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Elvehjem Museum of Art

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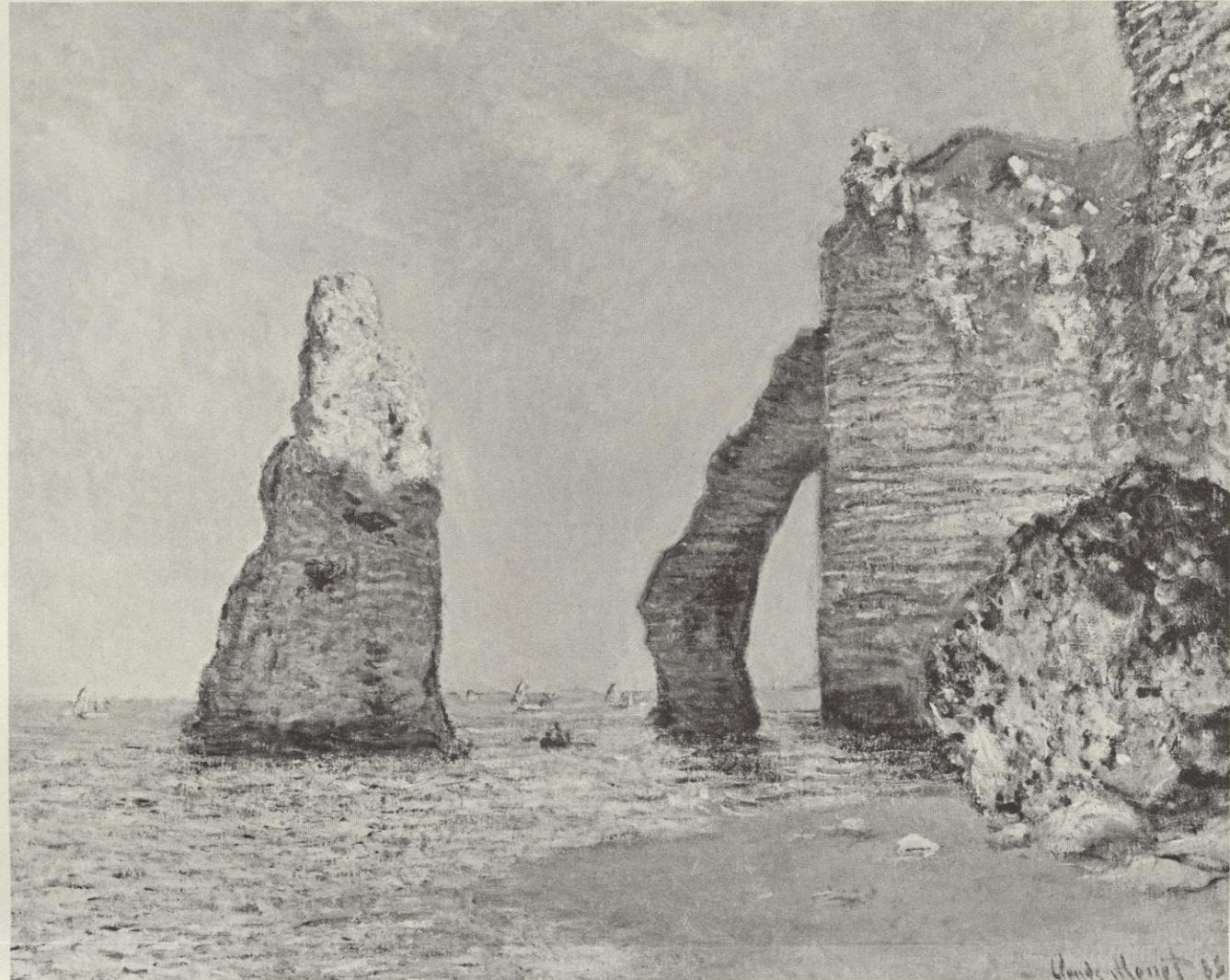
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The Elvehjem Museum of Art artscene

University of
Wisconsin-Madison
Volume 3, Number 2

New at the Elvehjem during the month of April will be an Impressionist painting by Claude Monet, *The Cliffs at Etretat*, which is on loan from the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. Featured as the Artwork of the Month, the painting depicts the 260 foot "needle" and the natural stone arch of the Falaise d'Aval below the Normandy fishing village of Etretat, which became a favorite site for landscape painters during the second half of the nineteenth century because of its sheer cliffs and picturesque rock formations. Monet first painted there in 1868 while still a teenager, but the Clark Institute painting dating from 1885 reflects the artist's mature style. It is one of a number of "impressions" of Etretat executed in the 1880s by Monet at various times of day and under a variety of weather conditions. In this 1885 painting, the sea is calm and the sun shines brightly.

