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Summer 7-1981

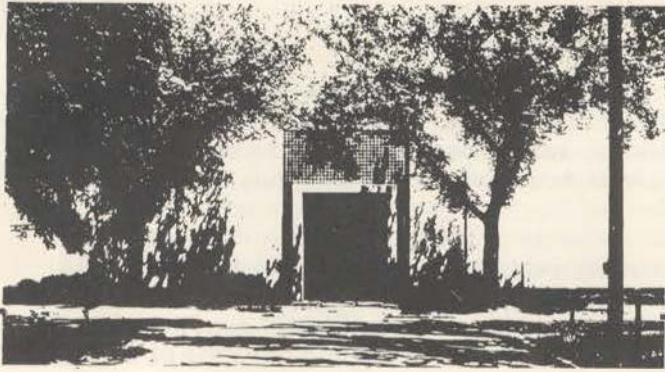
**South Dakota Memorial Art Center News, July-August-September
1981**

South Dakota State University

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NEWS

SOUTH DAKOTA MEMORIAL ART CENTER

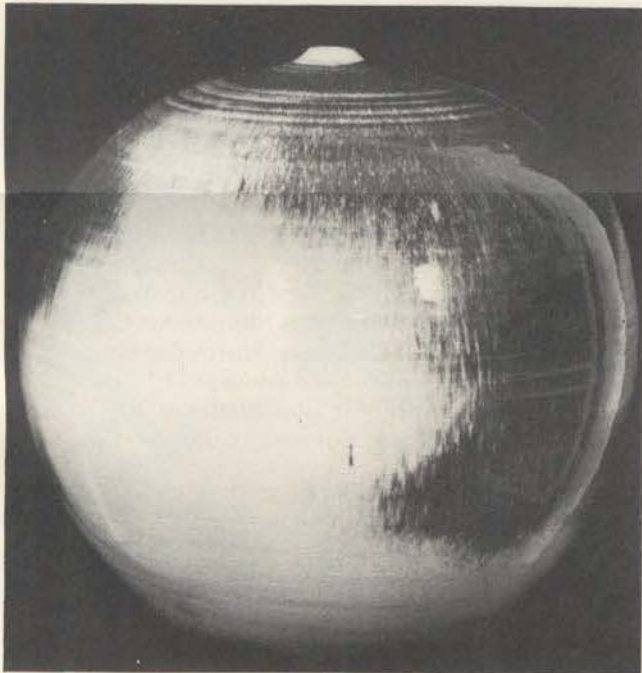


Northwestern Biennial Acquisitions

During July 5-September 27 the nine works purchased by the Center from its Northwestern Biennial invitational exhibition series will be shown in Gallery 200. The Northwestern Biennial was initiated in 1972 to provide a forum for new art being made in the region of Iowa, Minnesota, Nebraska, and the Dakotas. Artists included in this exhibition are John Beckelman of Cedar Rapids, Iowa, Byron Burford, Joseph Patrick, and Ulfert Wilke of Iowa City; Dennis Guastella, formerly of Brookings; Mark Lazarus of Brookings; Brian Paulsen of Grand Forks, North Dakota; and Martin Wanserski and William Wold of Vermillion, South Dakota.

Ceramic Traditions

During August 16-September 13 a major retrospective exhibition featuring artists who influenced the development of ceramic art in the Western States will show in Galleries 203 and 205. Representative work by nineteen ceramists will be



John Takehara's porcelain *akebono* in Ceramic Traditions exhibition, August 16-September 13

presented, along with background information and photographs to create a historical context and to highlight each artist's contribution to the medium. The exhibition comes to the Center from Visual Arts Resources of the University of Oregon Museum of Art, and was selected from the Ceramics '80 symposium held at Oregon State University. Artists included are Glen Lukens and Laura Andreason, who founded two of the earliest western university ceramic art departments; Shoji Hamada and Bernard Leach, who popularized Japanese folk pottery traditions; and Marguerite Wildenhain, the major link between the Bauhaus design aesthetic and western studio pottery. Clay as an expressive medium is shown in the work of Rudy Autio, Peter Voulkos, and Robert Sperry, who were pioneers in the idiom, as well as recent pieces by Betty Feves, Paul Soldner, and Daniel Rhodes. Work by Dorothy Bearson, John Takehara, Tony Prieto, and Vivika Heino acknowledge debts to past pottery traditions. Mastery of contemporary ceramic technology underlies the artistic sensitivity in works by Herbert Sanders, Robert Fritz, and Ken Stevens.

