

Summer 2007

# MUSEUM NOTES

THE UNIVERSITY OF ARIZONA • MUSEUM OF ART



THE ART OF ACQUISITIONS

# CALENDAR OF EVENTS

August	7	<b>Exhibition</b> <i>Master Impressions from the UAMA Collections: The Prints of Albrecht Dürer</i> , Kress Galleries (through January 6, 2008)
	23	<b>Exhibition</b> <i>2007 UA School of Art Faculty Biennial Exhibition</i> , Main and South Galleries (through October 21, 2007)
	30	<b>Opening Reception</b> 5–6:30 PM, <i>2007 School of Art Faculty Exhibition</i> , Main and South Galleries (through Oct 21, 2007)
September	6	<b>Lecture</b> 4 PM, <i>Los Disparates and the Black Paintings</i> , Assistant Curator, Susannah Maurer
	11	<b>Live Music Series</b> 1 PM, <i>From Surface to Sound: Music Inspired by Art</i> .
	15	<b>Performance</b> 1:30 PM, Actor and educator Paul Fisher brings Goya's <i>Los Disparates</i> to life in a series of vignettes, Gallagher Gallery
	20	<b>Reception</b> 5–6:30 PM, <i>UAMA Fall Reception</i> , Kickoff for 2007–2008 exhibition season
	27	<b>Lectures</b> 2 PM, <i>Artist Talks</i> , UA School of Art Faculty discuss their work
	30	<b>Last Chance to See</b> <i>Goya's Mastery in Prints: Los Disparates</i> and <i>Victor Huerta Batista</i> , Gallagher and Hanson Galleries (through September 30, 2008)
October	3	<b>Lecture</b> 4 PM, <i>The First is the Eye That Sees: Albrecht Dürer as Printmaker</i> , Dr. Pia Cuneo, UA School of Art Professor of Art History, Kress Gallery
	9	<b>Live Music Series</b> 1 PM, <i>From Surface to Sound: Music Inspired by Art</i> .
	11	<b>Exhibition</b> <i>Goya's Mastery in Prints: Los Desastres de la Guerra</i> , Gallagher and Hanson Galleries (through February 3, 2008)
	25	<b>Exhibition</b> <i>Correspondence: In Relation to Goya</i> , Joe Peragine, Mezzanine Gallery (through February 3, 2008)
November	1	<b>Exhibition, Opening and Artist Lecture</b> <i>El Anatsui</i> , sculpture (through January 20, 2008)
	3	<b>Lecture</b> 4 PM, Tucson Political Cartoonist Dave Fitzsimmons discusses the role of political cartoons in speaking out about war and tragedy.
	13	<b>Live Music Series</b> 1 PM, <i>From Surface to Sound: Music Inspired by Art</i> .
	14	<b>Lecture</b> 4 PM, UA School of Art Professor of Art History Dr. Mikelle Omari Tunkara lectures on contemporary African art
Ongoing		<b>Exhibitions</b> <i>The Samuel H. Kress Collection: A New View</i> , Kress Galleries <i>Highlights of the 20th Century from the Permanent Collections</i> , Pfeiffer Gallery

COVER  
Elizabeth Catlett, *Mother and Child*, 1969,  
black marble, 23 ½ x 14 ½ x 10 in.,  
Museum Purchase with funds provided by the  
Edward J. Gallagher, Jr. Memorial Fund





## Dear Museum Members,

Over the first half of this year, UAMA reached a number of milestones.

In March, we celebrated the culmination of our 50th anniversary year with the UAMA Partners gala fund raising event, *La Noche de las Artes*. This was an enormously successful evening that highlighted the Spanish arts and launched the first of four exhibitions of the master etchings of Francisco de Goya. This special event drew over 320 supporters and raised over \$35,000. We are already planning next year's gala, a reprise of 2006's *Bouquets to Art*.

We look forward to the next 50 years with confidence that UAMA will grow and thrive.

On a bittersweet note, we recently said goodbye to one of our long-standing staff members. Our Registrar, Richard Schaffer retired after 28 years of dedicated service. We will miss him, yet we know he is looking forward to spending more time in his studio and is ready to pass the torch to UAMA's next Registrar. His work safeguarding the Museum's collections has been stellar.

