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Elvehjem Museum of Art

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The Elvehjem Museum of Art

artscene

University of Wisconsin-Madison
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Twentieth Anniversary

John Cage: Works on Paper Opens April 6

John Cage brings to the visual arts the systematic randomness that informs his musical compositions. His best-known composition for the piano, *4'33"*, consists of four minutes and thirty-three seconds of silence. The randomness of the piece consists of the chance noises that occur in the place that it is performed. The audience's attention is turned not to the sounds coming from the performer, but to the sounds usually considered distractions to the performance—the sounds of the auditorium, those filtering in from outside. The coughings and rustlings of the audience itself become the piece and are unique to each performance.

Cage's visual compositions also are derived from chance occurrences. In order to discuss them we should be somewhat familiar with the working of the *I Ching*. An ancient method of divination, the *I Ching* is a book comprised of sixty-four sections of portents and advice. In order to consult it one throws coins (or, more traditionally, casts yarrow sticks) whose results indicate which of the sixty-four sections of the book are to be read. It is a statistically random process; any of the sixty-four sections has an equal chance of being chosen. Cage often uses the *I Ching* to select among possible elements of his visual compositions—width of line, color, and placement of form.

For instance in the series of paintings on paper, *New River Watercolors*, fifteen stones were placed on paper to serve as templates. The colors in which the stones were outlined onto the paper, the brushes used to do the outlining, even the type of paper were all selected by consulting the *I Ching*. The emphasis given to the randomness of the process may seem to supplant the artist, but in fact the artist plays a crucial role in designing the parameters for these random experiments to take place, deciding which parts of the work will be random. And the artist carries out the dictates of the selection process, painting around the stones, for instance. In fact in series III of the *New River Watercolors* Cage includes a mandala image which appeared to him in a dream the evening before he executed the work.

The exhibition will remain in Mayer Gallery through May 19. Funding for this exhibition is provided in part by the Humanistic Foundation Committee.



John Cage, *Eninka #16*, 1986, monotype, 24 1/2 x 18 1/2 in. Series of 50. Malcolm K. Whyte Endowment Fund purchase, 1990.34

The preview reception at the Elvehjem will be held on Saturday, April 6 from 5:00 to 7:00 p.m. This will be followed by a recital at 8:00 p.m. at the First Unitarian Meeting House, 900 University Bay Drive, featuring Ellsworth Snyder premiering a piano piece entitled *One⁵*, which Cage dedicated to Mr. Snyder, music director of the First Unitarian Society.

Throughout the exhibition, a continuous fifteen-minute video will show Cage working on a print series at the Mountain Lake

Workshop in Virginia. A four-person panel will discuss Cage's influence on music, theater, dance, and the visual arts on Tuesday, April 9 at 7:30 p.m. in Elvehjem room 140. Panel participants have worked with John Cage and written academic theses on his work and will represent his contribution to and revolutionary perspective on the arts. On Wednesday, May 1 Ellsworth Snyder will present a lecture on John Cage's music and art at 7:30 p.m. in Elvehjem room 140.

EXHIBITIONS

German Architect's Designs for Paris

April 13 marks the opening of *Architectural Drawings and Watercolors by Jakob Ignaz Hittorff, 1792-1867*, an exhibition highlighting the important contributions of Germany's leading architect to nineteenth century building and urban design. The exhibition, which has been organized by the Smithsonian Institution Traveling Exhibition Service, is drawn from the holdings of the Wallraf-Richartz-Museum in Hittorff's native Cologne. The Elvehjem showing is part of the exhibition's acclaimed international tour, which began at the Musee Carnavalet in Paris, Hittorff's adopted city.

Jakob Ignaz Hittorff spent the greater part of his life in Paris and designed what are some of the city's most important trademark boulevards and monuments, including the Place de la Concorde, the Champs Elysées, the Church of Saint Vincent de Paul, the Gare du Nord, and the Place de l'Etoile. The exhibition includes numerous drawings for these famous Parisian projects—drawings masterfully rendered in keeping with the classically derived Ecole des Beaux-Arts program that dominated French architectural training at the time. But while the drawings and watercolors attest to the refinement of Hittorff's draughtsmanship, the exhibition celebrates more than Hittorff's drawing. Through the impeccable details of Hittorff's plans, these works dramatically reveal the architectural ideas of the day.

