graduate studies at the University of Delaware, where she is completing her PhD in art history, she has developed expertise in the art of the United States, photography, and museums. Her dissertation, “The Crossroads of Commemoration: Lynching Landscapes in America,” concentrates on the interplay of race, representation, memory, and public space.

Class Visits

This semester the University Museums have hosted ninety-plus class visits, allowing Colgate students to engage with the exhibitions and collections with guidance from their professors, curators Nicholas West and Christy DeLair, collections manager Susanna White, and curatorial assistant Kaytlynn Lynch.

The Pair and Share program organized by Professor Elizabeth Marlowe and Museum Studies has involved forty-three faculty members, forty-seven courses, and 976 students this fall. This is a significant contribution to the vitality of Colgate’s curriculum and our students’ intellectual development.

Museums Education Programming

Professor Haughwout’s section of Challenges of Modernity visits Embodied with the Picker’s curator, Nicholas West.

Photograph by Rebecca Cato
LMAkerspace
Starting this fall, the LMA hosted LMAkerspace on the first Saturday of every month from 10:00 a.m. to noon. Participants of all ages gather in room 212, Alumni Hall, to let their creativity flow. Join us on February 2 for another semester of crafting and creating: materials are provided, and all ages and abilities are welcome.

(not a) costume Party!
We got into the spirit of Halloween with costumes that were “appropriate” rather than “appropriative” while enjoying festive music, snacks, face painting, and other activities. This family-oriented party was inspired by the LMA’s (not a costume) exhibition and was organized in partnership with Hancock Commons.
Community Workshop: Butter Making
As part of her time as the Picker's artist in residence, Jessica Posner led community members in making fresh butter by hand. After vigorous shaking, we added flavorings such as fresh tarragon or turmeric and black pepper and enjoyed tasting the fruits of our labor. Throughout the workshop, Posner discussed her performance art and research, especially the meaning that butter holds as a material and metaphor in her work.

Community Workshops: Screen Printing
Longyear Museum of Anthropology artist in residence Jared Yazzie led two screen-printing workshops on Colgate’s campus during his week here. At the first workshop, members of local Indigenous communities gathered to eat a meal inspired by traditional Oneida cooking and print posters with one of Yazzie's original designs proclaiming Support Indigenous Resistance.
For the second workshop—Threads & Breads—participants printed almost sixty T-shirts and numerous posters with two more of Yazzie's designs. One read Respect Indigenous Existence, and the other was called Together We Rise, with the image of three sisters and activists: Naelyn Pike, Nizhoni Pike, and Baase Pike. Wonderful cooks produced batches of their signature fry bread, and all the participants voted for their favorite kind.

Meet the Team

Kaytlynn Lynch joined the University Museums as curatorial assistant on September 17, 2018. Kaytlynn was previously the graduate assistant for the Fashion Design Department and the Sue Ann Genet Costume Collection at Syracuse University’s College of Visual and Performing Arts in the School of Design. She has worked in various capacities for arts and culture organizations in central New York, including the Geneva Historical Society, the Davis Gallery at Houghton House, the Everson Museum of Art, the Sue & Leon Genet Gallery, and Stone Quarry Hill Art Park. Kaytlynn received her bachelor of arts in art history from William Smith College and her master of arts in museum studies from Syracuse University. She is ecstatic to be here at Colgate!

New Acquisitions

Longyear Museum of Anthropology
- Shetani (carved spirit figure)
  - Makonde, Tanzania or Mozambique
  - Mid-20th century
  - Ebony wood, H: 22 7/8 in. (58 cm), on base
  - Gift of Mary L. Gardner

Picker Art Gallery
- Joseph Pennell (American, 1860–1926)
  - The Bridge, 1923
  - Etching, 9 3/4 x 6 7/8 in. (24.8 x 17.5 cm)

Hours of Operation

Admission is free and open to the public.
Closed Mondays, major holidays, and between exhibitions.
**Picker Art Gallery**
2nd floor, Dana Arts Center, Colgate University

Tuesdays–Fridays, 10:00 a.m.–5:00 p.m.
Saturdays–Sundays, noon–5:00 p.m.
Third Thursday of every month, 10:00 a.m.–8:00 p.m.

Designated parking spots for museum visitors are available on Lally Lane with a visitor permit, available in the main office (Dana 203) or the gallery.

**Longyear Museum of Anthropology**
2nd floor, Alumni Hall, Colgate University

Tuesdays–Fridays, 10:00 a.m.–5:00 p.m.
Saturdays–Sundays, noon–5:00 p.m.

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Picker Art Gallery

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Longyear Museum of Anthropology

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