At the close of the school year, our Education Department concluded our inaugural arts outreach project with students from Sells, *Voices Across Cultures*. This very successful and unprecedented collaboration among UA departments and local arts groups to bring art experiences to students at the Indian Oasis Intermediate School of the Tohono O'odham

nation looks to become an annual program and we are hoping to expand the project next year. The project was funded with a generous grant of \$10,000 from the Starbuck's Foundation.

These are all important milestones for UAMA, but perhaps the most significant recent development concerns our efforts to find a new home. It appears imminent that the Tucson City Council will approve the Rio Nuevo redevelopment funds to build a museum complex west of I-10.

This cluster of buildings will house the Flandrau Science Center, Arizona State Museum and the Arizona Historical Society Museum. What this means for UAMA, is that we can now begin the process of planning to renovate and, in time, occupy the Historical Society's current facility, two blocks from our current location.

As we celebrate the summer with great new exhibits, *Lost in the Woods*, and the second of our Goya exhibitions, *Los Disparates*, we feel excited about the exhibits we're presenting, the programs we're developing and the new home we will ultimately occupy.

Charles A. Guerin  
Executive Director

# THE ART OF ACQUISITIONS

## FEATURE

What prevents a museum from becoming a mausoleum?

What is it that nourishes and revitalizes its ability to attract, to challenge, to connect with the diverse history and community in which it is rooted?

UAMA Chief Curator Lisa Fischman gives us a hint.

It involves “a living, breathing, candid and sometimes excitable process.”

It is the art of acquisitions.

If collections are the foundation of the institution, then acquisitions are what fortify the foundation while building on it.

“Like those at any museum, the collections are living entities. And acquisitions enhance, expand, enrich and revitalize what is already in place.”

The charge of acquiring the works which will both sustain and ensure the lively growth of the UAMA is largely entrusted to Fischman and Executive Director Charles Guerin. Skill and informed vision, dedication to the integrity of the institution and commitment to its stewardship, and sometimes coincidence and just plain ol’ luck are all part of the acquisition process.

Guerin explains the basics.

“There are essentially two avenues—gifts and purchases. We are approached with offers of every shape imaginable. Often people really don’t know what they have or they want to get an idea of what something is worth. We might take a look and send them to a qualified appraiser. They might just have no use for it, but there might be enormous tax consequences if they sold it. If they offer it, and we feel it’s something we really want, we work with them to make the transaction. If they want to sell it, we offer them fair market value. We are not bargain hunters at the expense of the public.”

“Seeking out purchases is, of course, much more calculated. We try to identify gaps in the collection. We seek balance. The number one guideline is that the piece must be of the absolute highest quality. If it isn’t extraordinary, we’re not interested.”

The environment in which this process takes place is a complex—and constantly evolving—one, including the history of the institution, an affiliation to a state university and a role in an academic environment. Financial considerations, and the vision and integrity of leadership, donors and patrons are also part of the process.

“We do not work in a vacuum,” says Guerin.

“We have a fiduciary responsibility to the community we serve. We teach with our collection. We are responsible for

supporting the academic missions of this University. As part of a land grant university we are a resource to Tucson and the larger community of Arizona and the Southwest.”

Fischman, too, respects the significance of the UAMA’s attachment to the University. “We are guided in our acquisition interests in keeping the UAMA in alignment with the mission of the UA as a larger parent institution.”

But this is hardly a limiting factor. When new UA President Richard Shelton identified as a defining factors for his leadership a lively response to the concepts of globalization and diversity, Fischman heard confirmation for what have already been guiding principles in her approach at the UAMA.

“My belief is that diversity—in the broadest sense—is enormously important today. And I mean diversity in terms of the diversity of artists, perspectives, backgrounds, artistic practices, concepts and content, materials and handling.”

But this doesn’t mean an encyclopedic or a “we need one of each” kind of approach to acquisitions.

