

# Exhibit to celebrate Ackland Art Museum's 25th anniversary

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Staff Writer

This year will be one of celebration and transition for the Ackland Art Museum.

The Ackland will celebrate its 25th anniversary this September with an exhibition that will highlight the museum's early history. The exhibit will bring together for the first time some of the important works that were already on campus when the University was awarded the William Hayes Ackland Trust.

The trust, meant by Ackland to be used to establish a center for the study of art at a major Southern university, was used to build the museum. It has since been used only for the acquisition of art. Although its dollar value is not made public, the trust generates more money each year than any other university collection in the U.S., according to Gayle Warwick, Ackland publicity and relations manager. With this large trust behind it, the Ackland has been a major competitor in the international art market.

And the art is there to prove it. Spanning from the second century B.C. to the modern era, the names of some of the artists represented in the permanent collection read like a study guide for a sur-

vey course in the history of Western art: Eugene Delacroix, Peter Paul Rubens, Camille Pissarro, Maurice Utrillo, Salomon Koninck, Auguste Rodin, Thomas Eakins and Max Weber, among others.

The Ackland's main problem is the lack of sufficient space to show its treasures. Only 30 percent of the museum's permanent collection is on view; the rest is in storage. And although some of the collection could not be shown regularly for preservation reasons, the Ackland is forced to rotate some of its works every four to six months in order to give the whole collection more exposure.

The space in the main gallery is currently devoted to photographs from the museum's permanent collection that have not been displayed before or have not been on view at the Ackland recently. Although only 100 of the Ackland's 422 photographs are on view, those on exhibit show the historical range of the whole collection.

The exhibit, arranged chronologically, shows the development of photographic approaches and techniques as the medium's potential was explored. From Alexander Gardner's journalistic *Dunker Church, Antietam, September 16th, 1862*, showing a field of men who died in the Civil War, to Edward Weston's abstract *Back of a Model T Ford, 1937*,

the photographs vary in the degree to which they are self-consciously "artsy."

"In most recent years, the emphasis in building the collection has tended to be upon depth rather than breadth," said Dr. Innis H. Shoemaker, director of the Ackland. "An effort has been made to acquire several photographs by each of a few master photographers with the idea of suggesting the range of each master's achievement."

American photographer Berenice Abbott is well-represented in the exhibit. Inspired by Eugene Atget (who also has several works exhibited), Abbott left a profitable career as a portrait photographer in Paris to return to the United States with a "fantastic passion" to document the growth and development of New York City. But the year was 1929, and the depression kept her from finding a sponsor. It wasn't until 1938 that the government, through the Works Progress Administration, funded the documentation. The WPA donated her photographs to UNC in 1943, before the Ackland's founding.

Along with the works of Abbott and Atget, those of masters such as Doris Ulmann, Paul Caponigro, John Menepace and Lewis Hine are part of the exhibition, which runs through Sept. 4.

The most recent addition to the collection, a rare vintage print of *Homing Ship* by Andre Kertesz, is

also being shown in the exhibit. Kertesz, born in Hungary in 1894, taught himself the art and craft of photography. Between the two world wars, he was active in Paris' avant-garde scene. But on coming to New York, he found American taste much different from his; the editors of *Life* magazine said his pictures "spoke too much." He was freelancing for popular magazines such as *Harper's Bazaar*, *Vogue*, *Town & Country* and *Colliers* when this photograph was taken. He later received an exclusive contract from Conde Nast Publications before working for himself. He now lives in Greenwich Village and is considered one of America's greatest living photographers.

*Homing Ship* was donated to the Ackland last April in honor of former museum director Evan Turner, who left in April to become director of the Cleveland Museum of Art. Assistant director since 1976, Shoemaker became director in May at a time in the Ackland's history that Turner described as "clearly a turning point."

