

South Dakota State University

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South Dakota Art Museum Newsletters and Publications

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Fall 1994

### South Dakota Art Museum News, Fall 1994

South Dakota Art Museum

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## CALENDAR OF EXHIBITIONS AND EVENTS

**January 14, 1995, 5:00 - 7:00 PM:** Opening reception for the exhibitions DORIS RUDEL: THE ART OF COLLAGE/RECYCLING RHYTHMS AND RANDOM PATTERNS and EUGENE BUECHEL S.J.: THE ROSEBUD AND ITS PEOPLE 1922-1942.

Rapid City artist Doris Rudel has travelled the world studying "objects with a history" from ancient cultures and, as a result, she says her recent work has evolved with a "re-newed primitivism." Rudel constructs necklaces, belts, capes and other wearables from discarded man-made materials and presents these visually rich, highly textural objects as fine art. Safety pins, brass fishing swivels, nails, brass shells and copper conduit are transformed into works of art that Rudel says originate in "my desire for a more natural existence, setting instincts free, and returning to basic principles. My current work has become my new "Found Civilization."

Also included in the exhibition is an installation, "A Complete Guide to Understanding People," comprised of bright, multicolored hand built soft sculpture wild animals embellished with beads, buttons, tassels, ribbons and recycled jewelry. According to Rudel, the animals are "grouped, sharing in the study of a book, A Complete Guide to Understanding People. The artist says this installation is her way of "expressing the joy and pleasure of experiencing the many unusual antics of animals in the wild."

Doris Rudel will be on campus to install her work and give slide presentations to Visual Arts classes. She will also present a public lecture at 6:00 P.M. during the opening reception.

EUGENE BUECHEL, S.J.: THE ROSEBUD AND ITS PEOPLE 1922-1942 contains black-and-white photographs by Buechel a native of Germany who was a brother of the Society of Jesus. He served the Lakota on the Rosebud Reservation through his associations with both the St. Francis Mission and the Holy Rosary Mission during 1902-04 and 1907-54. He was adopted by the Lakota and given the name "Wambli Sapa" (Black Eagle). The photographs were taken by Buechel during his years on the Rosebud Reservation and are a part of the Museum's permanent collection.

Both exhibitions will remain open through February 19.

**January 17, 1995, 10:00 A.M.:** Briefing on the exhibitions for the South Dakota Art Museum Volunteer Guild Docents. The public is invited to attend. Coffee and tea will be served at 9:30 A.M.

Century Dutch Painters, with emphasis on Rembrandt and Vermeer." The public is invited to attend. Coffee and tea will be served at 9:30 A.M.

**February 28, 1995, 10:00 A.M.:** Ten O'Clock Scholar, a meeting of the Volunteer Guild. Museum director, Lynda Clark, will present "Museum Update: Building, Programs and Activities." The public is invited to attend. Coffee and tea will be served at 9:30 A.M.

**March 4, 1995, 10:00 A.M.:** The exhibition, SIGNE STUART: RETROSPECTIVE opens. Stuart's paintings, exquisite in form and color, are found in national, regional and state collections, both public and private. In spite of living a considerable distance from any major art community, the artist has been honored with more than 40 solo exhibitions and numerous group showings across the country and has achieved an impressive measure of recognition.

The exhibition, which will fill two galleries, is an overview of the last 30 years of Signe Stuart's work. A comprehensive exhibition of this nature allows the viewer to witness the evolution which has taken place over time in Stuart's paintings. The changes, sometimes a subtle shift in color, sometimes a startling modification in format, chronicle her growth as an artist of considerable power. Signe Stuart's body of work is a stunning visual documentation of an intense creative intelligence.

A catalogue will accompany the exhibition. It contains color and black-and-white reproductions of Signe Stuart's paintings and an essay by noted Chicago

art critic James Yood.

Stuart retired as a professor from the SDSU Visual Arts Department last spring and moved to Santa Fe, New Mexico where she continues to paint. A public reception and a lecture by the artist will be held on a date to be announced.

The exhibition will remain open through April 23.

