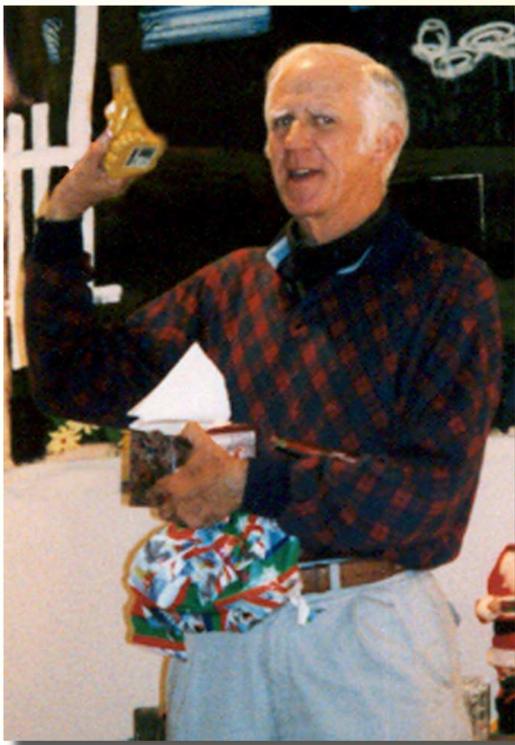


# An Abundant Legacy: Celebrating the UAMA Collections

Celebrating a half-century of change and growth at the University of Arizona Museum of Art, *An Abundant Legacy* highlights the instrumental vision of our directors and the generosity of our patrons who have together made the holdings so extraordinary. The exhibition surveys the story of the collections — one of collaboration and shared vision, private passions and public commitment, gifts of extraordinary largesse in perpetuity, and single irreplaceable gems.

Organized chronologically by directorship, the exhibition highlights major gifts and acquisitions to reveal the myriad relationships — local, national and international; individual; and institutional — that are instrumental in sustaining, enriching and promoting the Museum as a resource for Tucson's communities and the world at large.



Dr. Peter Bermingham

## In the Hanson Gallery

This selection honors the tenure of Dr. Peter Bermingham, UAMA director from 1978 until his death in 1999. Under his direction, gifts to UAMA, only a small portion of which is presented here, ranged from single objects (for example, Patricia G. Millington's donation of Roy Lichtenstein's 1964 textile piece, *The Pistol*) to complete collections.

In 1979, Yulla Lipchitz, widow of renowned modern sculptor Jacques Lipchitz, made a generous donation of 71 of the artist's plaster models and clay and terracotta sketches to the Museum. During the following year, UAMA undertook construction of a specially designed gallery to permanently showcase the Lipchitz collection.

Dr. Bermingham created the position of Chief Curator, as distinct from the director's role, and under his leadership the Museum presented many notable exhibitions, including solo presentations of Eva Hesse, Odilon Redon, Hannah Hoch, Mark Rothko, Frank Stella, Red Grooms, Hans Hofmann, James Turrell, Dennis Oppenheim, and Robert Colescott, among others. Large scale thematic exhibitions organized by the Museum were increasingly diverse, and included *Emigrations/Permutations: A Survey of Russian and Slavic Artists from Arizona Collections* (1990), *La Raza: Diversity and Identity in Mexican and Mexican American Art* (1996), *La Cadena Que No Se Corta: Traditional Art of Tucson's Mexican American Community* (1996), and *Tucson's Early Moderns: 1945-1965* (1998). Additionally, in 1997 UAMA presented *Rodin: Sculpture from the Iris and B. Gerald Cantor Collection* which drew a record number of visitors.

Over the period of Dr. Bermingham's leadership, UAMA resolved storage constraints through a focus on works on paper, including fine prints (see the selection of ten works by Mexican master Jos'e Guadalupe Posada), drawings, watercolors, and gouache. Nonetheless, UAMA also continued to acquire major works of painting and sculpture (including, for example, Luis Jimenez's signature *Man on Fire* of 1969), as well as introduced the first video works, by Dennis Oppenheim, into the collections in 1996.

Peter Bermingham arrived at the Museum from the Smithsonian, where he was curator of education at the National Collection of Fine Arts. Over the course of his tenure at UAMA, as the selection here illustrates, a new vision emerged for the collections: increasingly inclusive (and more than doubling in size, from 1500 to 4000 pieces), UAMA holdings came to include significant works by women and artists of color, and to represent the most pressing preoccupations of contemporary artmaking, including the influence of advertising and popular culture, the relationship between abstraction and figuration, identity politics, and representational strategies of an increasingly conceptual nature.