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Elvehjem Museum of Art

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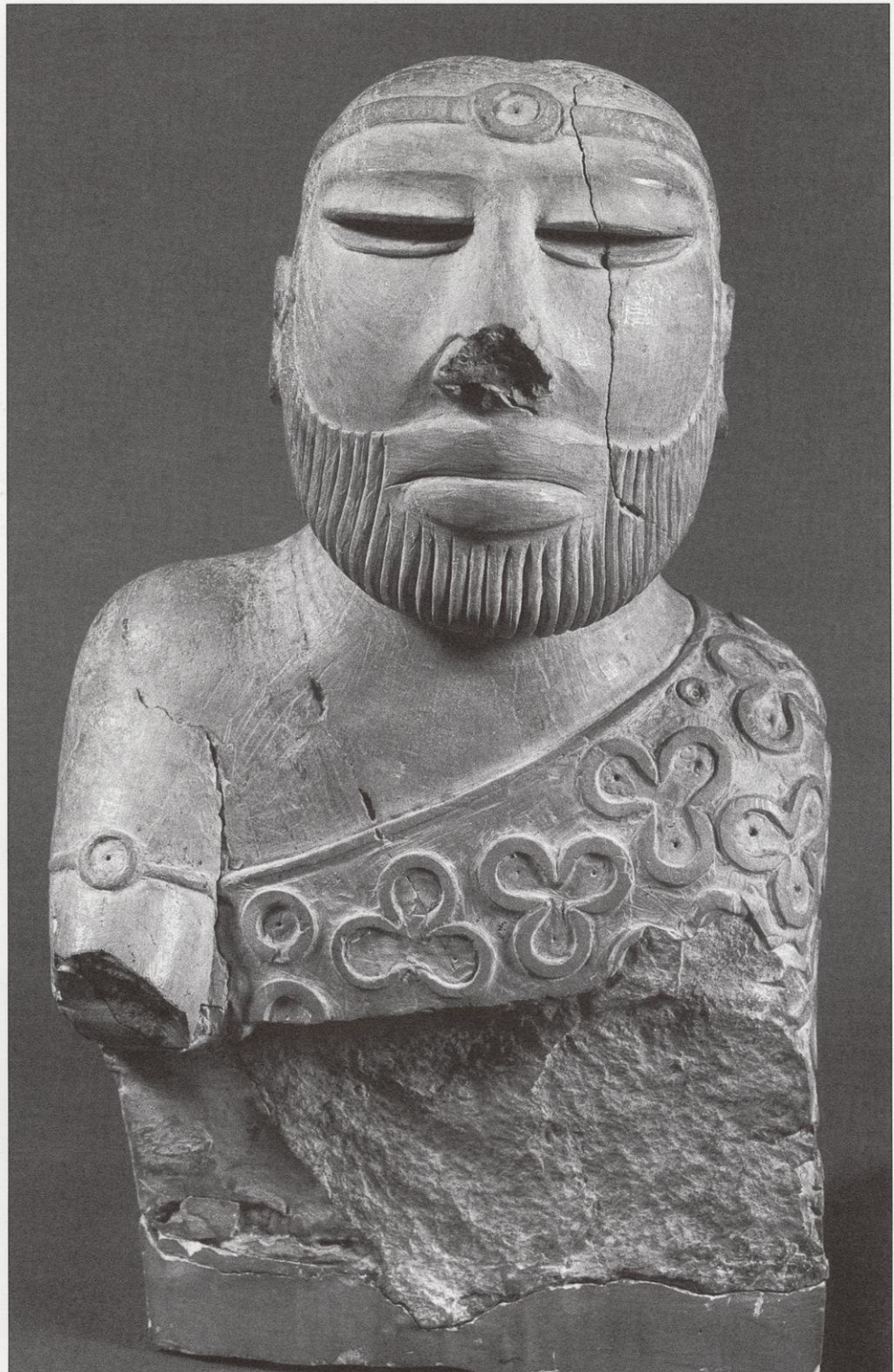
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ELVEHJEM
LVM

ARTSCENE

Elvehjem Museum of Art

University of Wisconsin–Madison



FALL

1998

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ARTSCENE

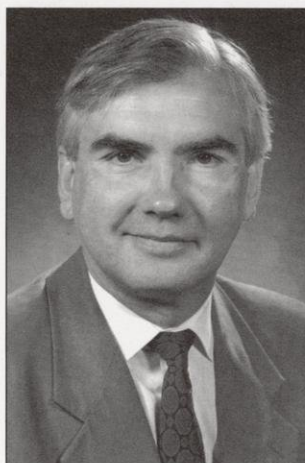
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Cover: Priest-King, Mohenjo-daro, National
Museum of Pakistan, Karachi



From the Director

University of Wisconsin faculty, students, and alumni may not realize that the Elvehjem not only presents exhibitions and offers educational opportunities in the visual arts but also helps to prepare students for museum careers. One effective way of accomplishing this goal is to incorporate students into the professional life of the museum. We hire about thirty students each year in various capacities; they are welcome and important additions to our staff.

Graduate students, generally enrolled the departments of art history, art, or arts administration, hold year-long part-time positions or internships with the registrar, the curator of education, the development specialist, or the curator of prints and drawings. Other positions are open both to graduate and undergraduate students; these positions are usually with the preparator, installing exhibitions, with various museum administrators, or with the museum shop manager. Many of our students have gone on to professional positions with museums around the country. While we provide the students real-world opportunities and a chance to learn how a museum operates, they provide us with much-needed skills and fresh approaches to problem-solving.

Since 1992, under the auspices of the department of art history, Elvehjem staff members have offered a two-semester course in museum studies. During the first semester, students learn about art museums from both a philosophical and managerial perspective. They visit museums of science and history and the children's museum in Madison for tours given by their respective directors. The first semester ends with a series of case studies; controversial issues are explored in depth by individual students who then share their research with their classmates.

The second semester of the museum studies course, for which the first is a prerequisite, focuses specifically on print connoisseurship. The Elvehjem is fortunate enough to have an extraordinary print collection which serves as a valuable educational resource. The students learn to look at prints close up, to examine them as objects in their own right and not as illustrations of some aspect of history. What is a woodcut? How does it differ from an etching or an engraving? What constitutes quality in these prints? Is one woodcut better than another; why? These are some basic questions that students explore. The course generally culminates in an exhibition, which is selected, installed, and explained to the public by the students. It is a hands-on course which is at the very heart of what museums are all about.

Russell Panczenko

Elvehjem Shows Rare Ancient Artifacts

Great Cities, Small Treasures: *The Ancient World of the Indus Valley*, on display at the Elvehjem from September 19 through November 8, brings to the United States for the first time over 100 objects from the Indus Valley civilization—sculpture, ceramics, metalwork, seals, gold jewelry—drawn primarily from collections in Pakistan. This exhibition will introduce American audiences to the important and virtually unknown archaeological remains of the Indus Valley civilization in the area.

Even as ancient Egypt and Mesopotamia constructed monumental tombs, temples, and palaces from 2600 to 1900 B.C.E., the inhabitants of the greater Indus River valley (in what is now Pakistan) were building well-planned cities of private homes along broad streets laid out in modern-looking grid patterns. Centered on trade and manufacture instead of weaponry and standing armies, this technologically sophisticated civilization flourished for over 700 years before vanishing so completely from history that its very existence was forgotten until archaeologists began unearthing its treasures in the 1920s. The discovery of Indus Valley cities such as Mohenjo-daro and Harappa has pushed back the history of urbanism in the Indian subcontinent by nearly 2000 years.

