

fall '96

WAM

WEISMAN ART MUSEUM

A publication
for the
Colleagues
and friends
of the
Frederick R.
Weisman
Art Museum

THEATRE OF THE FRATERNITY: Staging the Ritual Space of the Scottish Rite of Freemasonry, 1896 - 1929, at Weisman

The Frederick R. Weisman Art Museum at the University of Minnesota presents *Theatre of the Fraternity: Staging the Ritual Space of the Scottish Rite of Freemasonry, 1896-1929*, opening on Saturday, October 5, 1996 and running through Sunday, January 5, 1997.

At the turn of the century, a significant part of America's melting pot was immersed in a fraternal craze based, for the most part, upon the model provided by European Freemasonry. America had become a "nation of joiners" with estimates ranging from forty to sixty percent of the population participating in this unique social forum—replete with exotic initiation rites, elaborate costuming and furnishings—bearing such quixotic names as "Daughters of Rebekah" or the "Tribe of Ben Hur."

Today, our perception of this social phenomenon is based upon the last remnants of this movement, the "Masons," one of the few survivors of a group of over 400 fraternal organizations, active only a century ago. *Theatre of the Fraternity* examines both the

19th-century fraternal craze and its use of theatrical elements (i.e. scenery, costumes, lighting, and special effects) as a means of dramatizing the initiation experience and creatively achieving an edge in the large and competitive market of similar organizations.

The exhibition will focus on the Scottish Rite of Freemasonry which, by the turn of the century, had adopted a fully-equipped stage, "mass producing" thousands of new members. Today, much of the original Scottish Rite scenery, costumes, and lighting is still in use, providing a means of examining both this fraternal phenomenon, as well as the many artifacts from this important time.

Serving as guest curator of the exhibition is C. Lance Brockman, professor and chair of the department of theatre and dance at the University of Minnesota. He is a nationally-recognized scholar of scenic art and painting, used at the turn of the century to create illusionary "worlds" for popular-culture fare including theatre, vaudeville, and the fraternal movement.

"For most of us, the appeal and success of the Masonic and other fraternal movements in turn-of-the-century America are difficult to comprehend," noted Brockman. "For some, there are vague memories of mementos or other paraphernalia in a relative's drawer, or words and symbols found on the cornerstones and cartouches of Victorian buildings; some perhaps remember family or friends discussions about 'meeting night' at the lodge or temple. For many, of course, the most vivid image is of those 'funny guys' wearing fezzes and riding motorcycles or dune buggies in civic parades."

Theatre of the Fraternity will illustrate—through photographs, scenic backdrops, rare programs, costumes, objects, and sketches—the fantastic imagery, ritual, and elaborate theatrical productions of the Scottish Rite, a segment of the larger Masonic movement.

Unlike other fraternal organizations, the Scottish Rite utilized theatrical productions as an essential part of its

ritual and ceremony. Its continued success today, as evident by the many large extant temples, is owed, in part, to this important element of theatricality.

Scenery created for the Scottish Rite contained exotic images borrowed and adapted from the popular-entertainment stage. Improvements in stage lighting, made possible by the turn-of-the-century technology of electricity, enhanced this rich imagery. The resulting material culture enabled both the popular theatre and the Scottish Rite fraternity to actively compete for larger audiences and memberships in the more visually oriented early 20th century.

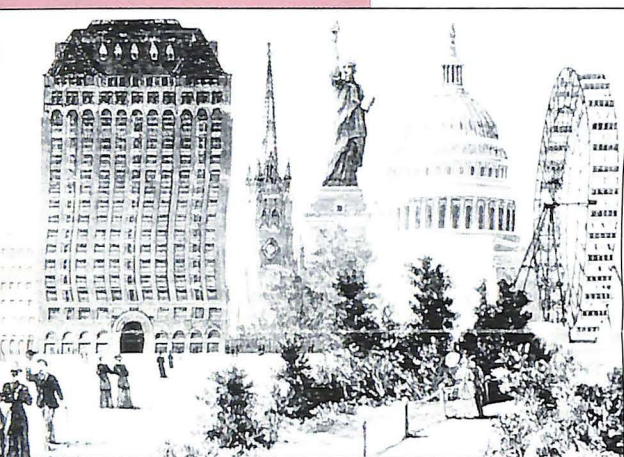
Although most scenery created for the popular theatre was disposable—meant to be used and replaced with new images to meet the insatiable and changing appetite of the American public—most Scottish Rite scenery, lighting, and stage effects remain intact as installed, locked in a time capsule. The fortunate result is that we can touch a rich aesthetic heritage that has been otherwise discarded.

