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Elvehjem Museum of Art

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The Elvehjem Museum of Art

artscene

University of
Wisconsin-Madison
Volume 1, Number 2

For those visitors to the Elvehjem who wander into Birmingham Gallery VI there is an unusual and, hopefully, pleasant surprise. Quietly, without special ceremony, on January 12 this became the Elvehjem's first gallery dedicated to the display of Asian art. The Elvehjem's collections of Asian art are rich indeed, and include such major treasures as the very beautiful nineteenth-century Japanese prints which were so generously donated by Mr. and Mrs. John Hasbrouck Van Vleck, exquisite Indian miniature paintings from Mrs. Jane Werner Watson, and a variety of South and Southeast Asian sculpture given by Earl Morse from New York City. Although diverse objects from these collections have been on display at the Elvehjem, they have been shown only in the context of occasional special exhibitions. For the most part, however, because these collections have not had a specific gallery designated for their display, they have remained in storage and were made available to the faculty and students of the University as well as the interested public only by special arrangement. The purpose of the new Asian gallery is first of all to recognize the aesthetic and educational significance of these wonderful works of art and then to provide them with an appropriately designed and culturally meaningful context in which they can be appreciated and displayed to best advantage.

The creation of the Asian gallery responds not only to the fact that the Elvehjem has these outstanding collections but also is a recognition of the widespread and deep-rooted interest inherent both in the University and the broader Madison community in Asia and its culture. Historically, Japanese prints are reputed to have been in Madison already in 1891, only a generation after Perry opened Japan to the West. Frank Lloyd Wright also was an avid student and collector of Japanese art and culture, and it was his collection that formed the core of the print collection that has come to the Elvehjem from Mr. and Mrs. John Hasbrouck Van Vleck.

It is, in fact, amazing to discover how many Madisonians continue this traditional interest and collect art from India, Southeast Asia, China,

continued on page 3



Utagawa Toyokuni, *The actors Ichikawa Omezō and Matsumoto Yonesaburō as the lovers Umegawa and Chūbei*, ca. 1798, Bequest of John H. Van Vleck

M A R C H

Exhibitions

Drawing Near:
Whistler Etchings from the Zelman Collection
Grant Wood Still Lifes as Decorative Abstractions
Open Door 3

Art Classes

Lectures

Julius L. Zelman on Collecting Whistler Etchings
Anne Coffin Hanson,
"Manet and the Transformation of Perspective"

Symposium

Popular Religion in Counter-Reformation Europe

Concerts

Karp-Manoogian Trio
Michael Keller, piano
Wisconsin Chamber
Orchestra Members

Wisconsin Arts Quintet
Whitewater Brass Quintet

A P R I L

Exhibition

Daumier Lithographs: The Human Comedy

Art Classes

Lectures

David Don Tigny on Contemporary Ceramic Art
Reggie Ezell, "Medieval Illumination"

Concerts

Therese Bauer, mezzo-soprano; Karlos Moser, piano
Hawthorne Trio with Gary Wolkstein, piano
John Holmquist, guitar
Fine Arts Quartet

NEW AT THE ELVEHJEM

Recent Acquisitions

The end of each calendar year brings a flurry of proposed gifts to most American museums; 1984 was no exception at the Elvehjem. While not all those offers were accepted—the Art Accessions Committee must continue to exert discretion even under time pressures—the collections were enhanced in a number of quite diverse areas, and the Museum, the University, and the University Foundation are grateful to those people who sought to benefit the Elvehjem through their generosity.

The tone of this issue of *Artscene* having been set by Russell Panczenko's discussion on the new Asian art gallery, two donations are of particular note. Jane Werner Watson, continuing her gifts to the "Earnest and Jane Werner Watson Collection of Indian Miniature Paintings," donated eight more paintings from the collection which has been housed in the Museum since its inception in 1970. As noted above, selections from this collection will now be on regular view in the Asian gallery. In the same vein, the "E.B. Van Vleck Collection of Japanese Prints," origi-