“We have to ensure the internal integrity of the collection,” she explains. “What we find is that within the collections there are conversations about what has fascinated us and has had meaning for us throughout history and all over the world—ideas, landscape, gesture, the interior mind. What I want to find are pieces that further the conversation—which certainly might be contentious or cordial—but



Iona Rozeal Brown, *divine selektah ... big up (after yoshitoshi's moon of the filial son)*, 2006, acrylic and gold leaf on panel, Museum Purchase with funds provided by Robert J. Greenberg

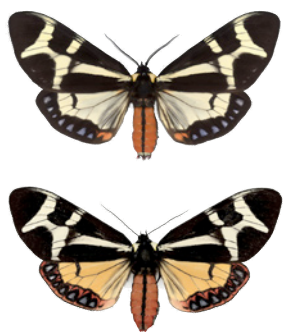


which within this conversational process enlarges what each has to offer.”

Guerin and Fischman bring varied but complementary backgrounds to the process. Vision for any collection is subjective. Fischman has worked mostly with living artists with an interest in international developments. Guerin has worked with traditional, modern and contemporary art, crafts and architecture on a national and international scale, and has been building important collections for 30 years. New additions are considered on their intrinsic merits and in relation to the existing collections.

“But this, too, is an organic, evolving process which allows us in ongoing ways to reconsider our understanding of the collections as they grow.”

Guerin also cites the oversight of the collection committees in this complex and well considered process. “We are very fortunate in having the Gallagher Endowment, of course, and part of that agreement includes the inclusion of various persons with connections throughout the university community. They serve as a sounding board and offer a type of checks and balances.”



Joseph Scheer, *Dysschema howardi* pair, 2006,  
Epson print on Somerset Satin paper,  
Museum Purchase with funds provided by the  
Edward J. Gallagher, Jr. Memorial Fund

There’s the voting group, including UA administrators, Guerin, and Fischman. And there’s a supporting group

## “We do not work in a vacuum,” says Guerin.

consisting of local artists, community members and undergraduate and graduate student representatives. According to Fischman “they meet and review materials about each proposed acquisition—including background of the artist and the piece—plus information about how the piece adds to the collections.”

Then, of course, in the pursuit of acquisitions there’s the role of timing and good fortune.

The recent acquisition of Elizabeth Catlett’s black marble sculpture, *Mother and Child*, (cover art) represents how the art of acquisition—like all art—is often influenced by coincidence or synchronicity.



Victor Vasarely, *Untitled (green and blue)*, not dated,  
screenprint on paper, Gift of Harold B. Johnson, Jr.

Fischman details this story.

“We were approached by a woman who felt it was necessary to sell this piece, although she was clearly quite attached to it. She and her husband had actually purchased this piece from the artist’s studio outside Mexico City in 1969. It had been part of a travelling exhibition and there was a catalog with great documentation. She was considering selling it at auction, but really desired that the piece stay in Tucson.

“It just so happened that a Catlett scholar was in town at the time we were approached. We took her to see the piece and after her verification of its authenticity and great merit, we proposed the purchase. Now the original owner has been able to keep this piece in Tucson and the UAMA has acquired this most exceptional work.”

To enliven the internal conversation within its collections; to invigorate conversations throughout the various communities of which it is a part; to preserve its impressive historical stature while proclaiming its place in the future, the UAMA relies on factors both calculated and extemporaneous. There is an art to nurturing a lively institution and a measure of that skill is the fresh air that acquisitions breathe into a healthy body.

As Guerin states, “Great acquisitions require having a great eye and knowledge of what is excellent. We must be discerning and agile in response to opportunity.”

Adds Fischman, “The ‘art of acquisitions’ combines ... a keen knowledge of art’s history and an informed but aesthetically intuitive sense of what’s best in contemporary artistic practice at any given moment. The art perhaps lies in possessing a deep knowledge of the past as well as seeking freedom from its limitations.”

## EXHIBITIONS AT UAMA

## RECENTLY ON VIEW

*Lost in the Woods*

Main and South Galleries

May 31–August 12, 2007

Curated by Lisa Fischman

In collaboration with the Joseph Gross Gallery, UAMA is presenting *Lost in the Woods*, an exhibition that investigates the endless variety of human relationships to perception and knowledge. Through an exciting combination of contemporary and historical works, the exhibition considers nature and culture, imagination and spirituality—among other forces—and the stories, legends, maps and paths that guide (or mislead) us through life.