Monet was born in Paris in 1840, but he was raised in the seaport city of Le Havre, just a few miles south of Etretat on the Normandy coast. While still a teenager, he displayed a talent for drawing caricatures and met with a certain commercial success. He soon came under the influence of another Le Havre artist, Eugène Boudin, who convinced Monet to paint landscapes "en plein air" at a time when most landscape artists were primarily "studio painters." During their frequent painting excursions into the countryside, Monet also learned to concentrate on capturing the changing qualities of color and light. In 1859, Monet went to Paris, where he met Camille Pissarro, and from 1860 to 1862 he did



Claude Monet, *The Cliffs at Etretat*, 1885, oil on canvas, Lent by the Sterling and Francine Clark Art Institute

a stint in the military service in Algeria. Upon his return to Le Havre, he resumed his painting trips with Boudin, now joined by Jongkind, who was also interested in painting the changing aspects of nature. In late 1862, Monet returned to Paris and enrolled in the studio of Glyre, where he met Cézanne, Renoir and Sisley. These painters were to constitute the core of the Impressionist group.

A dramatic seascape in Monet's mature style, *The Cliffs at Etretat* is a good example of the Impressionists' use of flicks and strokes of pure color to describe shimmering effects of sunlight and reflection. Small, short strokes of thickly applied pigment suggest both the vibrations of light and shadow and the actual texture of the architectonic masses.

MARCH/APRIL

Exhibitions

Oil Sketches from the Ecole des Beaux-Arts
German Expressionist Prints
Carol Summers Prints

Concerts

Wausau Conservatory of Music Faculty
Wingra Woodwind Quintet
Howard, Frances and Parry Karp
Pro Arte Quartet
Wendy Herbener Mehne and Cathy Herbener
Wisconsin Arts Quintet
James Grine, Susan Dean Wahl, Elizabeth Borsodi and Joan Luce
Whitewater Brass Quintet

Artworks of the Month

Claude Monet, *The Cliffs at Etretat*
Kawanabe Gyōsai, Shōki and Two Oni

Lectures

Toby MacLennan on his Art
Alfred Bader, "The Bible Through Dutch Eyes"
Robert Bull, "Caesarea Maritima"
Mini-Conference: The Crusades
Gary Griffin on his Art
James Dennis, "John Singer Sargent"
Joel Isaacson, "The Needle and the Arch: Monet at Etretat"
Symposium: Utopian Vision
Carol Summers, "Impressions, a Review of My Woodcuts"
Robert Beetem, "French Oil Sketches: Prologue to Painting"
Denis Bablet, "Painters in the Theatre"