**March 7, 1995, 10:00 A.M.:** A briefing on the exhibition SIGNE STUART: RETROSPECTIVE for the South Dakota Art Museum Volunteer Guild Docents. The public is invited to attend. Coffee and tea will be served at 9:30 A.M.

**March 28, 1995, 10:00 A.M.:** Ten O'Clock Scholar, a meeting of the Volunteer Guild. Several Guild members will bring their favorite works of art and discuss them for a special program "Sharing Our Art Treasures." The public is invited to attend. Coffee and tea will be served at 9:30 A.M.

Exhibitions are supported by BankFirst/M.A. and Karen Lund, Brookings Friends of the Arts, First Dakota National Bank in Yankton, Jeff and Sue Grant/William & Harriet Gould Foundation, the Larson Foundation, the Institute of Museum Services, and the South Dakota Arts Council, a state agency with funds from the National Endowment for the Arts and South Dakota Legislature.



705 January 17, 1995, 10:00 A.M.: Ten O'Clock Scholar, a meeting of  
SD 882 Volunteer Guild. Kay Romans will present a program "17th  
V24 # 2

## SOUTH DAKOTA ARTIST:

# Mark McGinnis

It is very interesting to observe the way an artist develops the unique visual hallmarks that distinguish his or her art work from the work of others. Many of the elements which define Mark McGinnis' work have been evident since his undergraduate days at Northern State University in the 60s. At that time, McGinnis says he was doing "snotty, satirical work" which expressed his indignation over the war in Viet Nam, the constraints of mainstream religion, and a host of other social, political and economic issues. McGinnis' early awareness of these larger issues resulted in paintings of cartoon-like characters executed in brilliantly-colored ink washes.

A few years later, as a graduate student at the University of Illinois in Champaign-Urbana, McGinnis began taking classes in Oriental art history. This stimulated an interest in Oriental thought and philosophy which was then reflected in his work. His paintings became more abstract, formal, and symbolic in order to express the abstract concepts of Buddhism and Daoism.

After completing his graduate work in Illinois, McGinnis

worked briefly in Indianapolis. Then, in 1976, he accepted a position in the Visual Art Department at Northern State University. It was after his return that he began developing the textural use of media which is found in his current work.

Around 1978 or '79, the aftermath of the war in Cambodia activated McGinnis' intense awareness of the social, political and economic issues facing the world community. For a time, his work became even more abstract and symbolic before moving toward a representational style better suited to the communication of his increasingly political agenda.

McGinnis began doing research in preparation for making his art work in 1981 with "Scenes from an American Tragedy," an installation dealing with U.S. Government/Native American relations. In an article published in the *"Chronicle of Higher Education"* in 1988, the artist stated that "Research for the projects has sometimes taken years, and each project has been a self-education, which I then tried to share with the viewer."

During the 80s, McGinnis says he felt he needed to use his talents to communicate clearly the growing absurdity of the nuclear dilemma. His work became more sculptural, canvases were laid horizontally and mounted on legs. These developed into shaped, painted canvases assembled into "tables" with information the artist found during his research stamped into the wooden sides.

"One Megaton," 1982, a work in the Museum's permanent collection, is an example of McGinnis' work from that period. He described it in his artist's statement as part of a series "... consisting of three pieces, a screenprint and two constructions which I refer to as table paintings... With mixed media the beginnings of a one megaton blast in a metropolitan area is shown. On the side panels of the piece factual information concerning the impact of the explosion is stamped into the wood."

McGinnis also stated, "Through these pieces it is my intent to communicate information. This communication and expansion of people's awareness can and will lead to elimination of this threat to our past, present and future. This is an outlook of optimism and one that I feel is justified. Through the unifying of people nationally and internationally against the nuclear threat, I feel there can be hope for an eventual improvement in the conditions of humanity on many levels."

After a series of works on the superpower nuclear stand-off, McGinnis decided he needed to learn more of how this situation came to be. 1984-7 was devoted to the construction of his largest installation work, "Third World Ties", a twenty-two unit piece depicting U.S. and U.S.S.R. interventions in the Third World. In the late 80s the project went on an extensive tour of the Midwest and East including exhibitions at Franklin Furnace in New York City and the Cannon Rotunda in Washington, DC.