## CURRENTLY ON VIEW

*Goya's Mastery in Prints: Los Disparates*

Gallagher Gallery

June 21–September 30, 2007

UAMA continues the presentation of *Goya's Mastery in Prints* with *Los Disparates* (mad and absurd ideas). The artist's last major printmaking suite, *Los Disparates* includes enigmatic, dream-like scenes that scholars have related to political events, traditional proverbs and the Spanish carnival. Completed between 1815 and 1824, when Goya was more than 70 years old, the prints in *Los Disparates* reflect the mastery he achieved in etching as well as the artistic evolution of his printing capabilities.

Francisco José de Goya, *Modo de volar*(A Way of Flying), Plate No. 13 from *Los Disparates*,

1815–1824, etching and burnished aquatint,

Meadows Museum, SMU, Dallas,

Algur H. Meadows Collection, MM.67.09.13.

*Correspondence: In Relation to Goya*

## Victor Huerta Batista

Hanson Gallery

June 21–September 30, 2007

Curated by Lisa Fischman

Cuban artist Victor Huerta Batista creates magical realities—real experience meshed with fantastical imaginings, personal mythology nuanced by political critique, precise rendering amidst strange artificiality and psychologically-charged atmospheres. Huerta's images, spiritually akin to those in Goya's *Los Disparates*, are elusive visions, at once highly personal and politically evocative. Victor Huerta Batista is based in Havana, Cuba. This is his debut U.S. museum presentation.

*UA School of Art Biennial Faculty Exhibition*

Main and South Galleries

August 23–October 21, 2007

A biennial tradition, the UA School of Art Faculty Exhibition highlights the recent work of UA art faculty and kicks off the new academic year. Featuring work by over thirty participants, the exhibition presents a wide variety of media and practices. 2007 welcomes new faculty members, Sama Alshaibi and Lawrence Gipe, into the mix for the first time. The exhibition is accompanied by a catalog designed by Studio A.

## FROM THE PERMANENT COLLECTIONS

*The Samuel H. Kress Collection: A New View*

Kress I &amp; II Galleries

Through August 2008

As part of the reinstallation of the Samuel H. Kress Collection while the Retablo of Ciudad Rodrigo is on loan to the Meadows Museum in Dallas, the display of paintings in the Kress II Gallery has been enhanced with additions of Old Master prints drawn from the permanent collections. The prints range in date from 1520 to 1778 and compliment the varying mythological, architectural, classical and secular themes and compositions of the paintings.

*Small Dialogues*

Mezzanine Gallery

June 21–September 30, 2007

Curated by Susannah Maurer

*Small Dialogues* features five groupings of works from UAMA's permanent collections linked by a unique "dialogue" allowing visitors to compare objects with intriguing thematic or stylistic relationships. On view are fifteen paintings, watercolors and prints by artists including Elihu Vedder, Roy Lichtenstein and Fritz Scholder. Through unusual juxtapositions of works of varying periods, styles and places of origin, the exhibition is intended to spark conversation among viewers.

*Highlights of the 20th Century from the UAMA Collections*

Pfeiffer Gallery

Through August 2008

The Pfeiffer Gallery features highlights of European and American work from the twentieth century. European works include prints by Wassily Kandinsky, Käthe Kollwitz, Fernand Léger, El Lissitzky, Henri Matisse, and Joan Miró; a collage by Kurt Schwitters; watercolors by George Grosz and Paul Klee; and paintings by Yves Tanguy and Max Ernst. American works include paintings by Alexandre Hogue and Thomas Hart Benton; prints by Francis Bacon, Romare Bearden, Donald Judd and Robert Motherwell; and sculpture by Alexander Calder and Robert Rauschenberg.

# VOICES ACROSS CULTURES

UAMA's "Voices Across Cultures" project was funded chiefly by a \$10,000 grant from the Starbucks Foundation as part of a program called, "Giving Voice to Cross-Cultural Experiences."

The idea for the project started in the fall of 2006. UAMA's school-based outreach program was invited to visit Indian Oasis Intermediate School (IOIS) of the Tohono O'odham Nation in Sells, Arizona. Carol Petrozzello, Assistant Curator of Education brought UAMA's program to the students at IOIS. Speaking with IOIS Vice-Principal Raul Ortega she recalls, "He felt strongly that his students are isolated in many ways and that they need to know there is this amazing world of the University and it is accessible to them. He also felt that the kids on the reservation do not realize that theirs is a special history and culture and they should celebrate and be proud of it." After working with the students, it became clear that these students would benefit greatly from a multifaceted art program that would expose them to the UA campus and encourage them to write about their experiences.



