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Elvehjem Museum of Art

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The Elvehjem Museum of Art artscene

University of
Wisconsin-Madison
Volume 2, Number 6



Chuck Close, *Leslie/Fingerprint*, 1986, carbon transfer etching, Eugenie Mayer Bolz Endowment Fund purchase

In September, in conjunction with the Festival of the Lakes, a suite of three new carbon-transfer etchings by Chuck Close was unveiled in the Paige Court, where it will remain on view through November. Acquired with funds from the Eugenie M. Bolz Endowment, these three large-scale prints present monumental, close-up portraits of three women entitled *Marta/Fingerprint*, *Leslie/Fingerprint*, (the artist's wife) and *Emily/Fingerprint*, all created in 1986. Huge black-and-white portraits have been the hallmark of Close's work since his emergence on the international art scene, whether executed as paintings, as drawings or in various print media. In recent years, he has employed an elaborate grid system of essentially

NOVEMBER/DECEMBER

Exhibitions

School of Paris Prints from the Permanent Collection
American Works on Paper: 100 Years of American Art History
Photographs by David Hockney
Tōkaidō: Nineteenth-Century Japanese Landscape Prints

Artworks of the Month

Memorial Figure of a Royal Woman Ancestor
David Teniers the Younger, *Lot Fleeing Sodom*

Lectures

Deborah Kemington on her Art
James S. Watrous, "Drawing and Watercolor: The Selective Eye"
Stanislao Loffreda, "The House of Simon in Capernaum"

David Randolph Jordan, "Voodoo Dolls in Classical Athens"
Jerome Hausman, "Tradition and Context in the Teaching of Art"
Alphonse Mattia on his Art
Sir Ronald Syme, "Oligarchy at Rome and Elsewhere"

Concerts

Pro Arte Quartet	Steven Ayres, piano
Lawrence University Faculty	Wausau Conservatory of Music Faculty
Wisconsin Brass Quintet	The Halcyon Winds
Woodwind Arts Quartet	
Vadim Mazo and Friends	

Holiday Open House

Artwork of the Month

The Artwork of the Month for November is *Memorial Figure of a Royal Woman Ancestor*, a mid-nineteenth century African sculpture on loan from the Seattle Art Museum (Katherine White Collection) and is being presented in conjunction with the twenty-fifth anniversary celebration of the African Studies Program. The statue is partially sheathed in bronze and adorned with glass beads and human hair. It comes from the Kingdom of Kom, a tiny state located in the lush grasslands of Cameroon (Central Africa). Such life-size royal ancestor figures are likenesses commemorating kings and their principal wives or mothers. On state occasions these statues were brought out to take symbolic part in discussions of the State-Council. They were not worshiped, being only memorials. The stool attached to the statue serves as a stable base but also symbolizes the royal throne. It was never intended to be used as a seat.

The sculpture probably depicts the titled wife of Fon Tufoyn, fifth King of Kom, who ruled from ca. 1840 to ca. 1855. The gesture of the hands indicates subservience to the king. The beaded choker, brass applications and the traces of red pigment all signal her high status.

The aesthetic force of the statue flows from its monumental style which combines naturalism and abstraction. The main bodily volumes are rendered in realistic proportions, a quality rare in African art. At the same time the require-

ments for a clear overall statement led to the suppression of unwanted realism. Hence the breasts have been reduced to two dimensions and the facial and other bodily features have been simplified to their essence, or suppressed altogether. The whole figure represents the development of a single modulated columnar volume in space. Nearly symmetrical in pose, the statue conveys a sense of frozen majesty. But the slight asymmetry in the hands and the main volumes (legs, torso, upper arms, head) breathes life into the figure.

Its simplified realism and tempered symmetry make this sculpture a masterpiece of African art, surpassed by few, and equalled only by a handful of other dynamic statues in the styles of the Cameroon grasslands.

In December, the Artwork of the Month is a painting depicting *Lot Fleeing Sodom* by the seventeenth-century Flemish artist David Teniers the Younger (1610–1690). Raised in Antwerp and presumably trained as a painter by his father, the artist was a younger contemporary and associate of the great master of Flemish High Baroque painting, Peter Paul Rubens. In 1637, he married Anna Bruegel (granddaughter of Pieter Bruegel), who was the ward of Rubens at the time. Teniers' work shows little direct influence of Rubens, however. Instead, his concentration on genre scenes of taverns and peasant activities puts him more in the tradition of Bruegel, while his stylistic development depended

more on Dutch painting. The immediate inspiration for both his style and choice of subject during the 1630s and 1640s was apparently Adriaen Brouwer, another painter of low-life subjects who had lived in Haarlem for several years prior to settling in Antwerp, shortly after Teniers was accepted into the guild of St. Luke as a master painter in 1632. Whereas Brouwer specialized almost exclusively in genre scenes during his brief career (died 1638), Teniers the Younger painted a variety of subjects—landscapes, allegorical scenes, religious subjects, portraits and still-lives—over a long career. In 1651, Teniers was appointed court painter to the Archduke Leopold Wilhelm in Brussels, to which city he moved, staying there for the rest of his life.