Brockman added, "Today, standing in one of the large, elaborately decorated Scottish Rite auditoriums is very much like visiting an old, extant vaudeville theatre or opera house. Both spaces have a fleeting glimpse of times gone by—an era when audiences sought to escape their 'modern,' determinedly progressive world to a distant past that seemed more understandable and orderly."

Major funding for *Theatre of the Fraternity* has been provided by a grant from the National Endowment for the Humanities, with additional support from the University of Minnesota's College of Liberal Arts. The exhibition has been organized with the cooperation of the Scottish Rite Research Society.

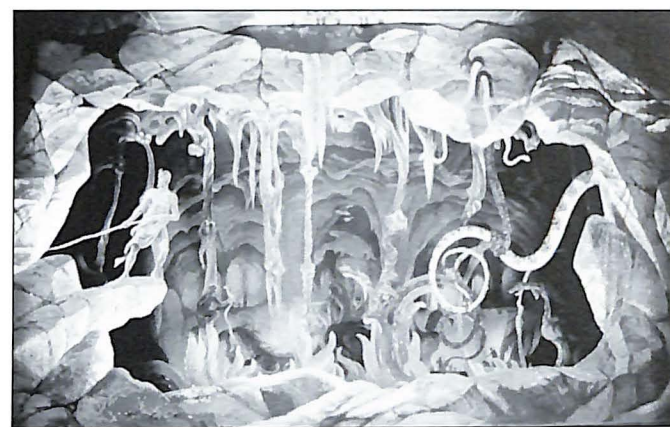


Above: A sketch for a king costume from the Cincinnati Regalia. Above left: A sketch for a robe from the Daughters of Liberty. Illustrations from Theatre of the Fraternity, opening at the Weisman Art Museum on Saturday, October 5.



At far left: The Chicago Masonic Temple, the highest commercial building of its time, was illustrated with other important national icons in an 1893 issue of the Scientific American.

Below: A Hades scene from Wichita Kansas, created by the Sosman and Landis Company of Chicago. From Theatre of the Fraternity, opening at the Weisman Art Museum on Saturday, October 5.



Above left: A sketch for Cyrus' Treasury by Sosman and Landis. From Theatre of the Fraternity, opening at the Weisman Art Museum on Saturday, October 5.

Volume 6
Number 1

SPOTLIGHT

From the Director

The Weisman Art Museum is a part of the University of Minnesota, and as such, we receive substantial support from the University. We are fortunate to have this recurring source of support.

It functions much like the endowments that many large public and private museums enjoy, providing a base of support that stabilizes the organization. However, like most museums affiliated with large state universities, our university support is no longer adequate. It has simply not been able to keep pace with the rising costs of presenting exhibitions and other educational programs.

Operating a museum in the late twentieth century costs more than it once did. This is partly because museums are now more conscious of what they need to do to preserve the works of art entrusted to them. New technology allows higher standards for conservation, such as sophisticated air conditioning, climate control, and air filtration systems, but these are expensive. Exhibitions cost more, partly because of the high costs of insuring the higher market values of works of art. Museum staffs are more professional today and museums must be able to offer competitive salaries and benefits to attract them. Museums are expected to compete for their audiences' time with higher production values for exhibition installations, catalogues, brochures, invitations, and multi-media productions. This all increases the basic cost of operating a museum.

But perhaps the greatest increase in costs is due to increased services from museums and increased expectations of museums. An emphasis on the museum's educational mission—on service to the museum's audiences—means increased costs. Museums are more active now. They are not drowsy, dusty little institutions, content to attract mainly an elite audience that comes with an already high level of knowledge about art. Museums are vital, active

participants in their communities. They are under increasing pressure to attract new audiences; this requires advertising and marketing. They must provide more educational programs for these new audiences, which cannot be assumed to be sophisticated about art. This requires more highly trained professional staff, more attention to traditional modes of educating visitors, and more use of new technology and new ideas about how museum visitors learn.

The Weisman takes very seriously its mission of educating the public and preserving its collections. We have an excellent staff and are doing a better job than ever. Our challenge is how to provide these expanded, high quality services audiences have come to need and expect, in the face of stable or declining state support for the University.

One way the Weisman copes is by working to increase its non-University support. I will write more about this in the winter newsletter. Another way is through collaborations and partnerships. The fall exhibition is a good example of a partnership with a University faculty member, (profiled in this newsletter) who as guest curator, provided subject expertise the Museum could never have afforded on its full-time staff. Graduate students working with the faculty member served as research and technical assistants for the project. The Museum, in turn, provided professional museum expertise and exhibition space which allowed the faculty member to publish and present to the public, the results of his research in the history of theater design. The Museum draws heavily on the rich resource of people, ideas, and knowledge that exists here at the University. The result is that we serve our audiences better, and faculty members and graduate students make their research more accessible to a much larger audience.

