

MUSEUM NOTES



EL ANATSUI GAWU

UAMA CALENDAR OF EVENTS

- November**
- 1** **Exhibition** *El Anatsui: GAWU*, large-scale sculpture (through January 20, 2008)
Visiting Artist Talk 4 PM, El Anatsui discusses his work, Holsclaw Hall.
Opening Reception 5–6:30 PM, UAMA
 - 7** **Lecture** 4 PM, Tucson political cartoonist Dave Fitzsimmons, UAMA
 - 14** **Lecture** 4 PM, UA School of Art Professor of Art History, Dr. Mikelle Omari Tunkara lectures on contemporary African art.
 - 23** **Museum Store Sale** 10 AM–5 PM, UAMA members receive an extra 10% off store items.

- December**
- 1** **Family Day at UAMA** 1–4 PM, Enjoy African drumming with the World Music Gang, listen to traditional African stories told by Barbea Williams and create your own work of art using found objects.
 - 5** **Roundtable** 4 PM, Marge Pelligrino leads a discussion on the healing power of creative writing with *Owl and Panther*, a writing and leadership group for torture survivors. The participants will share samples of their work.
 - 11** **Live Music Series** 1 PM, *From Surface to Sound: Music Inspired by Art*

- January**
- 16** **Lecture** 4 PM, A representative from The Bead Museum will present *The Purpose and Meaning of African Beads*.
 - 24** **Lecture** 4 PM, The Lost Boys of Sudan in Tucson will talk about their journey from war-torn Sudan that killed two million people and what life is like for them today.
 - 31** **Exhibition** *Turner G. Davis: Fantastic Worlds* (through March 23, 2008)
Exhibition *Laylah Ali: Drawings from the Typology Series* (through March 23, 2008)

- February**
- 1** **Opening Reception** 6–7:30 PM, Turner G. Davis and Laylah Ali, UAMA
 - 7** **Visiting Artist Talk** 5 PM, Laylah Ali discusses her work, reception following.
 - 14** **Exhibition** *Goya's Mastery in Prints: Los Caprichos* (through June 8, 2008)
Exhibition *Correspondence: in Relation to Goya – Maria Brito: Los Goyescas* (through June 8, 2008)
 - 16** **Visiting Artist Talk** 1 PM, Turner G. Davis discusses his work.
 - 27** **Lecture** 4 PM, Dr. Dorothy Roome, UA Assistant Professor of Media Arts discusses gender and identity theory as it relates to Laylah Ali's *Drawings from the Typology Series*.

- March**
- 1** **Drawing Workshop** 1–4 PM, Turner G. Davis will lead the public in an open studio drawing session, with live models and animal specimens for inspiration.
 - 6** **Exhibition** *Robert McCall: Imagination Unbound*, Kress Gallery (through August 10, 2008)
Visiting Artist Talk 4:30 PM, Robert McCall discusses his work, UAMA.
Opening Reception 5–6:30 PM, UAMA
 - 7** **Public Reception** 5 PM, Salpointe HS students exhibit artwork in response to Laylah Ali. (through March 9)
 - 28** **Evening Gala** 6–9 PM, **bouquets to art**, a celebration of floral artistry. The Museum will be closed during regular hours due to the Evening Gala.

Ongoing Exhibitions

The Samuel H. Kress Collection: A New View, Kress Galleries

Highlights of the 20th Century from the Permanent Collections, Pfeiffer Gallery

Master Impressions from the UAMA Collections: Albrecht Dürer, Kress Gallery (through January 6, 2008)

Master Impressions from the UAMA Collections: Saints, Kress Gallery (January 8 through May 7, 2008)

DIRECTOR'S LETTER

photography by Amy Haskell



Dear Friends of the Museum:

Fall has arrived and with the change in season we would like to welcome back the members of our Museum community who have dual residency—those who call Tucson their second home. For those of you who spend time away during the summer, we look forward to your valued participation in our programs for the 2007-2008 season. We have put together an exciting schedule for the year with major exhibitions and educational programs that are sure to enrich and inspire.

First, we have big news to share with you concerning UAMA's long-term strategy. We are launching an important new arm of the Museum, called the Archive of Visual Arts. The mission of the Archive is to expand our collection activities to include the ephemeral materials artists amass over their lives—the multitude of sketches, notes, journals and correspondence often lost or discarded at the end of their careers. The Archive, as we envision it, will allow scholars to carefully study and fully understand the creative inspiration that has motivated and informed the influential artists of our time. For more on the Archive, see the article on the following pages.

Our fall exhibition schedule features a number of outstanding exhibitions. We are presenting the third suite from our ongoing series, *Goya's Mastery in Prints*, with *Los Desastres de la Guerra (The Disasters of War)*. This group of 80 first-edition prints is a sobering yet poignant consideration of the immense impact of war on the most basic of levels. As with the first two Goya suites, we are also exhibiting a contemporary artist whose work addresses themes similar to Goya's. In this case, we've chosen to exhibit the paintings, drawings and animations of Atlanta-based artist Joseph Peragine.

In another contemporary exhibition, we are indeed honored to present the large-scale sculpture of celebrated African artist El Anatsui. His current work makes use of bottle caps, can tops, and other discarded objects to create massive wall pieces that take on the appearance of intricately woven fabric. Anatsui's distinguished career has influenced a generation of African artists. You won't want to miss this rare opportunity to see the work of an international artist of this stature.

As most of you probably know, the UA Museum of Art is only partially funded by the State and the University. Your membership not only garners dedicated friends for the Museum, but also is an important factor in our financial success. The majority of our funding comes from endowments and gifts from individuals, and many of those gifts are given as membership contributions. This year we have added several new benefits for members, including significant discounts on subscriptions, performing arts tickets, and art supplies. We hope you will become a new member or increase your current membership contribution, while taking advantage of these valuable discounts. We thank the generous sponsors of these benefits for their support. As we explore the many facets of the visual arts and look to further understand what inspires and drives the creative spirit, we encourage you to become a Museum member and to visit your UA Museum of Art often.

Charles A. Guerin, Executive Director

THE UAMA ARCHIVE FOR THE VISUAL ARTS: VISION ACCOMPLISHED

FEATURE

Museums must evolve to flourish. The historic mission of an art museum is that of caretaker and preserver of objects of art, no matter the form or substance. No longer is it simply enough to hang art on the walls and place objects in a gallery. The museum patron has evolved from “arms-length observer” to a participant in the arts dialogue with an educated desire for a more complete understanding of the arts. So too has the art museum evolved from caretaker of objects to caretaker of ideas, as well as the contextual environment of the idea’s creation. Thus, the natural evolution for a museum is the need for archival material to augment and facilitate the understanding and research of the visual process and its components.



Robert McCall, *Apotheosis of Technology*, 1978, oil on canvas, 72" x 72", private collection.

University art museums are a unique breed. A university art museum has the responsibility to exhibit art, yet its mission must be accomplished in the context of the larger educational overlay of the university dialogue. For a university art museum to fulfill its role within the university structure, it must participate in the education of artists, art historians, and others. Part of the educational mandate is facilitating research into the process of making art, the business of art, and the examination of the experiences of successful artists—all of which enriches the learning experience for the student. An archive provides such a fertile environment for the exploration of the visual arts.