Hittorff's work speaks of the strong European architectural tradition of reinterpreting historic styles. In Paris, this tradition was given ample impetus by the French government, which funded the grand new building campaigns that commenced in Paris with the return of the Bourbons to the throne in 1814 and became unsuppressible under Napoleon III, who dared to create what he hoped would be the most beautiful and modern city in the world. The tradition served politics well, for it was grounded in a belief that buildings and public spaces should transcend function alone and bring to mind such exalted ideals as reverence for God and king and love of country. In Hittorff's day, architects and designers drew from various sources exemplary of these ideals—ancient temples and sculpture, Gothic churches, and Renaissance palaces. As a consequence, their architecture combined both classical and romantic points of view, celebrating rational order while championing artistic innovation and architectural embellishment. These are the qualities that dis-



Jakob Ignaz Hittorff, *Church of Saint-Vincent-de-Paul: Plan for Staircase and Ramps*, pencil. Courtesy of Wallraf-Richartz-Museum, Cologne, Germany and the Smithsonian Institution Traveling Exhibition Service

tinguish Hittorff's great civic structures, marked by their modern, eclectic historicizing style.

In his devotion to the past, Hittorff made the requisite study of Italian prototypes, both from book plates, which the architect faithfully reproduced in exquisite detail, and from travels to specific sites, which he sketched with a free hand to record his personal impressions of these romantic ruins. Both kinds of drawings are represented in the exhibition.

Hittorff's architectural plans, while inspired by the antique, also suggest his thoroughly modern approach to the building arts, as they required new and clever construction techniques to meet the needs of modern use. The Gare du Nord, for example, shows Hittorff's pioneering use of iron to stretch the classical temple style to ever-greater proportions, befitting, indeed, a grand, modern public railway station. This innovative design alone is of such significance and consequence to the development of modern building styles that it places Hittorff, in the words of catalogue essayist Karl Hammer, "in the pantheon of the nineteenth century's groundbreaking designers."

Hittorff's wholly integrated building programs and his concern for a rational ordering of buildings and spaces are a legacy that, according to exhibition organizer Donald McClelland, "speaks across the ages." Hittorff's work is still admired and studied by architects and city plan-



Carl Begas, *Portrait of Jakob Ignaz Hittorff*, 1821, pencil. Courtesy of Wallraf-Richartz-Museum, Cologne, Germany and the Smithsonian Institution Traveling Exhibition Service

ners today. The Paris of his design stands as a monument to civic pride and order, while his drawings, seen together in this exhibition, are a living record of the creative process that underlay that remarkable artistic achievement.

Funding for this exhibition is provided in part by the Humanistic Foundation Committee.

Nancy Hubbard, UW-Milwaukee Department of Architecture, will speak on "Hittorff and his Role in the Transformation of Paris" on April 23, at 7:30 p.m. in Elvehjem room 140.

EXHIBITIONS

Irish Decorative Arts, Sarah Schumann, and Seventeenth-Century Northern European Paintings Continue through March

Irish Decorative Arts, on display in Gallery VII through March 24, focuses on the renowned collections of the National Museum of Ireland, with supplements of Irish silver from the Clark Art Institute, Williamstown, Massachusetts; of texts from the Archbishop Marsh's Library, Dublin; and of Irish maps from the University of Wisconsin Memorial Library Department of Rare Books.

The objects celebrate traditions and dynamics of Irish culture and reflect facets of the complex environments in which they were created and collected. The exhibition includes metalwork in silver, pewter, and brass; ceramics and glass wares; furniture; musical instruments; lace and linen textiles; coins and medals; and scientific implements. This exhibition shows an enlightened age, when the cultural heritage, technological developments, and economic growth made Ireland a sophisticated and growing center for the development of art and ideas. Ireland's great literary traditions gave rise to libraries housing Irish texts and antiquities, as the selection of volumes from Archbishop Marsh's library attests. The large number of silver objects drawn from the National Museum of Ireland and the Clark Art Institute reminds us that the evolution of Irish metalwork was unbroken from the late seventeenth century onward. The exhibition also touches on fascinating Irish-American cultural links. America both provided a lucrative market for Irish glass, ceramics, and textiles and became a source for other items after Irish artisans emigrated to this country bringing their skills in metalwork, woodwork, and the making of musical instruments.