Great Cities, Small Treasures: The Ancient World of the Indus Valley presents the art, symbol, and technology of South Asia's first cities. Through the display of various art styles, symbolic ritual pieces, ornaments, toys, tools, and utensils, the viewer can learn about the technological achievements and cultural diversity present in these ancient cities. The objects in the exhibition have been carefully selected to illuminate the unique character of the religion, social organization, art, and tech-



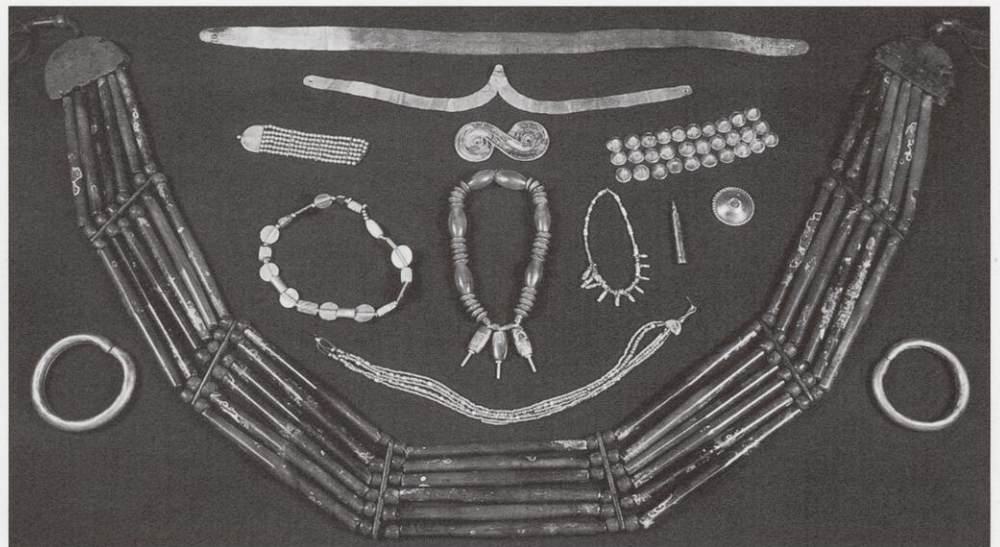
Square steatite seal from Mohenjo-daro depicting a humped bull or zebu with six signs of undeciphered script above, Islamabad Museum

nology of the Indus cities. The objects allow visitors to follow the rise, fluorescence, and eventual decline of the first urban centers during the Indus Valley civilization of Pakistan and western India.

Many objects in the exhibition are small in size, but they figure prominently in the current attempts to understand how urban centers have shaped the evolution of civilization. Delicately carved soapstone seals with scenes of intriguing rituals

and inscriptions in one of the ancient world's last undeciphered scripts attest to the aesthetic refinement of the Indus Valley people. High-fired stoneware bangles and tiny beads with perfectly centered holes reveal a high level of technology, as do the elaborate systems of wells, public baths, and underground sewage drains documented in photographs of the excavations.

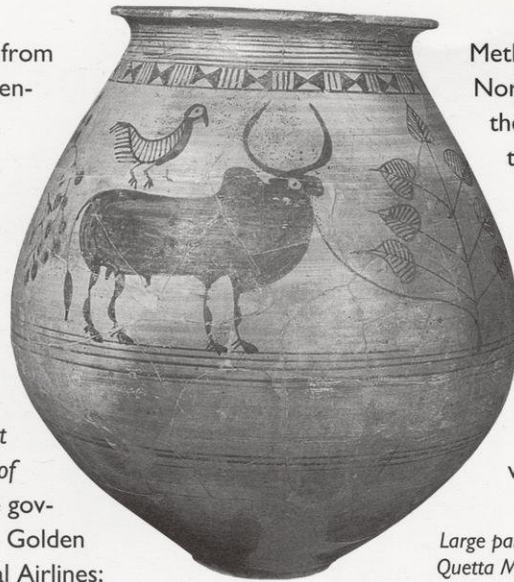
Exhibition curator is Jonathan Mark Kenoyer of the UW-Madison Department of Anthropology in association with the Department of Archaeology and Museums, Ministry of Culture, government of Pakistan. The exhibition premiered at



Jewelry of gold, with beads of carnelian, copper/bronze, agate, jasper. Mohenjo-daro Museum and Department of Archaeology, Karachi

the Asia Society Galleries of New York from February 11 through May 3, with an extension by popular demand through June 6. After the Madison venue, the show will travel to the Pacific Asia Museum in Pasadena, California.

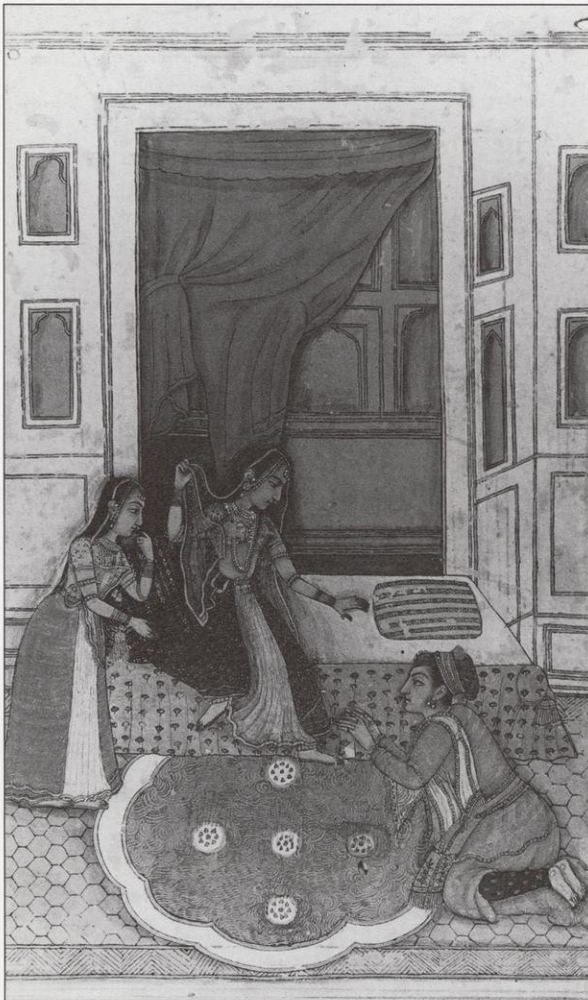
The exhibition was organized by the Asia Society Galleries of New York with the cooperation of the Department of Archaeology and Museums, Ministry of Culture, government of Pakistan. Major funding for *Great Cities, Small Treasures: The Ancient World of the Indus Valley* has been provided by the government of Pakistan, Ministry of Culture Golden Jubilee Committee, Pakistan International Airlines;



MetLife; Association of Pakistani Physicians of North America; and Mr. Sadruddin Hashwani of the Hashoo Group. The local presentation of this exhibition has been made possible by the National Endowment for the Arts, a federal agency; Hilldale Trust of the UW–Madison; UW–Madison Center for South Asia; The Evjue Foundation, Inc./The Capital Times; Humanistic Foundation Fund; Alastair B. Martin; Quentin D. and Marleah J. Kenoyer; Caltex Oil (Pakistan) Limited; Dales Family Trust; and www.harappa.com.

Large painted storage jar from Nausharo, ca. 2600–2500 B.C.E. Quetta Museum

Indian Miniatures from the Watson Collection



In view in the Mayer Gallery from September 19 through November 8, miniature paintings from India will show more recent development of art in the Indian subcontinent in counterpoint to the very early works on display in the exhibition from the Indus Valley civilization.

