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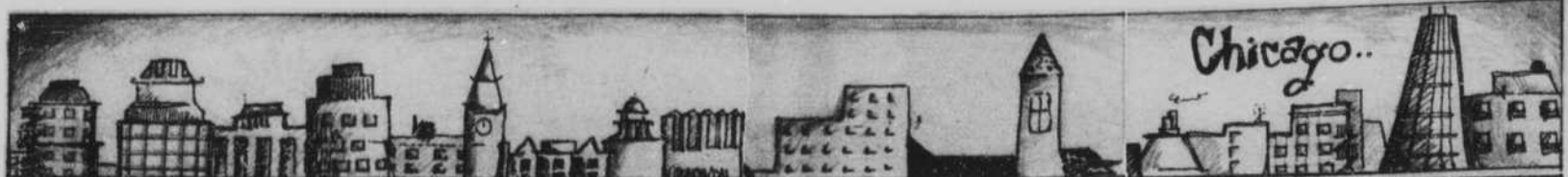


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NEVER EVER A COVER



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ranged into a square consisting of 80 pieces.

A description next to the piece says the pieces can be arranged in any order. Eckert's abstraction seems to convey that art can be seen differently by everyone and maybe the same by a few. The freedom of the Institute to hang it any way it wants presents an opportunity rarely found in art.

Along with Eckert's work in the abstract gallery is "Federal Emergency Management Agency" by Robert Arneson. It's a mixed-media piece incorporating collage, paint stick, acrylic charcoal, oil and pastel on paper. The print is overtly colorful. The brilliant colors from the paint sticks spell out the title and the collage pictures are interspersed and arranged in a chaotic manner -- if chaos can be arranged. FEMA may be more recognizable now after Hurricane Hugo and the San Francisco earthquake. Although the agency is in the public eye at times of chaos, it calms with its presence.

Bryan Hunt's "Black Falls XXXII" and "Black Falls February 29, 1980" are good examples of minimalism. The space is used sparingly, detail is nil -- but from a minimalist perspective the print is alive. The medium of graphite and linseed oil brushed onto the paper in a very vertical format conveys a violent movement from top to bottom. The waterfall is black, the surroundings non-existent. The only thing that matters is the waterfall and the movement felt by the rough edges the paintbrush left.

The room opposite the Black Falls series is full of minimalist work. Most are in a series of two to five prints. Some are lines running the horizontal or vertical form of the paper, others are colors running together to create new ones, still others are blocks of paper connected to create form, movement and sound.

Of the prints and drawings, Tedeschi said, it's impossible to cite a single highlight from the show. She said works by Cy Twombly and Jasper Johns are among the most important, but added that all the works are important for different reasons.

The prints and drawings now on display until Jan. 2 are a part of the permanent collection. Because they are on paper, Tedeschi said, they must be rotated every five to six months because the paper is sensitive. Although they are stored in vault areas, the public may view them at any time in the institute's study room.

The funding for the acquisitions came from the Art Institute. The process of finding the prints and drawings is up to the curator. They're usually discovered through dealers or galleries or given to the Institute in the form of a gift or bequest. The curator then makes initial recommendations to the advisory commission, which votes on whether to purchase or not.

The current show contains only recent acquisitions, Tedeschi said. The Institute is gaining a reputation for a well-respected collection of American art, she said, and the recent acquisitions "represent considerable advance in the past couple years."



Connie Sheehan/ Daily Nebraskan

The Art Institute of Chicago's most famous painting, "Sunday Afternoon on the Island of La Grande Jatte," by George Seurat. The masterpiece is part of the Helen Birch Bartlett Memorial Collection, temporarily located in gallery 207.

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labor). Images also show the growth of amateur camera use in middle America with the Kodak invention.

The third section, "Ephemeral Truths" covers the years from 1919 to 1945. The time between the wars opened a period of creativity where photographers began to use their science as a form of self-expression like art had done for so many centuries before.

Distortion, extreme camera angles, abstract pattern and form released such creative photographers as Man Ray from their previous constraints.

An extended Henri Cartier-Bresson collection introduces the be-

ginning photographer to the innovator of the "decisive moment" 35-millimeter type of photography which later developed into modern-day photojournalism.

The last era, "Beyond the Photographic Frame," continues through 1989. The color works are displayed in this section and include David Hockney's "Pearblossom Hwy., 11-18 April 1986, #2." Hockney's beautiful color photo-collage consists of hundreds of single prints creating a single desert image. His style illustrates the continuing growth of photo creativity.

The Art Institute of Chicago has provided an unequalled opportunity for students to join in the growing appreciation of photography across the United States. Students with I.D.'s need only pay \$2.50 for entry into all the institute displays including this photo collection.

Ironically, because this exhibit is not part of the permanent institute collection, photography of the exhibit is not permitted.

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