Frank Anthony Smith Paintings

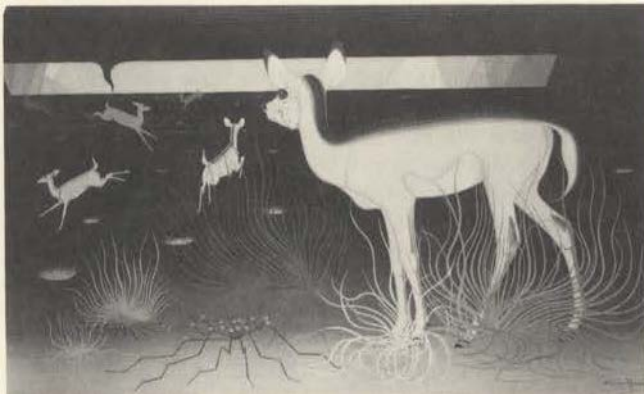
During September 20-November 1 an exhibition of recent work by Frank Anthony Smith of Salt Lake City will show in Galleries 203 and 205. Although Smith has long been recognized in his native Utah as an important painter and an influential teacher (he is art professor at the University of Utah), he had become nationally prominent through the First Western States Biennial Exhibition of 1979, to which he and twenty-seven other artists from thirteen western states were invited. One of his works in that exhibition, *Casa de las Culebras*, was purchased for the National Collection of Fine Arts following the Biennial's showing in Washington. Smith's trompe-l'oeil paintings appear to be collages and assemblages, in the tradition of John Haberle, William Harnett, and John Peto, but his repertory of spheres, sticks, paper fragments, and engraved surfaces relate more to inner vision than to still life.

Touring Exhibitions Program

During this quarter the Center's Touring Exhibitions Program has served or will serve the following South

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July - Sept 1981

Dakota communities. **Mitchell:** Oscar Howe Paintings at the Oscar Howe Art Center, July 10-September 30. **Mobridge:** Oscar Howe Paintings at the City Auditorium, July 1-5. **Pierre:** South Dakota Photography '80 at BankWest, July 7-29. **Philip:** Harvey Dunn Paintings at the Philip National Bank, September 2-30. **Sioux Falls:** Myra Miller Paintings at Raven Industries, August 3-28. **Vermillion:** Karl Bodmer's Travels in the Interior of North America at the W.H. Over Museum, July 3-August 30; Dudeck Collection of Eastern Sioux and Ojibwa Art, July 2-August 17, Portraits of South Dakota, August 18-September 22, and South Dakota Biennial V, September 23-October 23, all at the University of South Dakota's Coyote Student Center. **Yankton:** Charles Greener Paintings at the Lewis & Clark Visitors Center, July 13-August 2. The Dudeck Collection will also show at the North Country Museum in Park Rapids, Minnesota, September 10-October 11.



Oscar Howe's *The Deer in the Touring Exhibitions Program*, Oscar Howe Paintings.

Thursday Evening Films

With support from the Karl E. Mundt Historical and Educational Foundation, South Dakota State University Cultural-Entertainment Committee, South Dakota Arts Council, and Friends of the South Dakota Memorial Art Center, the third season of Thursday Evening Films will begin at the Center after Labor Day. Those interested in the 1981-82 schedule of films should write or call the Center.