Lot Fleeing Sodom depicts an action from the story of Lot as it is related in Chapter 19 of Genesis. The people of Sodom and Gomorrah had fallen into great wickedness and God passed judgement on them, decreeing the complete destruction of the inhabitants and the cities. Lot and his family alone were to be spared for their righteousness. In making their escape with the help of the Archangel Michael, they were under the injunction not to look back at the devastation taking place, but Lot's foolish wife did so, and was immediately turned into a pillar of salt (the motionless figure directly below the cylindrical castle tower).

Biblical subjects such as this gave Teniers the opportunity to explore the more dramatic moods of nature, whereas his landscapes, featuring various peasant activities, are usually calmer and more peaceful.

Though undated, this remarkable painting possibly dates from the 1650s, as is suggested by the existence of another version of this subject dated 1658. With the exception of the imaginary castle at the right, the artist used the skyline of his native Antwerp in depicting the destruction of the city of Sodom.

Lot Fleeing Sodom, on loan from the collection of Dr. and Mrs. Alfred Bader, is an excellent example of the work of one of the most prolific painters of the seventeenth century, and is also a fine example of Netherlandish landscape painting of the period.



David Teniers the Younger, *Lot Fleeing Sodom*, ca. 1650s, oil on canvas, collection of Dr. and Mrs. Alfred Bader

From the Director

That the Elvehjem's permanent collection of 13,500 works of art is the direct result of the generosity of many private individuals is fairly common knowledge. However, the policies and procedures governing the acceptance of works of art, offered as gifts into the Elvehjem's permanent collections, are a mystery to many and even a source of confusion to some. What is the Elvehjem interested in having? How does one go about offering a work of art to the Museum? These are questions which are frequently asked of me and other members of the staff. At the end of the year, when many people are considering donating a work of art to the Elvehjem, perhaps it is appropriate to shed some light on these arcane proceedings. The process is relatively complicated, painstaking and time-consuming. First of all, a formal offer of gift must be made, preferably in the form of a letter stating the owner's intention to donate a certain work of art to the Museum. The object(s) should be fully described and, whenever possible, accompanied by a photograph.

These materials are reviewed and studied by the curatorial staff and discussed with other university faculty when appropriate. Once the preliminary research on the object has been completed, the object and the curatorial report are presented to the Accessions Committee for consideration. At this stage, if not sooner, the work of art must be physically present. No decision may be made about an object which has not actually been seen both by the Committee and the curatorial staff.

The Accessions Committee, which meets quarterly, consists of four Uni-

versity faculty members, usually one from the Department of Art, one from the Department of Art History and two at-large. It is appointed by the Chancellor and chaired by the Director of the Elvehjem, and has final say on whether or not an object is accepted into the Museum's permanent collection. The Committee may recommend either rejection or acceptance of the object. The Museum subsequently notifies the owner of the Committee's decision and, as the case may be, either returns the object or issues a letter of acknowledgment of the donation asking the owner to sign a formal deed of gift transferring the object to the Museum. All such donations are, of course, credited in any way the donor requests. This might be as a gift from the original owner, or a donation in honor of another person or even as an anonymous gift.

