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Elvehjem Museum of Art

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The Elvehjem Museum of Art

artscene

University of Wisconsin-Madison
Volume 6, Number 4
Twentieth Anniversary

Blockbuster: A Monumental Print by Sam Gilliam

There was a time when a print, by definition, was a small work of art. They were accoutrements of the study, often kept in books or folios. There are precedents for monumental prints, the most famous being Dürer's *Triumphal Arch of Maximilian*, which, once put together out of 192 separate pieces of paper, stood over eleven feet tall and almost ten feet wide. However, such a *tour de force* was the exception; technical difficulty kept most prints to a fairly intimate scale.

There has been a recent resurgence of interest in the monumental print. A pioneer in America, Leonard Baskin, made prints larger in order to "take monumental ideas and treat them as monumentally as I could." At the time, few followed his lead, but since, there has been a growing group of printmakers whose intentions could no longer be comfortably confined within the limits of the traditional print.

In the last decade prints have pushed the limits of technology, using new materials and methods to create works that have the scale and presence of paintings and sculpture. Sam Gilliam's work on loan to the Elvehjem is an example of this new presence in printmaking. Here is a print that defies the tradition of small scale, a print that could not be squeezed into a tidy mat and frame—or even the Elvehjem's print gallery—a print that demands a central, focal location in the museum and vantages from three floors in order to be appreciated fully.

Printed on rolls of felted polypropylene, the work would be 500 feet in length laid out on the ground (the artist has 800 more feet of the work in his possession). It was printed at Tandem Press with woodblocks and hand-applied color and hung by the artist with the assistance of museum and art department staff.

The Sam Gilliam print is only one of several recent works from Tandem which have a monumental scale. As the archive for Tandem's editions, the museum receives more and more prints that reflect artists' interest in and printers' technical capability for monumental prints. Claire Van Vliet's lithographic triptych *Wheeler Mountain Bowl*, for instance, creates a panorama eight feet wide. Dennis Nechvatal,

Continued on page 2



Sam Gilliam's *Ferris Wheels and Fireflies* dominates Paige Court as the Artwork of the Month for October and November

NEW AT THE ELVEHJEM

Continued from page 1

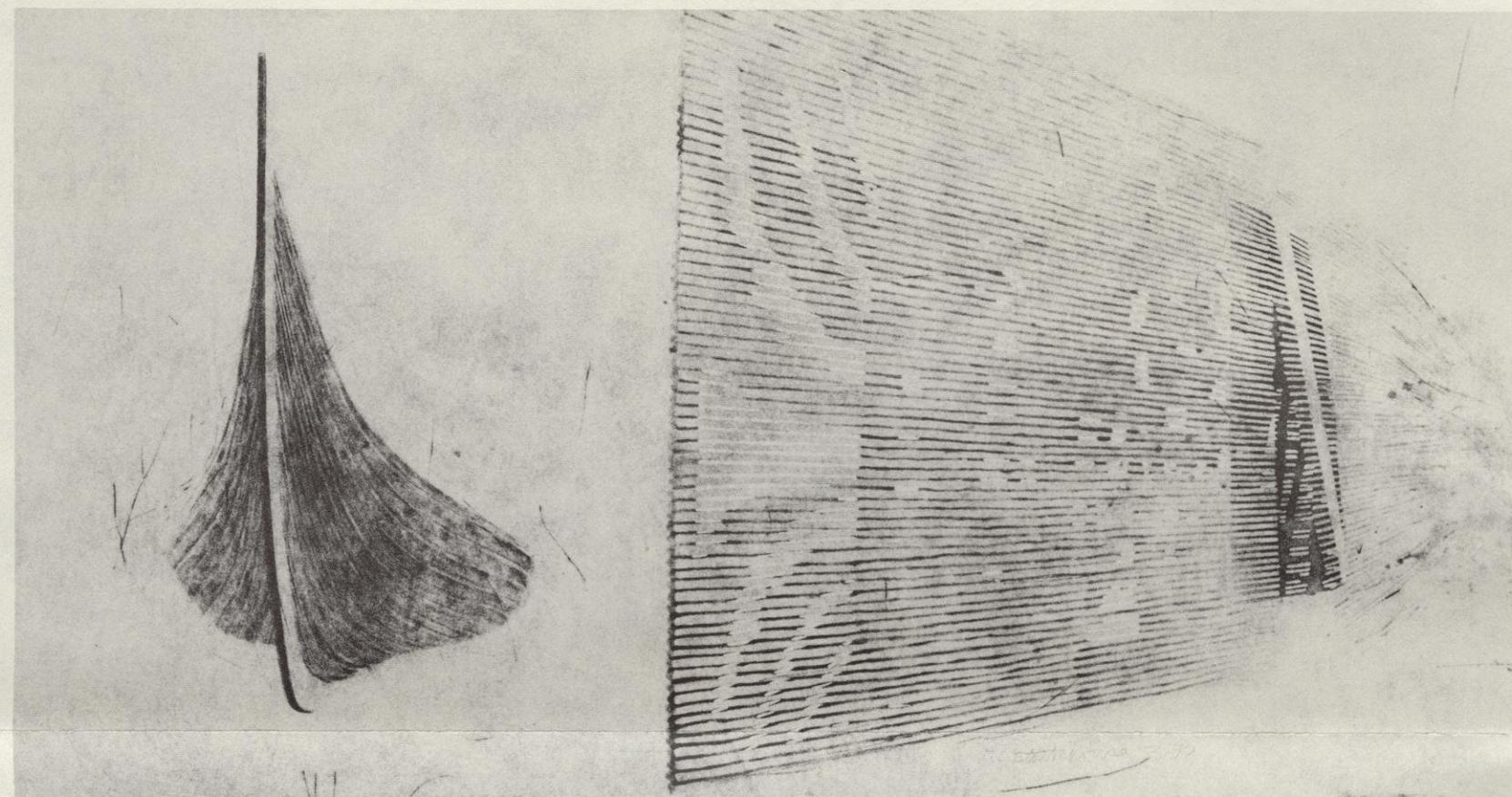
too, executed prints at Tandem on a large scale; his woodcuts of masklike faces and scintillating landscapes, like *Landscape Drama*, reach sizes of over six feet by four feet. Robert Stackhouse produced a monumental intaglio print while in residence at Tandem press; his untitled image of a ship and lath construction is more than four by eight feet and was singled out by the *Print Collectors' Newsletter* as sufficient reason in itself for someone to attend the Navy Pier contemporary art exhibition in Chicago.

