St. John's Museum of Art
Wilmington, North Carolina

CALENDAR
October 1983—March 1984
DIRECTOR'S REMARKS

Museums have become increasingly concerned with their basic functions of collecting, preserving, exhibiting and educating. What is reasonable to expect from museums? Are they fulfilling their purposes or have they become entertainment vehicles competing with amusement parks for an audience? These are the issues the museum profession is now addressing. More specifically, the struggle to understand art in all


its completeness is as great for the professionals as it is for the viewing public. There is much more to the simple act of displaying an object than meets the eye.

For decades the debate has involved questions concerning intent, content, skill, and aesthetics. We continue to ask “What constitutes art?” and, “What qualities make some works of art so compelling that their value is everlasting?” In a sense art is subjective according to the taste and level of understanding of the perceiver. However, as one becomes more familiar with the complexities of decision-making involved in making a work of art, and the more one considers those decisions in light of the skill, imagery, and beauty, the more one is able to make objective judgments about the relative value of particular artistic statements. While the number of programs in museums has increased, the basic purpose of the art museum has not changed; to collect the most unique one-of-a-kind objects of pre-eminent aesthetic quality. This is what separates art museums from all others.

The great art museums are known for the number of masterpieces in their permanent collections. More often than not, those works of art contain that rare combination of power, tension, integrity, honesty, expressiveness, passion, investigation and timelessness; all qualities which transcend the present. In the final analysis, regardless of whether art is representational or abstract, it is that elusive search for beauty, truth, and perfection that captivates man’s imagination and transmits some sense of meaning to life through the visual language of the artist. The art museum is fulfilling its role in society by being the keeper and protector of the most extraordinary artistic visions the human spirit has produced.


SPECIAL SERVICES

Tours

Tours of the Museum complex and of the special exhibitions are conducted by the staff and docents. They may be arranged for groups of six or more by calling the Museum, (919) 763-0281, at least one week in advance.

STAFF

Alan Z. Aiches, Director
Martha Conner, Administrative Assistant
Sue Wheeler, Secretary
Mary Spann, Housekeeper

Hours

Open Tuesday—Saturday, 10 a.m. until 5 p.m.
Closed Sunday, Monday, Fourth of July, Thanksgiving, Christmas Eve, Christmas Day, New Year's Eve, New Year's Day

Restrooms

Admission Free

Museum phone • (919) 763-0281
BERNSTEIN, COLLINS, IRWIN, MORGAN: The 1982-1983 North Carolina Arts Council Artist Fellowship Exhibition

This exhibition, organized by the Green Hill Center for North Carolina Art in Greensboro, will present the recent works of four visual artists awarded $5,000 fellowships by the North Carolina Arts Council in 1982. The purpose of the fellowship is to allow artists the opportunity to purchase materials or to set aside time to work on their art. The recipients are William Bernstein of Burnsville, glassblower; Jim Collins of Mocksville, photographer; Kim Irwin of Chapel Hill, mixed media/installation; and Clarence Morgan of Greenville, mixed media/collage. The exhibition travels to the North Carolina Museum of Art in early 1984, already having opened in Greensboro this past summer. It is jointly supported by a grant from the North Carolina Arts Council and the National Endowment for the Arts in Washington, D.C.

Norman Keller: Vertical Markers

"The concept of the tower has fascinated me for a number of years. The erecting of vertical markers in specific landscapes goes back millennia. I feel these to be a very human response to our sense of the horizon and as such are a valid and meaningful area for sculptural exploration. The connotations are extremely wide—from boundary marker to phallic symbol. Consequently, there is room to play, to develop a multi-level perceptual capability in each piece." Keller studied at the University of Georgia where he earned his B.F.A. and M.F.A. Currently he is Professor of Sculpture in the School of Art at East Carolina University. His work has been exhibited throughout the southeast, and is included in numerous permanent collections including R.J. Reynolds Industries and the University of Georgia.

