



**Celebrate  
Greensboro**  
Art. Culture. Entertainment.



PHOTOS COURTESY OF WEATHERSPOON ART MUSEUM

BY BRIAN COOK

**R**ecent visitors summed it up nicely: “What an amazing place to be! It’s really inspiring,” and “Fostering community spirit! Who could ask for a better museum?”

The object of their adulation? One of the city’s true cultural gems: the Weatherspoon Art Museum at the University of North Carolina at Greensboro (UNCG), which celebrates its 70th anniversary this year.

What began as a small art department teaching gallery in 1941 has grown into a fully accredited, 42,000-square-foot professional museum with six exhibition galleries and a sculpture garden. Considered one of the best museums in the Southeast, the Weatherspoon is nationally recognized for its permanent



**Leonardo Drew,  
Number 119D, 2009.**

MUSEUM PURCHASE WITH FUNDS FROM WEATHERSPOON ART MUSEUM ACQUISITION ENDOWMENT, THE WEATHERSPOON GUILD ACQUISITION ENDOWMENT, THE JUDY PROCTOR ACQUISITION ENDOWMENT, THE WARREN BRANDT ACQUISITION ENDOWMENT, AND BY EXCHANGE, 2010.

# Weatherspoon Art Museum

Free Admission.  
Free Parking.  
Free Thinking.

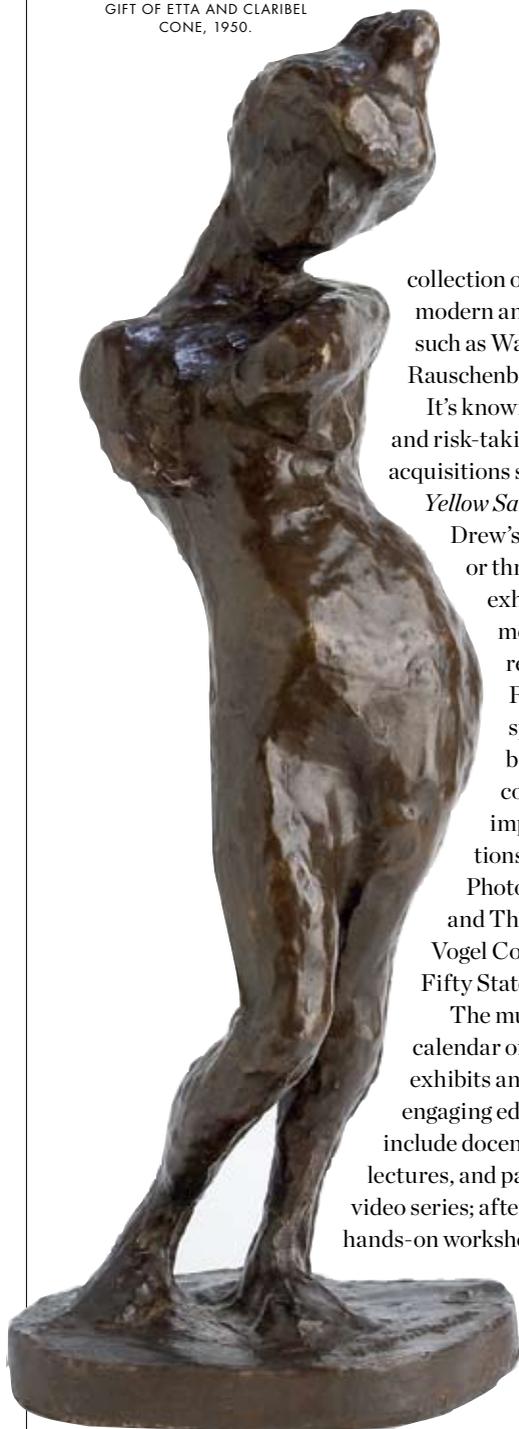


## Celebrate Greensboro

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Henri Matisse, *Madeleine I*, 1901.

GIFT OF ETTA AND CLARIBEL CONE, 1950.



collection of nearly 6,000 works by modern and contemporary artists, such as Warhol, de Kooning, Hesse, Rauschenberg, Matisse, and Murray.