Such large prints have made us, at the

Elvehjem, rethink the way we store prints. It is simply not practical to mat these large prints and put them in a box as we do our small prints, ready to be framed or unframed as the occasion demands. Instead, we treat large works on paper in much the same way that we treat paintings. They are permanently housed in their frames.

The artists whose prints have come into the collection have all been familiar with working at these scales, though not always in print media; Tandem Press's great strength is to permit the artists to place fewer limits on their ideas for prints. One

important component of Tandem's success in creating these prints is their very large press which can accommodate a four by eight sheet of metal on its bed and subject it to the enormous, but evenly controlled, pressure which is necessary for pulling the ink out of a line cut into the surface of the metal for a print like one by Stackhouse. Another asset crucial for Tandem Press is the skill of its staff in the complicated business of creating large prints; only through the skill of the printers can works such as these be brought to fruition.



Robert Stackhouse (b. 1942) American, Untitled, 1990, drypoint, 54 1/2 x 102 in.

PUBLICATIONS

Frank Lloyd Wright and Madison: Eight Decades of Artistic and Social Interaction

This long-awaited publication is now available at the Museum Shop or through mail order. A comprehensive reference work of 220 pages and 345 black-and-white illustrations, it covers Wright's designs from 1893 to 1959. Edited by noted historian Paul E. Sprague, the book includes essays by Diane Filipowicz, Mary Jane Hamilton (exhibition curator), Timothy Heggland, John O. Holzhueter, Donald G. Kalec, and Paul E. Sprague. This hardcover book is presented in a full-color slipcase which features Wright's "Monona Terrace" at night.

The publication sells for \$49.95 plus tax at the Museum Shop, which is open 9 a.m. to 5 p.m. Sunday through Saturday. For mail orders, please complete the order form below and return to Museum Shop, Elvehjem Museum of Art, 800 University

Avenue, Madison, Wisconsin 53706. The mail order cost is **\$56.65 for Wisconsin residents** (includes shipping and 5% state sales tax), **\$48.75 for state residents who are Elvehjem members** (includes 15% member's discount, shipping, and 5% state sales tax), **\$53.95 for nonresidents** (includes shipping), and **\$46.45 for nonresidents who are Elvehjem members** (includes 15% member's discount and shipping).

Handbook of the Collection

You may also use this form to order copies of the summer publication *Handbook of the Collection*. The cost per book for Wisconsin residents is \$19.90 (includes shipping and 5% state sales tax), \$17.55 for residents who are Elvehjem members (includes 15% member discount, shipping, and 5% state tax), for nonresidents \$18.95 (includes shipping), or \$16.70 for nonresidents who are Elvehjem members (includes 15% member discount and shipping).

Please send _____ copies of *Frank Lloyd Wright and Madison: Eight Decades of Artistic and Social Interaction* to:

Please send _____ copies of *Handbook of the Collection* to:

Name _____

Address _____

City _____ State _____ ZIP _____

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 Enclosed find check payable to the Elvehjem Museum of Art in the amount of \$ _____.