These paintings were created, most often, as illustrations for manuscripts and so are made to be viewed at close range in order to appreciate their intricate details. The brushes used for many of these works were made from as few as two or three hairs, in order to allow the artists to create the paintings' fine lines. The works also display vibrant colors in exuberant combinations, and touches of applied gold leaf give the images unparalleled richness.

This collection of Indian miniature paintings was gathered by Jane Werner Watson, alumna and distinguished author of children's books, and her husband Earnest C. Watson. They lived in India while he was the scientific attache assigned to the United States Embassy, from 1960 until 1962. They became enthralled by the visual richness of these paintings and assembled examples of the principal decorative arts of India, which they eventually donated to the Elvehjem.

The Earnest and Jane Werner Watson Collection includes over 230 outstanding Indian miniature paintings and is one of the most important resources of the museum. In addition to the miniature paintings, the Watsons also donated illuminated manuscripts, Nepalese and Tibetan decorative art objects, and Buddhist palm-leaf manuscripts exemplifying the distinct calligraphic traditions of Nepal, Thailand, Burma, Tibet, and Ceylon.

Mughal Style, Ragini Ramakari, early 18th century, gouache and gold on paper, 7 1/2 x 4 1/2 in. Gift of Jane Werner Watson, 1974.54

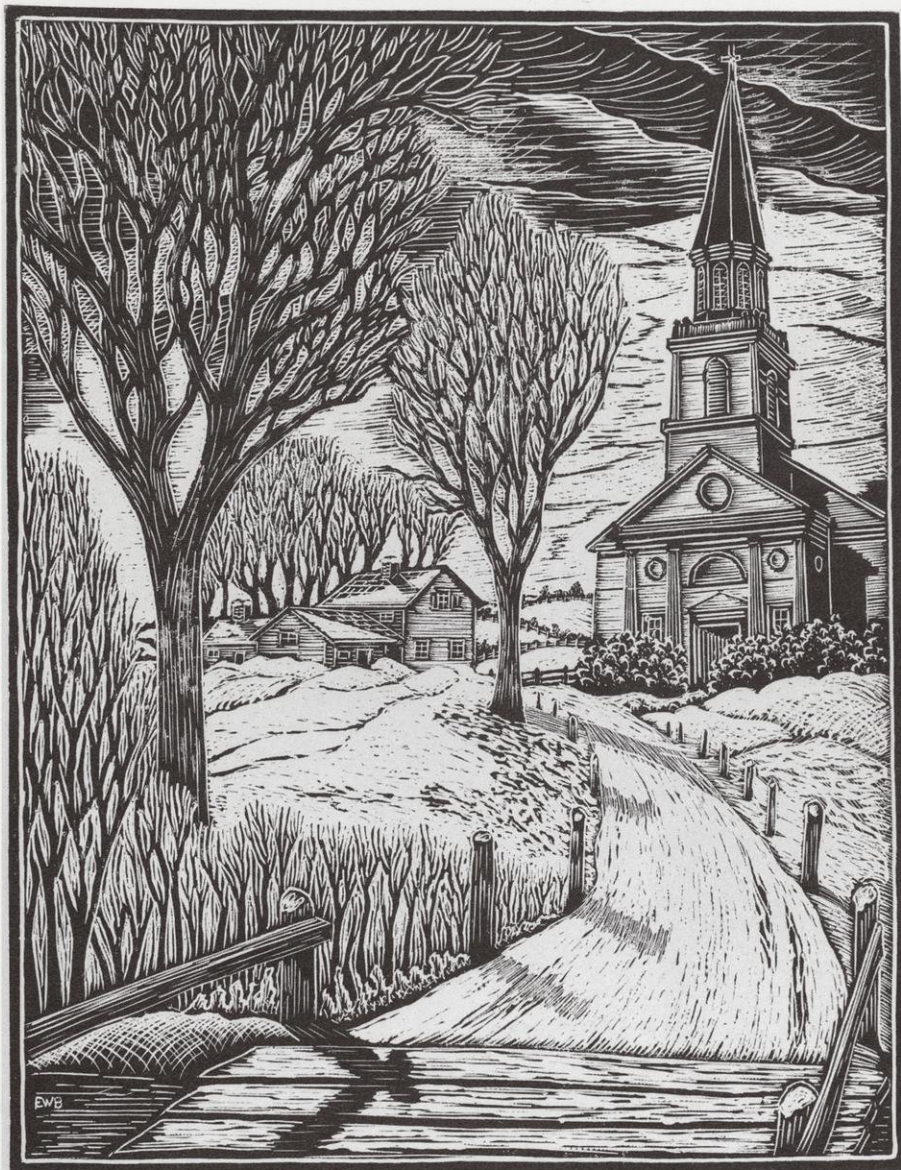
150 Years of Wisconsin Printmaking

Organized by the Elvehjem Museum of Art, *150 Years of Wisconsin Printmaking* celebrates the state's unique relationship to this modern art form. Wisconsin printmaking stretches back to before it became a state in 1848. Travelers to the area illustrated the accounts of their journeys to entice others to settle here. In the second half of the nineteenth century Milwaukee became home to a fast-growing lithography trade. The early lithographers of Milwaukee made most of their income from commercial printing: posters, labels, and letterhead. However, they also provided images of Wisconsin cities and towns, of such civic institutions as the fire brigades of Madison and Milwaukee, and fine-art lithographs.

By the first part of the twentieth century offset photographic processes were replacing handmade prints for commercial processes, but the lithographic skills were taught in art schools. When the Federal Arts Project of the late 1930s and 1940s offered artists throughout the state a living wage for producing art to be used in public buildings, a new generation of artists learned how to create prints, which often embodied the social consciousness of the depression years.

In the postwar years, printmaking spread through the state, fueled by the influx of students into the state's university system. Because teachers were interested in printmaking, they introduced courses in the universities at Madison and Milwaukee and trained the next generation of students in printmaking techniques.

Works in this exhibition were selected by a committee that included Arthur Hove, retired special assistant to the provost of the University of Wisconsin–Madison, who is currently gathering an oral history of printmaking at the University of Wisconsin; David Prosser, a dedicated historian of printmaking in Wisconsin from the 1920s through the 1950s; and James Watrous, UW–Madison professor emeritus of art history and an expert on the history of American printmaking in this century. Along with curator Andrew Stevens, they selected works from around the state to document who made prints in Wisconsin and why and how they made them.