The 14th of July 1970

Ulfert Wilke of Iowa City was among seventeen artists invited to show in the Memorial Art Center's first Northwestern Biennial in 1972. Wilke was represented in that exhibition with two large paintings, *The 14th of July 1970* and *Her eyebrows, like beautiful writing, carry off my heart*. The paintings had been in an exhibition organized by the Des Moines Art Center—Ulfert Wilke: Recent Works—shown during 1970-71 in Des Moines and at the Columbus Gallery of Fine Arts, Joslyn Art Museum in Omaha, and the San Francisco Museum

of Art. *The 14th of July 1970* was purchased by the Memorial Art Center from the Northwestern Biennial, and is now included in the Northwestern Biennial Acquisitions exhibition, July 5-September 27.

For many years Wilke devoted his birthday, July 14 (coincidentally Bastille Day), to painting and to summing up his growth as an artist over the year past. That practice gave way to selection of a work that he liked best from the year's production for the title, *The 14th of July*. *The 14th of July 1970*, therefore, holds special significance for Wilke.

Wilke was born in Bad Tolz, Bavaria, in 1907, the son of Rudolf Wilke, noted caricaturist for the magazine *Simplicissimus*, and Mally Brandes Wilke, artist and grand-daughter of painter Heinrich Brandes. Ulfert attended the Arts and Crafts School in Brunswick, and studied privately with Willy Jaeckel in Berlin and Allgau. After receiving the Albrecht Durer Prize in 1927, he studied in Paris at the Grande Chaumiere and Academie Ranson.

He came to the United States in 1938 and, after study at Harvard under a Carnegie Scholarship, served as head of the art department at Kalamazoo College during 1940-42. During 1942-45 he served in the U.S. Army and received U.S. citizenship. During 1947-67 he taught at the University of Iowa, University of Louisville, and Rutgers University, was visiting professor at the Universities of Kentucky and Texas, took leave to work in Rome and Japan, worked in Munich and Rome under Guggenheim Fellowships, and worked in Los Angeles under a Tamarind Lithography Workshop Fellowship. During 1968-75 he served as director of the University of Iowa Museum of Art. Now retired, he lives on an acreage near Iowa City.

Since his one-artist show at Brunswick in 1929, Wilke has exhibited internationally, including the Younger American Artists show at the Guggenheim Museum in 1954; *Thirty Americans*, arranged by James Johnson Sweeney for Paris in 1959; and the 1967 Tokyo Biennial. His work is in the collections of a number of major museums, including the Columbus Gallery of Fine Arts, Isaac Delgado Museum in New Orleans, Des Moines Art Center, Hanover Museum in Germany, North Carolina Museum of Art, Philadelphia Museum of Art, San Francisco Museum of Art, and Wadsworth Atheneum in Hartford, Connecticut.

There has always been a calligraphic character to Wilke's painting and graphic work. He has long been aware of the ancient Chinese view that poetry and calligraphy were sister arts of the highest order, and has expressed parallels to that view in his *Music to Be Seen* portfolio, published in 1956, and in his personal correspondence, written with a shaped pen in his unique calligraphic style. His personal art collection, including Iranian ceramics with *kufic*

inscriptions from the Koran, is another manifestation of his love for calligraphy. Given that his painting has a calligraphic character, it also has a modern, even radical character that relates to German Expressionism of the early decades of the century and to American Abstract-Expressionism of the post-war period. For more on Wilke's work see Gerald Nordland's essay in the catalog, *Ulfert Wilke: Recent Works*, published by the Des Moines Art Center in 1970.



Ulfert Wilke's painting, *The 14th of July 1970*, in Northwestern Biennial Acquisitions, July 5-September 27.



Iranian ceramic bowl with *kufic* inscription, from the Ulfert Wilke Collection.



Ulfert Wilke in his studio on an acreage near Iowa City.

Recent Acquisitions

An oil painting by Harvey Dunn (1884-1952) was given by Colonel Jack G. Fuller, Dunn's cousin, of La Mesa, California, on behalf of Dunn's late sister, Caroline Dunn Reiland. This gift brings the Center's Dunn collection to seventy-two. Dunn was born near Manchester, South Dakota, and attended South Dakota State University as a preparatory student during 1901-02. After study at the Art Institute of Chicago and with Howard Pyle in Wilmington, Delaware, he rose to prominence as an illustrator, Army artist during World War I, teacher, and painter of pioneer life on the Dakota prairie.