EDUCATION

Indian Oasis Intermediate School (IOIS) students participate in the African drumming of the World Music Gang.

“the heart of the effort was to get these kids  
to write and share stories [and] events....”

UAMA's Education Department created a collaborative program to do just that.

They contacted UA Departments and local arts organizations to build a multi-disciplinary and multi-cultural experience for these students. UAPresents, The UA School of Music, The UA School of Art and SharMoore Children's Productions: Stories that Soar worked with the Museum to develop and deliver a variety of experiences both on the UA and Indian Oasis Intermediate School campuses.

The project's inaugural event was the January 2007 visit of all IOIS sixth graders to the UAMA to see *The Faithful Samurai* exhibition. Discussions were initiated about this different culture and its values and how they differed or were similar to the kids' experiences. The students also

visited the UA School of Music and heard a performance by CrossTalk, an electronic percussion ensemble.

In March, the entire school attended UAPresents' "Ballet Hispanico" at Centennial Hall. Says Ortega, "This was the first time they had seen anything like this. They were like—whoa!"

Over the coming months the students were treated to UAMA workshops and performances from two UA School of Music percussion groups at the IOIS campus. The first, musicians and dancers of the World Music Gang, enticed the students out of their seats dancing and experimenting with African percussion instruments. "The kids were so excited they had the performers autograph their arms," says Ortega. And "they loved the drums" of UA Professor Norm Weinberg and the steel band ensemble UASsteel.

A major component of this experience was the work of SharMoore Children's Productions: Stories that Soar. Sharon O'Brien, the director of Stories that Soar, said, "The heart of the effort was to get these kids to write and share stories [and] events they have imagined or witnessed—something that comes from them and their experience. Then our troupe translated these stories into performances—with the students participating to the degree they feel comfortable." The project culminated in a production of the sixth grade students' stories for the entire student body.



IOIS sixth graders create relief prints based on stories they wrote.



Principal Bauschka and Vice-Principal Ortega were delighted at the results. Raul Ortega expressed his enthusiasm; “These kids need to know there are possibilities for them. They think that going to college is just about getting a job. They have no idea that the arts—something they can really relate to—are part of education. They look at me and say, so we can go to college and do this? And I say, yes! I want so much for them to be all they can be.”

The UAMA Education Department plans to bring our school-based outreach program to Sells again this fall. We hope to find continued financial support and collaborators to enable us to bring a variety of arts experiences to the Tohono O’odham students in the year ahead.

## FLORENCE KOCH



For ten years, Florence Koch has been involved with the docent program at UAMA. “I got involved quite coincidentally,” on the recommendation of a golfing partner.

Koch, a former elementary and middle school teacher and native of Iowa, has found that being a docent provides her with a continual source of learning and a way to use her connection with children in a unique way.

“I really enjoy the weekly docent classes—we’re always learning. And I’ve always loved children. It’s so fascinating to observe their cognition—especially when at the Museum. And the docents are a great group—we have potlucks and socialize beyond our Museum duties.”

Lisa Hastreiter-Lamb, Curator of Education, offers praise for Koch abilities. “She applies the teaching expertise she honed in the classroom to create engaging tours for our young visitors.”

Koch says that based on her experience she would encourage those with an interest in art to consider becoming a docent. “I’ve had a wonderful experience—this is a great group to work with.”

Many thanks to Florence Koch for being a dedicated and delightful docent—for a decade!

photography by Amy Haskill



photography by Robert Walker

## DR. GLICKMAN GIFTS ENDOWMENT TO UAMA

Dr. Stanley Glickman, longtime Museum supporter and Partners Board member, established a \$100,000 Stanley I. Glickman UAMA Outreach Endowment to support the educational programs at the Museum.

Charles Guerin, UAMA Executive Director, notes, “It is rare that a donor understands as clearly as Stanley does the importance of the Museum’s educational outreach program. Through the establishment of this endowment, UAMA will be better able to expose children to the wonders of the art world. Often our program is the children’s first exposure to the arts, and they become excited by a world of creativity. We actually change people’s lives.”

