

Artscene. Vol. 3, No. 6 November/December 1987

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of
Wisconsin-Madison, November/December 1987

<https://digital.library.wisc.edu/1711.dl/DO4A5JWWJBCOH8R>

<http://rightsstatements.org/vocab/InC/1.0/>

Copyright 1987 The Regents of the University of Wisconsin System

For information on re-use see:

<http://digital.library.wisc.edu/1711.dl/Copyright>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

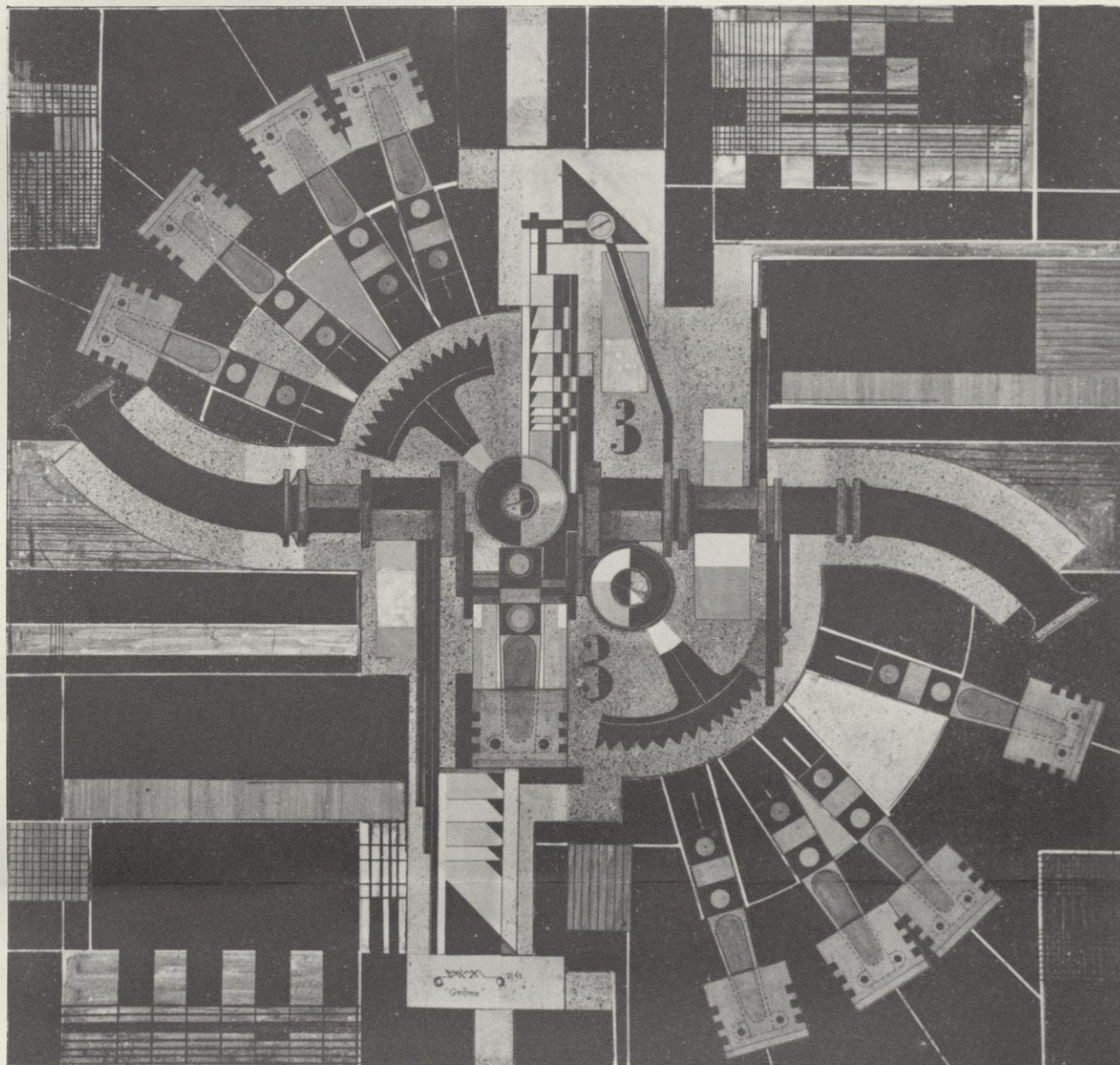
When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