There are few national repositories of archival material for visual artists—most notably is the Smithsonian Archive of American Art. There are far too many important artists working in this country to be served by only one broadly-focused archive. The art world needs new locations for the repository of visual arts materials and ephemera, thus the establishment of an additional archive in the visual arts will provide an extraordinary service. Our Museum is the logical place for an archive; the University of Arizona has already demonstrated its understanding of the importance of archival materials for research when it established the Center for Creative Photography.

The University of Arizona Museum of Art’s new research arm, the Archive of Visual Arts (AVA), has been part of the Museum’s vision for over seven years. The Archive of Visual Arts will take the Museum to the next level and afford us the opportunity to expand our focus on the creative arts to include the full spectrum of the visual arts.

Through the AVA, we will collect artists’ papers and materials to support the study of creativity and document the motivations that inspire individual artists to do their best work. We seek the types of material and papers that document and contribute to the success of an individual artist. These materials include diaries, business and personal correspondences, financial planning documents, contracts, wills, technical data, slides, photos, videos, and other ephemera. The study of these materials will allow future artists to develop their own success models for their own business and art and allow art historians to gain new insights into the visual arts.

Our archive, the AVA, will not only support research in art history, it will also provide a fertile repository for the

study of creativity itself and creative processes and technologies. It will facilitate research in related and tangential fields such as art business, law, estate planning, marketing, entrepreneurship, museum studies, philosophy, and criticism. The AVA will also provide insights into the many subjects that artists endeavor to explore and interpret in their work.

I am pleased to share with you that the AVA has received its first major contribution. Robert McCall, an enormously gifted artist and illustrator, is gifting over 200 paintings and drawings to the University of Arizona Museum of Art, along with his full collection of documents and support materials to the Archive of Visual Arts. This collection will chronicle his career as an artist and illustrator who created work for NASA, national magazines, films such as *2001: A Space Odyssey* and *Star Trek*, as well as his museum exhibitions. Robert McCall’s substantial gift will also offer insights into distinctions between his career as a successful artist and as a sought-after illustrator.

In addition, to support the establishment of the AVA and to facilitate Robert McCall’s gift, two prominent alumni of the University of Arizona, Norman McClellan and John Norton have each pledged, as a result of their foresight and generosity, significant challenge gifts to stimulate the Archive’s endowment campaign. It will be our pleasure to see the campaign grow in intensity and visibility in the months to come.

University of Arizona President, Dr. Robert Shelton, has acknowledged the importance of the Archive of Visual Arts to the University. He applauds Robert McCall’s



Robert and Louise McCall with UAMA Executive Director, Charles Guerin



McCall paints a floating city on glass.

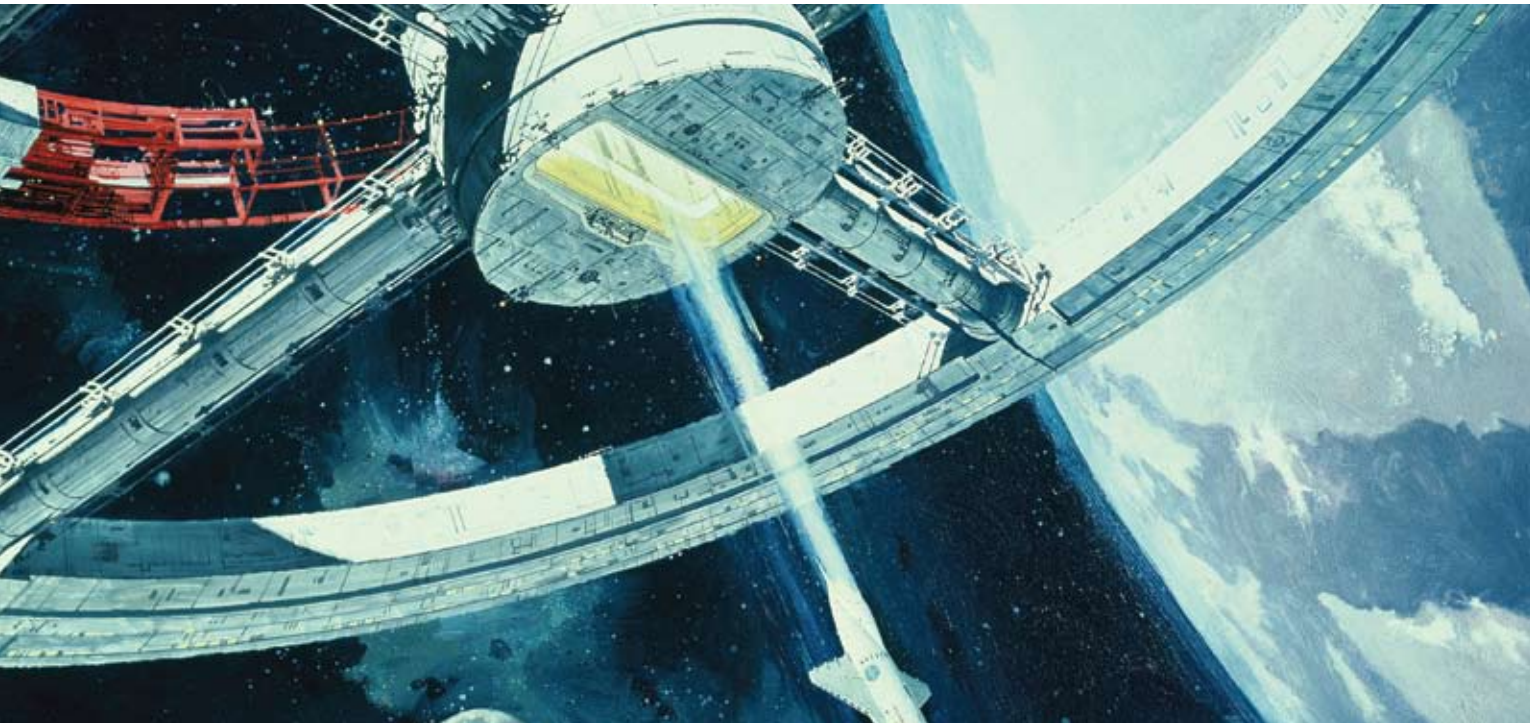
gift as one that bridges the divide between the sciences and the arts and promotes the study and understanding of creativity across disciplines. Dr. Shelton recently responded to McCall’s gift by stating, “Few have captured the American spirit of ingenuity, hope, and imagination as eloquently as Robert McCall. That’s why preserving his art for future generations is so important for our students and our community.”

Obviously we recognize the challenges and opportunities the creation of the AVA presents; new facilities are

FEATURE

UAMA WELCOMES CELEBRATED AFRICAN ARTIST EL ANATSUI

EL ANATSUI



Robert McCall poster art for "2001: A Space Odyssey"

on the drawing boards to meet storage requirements for the McCall gift and other gifts to come. We look forward to the opportunity to continue our discussions with the Archive of American Art at the Smithsonian in Washington, DC and to include access to their microfilm database in Tucson, thus further enhancing the research component of our Museum. Similarly, we are exploring a collaborative project with one of the major museums/archives in London. For now, however, our biggest challenge and opportunity will be to focus our collections by carefully choosing whom and what we collect, as well as to utilize the latest technologies to provide the greatest possible public access to our collections as they evolve.