Please charge my MasterCard/ VISA account number _____

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EXHIBITIONS

Art Faculty Exhibition Opens December 8

December marks the opening of the fifth quadrennial University of Wisconsin-Madison art faculty exhibition. This much-anticipated show continues a tradition that began at the Elvehjem in 1974 and showcases recent work by members of the nationally known department. Forty-three artists are represented by work in all media, attesting both to the extraordinary breadth of the department and the diversity of formal approaches that individual members practice and teach. All permanent art faculty members were invited to submit work which best represents their directions in the past four years.

Diversity is indeed the hallmark of the exhibition. The show surveys virtually the entire range of contemporary art: painting, drawing, sculpture, printmaking, video production, performance art, computer-aided art, graphic design, ceramics, photography, papermaking, bookmaking, woodworking, and metalworking. What is more, the exhibition points up the range of expressive forms, materials, and techniques that individual artists explore.

The four-year span between art faculty exhibitions emphasizes their dynamic character. Changes that occur in the interim, both in terms of the faculty members included and the range of styles represented in their work, are underscored. This year's exhibition, for example, displays the work of six new faculty members who bring to the department a diversity of experiences and traditions. Painters Dan Ramirez and Carol Pylant, printmaker Frances Myers, ceramic sculptor Elaine

Scheer, and graphic designers John Rieben and Jim Escalante are exhibiting in the show for the first time.

Equally significant is the opportunity that the exhibition affords to examine changes and new departures in the work of familiar artists. According to department chairman Phil Hamilton, the Elvehjem exhibition provides a forum for exhibiting new work and presenting evolving ideas. "Particularly apparent to those who have viewed earlier exhibitions by the art faculty," he writes in his introduction to the catalogue, "is their continued experimentation in areas beyond their primary fields of expertise, especially in the applications of new and developing technologies." Sculptor Bruce Breckenridge is showing new, architectonic ceramic installations which carry his technical experiments to unprecedented scale. Printmaker Dean Meeker is exhibiting sculptural works which expand upon the additive and subtractive techniques of his better known graphic art. Sculptor George Cramer is including computer-augmented lithographs and monoprints, the fruits of recent explorations in nontraditional media.

"The range of styles and media exhibited illustrates the variety of courses we offer," writes Hamilton. Figural traditions are represented in the paintings of Pat Fennell, Richard Long, Carol Pylant, and Ron Neperud, while abstraction characterizes the work of painters and mixed-media artists Marjorie Kreilick, Richard Lazzaro, Kenneth Ray, and Daniel Ramirez. A large and diverse representation of three-dimensional work, frequently defying tra-

ditional concepts of sculpture, brings together the art of Steve Feren, Mel Butor, Truman Lowe, Leslee Nelson, Richard Reese, Elaine Scheer, and Valerie Weihman. The strength and breadth of the graphic arts program is represented by the work of Ray Gloeckler, Walter Hamady, Frances Myers, Wayne Taylor, Bill Weege, David Becker, Hal Bundy, Jack Damer, and Andy Rubin, and by photographer Cavalier Ketchum. Electronic and machine-imaging for diverging expressive or pedagogic ends is found in the work of Laurie Beth Clark and Douglas Marschalek. Jewelrymaking and traditional metal-smithing is represented by entries from Fred Fenster and Eleanor Moty. The graphic design program is featured in a variety of work from Jim Escalante, Phil Hamilton, and John Rieben.