The Weisman makes its funds go further by collaborating, also, with

outside organizations. For example, when Yamamoto Moss, a local advertising and graphic design firm, wanted to showcase its talents in multimedia design, it approached the Weisman to collaborate. The result, detailed in another story in this newsletter, is a wonderful CD-ROM educational presentation of the Museum that we could never have afforded to produce by ourselves. The Museum provided the general educational direction and content; the business provided the technical expertise and production of the disks. The result is something useful and a source of pride for both of us.

Another corporate partnership is one we recently forged with Xerox. A new Colleagues Advisory Board member, Fred Pritzker, started the process by helping to connect us with Xerox, which agreed to provide the Weisman with a state-of-the-art

copying machine. In exchange, Xerox will be able to hold an annual event for their employees or customers at the museum and will be recognized in our printed informational materials. In this partnership, the museum gained a much needed resource that will help us do our jobs better, and Melinda Dunnwald and Gus Stuhldreher, of Xerox, say that the company looks forward to assuming a more prominent role on campus and continue to be a responsible corporate citizen.

We believe that collaborative efforts can be more creative and we know they are essential if the Weisman is to remain a vital, interesting, and accessible part of its communities.

Lyndel King
Director

TEXTUS: An Exhibition of 20th Century Calligraphy

The Weisman Art Museum presents an exhibition of contemporary calligraphic art by sixteen artists from the United States and Europe. *Textus* is an exhibition instilled with the history and traditions of the handwritten book. The art displayed uses handwritten text in a variety of forms, including straightforward text, sculpture, incising, and handmade books. The exhibition opens at the Weisman Art Museum on Sunday, November 17, 1996 and runs through January 26, 1997.

The letter and the written word have always been both a way to convey information and to express artistic ideas. The focus of *Textus* is the continual study of the visual possibilities and effects of the written text by artists and scholars. The exhibition contains recent work by calligraphic artists who have taken ideas from historical texts and objects and shaped them into twentieth-century art objects not often associated with the art of calligraphy. *Textus* was organized by the Hill Monastic Manuscript Library at St. John's University in Collegeville, Minnesota. The exhibition comes to the Weisman Art Museum on the Alice Rogers Gallery at St. John's University, where it was displayed in conjunction with the symposium *Servi Textus: The Servants of the Text*, held in July, 1996.

DOUBLE VISION: Collaborations by Forty North American Metals Artists

This winter the Weisman Art Museum presents the exhibition *Double Vision*, highlighting the collaborative efforts of contemporary metal artists working in teams of two. The exhibition, which opens November 17, 1996 and continues through January 26, 1997, features more than 20 works created in both precious metals and non-traditional material by artists from across America and Canada.

This exhibition is a result of a conversation between internationally known metals artists Robert W. Ebendorf and Thomas Mann. Historically, jewelry and other metalworks were produced by groups of artists working together in ateliers and studios. Since World War II, due largely to technological advances, artists have worked alone to produce metalwork. With *Double Vision*, Ebendorf and Mann have created an exhibition that re-emphasizes a collaborative spirit between artists.

Twenty artists were invited to participate in *Double Vision*. In turn, each artist selected a colleague with whom to collaborate. Each team produced a collaborative work—some chose to work on a single piece, other teams created several pieces which work together. Works in the exhibition include jewelry, lamps, and serving pieces. The Charles A. Wustum Museum of Fine Arts in Racine, Wisconsin organized the exhibition.



Art & Science X 2 (above) by Minnesota artists Heinz Brummel and Cheryl Rydmark and Habitat #1 (right) by Terri Logan and Julie Ann Koebke and are featured in *Double Vision*, opening at the Weisman on Sunday, November 17.





An undated photograph of a black female Masonic auxiliary. From Theatre of the Fraternity, opening at the Weisman Art Museum on Saturday, October 5.

THEATRE OF THE FRATERNITY Related Programs

Lodge Nights at the Weisman

Become a regular "member" of the Lodge Nights lecture series held in the William G. Shepherd Room. These programs are supported in part by a grant from the National Endowment for the Humanities, a federal agency.

Setting the Stage for Initiation: A Dialogue on the Material Culture of Fraternalism

C. Lance Brockman and Lynn Dumenil

Thursday, October 10, 7 p.m.