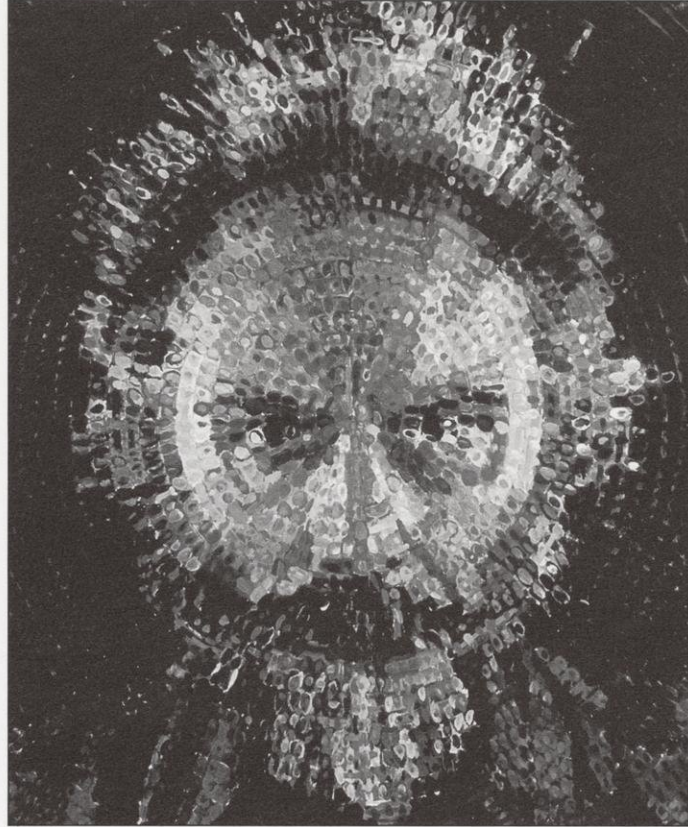
Elwood Bartlett, Community Church, n.d., wood engraving, 8 1/2 x 6 7/8 in. Loan of Kevin Milaeger

The history of Wisconsin printmaking will also be documented by curator Andrew Stevens in a fully illustrated catalogue, which will be available for sale in the Museum Shop for \$19.95 and can be ordered by phone (608 263-2240) with a credit card. The exhibition has received generous support from the Wisconsin Sesquicentennial Commission with funds from the State of Wisconsin and individual and corporate contributors; Dane County Cultural Affairs Commission, with additional funds from the Madison Community Foundation; and the Kohler Foundation.

Wilfer Collaborations in Mayer Gallery, November 21–January 10

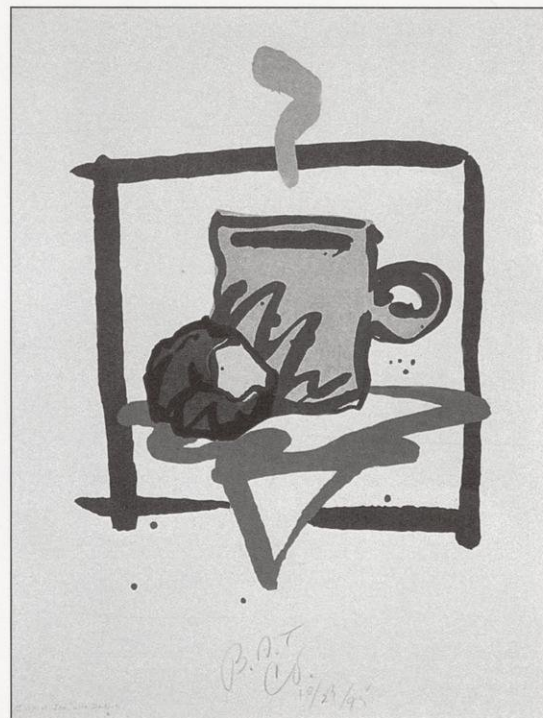
Joe Wilfer: *Collaborations on Paper* surveys the career of a Wisconsin printmaker. Joe Wilfer was born in Racine in 1943 and earned both his B.A. and his M.A. degrees at the University of Wisconsin–Madison. He and his brother Michael founded the Upper U.S. Paper Mill in Oregon, Wisconsin in 1974, and from 1976 until 1980 he was director of the Madison Art Center. He then moved to New York where he collaborated independently with contemporary artists, and eventually became publications director for Pace Editions and director of Pace Editions Spring Street Workshop. Throughout his career until his untimely death in 1995 he was devoted to making works on paper. From his early days making paper in Wisconsin through his ground-breaking work with artist Chuck Close, Wilfer continually reasserted the importance of paper in works of art.

Innovative and resourceful, Wilfer expressed his preference for collaboration in a letter to his brother in 1974: “Personally I feel my contribution to the art world can be most significant along these lines. . . . I don’t have the kind of ego to be a hot-shot New York or California artist. I’m quite content to work




with people and help them do things they couldn’t do by themselves.” The works in this show, although usually thought of as the work of another artist, such as Alan Shields, Chuck Close, or Ed Rusha, were all made in collaboration with Wilfer. They point up the importance in contemporary printmaking of the people who work with artists to bring their conceptions to fruition. This exhibition is on display from November 21 through January 10 in the Mayer Gallery.

Chuck Close
(American, b. 1940),
Portrait of Lucas, 1992,
etching, relief, 33 x 24 in.




Claes Oldenburg
(American, b. Sweden, 1929),
Cup of Joe with Donut, 1995,
relief print, 24 1/2 x 19 1/2 in.
Pace Editions


S E P T E M B E R

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|--|--|--|--|--|--|---|
| <p>CONTINUING EXHIBITION <i>Close to Home: Photographs</i>, Gallery VI, VII, Mayer Gallery through September 6</p> | | <p>1 Student poster sale in Museum Shop</p> | <p>2 Student poster sale in Museum Shop</p> | <p>3 Student poster sale in Museum Shop 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Ellen Schwartz</p> | | |
| <p>6 2 p.m. Tour of temporary exhibition, 40 minutes, by docent Ellen Schwartz</p> | <p>7 EXHIBITION CLOSED <i>Close to Home: Photographs</i> Galleries closed</p> | | | <p>10 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent</p> | | |
| <p>13 2 p.m. Tour of permanent collection, 40 minutes, by a docent</p> | <p>14 Galleries closed</p> | | | <p>17 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Jane Pizer</p> | <p>18 5:30 p.m. Gallery talk by curator J. Mark Kenoyer 6-8 p.m. Reception for <i>Ancient World of the Indus Valley</i></p> | <p>19 EXHIBITIONS OPEN <i>Ancient World of the Indus Valley and Indian Miniatures</i></p> |
| <p>20 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p> | <p>21 Galleries closed</p> | <p>22 During gallery hours demonstrations of pottery and beadmaking, Whyte Gallery, through Sunday October 4</p> | | <p>24 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent 5:30 p.m. Lecture, Gautama Vajracharya, "Harappan Seals," LI30</p> | <p>25 2 p.m. Lecture, Hector Feliciano, "The Nazi Conspiracy to Steal Art," LI60</p> | |
| <p>27 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p> | <p>28 Galleries closed</p> | | <p>30 Terracotta bowl and vase from the Indus Valley, on view in Great Cities, Small Treasures</p> |  | | |

O C T O B E R

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|--|---|------------------|--|------------------|------------------|
| | <p><i>Rajasthani-style pair of dogs, late 18th century, gift of Jane Werner Watson, 1977.133, on view through November 8</i></p> |  | | <p>1 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent</p> | <p>2</p> | <p>3</p> |
| <p>4 12:30 p.m. Concert Gallery III, Whitewater Brass & Woodwind Quintets 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p> | <p>5 Galleries closed</p> | | | <p>8 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent</p> | <p>9</p> | <p>10</p> |
| <p>11 12:30 p.m. Concert Gallery III, Pro Arte Quartet 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent 2:30 p.m. Lecture, Mark Kenoyer, "Harappa and the Indus Valley Civilization" L130</p> | <p>12 Galleries closed</p> | <p>13</p> | <p>14</p> | <p>15 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Jane Pizer 5:30 p.m. Lecture, Doris Srinivasan, "Indigenous Artistry Along the Indus, L130</p> | <p>16</p> | <p>17</p> |
| <p>18 12:30 p.m. Concert Gallery III, Festival Choir, Eric Townell, conductor 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p> | <p>19 Galleries closed</p> | <p>20</p> | <p>21</p> | <p>22 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent</p> | <p>23</p> | <p>24</p> |
| <p>25 12:30 p.m. Concert Gallery III, Parry Karp, cello, and Howard Karp, piano 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p> | <p>26 Galleries closed</p> | <p>27</p> | <p>28</p> | <p>29 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent</p> | <p>30</p> | <p>31</p> |