Glickman wanted to support the Museum’s Education Department and was impressed by its multiple forms of outreach. UAMA staff, volunteers and student interns travel throughout Tucson and the surrounding communities providing arts encounters for youth in schools, libraries, clubs and community centers. In addition the museum’s “Gateway to Art” lecture program encourages life long learning for adults in our community. Presentations are provided in assisted living and nursing homes, clubs and organizations, retirement communities, university classes and a variety of programs for educators. Moreover, in the process of teaching elementary school children, the Education Department provides nascent teachers with real classroom experiences. UAMA outreach experiences allow art education interns to interact with elementary students long before they experience the classroom as student teachers. Guerin adds, “We are in Stanley’s debt; his gift allows us to continue these efforts and make them better.”

“On behalf of the Museum, I want to express our thanks and deep appreciation to Stanley for this very thoughtful and generous gift.”



# ANNUAL GALA PAYS TRIBUTE TO THE ART OF GOYA

For one special evening in March, UAMA was transformed into a Spanish setting of tapas, refrescos, y música. This spring's fund raising event, *La Noche de las Artes*, was inspired by the art of Francisco de Goya and his masterful suite of etchings, *La Tauromaquia*, 33 first edition prints on the art of bullfighting. The gala kicked off the first of four Goya exhibitions at UAMA.

Upon entering the Museum plaza, guests encountered Spanish guitar music, a wine tasting area and tables covered with white cloth and bouquets of deep red carnations. Once inside, they found the Museum decorated in a bold palette of red and black. Seven Tucson caterers presented their signature delectable tapas, as guests enjoyed the music of vocalist Francisco Rentría and the Flamenco dancing of Sophia Eva, who was accompanied by guitarist Ismael Barajas. Classical guitarists Tom Patterson, Pavel Meza, and Eduardo Minozzi performed throughout the galleries. The event was truly a celebration of the Spanish arts.



UAMA was also celebrating its 50th anniversary. The Museum and the UAMA Partners seized this opportunity to honor a number of important contributors to the Museum. The following Partners Founders and Past Presidents were honored:

## Partners Founders

Pamela Duncan  
Norma Slone  
Mary Ann Stubbs

## Partners Presidents & Chairs

Diane Frohling 1991–1993  
Mary Lou Aries 1993–1995  
Roberta Dolph 1995–1996  
Joan Rieveschl 1996–1997  
Lynn McNutt 1997–1999  
Barbara Churchill 1999–2001  
Kathryn Torrington 2001–2004  
Nancy Gardner 2004–2005  
Jane Wienke 2005–2007



With over 320 guests in attendance, the Museum raised over \$35,000, from a combination of ticket sales and proceeds from the evening's silent auction. A week in Paris for two and a private jet trip for six highlighted this year's auction.

The Museum extends a heartfelt thank you to all who participated and especially to the UAMA Partners Board for their hard work on this important fund raising event. We appreciate the Partners ongoing commitment to UAMA's success.

### ABOVE

Left to right: Outgoing Partners Chair Jane Wienke, UAMA Executive Director Charles Guerin, and *La Noche de los Artes* Chair Kathryn Torrington.

### LEFT

Partners Founders and Past Presidents gather for a group photo.

Left to right: Jane Wienke, Kathryn Torrington, Barbara Churchill, Mary Ann Stubbs, Joan Rieveschl, and Diane Frohling.

### BELOW

Flamenco dancer Sophia Eva performs for *La Noche de las Artes* guests.



PARTNERS

# THANK YOU

## GIFTS TO THE UNIVERSITY OF ARIZONA MUSEUM OF ART

The University of Arizona Museum of Art thanks the following for their monetary gifts of the Museum. (Donations were received between January 2003 and July 2007. The list denotes cumulative gifts; individual gifts were \$500.00 or greater.)

The University of Arizona Foundation and UA Central Gifts just converted its gift data to a new database. UAMA for the first time has access to our complete donor records. Please advise the Museum of any discrepancies.