Last July, I celebrated my seventh year as executive director of this great Museum. I have watched it succeed and evolve in both substance and stature. The Museum's success has provided the perfect opportunity for the realization of my long-held desire to create an important national archive. The University provided fertile soil for the realization of that vision. The University administration and the Museum's National Advisory Council have been receptive and eager for the Museum to reach its full potential.

I strongly believe that if a museum is to meet the expectations of contemporary society, it must bring more to the table than paintings and sculpture in a gallery setting. A

museum must lead in the national arts dialogue and must contribute to educational research in the visual arts for students, scholars and the public alike. The University of Arizona Museum of Art has taken that leadership role by creating the Archive of Visual Arts. The AVA establishes our Museum as an evolving scholastic institution at the forefront of the museum field.

Vision accomplished.

Charles Allan Guerin
November 2007



Robert McCall, *Celebration*, 1985, oil on canvas, 24" x 36," collection of Arizona Republic newspaper

Most of us have little regard for the everyday objects we throw away. We certainly don't see the items we discard as having potential for artistic expression.

El Anatsui, one of Africa's foremost living artists, takes the objects society tosses out and transforms them in altogether unexpected ways, in order to create majestic sculptural structures. From a distance, his wall pieces seem to flow like cloth, hanging in fluid drapes against the museum walls. Up close, they distinguish themselves as bits of metal debris, sewn into elaborately elegant and surprising forms.

Anatsui creates his large-scale sculptures from liquor bottle caps, tops from evaporated milk tins, pierced metal sheeting, and old printing plates, all of which carry the cultural, social, and historical imprint of the society that uses, reuses, and eventually discards them. To this layering of resonances, Anatsui adds his deep awareness of the aesthetic traditions of his native Ghana and adopted Nigeria and of the culture and history of the African continent.

In November, this extraordinary work arrived at UAMA.

We are privileged to present *El Anatsui: GAWU*, on view at the Museum from November 1, 2007 to January 20, 2008. This exhibition features seven large-scale sculptures by the artist, who was recently named by the British news

and culture publication *The Independent* as one of the fifty greatest cultural figures shaping the African continent. Following the UAMA presentation, the exhibition's tour will conclude at the Smithsonian's National Museum of African Art in Washington, D.C.

UAMA Chief Curator, Dr. Lisa Fischman, explains how we were able to bring an exhibition of this magnitude to the Museum:

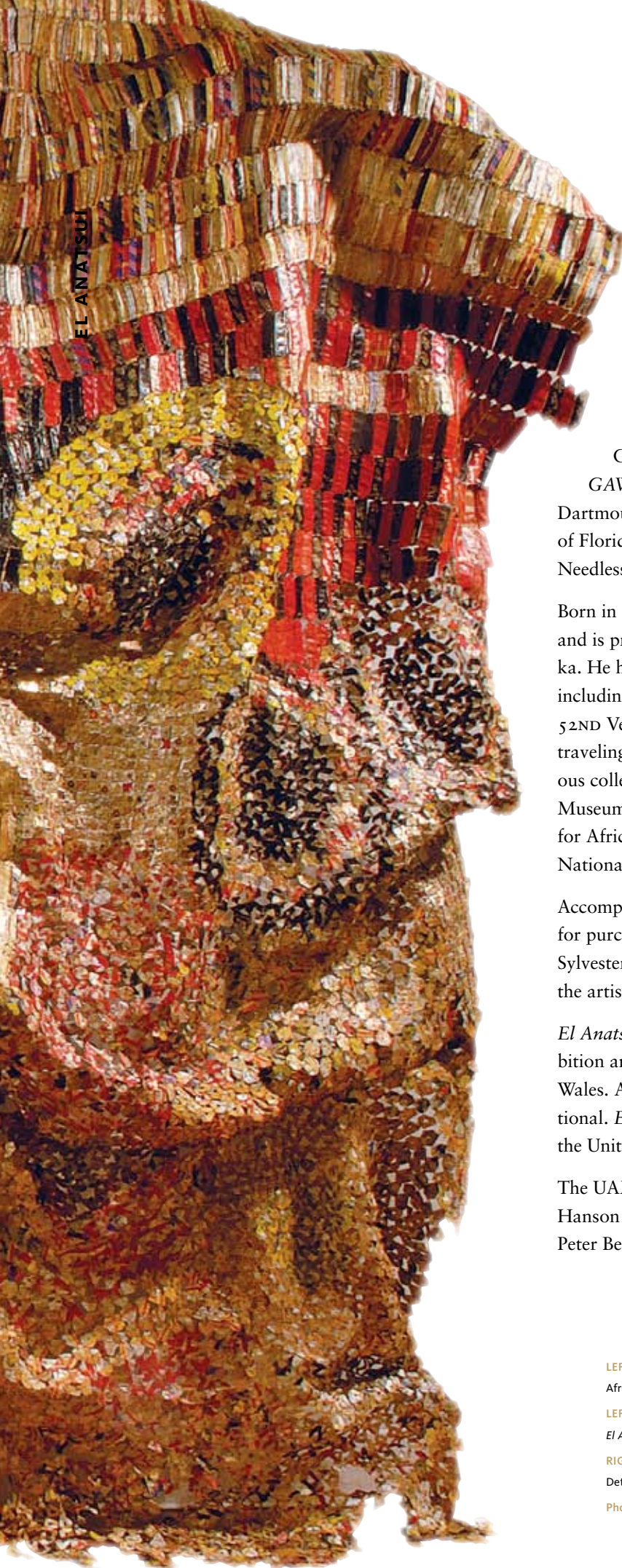


"Like all curators, I participate in a network of colleagues who share information on artists and work we find particularly exciting. Last year, Carol Thompson, the Fred and Rita Richman Curator of African Art at the High Museum in Atlanta, directed my attention to El's work. Through Carol, I connected with Martin Barlow, director of the Oriel Mostyn Gallery in Wales, who organized the exhibition—the first of the artist's work to tour the

"'GA' contains allusions to many things including metal, and 'WU' references a fashioned cloak. The word encapsulates the medium, process and the format of the works...."

— El Anatsui, September 2003





EL ANATSUI

United States. I was delighted to hear that Mr. Anatsui might agree to extend the schedule to allow for presentation here and thrilled to think that we might one day welcome this world-renowned artist to the UA campus.

As is our process at UAMA, I brought the exhibition to Charlie Guerin's attention and, with his enthusiastic endorsement, we secured a contract with Mostyn Gallery to host the exhibition. Prior to reaching Tucson, GAWU has been presented at The Hood Museum at Dartmouth College, The Harn Museum of Art at the University of Florida, Gainesville and The Fowler Museum at UCLA. Needless to say, we are in good company."

Born in 1944 in Ghana, El Anatsui lives and works in Nigeria and is professor of sculpture at the University of Nigeria, Nsukka. He has participated in more than 85 exhibitions worldwide, including, most recently, and to great international acclaim, the 52ND Venice Biennale in 2007. He is also featured in the major traveling exhibition *Africa Remix*. His works are held in numerous collections, including the British Museum, the de Young Museum in San Francisco, the Smithsonian's National Museum for African Art, the Setagaya Art Museum in Tokyo, and the National Gallery of Contemporary Art in Nigeria.