The Museum's changing exhibition program consists of six exhibition periods of two months each during the year. The Museum installs from one to three exhibitions during each period in the Samuel H. Hughes Gallery, and on the grounds. Members' previews are held the first Friday in the months of October, December, February, April, June, and August. Please refer to sections of the Calendar for educational programs.
Arthur B. Davies: Paintings, Prints, and Drawings

Davies is important both as a gifted artist and as an influential mover in the American art scene of his time. Born in Utica, New York, in 1862, he began as a young man to exhibit his paintings at the prestigious National Academy of Design in New York. For the rest of his life Davies continued to make a living from his painting. In later years he was respected for his advice to wealthy patrons on their collections. The paintings that earned him his living tended to be gentle, attractive landscapes, sometimes peopled with mysterious, mythical figures arranged in rhythmic attitudes. They show an otherworldly atmosphere that was quite personal and yet very much in tune with the Victorian world of the 1890's and 1900's. Organized by the Hickory Museum of Art, this exhibition will travel to the Duke University Museum of Art, and the Weatherspoon Gallery, UNC-G among others in 1984, and was made possible through the support of the Catawba County Council for the Arts, Inc., the North Carolina Arts Council, and the National Endowment for the Arts.

Medieval Works from the Duke University Museum of Art

This group of works, chosen by Dr. John Spencer, Director and Louise Tharaud Brasher, Assistant Curator at Duke University, is intended to give an overview of the styles represented in sculpture and architectural elements during the 13th to the 15th centuries. Included among the works selected will be several pieces of statuary, small heads, and capitals.

22nd Annual Holiday Exhibition

This exhibition of the over 75 artists represented in the Museum's Sales Gallery is a favorite of the membership and the community. It provides an opportunity to purchase original artwork as gifts during the holiday season. Paintings, works on paper, and ceramics will be included.
Richard Stenhouse: New Drawings

For Stenhouse, "The motivation has always been basically the same: power. Art has the power to move, to stretch, to excite me. My own work can have this power and drawing is the most immediate way to create it. The birth of a drawing is an intense experience. I can watch with agony its failure to live or witness its blossoming power which is the ultimate reward for this artist." Stenhouse studied architecture at the N.C. State School of Design prior to earning his B.A. from UNC-Charlotte in 1970, and taking his M.F.A. at UNC-Greensboro in 1975. His works have been extensively exhibited throughout the southeast since 1975. Many are represented in public and private collections including the N.C. Museum of Art, Mint Museum of Art, Duke University, the R.J. Reynolds Corporation, and the Weatherspoon Gallery, UNC-G.

* The exhibition for the Main Level is to be announced.

MUSEUM EXPANSION

The restoration of St. John's Lodge began in March. The first phase of construction is now complete even though much of that work has been "hidden" from view. The porch and stairs have been removed from the front of the Lodge, and an areaway has been excavated in front of the building to reveal the two story nature of the original Georgian facade.

The underground tunnel between the Lodge and the Samuel H. Hughes Gallery also has been completed. This will provide a connection for the buildings serving the museum function, while allowing for the inside passage of people and objects. The lower level of the Lodge will be used as administrative space for the staff. The upper level including the Lounge will house more traditional works from the permanent collection such as the Portrait of a Gentleman by Jacob Marling. The East room will be dedicated to the growing number of works on paper, and also will be used for the collection of Mary Cassatt aquatints which have been bequeathed to the Museum. The West room will become the library and reading room, and will feature works on canvas such as Still Life with Ancient Ko Su Coat by Elisabeth Augusta Chant, featured on the Calendar cover.

The staff has been selecting and preparing the works from the permanent collection to go on view when the Lodge re-opens. Many favorites may have a different appearance due to their having been cleaned, re-matted, or reframed. A number of new works has been added to the collection and will be seen for the first time. We anxiously await the time when the collection can be viewed in a setting which befits the quality of the objects the Museum has acquired over the years.
GALLERY TALKS

October 19
December 7
February 15

Wednesdays at Noon
These informal half-hour presentations by the Museum's professional staff will deal with topics relevant to the changing exhibitions.

PUBLIC LECTURES

Thursday
October 13, 8 p.m.