N O V E M B E R

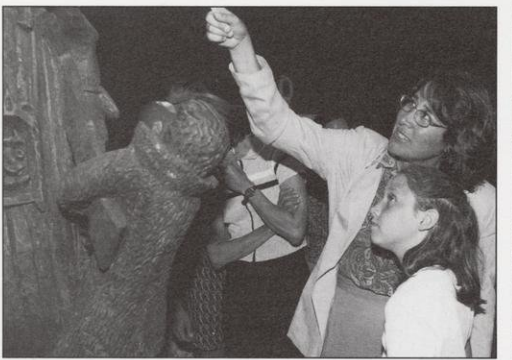
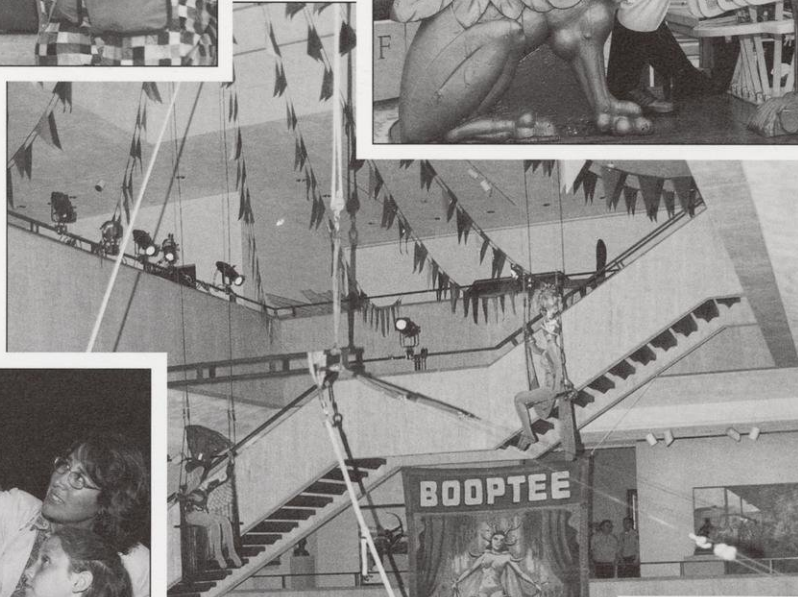
| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|--|---|------------------|---|---|---|
| <p>1</p> <p>Holiday Shop opens 12:30 p.m. Concert Gallery III, David Perry, violin; Uri Vardi, cello; Uriel Tsachor, piano 2 p.m. Tour of tempo- rary exhibitions, 40 minutes, by a docent</p> | <p>2</p> <p>Galleries closed</p> | <p>3</p> | <p>4</p> | <p>5</p> <p>12:30 p.m. Tour of per- manent collection, 40 minutes, by a docent 7:30 p.m. Lecture, Catherine Asher, "The Indus under Islam," L130</p> | <p>6</p> | <p>7</p> |
| <p>8</p> <p>12:30 p.m. Concert Gallery III, Michael Kim, piano 2 p.m. Tour of tempo- rary exhibitions, 40 min- utes, by a docent</p> | <p>9</p> <p>EXHIBITIONS CLOSED <i>Ancient World of the Indus Valley and Indian Miniatures</i> Galleries closed</p> | <p>10</p> | <p>11</p> | <p>12</p> <p>12:30 p.m. Tour of per- manent collection, 40 minutes, by docent Jane Pizer</p> | <p>13</p> | <p>14</p> |
| <p>15</p> <p>12:30 p.m. Concert Gallery III, Wingra Woodwind Quintet 2 p.m. Tour of perma- nent collection, 40 min- utes, by a docent</p> | <p>16</p> <p>Galleries closed</p> | <p>17</p> | <p>18</p> | <p>19</p> <p>Museum Shop Mem- bers' Sale 12:30 p.m. Tour of per- manent collection, 40 minutes, by a docent</p> | <p>20</p> <p>Museum Shop Mem- bers' Sale</p> | <p>21</p> <p>Museum Shop Mem- bers' Sale 5:30 p.m. Curator Andrew Stevens talks 6-7:30 p.m. Reception for <i>150 Years of Wiscon- sin Printmaking</i> and Joe Wilfer</p> |
| <p>22</p> <p>12:30 p.m. Concert Gallery III, Les Favorites 2 p.m. Tour of tempo- rary exhibitions, 40 minutes, by a docent</p> | <p>23</p> <p>Galleries closed</p> |  | | <p>26</p> <p>Thanksgiving Day: Museum Closed</p> | | |
| <p>29</p> <p>12:30 p.m. Concert Gallery III, Andrea Gul- lickson, oboe; Marianne Chadoir, piano 2 p.m. Tour of tempo- rary exhibitions, 40 minutes, by a docent</p> | <p>30</p> <p>Galleries closed</p> | | | <p><i>Alfred Sessler Spring Again, 1962, gift of Mrs. Alfred Sessler and Children, 67.9.64 from 150 Years of Wisconsin Printmaking</i></p> | | |



Family Day on April 26 featured circus performers such as this clown and other activities



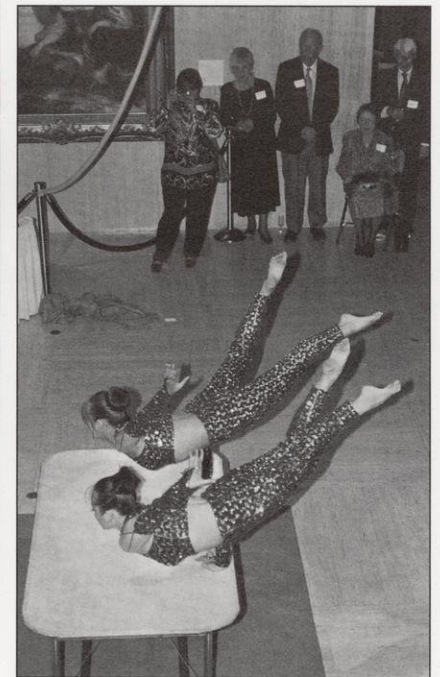
David Saloutos from the Circus World Museum in Baraboo acted as master of ceremonies and played the circus bell wagon for the 1998 Gala



Visitors to the exhibition Sacred Wood examine these contemporary Lithuanian woodcarvings



1998 Gala guests enjoyed the museum transformed into a circus tent

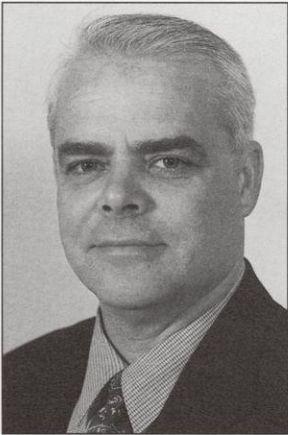


Performers from Chicago's The Midnight Circus fascinated viewers with their agility and precision movements

Programs about the Art and Civilization of the Indus Valley

Lectures

Elvehjem members and the general public have a special opportunity to learn about the archaeological discoveries from the ancient Indus Valley through a lecture series. Mark Kenoyer, UW–Madison associate professor of anthropology, curator for *Ancient World of the Indus Valley*, and a scholar at the center of discoveries at archaeological sites in Pakistan, will present two lectures on the artifacts found between 2600 and 1900 B.C.E. Other scholars will expand on the art of the Indus Valley as it has developed subsequently, particularly Buddhist and Islamic art traditions.



