

## **Artscene. Vol. 10, No. 5 November/December 1994**

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, November/December 1994

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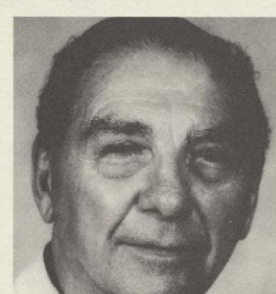
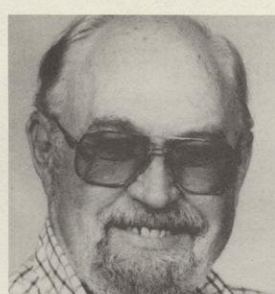
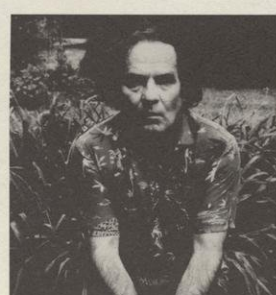
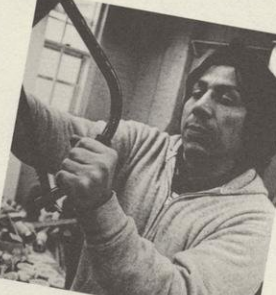
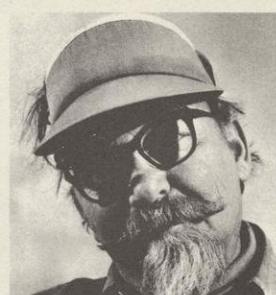
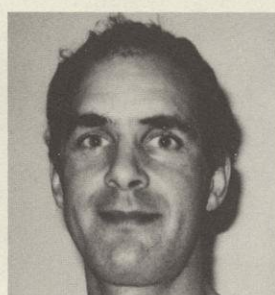
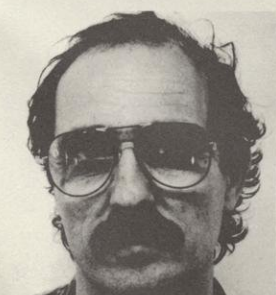
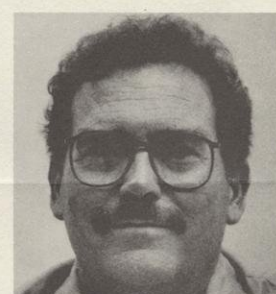
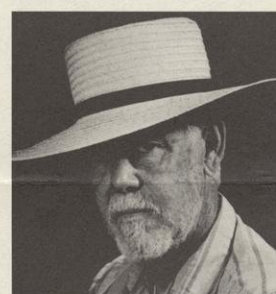
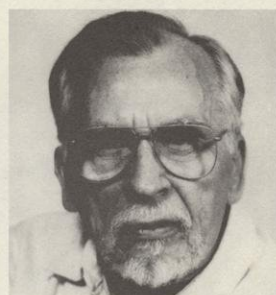
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# Elvehjem Museum of Art *artscene*

University of Wisconsin-Madison  
Volume 10, Number 5  
November/December 1994

## Art Faculty Exhibition Opens in December





# Art Faculty Show New Work

Every four years the museum has the pleasure of mounting an exhibition of our university's faculty from the department of art. It is a special pleasure to watch the development of individual artists through the years and note how the department itself is changing in its focus. We might expect, for example, that technology has had a major impact on art, with the use of computer and interactive videos in installations, as an example. Richard Lazzaro, chair of the faculty committee on the exhibition, notes that technology has played an even large role in work we do *not* see: "Department members are increasingly using computers to sketch and store ideas, to conceptualize works in several color schemes, to plan use of space in individual works and in installations. Printmakers use the computer to scan paintings or prepare the work for the press."

The makeup of the exhibition reflects both the department and the university staffing changes. This year twenty-seven current faculty, two current staff members, and eleven emeritus faculty will show work produced since the December 1990–February 1991 exhibition. In that exhibition we saw work of thirty-three current faculty, three current staff members, and six emeritus faculty; in 1986 we saw work from thirty-four current faculty, two current staff members, and three emeritus faculty. As some faculty have retired and others have been hired, the shift can be seen in this exhibition. In this exhibition we will see works by only two newcomers, one faculty and one staff. From the emeritus professors we note in some departures and in others a continuation of their established mature styles. Among the current faculty, too, we see some work which is a change of style or medium from former exhibitions and other work which represents growth in a style or medium.

Whether old or new, current or emeritus, the faculty offers us all a chance to view new work and to greet old friends. Director Russell Panczenko is himself looking forward to his third faculty exhibition since he came to the museum in 1986: "These four-year spans between exhibitions emphasize

David Becker	Bruce Breckenridge	Mel Butor	Gibson Byrd	Laurie Beth Clark	Warrington Colescott
George Cramer	Calvin Custen	Jack Damer	Jim Escalante	Patricia Fennell	Fred Fenster
Steve Feren	Robert Grilley	Walter Hamady	Phil Hamilton	C. R. "Skip" Johnson	Cavalliere Ketchum
Richard Lazzaro	Harvey K. Littleton	Thomas Loeser	Hal Lotterman	Truman Lowe	Dean Meeker
	Eleanor Moty	Frances Myers	Leslee Nelson	Ronald W. Neperud	Edward R. Pope
Carol Pylant	Daniel Smajo Ramirez	Kenneth Ray	Richard Reese		John Rieben
Andrew Rubin	Elaine Scheer	N. Wayne Taylor	William F. Weege	John Wilde	Santos Zingale

Key to page one photographs

their dynamic character; changes in forty individual artists and in the types of work represented are underscored. We see in one exhibition a glimpse of the entire art world of 1994. This is a special opportunity and one in which the museum is delighted to participate."