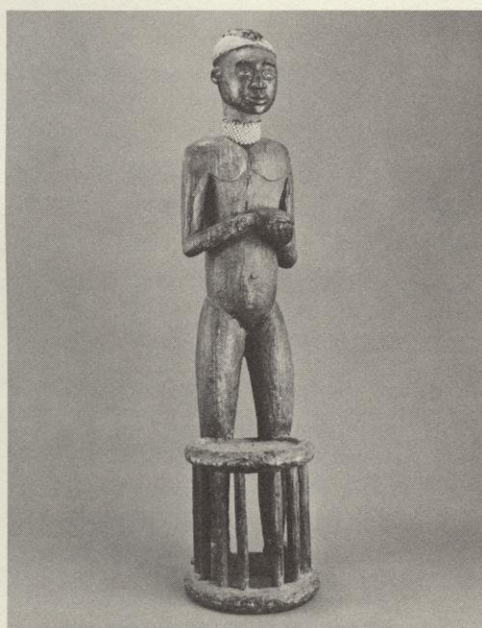
Monetary appraisal of the proposed gift is not a consideration in the Committee's deliberations. The Museum itself may never appraise works of art. It does require that the owner put a dollar value on the object when it first comes into the Museum, but this is for insurance purposes only. The Accessions Committee's decision is based on such considerations as the aesthetic and historical significance of the object, the condition, its rarity, the Museum's ability to utilize the piece effectively, the item's appropriateness to the collection and to the teaching of art or art history at the University, the availability of space for the object, etc.

The acceptance of a work of art into the collection means that the

Elvehjem has made a serious and long-term commitment to preserve, study and exhibit it. No work of art should ever come into the Museum and then disappear forevermore into storage; nor can the Museum accept objects to which the donor attaches restrictive conditions as, for example, that an object be placed permanently on display. On the one hand, the Museum has a very specific mission and its collections and the freedom to use those collections must be determined solely by that mission, and on the other, one must always keep the practical realities of the available space in mind: exhibition and storage space in the Museum is very limited and continues to shrink as the collection grows.

It has been suggested on occasion that the Elvehjem accept works of art which it does not wish to keep for resale rather than reject a gift. The proceeds could then go toward the purchase of other objects that might be more appropriate to the collection. However, accepting objects for the express purpose of deaccessioning is not in keeping with the mission of the Museum and runs counter to professional ethical standards. The Museum is not, after all, in the business of buying and selling art nor is it equipped for such commercial ventures. The Elvehjem must continue to devote all of its energies to the building of a significant collection and to its display in the service of aesthetic, historical and educational values.

Russell Panczenko



Continued from page 2

abstract units which, viewed from a distance, blend into a realistic image. Although he abandoned the grid in the "Fingerprint" suite in favor of a looser, almost painterly method, these portraits are still built up from individual units which retain their identities as fingerprints, and yet they assume almost photographic likenesses at longer range. Working from photographs, Close created his images on mylar sheets, inking his

fingers from a stamp pad, modelling the faces and achieving nuances in tonality by varying the pressure and the amount of ink of individual prints. The images were then transferred photomechanically to a metal plate and etched. Thus, the *Fingerprint Suite* not only brings into the collection the most recent work by a major American artist, but also represents an intriguing and innovative printmaking process.

African, *Memorial Figure of a Royal Woman Ancestor*, mid-nineteenth century, wood, glass, beads, brass and hair, Lent by the Seattle Art Museum, Katherine White Collection

The Elvehjem

EXHIBITIONS

School of Paris Prints, American Works on Paper, and Japanese Landscape Prints

During the first four decades of this century, the city of Paris was synonymous with the production, exhibition, and discussion of avant-garde art. Building upon the hard-earned successes of the Impressionists and the Symbolists, artists from all over the world formed in Paris a brilliant, restless artistic and literary community enjoying what were the freest conditions in Europe to live and work. These artists and their work have come to be known as the "School of Paris." This designation does not so much indicate the continuation of French art as it had been before, as it calls attention to a remarkable concentration of progressive artists. From October 18 through December 7 the Elvehjem's Mayer Gallery will feature approximately sixty examples of their work in *School of Paris Prints from the Permanent Collection*.



Utagawa Hiroshige, *Women Stopping Travelers at Goyū* from the *Fifty-three Stations of the Tōkaidō*, ca. 1833-34, color woodblock print, Edward Burr Van Vleck Collection, Bequest of John Hasbrouck Van Vleck

The exhibition includes work by Edouard Vuillard, Alberto Giacometti, Jacques Villon, Marcel Gromaire, Georges Rouault, Stanley William Hayter, Picasso, and Matisse, among others. There is no one style, but the general tenor of the work is figurative and it is characterized by a free examination and manipulation of forms. On the whole, the work of these artists is positive and lyrical, and much of it is concerned with dance and play, as for example, Picasso's *Les Saltimbanques*, Marcoussis's series, *Eaux-fortes théâtrales pour Monsieur G . . .*, and Marc Chagall's *Tchitchikov Dancing in his Shirt*. There is also the sort of whimsy exhibited by Joan Miró's

Personnage nuageux, and Max Ernst's *La Noce interrompue*.