Following the success of this tour, McGinnis decided to continue his quest for understanding of the superpowers - this time on an economic level. His next project, "Two Ways", was



Mark W. McGinnis with "The Dreaming Quintych", 1993, mixed media on canvas



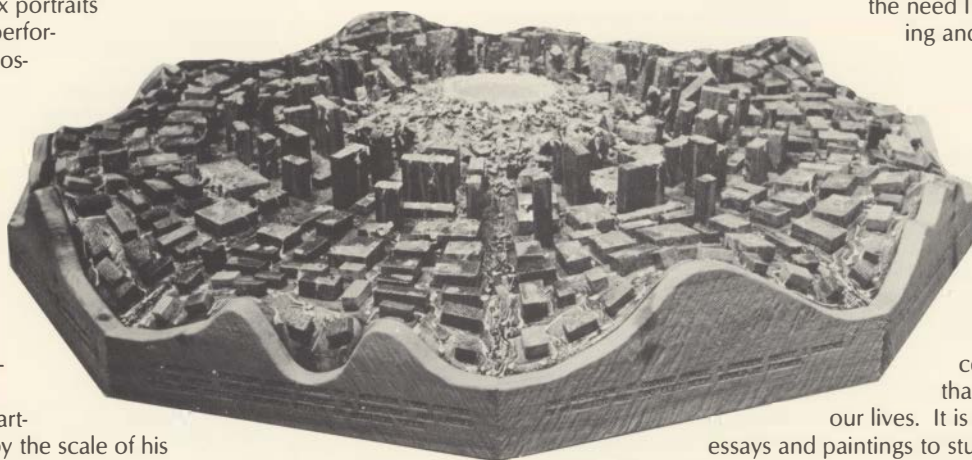
a study of the evolution of capitalist and socialist economic thought. It consisted of seven large pillar sculptures, thirty-six portraits and a ninety minute performance with painted costumes and multi-image projections. The project was presented as a stage performance in 1990 at Northern State University, then never shown again. A planned tour met with one disaster after another.

Somewhat disheartened and burdened by the scale of his work, McGinnis decided to produce a more modestly scaled project as a contribution to the celebration of the Columbus Quincentennial. "The Wonderful World of Explorers," 1991, contrasted the way the exploration of the New World has traditionally been taught with how it really happened. It contained painted maps, portraits of famous explorers and performance. While working on this project, McGinnis' focus began to shift. "I was tired of confrontation," he says, "I wanted to do something just for the fun of it."

During the Explorers project, the artist found he enjoyed painting Balboa's war dog, Leoneico. As a result, he decided to produce a series of animal paintings directed toward children. McGinnis recalls, "My first thoughts were to create a series based on Aesop's Fables. At the time I was also becoming more involved as a board member of the South Dakota Peace and Justice Center and my exposure to Lakota and Dakota culture was increasing through Native American members of the board. From this contact I realized that it was rather foolish to reach all the way to Europe for stories dealing with animals when the land on which I was born and raised is home to a rich and wonderful history of animal stories." This project resulted in a touring exhibition, "Paintings From Lakota and Dakota Animal Wisdom Stories," and a book with color reproductions of the paintings and the animal stories which the paintings illustrate.

His current project, "Designs of Faith," is a visual interpretation of twelve of the world's religions along with essays which contain the foundational history of each faith and its basic moral and ethical teachings. He is also videotaping the production of each piece with a voice-over of the accompanying essay. Judaism, Christianity, Buddhism, The Dreaming Religion of Aboriginal Australia, and Islam have been completed. The remaining works will most likely deal with Baha'i, Hinduism, Confucianism, Daoism, Religion of the Lakota, Religion of the Hopi, and the Religion of the Yoruba in Africa.

