

Growing collection of American art on display at Chicago's Art Institute

By Joeth Zucco

Two giant lions guard the entrance. Artists' names run the perimeter of the building. People rest their weary selves on the steps leading up to the Art Institute of Chicago.

Once inside, a bronze torso sits on the landing between the main floor and the second level. The Institute itself is a work of art in addition to the works on dis-

play.

Among the number of displays featured is the growing collection of American art since World War II.

Martha Tedeschi, assistant curator of prints and drawings, said the Department of Prints and Drawings has acquired the works on display over the past five years. However, she said, the Institute has been collecting American art since it was founded.

"We try to collect the very best examples on the market. Tedeschi sald.

The art on display includes a

good representation by Chica-goans such as Robert Lostutter, Buzz Spector, Nancy Spero and Dennis Nechvatel.

Among the more notable contemporary artists on display are Andy Warhol, Jasper Johns, William de 'Kooning, Mark Rothko, Cy Twombly, Eric Fischl, Arshile Gorky and Bryan

Some of the more memorable and recognizable prints and drawings include Andy Warhol's "Homage to Joseph Beuys." A photograph and a silk screen of the photograph on black paper are side by side in the same frame. By standing to the side to look at the silk-screened print, one can see a 3-D effect. To-gether, the photo and silk screen show a realistic and an abshow a realistic and an abstracted opinion of Beuys, the

subject.
"Portrait of Arnold Glimscher," by Chuck Close, is a portrait created by thumb prints. At first view, standing about five feet away, the print looks like a photograph blown up. But upon close inspection, the "photo-graph" turns into a conglomera-tion of gray thumb prints. The contrasts of dark to light are felt through differing amounts of ink on the thumb. Close's ingenious approach is a classic example of post-World War II American art.

There have been a lot of Tredeschi said. "If you have to generalize, it's a period marked by great diversity."

She cited abstraction and

minimalism as two important

trends of the period.

A rather interesting work is

Eckert's "Cimabue A rather interesting work is Christian Eckert's "Cimabue Restoration Project," a collage of the restoration of the Cimabue crucifix that was damaged dur-ing a flood. Laminated photo-graphs with applied foil are ar-

See PRINTS on 12

Chicago institute exhibit focuses on photography from 1839 to present

By Connie L. Sheehan Staff Reporter

A violinist gently runs his hand over the polished wood of a Stradivarius violin, and an art student stands back in awe to study the brush strokes of his

Yet photographers have been limited in their chances to study photographic masterpieces until the most recent show at the Art Institute of Chicago, "On the Art of Fixing a Shadow: One Hundred and Fifty Years of Pho-

This impressive show is a collection of 420 images from such photography greats as Weston, Adams, Cartier-Bres-son, Cameron, Atget, Talbot and

Daguerre.

But this collection is more than just a jumbled display of the collection is more than just a jumbled display of the collection is more than just a jumble display of the collection tors spent three years assem-bling the photo masterpieces that would illustrate the flow of the history of photography since its invention in 1839.

The show attracted more than 30,000 visitors while at the National Gallery of Art in Washing-

ton and Art Institute officials hope to match that viewing fig-ure before closing the show Nov. 26. The collection will continue on to its last stop in Los

Angeles.
The show is chronologically arranged in a convenient circular walking pattern. The 420 images cover the walls of over 15 view ing rooms and are well spaced with even lighting.

The show has been divided into four sections, with each section offering a collection of prints reflecting the curators' specialization of study.

The first section, "Inventing Photography" contains some of

the first images made by man from cameras and includes an extended Talbot display and images by female photographer Cameron.

One lighted mid-room display alternates the angle of light thrown onto a daguerreotype, an image etched onto a metal plate. The images catch the angled light and appear to jump into 3-D. Two other early delicate images are covered with brown velveteen to protect against the continuous light of the gallery. Viewers must raise the cover to view each image.

The second section, "The

Curious Contagion of the Camera," covers the years between 1880 to 1918. Printing negatives had moved away from using heavy, wet glass plates coated with light-sensitive materials to the invention of colorie devices. the invention of gelatin dry plates in 1871. With that development came faster shutter speeds and smaller, faster cameras. In 1888, George Eastman offered his first Kodak camera.

Chosen samples of the era reflect the new technology. The new cameras enabled photogranew cameras enabled photogra-phers to capture a different kind of image, from stop-action Muybridge images to social re-form images by Riis (like many of the sweatshop series that revealed the truth behind child

See PHOTOS on 12

Sun Saver Special

Buy a 90 day tanning package for only \$99.00* and receive over \$21.00 in Tan Glow products free. This sale starts Oct. 16 and ends Nov. 16 - Hurry! *(can be made in 2 payments)

477-2666

126 N.13th



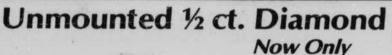
THEATRE ARTS & DANCE 402/472-2073 Temple Building, 12th & R, Lincoln

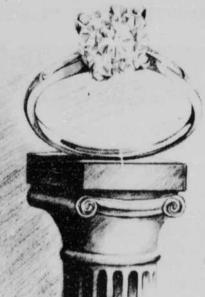


2 Soft Shell Tacos and a Small Potatoe Olé

Not valid with any other offers. Limit one coupon per person per visit.

Good only at 1601 'P' Street Offer expires 12/31/89





Reg. Price \$1435

Mounted in solitaire ring or necklace

Now \$1

Reg. Price \$1535

Special Financing Available



Downtown

Gateway