Drawn from an unusually comprehensive private collection, the ninety-six works in the exhibition *American Works on Paper: 100 Years of American Art History* provide an excellent cross-section of the best in American art of the last one hundred years. Works from most of the major art movements are included, and the seventy-five artists form a virtual "Who's Who" of American art. Among them are William Merritt Chase, John Singer Sargent, Winslow Homer, Edward Hopper, Georgia O'Keeffe, Grant Wood, Alexander Calder, Jackson Pollock, Philip Pearlstein, Robert Motherwell, and Andrew Wyeth, to name just a few.

One of the delights of this exhibition—and perhaps a discovery for some—is the diversity of the artists' response to producing works of art on paper. Some of them have exploited the freedom of expression traditionally associated with drawing on paper, as seen in Hopper's *Woman at a Sewing Machine*, ca. 1921, or Raphael Soyer's *Self-Portrait in Blue Shirt*, ca. 1960. Others have used drawing to precisely describe objects, as does Wyeth in *The Crow*, 1942, or Paul Kelpé in *Man and Machinery*, 1934. Many works in the exhibition are in color, using pastels, watercolors and gouache, and oils, and they, too, range from the most freely worked, like John Marin's *Maine Series #3, Movement*, 1926, to Thomas Hart Benton's highly finished and luxurious watercolor, *Chilmark Hay*, 1951. Collage also appears in several works, notably Romare Bearden's large *3 Folk Musicians*, 1967.

American Works on Paper will be on view from November 2 through January 5, 1987, and is circulated by Smith Kramer Art Connections. Its presentation at the Elvehjem is made possible, in part, by a grant from the UW-Madison Humanistic Foundation Committee.

The development of the landscape print in nineteenth-century Japanese art is strongly tied to the Tōkaidō, the 323 mile-long "eastern road" linking Edo (modern Tokyo) and Kyoto. The fifty-three "stations" along the Tōkaidō were checkpoints

where travel restrictions were enforced and lodging and refreshments were provided for travellers. In *Tōkaidō: Nineteenth-Century Japanese Landscape Prints*, which will be on view in the Mayer Gallery from December 13, 1986 through February 8, 1987, Elvehjem visitors will be able to travel this famous road, examining in turn views of all of the fifty-three stations, as well as the terminal points in Edo and Kyoto.

Most of the prints in the exhibition are taken from two sets of views by Hiroshige, the *Fifty-three Stations of the Tōkaidō*, ca. 1833-34, and the *Fifty-three Famous Views*, the "Upright Tōkaidō," 1855. There are three examples by Hokusai. All were chosen from the Elvehjem's Edward Burr Van Vleck Collection. In selecting prints from Hiroshige's two most well known series of the Tōkaidō, produced twenty years apart, we are able to see a change in emphasis in the artist's approach to the famous road and to landscape in general. In the first series, the landscape is secondary to the depiction of the human activities at the stations. Hiroshige focuses intently on the details of appearance and the human activity at many of the stations: an entourage beginning the journey in the first print in the series, changing porters and horses at the twenty-third, or women soliciting travelers in the main street of Goyū at the thirty-sixth. In the later, vertically oriented series, Hiroshige concentrates more on the landscape, subordinating anecdotal detail. These later prints reveal a more direct reference to classical Japanese painting. Prints from both series are interspersed in the exhibition, and for comparison, several stations are represented by both series.

Pop artist David Hockney's experimentation with photographic collage is the theme of the exhibition of his work which opens on December 20 and runs through February 1, 1987. In the early 1980s, Hockney assembled photographs of friends and of places he had visited to convey a fresh and more intimate way of seeing. The eighty works included in *Photographs by David Hockney* will be discussed in greater depth in the January/February issue of *Artscene*.

The Elvehjem

NOVEMBER

2 Sunday

Exhibition, *American Works on Paper*, opens on the fifth floor and runs through January 5, 1987.

Concert, Sunday Afternoon Live from the Elvehjem, Pro Arte Quartet, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Memorial Figure of a Royal Woman Ancestor*. A ten-minute talk by Docent Henryka Schutta, Paige Court, 3 p.m.

4 Tuesday

Lecture, Deborah Kemington, Visiting Artist Program, Department of Art, Room 160, 7:30 p.m. (262-1662).

9 Sunday

Exhibition, *Italian Renaissance Maiolica from the Corcoran Gallery of Art*, closes.

Concert, Sunday Afternoon Live from the Elvehjem, Lawrence University Faculty, Gallery V, 1:30 p.m.

