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South Dakota Art Museum Newsletters and Publications

Spring 1977

South Dakota Memorial Art Center News, Spring 1977

South Dakota State University

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Three special exhibitions show this spring at Center

The **Northwestern Crafts II**, exhibition continues through March 13 at the Memorial Art Center, featuring over one hundred works by thirty-five artists from Iowa, Minnesota, Nebraska, North Dakota, and South Dakota.

The **Calligraphic Statement**, March 20- April 24, brings together paintings, drawings, and prints that rely upon the calligraphic stroke for architectonic structure and, in many cases, for content. Loans from the Des Moines Art Center, Joslyn Art Museum, Minneapolis Art Institute, Sioux City Art Center, University of Iowa Museum of Art, University of Nebraska Art Galleries, Walker Art Center, and private collectors make

this exhibition possible. Work by Afro Basaldella, James Brooks, Alberto Giacometti, Morris Graves, Jasper Johns, Joan Miro, Mark Rothko, Pierre Soulages, Ulfert Wilke, and others is included.

The **Palmer Eide Retrospective**, May 1-29, surveys the work of one of South Dakota's most distinguished artists. Eide, a native of Sioux Falls, taught and for many years was chairman of the Art Department at Augustana College in Sioux Falls from 1931-71. His work in painting, sculpture, and mosaic was championed by the late Harold Spitznagel, and is a part of many of the architect's buildings in this state and region. Following its premier at the Center, the exhibition

will be shown at the Dacotah Prairie Museum in Aberdeen July 3-24, Civic Fine Arts Center in Sioux Falls September 4-25, University of South Dakota Fine arts Center in Vermillion October 2-23, and at the Dahl Fine Arts Center in Rapid City November 6-27.

Cafe Cinema series underway

The Memorial Art Center auditorium was filled for Federico Fellini's 8½ on February 3, as the Cafe Cinema Society launched its spring mini-season of four feature and four short feature films. Immediately following 8½ Dr. George Linden, chairman of the philosophy department at Southern Illinois University at Edwardsville, presented an analysis of this classic autobiographical work.

Coming up this spring will be *Women in Love*, based on the D. H. Lawrence novel, on March 3; Hiroshi Teshigahara's *Woman in the Dunes* on March 24; and the film based on James Joyce's novel, *Ulysses*, on April 21. Short features will be *Bells of Atlantis*, *The Tell Tale Heart*, and *Max Ernst: Journey into the Subconscious*. All showings will be followed with refreshments and discussions.

If you are not now a subscriber to Cafe Cinema but would like to attend forthcoming showings, contact the Center and the Cafe Cinema newsletter will be mailed to you in advance of each showing.

ADOLPH GOTTLIEB. *Black, Unblack*, 1954.
University of Nebraska Art Galleries; F. M. Hall Collection.
In **The Calligraphic Statement**.



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Borglum bronze, four Greener oils give

A bronze study for Gutzon Borglum's *The Mares of Diomedes*, modeled in 1903, has been given to the Center by Mr. and Mrs. Alan Austin of Watertown and Mr. and Mrs. Vern Laustsen of Aberdeen. The 5" high work was cast from the original plaster model in 1976 under the direction of the artist's son, Lincoln. While Borglum (1867-1941) is best known as the sculptor of *The Shrine of Democracy* at Mount Rushmore in the Black Hills, it was *The Mares of Diomedes* that brought the

Idaho-born artist to national prominence. The large bronze version of *The Mares of Diomedes*, 62" high, became one of the most admired works of sculpture in the 1904 Louisiana Purchase Exposition in St. Louis. That version is now in the collection of the Metropolitan Museum of Art in New York.

The subject of the sculpture is the last labor of Hercules, as he brings the wild, flesh-eating horses of Diomedes under control, symbolizing brute

force being conquered and directed by the human mind. Since 1903 the figures of Hercules and the three lead horses have been damaged on the plaster model. To preserve the artistic integrity of his father's work, Lincoln Borglum chose to cast this study without first attempting restoration, even though he is an accomplished sculptor who assisted his father on the Mount Rushmore and other projects.

Four paintings by Charles Theodore Greener have been given to the



CHARLES THEODORE GREENER.
L. P. Sawyer's Hunting Dog.

GUTZON BORGLUM.
The Mares of Diomedes, 1903.



en to Center

collection. Mrs. Gladys Traver Beam of Seneca, South Dakota, has given an undated oil, *No. 2 Making Good*. Mrs. Homer Cordts of Faulkton, South Dakota, has given an undated oil, *L. P. Sawyer's Hunting Dog*, and an oil of about 1915-16, *Stone Bridge at Lake Crystal, Minnesota*. Dr. Ralph W. Johnston of Sequim, Washington, has given an untitled oil landscape, probably painted in Minnesota, in 1919. With these acquisitions the Center has twelve paintings by Greener in its collection.

The artist was born at Lancaster, Wisconsin, in 1870. He moved with his family to Hand County, Dakota Territory, in 1883, and settled in Faulkton in 1890. After extensive training in the Midwest and East he devoted himself to painting at Faulkton until his death in 1935. His work can also be seen at the Robinson Museum in Pierre, State Portrait Gallery of the Capitol Building in Pierre, and in the Administration Building of South Dakota State University in Brookings. Unfortunately, his murals for the Faulk County Courthouse in Faulkton are not available to public view.



