

OUT OF THE PAST:
UAMA AT FIFTY employs the Museum's extraordinary collections to look back to an earlier era, in celebration of a half-century of growth and change. The presentation recreates the exhibition aesthetics of the Museum's early years to underscore the role of design in framing our encounter with and understanding of the visual arts. By reconstructing display conventions that may seem quaint today, the exhibition provokes a collision between past and present, offering visitors an opportunity to consider installation design as a medium in its own right — one often unacknowledged, but nonetheless caught in complex relation to history, ideology, politics and taste.

OUT OF THE PAST makes explicit the many decisions that comprise museum exhibition design. The most important elements — wall color and texture, framing, labeling, scale, lighting, and juxtaposition — act as unspoken language. In this case, the paneled and brocaded background mounts, elaborate framing, low light levels, and decorative floral accents explicitly refute Modernist installation aesthetics and their articulation of art objects as "autonomous." By eschewing the spare, "neutral" exhibition design that today prevails as the "white-cube" convention, the domestic flair of early UAMA exhibitions confirmed art as a vital sign of cultural sophistication; if art ownership was the privilege of the few, then exhibitions such as this one aimed to introduce a broader public to its elevating effects. Similarly, the organization of works in coloristic relation, rather than by chronology or intellectual affinity, favored the pleasures of taste (of the curator and the presumed viewers) over other imperatives.

The decision to limit the presentation to decorative, mostly figurative works of Continental origin re-articulates a historical

preference for the "high-brow" pedigree and posh interior design of the European aristocracy and invites viewers to consider changes in "taste" over time. To enhance the domestic ambience, works were often presented without identification labels or contextual information. Interpretation, now expected of museum educators and curators, was not in evidence as a part of the exhibition itself. Rather, the exhibition acted as a projection of cultural values; the intended experience was one of civilizing enlightenment, rather than engaged edification.

While this exhibition is an amalgam of many early installations, it relies heavily on the 1971 Kees van Dongen exhibition, designed by then-director William E. Steadman. By 1971, such traditional installation design was already retrospective of much earlier, more conservative, anti-Modernist aesthetic interests; as such, it looked to the past. Here, we hope to provide an opportunity not only to step back into history but also to posit revision and reconsideration as essential to any move forward into the future.

More than an elaborate storehouse or showplace, the museum is both a repository for and a producer of memory. While museum collecting endows carefully selected objects with cultural value and historical meaning, thereby generating memory at the public level, exhibitions offer artfully designed experiences that enter memory in more personal terms.

OUT OF THE PAST invites viewers to question both public and private expectations regarding the experience of viewing art in a museum setting and to consider the ways in which museums construct meaning and memory through encounters with art over time.

Dr. Lisa Fischman, Chief Curator
Susannah Maurer, Assistant Curator
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UAMA also thanks the following for their contributions:

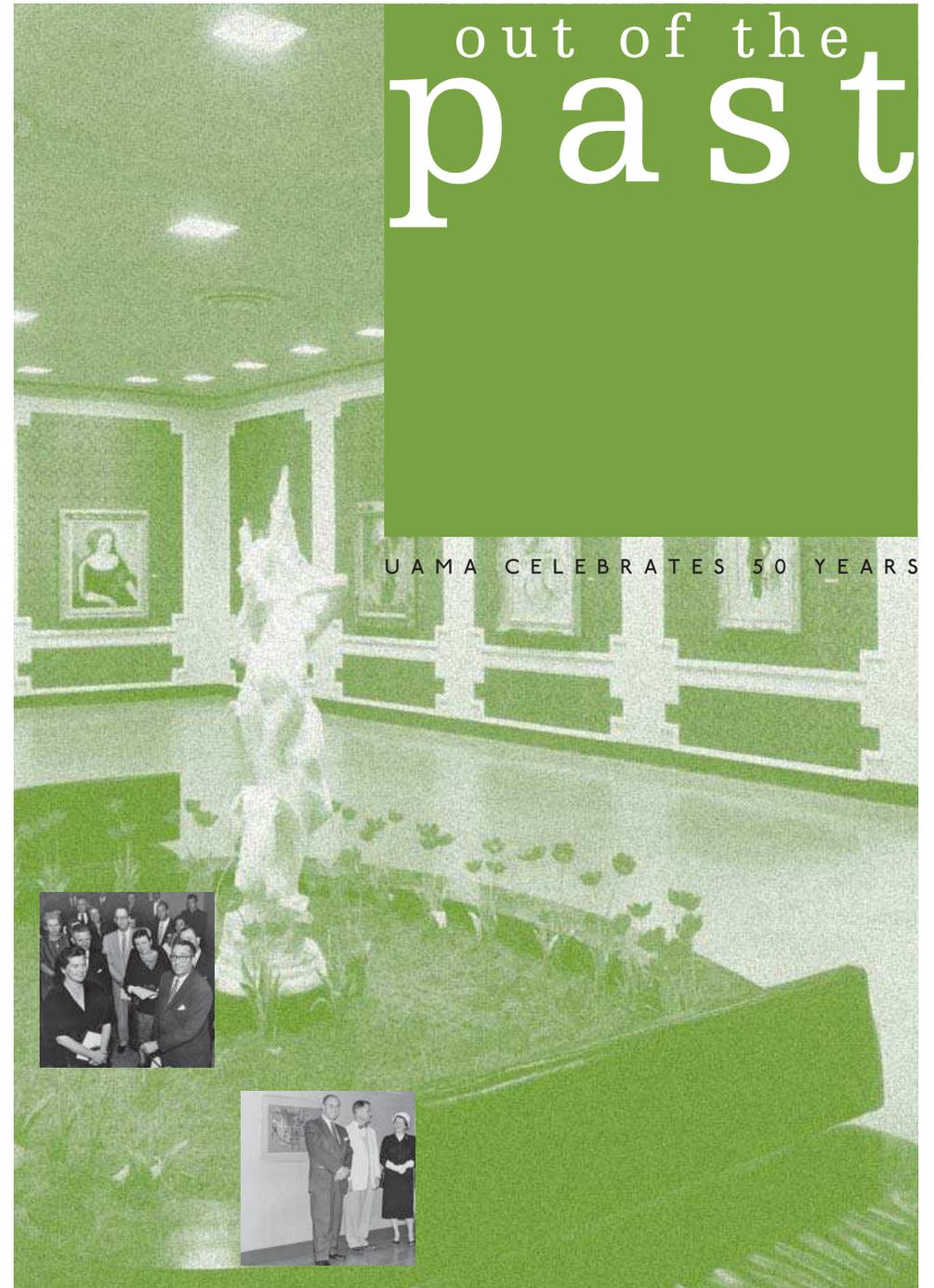
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Located on the edge of the UA campus, near the corner of Park and Speedway. General Information (520) 621-7567

