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South Dakota Art Museum Newsletters and Publications

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Fall 11-1985

**News from the South Dakota Memorial Art Center, November  
1985**

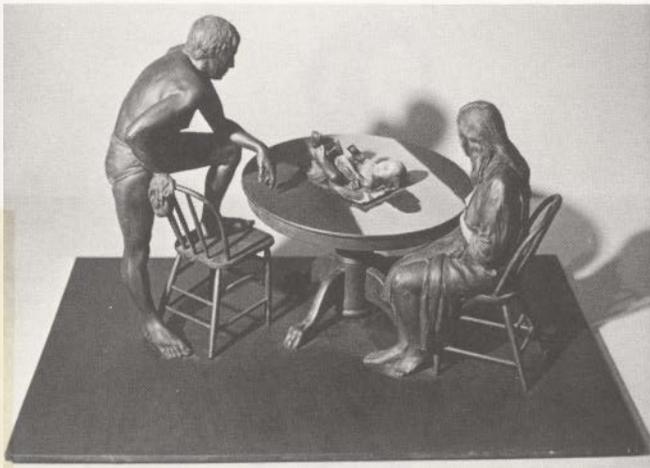
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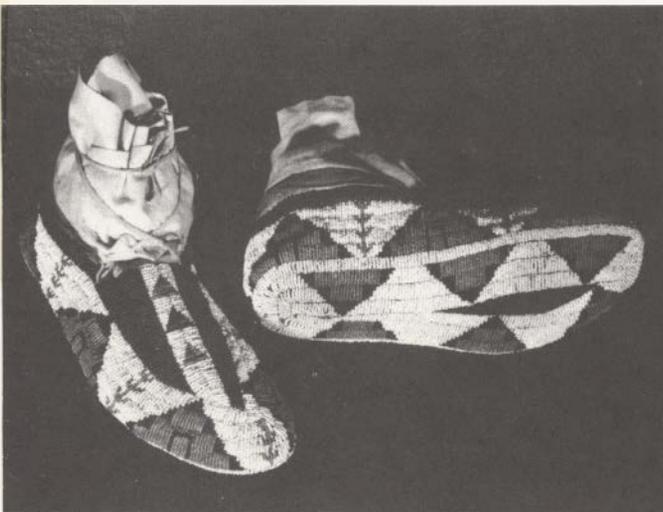
## News from the South Dakota Memorial Art Center

November 1985



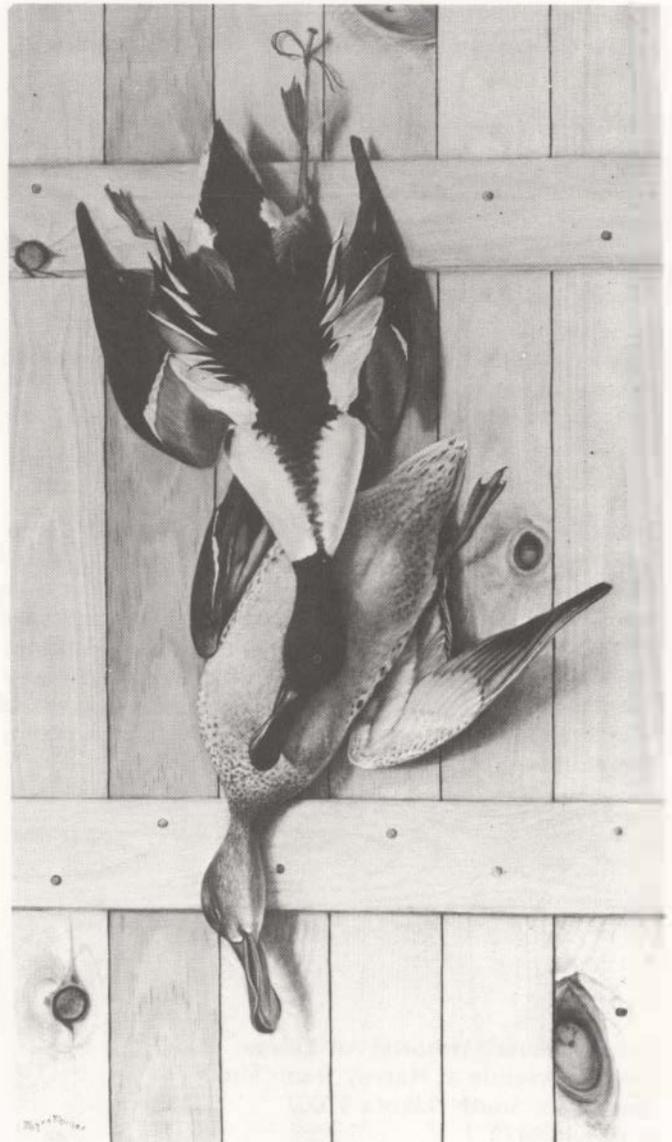
Martin Wanserski's "Moonlight Becomes You," 1980; epoxy resin, wood, and acrylic paint, 16" high.

**Martin Wanserski: Sculpture and Drawings** opens Saturday, November 2, 5:00-7:00 p.m., with a reception for the artist and his talk about his work, and continues through November 24. Wanserski was born 1944 in Klamath Falls, Oregon. After studies at the Layton School of Art in Milwaukee and Syracuse University, he served with the Peace Corps in Bogota, Columbia, was an audio/visual artist for Montgomery Ward in Chicago, and was a diorama sculptor for the Field Museum of Natural History in Chicago. He has taught at the University of South Dakota in Vermillion since 1975. His small-scale figures and figure groups grew from his work at the Field Museum, and frequently deal with the psychological forces that affect human behavior. Wanserski was the victim of a bizarre accident in 1982 that very nearly claimed his life. One work in this exhibition, a figure of the Virgin made in memory of a former student, post-dates the accident and is ample proof of the artist's recovery.