Irish Decorative Arts from the National Museum of Ireland is mounted in collaboration with the Smithsonian Institution Traveling Exhibition Service (SITES). We would also like to express our gratitude to Archbishop Marsh's Library of Dublin, Ireland for lending the rare manuscripts and books, the Sterling and Francine Clark Art Institute of Williamstown, Massachusetts for lending the elegant silver, and the UW-Memorial Library Rare Books Department for lending the maps, all of which supplemented the selection from the National Museum of Ireland and SITES. The presentation of this exhibition at the Elvehjem and the accompanying edu-



Sarah Schumann, (German), *Des Judische Friedhof in Potsdam II*, graphite, gouache, and collage, Eugenie M. Bolz Endowment Fund purchase, 1989.21

tional programs were made possible through the generosity of Ireland-America Arts Exchange, Inc., Aer Lingus, and the UW Anonymous Fund Committee. *Seventeenth-Century Northern European Paintings*, continuing through May 26 in Gallery VIII, highlights recent conservation of works from the permanent collection and includes never-before-exhibited works at the museum, along with selections from the Elema collection of Dutch

and Flemish paintings, which has been on loan to the museum since 1972.

Catalogues for the Irish Decorative Arts exhibition and the Sarah Schumann exhibition are available in the Museum Shop. *Sarah Schumann: Journeys to East Germany, 1983-89*, which continues through March 31 in Mayer Gallery, presents a German artist whose imagery had begun to relink East and West Germany before the momentous events of 1990. Sarah Schumann spent years traveling in what was formerly East and West Germany absorbing the landscape, which she then recast in her work. Schumann's drawings and paintings distort the objects they depict, prodding the viewer to consider the social facts that surround these places. When most of the pieces were made, the wall had not yet cracked, and the changes of the past year would have been unimaginable. In this context, these images take on the evanescence of a remembered place, overwritten with associations and ramifications that obscure the actual place. The exhibition was organized by the Goethe-Institut of Chicago.



Thomas Williamson (Dublin), Silver Soup Tureen, 1751. Courtesy National Museum of Ireland, and the Smithsonian Institution Traveling Exhibition Service

March

1 Friday

Return Engagement, 1983 film directed by Alan Rudolph (the lecture tours of Timothy Leary and G. Gordon Liddy), free admission, 7:30 p.m., room 160

3 Sunday

Docent Henryka Schutta gives collections overview tour (40 minutes), 1:30 p.m., Paige Court

3 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. Lawrence Chamber Players, Appleton, 2:30 p.m., Gallery III

3 Sunday

Lecture, "Irish Georgian High-Style Furniture and Its Relationship to American Colonial Design," by Madeline Siefke, Christie Manson, and Woods, New York, 3:30 p.m., room 150. Sponsored by the University Lectures Committee and the department of history

4 Monday

Lecture, "Discoveries in Biblical Jerusalem," by Gabriel Barkay, from the Institute of Archaeology, Tel Aviv University. Sponsored by Hebrew and Semitic studies, 7:30 p.m., room 140.

5 Tuesday

Docent Jane Pizer talks on the Artwork of the Month, Stanton Macdonald-Wright's *Seated Woman*, (10 minutes), 12:20 p.m., Paige Court

6 Wednesday

Lecture, "A Recently Discovered Set of Embroideries from Amsterdam: Jacob Corneliez, c. 1510-20 (?)," by Edward Maeder, curator of costumes and textiles, Los Angeles County Museum of Art, 5:30 p.m., room 140. Sponsored by the University Lectures Committee and the Helen Allen Textile Collection

7 Thursday

Docent Miriam Sacks gives collections overview tour (40 minutes), 12:20 p.m., Paige Court

7 Thursday

Lecture, "America's Cultural Hero: The Reception of Anselm Kiefer in the U.S." by Charles Haxthausen, University of Minnesota Department of Art History, 7:00 p.m., room 140. Sponsored by the University Lectures Committee and the Department of Art History

8 Friday

Gates of Heaven, 1978 film directed by Errol Morris (a look at pet cemeteries and pet owners) followed by *Vernon, Florida*, 1980 film directed by Errol Morris (eerie visit to small Florida community). Free admission, 7:30 p.m. room 160

10 Sunday

Docent Sara D. Fellman gives collections overview tour (40 minutes), 1:30 p.m., Paige Court

10 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. Jaime Guiscafre, guitar, Madison, 2:30 p.m., Gallery III

12 Tuesday

Docent Sybil Robinson talks on the Artwork of the Month, Stanton Macdonald-Wright's *Seated Woman*, (10 minutes), 12:20 p.m., Paige Court

13 Wednesday

Lecture, "The Iconography of the Priestesses of Deified Emperors in the Julio-Claudian Period," by Alastair Small, University of Alberta. Presented by the Archaeological Institute of America, Madison Society, 4 p.m., room 130.