J. Mark Kenoyer

Mark Kenoyer will present a short gallery talk, “Meet the Curator,” at 5:30 p.m. in the exhibition prior to the opening reception on Friday, September 18. He will outline the major themes and provide glimpses into the research and organization of the exhibition. In another, longer slide-lecture Professor Kenoyer will present an overview of recent discoveries at the site of Harappa, relate them to the current exhibition, and discuss the complex socio-economic, political, and ideological processes that resulted in the dynamic rise of the Indus Valley cultural tradition. “Harappa and the Indus Valley Civiliza-

tion” will take place at 2:30 p.m. in room L130 on Sunday, October 11.

Gautama V. Vajracharya, a lecturer in the Department of the Languages and Cultures of Asia at UW–Madison will survey the artistic elements of Harappan seals and their persistence in the classical period (third century B.C.E.-A.D. eleventh century). In a slide lecture, “An Art Historical Study of Harappan Seals,” he will illustrate this continuity through discussion and illustration of a half-dozen seals. His lecture will be at 5:30 p.m., Thursday, September 24 in L130.

Prehistoric art from the Indus Valley marked the wealth of the owner just as surely as historic art from Buddhist sites along the Indus River marked the reverence of worshipers. Doris Srinivasan, curator of South and Southeast Asian art at the Nelson-Atkins Museum of Art, will present the highlights of Indus and Buddhist art, emphasizing their regional qualities and, in instances, a continuity in forms and symbols. She will lecture on “Symbols of Wealth and Devotion: Indigenous Artistry Along the Indus” on Thursday, October 15, at 5:30 p.m. in L130.



Catherine B. Asher

By the eighth century Islam was introduced into the Indus Valley and territories north, commencing dynamic building programs. Among those structures first constructed were tombs for deceased saints and kings. Little known but magnificent, these monuments triggered a large-scale building tradition. In addition to mausolea, gardens were cultivated to counter the hot arid Indus terrain. Catherine B. Asher, associate professor of art history at the University of Minnesota, will address these two traditions, tomb and garden. These were

ultimately merged into one, creating spectacular landscapes that even today are unique to Pakistan. Entitled “Gardens for Eternity: The Indus Under Islam,” Professor Asher’s lecture will be on Thursday, November 5 at 7:30 p.m. in L130.



Lectures on Indus Valley civilizations stress the continuity of artistic tradition including such Buddhist examples as this

Craft Demonstrations

As a special feature of this exhibition craftsmen will travel from Pakistan for a two-week residency at the Elvehjem. From Tuesday, September 22 through Sunday, October 4, during regular gallery hours, Mohammad Nawaz and Zaman from Harappa, Pakistan, will demonstrate hand-built and wheel-thrown pottery. Some forms will be replicas of ancient Harappan pottery, while others reflect traditional Punjabi pottery styles. Mullah Ashoor and Abdul Momin from Peshawar, Pakistan, will demonstrate lapis lazuli and carnelian bead shaping and drilling, and polishing and necklace stringing. They will use the techniques of the ancient Indus Valley archaeological objects on view in the exhibition to illustrate the persistence of techniques and forms from ancient times to today. Demonstrations will take place in Whyte Gallery across from the Museum Shop. Space is limited; groups should register in advance for viewing the artists at work; call the museum education office at 608 263-4421 at least three (3) weeks in advance of your proposed visit.

Video

The Asia Society has produced an eight-minute video, called *Great Cities of the Indus Valley*, a valuable introduction to the exhibition. Filmed at the archaeological sites at Mohenjo-daro and Harappa in Pakistan, the video addresses city planning, buildings, and sophisticated water-disposal systems along with speculation about the rise and disappearance of the ancient Indus Valley civilization. The video will be available for viewing in the exhibition during gallery hours.

Guided Tours and Teacher Resources

Group guided tours, by appointment, are available free for adults and students. School tours will be most appropriate for students in grades 3, 6, 7, 9, and 10 and will include selected artifacts which students may touch. A teachers' guide on the "Ancient World of the Indus Valley," developed by the Asia Society with Mark Kenoyer and including slides, an introductory video, background information, maps and diagrams, and activities, will be lent free to teachers who request guided tours. In addition, for the first time, slides of selected objects in the exhibition will be for sale in the Museum Shop. Call at least three (3) weeks in advance for tour appointments (608 263-4421).

Lecture on Stolen Art from the Nazi Era

Hector Feliciano, author of *The Lost Museum*, will lecture on "Lost Museum: The Nazi Conspiracy to Steal the World's Greatest Works of Art." This Paris-based journalist spent over seven years tracing the story of the Nazi's systematic plundering of more than 20,000 paintings, sculptures, and drawings from France, many of them stolen directly from their Jewish owners. In a slide-lecture he will present case studies of his discovery of looted paintings including supporting documents such as Nazi inventories and photographs of artworks in their owners' homes.

Following the lecture, he will discuss current art recovery and restitution efforts and institutional efforts to resolve disputes about the looted artworks and will answer audience questions. The lecture will be Friday, September 25 at 2:00 p.m. in room L160 of the Elvehjem. Financial support for the

lecture has been provided by the University of Wisconsin Center for Jewish Studies, The Harvey Goldberg Center for Contemporary History, and the University Lectures Committee, with cosponsorship of the Department of Art History.

Gallery Talk on Wisconsin Printmakers

Andrew Stevens, Elvehjem curator of prints, will introduce the exhibition *150 Years of Wisconsin Printmaking* in a short gallery talk on Saturday, November 21 at 5:30, in Gallery VII. In this event, one of an ongoing series of "Meet the Curator" gallery lectures prior to the opening receptions for new exhibitions, Stevens will discuss a group of prints representing some of the most interesting discoveries in this sesquicentennial endeavor.

Elvehjem Staff Takes Leadership Role in the Midwest Museums Conference

Several members of the Elvehjem staff have been key planners of the Midwest Museums Conference annual meeting, to be hosted by Madison's museums October 28-31. Director Russell Panczenko is conference cochair with William Crowley, director of the State Historical Museum, and other staff members—Corinne Magnoni, Lori Demeuse, Kathy Paul, Anne Lambert, and Pat Powell—have roles in the administration, development, programming, hospitality, publicity, and arrangement aspects of the conference that will attract hundreds of museum professionals from an eight-state region. For information about the conference registration call 608 262-5514.