Films

German Films by Fassbinder, Schlöndorff, Herzog, Kluge, Genee and Schroeter

Trip

Member Trip to view Sargent exhibition at
The Art Institute of Chicago

NEW AT THE ELVEHJEM

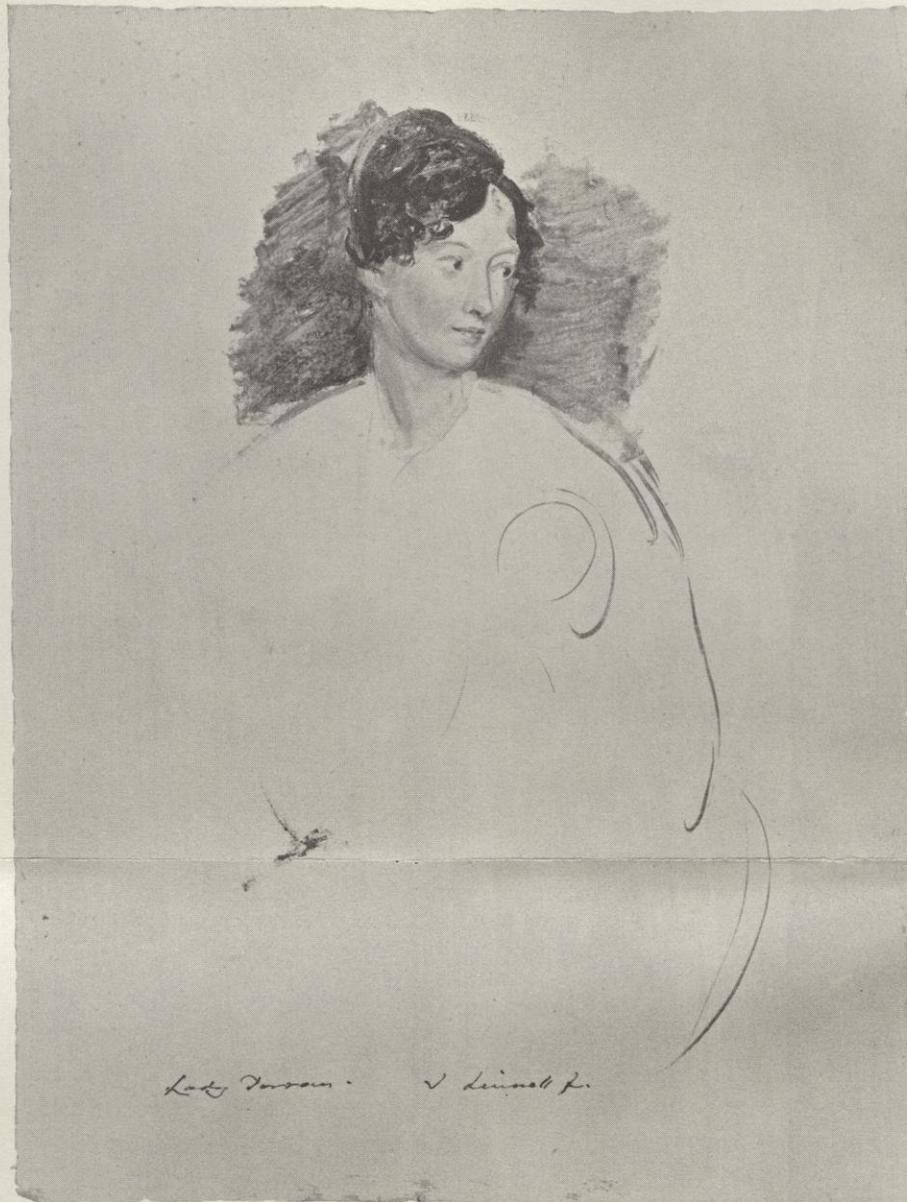
Also new at the Elvehjem is an oil sketch by the nineteenth-century British painter John Linnell (1792–1882) portraying Lady Torrens. As visitors to the galleries will recall, the Museum acquired a painting in 1984 by Linnell depicting *Lady Torrens and her Family*. The recently acquired sketch was a preliminary study for the portrait of the mother in the painting, which was Linnell's first important commission, executed in

1819–1820. A comparison of the sketch with the finished portrait offers an interesting study in connoisseurship and a glimpse into the artist's creative process. The spontaneity of the sketch, executed in oils on a sheet of paper prepared with gesso, contrasts to the highly polished finish of the painting, and the artist's tendency to idealize his sitter in the final version is quite apparent. Although the Torrens family portrait

was well received when first exhibited in 1821, John Linnell went on to become primarily a landscape painter. Lady Torrens, the daughter of the governor of the island of St. Helena, married Henry Torrens in 1803. She and Linnell remained life-long friends. This oil sketch was acquired from a direct descendant of the artist through the Art Collections Fund.