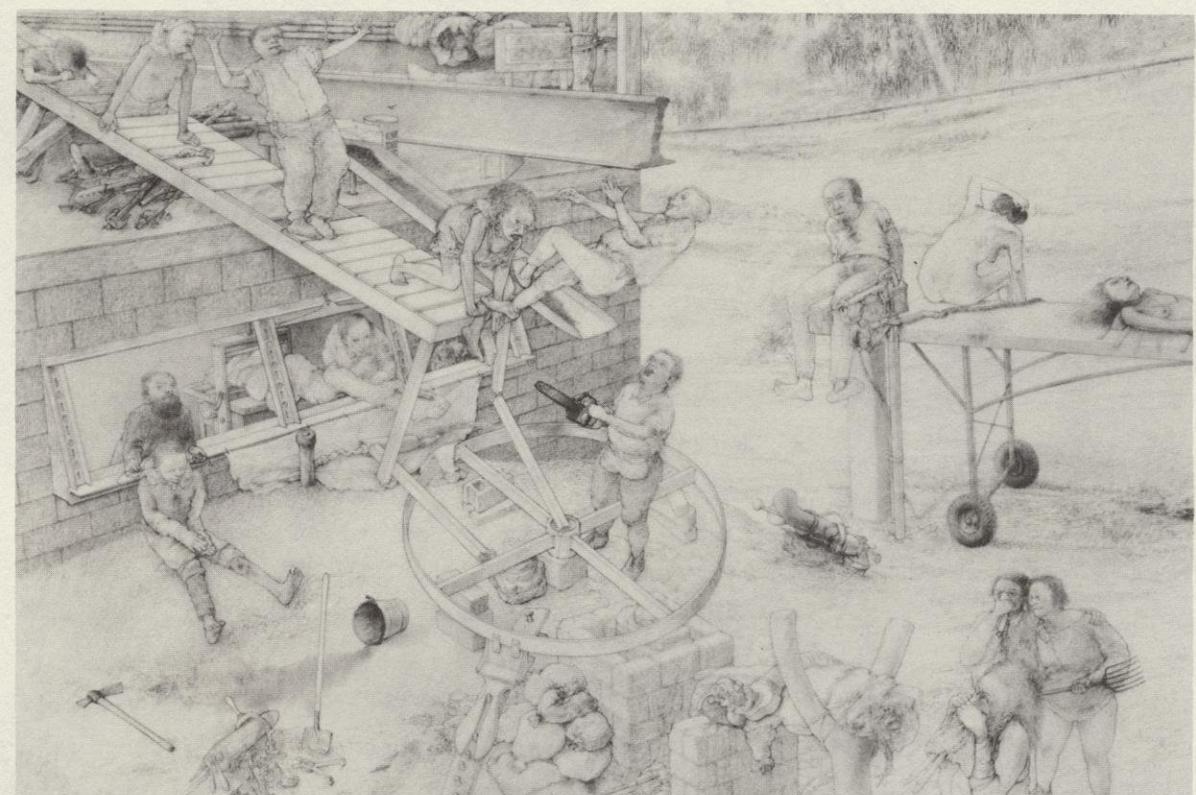
The exhibition also highlights some of the achievements on which the current department is founded by including new work by emeritus professors Warrington Colescott, John Wilde, Harvey Littleton, Skip Johnson, Gibson Byrd, Robert Grilley, and Santos Zingale.

The 1990 quadrennial exhibition has been organized by a steering committee of art department members chaired by Wayne Taylor and including Phil Hamilton, George Cramer, Doug Marschalek, John Rieben, and Kay Hansen. The catalogue of full color illustrations, which is supported by a grant from the Anonymous Fund Committee, will be available at the preview reception on December 7. The exhibition runs through January 20, 1991.

Bulletin/Annual Report

The *Bulletin/Annual Report* is available without charge to Elvehjem members, to provide interesting information about the museum's objects and activities. Due to rising costs in production and distribution, we ask you to pick up your copy in the Museum Shop. However, if this is inconvenient, we will mail your copy on request. Contact the membership office with questions (263-2495) or to request that your copy be mailed.

This issue contains a scholarly article on the Frank Lloyd Wright concept of the house beautiful as explored in the 1988 exhibition at the Elvehjem, an article on ancient figure vases on display in Gallery I, an article on the woodcuts of Alfred Sessler, and an article on the conservation of the panel painting of the Madonna and Child by Defendente Ferrari (1490-1535), on display in Gallery II. The annual report gives information on acquisitions of art and donors and reports on exhibitions and other museum activities during the academic year of 1987-88.



David Becker, *Empty Every Night*, 1990, graphite pencil on Mylar, 22 x 34 in.

MEMBERSHIP

Elvehjem Volunteers Make Reopening Weekend Succeed

The Elvehjem Museum staff is grateful to all the people—over 2600—who joined us to celebrate the reopening and our twentieth anniversary on the weekend of October 5, 6, and 7. This important event could not have succeeded without the support of our friends. We particularly wish to acknowledge the many generous individuals who volunteered their time and services for the successful commencement of a renewed Elvehjem Museum of Art.

Museum League members and other volunteers who worked long hours during the months of preparation and during the reopening weekend include: Henryka Schutta, Elizabeth Pringle, Maddi Litow, Cary Reich, Margaret Van Alstyne, Betty Boerner, Mary Harshaw, Rosanna Patch, Susan Stanek, Margaret Duwe, Margaret Hutchinson, Sarah Farwell, Judy Langheim, Jane Henning, Bea Lindberg, Ellen Lewis, Phyllis Eichman, Suzanne Chopra, Dorothy Leon, Bev Calhoun, Rita Sinaiko, Betty Scott, Peg Watrous, Cecelia Maas, Valerie Kazamias, Jackie Vastola, Arline Paunack, Juli Manchester, Barbara Klokner, Zora Dunn, Dunc Martin, Jeanne Schleck, Vicki Hallam, Carolyn McKinney, Ellen Smithback, Audrey Giles, and Bev Katter.