The Elvehjem Museum of Art *artscene*

University of
Wisconsin-Madison
Volume 3, Number 6

The Artwork of the Month for November is the collage/drawing *Gnome* of 1921-22 by the German Constructivist artist Robert Michel (1897-1983). Michel, who served in the German military during World War I, was released from duty in 1917 because he was suffering from the effects of an injury sustained in a plane accident a year earlier. He then enrolled in the Weimar Kunstschule where he met the artist, Ella Bergmann, who was to become a full partner in all of his creative endeavors. They were married in 1919, the same year the school, under the direction of Walter Gropius, was renamed the Bauhaus. The Michels soon left Weimar and settled in Eppstein, near Frankfurt, where they pursued their long careers as artistic collaborators and co-exhibitors, with Robert supplementing the family income by working as a commercial artist and architect.

Michel left the Bauhaus because he felt it to be too dogmatic, an attitude probably related to his self-proclaimed adherence to the spirit of the Dada movement. Still, *Gnome* is clearly a product of the Bauhaus philosophy. The machine became the leading symbol of a new social era at the school in Weimar, a fascination shared by other avant-garde groups including the Russian Constructivists and the Italian Futurists. Michel drew the pistons, cogwheels and other machine parts that make up *Gnome* in ink and gouache, then cut and pasted them into an abstract composition suggesting the complex, multi-directional movement of mechanization. Collage was also a favored medium for artists in the Bauhaus tradition. It is particularly evident in the works of Kurt



Robert Michel, *Gnome*, 1921-22, collage with ink and gouache, Cyril W. Nave Endowment and Elvehjem Endowment Funds purchase

Schwitters and El Lissitzky, both of whom Michel knew and exhibited with on several occasions. As a characteristic product of European avant-garde thought after World War I, *Gnome*, which was acquired through the Cyril W. Nave Endowment Fund and the Elvehjem Endowment Fund, is an important addition to the Museum's collection of twentieth-century art.

In December, the featured Artwork of the Month will be *Bestiale Series, 1-30* by the Soviet artist, Dimitri Prigov.

continued on page 3

NOVEMBER/DECEMBER

Exhibitions

Contemporary Printmaking in India
Andean Aesthetics: Textiles of Peru and Bolivia

Artworks of the Month

Robert Michel, *Gnome*
Dimitri Prigov, *Bestiale Series*

Lectures

Blenda Femenias, "Design Principles in Andean Textiles"
Symposium, "Andean Aesthetics"
Jerome Witkin on his Art
Jim Leedy on his Art
Cecilia Condit on her Art
Sarantis Symeonoglou, "In Search of Homer's Ithaca"
Barbara Kruger on her Art
Joan A. Raducha, "Contemporary Printmaking in India"

Film

Sir Steven Runciman: Bridge to the East

Concerts

Lawrence University Faculty
Pro Arte Quartet
Wisconsin Brass Quintet
Woodwind Arts Quintet
Wolfgang and Daniel Laufer, cellos
Robert Moeling, piano
Regional Arts Vocal Ensemble
San-San Lee, violin and Kenneth Kletzien, piano

Holiday Open House

NEW AT THE ELVEHJEM

Recent Acquisitions

The two works on paper by Robert Michel and Dimitri Prigov were purchased at the Chicago '87 Art Expo at Navy Pier in May, an event that has, in the last few years, become one of the major international art fairs. Two other works purchased at the same exposition were *Christusübermalung* (Christ-Overpainting) by the Austrian Neo-Expressionist Arnulf Rainer (born 1929) and a large black-and-white photograph entitled

The Sins of Joan Miró (1981) by the American Joel-Peter Witkin. Arnulf Rainer's overpainted photographs have been on the cutting edge of European Expressionism for the past three decades, and the cross and/or the crucified Christ is a recurring motif in his work. Between 1982 and 1984, Rainer executed a series of *Christusübermalungen* (Christ-Overpaintings), of which the Elvehjem's image is one.