Fraternal groups developed elaborate theatrical productions that served as initiation rituals for their members. Exhibition curator for *Theatre of the Fraternity*, C. Lance Brockman, and historian Lynn Dumenil discuss the ways in which costumes, set designs, and props operated in these secret performances. The program includes a walk-through of the exhibition.

Symbolism in Masonic Architecture

Charles W. Nelson

Thursday, October 24, 7 p.m.

The temples of the Freemasons make use of a rich visual symbolism that can be traced to the allegorical roots of the organization. In this slide lecture, Charles Nelson, the Minnesota state historical architect explains the iconography of fraternal buildings, inside and out, with emphasis on those built by the Freemasons. Nelson also discusses how architectural styles were interpreted in Minnesota buildings over the past century. In addition to his preservation role at the Minnesota Historical Society, Charles Nelson is a noted authority on Masonic architecture.

Picture the Songs: The Magic Lantern in Victorian Entertainment

Nancy and Margaret Bergh

Thursday, November 7, 7 p.m.

The imagery of set designs for Masonic theatre was also found in other kinds of popular entertainment in the Victorian era. In this multimedia program, Nancy and Margaret Bergh recreate the magic lantern shows popular in both neighborhood nickelodeon theaters and home parlors at the turn of the century, when gloriously-colored lantern slides

accompanied Tin Pan Alley's latest songs. The Berghs have studied the illustrated song for the past 20 years. Their "Marnan Collection" includes sheet music and probably the largest collection of live-model illustrated song slides in the United States. They are current editors of the *Magic Lantern Gazette*, the publication of the Magic Lantern Society of the United States and Canada. Nancy Bergh is also collections curator at the Minnesota Historical Society.

Creating Virtual Reality at the Turn of the Century: The Emergence of the Scenic Studios

C. Lance Brockman

Thursday, November 21, 7 p.m.

Exotic images of ancient cultures found in Masonic set design were common in other forms of theatrical entertainment at the turn of the century, such as circuses, panoramas, and world's fairs. In this slide lecture, Brockman discusses the richly-colored, romantic scenery, and lighting and stage effects of the period and their function of transporting audiences to a 19th-century version of virtual reality.

Separate Spheres: A Gender Interpretation of 19th-Century Fraternal Material Culture

Barbara Franco

Thursday, December 5, 7 p.m.

This illustrated lecture uses the colorful evidence of 19th-century Masonic aprons, fraternal regalia, and lodge furnishings to discuss the relationship of fraternalism and masculinity within the broader context of 19th-century social constraints that defined roles for men and women. Executive director of The Historical Society of Washington, D.C., Barbara Franco organized exhibitions and wrote about Masonic material culture when she was curator at the Museum of Our National Heritage in Lexington, Massachusetts.

Ideas, conversations, and experiences you can carry with you. New ways of thinking about art, architecture, and culture.

Unless otherwise indicated, all programs are free of charge and take place in the William G. Shepherd Room.

The Jazz Age comes to the Weisman Art Museum

A collaboration with the Goldstein Gallery

As part of the Goldstein Gallery's Celebration of the Jazz Age with its exhibition *Coming Apart at the Seams: Style and the Social Fabric in the 1920s*, the Weisman hosts an afternoon lecture series in October.

The exhibition commemorates the Goldstein's 20th Anniversary and will be on view in its galleries in McNeal Hall on the St. Paul campus from September 29, 1996 to January 12, 1997.

New Perspectives on the "Jazz Age" The 1920s and the Emergence of Modern America

Lynn Dumenil, professor of history at Occidental College and author of *The Modern Temper: American Culture and Society in the 1920s*

Wednesday, October 9, 4 p.m.

Beyond Craft: The Life and Genius of Duke Ellington

John Hasse, author of a book by the same title and curator of American music at the Smithsonian

Wednesday, October 23, 4 p.m.

Lady Day: A Woman of the Harlem Renaissance

Robert Omeally, professor at Columbia University and author of *Lady Day: The Many Faces of Billie Holiday*

Wednesday, October 30, 4 p.m.

Support for *Celebration of the Jazz Age* comes from the University of Minnesota/McKnight Arts and Humanities Endowment, from the college of human ecology through the Biestler-Young Lectureship and the Stegeman Visiting Professor Award, from the department of design, housing and apparel, and from the Friends of the Goldstein Gallery. For more information about Celebration of the Jazz Age, call the Goldstein Gallery at 624-7434.



The exhibition *Coming Apart at the Seams: Style and the Social Fabric in the 1920s*, is at the University's Goldstein Gallery through January 12, 1997.

ONGOING SERIES

Taking Chances: Creativity at the University

The Deep Underground Sky

Marvin Marshak

Sunday, November 10, 2 p.m.

