

Ackland Art Museum



Vasily Kandinsky's Study for "Improvisation 33"
...watercolor from Ackland's fall exhibit

Photo courtesy of Ackland Art Museum

Watercolors and photos highlight fall semester

By LEAH TALLEY
Arts Editor

The Ackland Museum, a practically undiscovered resource of mystery and entertainment at UNC, promises another year of outstanding exhibitions.

The Ackland is a simple museum. To walk through it without looking at exhibits would take less than five minutes. But the museum's history belies its simple exterior.

You wouldn't expect such a small, simple building to contain a tomb. But the Ackland does. William Hayes Ackland, the museum's benefactor, lies for eternity in the left foyer of the museum.

Ackland wanted to establish a museum in the South to encourage Southerners to appreciate the finer aspects of life. He contacted three universities, Rollins College in Florida, Duke and UNC. He selected Duke as the sole heir of his estate — if the university followed the stipulations in his will.

This is where the story gets complicated. It seems that Duke didn't want to follow the will's instructions. Ackland stipulated that he must be buried in the museum and that his estate funds must be controlled through a trust and used solely for acquisitions. After nearly a nine-year court battle, which Duke lost, the will was executed to his second choice, UNC.

To get an idea of Ackland's utilization of its small amount of space, William Ackland is buried in the left foyer, where the museum also displays various exhibits. Last year, African carvings and masks as well as North Carolina pottery and folk carvings could be seen in the midst of William Ackland's presence.

Every space in Ackland is used for exhibits. The foyer to the right of the main entrance is now exhibiting German expressionist prints. The North and South galleries contain paintings from Ackland's permanent collection. The South gallery displays 19th and 20th century painters such as Thomas Aikens, Max Weber and Camille Pissarro. In the North gallery, works by old masters such as Peter Paul Rubens, Eugene Delacroix and Matthias Stomer hang.

The main gallery doesn't have winding halls and spiral staircases. It's a rectangular room with artificial walls in the middle of the floor to increase hanging space. But Ackland's size and simplicity don't limit the quality of exhibitions displayed.

For example, this fall's first exhibit is a major one, touring all over the country. *Kandinsky Watercolors: a Selection from the Solomon R. Guggenheim Museum and the Hilla von Rebay Foundation* features 50 of Russian-born Vasily Kandinsky's watercolors.

Kandinsky (1866-1944), an early explorer of abstract art, perfected his work into two principle kinds of painting. *Compositions* is the title of his work exploring planned and ordered arrangements of

geometric shapes. His other works, *Improvisations*, are a total opposite approach to art. In these, Kandinsky had no theme before painting, instead allowing his subconscious to control colors on the canvas.

The 50 paintings on display, ranging in date from 1911 to 1940, are drawn from the permanent collection of the Guggenheim Museum and the Hilla von Rebay Foundation. A number of the paintings from the von Rebay Foundation will be shown for the first time in several years, while others have never been in public view. This exhibit can be seen in the main gallery Sept. 9 through Oct. 17.

Correlating with the Kandinsky exhibit, two gallery talks will be given at 3 p.m. Sept. 19 and at 12:15 p.m. Oct. 6. A lecture on Kandinsky watercolors will be presented by Vivian Barnett, associate curator at the Guggenheim Museum 8 p.m. Sept. 16. And a film series on Germany between 1919 and 1935 will be presented in Carroll Hall at 2:30 and 4 p.m. on Sept. 19 and 26, at 2:30 p.m. on Oct. 10, and at 2:30 and 3:45 p.m. on Oct. 23. These films will provide insight on Germany at the time of Kandinsky's stay.

The annual UNC faculty exhibition will be displayed the second half of the fall semester. Works by members of the faculty as well as works by visiting artists will be featured. Faculty members whose work will be displayed are Sarah Bapst, Robert Barnard, Carolyn Bloomer, James Gadsen, Robert Howard, Jerry Noe, Peter Plagens, Marvin Saltzman, Richard Shiff and Dennis Zaborowski. Visiting artists will be Andrea Blum, Richard Field and Peter Pincheck. This exhibit can be seen Oct. 24 through Nov. 28.