The exhibition has been planned by a joint committee from the art department which includes Richard Lazzaro, chair of the faculty committee, Truman Lowe, chair of the department, Jack Damer, John Rieben, Bruce Breckenridge; and from the museum Leslie Blacksberg, curator, and Patricia Powell. Presenting forty artists together in a single show is a job which requires many talents and the close cooperation of all involved. If it presents logistical difficulties, it also provides rich insights into the world of art today.

As an educational enhancement to their exhibition, art faculty members have produced a videotape survey which features short segments of the artists discussing their work. It will run continuously in the niche between galleries I and VIII.

This exhibition was generously supported by the Anonymous Fund.



Jacques Bellange (French, 1594–1638), *Three Female Saints*, ca. 1615, etching, 12 3/8 x 7 3/4 in. Oscar Rennebohm Foundation purchase, 65.8.2

## Northern Old Masters

*Northern Old Masters: Prints from the Permanent Collection 1400–1800*, which remains on display in Mayer Gallery through November 27, highlights the graphic work of Martin Schongauer, Albrecht Dürer, Peter Brueghel the Elder, Rembrandt van Rijn, and other old masters in the permanent collection. The term "old master" refers to artists working from the Renaissance to 1800 and to printmakers working from the origin of printmaking itself in the fifteenth century up to 1800. Northern Europe in particular produced some of the most illustrious and innovative artists in print history. The artistic issues and movements which occupied the world of painting appeared in prints with equal force but were expressed with the special qualities of the graphic media.

# Gronk Murals on Display through November 20

In an exciting residency from September 26 through October 8 the Los Angeles artist Gronk painted a mural, *Iron Weave*, on the gallery walls of the museum's top floor. A record number of tours of school children watched him work, suggesting new subjects and treatments. *Iron Weave* will remain on view through November 20 and then will be completely painted over at the artist's request. Gronk thus emphasizes the site-specific and temporary nature of his work and places the focus on the process rather than the product. Come see the floor-to-ceiling murals which have transformed the gallery space into a comprehensive environment.

Gronk, born of Mexican parents in Los Angeles in 1954 as Glugio Gronk Nicandro,

knew from an early age that he wanted to be an artist. "Drawing was an escape for me—from poverty, from my environment," explains Gronk. "It was a way of creating new worlds for myself."

In the 1970s Gronk worked with the guerilla performance group ASCO (Spanish for "nausea"), which operated outside the boundaries of traditional art, expressing ideas and views through street theater and performances. When ASCO disbanded, Gronk pursued drawing, painting, and solo performances. Gronk's paintings on canvas have grown in scale and now receive critical attention from galleries and museums throughout the United States. Gronk has mounted solo exhibitions at the Mexican

Museum in San Francisco, the Laguna Art Museum in Laguna Beach, and the San Jose Museum of Art. He has participated in such group exhibitions as *Chicanismo en el Arts* at the Los Angeles County Museum of Art and *Hispanic Art in the United States*, organized by the Museum of Fine Arts, Houston and traveling to five museums across the country.

Support for Gronk's artist-in residence program and exhibition has been generously provided by the Hilldale Fund and the Madison Community Foundation with additional support from the Wisconsin Arts Board and the Dane County Cultural Affairs Commission.



## Early English Porcelain Display Opens in November

Opening November 19 is a new display of blue-and-white porcelain produced in Worcester, England starting in 1751. The porcelain, which can be seen in the case between galleries V and VI charts this development from the early hand-painted to the transfer-printed wares until the sale of the factory in 1783. Of eighteenth-century porcelains, the early Worcester examples are the most durable, trimly potted, well designed, neatly decorated, and attractive.

Although the Elvehjem has over 100 pieces of Worcester in its permanent collection, about thirty-five from two major collections will be on view. A bequest of seventy-three pieces forms the Gordon and Josephine S. McGeoch Memorial Collection. Another superb collection assembled by Arthur Liebman was donated by Mr. and Mrs. John Cleaver.

The secret of the porcelain formula was controlled by the Chinese until the beginning of the eighteenth century when J. F. Böttger discovered the kaolin-feldspar combination in 1709 and made true hard-paste porcelain at Meissen, Germany. The



England, Royal Worcester Factory, Blue-and-White Covered Chestnut Basket and Stand, ca. 1770, Bequest of Josephine S. McGeoch, 1984.37a-c

first English factories made soft-paste china until William Cookworthy discovered kaolin in Cornwall. At Worcester a new technical tradition was established based on a soapstone formula, which made the porcelain able to withstand hot liquids without cracking or crazing. The Worcester Porcelain Company from early 1752 showed an astonishing degree of sophistication in its wares. The soapstone formula with its increased durability increased the popularity of the Worcester wares.