UAMA Hours Tuesday – Friday, 9:00 am – 5:00 pm | Saturday and Sunday, Noon – 4:00 pm | Closed Mondays and University Holidays
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UNIVERSITY OF ARIZONA MUSEUM OF ART • JANUARY 18 - MARCH 18, 2007

UNIVERSITY OF ARIZONA MUSEUM OF ART: OUT OF THE PAST... JANUARY 18, 2007 THROUGH MARCH 18, 2007

Vittorio Caradossi

Italian, 1861–after 1909
Stelle Codenti (Falling Stars),
not dated
marble, Gift of Eugene V. Nay, 1960.007.003



Henri Montassier

b. Courlon-sur-Yonne, France, 1880–d. Paris, 1946
Intérieur avec femme (Interior with a Woman), not dated
oil on canvas mounted on masonite, George Gregson Bequest in Loving Memory of Patricia Janss Gregson, 1997.002.011

Maurice Utrillo

b. Paris, 1883–d. Dax, France, 1955
Église de Saint-Bernard (The Church of Saint-Bernard), 1932
gouache on wove paper mounted on canvas, Gift of Edward J. Gallagher, Jr., 1958.001.001



Yves Brayer

French, 1907–1990
Paysage de Provence (Provence Landscape), not dated
oil on canvas, Gift of Edward J. Gallagher, Jr., 1954.005.003

Raoul Dufy

b. Le Havre, France, 1877–d. Forcalquier, France, 1953
Naiade Amphitrite (Water-Nymph Amphitrite, Goddess of the Sea),
not dated
watercolor on paper, Gift of Barbara and George Rosenberg, 1998.015.001



Maria Sanmarti

Spanish, 1886–1959
Apples and Pears, not dated
color lithograph on paper, Gift of George E. Woodruff, 1965.007.002

Dietz Edzard

German, 1893–1963
Still Life—Flowers, not dated
oil on canvas, Gift of Edward J. Gallagher, Jr., 1954.005.002



Edouard Vuillard

b. Cuiseaux, France, 1868–d. La Baule, France, 1940
Femme (Woman), not dated
pastel on paper, George Gregson Bequest in Loving Memory of Patricia Janss Gregson, 1997.002.022

Maurice Utrillo

b. Paris, 1883–d. Dax, France, 1955
Montmartre, not dated
gouache on paper, Museum Purchase, 1966.005.001



Kees van Dongen

b. Delfshaven, the Netherlands, 1877–d. Monte Carlo, 1968
Soins donnés aux chevaux de course (Caring for the Race Horses), not dated
oil on canvas, Gift of Edward J. Gallagher, Jr., 1965.001.001

Raoul Dufy

b. Le Havre, France, 1877–d. Forcalquier, France, 1953
The Piazzetta, Venice, not dated
watercolor on wove paper, Gift of Edward J. Gallagher, Jr., 1962.005.005



Maria Sanmarti

Spanish, 1886–1959
Basket of Fruit, not dated
color lithograph on paper, Gift of George E. Woodruff, 1965.007.003

Dietz Edzard

German, 1893–1963
Ballet Rose, not dated
oil on canvas, Gift of Edward J. Gallagher, Jr., 1954.005.001