John Linnell, *Lady Torrens and her Family* (detail), 1820, oil on canvas, Katherine Harper Mead Memorial Fund purchase



John Linnell, sketch for *Lady Torrens and her Family*, oil on paper, Art Collections Fund purchase

The Elvehjem

From the Director

When the Elvehjem first opened in 1970, 20% of the 1,800 objects in the permanent collection was on view in the galleries. The remaining 80%, then numbering approximately 1,450 works of art, was in storage. Since 1970, the permanent collection has increased from 1,800 works of art to 13,400. This dramatic and desirable rate of expansion has produced some equally dramatic but problematic side-effects. The Elvehjem now displays almost twice as many objects as it did in 1970, having filled its galleries to capacity. Art storage, on the other hand, by June of 1986, had to accommodate nearly 12,750 works of art, an increase of 800%. This, combined with a conservatively projected growth rate of 250-500 objects per year, meant that museum art storage areas would be completely full within 2-3 years, at which point the Elvehjem would have no choice but to stop acquiring art. In response to this precarious situation, the Elvehjem has taken several steps: objects on loan to the Museum but no longer displayed have and are being returned to their owners; acquisition policy has been revised to be more discerning in respect to works of art which require significant amounts of storage space; the print storage facility has been extended into the print study room where additional secure wall cabinetry was installed; and finally, with the help of funding from the College of Letters and Science, the painting and sculpture storage area on the first floor has been reorganized. The latter step entailed taking over two areas previously used as general purpose storage and work space and



Special cabinetry for decorative art objects, after remodelling of the painting storage room

converting them into high-security art storage rooms, one for furniture and one for sculpture. Special cabinetry has also been installed in painting storage for small decorative art objects. While this reorganization of the lower floor area has the negative effect of depriving the staff of much-needed general purpose space, it responds to our most immediate priorities, to ensure the safety and security of the collections and to make them more readily accessible to the staff, to scholars and to students. The effect of these changes has been to extend the grace period for storage space by approximately 2-4 years. The question "What then?" looms very large on a fast approaching horizon.



Kawanabe Gyōsai, *Shōki and Two Oni*, nineteenth century, hanging scroll, ink and colors on silk, John H. Van Vleck Endowment Fund purchase

Artwork of the Month

The Artwork of the Month for March is a Japanese hanging scroll dating from the second half of the nineteenth century. Painted by Kawanabe Gyōsai (1831-1889), this portrayal of *Shōki and Two Oni* is a fine example of the Japanese figurative tradition, utilizing bold, sweeping brushstrokes to establish the calligraphic contours of the figures. The

dramatic composition features the Taoist god Shōki, protector of boys and nemesis of demons, in the process of subduing two *oni* (demons). This scroll was acquired through the John H. Van Vleck Endowment Fund, and appropriately complements holdings in the Van Vleck Collection of Japanese prints.

The Elvehjem

EXHIBITIONS

In nineteenth-century France there was hardly an artist who did not receive instruction in the studios of the Ecole des Beaux-Arts. The goal of this course of study was to win the coveted Prix de Rome, which provided an extended stay in Italy and virtually guaranteed an artist's success. In 1816 the Ecole initiated an oil-sketch contest designed to prepare students for the Prix de Rome competition. Each of the ten or so students was assigned a booth in a large room and during a seven-hour day produced an oil sketch on a subject which the professor would assign. Contestants were expected to be sufficiently familiar with mythology, Biblical stories, and ancient history to respond without notes. The oil sketches produced by the students were small paintings in which the young artists attempted to explore the composition and pat-



Eugène-Ernest Hillemacher, *Hecuba Discovering the Cadaver of her Son Polydorus*, 1840, oil on canvas (from the exhibition *Oil Sketches from the Ecole des Beaux-Arts*)



Théodore-Pierre-Nicolas Maillot, *The Holy Women at Christ's Tomb*, 1847, oil on canvas (from the exhibition *Oil Sketches from the Ecole des Beaux-Arts*)



Ernst Barlach, *Christ on the Mount of Olives*, 1919, woodcut, University purchase

terns of light and shadow which would be suitable for execution in a large format.

The exhibition *Oil Sketches from the Ecole des Beaux-Arts, 1816-1863* includes over 160 of these sketches submitted to the competition over a span of almost fifty years. Drawn from the collection of the Ecole, these quickly executed but frequently engaging efforts offer Elvehjem visitors a new perspective on the nineteenth-century academy, revealing the principles of line, color, composition, and painting technique by which young artists were taught. In those instances where the exhibition includes more than one painting from the same competition, we have an opportunity to compare several artists' interpretations of the same theme. The difference between the compositions and the relatively greater attention given to certain details helps us gain a better understanding of nineteenth-century French art. This group of oil sketches, selected by Philippe Grunchec, curator of the collections of the Ecole des Beaux-Arts, is the first such exhibition to tour the United States. It opens in Gallery IV on March 28 and runs through May 17.