William G. Shepherd Room

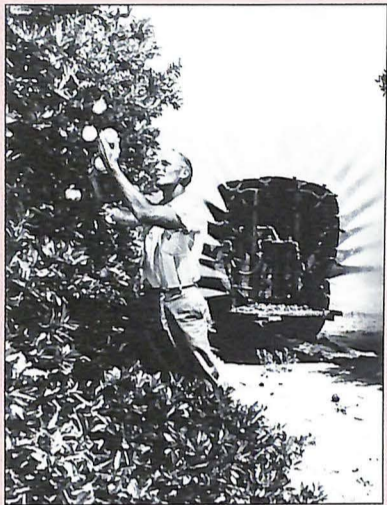
Physicist Marvin Marshak is involved in innovative research deep in northern Minnesota's Tower-Soudan mine. To understand the past and the future of the universe, he is studying subatomic particles, called "neutrinos." In this lecture, he will discuss the rationale and results of this work, which is forging a major paradigm shift in our understanding of the cosmos. Marvin Marshak is also Senior Vice-President for Academic Affairs at the University of Minnesota.

A Day of Harvest

Harriet Bart on Harvest

Wednesday, October 16,
12:15 p.m.

If you've walked from Coffman Union to the Weisman or the West Bank, you've seen the stand of corn, the word "cultivate," and the corn crib filled with books at the east side of the museum building. In this talk and outdoor tour, artist Harriet Bart will discuss her new public art work, entitled *Harvest*, and her ideas about the relationships between cultivating knowledge and corn.



ONGOING SERIES

More Films About Buildings and Places

My Father's Garden
Miranda Smith, director
(1995, 57 minutes, VHS)
Wednesday, October 16,
3 p.m. and 7 p.m.

This new award-winning video by Miranda Smith is an engrossing, emotionally-charged documentary about two farmers: Smith's own

father, who grew oranges in Florida in the 1950s, and Fred Kirschenmann, who has become a leader in the sustainable agriculture movement by transforming his large North Dakota family farm through organic methods. Donald Wyse, executive director of the Center for Sustainable Agriculture at the University, will lead a discussion after each show. Cosponsored by the University's Center for Sustainable Agriculture and the department of landscape architecture.

ElderLearning

For more information about registration for these classes, call Steve Benson at the ElderLearning Institute at (612) 924-7195.

Norwegian Folk Art: The Immigration of a Tradition to America

Marion Nelson, professor emeritus of art history, University of Minnesota
Thursdays, October 3 and 10,
2:30 - 4:00 p.m.

(These class meetings are also open to the general public.)

French Impressionism

Gabriel Weisberg, professor of art history, University of Minnesota
Thursdays, October 7 - November 21,
2:30 - 4:00 p.m.

Twin City Historic Buildings and Districts

Betty Hammel, architectural writer, and Virginia Sweatt, historic preservation activist
Thursdays, November 7 - 21,
12:45 - 2:15 p.m.

Colleagues may audit ELI classes for \$25 per class.

Theatrical Production

The Last Meeting of the Knights of the White Magnolia
by Preston Jones

Evening performances begin at 8:00; Sunday matinees begin at 3 p.m. Performances are November 15, 16, 17 (matinee), 19, 20, 21, 22, 23, 24 (matinee) at Rarig Center. For ticket information, call (612) 624-2345.

GRADUATE SEMINAR AND PUBLIC PROGRAM

Border Crossings: Theatre History and Theory (TH 8120)

September 27 - December 6, Fridays, 1:30 - 4:30 p.m.

The concept of "borders"—not only geographical but also cultural, social, ideological, and artistic—occupies an important place in current discussions across many disciplines and art forms. Michael Kobialka, associate professor of theatre arts at the University of Minnesota, has organized an outstanding graduate seminar on the topic to create a forum on the complex issues of how borders are produced, organized, and disseminated at the end of the 20th century. The class sessions are open to University faculty and students and to the Twin Cities community as a series of free public programs at the Weisman Art Museum. Border Crossings is sponsored and funded by the department of theatre arts and dance and cosponsored by the Weisman Art Museum, with additional funding from the College of Liberal Arts Scholarly Events Fund and Crisis Point: Theatre of Danger and Opportunity.

Prominent scholars in theatre and performance arts from across the nation will be guest lecturers. For more information, call the Weisman Education Department at 625-9677. All sessions meet in the William G. Shepherd Room unless otherwise indicated.