Lecture, "Drawing and Watercolor: The Selective Eye," by James S. Watrous, Emeritus Professor of Art History, fifth floor, 3:30 p.m.

Lecture, Artwork of the Month: *Memorial Figure of a Royal Woman Ancestor*. A ten-minute talk by Docent Henryka Schutta, Paige Court, 3 p.m.

11 Tuesday

Elvehjem League Meeting, Room 166, 9 a.m., Carlton Overland, Curator of Collections, will discuss recent Museum acquisitions.

12 Wednesday

Lecture, "Voodoo Dolls in Classical Athens," by David Randolph Jordan, Room 130, 3:30 p.m. (262-2041).

Lecture, "Tradition and Context in the Teaching of Art," Visiting Artist Program, Department of Art, Room 160, 7:30 p.m. (262-1662).

16 Sunday

Exhibition, *Stephen Antonakos: Neon Room for the Elvehjem*, closes.

Concert, Sunday Afternoon Live from the Elvehjem, Wisconsin Brass Quintet, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Memorial Figure of a Royal Woman Ancestor*. A ten-minute talk by Docent Fran Rall, Paige Court, 3 p.m.

18 Tuesday

Lecture, Alphonse Mattia, Visiting Artist Program, Department of Art, Room 160, 7:30 p.m. (262-1662).

19 Wednesday

Lecture, "The House of Simon in Capernaum," by Stanislaw Loffreda, Room 140, 7:30 p.m. (262-3204).

23 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Woodwind Arts Quartet, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Memorial Figure of a Royal Woman Ancestor*. A ten-minute talk by Docent Henryka Schutta, Paige Court, 3 p.m.

27 Thursday

Museum closed in observance of Thanksgiving.

30 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Vadim Mazo and Friends, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Memorial Figure of a Royal Woman Ancestor*. A ten-minute talk by Docent Henryka Schutta, Paige Court, 3 p.m.

DECEMBER

3 Wednesday

Lecture, "Oligarchy at Rome and Elsewhere," by Sir Ronald Syme, Room 130, 3:30 p.m. (263-1627).

6 Saturday

Holiday Open House, in Paige Court, 11 a.m. to 1:30 p.m.

7 Sunday

Exhibition, *School of Paris Prints from the Permanent Collection*, closes.

Concert, Sunday Afternoon Live from the Elvehjem, Pro Arte Quartet, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *David Teniers the Younger's Lot Fleeing Sodom*. A ten-minute talk by Docent Irmgard Carpenter, Paige Court, 3 p.m.

9 Tuesday

Elvehjem League Meeting, Room 166, 9 a.m.

13 Saturday

Exhibition, *Tōkaidō: Nineteenth-Century Japanese Landscape Prints*, opens in the Mayer Gallery and runs through February 8, 1987.

14 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Steven Ayers, piano, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *David Teniers the Younger's Lot Fleeing Sodom*. A ten-minute talk by Docent Irmgard Carpenter, Paige Court, 3 p.m.

20 Saturday

Exhibition, *Photographs by David Hockney*, opens in Galleries I and IV and runs through February 1, 1987.

21 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Wausau Conservatory of Music Faculty, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *David Teniers the Younger's Lot Fleeing Sodom*. A ten-minute talk by a Docent, Paige Court, 3 p.m.

24 Wednesday

Museum closed in observance of Christmas Eve.

25 Thursday

Museum closed in observance of Christmas Day.

28 Sunday

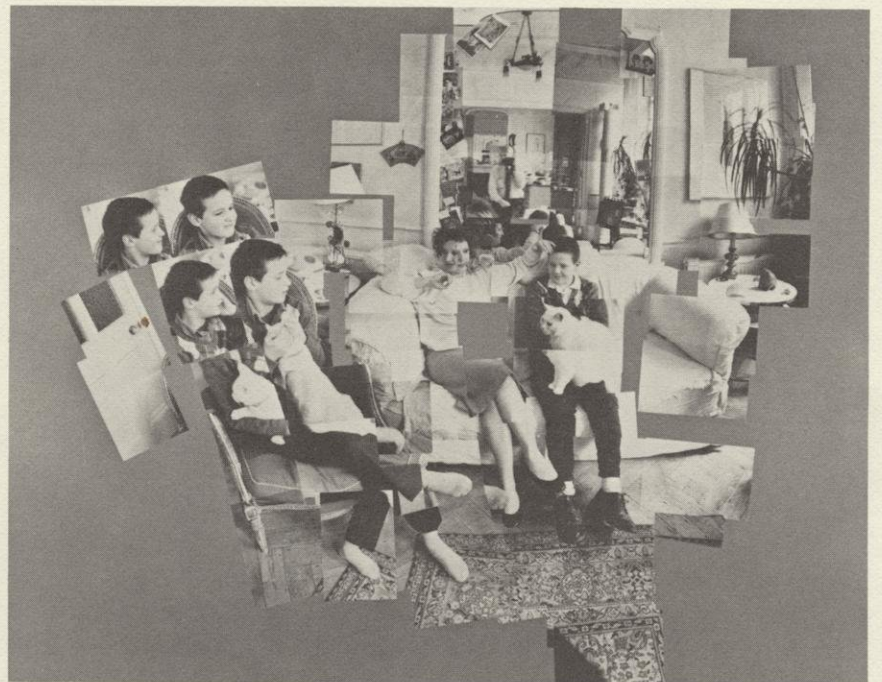
Concert, Sunday Afternoon Live from the Elvehjem, The Halcyon Winds, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *David Teniers the Younger's Lot Fleeing Sodom*. A ten-minute talk by a Docent, Paige Court, 3 p.m.