With former curator Katherine Lee's departure last year to become assistant director of the Art Institute of Chicago, Shoemaker must appoint a curator as well as an assistant director. And with the Art Department's move out of the Ackland into its own building last spring, the museum has more

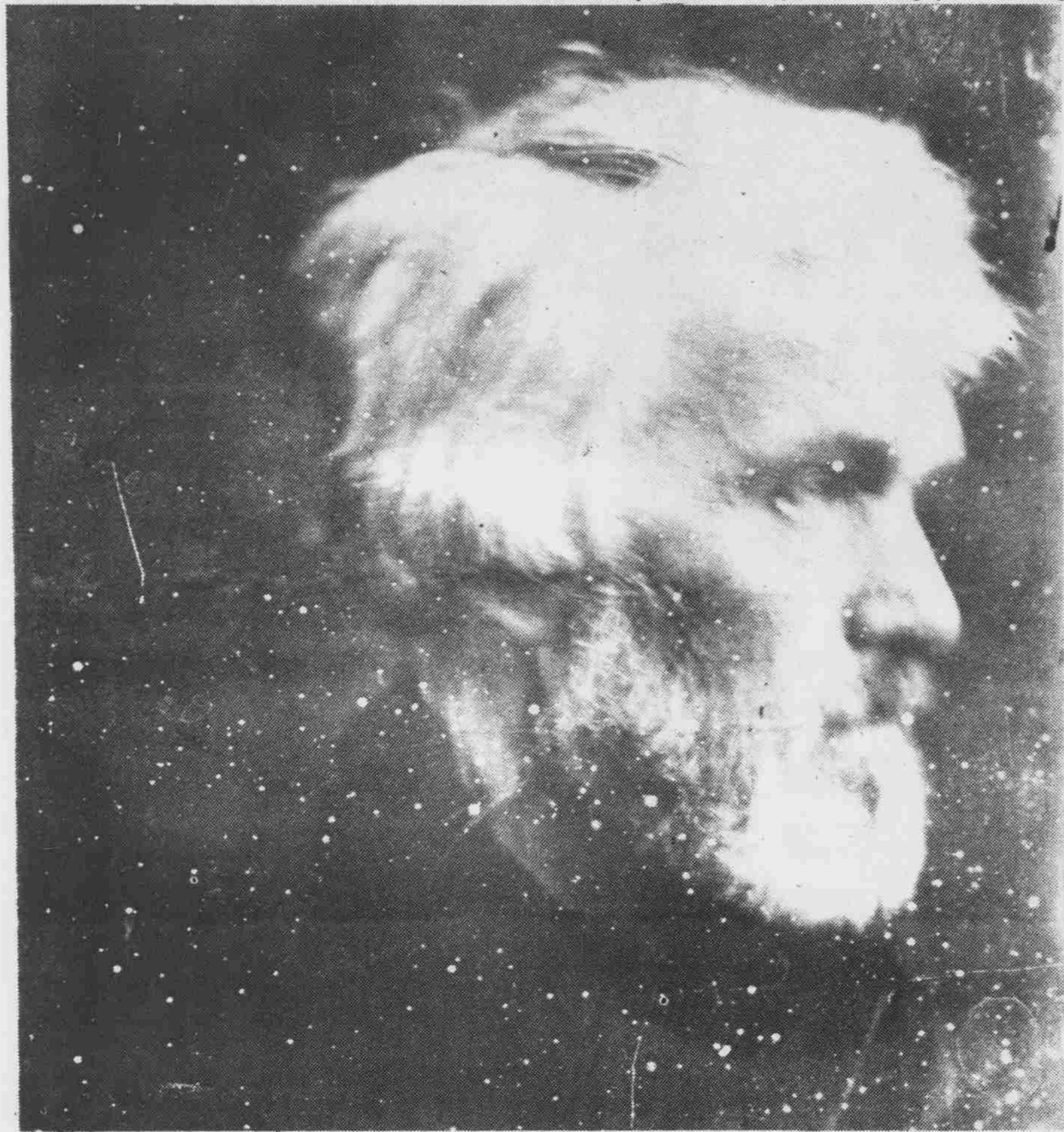
space — by early planning estimates, some 140 percent more space — leaving renovation of the old building imminent.

With these challenges facing the museum, and an exhibition schedule worthy of the 25th anniversary, it promises to be a good year at Ackland.