14 Thursday

Docent Marion Stemmler gives collections overview tour (40 minutes), 12:20 p.m., Paige Court

16 Saturday

"Irish Music Traditions in the 18th Century: Big Houses to Cottages," slide lecture by Kari Veblen, UW School of Music, with musical demonstration by Rolliana Scheckler on harp and William Peden on uilleann pipes. For families and persons of all ages, 1:30 p.m.; repeated at 2:30 p.m., room 140

17 Sunday

Docent Zora Dunn gives collections overview tour (40 minutes), 1:30 p.m., Paige Court

17 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. Woodwind Arts Quintet of Milwaukee, 2:30 p.m., Gallery III

17 Sunday

Lecture, "Irish Silver from the Sterling and Francine Clark Art Institute," by Beth Wees, Curator, Clark Art Institute, 3:30 p.m., Gallery VII

19 Tuesday

A docent talks on the Artwork of the Month, Stanton Macdonald-Wright's *Seated Woman*, (10 minutes), 12:20 p.m., Paige Court

21 Thursday

Docent Sallie Olsson gives collections overview tour (40 minutes), 12:20 p.m., Paige Court

21 Thursday

Tandem Press Lecture: Italian-born sculptor Italo Scanga, on his second visit to Tandem, shows slides and talks about his sculpture and sculptural monotypes and monoprints, 5:30-7:30 p.m., room 160

24 Sunday

Docent gives collections overview tour (40 minutes), 1:30 p.m., Paige Court

24 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. David Giebler, piano, of Marinette, 2:30 p.m., Gallery III

26 Tuesday

Docent Cathy Bertucci talks on the Artwork of the Month, Stanton Macdonald-Wright's *Seated Woman*, (10 minutes), 12:20 p.m., Paige Court

28 Thursday

Docent Jane Pizer gives collections overview tour (40 minutes), 12:20 p.m., Paige Court

31 Sunday

EASTER — No Concert, no docent talk, but museum is open

April

2 Tuesday

A docent talks on the Artwork of the Month, John Cage's *Not Wanting to Say Anything about Marcel*, (10 minutes), 12:20 p.m., Paige Court

4 Thursday

Docent Freidemarie Farrar gives collections overview tour (40 minutes), 12:20 p.m., Paige Court

5 Friday

Lecture, "Ancient Christian Iconography in the Catacombs of Rome," by Giorgio Otranti, University of Bari, Italy. Sponsored by the department of art history, 4 p.m., room 140

5 Friday

Film (call 608/263-2246 for title) from the archives of the State Historical Society of Wisconsin. Free admission, 7:30 p.m., room 160

6 Saturday

Reception for John Cage: Works on Paper, 1982-1990, 5:00-7:00 p.m., Paige Court

6 Saturday

Piano recital by Ellsworth Snyder of compositions by John Cage, 8:00 p.m., Unitarian Meeting House, 900 University Bay Drive. Public is invited to free concert.

7 Sunday

Docent gives collections overview tour (40 minutes), 1:30 p.m., Paige Court

7 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. Pro Arte Quartet of Madison, 2:30 p.m., Gallery III

9 Tuesday

Docent Sara D. Fellman talks on the Artwork of the Month, John Cage's *Not Wanting to Say Anything about Marcel*, (10 minutes), 12:20 p.m., Paige Court

9 Tuesday

Panel discussion on John Cage's influence on the arts of music, dance, theater, and the visual arts: John Holzaepfel, New York, on music; Anna Nassif, UW-Madison, on dance; William Fetterman, New York, on theater; and Estera Milman, University of Iowa, on the visual arts. 7:30 p.m., room 140

11 Thursday

Docent Joan Hamann gives collections overview tour (40 minutes), 12:20 p.m., Paige Court

12 Friday

Film (call 608/263-2246 for title) from the archives of the State Historical Society of Wisconsin. Free admission, 7:30 p.m., room 160

13 Saturday

Exhibition of Architectural Drawings and Watercolors by Jakob Ignaz Hittorff, 1792-1867 opens at 9:00 a.m. (no reception).