Accompanying the exhibition is a full-color catalog, available for purchase through the UAMA Museum Store, with essays by Sylvester Okwunodo and Atta Kwami, and an interview with the artist by Gerard Houghton.

El Anatsui: GAWU is an Oriel Mostyn Gallery touring exhibition and was generously supported by the Arts Council of Wales. Additional funding was provided by Wales Arts International. *El Anatsui: GAWU*, is the artist's first solo exhibition in the United States.

The UAMA presentation is supported by the Jack and Vivian Hanson Foundation Endowment, the UAMA Partners, and the Peter Bermingham Exhibition Endowment.

LEFT TOP
African artist El Anatsui, with UAMA Chief Curator Dr. Lisa Fischman.

LEFT BOTTOM
El Anatsui GAWU, UAMA Main Gallery.

RIGHT
Detail of El Anatsui *Many Moons*, 2007, Miriam Wosk Collection, Los Angeles
Photography by Amy Haskell

ON EXHIBITION AT UAMA

CURRENT EXHIBITIONS



Detail of Francisco José de Goya (1746-1828), *Y no hai remedio (And there's no help for it)*, 1810-1820, Plate No. 15 from *Los Desastres de la Guerra*, etching on paper, Meadows Museum, SMU Dallas, Algur H. Meadows Collection, MM.67.o8.15. Photograph by Michael Bodycomb.

Goya's Mastery in Prints: *Los Desastres de la Guerra*

Gallagher & Hanson Galleries
October 11, 2007 – February 3, 2008

Goya's Mastery in Prints celebrates the graphic techniques and visionary achievements of Spanish master Francisco de Goya and presents the artist's four most significant print series—in first-edition sets (meaning prints made the first time the plates were inked and pressed). On loan from the Meadows Museum at Southern Methodist University in Dallas, Texas, UAMA continues the cycle of print suites with the presentation of *Los Desastres de la Guerra*, 80 etchings that represent the horrors of the Napoleonic invasion of Spain in 1808 during which French soldiers brutally tortured the Spanish peasants and the Spanish responded with their own acts of cruelty.

El Anatsui: GAWU

Main and South Galleries
November 1, 2007 – January 20, 2008

UAMA is delighted to present this magnificent exhibition of elegant metal "cloths" and inventive sculptures by El Anatsui, one of Africa's most powerful contemporary artists. Using found objects such as metal liquor caps and other discarded materials in uniquely resourceful ways, Anatsui creates beautiful large-scale sculptures that celebrate Africa's rich artistic and cultural heritage. The works in this exhibition, *GAWU*, also reference broader concerns about the adverse effects of globalization, consumerism, and waste.

Correspondence: *In Relation to Goya ~ Joseph Peragine*

Mezzanine Gallery
October 23, 2007 – February 3, 2008
Curated by Dr. Lisa Fischman, UAMA Chief Curator

Designed to highlight the art historical impact and continuing relevance of Goya's imagination and imagery, the series *Correspondence: In Relation to Goya* showcases contemporary artists whose work resonates with our presentations of Goya's four major print suites. Joseph Peragine's painting, sculpture and animation have been presented in galleries, contemporary art spaces and museums throughout the United States. UAMA is pleased to present selections from *Hell on Wheels*, an ongoing body of work that addresses the mechanics of armed force, the spectacle of modern warfare, and the media representation of contemporary military engagement.



Detail of Joseph Peragine, *Untitled (Utah Beach)*, 2006, oil on canvas. Courtesy the artist and Solomon Projects, Atlanta.

EXHIBITIONS

UPCOMING EXHIBITIONS

Turner G. Davis: Fantastic Worlds

Main Gallery, January 31 – March 23, 2008

Curated by Dr. Lisa Fischman, UAMA Chief Curator

An emerging artist with deep roots in the Tucson community, Turner G. Davis is unusually prolific and possessed of a wildly gifted imagination. Deeply engaged with figuration and provocative narrative, Davis's images present myriad realms of fantasy wherein meaning is implied rather than articulated directly. His images suggest transmutation, sleights of hand and cloaked truths, little jokes or mysteries, and childlike wonder tinged with Gothic drama. *Fantastic Worlds* is Davis' first major solo museum exhibition.



Turner G. Davis (b. 1968), *Escape from the Labyrinth*, 2002, mixed media on canvas, 85" x 120", Courtesy of the artist and Riva Yares Gallery, Scottsdale.

Laylah Ali: Drawings from the Typology Series

South Gallery, January 31 – March 23, 2008

In *Drawings from the Typology Series* (organized by the Pennsylvania Academy of the Fine Arts and curated by Alex Baker), critically acclaimed artist Laylah Ali presents meticulously rendered and ornately patterned black and white images of characters culled from an imaginary anthropology. As an extension of her distinctive gouache paintings, Ali's new works in ink and colored pencil engage traditions of identification and classification based on observable human characteristics.

Goya's Mastery in Prints: Los Caprichos

Gallagher & Hanson Galleries

February 14 – June 8, 2008

UAMA concludes its four-exhibition cycle of Francisco Goya's major print suites with the presentation of *Los Caprichos*, a set of 80 etchings published in 1799 that critiqued various elements of Spanish society. In Goya's preface to their publication, he stated that for their subject matter he "selected from among the innumerable foibles and follies to be found in any civilized society, and from the common prejudices and deceitful practices which custom, ignorance or self-interest have hallowed, those subjects which [are] the most suitable material for satire, and which, at the same time, stimulate [my] imagination."



Laylah Ali (b. 1968), *Untitled*, 2005, ink on paper, 7½" x 5½", Courtesy of the artist and 303 Gallery.

Correspondence: In Relation to Goya ~ Maria Brito

Mezzanine Gallery, February 14 – June 8, 2008

Curated by Dr. Lisa Fischman, UAMA Chief Curator

As the final installment in the series *Correspondence: In Relation to Goya*, designed to showcase contemporary artists whose work resonates with Goya's four major print suites, UAMA presents Maria Brito's recent project, *Los Goyescas*. Working in white polymer clay, Brito – an artist of Cuban origins, living in Miami – re-creates in three dimensions various scenes from Goya's *Los Caprichos* and reinterprets these famous images through a contemporary sensibility.



Detail of Robert McCall, *Apotheosis of Technology*, 1978, oil on canvas, 72" x 72", private collection.

Robert McCall: Imagination Unbound

Kress Gallery, March 6 – August 10, 2008

To launch the Archive of Visual Arts (AVA), the Museum presents selected works from the Robert McCall collection of drawings and paintings, as well as documents from the Archive of Visual Art's foundational gift. Best known for his work with NASA, the talented artist and illustrator has generously agreed to gift over 200 paintings and drawings to the Museum. In celebration of his career and in conjunction with the Mars landing, this exhibition offers visitors an informal survey of McCall's work.



María Brito, *Los Goyescas: They Spin Finely*, 2006, polymer clay, 28" x 10" x 18", Courtesy Bernice Steinbaum Gallery, Miami.