These women of the Pi Beta Phi Sorority spent an exhaustive evening volunteering at the preview reception: Michaela Nason, Tricia Gillick, Kristin Donnelly, Katherine Browne, Eva Luhman, Sharon Rossmaessler, Anna Buch, Tressa Resetich, Wendy Carlson, Nadine Hren, Michelle Sur, Julie Zastrow, Marni Gitler, Melanie Schneider, Laura Imhoff, Kay Lynn Teske, Kris Pourian, Michelle Sherman, Kristen

Martensen, Gigi Goshko, Kristi Fredrickson, and Rachel Allen. Florist Meagan Yost of Rowan Creek and caterers Vicki and Pat Kohlman of Chez Vous donated services for the opening celebration. These docents presented tours of the refurbished museum: Beverly Calhoun, Gail Goode, Joan Hamann, Belkis Kalayoglu, Barbara Klokner, Helene Metzenberg, and Jean McKenzie. The Wisconsin Society of Architects cosponsored a special lecture by Spiro Kostof, "The Place of Museums."



Murano glass decorative "candies"



Carved ornaments by Robert Tolone

Museum Shop Annex Opens

Beginning November 1, the Museum Shop will once again expand into the Whyte Gallery for the holidays. New items featured this year include the colorful hand-crafted creatures of Robert Tolone, American sculptor. Each ornament is carefully carved and painted in an exotic array of colors. Choose from a purple stag, green gecko, blue dolphin, or seventeen other animals ranging in price from \$16 to \$20.

Also available this year are Venetian glass decorative "candies" hand made on the Italian island of Murano using techniques developed over a thousand years ago. Each piece is carefully fashioned over a gas flame, resulting in these spectacular pieces, available for \$8 to \$16.

As always the shop stocks an extensive selection of holiday greeting cards featuring artworks from the Renaissance through the Impressionists. Advent calendars as well as engagement and wall calendars for 1991 are also available. Unusual jewelry, books, and games make thoughtful gifts. The holiday shop annex will be open 9 a.m. to 5 p.m. Sunday through Saturday through the holidays. Shop early while the selection is complete.

JOIN THE ELVEHJEM

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

Annual Benefits include:

- Invitations to openings, receptions and special events
- A subscription to *ArtScene* for advance notice of exhibitions, education and membership programs, and special events
- 15% discount on Museum Shop purchases
- Discounts on trips to major exhibitions at nearby museum and galleries
- The Bulletin/Annual Report
- Discounts on art periodical subscriptions
- Reduced admission to Evening Concerts and other programs

Members in categories above Family receive additional benefits such as complimentary Museum publications.

Special Memberships include full-time students, senior citizens and non-residents.

As a Member you support:

- Acquisitions
- Exhibitions
- Publications
- Educational Programs
- Special Events and Programs

Yes, I want to become a Member of the Elvehjem Museum of Art.

(If you are already a Member, please pass this form on to someone you know who would like to join the Elvehjem.)

Name _____

Address _____

City/State/Zip _____

Home Phone/Business Phone _____

Please find my check enclosed for \$_____

Charge my: Visa MasterCard

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Expiration Date _____

Signature _____

Please contact me about becoming an Elvehjem volunteer.

Please return this form with your check payable to the:

Elvehjem Museum of Art
Membership Office
800 University Avenue
Madison, WI 53706

Thank You for Your Support!

Membership Categories

- Fellow \$1,000
- Partner \$500
- Associate \$250
- Founder \$100
- Family \$45
- Individual \$30
- Special \$20

Check Special Category:

- Senior citizen (age 62 and over)
- Full-time student

My additional gift for programming is

\$ _____

Art Education: Research and Application

Computers Aid Art Education Research

Faculty members in the Department of Art quadrennial exhibition display the results of their labors in a tangible way, works of art in the gallery spaces. If the art education area of that department seems under-represented here, it is because their faculty members are engaged in basic research about how human beings perceive artworks. For example, Doug Marschalek, associate professor of art, tests children on the processing and memory of visual information.

Using computers, Professor Marschalek digitizes famous works of art into computer images and changes elements in their composition, color, pattern, or contour. He shows these images to children in grades one through five and tests the young people to find what they perceived and retained. He then measures their basic cognitive processes, e.g., attention span, short and long-term memory, rate of eye movement, and rate of perception, for their age group against their perception and retention of visual information.

Through basic research, the results of this study may, ultimately, aid an art teacher in understanding why children learn in different ways and account for the different artistic choices students make. A special education teacher may apply the information to help a child overcome a deficiency in a basic learning skill, or a museum docent may gage information and viewing time to the developmental abilities of different age groups visiting a museum.