Five photographic prints by Herbert E. Cheever of Port Heuneme, California, have been given by the photographer. Cheever was born in Brookings in 1902, and attended South Dakota State University. After study in law at the University of Wisconsin, he returned to Brookings in 1925, where he practiced law and during 1938-64 was associated with the First National Bank. He moved to California in 1964, where he was associated with the Levi Bank in Oxnard until retirement. He began work in photography in the early 1950s.

Two oil paintings by Charles Greener (1870-1935) have been given by Mrs. Irene Cordts of Faulkton. One was commissioned in 1917 for an auction at Faulkton to benefit the Red Cross. Greener settled in Faulkton in 1890. After extensive training in the Midwest and East he returned to establish himself as a leading mural, portrait, and landscape painter in the state. The Center now has twenty-two works by Greener in its collection.

The Pierre Woman's Club has given ten prints, most

published by Associated American Artists during the 1930s, by George Elmer Browne, Philip Cheney, Adolf Dehn, W.R. Locke, Leo Meissner, Frederick Owens, Leon Pescheret, J. Paul Verrees, and Jac Young.



Herbert Cheever's photograph, *Bridge at Gettysburg*, a recent acquisition.

State Arts Council gives support

Two grants totaling \$16,300 have been awarded to the Memorial Art Center for its 1981-82 program from the South Dakota Arts Council, utilizing funds from the National Endowment for the Arts. \$10,000 has been granted to assist the Center's Touring Exhibitions Program, and \$6,300 to assist such programs as conservation of the collection, special exhibits, lectures, films, publications, and training of volunteers.

Spring Docent Training

Thirteen members of the Memorial Art Center Guild successfully completed the spring 1981 Docent Training Program held in April, and have been certified as docents or have increased their docent

rank. The participants and their new ranks are Phyllis Bartling (Docent V), Elizabeth Berg (IV), Alice Berry (I), Mildred Kay Huggins (II), Emily Jones (I), Betty Manning (IV), Delpha Masson (II), Peg O'Connell (III), Janet Pearson (III), Ruth Revell (V), Limen Smythe (V), Larry Stine (II), and Beryl Younger (IV). All are from Brookings. Their ranks correspond to the number of training sessions they have successfully completed. A docent is a volunteer information specialist or tour guide at a museum. There are now thirty-five certified docents in the Memorial Art Center Guild.

Guild Annual Meeting


The Memorial Art Center Guild, the organization responsible for such visitor services as guided tours at the Center, held its annual meeting April 29. Carl Grupp, Sioux Falls printmaker, spoke at the meeting on what print collectors should look for and beware of in prints. Officers elected were Limen Smythe, president; Janet Pearson, vice president; Naomi Gilkerson, secretary; Jerry Abel, treasurer; Alvilda Sorenson, historian; and Mary Thompson, member-at-large. All are from Brookings.

Contributors during the last quarter

Aplan, James O., Midland
Carey, Robert J., Watertown
Christoffersen, Lucille; Edina, MN
Edie, Mr. & Mrs. Richard; Bruce
Evenson, Mr. & Mrs. A.D.; Brookings
Friends of the Arts; Brookings
Gunsalus, Merle, Brookings
Hedrick, Mildred Speirs; Kalamazoo, MI
Johnson, Mr. & Mrs. Leon A., Austin, MN
MaComb, Helen E., Brookings
Montgomery, Harriet, Aberdeen
Myers, John & Susan; Manhattan, KS
Myers, Mr. & Mrs. Max; Brookings
Sherwood, Mr. & Mrs. Aubrey, De Smet
Smythe, Mr. & Mrs. Limen; Brookings
Swenson, Gail, Waubay
Thorburn, Rev. & Mrs. Frank M., Brookings
Zenith Club, Sisseton

SOUTH DAKOTA MEMORIAL ART CENTER

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