María Brito, *Los Goyescas: Can't Anyone Untie Us*, 2006, polymer clay, 28" x 10" x 18", Courtesy Bernice Steinbaum Gallery, Miami.

*UAMA Partners Gala: Bouquets to Art**A Brief History of Abstraction from the UAMA Collections*

Main and South Galleries, March 28, 29 and 30, 2008

Curated by Dr. Lisa Fischman, UAMA Chief Curator

UAMA reprises the successful gala theme of its 2006 fundraiser with *Bouquets to Art*, featuring floral designers' interpretations of works from the UAMA collections. The theme of this year's selections promises to challenge our designers to translate abstraction into the language of floral arrangement.

2008 UA School of Art MFA Thesis Exhibition

Main and South Galleries, April 11 – May 18, 2008

This annual exhibition features thesis work in all media by UA School of Art Master of Fine Arts graduating students. Running the gamut from subtle to rambunctious, the MFA exhibition marks the culmination of three years of intensive studio work and critique.

ONGOING EXHIBITIONS

The Samuel H. Kress Collection: A New View

Kress Galleries, Through Summer 2008



Francesco Morone, *Two Olivetan Monks*, c. 1505, oil on canvas, 17 3/8" x 22 1/4", Gift of the Samuel H. Kress Foundation, 1962.9.6.

In light of the *Retablo of Ciudad Rodrigo*'s temporary move to Dallas/Ft. Worth, this presentation takes advantage of newly available gallery space to reinstall the Samuel H. Kress Collection. In addition to the original Kress gift, presented to UAMA in 1961, the exhibition includes a rotating selection of the Museum's outstanding Old Master prints to provide new contextual frameworks for appreciation.

Highlights of the 20th Century from the UAMA Collections

Pfeiffer Gallery,
Through Summer 2008
Curated by Susannah Maurer,
UAMA Assistant Curator

The angular floor plan of the Pfeiffer Gallery is the perfect exhibition space to highlight our extensive collections of twentieth century European and American art. On view are pieces by Käthe Kollwitz, Henri Matisse, Joan Miró, Jackson Pollock, Roy Lichtenstein, and Elizabeth Catlett. Works on paper rotate every six months.



Wassily Kandinsky, *Zwei Reiter vor Rot (Two Riders Against a Red Background)*, 1911, color woodcut on paper, 4 1/2" x 6 1/4", Gift of George E. Woodruff, 1963.11.20.

Master Impressions from the UAMA Collections: Albrecht Dürer

Kress Gallery, Through January 6, 2008
Curated by Susannah Maurer, UAMA Assistant Curator

The *Master Impressions* series of small, rotating presentations showcase the exceptional breadth and depth of the UAMA Old Master print collection. These selections offer focused consideration of a particularly significant artist or theme and elucidate some of the most influential developments in the Western printmaking tradition. The six extraordinary prints on view through January 6, 2008 highlight the visionary skill and technical mastery in relief and intaglio printmaking of German artist Albrecht Dürer (1471-1528).

Master Impressions from the UAMA Collections: Saints

Kress Gallery, January 7, 2008 through May 2008
Curated by Susannah Maurer, UAMA Assistant Curator

The next installment of our *Master Impressions* series focuses on the representation of Christian saints by artists from across Western Europe, spanning the 15th through the 17th centuries. Featured artists will include Jacques Callot, Jusepe de Ribera and Francesco Villamena.

TEACHERS AND TEENS EXPLORE, LOOK AND LEARN IN SUMMER SESSIONS

Highlights of the UAMA Education Department's summer activities included a UAMA Teacher Institute for area educators and several art appreciation sessions for local teenage artists.

The Teacher Institute engaged area elementary teachers and librarians in an examination of how Spanish and Mexican art affected power, politics and society between the 15th and 20th century. The weeklong session included study of paintings and prints from the permanent collections by Spanish artists, such as Goya, Ribera, and Picasso and Mexican masters, including Posada, Rivera, Orozco, and Siqueiros.

The focus of one discussion was on the narrative and symbolic elements of a Kress Collection painting, "The Visitation" by Melchor Alemán. Following an in-depth analysis of this 15th century European painting, the teachers discovered how the Spanish monarchy used artwork to extend its power and influence across Europe and into the new world. The painting, an exquisitely rendered portrayal of a betrothed princess alongside Christian saints, spurred one teacher to comment, "The more you learn about something, the more interesting it is."

In addition to art talks, teachers participated in print demonstrations and hands-on art-making activities. The Teacher Institute encouraged participants to appreciate the historic role of art and its effects on society as well as to integrate artwork into their general classroom curriculum.

"I've taken my understanding and appreciation of art to a higher level," said a participant, "and I'm inspired to do the same for my students."

For another summer project, the Education Department partnered with The Drawing Studio, a Tucson-based artists' cooperative, to enhance and complement their summer program for young artists. UAMA provided the teen-age artists with first-hand encounters with original art aimed at building appreciation and understanding of the function of art in society.

"The in-depth experience and practice of observation," commented Betina Fink, Youth Programs Coordinator at The Drawing Studio, "is valuable in honing individual skills in 'seeing' and appreciating not only artwork, but the world around us."

On successive visits to UAMA in July, the students worked with education curators Lisa Hastreiter-Lamb

and Carol Petrozzello. The students analyzed and discussed art works from earlier periods. They identified cultural clues— materials, symbols, and narrative elements— that functioned to place the artworks into context. A drawing exercise in the galleries was the culminating experience for the young artists. The students were challenged to interpret a work from the past in a present day context. The results were fun and revealing. One student drew a mother holding her child and her cell phone with a computer in the background to update Elizabeth Louise Vigee-Lebrun's 1793 romantic portrait of a mother and child seated before a serene mountain landscape.



UAMA Education Curator, Lisa Hastreiter-Lamb talks about *The Visitation*.
Melchor Alemán, *The Visitation*, c. 1492, oil on wood panel, 60" x 36 7/8",
Gift of the Samuel H. Kress Foundation, 1961.13.22.



2006-2007 Docents

UAMA WELCOMES THIS YEAR'S DOCENTS

New Touring Docents

Thirteen new volunteer docents successfully completed their year of training and will begin leading tours this fall. Congratulations to Frances Chen, Rosemary Emery, Michael Harrington, Julianne Hurst-Williams, Sandi Karpelowitz, Margaret Lacey, Joan Lewelling, Judy Liebman, Sue McCoy, Alison McKay, Fran Phillips, Elizabeth Quinn-Worrall and Ed Warner!

2007-2008 Docents

Don Agthe, Magda Baker, Lucette Barber, Tammy Bearden, Lorie Bowlin friedman, Frances Chen, Helen Day, Anita Dennis, Susan De La Garza, Barb Drube, Judy Efnor, Rosemary Emery, Betsy Farmer, Sally Froede, Elise Gilden, Cheryl Goodberg, Sally Goodrich, Marie Graninger, Fran Griesing, Jana Grove-Johnson, Michael Harrington, Eileen Hayes, Julianne Hurst, Sandi Karpelowitz, Florence Koch, Ginger Krudup, Margaret Lacey, Joan Lewelling, Judy Liebman, Sue McCoy, Alison McKay, Norman Miller, Judy Nakari, Ken Nakari, Leonora Nixon, Bella Nymo, Adrienne O'Hare, Sally Peashock, Fran Phillips, Elizabeth Quinn-Worrall, Mary Rathburn, Carolyn Rivers, Louise Robertson, Abby Root, Gail Ruther, Juli Saxe, Johanna Stein, Lorraine Stern, Jean Wadman, Ed Warner, Margaret York, Marlene Zimmerman.