31 Wednesday

Museum closed in observance of New Year's Eve.

David Hockney, *George, Blanche, Celia, Albert & Percy, London, January 1983*, photo-collage (from the exhibition *Photographs by David Hockney*)



On selected Thursdays, Docents will lead drop-in tours on the collections and exhibitions. These tours will begin at 11 a.m. in Paige Court and will be given by Docents Bea Lindberg (Nov. 6 and 13), Beverly Calhoun (Nov. 20), Crellin Johnson (Dec. 4 and 11), and Sara Fellman (Dec. 18).

The Elvehjem

EDUCATION

Docent Training

The professional attitude of the Museum's Docents has always been remarkably strong. Many Docents are so committed to the Elvehjem that they think of their work here as a volunteer profession, a calling requiring specialized knowledge and long hours of preparation. At no time is this commitment more evident than in the initial training period, now underway at the Elvehjem. Trainees spend forty-six hours at the twenty-two biweekly meetings in which they learn about the Museum's policies and collections. Scholars from various fields, as well as experienced Docents, help conduct these initial briefings. This fall Audrey Dybdahl, Gail Goode and Jane Pizer, have each given a lecture on special areas of particular interest. Their knowledge of the collections and experience in tour-giving will prove to be invaluable to the Trainees. Also of great value are the two art history survey courses Trainees must audit.

In addition to giving tours, experienced Docents frequently contribute to the behind-the-scenes operations of the Elvehjem's various educational services. Docents write new acquisitions materials for the group,

coordinate scheduling and give briefings to their fellow Docents on temporary exhibitions.

The Meetings Assistant to Anne Lambert has a particularly time-consuming job. Since 1984 this position has been held by Ingrid Russell. In her capacity as assistant at meetings she has been at the Elvehjem every Tuesday and Thursday morning of the training period, busying herself collating informational handouts given to the thirty Trainees at each session. She arrives early at the meetings to give out name-tags

(she knows over ninety Docents by name!) and often stays after the briefings to make sure all needs are met. Trainees communicate their concerns to her, and she provides an essential link between Trainees, experienced Docents and members of the Elvehjem staff. As if this were not enough, Ingrid also gives her quota of tours every year.

The Elvehjem staff is grateful for Ingrid Russell's commitment and for making the Docent program run smoothly and effectively.

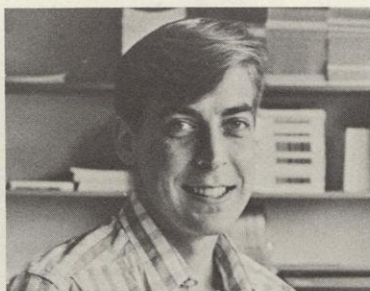


Ingrid Russell greeting Trainees with handouts

Staff Notes

Each year the Elvehjem selects a graduate intern from the Arts Administration Program of the UW Business School to coordinate the Sunday Afternoon Live from the Elvehjem concert series. The series serves as an excellent training ground for future arts administrators. The intern is responsible for promoting the series, producing a weekly program, and overseeing all the details of the performance each Sunday. This includes attending to the needs of the performers, the radio staff, and the audience.

Ed Flathers was chosen as this year's Sunday Afternoon Live intern. Originally from Rochester, Minnesota, he received his BA in history from Gustavus Adolphus College in St. Peter, Minnesota. Ed served during the summer of 1986 as a marketing intern at the Ordway Music Theatre in St. Paul, Minnesota.