### General Support of Museum Programs

#### \$100,000 and greater

Dr. Stanley Glickman

#### \$20,000–\$29,999

Robert J. Greenberg

#### \$10,000–\$19,999

Kautz Family Foundation

Kathryn and Timothy Torrington

#### \$5000–\$9999

Henfield Foundation *In memory of Frederick Den Broeder*

James Huntington Foundation

James P. Jessup

Joseph F. McKindle Foundation *In memory of*

*Frederick Den Broeder*

Marti and Ed Slowik

#### \$1000–\$4999

Theresa and George H Amos, III

Carol Craig Cowen

Beach, Fleischman, & Co.

Betsy and William Bowen

Margot and Robert Denny

Richard Grand Foundation

Dr. Irwin and Therese Freundlich

Sue Kornhaber *Kornhaber Family Foundation*

Margaret Lane

Dede and Bill McKnight

Judith and Harry Mullikin

Deborah and William Montgomery

Northern Trust Bank

Title Security Agency

Jane Wienke

#### \$500–\$999

Janna Cunningham-Jones and David Jones

Exxon-Mobile

Lee and Arthur Herbst *Herbst Family Foundation*

IBM

Mary and James Patton

Count Ferdinand von Galen

## UAMA Building Fund

### \$25,000–\$50,000

Phoebe and Jack Lewis

### \$5000–\$10,000

Sue Kornhaber *Kornhaber Family Foundation*

Jeanne B. Hull

Florence and Larry Adamson

## ANNUAL MEMBERSHIPS

The Museum wishes to thank the Following Members for their annual membership support at the Honorary Fellow, Donor or Sponsor levels. (Includes new and renewed memberships from December 1, 2006–July 15, 2007)

### HONORARY FELLOW LEVEL \$1,000

Louise and James Glasser

Margot Lane

Shirley and Bud Bray

### DONOR LEVER \$500

Dr. Peter Salomon & Patricia Morgan

### SPONSOR LEVEL \$250

Sally and Ernest Micek

Margaret Zube

## RICHARD SCHAFFER RETIRES FROM UAMA

Richard Schaffer knows every square inch of UAMA. In his 28 years here, he has been a constant presence, the Museum’s collections caretaker. He’s mentored young students, worked with celebrated artists, and been a stable presence during UAMA’s growth as an institution.



photography by Amy Haskill

Richard has always tackled new challenges. He developed the Museum’s first collection data management system, brought framing and matting capabilities in-house, and co-founded UA’s Collections Consortium, made up of representatives from campus museums that work to improve emergency planning for the protection of the University’s numerous collections.

Of course, Richard isn’t really retiring. As a hard-working and prolific artist, he will now be able to work in his studio full time. We wish him the best and know we will see him for UAMA exhibits and events, and to see how we are taking care of our collections.



# SUPPORT UAMA BY BECOMING A MEMBER

## ASSOCIATE LEVEL

### Individual \$45

Benefits of an Individual Membership:  
Advance notice and invitations to museum exhibitions and events  
10% discount in UAMA Museum Store  
Bi-annual UAMA newsletter  
Membership Card

### Family \$70

Benefits of a Family Membership:  
Individual-level benefits, plus...  
10% off family-oriented classes  
Membership cards for all family members

### Contributor (individual) \$75

Benefits of a Contributor Membership:  
All of the above Individual-level benefits, plus...  
10% off tuition for adult classes and workshops  
Discounts on select programs and events  
One UAMA tote bag

### Contributor Family \$100

Benefits of a Contributor Family Membership:  
All of the above benefits, plus...  
One UAMA tote bag

## DISCOUNT LEVEL

Associate/Individual level benefits:  
Student \$30 (\$30 tax deductible contribution)  
Senior \$30 (\$30 tax deductible contribution)  
Faculty/Staff \$40 (\$40 tax deductible contribution)  
Senior Couple \$50 (\$50 tax deductible contribution)

## PARTNER LEVEL

Our Partners play an active role in the Museum's success by promoting community involvement and raising funds on the Museum's individual behalf.