Apache Bottle-necked Basket, Modoc Beaded Gambling Basket, ca. 1900, and Pomo Coiled Basket with Feathers and Glass Beads, gifts of Mr. and Mrs. Theodore W. Van Zelst

nally bequeathed to the Elvehjem in 1980 by John Hasbrouck Van Vleck, and consisting of over 2800 woodblock prints, was recently augmented by more than 1000 additional Japanese prints, gifts of John Hasbrouck's widow, Abigail Van Vleck. As has been the case with the original bequest, because of the sheer number of objects in this gift, it will take the Museum staff some time to assimilate and integrate it into its record-keeping and storage systems. However, Mrs. Van Vleck's generosity in donating these additional prints certainly strengthens the Elvehjem's claim to having one of the premiere collections of Japanese prints in this country. Like the Watson miniatures, selections of Van Vleck prints will be regularly featured in the Asian gallery. Moreover, Mrs. Van Vleck gave over a hundred Western prints (Old Master and Modern) which, needless to say, augment the holdings of the print collection in general, including works by Whistler, Seymour Hayden, John Taylor Arms, James McBey, and Stow Wengenroth, among others.

While the collections mentioned above bolstered the Museum's already strong holdings in some areas, there were other gifts which delved into relatively new frontiers. The donation of two portfolios of color photographs by Dr. Kristaps Keggi entitled *Color Nature Landscapes I and II* almost doubled the nascent photography collection. Included are works by Ralph Gibson, Paul Caponigro, William Garnett, Franco Fontana, and Eliot Porter. A completely new area of collecting for the Elvehjem was opened up by the donation of eighty-three Native American baskets by Mr. and Mrs. Theodore Van Zelst and by Brad and Anne Van Zelst Orvieto. Mentioned briefly in the last *Artscene*, this collection is noteworthy not only for the high quality of the individual baskets but also in that it provides a broad geographical survey of Native American basket-weaving techniques, ranging from the Southwestern United States to the Northwest Coast, the Great Plains and the Northeast, and including examples from Alaska and Canada. In short, the donation of



Marcel Gromaire, *Can Can Dancers*, 1931, gouache on paper, gift of Neva Krohn



Stuart Davis, *The Doctor (Interior)*, 1912, watercolor, gift of D. Frederick Baker, from the Baker/Pisano Collection

The Elvehjem

this large and fairly definitive collection has made it possible for the Museum to enter into a new area of collecting, since there is otherwise a general reluctance to venture into totally new areas on the basis of individual and disparate objects which have no context within the rest of the holdings.



Rāga Vilāval, Pahāri Style, late eighteenth century, gift of Jane Werner Watson

Yet another year-end gift deserving notice here is a gouache drawing of *Can Can Dancers* by the French artist Marcel Gromaire (1892–1971). One of the leading lights of the School of Paris during the first half of this century, Gromaire was self-taught as an artist and remained strongly independent throughout his long career, although he acknowledged a debt to Matisse and displayed an affinity for the compositional principles of constructive cubism. Donated by Neva Krohn, *Can Can Dancers* is dated 1931, from the prime of Gromaire's career, and, as such, is a most welcome addition to the drawing collection.

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Japan, and other countries in the area. The University of Wisconsin-Madison is itself a center of national reputation for the study of Asian culture and history; at present there are fifty-four faculty members who teach over 1500 students both on the graduate and undergraduate levels in specialized departments and study centers about South Asia, Southeast Asia, East Asia, and Japan. The new Asian gallery will make the Elvehjem's collections in these areas permanently accessible to these various interest groups.

The present arrangement of the Asian gallery is not final. Although



Indian, Gandharan School, *The Great Departure of Prince Siddhartha*, 3rd–4th century, carved schist, gift of Mr. and Mrs. James Stein



The Elvehjem's Asian Gallery

one frequently tends to think of Asia as a single continent, the various cultural entities that make it up are very different from one another. The effective installation and juxtaposing of Indian, Japanese, Chinese, and Southeast Asian art will take much study and careful planning in order that a visitor understands the objects displayed in a historical and cultural context rather than as mere curiosities. Also, research is being done to design a gallery ambience that is aesthetically pleasing as well as appropriate to the display of Asian art. Serious consideration is being given to wall color, lighting effects, partition systems, cases and pedestals, etc., which, while not competing with the art, will enhance its display and meaningfulness. I would like to thank Joan Raducha who teaches in the Department of South Asian Studies and Sandy Kita in the Art History Department for volunteering their time to help the Elvehjem understand and resolve the complexities inherent in the planning of the new Asian gallery. With their invaluable assistance the Elvehjem hopes to present to the visitor an Asian gallery that is at the same time visually exciting and educational.