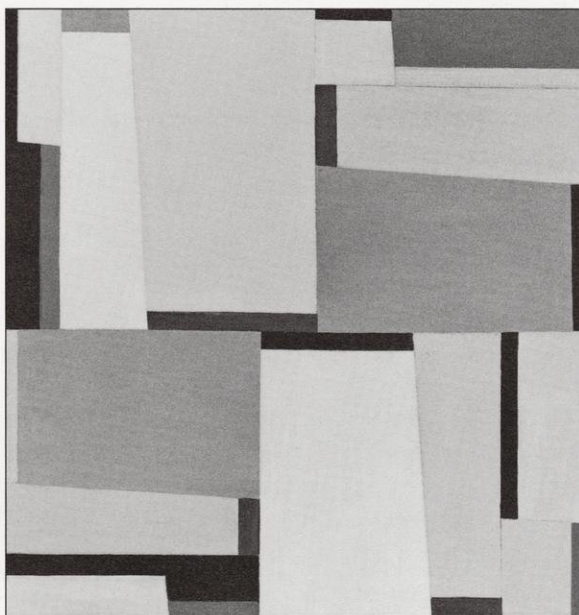
Van Gogh, Getty Museum, Sun in Winter

The Elvehjem Museum of Art, Friends of WHA-TV, and Wisconsin Public Television have teamed up to offer a special five-day, six-night tour to Los Angeles from February 8 to 13, 1999. Fly Midwest Express to Los Angeles and stay in Beverly Hills, from where the tour will take you to an array of LA-area museums, including Museum Row in Downtown LA, the new J. Paul Getty Center, and the highlight, the Los Angeles County Museum of Art for the major exhibition *Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam*. The Los Angeles County Museum is one of only two sites in the United States to present this extraordinary exhibition of seventy paintings by Vincent Van Gogh. (The National Gallery in Washington will present the exhibition from October 1998–January 1999.) The cost for the excursion, which includes airport and museum transportation, five breakfasts, airfare and hotel, is \$1,049 for Elvehjem Museum members and \$1,149 for nonmembers. Registration deadline is December 8, 1998. A brochure detailing the trip was mailed to members this summer. If you would like to receive a copy, please contact Kathy Paul, 608 263–2495.

New Geometric Painting Purchased

We have recently added to the Elvehjem's permanent collection a wonderful example of geometric abstraction by Fritz Glarner (1899–1972). Born in Switzerland, Glarner studied art in Naples from 1914 to 1920 and in Paris during the 1920s. Glarner married an American and became an American citizen in 1944.

Glarner's early work consisted largely of semiabstract still-lives and interior scenes with flat, hard-edged areas of color indicating simple forms. He shared with his friend and mentor Piet Mondrian an interest in the relationships of shapes and their organization in space. Artists who worked with geometric abstraction restricted themselves to the use of horizontals, verticals, and a limited color scheme. Unlike Mondrian—whose grids of primary colors are familiar to everyone—Glarner overcame the grid by overlapping shapes to relay a sense of rhythm.



Fritz Glarner (American, b. Switzerland, 1899–1972), *Relational Painting #73*, 1954, oil on canvas, 22 3/4 x 24 in. Carolyn T. Anderson, Eugenie Mayer Bolz Endowment, Elvehjem Museum of Art General, Alice Drews Gladfelter Memorial, Harry and Margaret P. Glicksman, Juli Plant Grainger, Alexander and Henrietta W. Hollaender, Walter J. and Cecille Hunt, Cyril W. Nave, Earl O. Vits endowment funds and bequests of Mr. and Mrs. John Cleaver and Cyril W. Nave purchase, 1997.31.

His mature style emerged in the 1940s using rectangular planes of different sizes and colors—black, gray, and the primaries—to react with the white of the canvas and the black of the lines projecting from the edges of the painting into the center. His series of “relational

Special Thanks

► The Wisconsin Arts Board has provided state funds for exhibition programming for 1998–1999. The exhibition *Close to Home: Photographs by Larry Towell and the Madison Photo Club* received support from The Evjue Foundation, Inc./The Capital Times; Dane County Cultural Affairs Commission, with additional support from the Madison Community Foundation; and the Madison CitiARTS Commission, with additional support from the Wisconsin Arts Board.

► The local presentation of *Great Cities, Small Treasures: The Ancient World of the Indus Valley* has been made possible by the National Endowment for the Arts, Hilldale Trust of the UW–Madison, UW–Madison Center for South Asia, The Evjue Foundation, Inc./The Capital Times, Humanistic Foundation Fund, Alastair B. Martin, Quentin D. and Marleah J. Kenoyer, Caltex Oil (Pakistan) Limited, Dales Family Trust, and www.harappa.com.

► *150 Years of Wisconsin Printmaking* has received generous support from the Wisconsin Sesquicentennial Commission with funds from the State of Wisconsin and individual and corporate contributors; The Consolidated Papers Foundation, Inc.; and Dane County Cultural Affairs Commission, with additional funds from the Madison Community Foundation; and the Kohler Foundation.

paintings” show numerous rectangles, each divided into uneven wedges of color. The dynamic slant of the shared edges gives out a rhythmic energy. He achieved his goal of giving visual form to dynamic equilibrium.

Fall Opening Receptions

Join us on Friday evening September 18 to celebrate the opening of the exhibition *Great Cities, Small Treasures: The Ancient World of the Indus Valley*. A gallery lecture at 5:30 p.m. by guest curator Professor Mark Kenoyer will be followed by a reception. From 6–8 p.m. partake in complimentary hors d'oeuvres with a taste of South Asia, a cash bar, and live music. All museum members and the general public are invited to this free event.

The Elvehjem Museum of Art will celebrate the opening of the exhibition *150 Years of Wisconsin Printmaking* on Saturday, November 21. Enjoy food, music, and refreshments from 6–7:30 p.m., preceded by a gallery lecture on the exhibition by Curator of Prints and Drawings Drew Stevens.

Elvehjem Museum Parking and Kohl Center Events

Wonder where to park for Elvehjem Museum events when there is a sporting event or concert at the new Kohl Center? Special paid-parking will be available under the UW–Madison's Grainger Hall for selected Elvehjem Museum of Art receptions and special events. Grainger Hall is bordered by Park Street (east), University Avenue (north), Brooks Street (west), and Johnson Street (south). Invitations for Elvehjem events will list the availability of the Grainger lot and the parking fee, when Kohl Center events take place. On evenings or weekends when a Kohl Center event is not scheduled, we recommend that visitors continue to use the Lake Street and Frances Street ramps or the lot next to Vilas Communications Building for parking. In addition, most Madison Metro buses stop less than one-half block from the Elvehjem Museum and its University Avenue entrance.

Elvehjem Big Top Events Delight and Entertain

Last spring the Elvehjem Museum of Art teamed up with the Circus World Museum, Baraboo, Wisconsin, to host an evening of circus music, food, and thrilling entertainment, all in celebration of the exhibition *John Steuart Curry: Inventing the Middle West*. Curry's interest in the circus was evident throughout his career, and the Elvehjem's exhibition featured several of his works centered on this theme. On April 25th clowns and circus performers from Chicago-based troupe The Midnight Circus amazed and delighted a crowd of 350 people inside Paige Court, which was transformed for the weekend into a festive circus tent. The Circus World Museum graciously lent sideshow banners, a pony float, and circus bell wagon to the Elvehjem for the weekend. On the Sunday following the Gala event, the Elvehjem offered a Family Day of circus-related educational activities, attracting some 250 adults and children to the museum.



The Midnight Circus performed amazing feats for an appreciative crowd

Information: 608 263-2246

Admission is free

Gallery and Museum Shop Hours

Tuesday-Friday 9 a.m. -5 p.m.
 Saturday-Sunday 11 a.m.-5 p.m.
 CLOSED MONDAY

Kohler Art Library Hours

Monday-Thursday 8 a.m.-9:45 p.m.
 Friday 8 a.m.-4:45 p.m.
 Saturday and Sunday 1-4:45 p.m.
 For hours between terms call 608 263-2258

Museum Membership Benefits

Membership enables you to become an integral and essential part of the Elvehjem Museum of Art.

Annual benefits include

- Invitations to openings, receptions, and special events
- Subscription to *Artscene* for advance notice of exhibitions, education and membership programs, and special events
- 15% discount on Museum Shop purchases
- Discounts on trips and special programs
- The *Bulletin/Annual Report*

As a member you support

- Acquisitions
- Exhibitions
- Publications
- Educational programs
- Special events

Parking

The city of Madison's Lake Street and Frances Street ramps and in university lots 46 and 83 on Lake Street between Johnson Street and University Avenue. University lot 47 on Johnson Street between Park and Lake streets is available on weekends only.