September 27: Introduction with Michal Kobialka. Borders of the Past with Rosemarie Bank, Kent State University

October 4: National Borders/Crossings with Janelle Reinelt, University of California-Davis

October 11: Real/Imaginary Borders/Crossings with Spencer Golub, Brown University, (Billy and Jody Weisman Family Seminar Room)

October 18: Colonial Borders/Crossings with Joseph Roach, Tulane University

October 19: Special Event: Race/Ethnic Crossings: The Theatre of Susan Lori-Parks with Elizabeth Diamond, New York theatre director, sponsored by the CLA Scholarly Events Fund and Crisis Point.

October 25: New World Borders/Crossings with Coco Fusco, writer, interdisciplinary artist, (her visit sponsored by the CLA Scholarly Events Fund) and professor at Temple University and Jorge Huerta, University of California-San Diego, (The Julie and Babe Davis Gallery.)

November 1: Gender/Sex Borders/Crossings with Jill Dolan, Graduate School of the City University of New York

November 8: Gender/Sex Borders/Crossings with David Román, University of Southern California

November 15: No class

November 22: Technology: Borders of the Present with Alice Rayner, Stanford University

November 29: No class (Thanksgiving)

December 6: Performance Art with Herbert Blau, University of Wisconsin-Milwaukee
Summary with Michal Kobialka.

The Compleat Scholar Courses

LAST CHANCE TO REGISTER

An Artist's Life

CSch 0110, Sec. 1,
No credit, (\$78/age 62 and Weisman members \$70.20)

Wednesdays, October 2 - 23 (4 meetings), 6 - 8 p.m.

Billy and Jody Weisman Family Seminar Room

This course examines what it means to be an artist today and how that has changed from past eras. Meet and talk with a roster of local artists and museum and arts professionals. Speakers include Weisman museum director Lyndel King, arts critic Mary Abbe, and artists Diane Katsiaficas, Ta-coumba Aiken, Chris Faust, Doug Argue, Hazel Belvo, and Tom Rose. The class is moderated by Bienvenida "Beni" Matias, executive director of the Center for Arts Criticism in Minneapolis.

The World's Most Famous Small-Town Bank

CSch 0185, No credit,
(\$54/age 62 and Weisman members \$48.60)

Wednesdays, February 19 and 26,
6 - 8 p.m. and bank tour on Saturday, March 1

The National Farmer's Bank in Owatonna, Minnesota, designed by Chicago architect Louis Sullivan and completed in 1908, is a master work of American architecture. In conjunction with the Weisman exhibition, *Louis Sullivan and the Owatonna Bank*, registrants explore this world-famous structure. Distinctive in design, the bank has long been a mecca for architecture students and has even appeared on a U.S. postage stamp. Examine the history and design of this unique building and the tragic story of three remarkable men (architects Sullivan and George Elmslie, and bank vice president Carl Bennett) most responsible for its creation. The class concludes with a tour of the building, now Norwest Bank of Owatonna. Instructors are St. Paul Pioneer Press architecture critic Larry Millet, author of *Lost Twin Cities*, as well as a book on the Owatonna bank, and Dave Bowers, a St. Paul architect who has extensively researched the Owatonna bank's history and who served as project architect for the most recent remodeling of the building in 1996.

REGISTER EARLY FOR WINTER QUARTER CLASS

For more information on registration, call The Compleat Scholar at (612) 624-8880.