Typically, Rainer takes photographic blow-ups, pasting them onto boards, the borders of which he then paints a smooth white. Working on a whole series simultaneously, he "attacks" them one color at a time, laying down the pigments in swirls, slashes and splotches, using his feet, fingers and various implements. In some cases, the photographic image becomes virtually obliterated by paint, in others main contour lines are reinforced, and in some the photograph is left virtually untouched. The Elvehjem work includes two photographs, the upper one of a half-length medieval crucifix being only marginally overpainted while the lower one is impossible to decipher. Both his action-painting technique and his exploration of the religious mysteries of creation, death and salvation, as embodied by the Crucifixion motif, place Rainer in the mainstream of expressionist thought of this century. Joel-Peter Witkin has chosen a quite different subject-matter for his camera, focusing in on such aberrations as side-show freaks, prostitutes and other fringe figures. Both of these powerful works are on view in the recently reinstalled Fifth Floor galleries.



Arnulf Rainer, *Christusübermalung* (Christ-Overpainting), 1982-84, oil on photographic collage on board, John S. Lord Endowment and Elvehjem Endowment Funds purchase

The Elvehjem

From the Director

I am pleased to announce to our readers that the Elvehjem's long-awaited Frank Lloyd Wright in Madison exhibition, tentatively entitled, *Frank Lloyd Wright in Madison: Six Decades*, has been scheduled for September 2–November 6, 1988. The exhibition has received significant funding from the National Endowment for the Humanities and the National Endowment for the Arts. The two grants, which were applied for early in 1986 and which are awarded on a competitive basis, total \$225,000; \$205,000 coming from the NEH and \$20,000 from the NEA. These funds represent the largest grant that the Museum has ever received from a government agency. The cost of the entire project is expected to be \$307,000.

Few American cities have as many Frank Lloyd Wright buildings as does Madison; none can boast so many proposed designs: thirty-two. The buildings Wright designed for Madison span the entire length of the great architect's career, beginning with his first year of independent practice in 1893, to the year of his death in 1959. They include examples of his Prairie School architecture, his "expressionist phase" in the 1920s, a city-planning period in the 1930s, the Usonian period, his designs for suburban clients, and

his "prefabs" of the 1950s. Madison, therefore, offers a unique opportunity to study the development of Wright's architecture in relation to a specific community and a homogeneous group of discerning clients.

During the past several years, this unique "microcosm" has been the focus of extensive and in-depth research conducted by Mary Jane Hamilton. With the assistance and guidance of a curatorial committee consisting of social and architectural historians including Paul Sprague, Jack Holzhueter, Don Kalec, Tim Heggland, Diane Filipowicz, and Kathryn Smith, the tenacious scholarly efforts of Mrs. Hamilton have unearthed significant new archival materials relating to Wright's projects for Madison and resulted in new insights into the architect's work as a whole.

The theme for this exhibition was first proposed to my predecessor Katherine Mead in 1982. She at once recognized the importance of the project and set the wheels in motion for what will be one of the most exciting and significant exhibitions the Elvehjem has ever mounted. Although the project was delayed by Ms. Mead's untimely death in the summer of 1983, work was resumed late in 1984 and has since been progressing at a rapid pace.

The exhibition will be accompanied by a variety of related events and activities scattered throughout the city including tours of Frank Lloyd Wright buildings, special lectures, auxiliary exhibitions both at the Elvehjem and at other Madison institutions, and musical performances. The opening of the Elvehjem's exhibition will also coincide with Madison's Festival of the Lakes 1988.