The Artist Fellowship Exhibition, Dr. Mitchell Kahan, Curator of American and Contemporary Art, N.C. Museum of Art.

Lecture to be announced.

Thursday
December 8, 8 p.m.

Lecture to be announced.

Thursday
February 9, 8 p.m.

MUSIC

The Museum offers a variety of complimentary concerts and performances throughout the year, open to the public. The music program is made possible, in part through the co-sponsorship of Wilmington Pro-Musica. Concerts are held in the Samuel H. Hughes Gallery, unless otherwise noted.

Sunday
November 13, 3 p.m.

Frank Bongiorno, Sherrill Martin, Mark Shelton, and Robert Nathanson - 20th Century Music for Saxophone.

Concert to be announced.

Sunday
January 8, 1984, 3 p.m.

IN THE SALES GALLERY

The Museum represents over 75 artists from North Carolina and other southeastern states. The sales gallery maintains a wide selection of original paintings, works on paper, and crafts for individuals and businesses wishing to decorate with original art work. The staff welcomes your inquiries. Museum members receive a 10% discount on all purchases of art from St. John's. A three-month payment plan is available to all members.

WORKSHOPS & DEMONSTRATIONS

Adult Workshops

Saturday
October 8, 1-4 p.m.
Pastel, Jean Wenner
$5.00

Saturday
January 21, 1-4 p.m.
Pastel, Jean Wenner
$5.00

Saturday
February 18, 10-12 Noon
Fundamentals of Oil Painting, Jack Berkman
$10.00

1-3 p.m.

Saturday
February 25, 1-4 p.m.
Pastel, Jean Wenner
$5.00

Saturday
March 17, 1-4 p.m.
Pastel, Jean Wenner
$5.00

Junior Art Detective Days
On selected Saturdays the museum staff plans special art discovery programs for children ages 8 years and older. Advance registration is recommended. The Museum offers these special children's programs at no charge.

Saturdays, 1 p.m. - 3 p.m.

October 15
Films: Collage; Crayon; Discovering Creative Pattern. Workshop: Staff conducted collage workshop.

November 12
Films: Photography: Masters of the 20th Century; Fusion. Workshop: Staff conducted art scavenger hunt.

December 10
Films: How to Make a Stencil Print; Prints; Little Blue, Little Yellow. Workshop: Staff conducted holiday card printmaking workshop.

January 14
Films: Sand Castle; Apple Doll; Henry Moore. Workshop: Staff conducted art scavenger hunt.

February 11
Films: Imagery in Space; Mobile by Alexander Calder; At Your Fingertips-Boxes. Workshop: Staff conducted mobile workshop.

March 10
Films: Henri Rousseau: The only Great Artist with No Professional Training; Kinetic Art in Paris. Workshop: Staff conducted art scavenger hunt.
CLASSES AT THE COWAN HOUSE

Adult Classes

Wednesdays, 10-12 Noon
**Drawing and Painting**
Hester Donnelly. $20 a month

Thursdays, 10-12 Noon
**Watercolor**
Hester Donnelly. $20 a month

Saturdays, 10-12 Noon
**Drawing and Painting**
Hester Donnelly. $20 a month

Tuesdays, October 4-November 8, 6 sessions, 7-9 p.m.
**Media Exploration**
Georgeann Haas. $30.

Wednesdays, October 5-November 16, 7 sessions, 7:30-9:30 p.m.
**Batik**
B.J. Ryan. $40.

Fridays, October 7-November 11, 6 sessions, 10-12 Noon
**Watercolor**
Douglas Grant. $30.

Wednesdays, October 12-November 16, 6 sessions, 10-12 Noon
**Basic Drawing**
Caroline McCauley. $30.

Wednesdays, January 11-February 15, 6 sessions, 10-12 Noon
**Painting**
Caroline McCauley. $30.

Wednesdays, January 11-February 15, 6 sessions, 7:30-9:30 p.m.
**Drawing**
Virginia Wright-Frierson. $33.

Thursdays, January 12-February 16, 6 sessions, 10-12 Noon
**Watercolor**
Gladys Faris. $30.