Ed Flathers



Sherill Addison

Also new to the Elvehjem staff is Sherill Addison who began work as Word Processor Operator on July 24. A native of Wisconsin, Sherill has lived in the state of Oregon where she worked at the Student Development Leadership Center in Salem. She received her BS in Industrial

Arts (with an emphasis on graphic arts) from Southern Utah State College in Cedar City, Utah.

Both Sherill and Ed are welcome additions to the Elvehjem staff.

Our Registrar, Lisa Calden, has been elected chairperson of the Registrars Committee of the Midwest Museums Conference.

As chair, Ms. Calden will serve on the Executive Board of the Registrars Committee of the American Association of Museums and on the Council of the Midwest Museums Conference. On a regional level, she will direct efforts to set up a forum for sharing information in the computerization of museum collections records.

Anne Lambert, Curator of Education at the Elvehjem, has been elected treasurer of the Wisconsin Federation of Museums, a statewide organization serving museums of art, natural history, science and history.

The Elvehjem

MEMBERSHIP

As a member of the Elvehjem community, you understand and appreciate the many advantages a membership can provide. You also know that the Elvehjem depends upon private support for many of its programs and the growth of its collections. Because December is the month for giving and remembering special friends and families, we hope you will remember the Elvehjem as you consider holiday presents and year-end gifts.

Gift Memberships

For only 7¢ a day, you can give your friends and families a gift which will last an entire year:

- Advance notice through *Artscene* of upcoming exhibitions, new acquisitions, and a detailed calendar of events on education and member programs.
- Invitations to exhibition opening receptions
- A 15% discount in the Museum Shop
- Kohler Art Library privileges
- Complimentary Sunday Afternoon Live poster
- Complimentary exhibition catalogue for Founder and Associate memberships

Holiday Open House

This year's Holiday Open House celebration will feature a traditional tree decorated with old-fashioned and handmade ornaments by the Elvehjem League, storytelling and

Christmas cookies. The UW Horn Choir, led by Doug Hill, will give an hour-long concert of festive music at 11 a.m. Utilizing the superb acoustics of the building itself, the members of the Horn Choir will be positioned at various locations on the Museum's balconies above the audience seated in Paige Court. This arrangement will highlight the timbre and resonant qualities of the instruments. All visitors will receive a free gift certificate worth \$1 toward purchases made in the Museum or Christmas Shop.

We are grateful to Summers Tree Farm of Middleton for its donation of a magnificent holiday tree.

Museum Shop News

The Christmas Shop opens its doors for its fourth year of operation on Saturday, November 1 at 9 a.m. Located in the Whyte Gallery, the Shop's hours are 9 a.m. to 4:45 p.m., Mondays through Saturdays and 11 a.m. to 4:45 p.m. on Sundays. Open daily except Thanksgiving day until December 23, the Christmas Shop features very special seasonal cards for Channuka and Christmas in addition to advent calendars, handmade ornaments from around the world and other holiday merchandise.

Encouraged by repeated requests from museum visitors, the Elvehjem Museum Shop has published a new selection of art postcards featuring important and popular works from the permanent collection. The postcards sell for a quarter or five for \$1.

Year-End Gifts to the Elvehjem

A December gift to the Elvehjem would be most welcome and appreciated. One of the major contributions that members make to the Elvehjem is the support they provide for acquisitions of works of art. Twenty-five percent of all membership income is applied towards acquisitions each year. Your year-end gift will allow us to increase significantly this acquisition fund. The broad-based private support that built the Elvehjem, continues to be essential to the Museum's growth and vitality. The Elvehjem's contribution to the cultural environment of the community and campus depends in large part on what it receives. Gifts of any amount are welcome.

Elvehjem League

Consistent with its policy of continually exploring new areas of volunteer participation, the League has taken on two new projects this fall. League volunteers will be stationed at the information desk in Paige Court to answer questions, give directions and provide information about temporary exhibitions and the permanent collection during the Elvehjem's busiest hours. Members of the League will also assist the staff in the Christmas Shop in various capacities. These services, which could not otherwise be provided, will, we are sure, be greatly appreciated by the museum-going public.

Gift Membership and Year-End Gift Order Form

I would like to make a year-end gift.