"One Megaton", 1982



McGinnis states: "My motivation in creating this series is primarily self-education and the need I feel to find more meaning and direction in my own life. In the post-industrial world the true guidance of religion has been largely supplanted by economic designs that may or may not pay lip service to religion. Most of our lives are guided down a path of consumption and careers that form the purpose of our lives. It is my intent in these

essays and paintings to study alternative ways of designing our relationships from many cultural sources and to look at the way these spiritual movements have taught that we should put our lives together."

The artist has approached each work in this project with profound respect for the traditions and beliefs represented in the work. He has read the basic writings for each religion along with scholarly and spiritual writings on that particular religion. Outside readers are employed to provide critical feedback and, whenever possible, a member of the faith being described in the essay is asked to review the material.

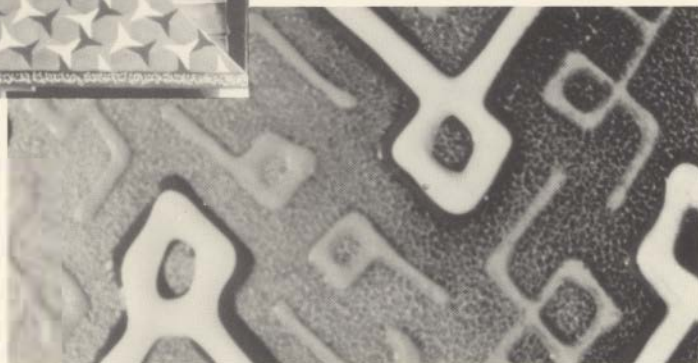
The highly individual works which comprise "Designs of Faith" are alive with texture and boldly painted with incredibly rich, vibrant color. The pieces which have been completed are filled with images and symbols particular to that faith.

The canvases for Designs of Faith are "quintychs", a term coined by the artist. A central panel is framed by four surrounding panels to create a piece which is 93 inches high and 79 inches wide. Each panel is painted separately then the work is assembled for exhibition and disassembled for storage.

The first four works in the "Designs of Faith" project have already been exhibited in the Issac Lincoln Gallery at Northern State University. The rest of the series will be exhibited in two more installments. When "Designs of Faith" is complete, it will be exhibited at the South Dakota Art Museum before it travels to other venues.



"Islam Quintych", 1994  
Detail of "Islam Quintych"







## A GREAT FACE IN A GREAT PLACE:

# Phyllis Bartling

Phyllis Bartling first became involved with the South Dakota Art Museum in 1971 when the Volunteer Guild was organized. Bartling, a charter member of the Guild, recalls that "the whole community was excited about the Memorial Art Center being located in Brookings and many people wanted to be involved." She says that former director, Joseph Stuart, "provided the guidance and enthusiasm which made volunteer service an exciting and challenging experience. Joe introduced special training classes and briefings for new exhibitions which prepared certified docents to give tours on behalf of the Museum. It was a wonderful way to involve people in the community in the development of Museum programs."

A native of Parkston and a graduate of Yankton College, Phyllis worked as Secretary to the Superintendent in the Department of Public Instruction in Pierre until her marriage in 1940. Her husband Lawrence "Lorne" Bartling, a Brookings native, moved his family to Brookings 50 years ago just before he went overseas during World War II. The Bartlings have four children, Susan, Kathy, Becky and Dick, seven grandchildren and one great-grandchild.

Bartling was President of the Volunteer Guild in 1977 and 1978 and has held a variety of other Guild offices. While she was President, the "Art To The Schools" program was started by taking works of art from the Museum's collection to the kindergarten and first grade classes. This program, now called Art in the Schools, has expanded to include all the elementary grades in the Brookings and Sioux Valley schools.

Her Volunteer Guild service has also included giving guided tours of the exhibitions as a Docent; being an Art To The Schools presenter, and greeting visitors to the Museum at the reception desk. Bartling says she has "welcomed the experience to meet so many interesting people from across the country and around the world."

Phyllis Bartling was a member of the Museum's Board of Trustees, another volunteer position, from 1982 until 1994. In 1985 and 1986, she was President of the Board which is comprised of members from across South Dakota. Bartling's Board duties included serving on the Acquisitions and the Special Events Committees and a stint as Vice-President.