Russell Panczenko



Dimitri Prigov, *Bestiale Series, 1–30* (detail), 1984, ink on paper, Evjue Foundation Inc., the Bertha Ardt Plaenert Endowment, the Frank J. Sensenbrenner Endowment and Art Collections Funds purchase

Artwork of the Month

continued from page 1

Born in 1940, Prigov graduated from the sculpture department of Moscow University in 1967. He has been a member of the Soviet Artists' Union since 1975. A poet as well as a sculptor and draughtsman, his work has only very recently been introduced in the United States. The *Bestiale Series* is a group of thirty pen-and-ink drawings clearly inspired by medieval bestiaries, which were moralizing commentaries on social behavior using real or imaginary animals. In his contemporary (1984) version of this theme, Prigov has

created a menagerie of fantastic, often grotesque, creatures variously composed of human, animal and bird parts, but rendered with an extremely delicate draughtsmanship which imbues these curious sketches with a perverse lyrical quality. This impressive addition to the drawing collection was made through the Evjue Foundation Inc. Fund, the Earl O. Vits Endowment Fund, the Bertha Ardt Plaenert Endowment Fund, the Frank J. Sensenbrenner Endowment Fund and the Art Collections Fund.

The Elvehjem

EXHIBITIONS

Contemporary Printmaking in India and Andean Aesthetics: Textiles of Peru and Bolivia

From November 6 through January 3, 1988, the Elvehjem's Mayer Gallery will feature contemporary prints from India. Since that country gained independence in 1947, Indian artists have struggled to be both Indian and modern. In printmaking this has meant adopting foreign techniques and adapting them to indigenous sensibilities. The exhibition *Contemporary Printmaking in India* presents sixty-one examples in etching, mezzotint, wood engraving, collagraphy, and other processes to explore the results of this cross-cultural experience. Twenty-five artists are represented in the exhibition, among them Krishna Reddy, who served as co-director of Stanley William Hayter's Atelier 17 print workshop in Paris from 1958 until 1976, and Jagmohan Chopra, who founded the printmaking cooperative, Group B, in New Delhi in 1968. The exhibition was organized by Kansas State University from its permanent collection. Joan Raducha, South Asian art historian, will give a gallery talk on the exhibition on Sunday (November 22) at 3:30 p.m.

The exhibition *Andean Aesthetics: Textiles of Peru and Bolivia*, which opens on November 7 and runs through January 3, 1988, is a tribute to Andean artists who work with loom, cloth and yarn. Strongly linear and exquisitely colored, these intriguing artifacts exhibit a mastery of precise formal properties and cultural stylistic traits, while conveying spontaneous, individual expression. They reflect the Andean peoples' culture in dynamic development: new motifs, forms, techniques and materials are constantly being adapted to traditional methods.



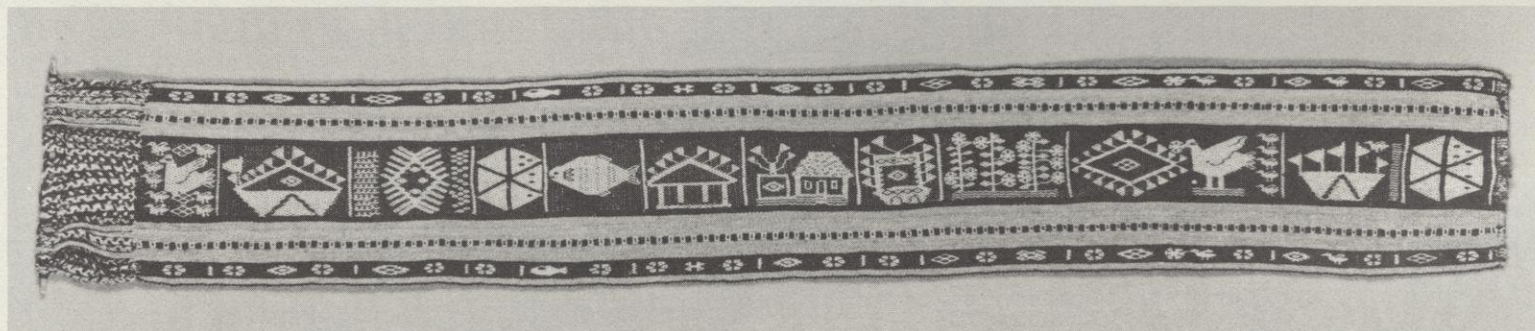
V. R. Patel, *News Item One*, 1985, linocut (from the exhibition *Contemporary Printmaking in India*)