NEW TOURING DOCENTS

BACK ROW, LEFT TO RIGHT: Michael Harrington, Elizabeth Quinn-Worrall, Alison McKay, Ed Warner

FRONT ROW, LEFT TO RIGHT: Joan Lewelling,

Fran Phillips, Sue McCoy, Rosemary Emery, Frances Chen, and Sandi Karpelowitz

NOT PICTURED: Julianne Hurst-Williams, Margaret Lacey, and Judy Liebman

Fall/Winter Docent Training Schedule

November	5	El Anatsui exhibit with Lisa Fischman Elements of Art
	12	No meeting, UAMA closed, Veteran's Day observed
	19	No meeting, Thanksgiving holiday
	26	Director's Discussion with Charles Guerin Elements of Art
December	3	Elements of Art
	14	Holiday Luncheon, Tucson Country Club
January	28	Permanent Collection Discussion
February	4	Turner Davis / Laylah Ali with Lisa Fischman
	11	Exploring themes for "A General Tour"
	18	Goya: <i>Los Caprichos</i> / Maria Brito with curatorial staff
	26	Field Trip: Gloria Giffords Studio and Philabaum Glass Gallery
March	3	New docents only. Thematic tour preparation, tour policies and procedures, and using props
	10	Director's Discussion with Charles Guerin Robert McCall exhibit and archive
	17	<i>Bouquets to Art</i> preparation
	24	No meeting, <i>Bouquets</i> installation
	31	Art and culture research presentations



UAMA PARTNERS

UAMA PARTNERS 2007-2008 SEASON

The University of Arizona Museum of Art Partners Board has planned a season of exciting events. By joining the Museum at the Partners level, your patronage supports the Museum's efforts to bring great exhibitions to Tucson. Consider becoming a Partner and receive invitations to the following events:

UAMA Exhibition Preview & Opening

Reception— *El Anatsui: Gawu*

Large-scale sculptures by one of Africa's most powerful contemporary artists.

Thursday, November 1, 2007 3:00 - 5:00 PM

The University of Arizona Museum of Art

Partners Membership Reception

At the lovely garden and home of Jacquie and David Schmidle, designed by Tucson architect Michael Jossett.

Thursday, November 8, 2007, Reception: 5:00 - 7:00 PM

Partners' Phoenix Day Trip

Studio visit and private lunch with artists

Robert McCall is considered "NASA's visual historian" and illustrator of space exploration, and Louise McCall is a painter of bright and dynamic still life.

Wednesday, December 12, 2007

UAMA Exhibition Previews & Reception

Laylah Ali: Drawings from the Typology Series

Ali presents meticulous and ornately patterned black and white imaginary anthropological characters.

Turner G. Davis: Fantastic Worlds

With deep roots in the Tucson community, Davis presents his first major solo museum presentation.

Friday, February 1, 2008 4:30 - 6:00 PM

The University of Arizona Museum of Art

Oro Valley Day Trip and Luncheon

Stone Canyon and Saguaro Ranch

A peek at eclectic art and architecture via private art collection tours within The Stone Canyon Club and the nearby area.

Wednesday, February 13, 2008

Lunch at The Saguaro Ranch

bouquets to art

a celebration of floral artistry

Evening Gala Highlighting Selected Works from UAMA Collections

Friday, March 28, 2008 6:00 - 9:00 PM

The University of Arizona Museum of Art

Seattle Art Adventure

Noted for its "Iridescent Light." Explore Seattle in Partners style. Details to follow.

April 2008

UAMA PARTNERS BOARD & ADVISORS 2007-2008

Partners Chair:	Camille Hall	Eugenia Pell
Susan Imwalle	Joyce Harrington	Sally Perks
Lucy Belding	Lee Herbst	Valerie Skinner
Bill Bowen	Jan Johns	Marti Slowik
Shirley Bray	Susan Kornhaber	Sally Torrance
Jaime Burke	Margot Lane	Kathryn Torrington
Barbara Churchill	Phoebe Lewis	Jane Wienke
Margot Denny	Anne Lyman	
Nancy Gardner	Linda Markus	
Dr. Stanley Glickman	Dede McKnight	

bouquets to art

a celebration of floral artistry

Friday, March 28, 2008, Six O'clock



Following the outstanding success of UAMA's inaugural *Bouquets to Art* gala in 2006, everyone is looking forward to next year's **bouquets to art**. For those who missed the first "Bouquets", this special fundraising event teams floral designers with works of art from UAMA collections and invites the designers to interpret the piece using the floral medium.

The formal evening event takes place Friday night, March 28, 2008 and features cuisine from some of Tucson's top chefs, live music throughout the galleries, and a silent auction. The floral exhibition will continue through the weekend with a number of special Saturday and Sunday events for the entire family.

This year, the floral creations will interpret a mix of abstract and figurative pieces from the UAMA collections. In the Main Gallery UAMA's curatorial staff will be displaying both well-known and rarely seen abstract works from the collections; floral interpretations, displayed in the upper galleries, will take inspiration from familiar collection pieces, Goya's *Los Caprichos*, and Robert McCall's paintings of space.

Join us on March 28, 2008 for **bouquets to art**. For more information contact the Museum at 621-5676.

STAFF NOTES

UAMA COMPLETES IMLS GRANT AND DIGITIZATION OF THE COLLECTIONS

In 2005, UAMA applied for and received a two-year grant from the federal Institute of Museums and Library Services (IMLS) to renovate its electronic collection management system and digitize its collections. The goal was to make information about the UAMA collections more accessible to staff, docents, researchers, and ultimately, the public. Prior to the grant, access to collections data had been limited to three staff members. Now that the digitization has been completed, staff, interns, and docents all have access to the collection information from their UAMA desktops.

The \$149,662 grant funded a Systems Support position for the Museum, the conversion of the collection data to the “user-friendly” *PastPerfect* database, the networking of the UAMA computers, a first review of all data, and the completion of the digitization of the collections. Each object in the collections now has at least one digital image in the database. The new database allows the collections to be easily searched electronically. This has immense impact on the collections themselves. “The collections can be initially researched without physically moving each object and results in less ‘wear and tear’ on

the objects,” says Charles Guerin, UAMA Director.

“This means we can use the collections more, while having less of a physical impact.”

“This grant was key to future projects at the Museum,” continues Guerin. “Its results facilitate communication and productivity in all departments and make accessible UAMA’s greatest strength – its collections. The University of Arizona Museum of Art wants to thank IMLS for making this project possible.”

You can see the beginnings of public access to the collections by logging on to <http://www.artmuseum.arizona.edu/rembrandt>. The prints by Rembrandt in the UAMA collections can be searched from home. Additional parts of the collections will come on-line as the didactic material is updated.