Russell Panczenko
Director

The Elvehjem

EXHIBITIONS

Grant Wood Still Lifes, Whistler Etchings, Daumier Lithographs, and Women Artists in Wisconsin

While the Elvehjem's exhibition *Grant Wood Still Lifes as Decorative Abstractions* (discussed in the last issue of *Artscene*) continues through April 6, the work of another American artist will be featured in the Elvehjem's major exhibition for the Spring: on March 9 the Elvehjem will open the much awaited showing of *Drawing Near: Whistler Etchings from the Zelman Collection*. The ninety etchings in this exhibition are drawn from the collection of Julius L. and Anita Zelman of Los Angeles, the finest representation of Whistler's etchings in private hands in the United States.

James Abbott McNeill Whistler was arguably the greatest printmaker of the late nineteenth and early twentieth centuries. His deftness of line, his creative manipulation of tone, and his response to his surroundings had an enormous influence on his contemporaries. In its title, *Drawing Near*, this exhibition focuses on a crucial aspect of Whistler's graphic work, the way in which he was able to instill a sense of intimacy with his subject. Whether in a portrait, a cityscape in London, Venice, or Amsterdam, or a scene along the wharf, Whistler drew near to his subject and with an economy of line brought forth its presence.



James A. M. Whistler, *Black Lion Wharf*, 1859, Coll. Mr. and Mrs. Julius L. Zelman

Julius L. and Anita Zelman began forming their collection in 1969 and generally have aimed for completeness, acquiring new images rather than multiple states of one print. They now have acquired examples of about one third of Whistler's extensive output of etchings. We are delighted to announce that Mr. and Mrs. Zelman will be coming to the Elvehjem for the opening of the exhibition on Saturday, March 9, and that at 3:30 that afternoon Mr. Zelman will present a slide lecture on Whistler and their collection. You are invited to share in this rare opportunity to hear a collector give a firsthand account of the formation of a major collection.

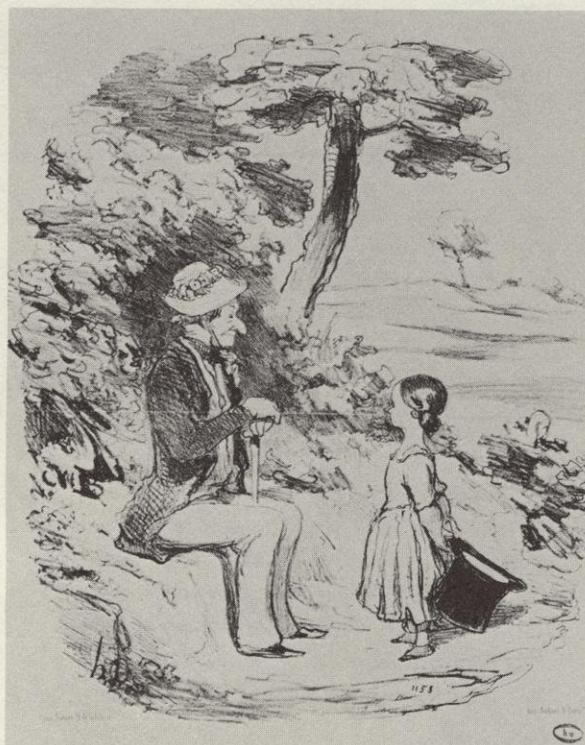
Drawing Near was organized by the Los Angeles County Museum of Art and is accompanied by an extensive catalogue by Ruth E. Fine, Curator in the National Gallery of Art, Washington, D.C. The exhibition will run through April 28.

In March the Elvehjem will be pleased to present *Open Door 3*, a juried exhibition of art by women in Wisconsin. The exhibition is sponsored by Survival Graphics School for Art in Madison, and the juror will be Jane Brite, Curator of the Cudahy Gallery of the Milwaukee Art Museum. In the past two years this exhibition has been increasingly successful, drawing entries from all over the state. This year the exhibi-

tion will be hung in the Elvehjem's Whyte Lounge and at the Survival Graphics School. The exhibition dates are March 3-30.