Printmaking in Germany in the first three decades of the twentieth century exhibited a vitality and expressive content rarely matched in the history of any medium. In response to social and political upheavals before, during, and after the first world war, and strongly

influenced by the new psychoanalytic theories, artists conveyed their deeply felt personal reactions through their art. *German Expressionist Prints* opens in the Mayer Gallery on April 18. Running through June 7, it will present forty works of art on paper from this period, all drawn from the Elvehjem's collection. While most of the artists in the exhibition were German, it is important to note the several major artists from other countries—among them the Norwegian Edvard Munch, Oskar Kokoschka from Austria, and the American Lionel Feininger—who were either active or influential in Germany at the time. The exhibition includes such emotionally charged images as Munch's *Vampire* and Ernst Barlach's *Christ on the Mount of Olives*. Other artists presented include Max Beckmann, Käthe Kollwitz, Schmidt-Rottluff, Otto Dix, and George Grosz. The exhibition has been organized by Elvehjem project assistant, Christine Neal.

American artist Carol Summers will be featured in the next Whyte Gallery exhibition, *Carol Summers Prints*, which opens on March 7 and runs through April 26. The exhibition concentrates on Summers' innovative woodcuts produced during the last fifteen years. Many of the works are colorful abstract landscapes which suggest ancient landmarks, visions, and earthly marvels. The forms, monumental yet reduced in detail, often seem to acquire symbolic content.

The Elvehjem

MARCH

1 Sunday

Exhibition, *Badlands Photographs by J. P. Atterberry*, closes.

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

2 Monday

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

7 Saturday

Exhibition, *Carol Summers Prints*, opens in the Whyte Gallery and runs through April 26.

8 Sunday

Exhibition, *Russian Paintings from the Joseph E. Davies Collection*, closes.

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

Lecture, "The Bible through Dutch Eyes," by Alfred Bader, Room 140, 3:30 p.m. (263-4421).

On Thursdays Docents will lead drop-in tours on the collections and exhibitions. The tours, given by Docents Jean McKenzie (March 5), Crellin Johnson (March 12), Sara Fellman (March 19 and 26), and DeEtte Beilfuss (April 2, 9, 16, 23 and 30), will begin at 11 a.m. in Paige Court.

Every Sunday at 3 p.m. (following the concert), Docents will give ten-minute talks on the Artwork of the Month: Jane Eisner (March 1 and 8), Gertrude Herman (March 15 and 29), Friedemarie Farrar (March 22), Sara Fellman (April 5 and 12), Henryka Schutta (April 26).

Docents will also give ten-minute talks on Claude Monet's *The Cliffs at Etretat* on Tuesdays and Wednesdays (beginning April 7) at 12:15 p.m. The Docents are Gertrude Herman (April 7), Marjorie Nestingen (April 8), Beverly Calhoun (April 14 and 21), Olive Wile (April 15), Maureen McCarthy (April 22), Beverly Dougherty (April 28), and Jane Eisner (April 29).

10 Tuesday

Elvehjem League Business Meeting, Madison Art Center Conference Room, 9 a.m. and Tour of *African Masterpieces from Munich*, 10 a.m. (263-2495).

15 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Howard and Frances Karp, pianos, with Parry Karp, cello, Gallery V, 1:30 p.m.

22 Sunday

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

25 Wednesday

Lecture, "Caesarea Maritima," by Robert Bull (Madison Biblical Archaeological Society), Room 140, 7:30 p.m. (262-3204).

27 Friday

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

28 Saturday

Exhibition, *Oil Sketches from the Ecole des Beaux-Arts, 1816-1863*, opens in Gallery IV and runs through May 17.

Opening reception for the exhibition *Oil Sketches from the Ecole des Beaux-Arts, 1816-1863*, 7:30-9:30 p.m.

Mini-Conference, Medieval Studies Program, *The Crusades*, Speakers: James Brundage, Jaroslav Folda, Joan Williamson, and others, Room 140, 8:30 a.m.-4 p.m. (263-1823).