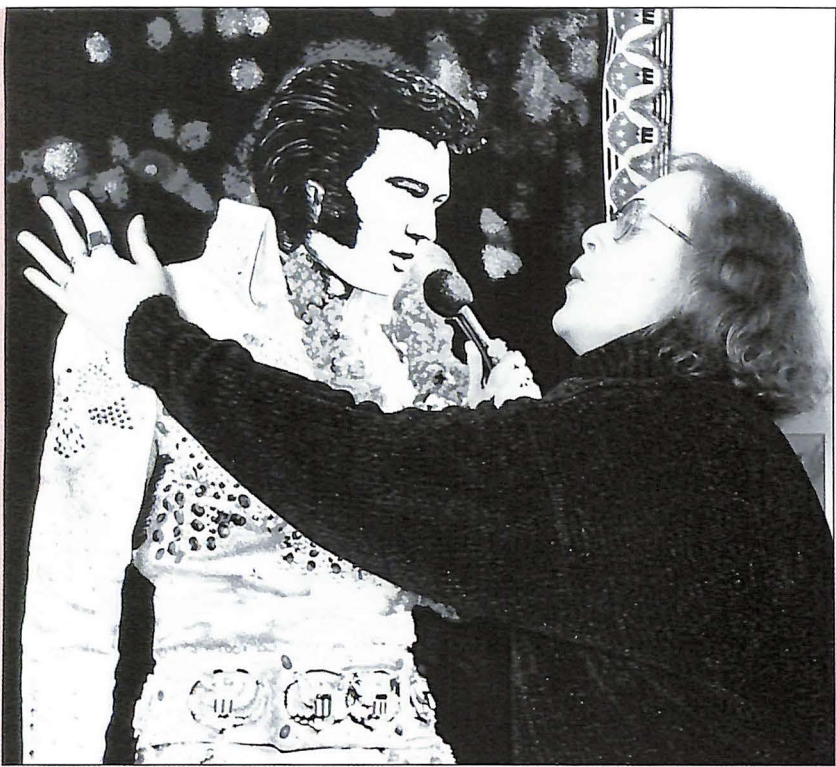
Fresh Views: Perspectives on Gazing

Tuesdays, October 8 - November 19,
12:15 - 12:35 p.m.

Weisman Galleries/Meet at Information Desk

In this new noon-hour series of short gallery talks, join some of the University's most dynamic faculty, who will employ a range of disciplines to present fresh readings of works from the late 19th century to the present on view in the Weisman galleries.

October 8	Roger Jones, physics
October 15	Frank Sorauf, political science
October 22	Gayle Graham Yates, American studies
October 29	Theofanis Stavrou, history
November 5	Michael Dennis Browne, creative writing and English
November 12	Ron McCurdy, music
November 19	Catherine Liu, French



"Elvis" and Karal Ann Marling

ELVIS LIVES AT THE WEISMAN!

New Books: Graceland: Going Home with Elvis
Reading and Book Signing with Karal Ann Marling
Wednesday, October 2, 4 p.m.

Grab your white jumpsuit or blue suede shoes and join us at the Weisman for a reading and book signing with Karal Ann Marling, University of Minnesota professor of art history. Her latest book, *Graceland: Going Home with Elvis*, was published by Harvard University Press in August on the anniversary of Elvis's death. Professor Marling looks at the aesthetic choices that make Graceland both unique and familiar, an embodiment of the ideals of home during the post-war era. The book is enriched by Marling's witty drawings from her own pilgrimage to Graceland. Elvis impersonators present at the book signing will be able to purchase the book at half price.

INTRODUCING THE WEISMAN'S FIRST INTERACTIVE CD ROM

The Weisman Art Museum and Yamamoto Moss, one of the Twin Cities' leading design firms, recently announced the release of the museum's first interactive CD ROM. Entitled, *The Frederick R. Weisman Art Museum: Not Just Another Brick Lump*, the CD offers an entertaining and compelling history of the museum, its cutting-edge design and construction, and an intriguing electronic tour of the museum facility, including highlights of its extensive collection of art.

Produced collaboratively by the Weisman Art Museum staff and Yamamoto Moss (YM), the disk uses the latest in multimedia technology. Quicktime VR® scenes allow users to visit three-dimensional museum galleries and experience the building's unique architectural spaces. Video segments highlight important moments in the building's construction and introduce viewers to its architect, Frank O. Gehry. Animation and interactive games help users have fun while learning about the museum.

The production of this new CD ROM marks the second major project in which the Weisman and YM have worked cooperatively. The design firm is also responsible for the Weisman Art Museum's distinctive logo and many of its new brochures and other informational material created for the building's opening in 1993.

Museum director Lyndel King noted, "It was a pleasure to work with this group of talented people once again. Without Yamamoto Moss'

incredible philanthropy and generous spirit, it would have been impossible for the museum to even consider a project of this magnitude. Working together, we have created a product that is both educational and entertaining—something of which we can both be proud!"

Yamamoto Moss has a national and international reputation for its design work in corporate and brand identity, marketing communications, positioning and image management. Since its inception in 1979, YM has grown from a small design studio into a full-service organization offering print and new media design, in-house marketing and strategic planning services, and technology consulting. The firm's principals, Hideki Yamamoto and Miranda Moss, have each practiced professionally in the fields of marketing and design for more than 25 years.

Announcing the completion of the project, Hideki Yamamoto observed, "It was exciting to work with the Weisman staff to bring the museum building and its extraordinary art collections to life on CD ROM. We worked hard to make sure people of all ages and interests would have an interesting and fun experience."

The new CD ROM is available at the Weisman Art Museum Store at an introductory price of \$19.95.

Current members of the Colleagues of the Weisman Art Museum who upgrade their membership to an upper level (\$100 or more) will receive a free CD ROM.