For Visitors with Disabilities

Wheelchair access is via the north entrance from Murray Street. Elevator is across from Kohler Library entrance. The Elvehjem will provide sign language interpreters for programs by request in advance. To request a sign language interpreter, call Anne Lambert, curator of education, weekdays, 608 263-4421 (voice) as soon as possible.

Tours

Drop-in tours by docents are offered on Thursdays at 12:20 p.m., a 40-minute tour of the permanent collection and on Sundays at 2:00 p.m., a 40-minute tour of temporary exhibitions, beginning in Paige Court.

For group tours by schools and organizations at other times please call for an appointment at least three weeks in advance of the desired date (608 263-4421).

Museum Etiquette

Museum rules promote the safety of artworks and pleasant viewing conditions for visitors. Food and drink are not allowed, and smoking is not permitted in the building. Animals except guide dogs for the blind and hearing impaired are not permitted.

Objects such as packages and purses larger than 11 x 14 inches and backpacks, umbrellas, and rigid baby carriers that could damage art are not permitted into the galleries. Lockers that require a 25-cent deposit for storing parcels are available on the second-floor level, in the north and south hallways. Items too large for lockers and umbrellas may be checked at the Paige Court Security desk.

Running, pushing, shoving, or other physical acts that may endanger works of art are prohibited. Touching works of art, pedestals, frames, and cases is prohibited.

Photographs of the permanent collection may be taken with a hand-held camera without a flash. Written permission must be obtained from the registrar for any other photography.

MEMBERSHIP FORM

Yes, I want to become a member of the Elvehjem Museum of Art.
 (If you are already a member, please encourage a friend to join you in supporting the museum through membership.)

Name _____

Address _____

City/State/Zip _____

Home phone _____ Business phone _____

Check level: Founder \$100 Family \$45 Individual \$30 Student or senior \$20

Find check payable to Elvehjem Museum of Art enclosed for \$ _____

Charge my Visa MasterCard

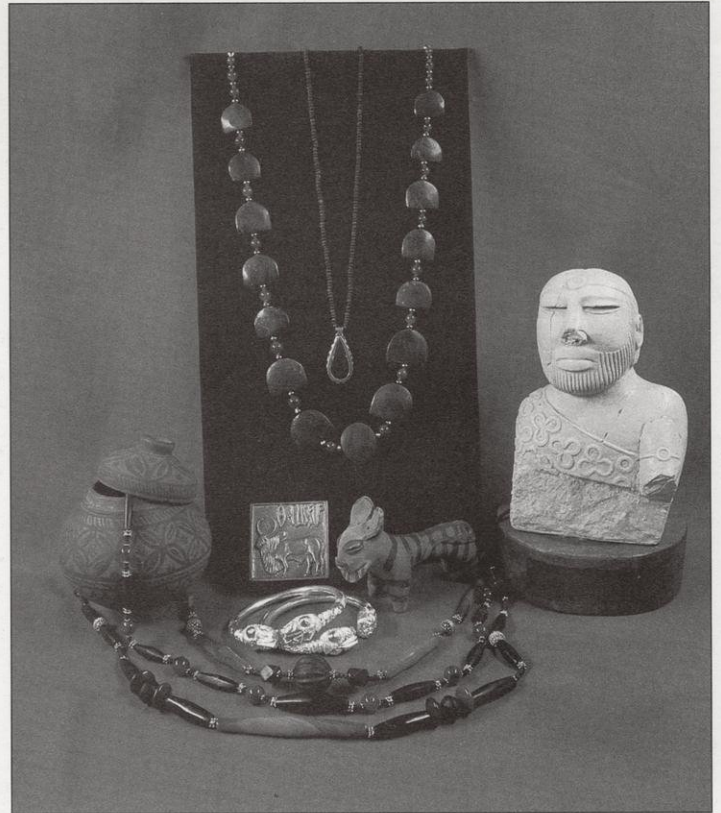
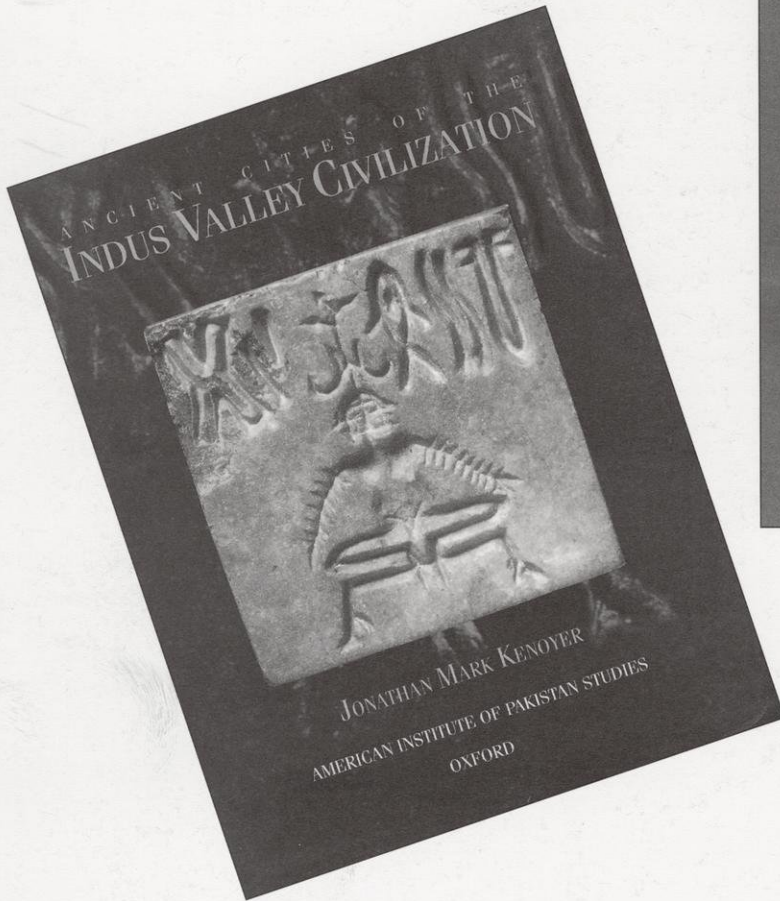
Card # _____ Expir. date _____ Signature _____

Recruiting Member: _____ Phone _____

Please return this form to Elvehjem Museum, Membership Office, 800 University Avenue, Madison, WI 53706.

Hand-crafted Replicas from the Indus Valley

To augment the pleasure of viewing the Indus artifacts, the Museum Shop features replicas based on ancient Indus pieces including the Priest-King, clay animal figurines probably used as toys, carved seals, and unique jewelry, such as the hand-made silver tiger bracelet. Other jewelry items will include necklaces and earrings of hand-carved carnelian, lapis, and gold, similar to those shown.



Ancient Cities of the Indus Valley Civilization is written by the curator of this exhibition, Mark Kenoyer. Published by Oxford University Press, with 264 pp. and lavish illustrations, this catalogue sells for \$45.00 (members \$38.25). For mail orders, call 608 263-2240 and charge to Visa or MasterCard; tax and shipping is additional.

ARTSCENE

Elvehjem Museum of Art
University of Wisconsin-Madison
800 University Avenue
Madison WI 53706-1479



FALL 1998
Important Dated Information!