The sixty-two textiles that form the major part of the exhibition are from the Helen Louise Allen Textile Collection of the School of Family Resources and Consumer Sciences. They are supplemented by works drawn from John Jackson's significant collection. The garments and accessories were made within the last century by Quechua- and Aymara-speaking highland people. An innovative feature of the exhibition is the inclusion of more recent forms and techniques, such as European-derived garments and sewing machine embroidery. The latter techniques are now used to create typical Andean garments.

In both the exhibition and the accompanying catalogue, the curator and co-authors characterize Andean textiles in numerous ways, highlighting their aesthetic qualities. For example, Blenda Femenias relates the disciplines of art history and

anthropology in a discussion of ethnoaesthetics. Other sections deal with regional variations in Tarabuco and Calcha, Bolivia, and Taquile, Peru. But the entire exhibition and the catalogue essays stress the relationship between the artist, the culture, and the object produced.

Andean Aesthetics is sponsored by the School of Family Resources and Consumer Sciences, the Elvehjem Museum of Art, and the Ibero-American Studies Program with financial support from the Anonymous Fund, the Consortium for the Arts, and the Humanistic, Knapp and Nave Committees. The curator will give a gallery talk on the exhibition on Sunday (November 8) at 3:30 p.m. A symposium will be held on Saturday (November 14) in room 140 from 9:30 a.m. to 3:30 p.m. For a listing of the speakers and their topics see the calendar section of this issue.



Belt, before 1983, woven, wool (from the exhibition *Andean Aesthetics: Textiles of Peru and Bolivia*)

The Elvehjem

NOVEMBER

1 Sunday

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

6 Friday

Exhibition, *Contemporary Printmaking in India*, opens in the Mayer Gallery and runs through January 3, 1988.

7 Saturday

Exhibition, *Andean Aesthetics: Textiles of Peru and Bolivia*, opens in Gallery IV and runs through January 3, 1988.

8 Sunday

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

Lecture, "Design Principles in Andean Textiles," by Blenda Femenias, Curator, Helen Louise Allen Textile Collection, Gallery IV, 3:30 p.m. (263-4421).

9 Monday

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

10 Tuesday

Elvehjem League Meeting. Speaker: Blenda Femenias on "Andean Aesthetics" in Room 166, 9 a.m. (263-2495).

12 Thursday

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

14 Saturday

Symposium, "Andean Aesthetics: Textiles of Peru and Bolivia." Speakers and their topics include Blenda Femenias (UW-Madison), "Is There an Andean Aesthetic?"; Christine and Edward Franquemont (Cornell University), "Color Concepts in the Andes"; Mary Ann Medlin (Nova University), "Calcha Woven Design and Its Uses"; Lynn A. Meisch (Fundación Jatari), "A Window on the Past: Dress and Textile Techniques

as a Clue to the Ethnohistory of Tarabuco"; Ann P. Rowe (Textile Museum, Washington, D. C.), "Native Innovation in Andean Weaving: Three Otavalo Belt Weavers"; Elayne Zorn (Cornell University), "The Taquile Chumpi Calendario, an Innovative Textile"; Room 140, 9:30 a.m.-3:30 p.m. (262-1162). Reception follows outside Room 140.

15 Sunday

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

16 Monday

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

18 Wednesday

Lecture, "In Search of Homer's Ithaca" (a report on the work of the Odyssey Project), by Sarantis Symeonoglou, Archaeological Institute of America, Room 150, 4 p.m. (262-3855).

Film, *Sir Steven Runciman: Bridge to the East*, introduced by the director and producer Lydia Carras, Room 140, 7:30 p.m. (263-4421). Reception follows in Paige Court.

22 Sunday

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

Lecture, "Contemporary Printmaking in India," by Joan A. Raducha, South Asian Art Historian, Mayer Gallery, 3:30 p.m. (263-4421).