The delicate shapes on display show the early influence of both oriental and silver forms. These were generally painted in blue with motifs inspired by Chinese export porcelain before the final glaze was added. Fanciful chinoiserie scenes were created with figures, birds, and blossoms. With the introduction about 1756 of transfer-print techniques, production was greatly increased and the shapes generally became simpler and much more functional. The Worcester factory was unequalled in its mastery of the technique in output, quality, clarity, and aesthetic effect.

Guest curator for this exhibition is Catherine Hurtgen, who graduated from the University of Wisconsin–Madison and studied at Sotheby's Educational Studies in London. She has been researching the Elvehjem's ceramic collection since February. Hurtgen will give a lecture, "Painting and Printing at Worcester," on Tuesday, December 6 at 5:30 p.m. in room 140. The public is invited.

## Ansel Adams and Edward Weston Photographs

On view in galleries VII and VII through November 27 is the traveling exhibition *Through Their Own Eyes: The Personal Portfolios of Edward Weston and Ansel Adams*, which showcases the images selected by these photographers to represent their life work. Along with their landmark images are numerous neglected yet significant works each photographer chose to exemplify aspects of his accomplishments.

Edward Weston (1886–1958) and Ansel Adams (1902–1984) became friends early in their careers, sharing a commitment to photography as a means of exploring the connection between humans and the natural world. Their considerable technical and stylistic differences fueled their dynamic personal and artistic relationship. *Through Their Own Eyes* examines each artist's pioneering contribution to photography and offers a direct comparison of their achievements.

The western landscape was a compelling subject for both photographers; they photographed, occasionally together, in many of the same locations, including Yosemite National Park, the High Sierras, the Southwest, and the coast of California.

Adams's landscapes have a timeless quality that underscores the fragility and



Ansel Adams (American, 1902–1984), *Buddhist Grave Markers and Rainbow, Maui, Hawaii*, ca. 1956, 11 x 14 in. Gelatin silver print. Collection of The Capital Group, Inc. © 1991, the Trustees of the Ansel Adams Publishing Rights Trust. All rights reserved.

drama of the land Adams worked ardently to conserve. Adams's work is closely aligned to the traditions of nineteenth-century western landscape photography where the invisible photographer skillfully conveys the grandeur of the land. Adams contributed the zone system that established new technical standards for tonal values to raise this genre to new heights. His technical innovations made full use of twentieth-century materials and processes.

Weston used light to explore the textural, physical qualities of objects and to empha-

size the form of his subjects. Because Weston approached his subjects with a twentieth-century eye more attuned to the despoilment and dislocation of a changing world, he may be regarded as more avant-garde in his vision. His technical approach, however, remained rooted in the nineteenth-century platinum print.

Each chose to offer his photographic legacy through a self-selected collection compiled prior to his death. *Through Their Own Eyes* offers a rare opportunity to compare the visions of two of the most influential artists of this century in the seventy-seven images by Ansel Adams and 113 by Edward Weston.

The exhibition was organized by the Henry Art Gallery, University of Washington, Seattle, from the collections of The Capital Group, Inc. and The Capital Group Foundation, Los Angeles. The exhibition, for which The Capital Group, Inc., Los Angeles provided major support, opened in Seattle in summer 1991 and has traveled to Australia and Japan as well as in this country. Support for the local presentation of this exhibition has been generously provided by the Hilldale Fund and Jan and Tom Terry.



CORPORATE DONATION

36-Foot Painting Hangs in Paige Court

The Elvehjem is on a record-breaking streak: last year it was the most expensive acquisition (Bernardo Strozzi’s *Christ’s Charge to St. Peter* for \$1 million) and this year the largest single acquisition in our history—so large it had to be disassembled into components to fit through the museum doors. The painting, which is 9 ft. high and 36 ft. long, is by New York artist Don Nice; entitled *Beasts and Demons*, it will delight viewers of all ages and provide school tours with a memorable highlight of their visit.

The center canvas panel of *Beasts and Demons* is composed of realistically rendered animals—a gorilla, a snake, an alligator, a bear, a wolf—floating on a white ground of space, isolated from any context. The side panels each consist of 25 square watercolor-on-paper images of animals, flowers, junk food, with a landscape of New York mountains in the center. Each animal, water gun, popsicle, and gum wrapper is painted in deft, short, transparent strokes; the candy wrapper is painted with the same loving care as the badger. All are icons of contemporary American experience. The artist explains, “These objects are abstracted in their truest sense, no shadows, no space, no time or action. They are part of our daily life, and I want them to coexist visually in mutual harmony.”

Don Nice was born in Visalia, California in 1932. After receiving his BFA from the University of Southern California, Nice earned his MFA from the Yale University School of Art. For many years Nice taught at the School of Visual Arts, New York, NY, and was artist-in-residence of Dartmouth College in Hanover, New Hampshire. Nice gained recognition as a new realist painter in the early 1960s. Realistic renderings of packaged and processed items were very large, detailed studies of the optical image. Close-ups of light reflections on plastic wrap or glass revealed a beauty even in commercial objects.