Sisseton Sioux woman's moccasins, early twentieth century; beaded deerskin with canvas ankle flaps. Frank and Anna Dudeck Collection.

**American Indian Art** from the Frank and Anna Dudeck, Beatrice Medicine, and Ben Reifel Collections, on permanent display at the Memorial Art Center, features Arikara, Crow, Navajo, Nez Perce, Ojibwa, Sioux, Stoney, and Yakima material this fall. The exhibition has been designed to show the evolution of form and meaning in American Indian decorative art as contact with Euro-Americans increased. Among the more spectacular works is the pair of Sisseton Sioux woman's moccasins with fully beaded uppers and soles. Such moccasins were made as very special gifts and were best displayed while on horseback or, in the case of young children, while being carried about by adults.



Myra Miller's "Spoonbills," about 1938; oil on canvas, 36 x 20".

**Myra Miller Paintings**, November 3-24. Myra Morton Miller (1882-1961) was born in Montevideo, Minnesota, raised in Milbank, South Dakota, and from 1907 lived with husband Charles on their farm at Buffalo Lakes in northeastern South Dakota. Although largely self-taught, Miller became an accomplished *trompe-l'oeil* or "deceive the eye" painter, best known for her paintings of South Dakota game birds. Although she was very successful in the 1922 State Fair competition, little was

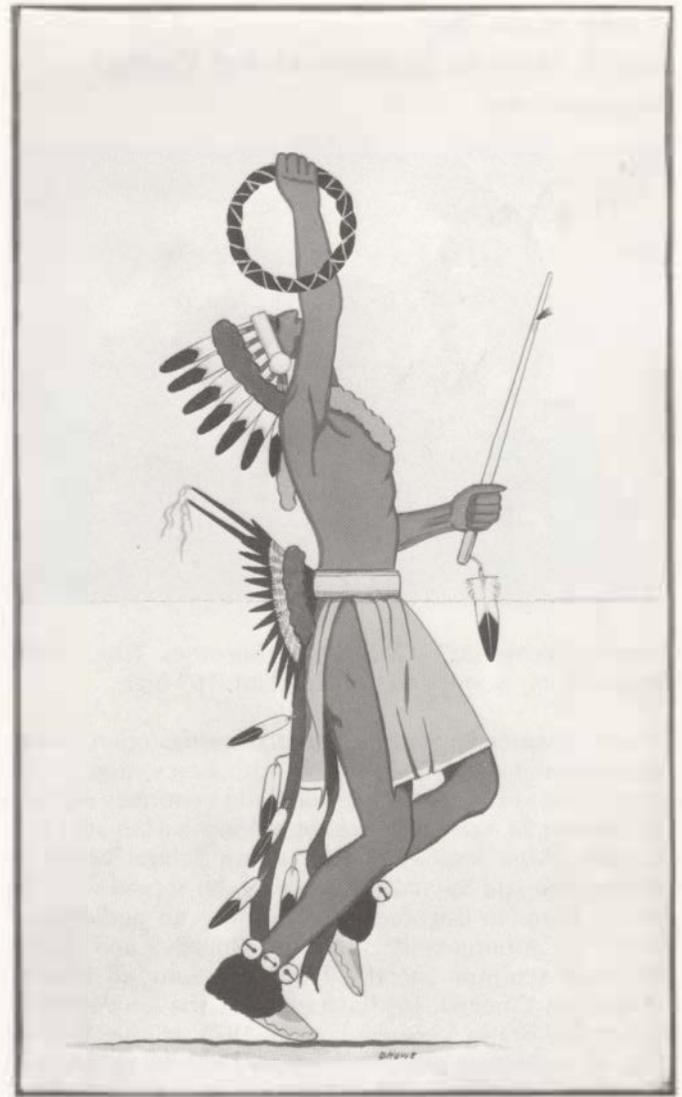
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known of her painting until Ida Alseth's 1959 story appeared in the *Aberdeen American-News* and *Minneapolis Sunday Tribune*. A small collection of her paintings was given to the Memorial Art Center in 1973 by her son, Don, and she was represented in the Center's 1974-76 touring exhibition, *The Art of South Dakota*. Don Miller has subsequently given a collection of her photographs to the Center, many of which were references for her paintings, and they are included in this exhibition.

**The South Dakota Arts Council**, through a grant from the National Endowment for the Arts, is supporting exhibitions of South Dakota art from the Memorial Art Center collections this year in a program for greater utilization of the collections.

**The Atomic Cafe** shows at the Memorial Art Center Thursday, November 14, 7:30 p.m., the lone American selection in this season's series of International Film Classics. This 1982 assemblage from newsreels and government archives has been called the best study thus far of the paranoia that gripped America during the Cold War. Depending upon how one feels about the possibility of nuclear holocaust, *The Atomic Cafe* has some very funny moments, as in the footage of singing Polynesians being evacuated from Bikini Atoll to make way for bomb tests, or the survey of some of the better-equipped family bomb shelters.

**Sioux Painting** is the subject of the Memorial Art Center Guild's November Art-in-the-Schools program, a sequel to the October presentation of Sioux decorative art from the Claude R. Whitlock collection. Paintings from the Memorial Art Center collections by Arthur Amiotte, Oscar Howe, Robert Penn, Herman Red Elk, and Andrew Standing Soldier will be presented by Guild docents to selected classes in Brookings elementary schools during the month.



Oscar Howe's "Dancer," about 1946; gouache on paper, 8 x 5".

**South Dakota Memorial Art Center**  
Medary Avenue at Harvey Dunn Street  
Brookings, South Dakota 57007  
(605) 688-5423

A state center for the visual arts at South Dakota State University, accredited by the American Association of Museums.

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