Through the generosity of Helen Wurdemann the Elvehjem has acquired during the last seven years over five hundred lithographs by the nineteenth-century French artist, Honoré Daumier. *Daumier Lithographs: The Human Comedy*, which opens on April 27 and runs through June 23, draws fifty prints from that collection to show Daumier's attention to what one might call the Human Comedy, the little accidents and occasional tragedies of daily life, suffered principally by the middle class, the "Absolute Bourgeois," to use the term of one of Daumier's most notable admirers, Henry James. The exhibition centers on a series of prints from the 1840s entitled *Les bons bourgeois*, or the "proper middle-class," and is augmented by prints from other series selected to demonstrate Daumier's mastery of the lithographic medium and his ability to create human emotion through gesture, facial expression, physical movement, and particularized human characters.

Daumier Lithographs has been organized by Professor Robert Beetem of the UW-Madison Art History Department and graduate student Margaret Mortensen.



Honoré Daumier, *When One has a Playful Father*, from the series, "Les Papas," published in *Charivari*, 1848, lithograph, gift of Helen Wurdemann

The Elvehjem

MARCH

2 Saturday

Art class, "There's Still Life in This Workshop!" Gallery viewing and art workshops in a studio are combined in this class. There are two sections: I, for 7-12 year olds, 8:30-10 a.m.; and II, for 13 year olds through adult, 10:15 a.m.-12:15 p.m. This is the first of four class sessions on successive Saturdays. Pre-registration and fee required: \$21 FRIENDS, \$25 non-members; supplies included. The instructor is Brandy Larson.

3 Sunday

Exhibition, *Twentieth-Century American Drawings: The Figure in Context* closes.

Exhibition, *Open Door 3* opens and runs through March 30.

Concert, Sunday Afternoon Live—From the Elvehjem, Karp-Manoogian Trio, Gallery V, 1:30 p.m.

7 Thursday

Lecture, "A Medieval Miscellany," by Jane Schulenberg and Lynn Courtenay, room 130, 7:30-9 p.m. Pre-registration and fee required at UW-Extension (262-3731).

9 Saturday

Exhibition, *Drawing Near: Whistler Etchings from the Zelman Collection* opens and runs through April 28.

Lecture, Collector Julius L. Zelman will present a slide lecture on Whistler's etchings and the trials and joys of building a collection, room 140, 3:30 p.m.

Opening Reception for the exhibition *Drawing Near: Whistler Etchings from the Zelman Collection*, Paige Court, 4:30-6:30 p.m. Julius and Anita Zelman will be present.

Art class, "There's Still Life in This Workshop!" (See listing for March 2, above.)

10 Sunday

Concert, Sunday Afternoon Live—From the Elvehjem, Michael Keller, piano, Gallery V, 1:30 p.m.

12 Tuesday

Lecture, "The Part for the Whole: Edouard Manet and the Transformation of Perspective," by Anne Coffin Hanson, John Hay Whitney Professor of the History of Art at Yale University. Third lecture in the Katherine Harper Mead Lecture Series, room 160, 8-9:30 p.m.

Elvehjem League Meeting, Madison Mayor Joseph Sensenbrenner will discuss "Politics and the Arts in Madison," room 166, 9 a.m.

14 Thursday

Lecture, "A Medieval Miscellany," by Jane Schulenberg and Lynn Courtenay, room 130, 7:30-9 p.m. Pre-registration and fee required at UW-Extension (262-3731).

16 Saturday

Art class, "There's Still Life in This Workshop!" (See listing for March 2, above.)

17 Sunday

Concert, Sunday Afternoon Live—From the Elvehjem, Members of Wisconsin Chamber Orchestra (Bach 300th Birthday Celebration), Gallery V, 1:30 p.m.

23 Saturday

Art class, "There's Still Life in This Workshop!" (See listing for March 2, above.)

24 Sunday

Concert, Sunday Afternoon Live—From the Elvehjem, Wisconsin Arts Quintet, Gallery V, 1:30 p.m.

29 Friday

Symposium, "Popular Religion in Counter-Reformation Europe." Ten speakers, including Jane Hutchison, Department of Art History, UW-Madison; Yves-Marie Bercé, University of Reims; and Bruce Wardrop, Duke University. Room 160, 9 a.m.-5 p.m. (also March 30). Sponsored by the UW-Madison Institute for Research in the Humanities (262-3855).

30 Saturday

Exhibition, *Open Door 3* closes.

Symposium, "Popular Religion in Counter-Reformation Europe," room 140, 9 a.m.-5 p.m. (See listing for March 29, above.)