This painting was donated to the Elvehjem by Northern Engraving Corporation in Sparta, Wisconsin. President of the company Philip M. Gelatt accompanied the donation with this explanation: “Our company, my family, and many of my employees have enjoyed a long relationship with the University of Wisconsin, and we are excited about having this work on permanent display. Northern Engraving Corporation provides decorative components to the original equipment manufacturers of the world; in a sense we are purveyors of art to the masses. Through this gift, we are acknowledging the need for a combination of decoration and artistic perspective in everyday objects.”

Sara Fellman Lecture

“Docents: Communicating across Cultures” will be the subject of a lecture by Jennifer Lund on Tuesday, November 15 at 1:00 p.m. Lund, the director of the Office of International Services at Georgia State University and a specialist in cross-cultural communications training, will come to Madison to present a lecture to the Elvehjem’s experienced guides and the new class of trainees.

As part of their mission to interpret the Elvehjem’s collection of world art, our docents must lecture effectively to groups from many different age groups and backgrounds. Because Elvehjem guides increasingly teach international students and visitors as well as visitors from the U.S. with many ethnic backgrounds, we have selected Jennifer Lund to aid them in their interpretation across cultures.

Lund has lectured at both national and regional docent symposia, making tour guides more aware of the impact of their own culture and perceptions in communicating with people from a different culture. She received her PhD in multicultural counseling from the University of Florida in 1988. In her position at Georgia State University she provides services for people from ninety countries; her own international professional experiences have included work in Canada, Colombia, Ethiopia, Japan, Mexico, Switzerland, and Taiwan.

This lecture is made possibly by memorial donations to the museum from the friends and family of Sara D. Fellman, an Elvehjem docent from 1971 to 1992. The lecture is not limited to docents; the public is welcome. It will be held in Elvehjem room 160 on the lower level.

NOVEMBER

A selection of videotapes will be shown daily through November 27 in conjunction with the exhibition *Through Their Own Eyes: The Personal Portfolios of Edward Weston and Ansel Adams* in the niche between galleries I and VIII.

Beginning December 10 a video comprised of UW–Madison Department of Art faculty members talking about their work will be screened daily in the same location.

3 Thursday

Docent Cathy Bertucci will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

Lecture, “Pragmatic Visions: Modernism and the American City in the Interwar Years,” by Gwendolyn Wright, department of architecture, planning, and preservation at Columbia University, 4:30 p.m., room 140. Sponsored by the University Lectures Committee and the department of art history and cosponsored by the Elvehjem Museum of Art. (This lecture was rescheduled from October 13.)

6 Sunday

Docent Ellen Lewis will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Whitewater Brass Quintet, 2:30 p.m., Gallery III

10 Thursday

Docent Sallie Olsson will give a 40-minute tour of the permanent collection, 12:20 p.m.

Tandem Press/Department of Art visiting artist lecture, Philip Pearlstein, 5:30 p.m., Elvehjem room 140

13 Sunday

Docent Susan Stanek will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Bill Lutes, piano, 2:30 p.m., Gallery III

15 Tuesday

The Sara D. Fellman Lecture, “Docents: Communicating Across Cultures,” by Jennifer Lund, director, International Services, Georgia State University, 1:00 p.m., room 160. The public is invited.

17 Thursday

Docent Sybil Robinson will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

20 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Lawrence Conservatory faculty, 2:30 p.m., Gallery III

20 Sunday

Slide-lecture, “Architecture of the Parish Church Abroad,” by Frank Horlbeck, professor of art history, UW–Madison, 4:00 p.m., room 160

Last day to view the exhibition *Gronk: Iron Weave* in the top floor gallery

24 Thursday

Thanksgiving, museum is closed

27 Sunday

Docent Sybil Robinson will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

No Sunday Afternoon Live concert

Last day to view the exhibition *Northern Old Masters: Prints from the Permanent Collection 1400–1800* in Mayer Gallery

Last day to view photography exhibition *Through Their Own Eyes: The Personal Portfolios of Edward Weston and Ansel Adams* in galleries VII and VII

DECEMBER

1 Thursday

Docent Cathy Bertucci will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

4 Sunday

Docent Susan Stanek will give a 40-minute tour of the permanent collection, 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Wisconsin Brass Quintet, 2:30 p.m., Gallery III

6 Tuesday

Lecture, “Painting and Printing at Worcester,” by Catherine Hurtgen, researcher of decorative arts, 5:30 p.m., room 140

8 Thursday

Docent Sylvia Hultkrans will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

9 Friday

Public reception for the *Sixth Quadrennial Exhibition of the UW–Madison Department of Art Faculty*, 6:00–8:00 p.m.

10 Saturday

*Sixth Quadrennial Exhibition of the UW–Madison Department of Art Faculty* opens and is on display throughout the museum through Sunday, February 12