29 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Wendy Herbener Mehne, flute, and Cathy Herbener, piano, Gallery V, 1:30 p.m.

Films, Fassbinder's "Why does Herr R. Run Amok?" 7:30 p.m., and "The Marriage of Maria Braun," 9:30 p.m., Room 160 (263-2340).

31 Tuesday

Lecture, "John Singer Sargent," by James Dennis, Room 140, 8 p.m. (263-2495).

APRIL

2 Thursday

Lecture, "The Needle and the Arch: Monet at Etretat," by Joel Isaacson, Room 140, 8 p.m. (263-2340).

3 Friday

Symposium, *Utopian Vision, Technological Innovation and Poetic Imagination*. Speakers: Paul Alkon (UCLA); Karl S. Guthke (Harvard); Lars Gustafsson (Texas); Klaus Reichert (Frankfurt); Wilhelm Vosskamp (Bielefeld); Salvatore Calomino, William Coleman and Narciso Menocal (UW-Madison), Room 140, 9-12 a.m. and 1:10-4:30 p.m. (262-3855).

Films, Schlöndorff's "The Tin Drum," 7:30 p.m., and "The Sudden Wealth of the People of Kombach," 9:30 p.m., Room 160 (263-2340).

4 Saturday

Symposium, *Utopian Vision*, continues, Room 140, 9-12 a.m. and 1:10-4:30 p.m. (262-3855).

5 Sunday

Exhibition, *Popov, Vilner and Utenkov: Contemporary Russian Printmakers*, closes.

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

Lecture, "Impressions, a Review of My Woodcuts," by Carol Summers, Room 130, 3:30 p.m. (263-4421). A reception follows the lecture.

8 Wednesday

Member Trip to view the exhibition *John Singer Sargent: Portrait of an Era* at The Art Institute of Chicago.

10 Friday

Films, Herzog's "Heart of Glass," 7:30 p.m. and "Aguirre, the Wrath of God," 9:30 p.m., Room 160 (263-2340).

12 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, James Grine, flute; Susan Dean Wahl, harpsichord; Elizabeth Borsodi, harp; Joan Luce, viola, Gallery V, 1:30 p.m.

Lecture, "French Oil Sketches: Prologue to Painting," by Robert Beetem, Room 140, 3:30 p.m. (263-4421).

13 Monday

Lecture, "Painters in the Theatre," by Denis Babet, Room 140, 7 p.m. (263-3357).

14 Tuesday

Elvehjem League Meeting (Speaker: Lisa Calden), Room 166, 9 a.m. (263-2495).

17 Friday

Museum closes at noon in observance of Good Friday.

Films, Kluge's "Artists in the Circus Troupe," 7:30 p.m. and "The Power of Feelings," 9:30 p.m., Room 160 (263-2340).

18 Saturday

Exhibition, *German Expressionist Prints*, opens in the Mayer Gallery and runs through June 7.

19 Sunday

No Concert and no ten-minute talk on the Artwork of the Month on Easter Sunday.

24 Friday

Films, Genee's "One Plus One=Three," 7:30 p.m. and Schroeter's "The Death of Maria Malibran," 9:30 p.m., Room 160 (263-2340).

26 Sunday

Exhibition, *Carol Summers Prints*, closes.

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

The Elvehjem

EDUCATION

Lectures

An array of lectures on works of art on loan is planned for March and April. Sunday, March 8, Dr. Alfred Bader, a scientist and collector, will lecture on "The Bible Through Dutch Eyes." Dr. and Mrs. Bader recently lent the Elvehjem *Lot Fleeing Sodom* by David Teniers the Younger which, members will recall, was the December Artwork of the Month. Dr. Bader's talk will illustrate and discuss that painting and others from his collection of Dutch and Flemish seventeenth-century masters. The lecture will be given at 3:30 in room 140.