Gift from: _____ Amount _____
Address _____
City/State/Zip _____
Phone _____

Enclosed is my check for \$ _____
(Made payable to the Elvehjem Museum of Art)

Please charge by _____ Visa _____ Mastercard _____

Card Number _____ Expiration Date _____

Signature _____

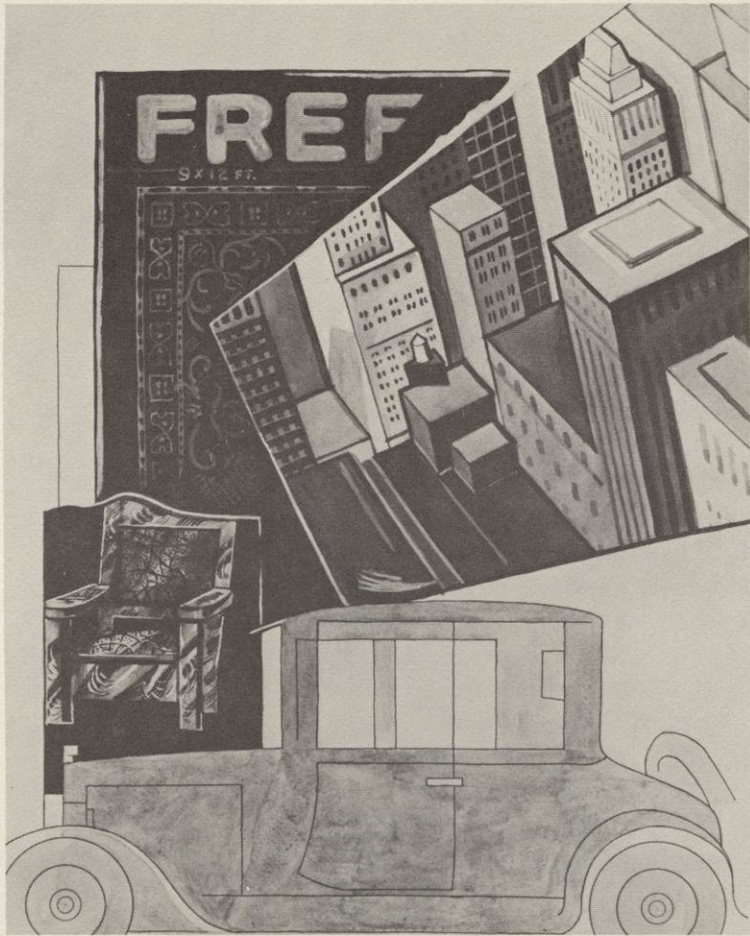
Gift to: _____ Amount _____
Address _____
City/State/Zip _____
Phone _____

Gift to: _____ Amount _____
Address _____
City/State/Zip _____
Phone _____

Membership Categories

Associate	\$250 or greater	Individual	25
Founder	100	Senior (age 65)	15
Family	40	Student	15

The Elvehjem



Stuart Davis, *Free*, 1924, watercolor on paper (from the exhibition *American Works on Paper: 100 Years of American Art History*)

November Lecture

James S. Watrous, Emeritus Professor of Art History, will present a gallery lecture on the exhibition *American Works on Paper: 100 Years of American Art History* on Sunday, November 9 at 3:30 p.m. on the fifth floor of the Museum. Because most of the works in this exhibition are drawings or watercolors, he has entitled his talk, "Drawing and Watercolor: The Selective Eye." Professor Watrous will examine works in which drawing was not a preparation, a laborious stage for working out the details of a finished work such as an oil painting, but a method of translating quickly onto paper visual ideas and symbols. According to Professor Watrous, "these works have a special aesthetic quality all their own, giving an overview of the artists' thoughts in a synoptic language."

Professor James Watrous, who has taught the history and craft of drawing and printmaking, is the author of *The Craft of Old Master Drawings* and *A Century of American Printmaking, 1880-1980*.

Memorial Plaque Installed in Paige Court

We would like to call our members' attention to the bronze plaque recently installed in Paige Court, which was created as a memorial to Del and Winifred Paige (Classes of 1924 and 1925) with the aid of contributions from Mr. Paige's UW-alumni partners in Ernst and Ernst. The Paiges were among the 122 Atlanta art patrons killed in a plane crash in Paris on June 3, 1962 when returning from a tour of European museums. Del Paige was President of the Atlanta High Museum of Art at the time.

1984-1985 Elvehjem Bulletin Still Available

Those who were members of the Elvehjem from July 1984 through June 1985 may still pick up their copy of the 1984-1985 *Bulletin* in the Museum Shop through the end of December.

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 9 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 UW holiday periods call (608) 263-2258

Information: (608) 263-2246

Admission is free

artscene

November-December 1986

Important Dated Information!