11 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

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

15 Thursday

Docent Susan Stanek will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

18 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

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

22 Thursday

Docent Jane Pizer will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

24 Saturday

Christmas Eve, museum is closed

25 Sunday

Christmas, museum is closed

29 Thursday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

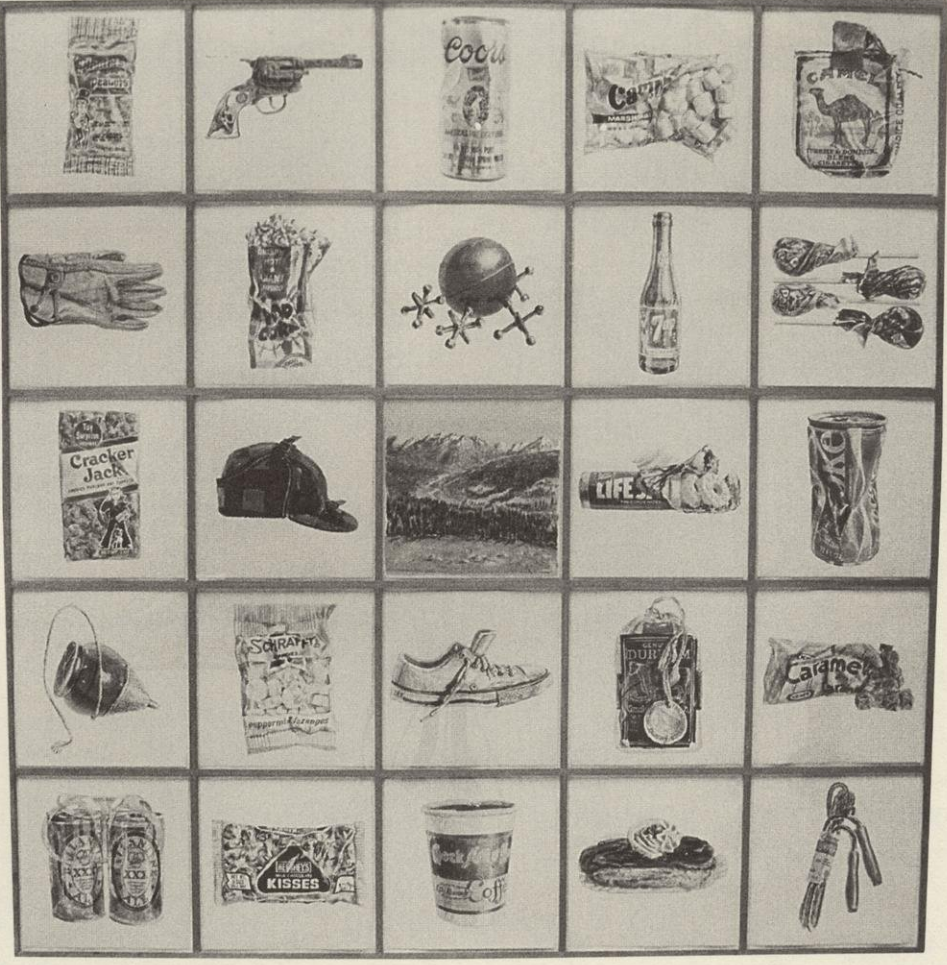
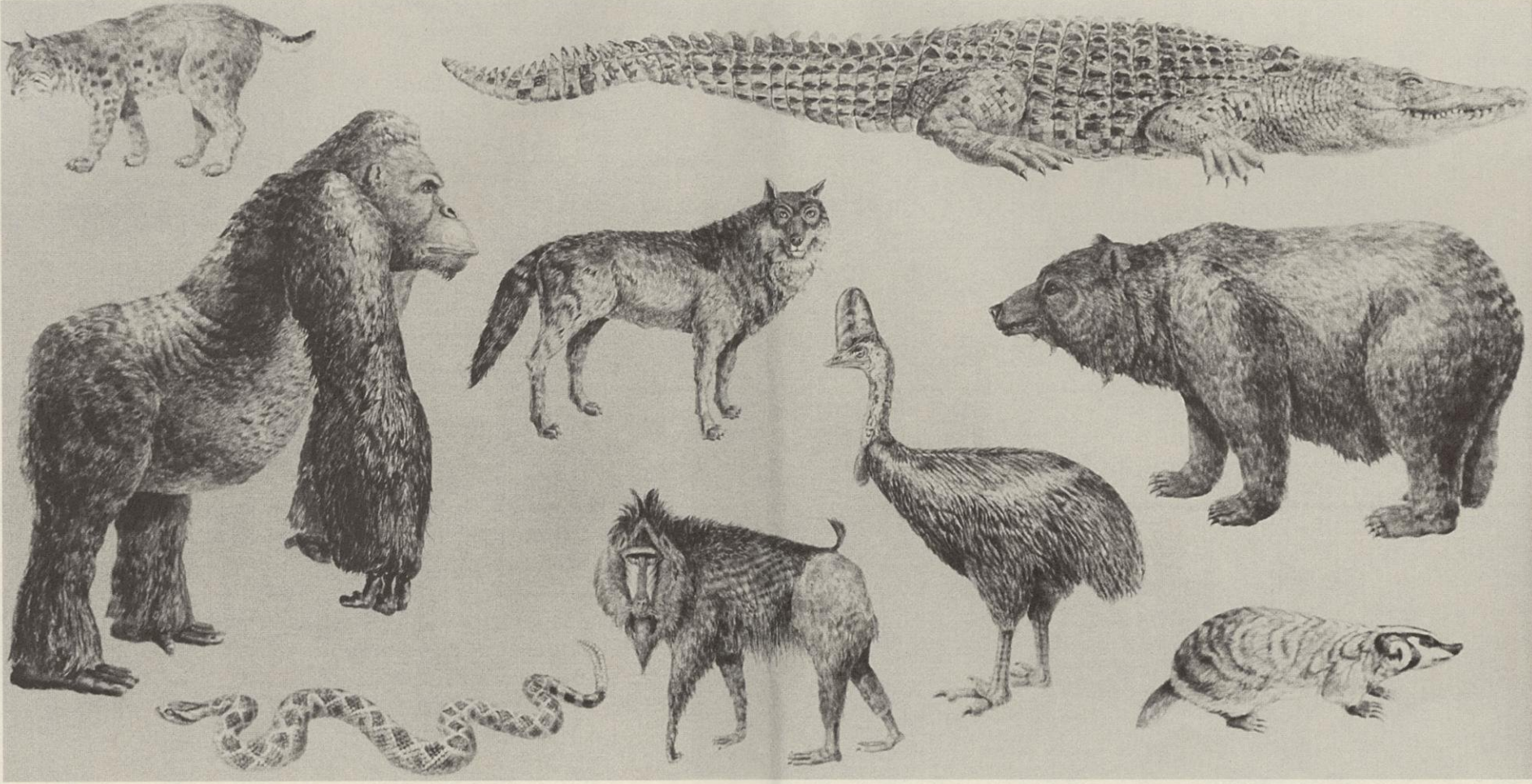
31 Saturday