Ron Neperud, professor and art education area chair, and Doug Marschalek have also used computer images to study aesthetic values. They transferred images of important black-and-white German Expressionist prints onto computer and programmed each image into six different densities of black. The professors asked one group of art specialists and a second group of novices, unfamiliar with the prints, which images were of most interest and value to them. The specialists tended to value the images most like the original; the nonspecialists found other images as interesting and likeable as the original.

Cuban Film Series

The Wisconsin Center for Film and Theater Research has organized three film series at the Elvehjem this year. Mike Wassenaar, a film specialist, has programmed the series: the first features six films from postrevolutionary Cuba. Given the changing face of socialism in the world, Cuba perhaps remains the one hard-line communist country in the Soviet bloc. The selection features directors who have worked in

Cuba or in exile in the United States, including Tomas Gutierrez Alea, Octavio Cortazar, Nestor Almendros and Orlando Jimenez-Leal, Humberto Solas, and Pastor Vega.

Wassenaar will provide film notes for each evening and arrange lecture/discussions following most screenings. The Cuban Film Series runs six Fridays (excluding November 23) October 26 through December 7. Show time is 7:30 p.m. in Room 160 of the Elvehjem. Admission is free.

During spring semester Independent Contemporary American Filmmakers and Highlights from the Wisconsin Center for Film and Theater Research archives at the State Historical Society will provide topics for two series.

Lecture: Twentieth Century Art versus the Museum

Charles Stuckey, curator of twentieth-century painting and sculpture at the Art Institute of Chicago, will speak on "Twentieth Century Art versus the Museum" on Sunday, November 11 at 3:00 p.m. in Room 160 of the Elvehjem. Stuckey, who was curator of modern art at the National Gallery of Art in Washington before coming to Chicago, will pose and answer provocative and profound questions about the role of the museum at large. His experience as a curator for major exhibitions of the work of such artists as Gauguin, Morisot, Cezanne, and Manet, and his current task—reinstalling the Art Institute's twentieth-century permanent collection—makes his opinions valuable to art historians, artists, and museum visitors.

Charles Stuckey's lecture will be an excellent sequel to "The Place of Museums," a lecture October 7 by Spiro Kostof. Professor Kostof, an architectural historian, traced the American museum building from its early form as a neoclassical palace (with a ceremonial expanse of building in the city center), to the democratic ideal of a museum "storefront" at street level in the 1940s, to the "signature" buildings today by architects, who must find room for art along with the bazaar of services demanded by the public. Spiro Kostof urged a resurgence of the museum as a place in America's urban centers which we may invest with civic pride.

"Twentieth-Century Art versus the Museum," was organized by the Department of Art History with the support of the University Lectures Committee and cosponsored by the Elvehjem Museum of Art.

John Cage Plans Madison Appearance

In April 1991, the Elvehjem Museum of Art will present an exhibition of graphic works by the renowned avant-garde musician and artist John Cage. The exhibition will feature thirty-eight prints, water colors, and drawings. Cage is said to employ a process of random events to produce the imagery for his revolutionary art. The preview reception will be on Saturday, April 6 with John Cage in attendance. The opening will be followed by an all-Cage piano recital at the First Unitarian Meeting House at 900 University Bay Drive. The Meeting House recital will be performed by Ellsworth Snyder, a long-time friend and follower of John Cage. This musical event will be the premier performance of a piece written specifically for and dedicated to Ellsworth Snyder. The two men met in 1960 in New Orleans when Cage performed at Newcombe College where Snyder was teaching.

Performance Canceled

The music-painting-reading collaboration of British musician John Cale and Wisconsin painter Dennis Nechvatal scheduled for November 1 has been canceled.

STAFF NOTES

Each year the Elvehjem has several student interns working in various departments. **Jennifer Stenhouse** is the 1989-90 and 1990-91 intern in the education department. Stenhouse is an MFA candidate in the art department; she received her BFA from the University of New Mexico in May 1989. **Juliet Gunkel** is serving as a public relations department intern for her second year. Over the summer she was coordinator for public relations for the Elvehjem reopening, and she served as 1989-90 Sunday Afternoon Live concert coordinator. Gunkel received a BA from UW-Madison in art history and is working on an MA in arts administration. **Carol Kalvonjian** is also an intern in the public relations department, serving as 1990-91 Sunday Afternoon Live concert coordinator. Kalvonjian, a graduate student in arts administration, received her BA from UW-Madison School of Music in violin performance. **Julie Altschul**, a senior double-majoring in comparative literature and political science, is an intern in publications this year. She plans a career in publishing after graduation.