14 Sunday

Docent Joan Hamann gives collections overview tour (40 minutes), 1:30 p.m., Paige Court

14 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. Larry Gwozdz, saxophone, of Hattiesburg, Mississippi, 2:30 p.m., Gallery III

16 Tuesday

Docent Sybil Robinson talks on the Artwork of the Month, John Cage's *Not Wanting to Say Anything about Marcel*, (10 minutes), 12:20 p.m., Paige Court

17 Wednesday

Multimedia performance by British musician John Cale and Madison artist Dennis Nechvatal of poetry and painting. Rescheduled from November 1990. 8:00 p.m., Paige Court

18 Thursday

Docent Sara D. Fellman gives collections overview tour (40 minutes), 12:20 p.m., Paige Court

19 Friday

Film (call 608/263-2246 for title) from the archives of the State Historical Society of Wisconsin. Free admission, 7:30 p.m., room 160

21 Sunday

Docent gives collections overview tour (40 minutes), 1:30 p.m., Paige Court

21 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. Wingra Woodwind Quintet of Madison, 2:30 p.m., Gallery III

23 Tuesday

Docent Joan Hamann talks on the Artwork of the Month, John Cage's *Not Wanting to Say Anything about Marcel*, (10 minutes), 12:20 p.m., Paige Court

23 Tuesday

Lecture, "The City as Monument: Hittorff and His Role in the Transformation of Paris," by Nancy Hubbard, UW-Milwaukee Department of Architecture, 7:30 p.m., room 140

25 Thursday

Docent Jane Pizer gives collections overview tour (40 minutes), 12:20 p.m., Paige Court

26 Friday

Film (call 608/263-2246 for title) from the archives of the State Historical Society of Wisconsin. Free admission, 7:30 p.m., room 160

28 Sunday

Docent gives collections overview tour (40 minutes), 1:30 p.m., Paige Court

28 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. Martha Blum, violin, and Frances Karp, piano, of Madison, 2:30 p.m., Gallery III

30 Tuesday

Docent talks on the Artwork of the Month, John Cage's *Not Wanting to Say Anything about Marcel*, (10 minutes), 12:20 p.m., Paige Court

May

1 Wednesday

Lecture, "John Cage's Music and Visual Art," by Ellsworth Snyder, music director of the First Unitarian Society, 7:30 p.m., room 140

2 Thursday

Docent Mary Jane Hamilton gives collections overview tour (40 minutes), 12:20 p.m., Paige Court

2 Thursday

Tandem Press Lecture: painter/printmaker Louisa Chase shows slides and talks about her symbolic landscapes of a disjointed world of clashing elements, partial figures, and the violence of nature, 5:30 - 7:30 p.m., room 160

5 Sunday

Docent gives collections overview tour (40 minutes), 1:30 p.m., Paige Court

5 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. Mary Franz, piano, of Green Bay, 2:30 p.m., Gallery III

7 Tuesday

Docent talks on the Artwork of the Month, Robert Stackhouse's *Under Blue Diviner*, (10 minutes), 12:20 p.m., Paige Court

9 Thursday

Docent Bea Lindberg gives collections overview tour (40 minutes), 12:20 p.m., Paige Court



John Cage, *Wild Edible Drawings*, 1990, suite of 12 handmade papers, edition of 6, in boxed portfolio with photographs and text. Published by the artist, Beverly Plummer and Rugg Road Papers and Prints, Boston, © Copyright Rugg Road Paper, 1990

EDUCATION

Aids to Looking: Audio and Tactile Educational Materials

Two educational projects funded by the National Endowment for the Arts (NEA) and previewed in *Artscene* have been completed and are in use in the Elvehjem galleries. *Artscene* readers are invited to borrow the new audio tour introduced in February.

The self-guided tour of objects in the museum's permanent collection begins in the ancient gallery:

The art on this tour, from the ancient world to our own time, gives us a way of understanding the lives of other people. Although their lives may be very different from ours, we can still relate to them. They spent money, appealed to their gods in life and after death, got married, were vain, and decorated their homes and public buildings.

The tour, narrated by Wisconsin Public Radio's Jim Fleming, leads the visitors through the galleries and provides information about the arts of each age and the motivations of their creators.

The audio tour employs "walkman"

tape players, lasts forty-three minutes, and may be rented in the Museum Shop during gallery hours. Rental is \$1.00 (for maintenance and batteries). In addition to the taped version, the audio tour text is available in Braille provided by the Volunteer Braillists of Madison and in large print. Neck loop couplers, devices which adapt tape players for persons who wear hearing aids, are also provided.

The tour was written by art historian Robert Uphues and produced by Judith Strasser and Wisconsin Public Radio. Because this tour is the first such venture for the Elvehjem and because the tour is intended for adults visiting the museum without the aid of a docent, the museum sought the advice of several specialists in developing the text. Alan Knox, professor of continuing and vocational education at UW-Madison; Karen Perzentka, a consultant from the Wisconsin Council of the Blind; and Judith Strasser, a specialist in media services, all provided valuable insights. The museum welcomes comments about the audio tape from users!