UAMA’s grant was part of the IMLS Museums for America program. Museums for America grants are designed to help museums sustain the world’s cultural heritage, support lifelong learning, and serve as centers of community engagement.



**DR. CHRISTINA K. LINDEMAN,
POST-DOCTORAL FELLOW**

Dr. Christina K. Lindeman was recently awarded a Samuel H. Kress Post-Doctoral Curatorial Fellowship to conduct scholarly research at UAMA. This is the Museum’s first post-doctoral fellow-in-residence. In this one-year fellowship, Dr. Lindeman will explore a project entitled *The Cultural Politics of Prints*, in which she will research approximately 250 prints from the 15TH through early 19TH centuries that were acquired by UAMA from 1990 to 2007. The study of these prints will provide contextual information for paintings in the Samuel H. Kress Collection at UAMA, providing insight into a variety of social, cultural, and political issues.

Prior to coming to UA, Christina earned her B.A. and M.A. from Arizona State University. While working on both her Masters thesis and Doctoral dissertation she was able to travel to Europe, conducting research at the British Museum and at other European institutions. Upon moving to Tucson, Christina worked as a curatorial assistant at UAMA in the summer of 2005. She received her Ph.D in the History and Theory of Art from the University of Arizona in 2007.

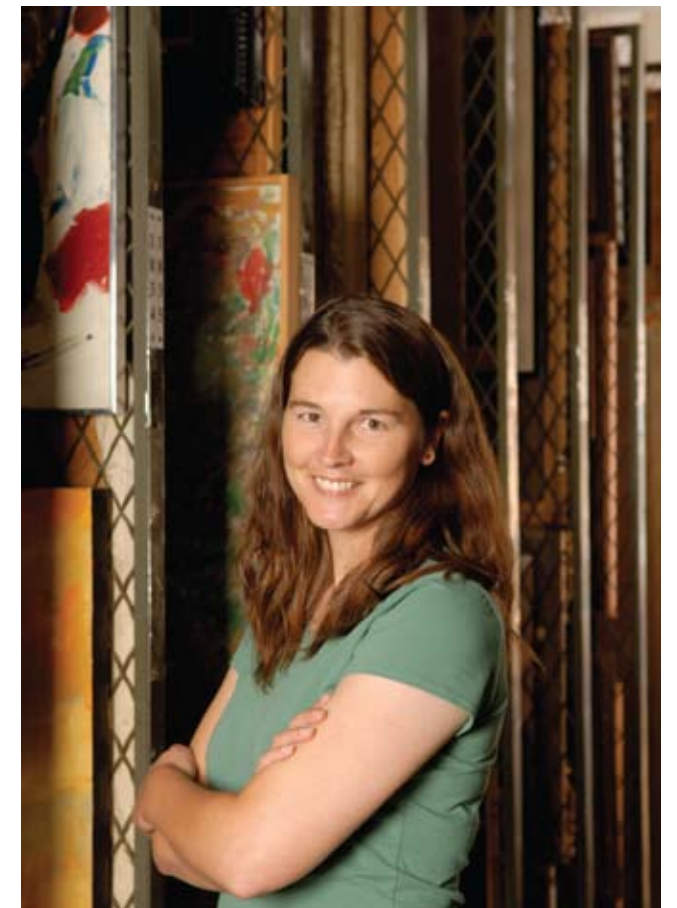
BETH HANCOCK, PUBLIC ART COORDINATOR



As the new, Public Art Coordinator, Beth comes to the UA Museum of Art with an M.A. in Art History and an extensive background working with non-profit arts organizations. Her first project, as Public Art Coordinator, is to work on the Warren Avenue Mall Project at the Arizona Health

Sciences Center. Four artists were chosen to prepare final proposals for a site-specific sculpture near the Arizona Health Sciences Library. The artists came to Tucson in October and made formal presentations to members of the Public Art Committee and Arizona Health Sciences Center professionals. Once the Public Art committee makes its final choice, Beth will work closely with the selected artist on all phases of production and installation.

Beth previously worked for the Tucson Pima Arts Council as Public Art Specialist, coordinating public art projects for both the City of Tucson and Pima County. Between earning a B.A. and Master’s degree from the University of Arizona, she worked at the Children’s Museum in Madison, Wisconsin in marketing and development. Beth returns to the field of public art administration after staying home for several years with her family.



KRISTEN SCHMIDT, REGISTRAR

UAMA welcomes Kristen Schmidt as its new Registrar.

Kristen’s primary responsibilities are to manage the Museum’s collections of more than 5,000 pieces of art and to care for art on loan to UAMA from other institutions and individual lenders. In her role managing UAMA’s collections, she oversees the physical care of the art objects and works closely with the Museum’s curators and other staff members to ensure the appropriate environment for object storage and handling. When UAMA brings a traveling exhibition or visiting artist’s work to the Museum, Kristen manages the loan details, shipping, and documentation. Much of her work requires great attention to detail—a part of the job she loves.

Kristen received her B.A. in Art History from the University of Indiana at Bloomington. Upon moving to Tucson in 1996, she began an internship at the Tucson Museum of Art (TMA), where she was subsequently offered a staff position as Assistant Registrar. After ten years at TMA, Kristen was hired as UAMA’s Registrar in July of this year. Kristen finds the environment here to be ideal and is considering the pursuit of a graduate degree in the future.

THANK YOU

ANNUAL MEMBERSHIPS

The Museum wishes to thank the following Members for their annual membership support at the Sponsor level or above. (Includes new and renewed memberships from July 15, 2007 to October 31, 2007.)

HONORARY FELLOW \$1000

Mr. and Mrs. Bill Bowen

Mr. and Mrs. Richard Imwalle

Mr. and Mrs. Bob Wienke

DONOR LEVEL \$500

Mr. and Mrs. John Churchill

Mr. and Mrs. Kirt Gardner

Mrs. Janna-Neen Jones

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Mr. and Mrs. Anthony Torrance

Mr. and Mrs. Philip Von Blon

Mr. Samuel Ward

SUPPORT UAMA BY BECOMING A MEMBER

OUR MEMBER BENEFITS WILL SURPRISE YOU.

This year's membership program is full of great surprises. This year we've added new benefits that include significant discounts on art supplies, theatrical and musical performance, and one of the nation's leading art magazines. For as little as \$45 you can become an Associate-level member and take advantage of these valuable benefits, while supporting the Museum's efforts to maintain the quality of our exhibitions and programs.

Support UAMA by becoming a member or renewing your current membership.