Gustave Loiseau

b. Paris, 1865–d. Paris, 1935
Maison se reflétant dans l'eau (House Reflected in the Water), 1921
oil on canvas, George Gregson Bequest in Loving Memory of Patricia Janss Gregson, 1997.002.005

André Malterre

b. Paris, 1889–d. date unknown
Notre Dame, not dated
oil on masonite, Gift of Mr. & Mrs. N. R. Feldman, 1954.001.007



Charles Camoin

b. Marseille, France, 1879–d. Paris, 1965
Les Voiliers (Sailboats), 1907
oil on canvas, George Gregson Bequest in Loving Memory of Patricia Janss Gregson, 1997.002.003

Max Pechstein

b. Zwickau, Germany, 1881–d. Berlin, 1955
Sonne am Ostseestrand (Sun on the Baltic Beach), 1952
oil on canvas, Gift of Edward J. Gallagher, Jr., 1956.001.002



Anna Bonetti

Italian, b. 1925
Ruins of Corinth, 1957
oil on canvas, Gift of Edward J. Gallagher, Jr., 1958.007.002

Henri Fantin-Latour

b. Ghent, Belgium, 1836–d. Buré, France, 1904
Baigneuses dans un paysage (Bathers in a Landscape),
not dated
oil on canvas, Gift of George Gregson, 1979.020.001



Edouard Vuillard

b. Cuiseaux, France, 1868–d. La Baule, France, 1940
Jeune fille au buste nue (Nude Bust of Young Girl), 1908
oil on board, George Gregson Bequest in Loving Memory of Patricia Janss Gregson, 1997.002.021

André Malterre

b. Paris, 1889–d. date unknown
Rue St. Jacques, not dated
oil on board, Gift of Mr. & Mrs. N. R. Feldman, 1954.001.008



André Derain

b. Chatou, France, 1880–d. Garches, France, 1954
Head of a Girl, not dated
oil on canvas, Gift of Edward J. Gallagher, Jr., 1955.001.003

Pierre Tal-Coat

b. Clohars-Carnoët, France, 1905–d. Saint-Pierre de Bailleul, France, 1985
Nature Morte—Citrons (Still Life—Lemons), not dated
oil on canvas, George Gregson Bequest in Loving Memory of Patricia Janss Gregson, 1997.002.017



Antonio Clavé

b. Barcelona, 1913–d. St. Tropez, France, 2005
Deux Poissons (Two Fish), 1958
color lithograph on paper, Gift of George E. Woodruff, 1963.011.014

Théo van Rysselberghe

b. Ghent, Belgium, 1862–d. St.-Clair, France, 1926
Paysage de Saint-Clair, c. 1905
oil on canvas, George Gregson Bequest in Loving Memory of Patricia Janss Gregson, 1997.002.020



Edouard Vuillard

b. Cuiseaux, France, 1868–d. La Baule, France, 1940
Nature Morte—Fleurs (Still Life—Flowers), not dated
oil on paper, George Gregson Bequest in Loving Memory of Patricia Janss Gregson, 1997.002.023

André Lhote

b. Bordeaux, France, 1885–d. Paris, 1962
Venise, 1922
oil on canvas, George Gregson Bequest in Loving Memory of Patricia Janss Gregson, 1997.002.008



Raoul Dufy

b. Le Havre, France, 1877–d. Forcalquier, France, 1953
Untitled, not dated
lithograph on paper, Gift of Mr. & Mrs. N. R. Feldman, 1954.001.003

Marino Marini

b. Pistoia, Italy, 1901–d. Viareggio, Italy, 1980
Acrobat, 1947
pastel and ink on wove paper, Gift of Edward J. Gallagher, Jr., 1958.001.003



Henri Matisse

b. Le Cateau-Cambrésis, France, 1869–d. Nice, France, 1954
Woman at Table (also, Girl with Gold Necklace), 1944
ink on wove paper, Gift of Edward J. Gallagher, Jr., 1955.007.007

Abel Bertram

b. Saint-Omer, France, 1871–d. Paris, 1954
Les Peupliers (The Poplars), 1915
oil on canvas, George Gregson Bequest in Loving Memory of Patricia Janss Gregson, 1997.002.002



Maurice Denis

b. Granville, France, 1870–d. Paris, 1943
Le Saint Breton, 1906
oil on board, Museum Purchase with funds provided by the Edward J. Gallagher, Jr. Memorial Fund, 1982.041.001



Hipólito Hidalgo de Caviedes

b. Madrid, 1902–d. Madrid, 1994
Portrait of Diodata Danda O'Toole, 1938
oil on canvas, Gift of Edward J. Gallagher, Jr., 1960.006.001

Carlo Carrà

b. Quargnento, Italy, 1881–d. Milan, 1966
Woman Speaking to a Dog,
not dated
oil on board, Gift of Edward J. Gallagher, Jr., 1955.007.005



Moïse Kisling

b. Krakow, Poland, 1891–d. Sanary, France, 1953
Flowers in a Vase, 1952
oil on canvas, Gift of Edward J. Gallagher, Jr., 1955.001.005