Children’s Classes

Wednesdays or Thursdays, 3-5 p.m.

Saturdays, October 22-November 5, 3 sessions, 1-4 p.m.

**Drawing and Painting**
Hester Donnelly. $20 a month

**Drawing with Color**
Donna Moore-Land. $20.

Classes, workshops, and demonstrations are held in the Cowan House located at 208 South Second Street in the Museum complex. Pre-registration for classes and workshops may be made by calling the Museum office, 763-0281. Class fees may include model and supply fees. Museum members receive a discount on all classes and workshops. In some cases, the number of students will be limited, and registration will be on a first-come basis. The Cowan House studio will be available 15 minutes prior to class time and students will be expected to be set up and ready for class instruction.
Docents and volunteers are, indeed, vital to the successful operation of the Museum. Several specific projects have begun this year. Merle Chamberlain, formerly an archivist at the Philadelphia Museum of Art has recently relocated to Wilmington. As volunteer registrar, she has undertaken a project to update the Museum’s permanent collection records and files. An equally large project to set up the Museum’s library has been headed up by Ruth Hewlett and Billie Montieth. They have been working for months developing a usable yet flexible system, while cataloging a great many new volumes which have been added to the collection. Please contact the Museum office, 763-0281 if there is a project underway in which you wish to participate. The Museum needs additional volunteers and welcomes your inquiries.

Docent Schedule

The following programs have been scheduled as part of the Museum’s Docent Education Program. Please contact the Museum office if you wish to attend the series.

Tuesdays, 11:00 a.m.

**Oct. 4 - Films:** Art in the Western World; Meaning of Painting I and II.
**Nov. 1 - Films:** The Third Century: Arts for People; North Carolina Women Artists.
**Nov. 15 - “Medieval Manuscript Illumination,” John Meyers, Asst. Professor of Art, UNC-W.
**Dec. 6 - Films:** Europe in Transition: The Late Middle Ages; Art Portrays a Changing World: Gothic to Early Renaissance; Bronzecasting of Sculpture.
**Jan. 10 - Films:** 20th Century Art: A Break in Tradition; What is a Painting?
**Feb. 7 - Films:** Georgia O’Keeffe.
**Mar. 6 - Films:** Speaking Effectively to One or One Thousand; Strictly Speaking.
**Mar. 20 - “Group Energy: Your Verbal and Other Messages.” Marylil Humphreys, Instructor in Personal Energy Renewal Systems, UNC-W.

**ST. JOHN’S MUSEUM GUILD**

The Museum Guild continues to support the Museum in many ways. Their projects provide financial aide to the Museum, allowing for acquisitions to the permanent collection as well as purchases of equipment. This past year the Guild raised funds for the acquisition of Elliot Daingerfield’s “Approaching Storm,” and for purchasing a 16mm film projector which has enabled the Museum to begin its Junior Art Detective Days Saturday series for children. In addition, Guild members volunteer hundreds of hours performing various activities including leading tours in the Museum, manning the sales gallery, providing for receptions at openings, registering students for art classes and workshops, and assisting the staff with in-house projects.
OF SPECIAL INTEREST

New Acquisitions

This past spring the Museum added several very fine works to the permanent collection. Foremost among those were "Approaching Storm" by Elliott Daingerfield and "The St. John's Lodge" by Henry Bacon. Each work was a significant acquisition and filled out an area of the collection which has not been previously represented. The landscape by Daingerfield, an oil on board c. 1905-1910, shows the decided influence of George Inness, the 19th century American landscape painter whom Daingerfield knew and admired. The St. John's painting will be part of an exhibition of Daingerfield's intimate landscapes, which is being organized by the Museum for the spring, 1984.

The Henry Bacon watercolor of St. John's Lodge is a delicate work of art as well as an important historical document. Executed in 1887 while Bacon still lived in Wilmington, this is the first painting by Bacon to enter the collection. Included among the other acquisitions were the 1963 gouache entitled "Companions" by Robert Broderson, a recent Virginia Wright-Frierson watercolor "Tomatoes on a Blue Silk Scarf," and a series of Art Deco fashion drawings by Doris Bunker Dosher.