Cooperative Film Series Resume

Because film is an inherently visual medium, certain films enhance and provide programs for art museum exhibitions and collections. They may provide insight into literary, historical, and social influences on fine art movements. Sometimes the visual elements of the film are a primary vehicle for an artistic movement. For example, the costume designs, sets, camera angles, and composition of scenes in Soviet "constructivist" films made film a primary medium for a group of avant-garde artists in the early decades of this century, a medium as legitimate as painting, prints, or sculpture.

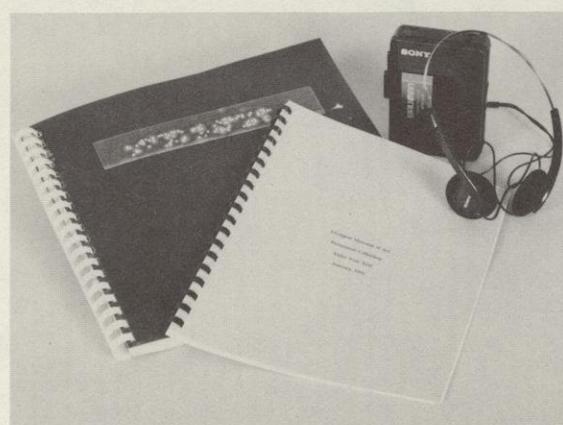
Since the museum's educational role is to support its collections and exhibitions and not just to serve as a screening space for unrelated films, we will show examples which provide context for the fine arts at the Elvehjem. To augment *Sarah Schumann: Journeys to East Germany* our colleagues in the German department have suggested films by director Ulrike Ottinger, a major influence on Schumann, and *Effi Briest*, directed by Reiner Fassbinder, in which images of Prussia are an important source for Schumann as well. In the case of collaboration with the Wisconsin Center for Film and Theater Research, film programmer Mike Wassenaar has selected examples which are highlights of an important university archive, or are recent classics with visual appeal or innovation.

Wisconsin Center for Film and Theater Research and the Elvehjem continue their cooperative film series with a collection of four independent filmmakers. The series, which began in February, features two offerings on Fridays in March. *In Return Engagement* (1983) director Alan Rudolph turns from fiction (*Choose Me, Trouble in Mind*, and *Welcome to LA*) to documentary in this film showing an evening on the touring roadshow of Timothy Leary and G. Gordon Liddy, (March 1); and *Gates of Heaven* (1978) and *Vernon, Florida* (1980) (March 8) are two early films from the director of the acclaimed documentary, *Thin Blue Line*. *Gates of Heaven* won audiences over in the 1970s with its poignant, funny, and weird chronicle of pet cemeteries. Morris's next film, *Vernon, Florida*, is a quieter piece, depicting strange goings-on in a small southern town.

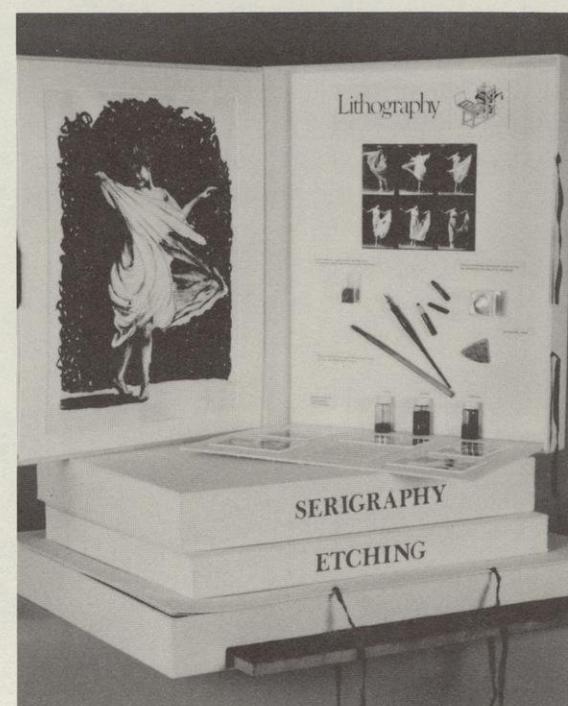
The final series will feature highlights from the film archives of the State Historical Society of Wisconsin on Fridays, April 5, 12, 19, and 26. Information on specific films will be available in late March by calling the museum at (608) 263-2246. All films begin at 7:30 p.m. in room 160 of the Elvehjem. Admission is free.