Special Event

Smithsonian Voices of Discovery

Asian Americans and Museums: Preserving Our Collective Memory

Marshall J. Wong
 Sunday, October 27, 2 p.m.
 William G. Shepherd Room

In conjunction with Smithsonian's exhibition *America* at the St. Paul Civic Center (October 16 to November 14), which celebrates the 150th anniversary of the nation's premier museums in Washington, D.C., Marshall J. Wong, director of the Smithsonian's Wider Audience Development Program, will visit the Weisman. In addition to discussing efforts to preserve Asian American history and culture through museums, his talk will discuss the need for Asian Americans to participate in national debates on arts and humanities to address such issues as minority group access and inclusion and public funding of controversial exhibitions.

The program is part of the *Smithsonian Voices of Discovery*, which will bring many scholars to the Twin Cities to complement the traveling exhibition.

ENSEMBLE CAPRICCIO returns to the Weisman Art Museum for another season of chamber music. The trio's first performance of the season will be on Sunday, December 1, at 3 p.m. Admission is free.



IS HOLIDAY SHOPPING WEIGHING HEAVY ON YOUR MIND?



Come and Get It, sculptures by Josie Winship, created for the Weisman Art Museum Store, 1996.

Mark your calendars for the Weisman Art Museum Store's

HOLIDAY SHOPPING EXTRAVAGANZA!

Sunday, November 17, 1996
11 a.m. to 6 p.m.

Join us for a day of special programs, exhibition openings, entertainment, refreshments, and a special 20% shopping discount* for all current members of the Colleagues of the Weisman Art Museum.

*Other discounts do not apply.

PROFILE

C. Lance Brockman

Our major exhibition this fall presents the research of guest curator, C. Lance Brockman, chair of theatre arts and dance at the University. The Weisman's small size does not allow full-time specialized curators, but University faculty and staff, such as Lance, provide a wealth of expertise for museum programs.

Lance has worked as guest curator on two successful projects. *The Twin City Scenic Collection: Popular Entertainment 1895-1929*, presented in 1987, was drawn primarily from another of the University's resources, the

performing arts archive. That exhibition traveled to five other museums around the country. This year's exhibition, *Theatre of the Fraternity: Staging the Ritual Space of the Scottish Rite of Freemasonry, 1896-1929*, grew out of Lance's research for the earlier project. The museum staff worked with Lance to develop grant proposals for the National Endowment for the Humanities. All the proposals we submitted for these projects were funded, an indication of their quality and popular appeal.

Lance teaches theatre design at the University and is especially interested in the history of scenic art in America. He has lectured on this topic all around the United States. His expertise in historical scenic art and

especially his vast knowledge of archives that document this subject, help make him a good curator, but perhaps most important is that his approach to scholarship is grounded in visual documents. He understands that visual sources may be as important as— and sometimes more important than—written ones. His research relies heavily on actually seeing and studying extant scenery, drawings, costumes, and other objects that are the subjects of his research and of museum exhibitions.

The Weisman Art Museum is pleased to be able to present to the public in the Twin Cities, and through the touring exhibition to people all around the country, the scholarship of University faculty members such as Lance Brockman. We congratulate him on bringing this excellent project to such a successful conclusion.

Lyndel King
Director



C. Lance Brockman

Guided Tours at the Weisman Art Museum

For more information about tours or for reservations for groups of 15 or more, please call 625-9656. Tour reservations must be made at least three weeks in advance of the tour date.

Programs at the Frederick R. Weisman Art Museum are made possible in part by operating grants from the General Mills Foundation and the Honeywell Foundation; major operating support is also provided by the Institute for Museum Services, an independent federal agency, part of the National Foundation for Arts and Humanities. Additional support is provided by Xerox.

WAM

Frederick R. Weisman Art Museum at the University of Minnesota
333 East River Road, Minneapolis, Minnesota 55455



The Frederick R. Weisman Art Museum is a department of the University of Minnesota, which provides ongoing support for its operation. The museum is located on the East Bank of the Minneapolis campus, adjacent to Coffman Memorial Union and the Washington Avenue Bridge.

The museum is open from 10 a.m. to 5 p.m. on Tuesday, Wednesday, and Friday, and from 10 a.m. to 8 p.m. on Thursday. Weekend hours are 11 a.m. to 5 p.m. The museum is closed on Monday and on all major and some University holidays. Parking is available in the museum garage located at 333 East River Road. The galleries and parking area are accessible to the handicapped by an elevator on the northwest corner of the building.

All exhibitions presented by the Frederick R. Weisman Art Museum are free.

A number of volunteer opportunities are available at the museum. Call (612) 625-9494 for more information.

UNIVERSITY OF MINNESOTA

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