Joel Isaacson, professor of the history of art at the University of Michigan and an authority on Impressionism, will give a slide lecture on Claude Monet's *The Cliffs at Etretat*, the Artwork of the Month for April. Entitled "The Needle and the Arch: Monet at Etretat," this lecture will be held on Thursday, April 2 at 8 p.m. in room 140. Professor Isaacson, author of *Observation and Reflection: Claude Monet*, will examine Monet's "Etretat series" and its relationship to the place that so fascinated the French Impressionist. The lecture is sponsored by the Department of Art History and co-sponsored by the Elvehjem under the auspices of the University Lec-



Carol Summers, *Basholi*, 1980, woodcut and monotype (from the exhibition *Carol Summers Prints*)

tures Committee.

Ten-minute talks on *The Cliffs at Etretat* will also be offered by Docents on Sundays, Tuesdays and Wednesdays. For specific dates and times, see the calendar listings.

Oil Sketches from the Ecole des Beaux-Arts will be the topic of Professor Robert Beetem (UW Department of Art History) in a lecture given on Sunday, April 12, at 3:30 p.m. in room 140. "French Oil Sketches: Prologue to Painting" will consider the oil sketch and its role in the training of fledgling artists in the French

Academy of the nineteenth century. On Sunday, May 3, in conjunction with this exhibition a symposium featuring visiting art historians will be held. For specific details see the May/June issue of *Artscene*.

Carol Summers will talk about his prints in "Impressions, a Review of My Woodcuts" on Sunday, April 5, at 3:30 p.m. in room 130. Both the lecture and the reception which follows it are sponsored by the Madison Print Club.

Staff Notes

Most museum-goers are unaware of how important photography is to the daily operation of a museum. Not only must every work of art be documented photographically for record-keeping and insurance purposes, but there are also constant requests for photographs of works of art in the permanent collection for a myriad of specialized needs: publicity, publications and scholarly research. Exhibition installations and special events also need to be recorded. The museum photographer must have special skills in order to cope with the difficulties of lighting a Greek vase or a heavily varnished painting so that no highlights or shadows interfere with the image. He or she must also be able to produce quality work in color or black and white and use a large-format camera.

The Elvehjem's part-time position of museum photographer has been



Liz Loring



Jean McElhaney

ably filled for four years by Laura Vanderploeg who has recently moved to Chicago. Laura consistently provided the Elvehjem with top-notch results while working under less than ideal studio and dark-room conditions. She often went beyond the call of duty to meet deadlines and produce the best possible representation of the work of art. We will miss her.

Taking over the responsibilities of

museum photographer is Liz Loring, who recently moved to Madison from Bloomington, Indiana. Liz is an experienced photographer with a BA in Telecommunications from Indiana University and additional graduate coursework in photography. Before coming to Madison, Liz worked for three years as the Circulation Supervisor of the Fine Arts Library at Bloomington.

The Elvehjem staff is also delighted to welcome Jean McElhaney, the replacement for Chuck Boyer, as typist/receptionist. Jean, who was raised in Monroe, holds two part-time jobs. After two years at St. Olaf College in Northfield, Minnesota, she transferred to UW-Madison, completing her BA in English and Psychology before taking a Masters in English literature. Jean has numerous hobbies (including flute and weaving). She plans, eventually, to get a degree in Counseling Psychology.

The Elvehjem

MEMBERSHIP

During the sixteen years of its existence, the Elvehjem has hosted wonderful receptions for its members. The opening of the exhibition *Oil Sketches from the Ecole des Beaux-Arts* will be no exception. The evening will be marked by two consecutive events. A private preview champagne reception honoring Founders and Associates will be held March 28, 1987 from 6-7:30 p.m. and will be followed by the public reception from 7:30-9:30 p.m.

League Reception Chairpersons, Carolyn McKinney and Jane Varda are now working out the details of these celebrations which include a menu of patés and cheeses and a decor in the French national colors, which will complement the eve-

ning's "French" theme. The planning and staging of an Elvehjem opening involves over one hundred volunteer hours, with forty League and student volunteers working behind the scenes throughout the evening. The success of these events is a reflection of Carolyn and Jane's inventiveness and organizational skills.

Carolyn, a Chicago native, moved to Madison in 1969 after working at Stanford Medical Center as an occupational therapist. She has been Shorewood Hills School PTA President and was an instigator of the School's Art Print Program. She volunteers for numerous organizations and has an abiding interest in art-related activities.