26 Thursday

Museum closed in observance of Thanksgiving.

29 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Wolfgang and Daniel Laufer, cellos, Gallery V, 1:30 p.m.

DECEMBER

3 Thursday

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

5 Saturday

Concert, UW Horn Choir, under the direction of Douglas Hill, Paige Court and fourth-floor balcony, 2 p.m.

6 Sunday

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

8 Tuesday

Elvehjem League Meeting. Topic: "Printmaking in India and Its Relationship to Indian Philosophy," Room 166, 9 a.m. (263-2495).

12 Saturday

Holiday Open House storytelling and Christmas carolling party, hosted by the Elvehjem League, Paige Court, 1:30 p.m.

13 Sunday

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

20 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Regional Arts Vocal Ensemble, Gallery V, 1:30 p.m.

24 Thursday

Museum closed in observance of Christmas Eve.

25 Friday

Museum closed in observance of Christmas Day.

27 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, San-San Lee, violin and Kenneth Kletzien, piano, Gallery V, 1:30 p.m.

31 Thursday

Museum closed in observance of New Year's Eve.

Every Thursday Docents will lead drop-in tours on the collections and exhibitions. So far the following Docents have signed up: Sara Fellman (November 5 and 12), DeEtte Beilfuss (November 19, December 3 and 10), and Jane Pizer (December 17). The tours begin at 11 a.m. in Paige Court.

Every Sunday at 3 p.m. Docents will give ten-minute talks on the Artwork of the Month. Docents who have signed up are Miriam Sacks (November 1), Sara Fellman (November 8), Sallie Olsson (November 15 and 22), Bea Lindberg (December 6), Joan Maynard (December 13), and Henryka Schutta (December 20 and 27).



Bag (Ch'uspa), before 1984, woven, cotton and wool (from the exhibition *Andean Aesthetics: Textiles of Peru and Bolivia*)

The Elvehjem

EDUCATION

"Out of School" at the Elvehjem

Working with the public schools is an extremely important component of the Elvehjem's community service. One recent example of this educational activity was a Madison Metropolitan School District Teacher Inservice Day (held on October 6). The Elvehjem was host to dozens of young people who enjoyed a day away from the classroom, while their teachers participated in special training sessions.

For the youngsters, it was "Kids' Day Out." Throughout the day, Docents offered tours of *Claudio Bravo: Painter and Draftsman* with a special emphasis on the artist's super-realistic images of wrapped packages. After the tour, Docents gave each child a pencil and paper and set up a still life composed of wrapped packages. Each student drew his/her own package pictures to take home.

"Kids' Day Out," a program now in its third year, features planned activities for fourth through seventh graders on Madison teachers' inservice days and is organized by the Mayor's Office of Community Services. This year the Elvehjem and nine other campus and downtown organizations offered a wide range of engaging activities. While their



Marita McDonough and Bev Calhoun participate in "Kids' Day Out" at the Elvehjem

students were experiencing Bravo's wrapped universe, forty-two area teachers, in the program directed by district Fine Arts Coordinator Michael George, studied the Elvehjem's permanent collection. After introductory remarks about the Museum's collecting goals, the teachers were divided into smaller groups to hear specialized talks by members of the staff and the Docents. Among the topics treated were "On the Twentieth Century,"

"It's Greek to Me" (on the collection of ancient art), "Behind-the-Scenes" and "A Conservation Case Study" (on the recently-restored painting by Defendente Ferarri).

The members of the Museum's staff and the Docents, delighted to see so many participants interested in the arts, welcomed the opportunity to share with Madison teachers and students the variety of educational resources available in an art museum.



S. Shamsunder, *Alienation*, 1982, intaglio print (from the exhibition *Contemporary Printmaking in India*)

Museum Shop

The Museum shop ushers in the holiday season when the Christmas Shop opens on Monday, November 2, in the Whyte Gallery. Along with the Christmas cards and related merchandise featured in the past, ornaments crafted by American artisans, including handblown glass and porcelain, will be highlighted this year.