Tours

The Museum has scheduled the next trip to the Virginia Museum of Fine Arts, Richmond, for November 1-2. The exhibitions Painting in the South, 1564-1980, and Wealth of the Ancient World: The Nelson Bunker Hunt and William Herbert Hunt Collection of Classical vases, sculpture, and coins will be on view. In addition, a tour of the award winning Best Products Corporate Headquarters building and the Lewis Collection of Contemporary American Painting and Sculpture has been arranged. For further information and reservations, please call the Museum office, 763-0281.

MEMORIALS

Memorial donations to the Museum are placed in the Memorial /Acquisition Fund, which is used to purchase works for the Museum's permanent collection.

For
Mrs. Beulah Meier
Mrs. Marsden Bellamy
Mrs. Beulah Meier

From
Willa M. Dickey
Mr. Daniel P. Roth
Mr. & Mrs. Thomas B. Allen (Kentucky)
The Museum welcomes the following new members since February, 1983 and gratefully acknowledges increases in the category of membership.

**Individual**
- Curtis S. Anderson
- Barbara Bright
- Nancy Broghamer
- Carol L. Brown
- Charles Bruce
- Susan D. Butler
- Michael Calla
- Mrs. Charles Cavenaugh
- Mrs. Merle Chamberlain
- Mary Benton Clark
- Mrs. Wilbur R. Corbett
- Anne Cree
- Hannah Dawson
- Mrs. Garrett N. DeVane
- James J. Durney
- Mrs. Jeanne S. Gowdy
- Mrs. G. D. Hardison
- Lucretia Hatfield
- Martha Heine
- Mrs. Margaret G. Hughes
- Robert F. Hutchens
- Deborah Jamieson
- Sara Jessup
- Mark Johnson
- Sylvia C. Joye
- Anne Kendrick
- Phil Link
- Jolene H. McCann
- Ms. Elizabeth M. McClaren
- Jane P. Mitchell
- Mrs. David M. Murray
- Mrs. Virginia M. Pace
- Roberta Rusch
- Frieder O. Schulz
- Joan Emmerson Teer
- Michael Andre Titterton
- Virginia C. Trask
- Suda Fee Tuggle
- Marilyn Williams
- Evelyn D. Williford

**Family**
- William Atwill
- Mr. & Mrs. David E. Block
- Mr. & Mrs. John C. Collins
- Deacon Galleries
- Charles Fort
- JoAnn & Irving Fogler
- Furniture City
- Mr. & Mrs. James E. Holton
- Mr. & Mrs. Oliver Hutfall
- Dr. & Mrs. Gero Krugh
- Mr. & Mrs. Leon M. Melvin
- Richard G. Piper

**An Invitation . . .**

... to join St. John's Museum of Art, Inc., a non-profit corporation operated by a board of directors as an arts center for southeastern North Carolina. The Museum is accredited by the American Association of Museums, an affiliate gallery of the North Carolina Museum of Art, and is maintained primarily by private funds. Your membership is vital to the life and growth of the Museum. The benefits below can be your special gift to a friend, relative, or business associate. Please notify our office and a membership will be sent announcing your gift.

**Benefits of Membership**

1. To vote for officers and board members.
2. To bring guests to Museum functions.
3. To attend varied programs on the Arts.
4. To attend previews of exhibitions.
5. To use the Museum's library.
6. To receive discounts on art supplies and framing from participating merchants.
7. To receive exhibition announcements.
8. To receive a 10% discount for art instruction.
9. To receive a 10% discount on purchases from the Museum.
10. To assure the preservation of historic St. John's Lodge and the Cowan House.
11. To foster interest in the Arts throughout southeastern North Carolina.
12. To receive St. John's Calendar.

**Life Membership (Individual)** ........................................... $500.00

**ANNUAL MEMBERSHIP**

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Memberships are fully tax-deductible within the limits of the law.

StJohn's
MUSEUM OF ART, INC.

114 ORANGE STREET
WILMINGTON, N.C. 28401