Carolyn McKinney



Jane Varda

Jane Varda was born in England and lived there until her marriage to the "fast-talking American attorney" she had met in Europe. Jane has a degree in art history and has taught at a girl's school in Surrey, England. She also volunteers in art-related organizations while maintaining her own pre-school/day care business.

Both Carolyn and Jane continue their volunteer activities in the Elvehjem League because they "enjoy the companionship of women of diverse ages, who share a lively interest in the arts and have wonderful times getting acquainted and working together on League and museum projects."



Paul-Albert Girard, *The Nymph Aspérope Bitten by a Serpent*, 1860, oil on canvas
(from the exhibition *Oil Sketches from the Ecole des Beaux-Arts*)

Members travel to Chicago to view works by John Singer Sargent

On Wednesday, April 8, members will have the opportunity to see the *John Singer Sargent* exhibition at The Art Institute of Chicago. Sargent ranks among the greatest and most productive artists of the Edwardian era. He created more than 3,000 works including portraits, landscapes, still lifes, contemporary genre scenes and allegorical murals. The Chicago exhibition includes 160 of Sargent's paintings, drawings, watercolors, lithographs and mural studies.

Professor of American Art James Dennis (UW Department of Art History) will give a "preview" lecture on Tuesday, March 31. It will be held in room 140 at 8 p.m. and is open to the general public.

A brochure with details about the Sargent exhibition and the trip will be mailed to members giving them an opportunity to make reservations in advance of the general public. The deadline for reservations is March 20. Seats will be limited, so please sign up early!

Join the Elvehjem

Name _____

Address _____

City/State/Zip Code _____

Home Phone/Business Phone _____

Membership Categories

<input type="checkbox"/> Associate	\$250
<input type="checkbox"/> Founder	100
<input type="checkbox"/> Family	40
<input type="checkbox"/> Individual	25
<input type="checkbox"/> Senior, Student	15

Please charge to my:

Visa Mastercard

Card Number _____

Expiration Date _____

Signature _____

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

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

The Elvehjem

Focus on Art: Teachers' Workshops

For three years, Madison teachers have been meeting at the Elvehjem and the Madison Art Center to discuss the temporary exhibitions. These sessions are organized and led by Judith Mjaanes, an art educator and Docent, with the support of Michael George, Fine Arts Coordinator for the Madison Metropolitan Schools; Anne Lambert, Curator of Education at the Elvehjem; and Peg Koetsch, her counterpart at the Madison Art Center. The group meets on five Saturday mornings during the school year. Since the inception of the program, fifteen exhibitions have been discussed. A part of the Madison schools' in-service program, "Focus on Art" attracts staff and teachers from elementary through high school and from all subject areas. The tone of these meetings is informal and conversational, but a solid base of information is provided by discussion leader Mjaanes. Time in the galleries is often complemented by a slide lecture, or a visit to the Mayer Print Center. Discussions of the permanent collection are designed to give historical perspective to exhibitions of contemporary art. For example, after looking at the work of the "Heartland Painters," participants compared the sense of boundless skies and momentary atmospheric effects in those recent works to the effects achieved in nineteenth-century landscape paint-



Judith Mjaanes discusses Japanese prints with Madison teachers

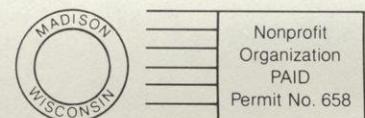
ings in another gallery. The wide range of experience within the group of teachers enriches every discussion. Personal encounters in country inns or sipping tea on a moonlit veranda enhanced the session on Hiroshige's *Tōkaidō* series. Obviously, meetings are structured to encourage active looking. At one session this past fall, the group spent an entire hour in Antonakos' *Neon Room*, exploring nuances of color and light. At the Madison Art Center Peg

Koetsch combined color and writing exercises with an in-depth look at the illusive figure paintings of Nathan Oliveira and explained the technical virtuosity required to produce Dale Chihuly's glass pieces. At both museums, the rich variety of world art is considered in an unhurried and reflective manner by teachers who acquire the skill of looking and take that skill back to the classroom.

Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706



Accredited by the
American Association
of Museums



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

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

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

For library hours during UW
holiday periods call (608) 263-2258

Information: (608) 263-2246

Admission is free

artscene
March/April 1987

Important Dated Information!