31 Sunday

Concert, Sunday Afternoon Live—From the Elvehjem, Whitewater Brass Quintet, Gallery V, 1:30 p.m.

APRIL

6 Saturday

Exhibition, *Grant Wood Still Lifes as Decorative Abstractions* closes.

7 Sunday

Concert, Sunday Afternoon Live—From the Elvehjem, Therese Bauer, mezzo-soprano, Karlos Moser, piano, Gallery V, 1:30 p.m.

8 Monday

Lecture on contemporary ceramic art, including recent work in the People's Republic of China, by David Don Tigny, Visiting Artist in the UW-Madison Department of Art, room 140, 7:30-9:30 p.m. (262-1662).

9 Tuesday

Elvehjem League Meeting, tour of Audrey Handler's glass-blowing studio.

14 Sunday

Concert, Sunday Afternoon Live—From the Elvehjem, Hawthorne Trio with Gary Wolkstein, piano, Gallery V, 1:30 p.m.

19 Friday

Lecture, "Medieval Illumination," by Reggie Ezell, sponsored by the Wisconsin Calligraphers Guild and the UW-Madison Department of Art, room 130, 7:30-9 p.m. (836-4523).



Grant Wood, *Floral Still Life: Bouquet of Delphiniums in White Vase*, 1929, oil on canvas, Anonymous loan

21 Sunday

Concert, Sunday Afternoon Live—From the Elvehjem, John Holmquist, guitar, Gallery V, 1:30 p.m.

25 Thursday

Lecture, "Paul Klee in 1918 and in 1905: From Socialism to Socialization," by O. K. Werckmeister, Mary Jane Crowe Distinguished Professor of Art History, Northwestern University, room 140, 7:30-9 p.m. Sponsored by the University Lectures Committee and the Department of Art History.

27 Saturday

Exhibition, *Daumier Lithographs: The Human Comedy*, opens and runs through June 23.

28 Sunday

Exhibition, *Drawing Near: Whistler Etchings from the Zelman Collection* closes.

Concert, Sunday Afternoon Live—From the Elvehjem, Fine Arts Quartet, Gallery V, 1:30 p.m.

The Elvehjem

EDUCATION

The Art at Hand

The strength of museums and the promise they hold for visitors is that what is collected and exhibited is the "real thing:" a Bugatti, not a replica of the vehicle, a Rembrandt etching, not a photographic reproduction of it.

At the Elvehjem the philosophy of interpreting those objects includes, whenever possible, providing the viewers an opportunity to examine the original work of art and to do so at close range. The format for each program incorporates time for looking at the real thing.

When audio-visual methods and photography are used as educational tools in conjunction with an exhibition, they are "tamed" so as not to distract the visitor from looking and not to be more slick and seductive than the objects displayed.

Active participation in the artistic process is encouraged as well! Specific examples in recent programs and upcoming ones are outlined below.

Examining the work of art at close range can be accomplished in several formats, but the ones most often used at the Elvehjem are the gallery lecture and the small lecture class. An example of a recent gallery lecture is James Dennis's talk in *Grant Wood Still Lifes as Decorative Abstractions*. As guest curator he could explain the rationale for selecting and editing the works to form the