The shop will be open Monday through Saturday, 9 a.m. to 4:45 p.m. and from 11 a.m. to 4:45 p.m. on Sunday.

New Print Room Hours

Starting November 1, the Print Room will again be open to the general public on Mondays from 2 to 4 p.m. Appointments may also be made (one week in advance of the desired date) by calling Curator Carlton Overland at 263-7377.

The Elvehjem

Staff Notes

Suzanne Lenz was chosen as this year’s intern from the Arts Administration Program of the UW Business School to coordinate the Sunday Afternoon Live concert series. She is responsible for promoting the series and ensuring the success of each event. Ms. Lenz, who comes from Amherst, Massachusetts, received her BA from Mount Holyoke College where she majored in art history and German. As an undergraduate, she participated in two internship outreach programs, one in New Haven at the Cultural Arts Foundation and the other at Vienna’s Albertina. In Boston, Suzanne Lenz has also worked at the Museum of Science and volunteered at the Boston Ballet, the Fogg Art Museum and the Museum of Fine Arts. She is very interested in eventually working in an art museum coordinating out-

reach programs and special events. The Elvehjem’s staff is delighted to have so well-qualified an intern to run the Museum’s popular concert series.

The Elvehjem is also delighted to announce the promotion of Sandra Pierick to Account Specialist 2. Ms. Pierick has worked at the Elvehjem for five and a half years. During the last two years, as Account Specialist 1, she has been responsible for the Museum’s financial accounting. With her promotion, effective as of July 6, she has assumed additional responsibility for the administration of the budget and the management of the Elvehjem’s financial resources. In this capacity she is also working as office manager. With a BS in accounting, Sandra Pierick is currently a graduate student at Edgewood College and expects to earn her MBA in December of 1988.



Sandra Pierick



Suzanne Lenz

MEMBERSHIP

UW Horn Choir, Storytelling and Christmas Carolling to be Featured this Holiday Season

In December the Elvehjem will hold two “open houses” to celebrate the holiday season. On Saturday, December 5, at 2 p.m. the University of Wisconsin–Madison Horn Choir will present a concert of seasonal selections and other works arranged especially for the ensemble. The Choir, under the direction of Professor Douglas Hill, has always been a favorite with audiences at the Elvehjem.

Members of the Elvehjem and the general public are urged to bring children to a storytelling and Christmas carolling party on Saturday, December 12, at 1:30 p.m. The festiv-

ities, which will take place in Paige Court, are hosted by the Elvehjem League. Cookies and punch will be served and League members hope to see many eager faces, of all ages, at this festive event.

The Museum will not have a Christmas tree this year due to the fact that University regulations require such trees to be fireproofed. Unfortunately, the coating used in the fireproofing process causes trees to dry up and loose their needles prematurely. But holiday decorations will be brought in to give Paige Court a festive look!

Gift Membership and Year-End Gift Order Form

I would like to make a year-end gift.