Bartling feels that everything about the Museum has improved over the years: quality of exhibitions, training for volunteers, more and better public events and educational programs. She says the success of the Museum is due to "a fortunate blend of professional staff, dedicated trustees, volunteers, generous contributors and a superb facility. To have shared in this effort for over 20 years has been personally rewarding and most enjoyable."

When asked what she would like to see happen in the future, Phyllis didn't hesitate: the new wing built and open to the public; expansion of the Art in the Schools program, and; continued support of the Museum by volunteers.

"The tremendous contribution of time, service and interest of volunteers is essential to continued success as the Museum serves the state and the community." She said, "Volunteers are like money in the budget. They receive no money, but are well compensated through training that develops a special appreciation for and knowledge of the Museum collections and exhibitions. It is a privilege and also rewarding to assist in providing aesthetic enrichment and enjoyment of the visual arts to our many visitors and tour groups."

We sincerely appreciate the years of service given to the South Dakota Art Museum by Phyllis Bartling and the other members of our Volunteer Guild. We could not provide our current level of programming without their help. They not only give their time and energy to the Museum, they give encouragement and lend enthusiasm to the staff and make our visitors feel welcome. Thank you, volunteers, the Museum is a much better place because of your generosity.

## NEW BOARD MEMBERS

We would like to welcome three new members to the South Dakota Art Museum Board of Trustees: Diane Anderson, Brookings; Judy Reedy Olson, Rapid City, and; Dr. Ed Peters, Sioux Falls.

The Board of Trustees, a policy-making body, is comprised of members representative of the communities of South Dakota. Board members volunteer their time for a three year term and may be reappointed for additional terms. In addition to setting policies, they provide valuable insight and advice which results in a Museum that is responsive and effective in providing services to the people of South Dakota. The Board of Trustees has also taken a major portion of the responsibility for raising funds for the Museum's new wing, an undertaking of great importance to our future.

Our Board members are extremely active people highly involved with career, community service and family activities who still find the time to provide thoughtful guidance for the South Dakota Art Museum. All bring unique talents, abilities and experiences to the Board and we sincerely appreciate their commitment of energy and expertise to the South Dakota Art Museum.

Returning Board members are: Ann McKay Thompson, Pierre, President; Jack Stengel, Milbank, Vice-President; Herbert E. Cheever, Brookings, Secretary; J.W. Abbott, Yankton; Dr. Hilton M. Briggs, Brookings; Dona S. Brown, Huron; Dr. Walter O. Carlson, Sioux Falls; Sharon Casey, Chamberlain; Jocelyn Hanson, Sioux Falls; Karen F. Lund, Sioux Falls; Vera Way Marghab, Watertown; Larry Ness, Yankton; Larry Piersol, Sioux Falls; Nancy Sexauer, Brookings, and; Dr. Robert T. Wagner, Brookings.

## DUNN FAMILY VISITS MUSEUM

Last summer, we had a telephone call from a gentleman named Bill Martin. It seems that Martin is married to one of Harvey Dunn's granddaughters. He said, "We have been talking for years about organizing a family pilgrimage of sorts to South Dakota. I said I thought it was time we did it, so I was put in charge of organizing it." Martin said the family was interested in seeing Dunn's paintings and the area where he lived in South Dakota, and they wanted to do it without fanfare of any sort.

On September 16, Harvey Dunn's daughter, Louise Dunn Rutherford; his daughter-in-law, Cynthia Dunn Beachboard; and three of his granddaughters, Alice Dunn Martin, Deborah Dunn Wessels, and Andrea Dunn Williams arrived at the Museum, along with the granddaughters' spouses. The only one who had ever visited South Dakota was Andrea. That was before the Museum was built and her grandfather's paintings were still hung in Pugsley Union.

We spent a wonderful morning looking at and talking about Harvey Dunn's work. It was the first time in more than forty years that Dunn's family had seen many of his paintings in our collection. In the afternoon, the Museum's Volunteer Guild hosted a reception for Dunn's family and had the pleasure of letting them know how much Harvey Dunn and his paintings mean to South Dakotans.