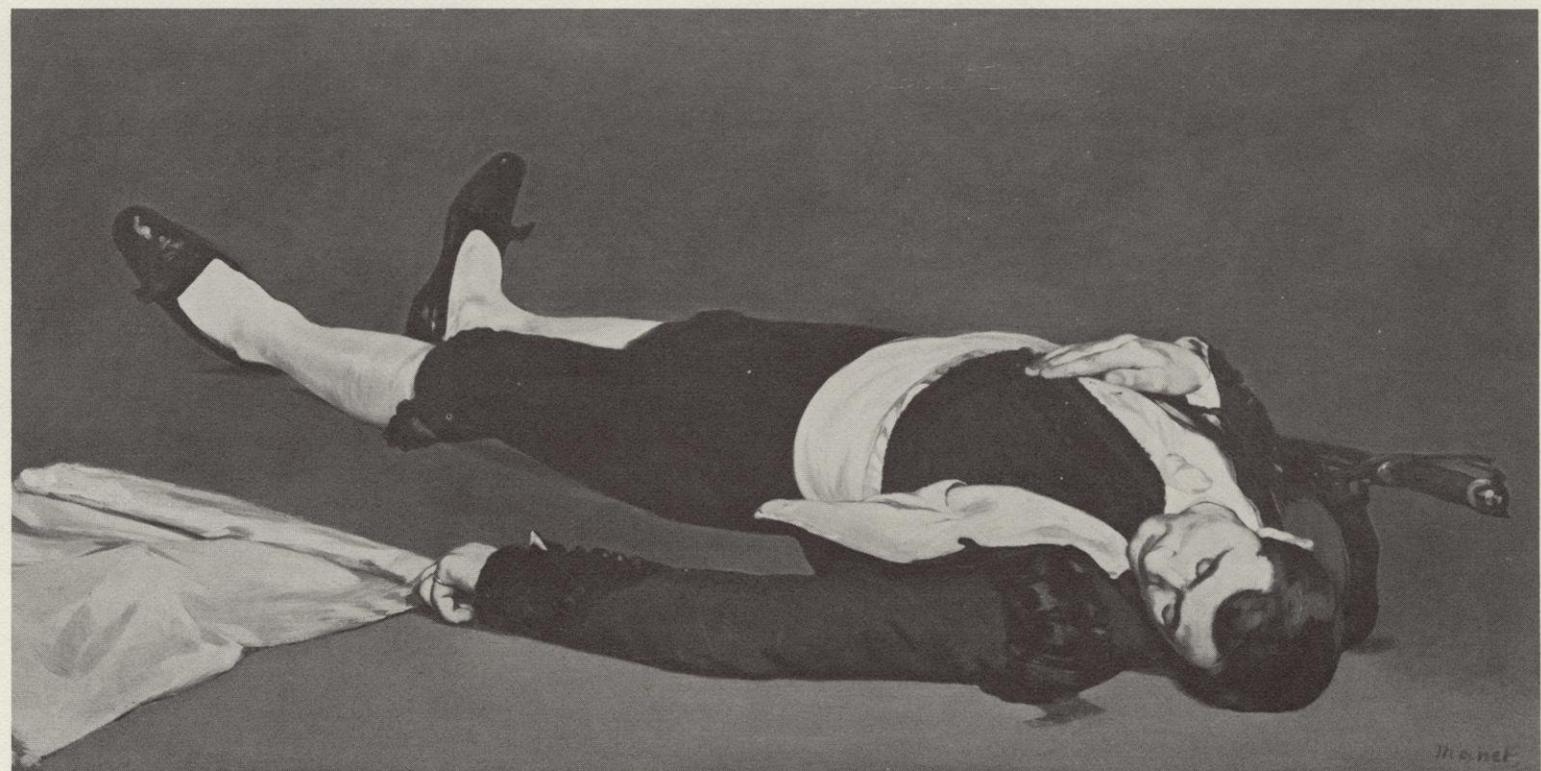
resulting exhibition. Julius L. Zelman will give a slide lecture on the extent and formation of the collection of Whistler etchings on view in *Drawing Near: Whistler Etchings from the Zelman Collection*. After the slide talk he will be available in the exhibition for informal discussion. The gallery provides a natural setting for questions about connoisseurship and may evoke direct responses from the collector as to why he and Mrs. Zelman acquired certain examples. Mr. Zelman's lecture will be Saturday, March 9 at 3:30 p.m. in Room 140.

For persons wanting to peruse works of art in more depth—the "tooth" of the paper or the subtleties of the artist's medium on the surface of the paper—a more intimate format exists. For example, enrollment in the lecture class, "Mixed Media: Drawing," taught in January and February was limited so that students could pass around some of the Elvehjem's Old Master drawings while instructor Jeff Morin talked about each one. And everyone in the gallery tour with instructor Judith Mjaanes could get close to individual works in *Twentieth-Century American Drawings: The Figure in Context*. Gallery lectures are free, open to the public, and informal. Because small lecture classes are at night, instructors and overtime security officers must be paid; therefore, a fee and

pre-registration are required.

Audio-visual programs such as video tapes and films are invaluable in augmenting an exhibition. Photographs of Grant Wood's home, views of rural Iowa, and biographical details are on the video tape which will be available in *Grant Wood Still Lifes as Decorative Abstractions*. Called "Grant Wood's America," this half-hour program was produced at KTCA, Twin Cities Public Television. The video tape will be unobtrusive, and the visitor will be able to watch it at his or her discretion.