New Teaching Aids for Docents

Educators will be interested in the NEA tactile educational materials which docents have begun using on tours in the galleries. Department of art graduate students Ken Horii, Greg Schulte, and Jennifer Stenhouse have created examples of old master and contemporary painting, sculpture, and printmaking for students of these artistic media. Teachers and group leaders who want to schedule tours incorporating



Components of NEA-funded audio tour, a self-guided tour for adults: tape player and audio tape (top right), large print (center), and Braille versions of tape script



NEA-funded educational materials for use by docents in the galleries: printmaking kits for lithography, serigraphy, etching, and woodcuts

NEW AT THE ELVEHJEM

March Artwork of the Month

Seated Woman, a mature work by modernist Stanton Macdonald-Wright, shows the enduring strength of the artist's commitment to the synchromist ideals he helped to define. With fellow American Morgan Russell (1886-1953), Macdonald-Wright launched the synchromist movement at an exhibition in Munich in 1913, invoking the term synchromy to describe his ideal of an art based on the dynamic interrelationships of color, form, and space. "Form to me is color," Macdonald-Wright wrote in his preface to the catalogue of his landmark 1913 show, suggesting his reaction against the monochrome colors of the new cubism, to whose analytical, multi-dimensional forms Macdonald-Wright was clearly drawn. From that point on, experiments with rhythmic color patterns informed all Macdonald-Wright's work, even though he eventually moved away from the purely nonobjective painting that characterized his art through 1920. However abstract, *Seated Woman* of 1950 relates to an object in nature. Color is the primary vehicle by which the complex image is defined, and we read the shapes of human anatomy and the dynamic turns and twists of human form in space through Macdonald-Wright's intricate, evolving color patterns. This painting is the outgrowth of Macdonald-Wright's subsequent years of concentrated study of realist art traditions, including the calligraphic forms of Chinese T'ang and Sung paintings, the mosaiclike compositions of Persian miniatures, and the carefully structured color compositions of the Italian Renaissance. "I have looked at all art manifestations," Macdonald-Wright wrote in 1948, "... but I have clung ... to these formal arts that answer the needs of the formal spirit." Cézanne and Seurat became his acknowledged masters.

Upon his return to the United States from Europe in 1918, Macdonald-Wright settled in Santa Monica, California. Dissatisfied with the orientation of American art at the time, he chose not to continue exhibiting and painted in relative isolation for more than thirty years. During this period, Macdonald-Wright pursued other interests in art history, Oriental philosophy and languages, scientific color theory, teaching, stage design, and motion pictures. His fascination with the dynamics of color were especially appropriate to the development of the latter. In 1918, Macdonald-Wright produced the first full-length, stop-action film ever made in full color by creating a series of five thousand sequential drawings in pastel. He eventually patented an additive color process for motion pictures and marketed it under the name of the Synchrome Corporation.

Seated Woman is a recent bequest to the museum of Helen Wurdemann Guzzardi,



Stanton Macdonald-Wright, (American, 1890-1973), *Seated Woman*, 1950, oil on canvas, 28 1/2 x 22 1/2 in. Bequest of Helen Wurdemann Guzzardi, 1990

for whom Macdonald-Wright may have created the work (hence his inscription on reverse, B.G.). The Baroness Guzzardi, a long-time patron of the Elvehjem, collected modernist American paintings, drawings, and prints, and no doubt knew Macdonald-Wright from her years of support of the Los Angeles Art Association's Southern California Contemporary Art Galleries.

to place the fragments in the two works. In addition to being a friend of Cage, Marcel Duchamp was a pioneer of the use of random process in works of art. For example, in his *The Bride Stripped Bare by the Bachelors, Even*, Duchamp determined the location of holes drilled through the piece by firing matches at it from a toy cannon; where a match hit the surface, a hole was drilled.

Not Wanting to Say Anything about Marcel was published in two forms, both of which will be on display at the Elvehjem. In its paper form the work has the selected fragments printed onto a black field. However, in another version, the fragments are printed onto eight Plexiglas sheets, introducing another element of chance into the composition; the viewer's point of view of the work determines the exact relationship of these elements. *Not Wanting to Say Anything about Marcel* will be on display as the Artwork of the Month during April.