New Year’s Eve, museum is open

1 Sunday

New Year’s Day, museum is closed

Don Nice (American, b. 1932), *Beasts and Demons*, 1978, acrylic on canvas and watercolor on paper, triptych, 108 x 432 in. Gift of Northern Engraving Corporation, 1994.27 a–c





Gift memberships with something for you!

This year, give a special person on your holiday list the gift that brings twelve months of exceptional benefits—and includes a little something for you!

Gift memberships from the Elvehjem Museum of Art provide a full year of artful benefits including a one-year subscription to *Artscene*; the biannual *Bulletin*; invitations to exhibition openings, lecture receptions, and special events; opportunities for trips to nearby museums and art fairs; and a 15 percent discount on all purchases in the Museum Shop.

Purchase a gift membership for a friend or family member between November 17th and December 23th and receive a gift of your own—a boxed set of Elvehjem notecards. These cards, printed just in time for the holidays, feature eight Japanese prints from the museum’s permanent collection. This special offer, having a \$10 value and limited to the first 100 customers, is our gift to you when you purchase a gift membership.

Gift memberships are easy to give: fill out the gift membership form and mail it to the museum, or stop by the Museum Shop during your next visit to the Elvehjem. Membership materials will be sent to the gift recipient, and the notecards will be yours to keep! It’s our way of thanking you during the holidays for sharing the gift of membership with others.

MUSEUM SHOP

FIVE FABULOUS GIFT IDEAS

Member’s Only Sale November 17 to 20  
20% storewide discount

**CALENDARS**, including Illuminations: A Jewish Calendar from the British Library. Thirteen glorious images of Hebraica and Hebrew manuscripts, including illuminated manuscripts dated as early as 1300 to as late as 1771. This particular calendar covers a sixteen month period. \$11.95

**JEWELRY**, including myrrh necklaces that are wonderfully scented multiple bead strands approximately 30 inches in length. Myrrh is a tan-colored, hardened-gum resin obtained from trees and shrubs in eastern Africa. \$12.00

**CARDS**, including Elvehjem boxed cards of Japanese prints. Eight images are available in a single image per box for \$10.00, or a Hiroshige boxed set for \$12.00. Holiday greetings are available in four of the images.

**OLD WORLD DECOR**, including beautifully crafted Hungarian applique stockings made of cut and stitched felt. These traditional examples of ornamental folk art come in red and white or red and green. \$42.00–\$50.00

GIFT MEMBERSHIP FORM

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Phone \_\_\_\_\_

Gift membership level

<input type="checkbox"/> \$20 Senior	<input type="checkbox"/> \$30 Individual	<input type="checkbox"/> \$250 Associate
<input type="checkbox"/> \$20 Student	<input type="checkbox"/> \$45 Family	<input type="checkbox"/> \$1,000 Fellow
	<input type="checkbox"/> \$100 Founder	

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Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
Phone \_\_\_\_\_

Payment

☐ A check (payable to Elvehjem Museum of Art) is enclosed.  
☐ Charge my credit card    ☐ VISA    ☐ Mastercard  
Card number \_\_\_\_\_ Exp.date \_\_\_\_\_

Signature \_\_\_\_\_

Gift materials mailing

☐ Please send all membership materials to the gift recipient.  
☐ Please send all membership materials to me for personal presentation to the gift recipient.

A coupon to pick up the notecards at the Museum Shop will be sent directly to you. If you are unable to pick up the notecards, call the membership office at 608/ 263–2495 and we will mail them to you.

Mail gift membership form and payment to Elvehjem Museum of Art, 800 University Avenue, Madison, WI 53706 or drop the form off at the Museum Shop during your next visit. For more information on membership, please call the membership office at 608/ 263–2495.

Year-end Gifts to the Elvehjem

The Elvehjem Museum of Art relies on the generosity of many members, donors, and visitors to support our endeavors. Memberships primarily support the benefits that members receive but also provide funding for acquisitions of art for the permanent collection. Gifts in addition to membership and upgrades in membership levels provide supplementary funding that enables the museum to present such exceptional temporary exhibitions as *African Reflections: The Art of Northeastern Zaire* and *Tandem Press: Five Years of Collaboration and Experimentation* as well as live musical performances, art lectures, gallery talks, and special events.