First-hand viewing of exhibitions and participation are combined in the Museum's art classes taught by Brandy Larson. On four Saturdays beginning March 2 Brandy is offering a studio/art appreciation class for 7-12 year-olds, teens, and adults. Called "There's Still Life in This Workshop!" it begins with a gallery lecture about *Grant Wood Still Lifes as Decorative Abstractions* by guest curator and specialist on Grant Wood, Professor James Dennis. Students will then go to a Department of Art studio to draw still lifes and on subsequent Saturdays they will be introduced to drawing with conté crayon, pencil, oil pastel, and watercolor wash. Please call Anne Lambert, Curator of Education, at 263-4421 to request a descriptive brochure and application.



Edouard Manet, *The Dead Toreador*, (probably 1864), oil on canvas, National Gallery of Art, Widener Collection, 1942

The Elvehjem

Mead Lecture on Manet's Transformation of Perspective

Edouard Manet's *The Dead Toreador* (probably 1864) will be the focus for the Katherine Harper Mead Lecture on March 12. Lecturer Anne Coffin Hanson, John Hay Whitney Professor of the History of Art at Yale University, and the author of *Manet and the Modern Tradition*, has applied her study of nineteenth-century perspective texts and the breakdown of perspective in the nineteenth century to her considerable expertise on Manet in preparing the Mead Lecture: "The Part for the Whole: Edouard Manet and the Transformation of Perspective." She will discuss Manet's French contemporaries Edgar Degas

and Jean-Léon Gérôme, as well as Manet's debt to Japanese art, its perspective and method for hollowing out space.

Professor Hanson's lecture will be at 8 p.m. in Room 160. Participants are encouraged to view the Elvehjem's etching and aquatint of *The Dead Toreador* (1864) by Manet exhibited in the Class of 1930 print display cases adjacent to Room 160. A reception in Paige Court will follow the lecture. The Katherine Harper Mead Lectures are a gift in memory of the Museum's late director from Mr. and Mrs. William Bright Jones, Fort Atkinson.



Elvehjem Student Volunteer Association Chairpersons; clockwise from top left: Paul Song, Chris Ott, Suzanne Sergile, Cathie Gillette, Corrine Johns, Laura Green, Debra Jean Frels, Louise LeBourgeois, Lynn Frank, Chris Neal

MEMBERSHIP

Elvehjem Volunteers Hard at Work

Room 352 in the Elvehjem is a large, bright room with windows overlooking a courtyard, an open door policy, and a coffee pot always down to its last cup. This is the Volunteer room, usually in continual transition between projects of the League, the Student Organization, or various membership activities. Led by Susan Latton, Coordinator of Membership and Outreach, the Elvehjem's volunteers donate hundreds of hours to the Museum each year.

Mornings in Room 352 often find the stuff-seal-and-zip volunteers hard at work beneath a heap of *Bulletins* or renewal notices. That done, there are labels to be typed, membership lists to cross-reference, and address changes to be recorded. There is scarcely a mailing that reaches your doorstep which does not depend on this largely unsung, but devoted group of volunteers.

Our Elvehjem League President, Jane Henning, has a mail box and cupboard shelf of her own in Room 352, plus territorial rights to a 3' x 3' table top provided she is willing to clear it off. The League, with over one hundred members, meets in the

FRIENDS Benefits

Publications

Artscene, annual *Bulletin*, catalogues, and posters.

Special Events

Invitations to exhibition openings, FRIENDS previews, and advance notice of other Museum events.

Kohler Art Library

Enjoy check-out privileges at the Kohler Art Library, with over 80,000 volumes and 300 current periodicals.

Museum Shop

Take advantage of a 15% FRIENDS discount, and an annual 20% FRIENDS sale at the Museum Shop.

Tours and Trips

Tour the museum with a trained guide or travel with us to see major exhibitions in the United States.

Lectures, Short Courses, and Children's Art Courses

Meet prominent artists, art critics, and guest lecturers from across the country, and receive generous discounts on most education programs.