From the notes we have received, they were very satisfied with the way we are caring for Dunn's work. Louise Dunn Rutherford sent a book, *Art from the Trenches: America's Uniformed Artists in World War I*, by Alfred Emile Cornebie, for our collection. In the note which accompanied it she wrote: "It was sure a happy time that we spent in S. Dakota... I and all the Duns were so pleased to meet with and say hello to all who have been so helpful and dedicated to making the Museum a real treasure to visit. It was great to see many of the old familiar paintings and to see them well cared for and displayed."

Kay Romans (L), Volunteer Guild member, visits with Louise Dunn Rutherford, Harvey Dunn's daughter at reception



Harvey Dunn's Family, (Back row L-R) Bill Martin, Dan Wessels, Bob Williams, Alice Dunn Martin, (Front row L-R) Andrea Dunn Williams, Cynthia Dunn Beachboard, Louise Dunn Rutherford, Deborah Dunn Wessels.



## A FEW WORDS

The first of January is traditionally a time for contemplation, reflection and setting goals for the new year. And what a year 1995 will be! The Museum's Silver Anniversary will be celebrated in May, all the planning that goes into a new facility will be completed during the summer and, if all goes well, ground will be broken for the new wing in the Fall.

We will also continue to grapple with the issues that are always with us: serving the museum-goers, the artists, the scholars and the students who comprise our constituency; making our collections and programs more accessible to all South Dakotans; funding our exhibitions and events; providing more

educational materials and publications; maintaining quality; caring for our collections; acquiring new works of art for the permanent collection... well, you get the idea!

In spite of the uncertainty regarding some of our funding, 1994 was a pretty successful year. Our exhibitions were well received, we hosted a full schedule of public events and programs, our capital campaign got underway and, most important, we created a vision for the future which will enable the South Dakota Art Museum to be more effective in fulfilling its missions. And, in this new year, that vision will begin its transformation into reality. Now that is something to contemplate!

Best wishes for your New Year! I hope it brings you health, wealth, happiness and at least one visit to the South Dakota Art Museum.

## SOUTH DAKOTA ARTISTS NETWORK

The South Dakota Artists Network (SDAN) was formed in 1993 to enable creative individuals with a wide range of skills and talents to meet, to discuss mutual concerns, and to provide support for one another. The organization sponsors two retreats annually and produces a newsletter which is available to members.

To date, no formal membership guidelines have been established. For more information, contact Jeff Morrison at (605) 996-4111, or Leonard Running or Grete Bodogaard Heikes at P.O. Box 8432, Rapid City, SD 57709.



## Members

### Renewing Members Since June 1994

Jeannette Abbey; Brookings  
BankFirst/M.A. & Karen Lund; Sioux Falls  
Cecelia Baxter; Watertown  
Virgil & Eileen Bell; Brookings  
Sherwood & Elizabeth Berg; Brookings  
Harry & Mardella Birath; Brookings  
Susan Boettcher; Brookings  
Bruce & Linda Brandt; Brookings  
L. Max Brown; Plymouth, MN  
Terry & Sharon Casey; Chamberlain  
Mary E. Caspers; Brookings  
Cindy Cecil; Brookings  
Gary & Rosemary Chappell; Brookings  
Herb & Sydna Cheever; Brookings  
Walter & Marjorie Conahan; Volga  
Dana Crooks; Volga  
Lloyd & Maxine Darnall; Brookings  
Frank & Mildred Denholm; Brookings  
Clarence & Margaret Denton; Brookings  
Richard & Esther Edie; Brookings  
Mrs. Ruth Eilers; Huron  
David & Jan Evans; Brookings  
Garold L. Faber; Redondo Beach, CA  
Robert & Jessie Finch; Brookings  
Col. & Mrs. Jack G. Fuller, Sr; La Mesa, CA  
B.J. & Helen Gottsleben; Brookings  
Lorene Grady; Bonesteel  
Louise Guild; Brookings  
C. Bruce Hamilton; Omaha, NE  
R. Wayne & Dorothy Hamilton; Brookings  
Mildred S. Hedrick; Kalamazoo, MI  
Nelda J. Holden; Brookings  
Dr. Al & Del Janusz; Aberdeen  
David & JoAnn Johnson; Amery, WI  
John & Marguerite Joseph; Mill Creek, WA  
Larson Foundation; Brookings  
Dave & Mary Leonard; Boulder, CO  
William & Margaret Lytle; Brookings  
Mrs. Vera Way Marghab; Watertown  
Norman & Marjorie Martin; Brookings  
Tom & Judy Martin; Brookings  
Roy & Delpha Masson; Brookings  
Jim & Dorothy Morgan; Brookings  
Ruth Myers; Brookings  
Glen & Doreen Nachtigal; Brookings  
Stanley & Barbara Nelson; Harris, MN  
Ella Ollenburg; Brookings  
Ardis Gatons-Olson; Brookings  
Oscar & Elaine Olson; Brookings