Gift from: _____ Amount _____

Address _____

City/State/Zip Code _____

Phone _____

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

Please charge by: _____ Visa _____ Mastercard

Card Number _____ Expiration Date _____

Signature _____

Gift to: _____ Amount _____

Address _____

City/State/Zip Code _____

Phone _____

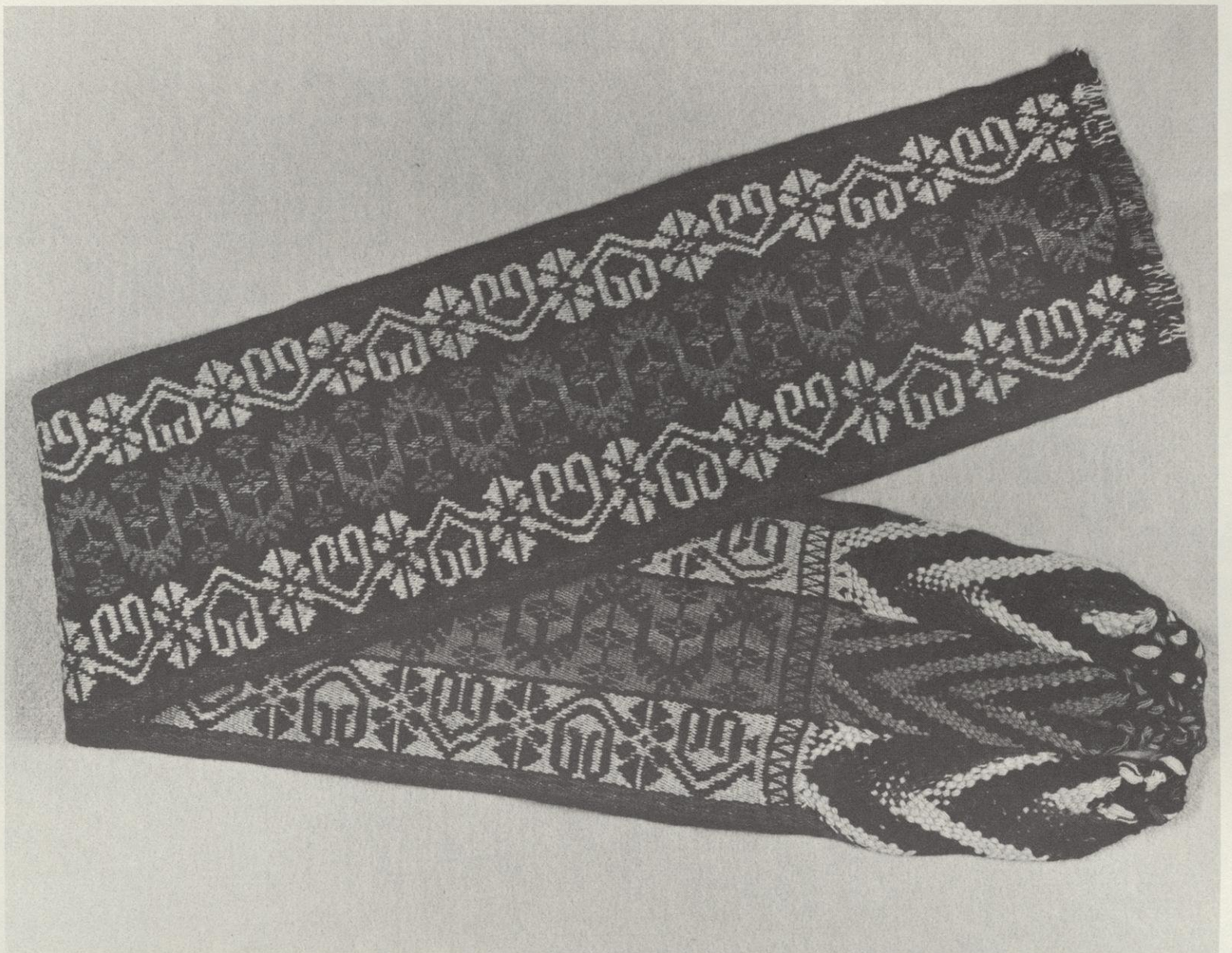
Gift to: _____ Amount _____

Address _____

City/State/Zip Code _____

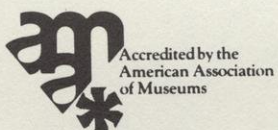
Phone _____

Membership Categories			
<input type="checkbox"/> Associate	\$250 or greater	<input type="checkbox"/> Individual	25
<input type="checkbox"/> Founder	100	<input type="checkbox"/> Senior (age 65)	15
<input type="checkbox"/> Family	40	<input type="checkbox"/> Student	15



'Calendar belt' (belt-like wall hanging), 1986, woven, wool (from the exhibition *Andean Aesthetics: Textiles of Peru and Bolivia*)

Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706



Gallery Hours:

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

Museum Shop Hours:

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

Kohler Art Library Hours:

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

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

Information: (608) 263-2246

Admission is free



Nonprofit Org.
U.S. Postage
PAID
Madison, WI.
Permit No. 658

artscene

November/December 1987

Important Dated Information!