Your support through a year-end contribution will ensure another year of exceptional exhibitions and programs at the Elvehjem Museum of Art. Please consider a tax-deductible gift beyond your membership or an upgrade in your membership level this holiday season. Your support and involvement make the Elvehjem’s plans a reality.

Yes, I would like to make a tax-deductible contribution of \$\_\_\_\_\_.  
  
Please upgrade my membership level from \_\_\_\_\_ to \_\_\_\_\_ with my payment of \$ \_\_\_\_\_.  
  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
Phone \_\_\_\_\_

Year-end gifts and membership upgrades can be mailed to Elvehjem Museum of Art, 800 University Avenue, Madison, WI 53706.

For more information, please call the Elvehjem development office at 608/ 263–2495.

**LATINO DECOR**, including Peruvian *retablos* which come in a variety of shapes and sizes. These frames enclosing painted panels are hand made out of clay, gourds, or even box matchbooks. \$4.50–\$15.00

Holiday Shop opens November 1, mail order available, call 608/263–2240 for more information.



## From the Director

In the September/October issue of *On Wisconsin* the Elvehjem placed an ad asking: "Attention Art Collectors. Do you know about us? Do we know about you?" At first it seems an odd query, but it is essential. In developing its collections as well as financial support, the Elvehjem faces two key obstacles: first of all, unlike an academic department, the museum does not have alumni, and second, a large percentage of the university's alumni graduated well before the Elvehjem opened in 1970. A key challenge the Elvehjem continually faces is how to inform alumni, especially those with a special interest in the visual arts, of its existence and its educational and outreach activities which serve the entire campus.

This message has special meaning as the Elvehjem faces its twenty-fifth anniversary in the fall of 1995. What a wonderful opportunity for the museum to encourage alumni and friends to add to its collections. And so I pose the same question here. Not do you know about us, because obviously you do reading *Artscene*, but do we know about you and your collection? Would you consider donating a work of art to the museum on the occasion of its twenty-fifth anniversary? Or if you are not in a position to donate at this time, would you consider a loan should the object be useful to the teaching of a course? If you would like to discuss a possible donation, its educational benefits to the university, the opportunity to commemorate your own family or someone else in perpetuity with such a gift, as well as the possible

tax benefits to you, please call me at 608/263-2842. All such discussions will be kept strictly confidential.

As no university dollars are ever used to acquire art, the Elvehjem's collections, today numbering over 15,500 objects, are entirely the result of the generosity of alumni and friends. Not only are we hoping to increase the collections during the twenty-fifth anniversary, but we also wish to acknowledge and celebrate those donors who have made this collection possible. During the anniversary year, 1995-1996, our exhibition program and our educational programs will focus attention on our donors and the special collections that have been given to the museum in their entirety. These are truly individuals, and sometimes corporations, worthy of celebration. Won't you consider joining this exclusive club?

Russell Panczenko

P.S.

In response to my last column in *Artscene* where I focused on Gronk and the questions his kind of temporal wall painting raise for an art museum, I received the following from UW-Madison mathematics professor Richard Askey:

Let me recommend you read Joseph Alsop's *The Rare Art Tradition*. This book is written to illustrate his thesis that historically art collecting is rare. Most art was made for specific reli-

gious or decorative reasons, and when the building housing the art was torn down, the art was disposed of. I am very grateful that the Greeks started collecting, that the Chinese collected calligraphy, and that this has spread around the world. We would know much less about our past if we did not have this.

Needless to say, I am very disappointed to see the University of Wisconsin joining the fashion of creating "art" and then destroying it. In answer to your final question [in the last *Artscene* column]: "Does art have meaning in the historic forever or does it only have meaning in relation to a certain time and a certain place?" I am sure it has meaning beyond a specific time and place, and while "forever" is too long, a few thousand years is possible.

I am delighted to have this response and share it with our readers. In fact, I would like to urge more of you to engage the museum in such a dialogue. Let us know what you think of the issues we try to raise with our exhibitions, collections, and publications. The Elvehjem is, after all, a vital part of the university where on-going discussion and the sharing of ideas are the most important means of learning and carrying out our educational mission. Please keep the cards and letters coming.

## Staff Notes



Jill Nolan, who has been an intern with the museum for the last year, is the Elvehjem's development and marketing assistant. Her duties include coordination of membership

programs and events and development of a program to involve local corporations and the Madison business community in museum activities. She will also participate in various fund-raising and promotional activities at the museum. Jill received her BA from the University of Virginia and worked at the Whitney Museum of American Art in New York before entering the graduate program in art history at UW-Madison. Her concentration is in American art.



Julia Helmstadter is the Elvehjem's new Sunday Afternoon Live coordinator. A graduate student in the arts administration program, Julia received a BS in marketing from

the University of Alabama and volunteered with various arts organizations before coming to Madison. As SAL coordinator, Julia is responsible for orchestrating the live chamber-music performances presented in the Elvehjem's baroque gallery throughout the academic year. The position, which each year provides a new graduate student with valuable on-the-job experience, includes supervising concert assistants, working with the public, and distributing promotional materials for each of the concerts. Look for Julia at the Sunday concerts presented from October through May.