Photographs and Texts of Eudora Welty will be exhibited Oct. 31 through Nov. 28. Welty traveled through her native state of Mississippi during the 1930s as a publicist for the Works Progress Administration. During this time, she took hundreds of photographs. The Mississippi State Historical Museum collected 33 of these photos and grouped them with excerpts from Welty's writing. This exhibit promises to be a refreshing one — Welty's humorous view of the South found in her fiction accompanied by her own photographic view of her homeland.

The semester closes with a photography exhibit, *The Desired Haven: Photographs by Frederick H. Evans*. In his photos, Evans explores medieval cathedrals of England and France, parish churches, chateaux, woodlands and landscapes. These 89 photographs are platinum prints and were made between 1898 and 1912. This exhibit, on loan from the Alfred Stieglitz Center of the Philadelphia Museum of Art, can be seen Dec. 5 through Jan. 16.



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Summer's best offers diverse rock selection

By GUHA SHANKAR
Special to the DTH

Of all the cliches and mundane sayings, the one that irks me the most is that chestnut of all chestnuts, "Promises are easier to break than to keep." I resent that only because it's true. Witness my transgressions: to begin with, I was going to reduce my alcohol intake, get in shape and stop buying albums.

Well, things didn't quite work out that way. Now I start wheezing like an asthmatic just getting out of bed, all the bartenders in Chapel Hill know me by name, and although I only eat once a day my record collection has become positively obese. But I only feel guilty about breaking the first two promises because the music this summer was very, very good indeed.

The First Division: The Summer's Best
Roxy Music: *Avalon*—The lush production, the detached passion of Bryan Ferry's vocals, and the airy, otherworldliness that permeates the albums make for one of Roxy's best. Lounge lizards of the world, unite!

Elvis Costello: Imperial Bedrooms—Exorcising the personal demons which have plagued him throughout his career, one of rock's most talented musicians has produced this gem of an album. The lyrics are ironic, bittersweet and sad without a trace of self-pity. Growing up in public isn't easy but Costello pulls it off with style.

King Crimson: Beat—This four-man symphony returns after last year's stunner, *Discipline*. The interplay between the instruments is remarkable for its cohesion and inventiveness. The only disappointment is that there's not more of the music. The best collection of musical talent in one band.

Pete Townshend: All the Best Cowboys Have Chinese Eyes—So what if The Who break up? In the beginning was Pete Townshend and he'll be there long after the band is no more. The album runs the gamut of emotions and musical styles —ballads, rockers, pain, joy, sorrow—all done with the inimitable grace and wit that Townshend can muster.

Squeeze: Sweets from a Stranger—As if to prove that last year's *East Side Story* was not the peak of its efforts, *Squeeze* lets loose on this album. The songs are introspective, upbeat and sweet without being cloying, and they rarely miss the mark. "The Elephant Ride" is fast surpassing "Tempted" as my favorite Squeeze song.

Gang of Four: Songs of the Free—Do Marxists make dance music? Damn straight! And they do it so well. The third album from this very clever band is its most accessible yet. A heavy, heavy bass line and lyrics dripping with sarcasm make for excellent listening and dancing (in an oddly compelling way).

David Johanson: Live it Up—Blue-eyed soul lives in the person of this New York Doll. Two cover versions alone make this album an outstanding one. There is an Animals medley in which Johanson sounds more like Eric Burdon than even Burdon could, and a version of The Four Tops' "I'll Be There" which is superb.

Steve Winwood: Talking Back to the Night—Actually this is just a continuation of last year's release *Arc of a Diver*, but so what? Winwood makes pop music valid again.

The Clash: Combat Rock—The Clash does it again. An eclectic combination of rap songs, funk, and reggae, *Combat Rock* gives an indication of rock's future. At the very least, two classic tunes and a half dozen more good ones.

Under the Big Black Sun—Loud and fast rules. Shedding the often restrictive tag of punks, the L.A. band creates a dense, hard wall of sound while retaining the melody. No doubt about it, one of the best bands anywhere.

These albums don't tell the whole story, however. Here are two more categories to consider.

Oh-So-Close-But-Not-Quite: Adrian Belew: The Lone Rhino, Joe Jackson: Night and Day; Thomas Dolby: The Golden Age of Wireless.

These-People-Put-Out-Albums-But-Nobody-Listened: Heart, Michael McDonald, Crosby, Stills and Nash.

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