BASIC LEVEL

Student	\$30	(\$30 tax deductible contribution)
Senior	\$30	(\$30 tax deductible contribution)
Senior Couple	\$50	(\$50 tax deductible contribution)
Faculty/Staff	\$40	(\$40 tax deductible contribution)

Benefits:

- Advanced notice and invitations to museum exhibitions & events
- 10% discount in museum store
- Biannual UAMA newsletter
- Biannual Member-only shopping days at museum store
- Membership Card(s)

ASSOCIATE LEVEL

INDIVIDUAL – \$45
(No tax deductible contribution)

Basic Member benefits, plus:

- UAMA water bottle
- Discounts at the following supporters:
 - ArtNews— \$7.00 off annual subscription (only \$32.95)
 - Sarnoff's Art Store— 20% discount on all purchases
 - Posners Art Store— 20% discount on all purchases
 - Invisible Theatre— \$2 off regular season tickets, \$4 off for groups of 10 or more, \$5 off season tickets
 - Tucson Symphony Orchestra— 20% discount on TSO Pops and Classics concerts
 - Arizona Theatre Company— \$5 off single tickets (Sunday through Thursday only)

FAMILY – \$75
(No tax deductible contribution)

Individual – level benefits, plus:

- 10% off family-oriented classes
- Membership cards for all family members

PARTNER LEVEL

Enjoy all the benefits of our Associate members, plus the following:

PARTNER INDIVIDUAL – \$125
(\$35 tax deductible contribution)

- Preview receptions of selected exhibitions
- Private tours of local artists' studios
- Special visits to local collectors' homes
- Out-of-town trips to artists' studios and art museums
- Invitations to guest lectures
- Priority registration for all classes and workshops
- One UAMA silver ballpoint writing pen

PARTNER DONOR – \$500
(\$390 tax deductible contribution)

All of the above, plus:

- One complimentary museum catalog
- Private presentation of new acquisitions with the Executive Director and Chief Curator

PARTNER FELLOW – \$1000
(\$725 tax deductible contribution)

All of the above, plus:

- Complimentary museum catalogs during the member year
- Private dinner as guest of the Executive Director

PARTNER BENEFACTOR – \$2500
(\$2225 tax deductible contribution)

All of the above, plus:

- Recognition on all museum exhibit, event and program materials

PARTNER FAMILY – \$175
(85 tax deductible contribution)

Partner Individual benefits for all family members.
(One UAMA writing pen per family)

All of the following Partner levels are designated as family memberships:

PARTNER SPONSOR – \$250
(\$160 tax deductible contribution)

All of the above, plus:

- Name on Annual Partner's recognition board displayed in the museum lobby
- Recognition in the bi-annual UAMA newsletter

NEW E-MEMBER OPTION!
You can now have information on all upcoming exhibitions, openings and events sent directly to your email, instead of through traditional postal delivery. If you prefer receiving Museum information this way, please indicate below.

MAIL APPLICATION BELOW WITH YOUR PAYMENT TO:

**MEMBERSHIP
THE UNIVERSITY OF ARIZONA
MUSEUM OF ART**

**P.O. Box 210002
Tucson, AZ 85721-0002**

MEMBERSHIP APPLICATION

Choose a Level:

MEMBERSHIP LEVEL / CONTRIBUTION		TAX DEDUCTIBLE CONTRIBUTION
<input type="checkbox"/> Basic Student	\$30	\$30
<input type="checkbox"/> Basic Senior (62+)	\$30	\$30
<input type="checkbox"/> Basic Senior Couple	\$50	\$50
<input type="checkbox"/> Basic Faculty/Staff	\$40	\$40
<input type="checkbox"/> Associate Individual	\$45	\$0
<input type="checkbox"/> Associate Family	\$75	\$0
<input type="checkbox"/> Partner Individual	\$125	\$35
<input type="checkbox"/> Partner Family	\$170	\$85
<input type="checkbox"/> Partner Sponsor	\$250	\$160
<input type="checkbox"/> Partner Donor	\$500	\$390
<input type="checkbox"/> Partner Fellow	\$1,000	\$725
<input type="checkbox"/> Benefactor	\$2,500	\$2225

For more membership information, please contact the Museum at (520) 621-5676.

Name _____
 Street _____
 City _____ State/Zip _____
 Home Telephone _____ Work Telephone _____
 Email _____
 Please list name(s) to appear on your membership card(s) _____

Please make checks payable to: THE UNIVERSITY OF ARIZONA FOUNDATION / MUSEUM OF ART

If paying by credit card, please provide the following information:
 Name (as it appears on credit card) _____
 Credit Card Number _____
 Mastercard Visa Expiration Date _____
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 Signature _____
 Billing address is different from above:
 Street _____
 City _____ State/Zip _____

SIGN ME UP FOR NEW E-MEMBER OPTION!

ONE FROM THE COLLECTION

MEMBERSHIP

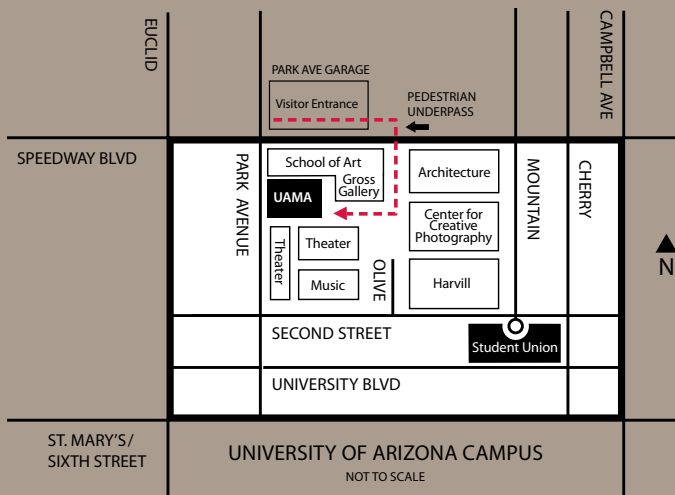


In 1978, Robert Rauschenberg (b. 1925) began a series of sculptures that he called “Publicons” (i.e. “icons for the public”). Near his studio in Florida, the artist collected objects as varied as bicycle wheels, cosmetic mirrors, patterned fabrics and beverage bottles to employ as sculptural elements. Ultimately, Rauschenberg produced six pieces in the “Publicon” series and termed them “stations,” thereby alluding to the “Stations of the Cross” (depictions of the final moments in the life of Jesus, which serve devotional, commemorative and meditative purposes). In design, the “Publicons” are reminiscent of Renaissance altarpieces and religious icons, opening to reveal various items; in function, the sculptures act as objects of secular, rather than religious “worship”—intended for public appreciation in museums and galleries.

Station I opens to reveal a canoe paddle painted with gold leaf and a blue light bulb, which illuminates various patterned fabrics and reflective materials. The gold leaf, blue light, and wallpaper-like interior likely represent the materialism of contemporary culture; perhaps the blue light even refers to the “blue light specials” associated with the retail chain K-Mart. Rauschenberg had once considered being a minister, and his “Publicon” sculptures playfully comment on the lack of spirituality — and the superficiality that has replaced it — in American society.

—Ellen Martin, curatorial intern

MAP & CONTACT INFORMATION



Telephone: (520) 621-7567 Fax: (520) 621-8770

Visit the Museum on the web at:
artmuseum.arizona.edu

MUSEUM HOURS

Tuesday–Friday 9 AM to 5 PM
Saturday–Sunday Noon to 4 PM
Closed on Mondays & University holidays.

Museum admission is always free.

Located on the UA campus at Park Avenue and Speedway Boulevard.

Convenient parking at the UA Park Avenue Garage.

Accredited by the American Association of Museums.

THE UNIVERSITY OF ARIZONA
MUSEUM OF ART
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