Two Arts Council grants support Center programs

With funds from the National Endowment for the Arts in Washington, D.C., a federal agency, the South Dakota Arts Council awarded the Memorial Art Center two grants totaling \$5,513 in support of this 1976-77 season at the Center. Matching funds from the Center were raised through gifts, shop income, royalties, and interest on endowments. These grants are for general support, and have been applied to special exhibits, art acquisitions, touring exhibits, films, lectures, and publications by the Center.

Center receives Evening for the Arts grant

The Evening for the Arts, Inc. has granted the South Dakota Memorial Art Center \$500 for its 1977-78 program, according to LeWayne Erickson of Evening for the Arts.

Center library collection grows

The book collection of the Center was established in 1971 with a major gift of books and acquisition funds from Jeannette C. Lusk of Huron, for which the collection was named. Mrs. Lusk has continued to support the collection, and recently Mr. and Mrs. Paul Bushard of Brookings gave David Douglas Duncan's *Goodbye Picasso* (1974), and Mr. and Mrs. Limen Smythe of Brookings gave William Gaunt's *The Impressionists* (1975) to the collection.

Miss Bessie Pettigrew of Flandreau has given a handwritten and signed manuscript (1950) of a poem composed by Harvey Dunn as a tribute to his mother. Mrs. Paul Wilkinson of Prairie du Sac, Wisconsin, has given a photograph (before 1903) of Dunn. Mrs. Bernelle McCaskell of De Smet has given a July 12, 1913 copy of *The Saturday Evening Post* containing Dunn illustrations. This material will become a part of the Center's Archives of South Dakota Art.

Blue Cloud Abbey
The Indian Collection,
April 21-25

Clear Lake: Deuel County
Creative Arts Club
Art of the American Revolution,
April 3-24

De Smet: High School
South Dakota Art Students III,
May 8-29

Flandreau: Farmers State Bank
Photoscape, March 5-28

Flandreau: High School
South Dakota Art Students III,
March 6-27

Mitchell: Oscar Howe Cultural
Center
Dakota Memories: Paintings by
Harvey Dunn, May 8-29

Pierre: Robinson Museum
Karl Bodmer Prints, through
March 27

Rosebud: Elementary School
Karl Bodmer Prints, April 3-24

Watertown: Regional Library
Yellow Ore, Yellow Pine,
Yellow Hair, March 6-27

South Dakota Art Students III,
April 3-24

Karl Bodmer Prints, May 8-29

SPRING TOURING EXHIBITIONS FROM THE CENTER

The Arts are focus of Speakers Series

On Wednesday, March 16, 10:30 a.m., John Milton, editor of the *South Dakota Review* at the University of South Dakota in Vermillion, will speak at the Center on "South Dakota: A Sense of Place." An exhibition of Mr. Milton's photographs will be on display in conjunction with his talk.

On Thursday, April 14, 7:30 p.m., Paul Royer, composer-in-residence at South Dakota State University, will speak on "Music of the Dakota Indians."

On Sunday, May 1, 2:00 p.m., Palmer Eide of Sioux Falls will speak on his work in conjunction with the opening of his retrospective exhibition at the Center.

The public is invited to the programs.

Art Center fund drive reaches goal

Robert J. Carey of Watertown, president of the Memorial Art Center board of trustees, announced that as of February 1 the appeal to Friends of the Center for support of the 1977-78 season has brought \$6,241 from 208 individuals. It is now hoped that \$7,500 will be received before the May 30 date marking the end of the effort. These contributions, along with commissions from the Center shop, royalties on reproductions of Dunn paintings in the collection, and special grants are used to pay for such Center programs as special exhibitions, art acquisitions, touring programs, lecture fees, etc. during the 1977-78 season.

Phyllis Bartling elected Art Center Guild president

At its annual meeting January 25 the Memorial Art Center Guild elected Phyllis (Mrs. Lorne) Bartling of Brookings its president for 1977-78. She succeeds Limen Smythe in that office. Mrs. Bartling is a charter member of the Guild, organized in 1971. Since that time she has co-directed the Guild's guided tour program.

Also elected to office at the annual meeting were Naomi (Mrs. David) Gilkerson, vice president; Limen Smythe, treasurer; Delpha (Mrs. R. N.) Masson, secretary; and Eleanor (Mrs. A. D.) Evenson, historian. All are from Brookings.

Cora Sivvers, curator of the Center's Marghab linen collection and

associate professor of textiles and clothing research at South Dakota State University, was featured speaker at the meeting. Mrs. Sivvers spoke on the history of the Marghab enterprise and its operations on the Portuguese island of Madeira.

Twenty members of the Guild are participating in the Docent Training Course conducted by staff this spring. The course is an investigation of key movements in the development of modern art. A docent is a volunteer teacher or lecturer at a university or museum, and Memorial Art Center docents are responsible for conducting tours of Center exhibits and for presenting talks on Center programs to groups in the community. As of February there are sixteen certified docents in the Guild.

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