Evelyn T. Peterson; Sioux Falls  
Robert & Helen Peterson; Brookings  
John & Kay Romans; Brookings  
Alfred Rude; Brookings  
SD Assoc. of Family &  
Community Education; Custer  
Larry Stine; Brookings  
3-M Plant; Brookings  
Craig & Della Tschetter; Brookings  
Phil & Roberta Wagner; Brookings  
Helen Walters; Brookings  
Mr. & Mrs. Kenneth Way; Watertown  
Avis L. Wilson; Brookings

## Operational Endowment Contributors

Gene & Margy Chamberlin; Brookings  
Lawrence & Janice Embry; Brookings  
J. Walt & Mary McCarty; Brookings  
Larry Stine; Brookings  
Avis L. Wilson; Brookings

## Gifts/Memorials

Amoco Foundation, Inc.; Bayside, NY  
Brookings Civic League; Brookings  
Norman Gambill; Brookings  
Mrs. Helen MaComb; Brookings  
Mrs. Frank M. Thorburn; Brookings  
3-M; St. Paul, MN  
Twentieth Century Club; Redfield

## New Members:

Jeff and Sue Grant/William and Harriet Gould  
Foundation; Brookings  
Gary & Karen Heusel; Brookings  
Scott & Nancy Hodges; Brookings  
Mary Kraljic; Brookings  
Gary & Linda McCulloch; Brookings

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J. W. Abbott, Yankton  
Hilton M. Briggs, Brookings  
Dona S. Brown, Huron  
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Karen Lund, Sioux Falls  
Vera Way Marghab, Watertown  
Larry Ness, Yankton  
Larry Piersol, Sioux Falls  
Nancy Sexauer, Brookings  
Robert T. Wagner, Brookings

## GUILD DIRECTORS

Margy Chamberlin, President  
Janet Pearson, Vice-President  
Merle Gunsalus, Secretary  
Joan Dybing, Treasurer  
Helen Walters, Historian  
Kay Romans  
Diane Anderson

## ERRATA

We apologize to Jerry Abel, donor of the Frank and Anna Dudeck Collection of Native American Tribal Art. We incorrectly spelled her name in the summer issue.

## STAFF

Lynda K. Clark, Director  
Francine Marcel, Exhibitions Curator  
Cora Sivers, Marghab Collection Curator  
Debra Archer, Senior Secretary  
Cheryl Paige, Building Custodian  
Lisa Anthony, Assistant  
Connie Braun, Assistant  
Brenda Brinkhous, Assistant  
Cindy Cecil, Assistant  
Kelli Ramey, Assistant  
Jerianne Toreseva, Assistant

## NOTE:

A portion of the museum's general operating funds for this fiscal year has been provided through a \$22,263 grant from the Institute of Museum Services, a Federal agency that offers general operating support to the nation's museums.



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**South Dakota Museum**  
Medary Avenue at Harvey Dunn Street  
South Dakota State University  
Brookings, South Dakota 57007  
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