November

The Permanent Collection: A Century of Collecting at the Elvehjem Museum of Art continues through November 25, 1990. Collection completely redesigned and reinstalled in the summer of 1990 with galleries chronologically arranged

The Van Vleck Collection of Japanese Woodblock Prints continues through November 25, 1990 in Gallery VII. One hundred superior prints from the eighteenth through the early twentieth centuries

The Ernest C. and Jane Werner Watson Collection of Indian Miniatures continues through November 25, 1990 in Gallery VIII. Delicate paintings depicting South Asian culture, myth, and nature

Masterworks on Paper: 1500-1920 exhibition continues through November 25, 1990 in the Mayer Print Gallery off Paige Court. Great masters of the print media from the permanent collection

4 Sunday

Sunday Afternoon Live, the Concert Series, Lawrence University Faculty of Appleton, 2:30 p.m., Gallery III

4 Sunday-5 Monday

Wisconsin Docent Symposium at four Madison museums. Preregistration and fee required. For more information call (608) 263-4421

6 Tuesday

Docent Cathy Bertucci talks on "The Artwork of the Month," Sam Gilliam's *Ferris Wheels and Fireflies*, (10 minutes), 12:20 p.m., Paige Court

7 Wednesday

"Byzantium," a University Lecture by Alexander Kazhdan of Dumbarton Oaks Museum, Washington, DC, 3:30 p.m. in Room 130

8 Thursday

Docent Joan Hamann gives "Collections Overview Tour" (40 minutes), 12:20 p.m.

8 Thursday

Tandem Press/Department of Art Visiting Artist Lecture: Expressionist painter Gregory Amenoff shows slides and discusses his work from 5:30 to 7:00 p.m., Room 160

9 Friday

Cuban Film Series cosponsored by the Wisconsin Center for Film and Theater Research. *Lucia* (1969), by director Humberto Solas, is a spectacular epic about three Cuban women who live at key points in the country's history. Film in Spanish with English subtitles. Admission free. 7:30 p.m., Room 160.

11 Sunday

Docent talks on "Collection Features," on Chinese ceramics (one-half hour), 1:30 p.m., Paige Court

11 Sunday

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

11 Sunday

"Twentieth-Century Art versus the Museum," a University Lecture by Charles Stuckey, curator of twentieth-century painting and sculpture at the Art Institute of Chicago, 3:00 p.m., Room 160

13 Tuesday

Docent Bea Lindberg talks on "The Artwork of the Month," Sam Gilliam's *Ferris Wheels and Fireflies*, (10 minutes), 12:20 p.m., Paige Court

15 Thursday

Docent Susan Daugherty gives "Collections Overview Tour" (40 minutes), 12:20 p.m., Paige Court

16 Friday

Cuban Film Series cosponsored by the Wisconsin Center for Film and Theater Research. *With the Cuban Women* (1975), directed by Octavio Cortazar, is a documentary look at "the revolution within a revolution," as the roles of women in Cuban society are explored. Film in Spanish with English subtitles. Admission free. 7:30 p.m., Room 160.

18 Sunday

Docent Sara Fellman talks on "Collection Features," on Lalique glass (one-half hour), 1:30 p.m., Paige Court

18 Sunday

Sunday Afternoon Live, the Concert Series, Oakwood Chamber Players of Madison, 2:30 p.m., Gallery III



Gilliam print in Paige Court.

20 Tuesday

Docent Bev Calhoun talks on "The Artwork of the Month," Sam Gilliam's *Ferris Wheels and Fireflies*, (10 minutes), 12:20 p.m., Paige Court

22 Thursday

Museum closed

25 Sunday

Docent Mary Berthold talks on "Collection Features," on Renaissance medals (one-half hour), 1:30 p.m. Paige Court

25 Sunday

Sunday Afternoon Live, the Concert Series, Marc Heeg of Madison, piano, 2:30 p.m., Gallery III

27 Tuesday

Docent Judy Christenson talks on "The Artwork of the Month," Sam Gilliam's *Ferris Wheels and Fireflies*, (10 minutes), 12:20 p.m., Paige Court

29 Thursday

Docent Carolyn Gaebler gives "Collections Overview Tour" (40 minutes) 12:20 p.m., Paige Court

29 Thursday

"Mythology and Iconography of Divine Kingship in Ancient Egypt" by Lanny Bell, Department of Classics and the Oriental Institute of The University of Chicago. Presented by Archaeological Institute of America, Madison Society, 4:00 p.m., Room 130

30 Friday

Cuban Film Series cosponsored by the Wisconsin Center for Film and Theater Research. *Portrait of Theresa* (1979) by director Pastor Vega is the story of a woman whose political involvement incurs the wrath of her husband. Film in Spanish with English subtitles. Admission free. 7:30 p.m., Room 160.