April Artwork of the Month

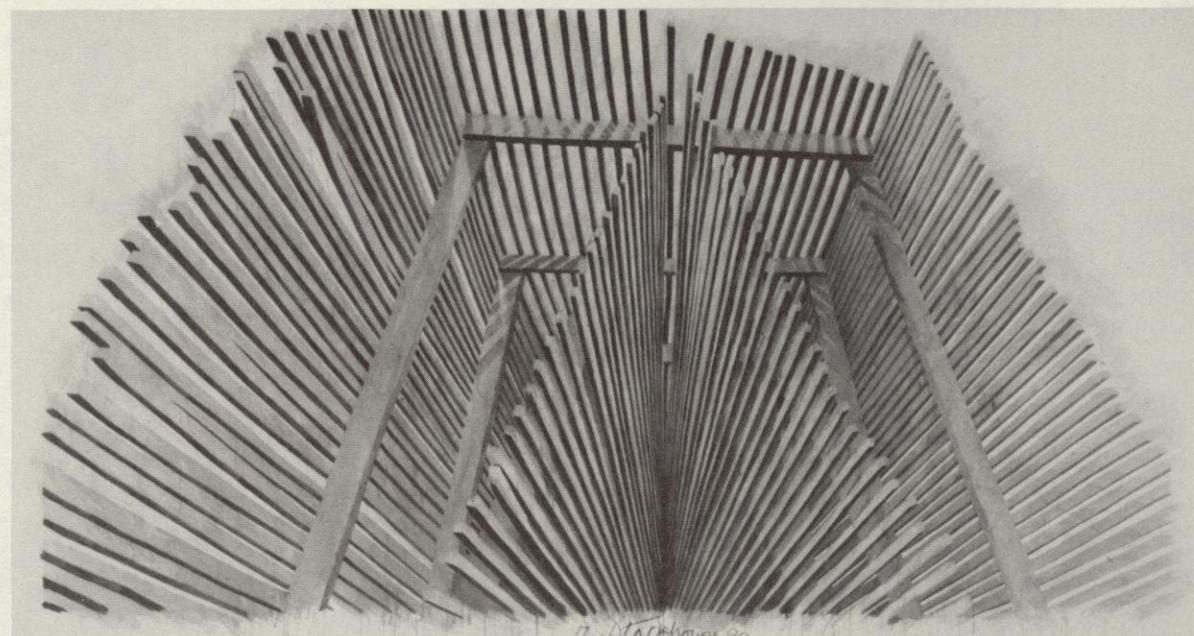
The Artwork of the Month for April, *Not Wanting to Say Anything about Marcel*, is John Cage's first major graphic work. It was completed in 1969 as a tribute to Marcel Duchamp, who had died the year before. He used the *I Ching* to select random fragments of printed matter and then

May Artwork of the Month

During May, Robert Stackhouse's monumental watercolor *Under Blue Diviner*, from the Elvehjem's collection, will be on view in Paige Court. The work is representative of Stackhouse's current imagery; he often constructs free-standing sculptures which loosely enclose space with a structure of slats bent around and supported by beams. These may, in turn, become subjects of paintings.

In *Blue Divine*, a piece related to the Elvehjem's but created the year before, the artist placed two structures built of cedar and painted blue side-by-side. The structures resembled the one depicted in the painting, and it was possible for gallery-goers to edge inside of the piece. This view from inside relates to the painting; one is drawn into the converging walls, here surmounted by a larger, rectangular structure, so that the simple structures depicted become like skeletal buildings, stripped of plaster to expose their essential structure.

The combination of the practiced drafting of the plummeting perspective is so at

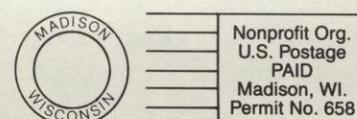


Robert Stackhouse, (American, b. 1942), *Under Blue Diviner*, 1990, watercolor and charcoal on paper, mounted on linen, 60 x 108 in. Harry and Margaret P. Glicksman Endowment fund, 1990

odds with the drips and spatters of paint that run all the way to the edge of the paper, that the viewer is torn between the vibrant blue surface of the work and its trompe-l'oeil depths, so that just as the

subject matter of the work is a meditation on the structure of objects, the work's technique encourages the contemplation of the fundamentals of depiction.

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



Gallery Hours:
Sunday-Saturday 9 a.m.-5 p.m.

Museum Shop Hours:
Sunday-Saturday 9 a.m.-5 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-Madison
holiday periods call (608) 263-2258

Information: (608) 263-2246

Admission is free

artscene
March/April/May 1991

Important Dated Information!