It's known for its adventuresome and risk-taking spirit, whether through acquisitions such as Alexander Calder's *Yellow Sail* in 1951 and Leonardo Drew's *Number 119D* in 2009, or through groundbreaking exhibits on themes of poverty, memory, and our uneasy relationship with nature. Recently, the Weatherspoon was honored by being chosen to receive contributions from two important private collections: The Andy Warhol Photographic Legacy Program and The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States.

The museum features a dynamic calendar of 15 or more annual exhibits and a diverse roster of engaging educational programs. They include docent-led tours; gallery talks, lectures, and panel discussions; film and video series; after-hours social events; hands-on workshops; and Community Days.

The Weatherspoon owes much to the Greensboro community, whose time, funding, and dedication

### BOOK'EM

In honor of its milestone anniversary, the museum has published the book *Weatherspoon Art Museum: 70 Years of Collecting*, which features 100 highlights from its permanent collection and is available at the gift shop.

For more info on the new book or on the museum itself, go to [weatherspoon.uncg.edu](http://weatherspoon.uncg.edu).



Weatherspoon Sculpture Garden. Deborah Butterfield, *Lunailo*, 2008.

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have played a key role in its growth. A cornerstone of the museum's mission is public service, and that means serving a diverse audience of more than 32,000 visitors annually. In addition, thousands of UNCG students and faculty make use of its resources. The Weatherspoon seeks to enrich lives and foster an informed appreciation of the visual arts. Its tagline says it all: "Free Admission. Free Parking. Free Thinking."

## weatherspoon art museum

### CANVASSING THE NEIGHBORHOOD

The Weatherspoon Art Museum is located at 500 Tate St. on the UNCG campus. Hours are 10 a.m. - 5 p.m. Tuesday, Wednesday, and Friday; 10 a.m. - 9 p.m. Thursday; and 1 - 5 p.m. Saturday and Sunday (closed Monday). For more information, call 336.334.5770 (museum store, 336.334.3285), or visit [weatherspoon.uncg.edu](http://weatherspoon.uncg.edu).

PHOTOS COURTESY OF WEATHERSPOON ART MUSEUM



Aimee Guggenheimer, Etta and Claribel Cone, aboard ship, May 1903.

THE BALTIMORE MUSEUM OF ART, THE CONE ARCHIVES.



Willem de Kooning, *Woman*, 1949-50.

LENA KERNODLE MCDUFFIE MEMORIAL PURCHASE, 1954.

### Ladies First

From the Weatherspoon's earliest days, women with strong ties to the arts have played a major role in its development as a first-rate cultural institution.

The museum was the brainchild of art professor Gregory D. Ivy, who founded it in 1941 and named it in honor of Elizabeth McIver Weatherspoon. An art educator of 30 years, Weatherspoon was an alumna of Woman's College (now UNCG). She was also the sister of its late president Charles Duncan McIver, an early gallery supporter.

In 1950, what was then the fledgling Weatherspoon Art Gallery received a bequest of 240 works by European and American modernists from the famous 20th-century collectors, Dr. Claribel and Miss Etta Cone. The family of these sisters from Baltimore had prospered in the textile industry (the Cone name is a prominent one in Greensboro)—and one of Etta's sisters-in-law happened to be a Woman's College

alumna. Among the works were 67 prints and six bronzes by Henri Matisse, including *Madeleine I*, as well as a large number of modern prints and drawings, including works by Picasso.

Then there's the Abstract-Expressionist example of a female's influence. In 1954, the Weatherspoon made the most prescient and important acquisition in its history: *Woman*, by Willem de Kooning. Its purchase in a politically and socially conservative era signaled visionary leadership on the part of the museum and set an example for collection building that would continue unabated. This pivotal piece in the artist's career linked the surviving "Woman" paintings of the early and mid-1940s with the now famous six "Woman" paintings of the early 1950s. Weatherspoon's *Woman* will be included in a major retrospective of de Kooning's work at New York's Museum of Modern Art this fall.