December

2 Sunday

Docent Marietta Fox talks on "Collection Features," on ancient coins (one-half hour), 1:30 p.m., Paige Court

2 Sunday

Sunday Afternoon Live, the Concert Series, Pro Arte Quartet, 2:30 p.m., Gallery III

4 Tuesday

Docent Marian Thompson talks on "The Artwork of the Month," Jan Brueghel's *Hunting Party*, (10 minutes), 12:20 p.m., Paige Court

6 Thursday

Docent Joan Hamann gives "Collections Overview Tour" (40 minutes), 12:20 p.m., Paige Court

7 Friday

Preview Reception: Department of Art Faculty Exhibition, 6 p.m. to 9 p.m.

The Trinkle Brass Works performs at the Sunday Afternoon Live concert on December 9

7 Friday

Cuban Film Series cosponsored by the Wisconsin Center for Film and Theater Research. *Improper Conduct* (1984), directed by Nestor Almedros and Orlando Jimenez-Leal, is a controversial and chilling account of the persecution of dissidents and homosexuals following the revolution. Film in Spanish with English subtitles. Admission free. 7:30 p.m., Room 160.

8 Saturday

Department of Art Faculty Exhibition opens and continues through January 20, 1991 in Mayer Gallery, galleries VII and VII on the fourth floor, and the fifth floor galleries. Current and emeritus faculty members of the University of Wisconsin Art Department display works produced since 1986. Media from video to computer-aided design to sculpture, prints, and painting demonstrate the range of faculty interest.

9 Sunday

Docent Henryka Schutta talks on "Collection Features," on Dmitri Prigov's drawing, *Bestiarii* (one-half hour), 1:30 p.m., Paige Court

9 Sunday

Sunday Afternoon Live, the Concert Series, Trinkle Brass Works, 2:30 p.m., Gallery III

11 Tuesday

Docent Sallie Olsson talks on "The Artwork of the Month," Jan Brueghel's *Hunting Party*, (10 minutes), 12:20 p.m., Paige Court

13 Thursday

Docent Jane Pizer gives "Collections Overview Tour" on ancient art (40 minutes), 12:20 p.m., Paige Court

16 Sunday

Docent talks on "Collection Features," on some area of the newly installed permanent collection (one-half hour), 1:30 p.m. Paige Court

16 Sunday

Sunday Afternoon Live, the Concert Series, Wausau Conservatory of Music Faculty, 2:30 p.m., Gallery III

18 Tuesday

Docent Jane Pizer talks on "The Artwork of the Month," Jan Brueghel's *Hunting Party*, (10 minutes), 12:20 p.m., Paige Court

30 Sunday

20 Thursday

Docent Beverly Dougherty gives "Collections Overview Tour" (40 minutes), 12:20 p.m. Paige Court

23 Sunday

Docent Sara Fellman talks on "Collection Features," on selected decorative arts (one-half hour), 1:30 p.m. Paige Court

23 Sunday

Elvehjem Museum of Art Holiday Open House with music and readings by the music hosts of Wisconsin Public Radio, 2:30 p.m., Gallery III

25 Tuesday

Museum closed

27 Thursday

Docent Bea Lindberg gives "Collections Overview Tour" on poetry about art (40 minutes), 12:20 p.m.; Paige Court

30 Sunday

Docent talks on "Collection Features," on an area of the newly installed permanent collection (one-half hour), 1:30 p.m. Paige Court

January

6 Sunday

Sunday Afternoon Live Concert, Dolce Trio of Eau Claire, 2:30 p.m., Gallery III

8 Tuesday

Docent talks on "The Artwork of the Month" (10 minutes), 12:20 p.m., Paige Court



Artwork of the Month for December

Jan Brueghel, who lived from 1568 to 1625, was the second son of Pieter Brueghel, the well-known painter of peasant scenes. His sons followed him into the craft of painting, but while their father tended toward an earthy style, the sons tended to be more academic in their work. Jan specialized in floral still-lives (he is sometimes called "Flower" Brueghel) and in landscapes such as this one.

In this oil painting on copper, entitled *Hunting Scene*, Brueghel's landscape invites close inspection with its tiny birds perching in the trees and the village in the far distance. The figures emerge from the gloom of the woods on the left and proceed through the wonderfully wrought foliage to follow the path as it winds away from the viewer again.

This painting and several others that have been newly hung as part of the reopening of the Elvehjem in October were the bequests of Professor Harry Steenbock, with life interest given to his wife, Evelyn, who transferred the paintings to the Elvehjem last spring.



Jan Brueghel (1568–1625) Flemish, *Hunting Party*, oil on copper, 12½×16½ in., Bequest of Harry Steenbock, 69.10.1

Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706



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