## Elvehjem Bulletin for 1991-1993 Available

Members during the years of 1991 to 1993 who have not yet picked up their Elvehjem Museum of Art *Bulletin* can do so at the Museum Shop through December. The biannual publication features in-depth articles on the permanent collection and two years of museum reports. If you are unable to stop by the Museum Shop, call 263-2495 to arrange for your copy to be mailed to you.



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



#### Gallery Hours

Sunday–Saturday 9 a.m.–5:00 p.m.

#### Museum Shop Hours

Sunday–Saturday 9 a.m.–5 p.m.

Museum is closed Thanksgiving Day, Christmas Eve, Christmas Day, and New Year's Day

#### Kohler Art Library

For library hours call (608) 263-2258

Information: (608) 263-2246

Admission is free

## artscene

November/December 1994

*Important Dated Information!*

## ELVEHJEM

## EXHIBITIONS

### Gottlieb Painting on Loan

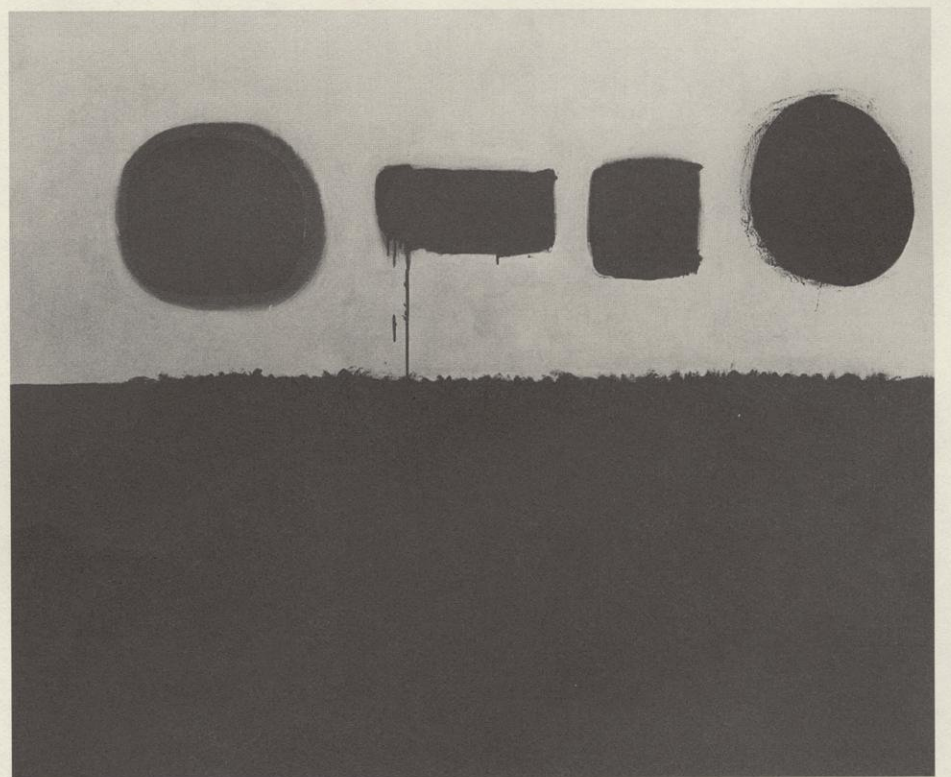
The Elvehjem is pleased to announce the display of the painting *Choppy Horizon* by Adolph Gottlieb, part of his Imaginary Landscape series. This painting is on loan from the Adolph and Esther Gottlieb Foundation while our own Gottlieb painting, *Recurrent Apparition* (1946), is part of the traveling exhibition *The Pictographs of Adolph Gottlieb*, which can be seen at The Phillips Collection in Washington, D.C. from September 1994 to January 1995; The Portland Museum of Art, Portland, Maine, from February to April 1995; The Brooklyn Museum, from April to August 1995; and The Arkansas Art Center, from November 1995 to January 1996.

Adolph Gottlieb was a leader of the generation that shaped the strategies of post-war American painting. Along with Mark Rothko, Willem de Kooning, Hans Hofmann, and others of the New York School, he was an innovator in abstract expressionism—one of the major forces of the twentieth century.

Gottlieb's principal series include Pictographs (1940s), Labyrinths and Imaginary Landscapes (1950s), and Bursts

(1960s). Color always plays a major part in his work; each painting has a single dominant tonality which is modulated into brighter or darker colors attached to the symbols in various sectors of the canvas. Inspired by the idea of Carl Jung's collective unconscious, Gottlieb believed he could recollect and paint symbols/images from humanity's remotest past, drawing these timeless symbols from the collective unconscious. He also believed that the symbols he and other painters used in their work were universal, completely removed from any specific cultural context.

Born in New York City in 1903, Adolph Gottlieb left high school in 1920 to work,



Adolph Gottlieb (American, 1903–1974), *Choppy Horizon*, 1971, on loan from the Adolph and Esther Gottlieb Foundation

studying in the evenings at the Art Students League with John Sloan. In 1921 he studied in Paris and traveled in Europe. In the 1940s he and Mark Rothko issued a manifesto which declared that painting must be “an adventure into an unknown world.”