### Patron Individual \$125

Benefits of a Patron Membership:  
Contributor-level benefits, plus...  
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 tote bag

### Patron family \$175

Benefits of a Patron Family Membership:  
All of the above for all family members.  
(Note: One UAMA tote bag per family)

All of the following levels are designated as family memberships:

### Sponsor \$250

Benefits of a Sponsor Membership:  
All of the above, plus...  
Name on Annual Partner's recognition board displayed in the museum lobby  
Recognition in the UAMA newsletter

### Donor \$500

Benefits of a Donor Membership:  
All of the above, plus...  
Complimentary museum catalog  
Invitation to a special viewing of new acquisitions with the Executive Director and Chief Curator

### Honorary Fellow \$1000

Benefits of an Honorary Fellow Membership:  
All of the above, plus...  
Complimentary museum catalogs during the member year  
Private dinner as guest of the Executive Director

### Benefactor: \$5000

Benefits of an Honorary Fellow Membership:  
All of the above, plus...  
Recognition on all museum exhibit, event and program materials

MEMBERSHIP

## MEMBERSHIP APPLICATION

Choose a Level:

MEMBERSHIP LEVEL / CONTRIBUTION		TAX DEDUCTIBLE CONTRIBUTION
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<input checked="" type="checkbox"/> Contributor Family	\$100	\$90
<input type="checkbox"/> Patron: Individual	\$125	\$87
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If paying by credit card, please provide the following information:

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For more membership information, please contact Christine Aguilar at (520) 621-5676.

# ONE FROM THE COLLECTION

Robert Motherwell (1915–1991), the youngest of the first generation of painters described as “Abstract Expressionists,” was the only artist of the group to work extensively in printmaking. Motherwell was able to translate the spontaneous, gestural mark-making of abstract expressionist painting into prints, and he viewed his graphic works as paintings: “[A]t their best, graphics are as great as an artist’s paintings.... I would like all my graphics to remain graphics of a painter.” He came to value highly collaboration with master printers, and he made *The Stoneness of the Stone* (1974) with Kenneth Tyler of Tyler Workshop Ltd. in Bedford Village, New York. His title of the piece references the essence of an object that is no longer present in the work but that was integral in its production—the lithographic stone. The apparent simplicity of the two black calligraphic marks is complicated by the paradoxical presence of spontaneity and intentionality, of linearity and curvature, and of order and disorder in the

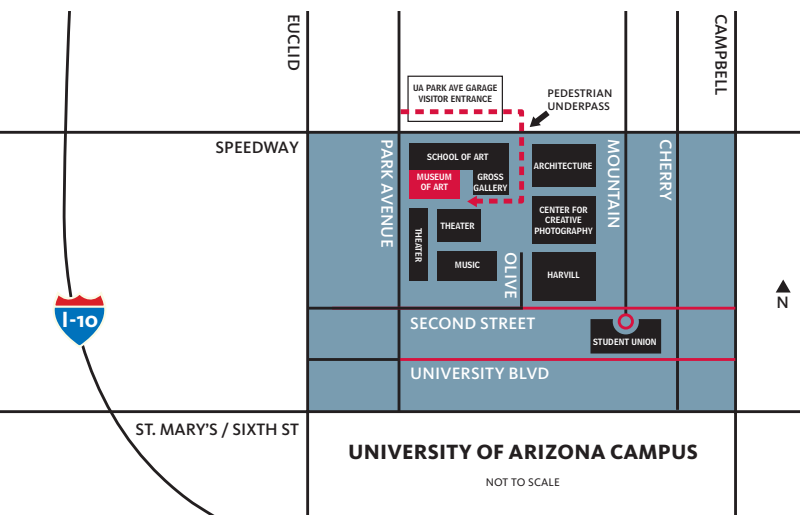


work. In an interview with the art historian Heidi Colsmann-Freyberger, the artist remarked, “[Lithography’s] fundamental nature is limestone.... Great lithography has to do with the stoneness of stone.”

Written by Susannah Maurer

Robert Motherwell, *The Stoneness of the Stone*, 1974,  
lithograph on handmade gray Twinrocker paper, 41 x 30 in.,  
Museum Purchase with funds provided by the Edward J. Gallagher, Jr. Memorial Fund

## MAP & CONTACT INFORMATION



Telephone: (520) 621-7567 Fax: (520) 621-8770  
Visit the Museum on the web at:  
[artmuseum.arizona.edu](http://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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