Membership Application

I/We wish to join the FRIENDS of the Elvehjem

Name _____

Address _____

City/State/Zip _____

Home Phone/Business Phone _____

Return this form to:
Friends of the Elvehjem
Museum of Art
800 University Avenue
Madison, WI 53706
(608) 263-2495

Membership Categories

<input type="checkbox"/> Founder	\$100
<input type="checkbox"/> Family	40
<input type="checkbox"/> Individual	25
<input type="checkbox"/> Senior (age 65)	15
<input type="checkbox"/> Student	15

Please charge to my

Visa Mastercard

Card Number _____ Expiration Date _____

Enclosed is my check for \$ _____

Signature _____

(Made payable to the FRIENDS of the Elvehjem)

Thank You!

The Elvehjem

morning on the second Tuesday of each month. The majority of League responsibilities, however, including membership drives, phonathons, Sunday Afternoon Live teas, exhibition receptions, special events, trips, and benefits, involve countless weekend and evening hours. The League is an invaluable liaison between the Museum and the community.

As a university museum the Elvehjem is especially gratified by the response during the past year to a rekindled Student Organization. Now, over 200 University of Wisconsin-Madison students from all disciplines and ages enthusiastically host two major Open Houses each year with film festivals, guided tours, and music, all related to current exhibitions and popular areas of the permanent collection. Their recruitment and organization are headed by Chairperson Corrine Johns and Art Administration Intern Chris Ott. Ranging from freshmen to graduate students, with majors from pre-medicine to business to art history, these students share an interest in art that translates into action.

As much as it is important to note the direct and immediate benefits the Elvehjem receives from its volunteers, it is equally important to remember that the enthusiasm which they take with them when they return home or to their dormitory room helps acquaint others with the Elvehjem. Similarly, we hope that

our volunteers come to understand the Museum and that they benefit from a closer association with art.

Looking out into the courtyard from Room 352 on a snowy day, one can watch the students pushing against the wind, hurrying to their classes. Inside, something is going on: a reception is in its initial planning stage; there is a call concerning

a film commitment for the Student Open House; someone is patiently putting together a bulk mailing; and someone else has actually made a fresh pot of coffee. If we just take this backpack off the chair and move those posters to a different table, there will be plenty of room for you. Why not become an Elvehjem volunteer? Call 263-2495.

FRIENDS on the Road

Spring will find the FRIENDS venturing out on the road once again seeking art experiences beyond the city limits. In late April we'll explore the Oriental art and cuisine of Chicago on a trip led by Assistant Professor Sandy Kita, the specialist on Oriental art in the Department of Art History. Professor Kita will lead the group through the extensive Oriental collection of the Art Institute of Chicago. There will also be free time for lunching and browsing in other Art Institute galleries. In the evening we will move on to Chinatown to enjoy the variety and delicacy of a Chinese meal.

Then on Saturday, May 11, we'll combine art and theatre with an afternoon at Chicago's Navy Pier International Art Exposition and an evening at the Blackstone Theatre with the Tony Award winning musical *Cats*.

The "Navy Pier Show" provides the serious collector, artist, and general art enthusiast with the excitement of seeing future art trends in the making as well as works of the past and present. Held in Chicago's historic Navy Pier, the show brings together art from over 150 dealers and galleries from this country and around the world.

Transportation will be provided to Water Tower Place for shopping and dining on your own. Then we'll move on to the Blackstone for an eight o'clock performance of *Cats*. *Cats*, the winner of seven Tony Awards in 1983, was created by Andrew Lloyd Webber, and is based on *Old Possum's Book of Practical Cats*, by T.S. Elliot.

A brochure on both trips will be mailed to FRIENDS in the coming weeks, giving you the opportunity to reserve spots in advance of the general public. Spaces will be limited, so don't delay.

Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706



Gallery Hours:
Monday-Saturday 9 a.m.-4:45 p.m.
Sunday 11 a.m.-4:45 p.m.

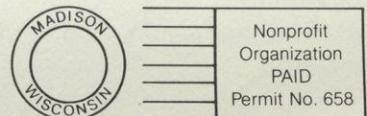
Museum Shop Hours:
Monday-Saturday 10 a.m.-4:45 p.m.
Sunday 11 a.m.-4:45 p.m.

Kohler Art Library Hours:
Monday-Thursday 8 a.m.-9:45 p.m.
Friday 8 a.m.-4:45 p.m.
Saturday-Sunday 1-4:45 p.m.

For library hours during U.W. holiday periods
call (608) 263-2258

Information: (608) 263-2246

Admission is free



Nonprofit
Organization
PAID
Permit No. 658

artscene
March-April 1985

Important Dated Information!