### 1983-1984 Exhibition Schedule

- Sept. 20-Nov. 6 — 25th ANNIVERSARY EXHIBITION
- Nov. 3-Dec. 4 — Hagia Sophia Through Byzantine Eyes (in the small gallery)
- Nov. 12-Dec. 4 — UNC Faculty Exhibition
- Dec. 10-Jan. 8 — Winter Scenes and Illustrations of the Christmas Story (small gallery)
- Dec. 17-Jan. 29 — Master Drawings from the National Gallery of Ireland
- Feb. 11-March 25 — American Graphics: 1860-1940

Museum hours are Tuesday through Saturday, 10 a.m. until 5 p.m. and Sunday, 2-6 p.m. The museum is closed Monday.



An 1867 portrait of Thomas Carlyle by Julia Margaret Cameron shows photography's infancy. Photo courtesy of the Ackland Art Museum



Andre Kertesz' "Homing Ship" was donated in honor of former Ackland director Evan Turner. Photo courtesy of the Ackland Art Museum

But after the sexual desire is fulfilled, then what happens?



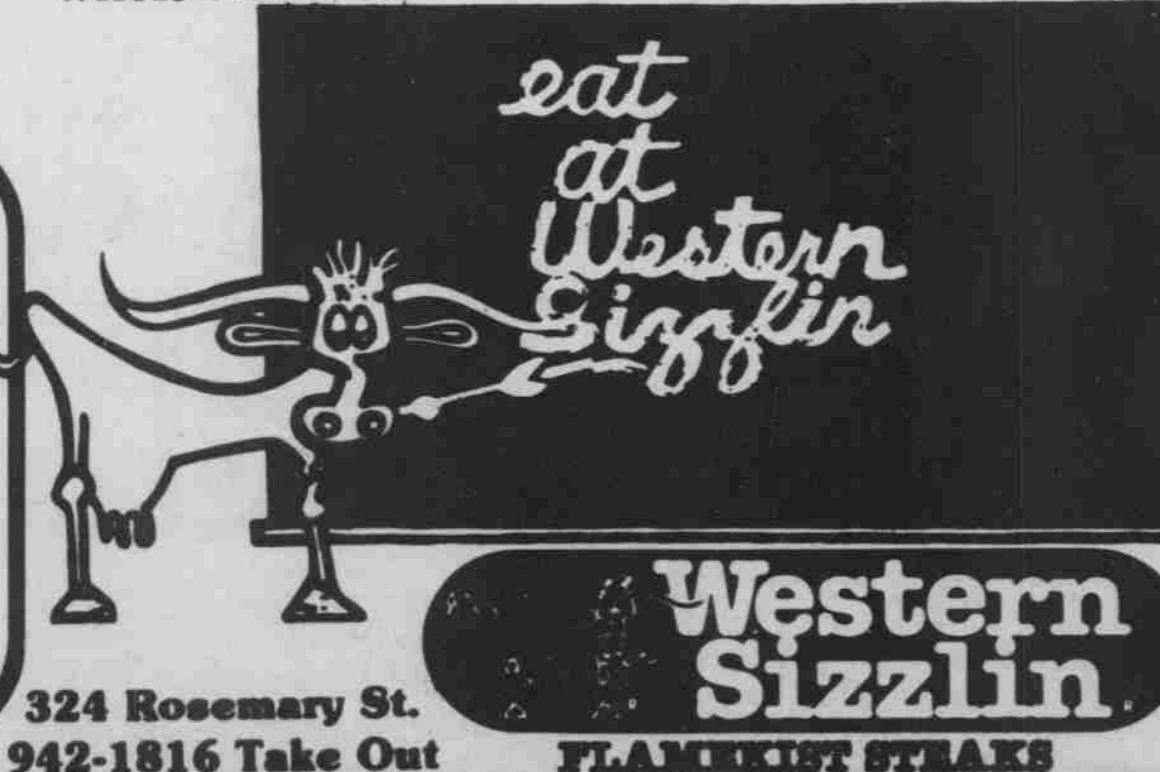
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