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# The Elvehjem Museum of Art *artscene*

University of  
Wisconsin-Madison  
Volume 2, Number 3

The focus of this column is the conservation of paintings, as seen through the case histories of two works which, though technically not “new” to the Elvehjem, are surely newsworthy. Featured as the *Artwork of the Month* for May is *Strike of the Blacksmiths* by Theodor Esser, dated 1892 and almost certainly the painting cited in Thieme-Becker as Esser’s youthful masterpiece. If so, it caused a sensation at the Karlsruhe Academy in Germany when it was exhibited there, both because of its realistic (and then-controversial) subject matter and its qualities as a painting. Born in 1868, Esser was just twenty-four years old when he executed this work. Shortly thereafter he settled in Munich, where over a long career that continued at least until 1958 he became a rather eclectic follower of such “modern” trends as plein-air painting and Impressionism. Thus, while not the work of a major artist, *Strike of the Blacksmiths* is a fine example of late nineteenth-century German Academic Realism.

The story behind the painting being specially featured now, however, is one involving the vicissitudes of time and taste. To the best of our knowledge, this current “unveiling” is the first time *Strike of the Blacksmiths* has been put on public display since 1912, even though it has been owned by the University since 1913. Prior to the opening of the Elvehjem in 1970, the University had no proper facility to display or store its steadily growing art collection. Paintings were “stored” in offices, hallways, stairwells, closets, and basement vaults, inevitably suffering from mishandling, accidental abuse, and improper climate. By the time those works were brought together in the new museum building sixteen years ago, the ravages of time had inflicted puncture holes and tears in Esser’s canvas, and abrasions and paint losses to its surface. Sagging of the canvas had occurred, as well as yellowing of the varnish, all of which rendered the painting unfit for display. Long before that time, Ger-

*continued on page 2*



Theodor Esser, *Strike*, 1892, oil on canvas, Gift of William C. Brumder

## MAY/JUNE

### Exhibitions

Impressions of the Georgia Coast  
Gibson/Winogrand: Contrasts in Photography  
Main Streets in Dane County

### Concerts

Wausau Conservatory of Music Faculty  
Milwaukee String Players

Janet Anthony, cello;  
Steven Jordheim, saxophone;  
Theodore Rehl, piano

### Artwork of the Month

Theodore Esser, *Strike of the Blacksmiths*  
Jean Dubuffet, *Le Campanard*

### Lectures

Sunday talks on Artwork of the Month  
Janet Fishman, “The Topkapi Museum in Istanbul”  
Dr. Michele Nicholas, “Koragoz: The Turkish Shadow Theatre”

### Trips

Members travel to Chicago International Art Exposition



from page 1

man academic painting had fallen out of vogue in most artistic circles. As a result, even when an active conservation program was undertaken by the newly-established museum, the Esser was given a very low priority. In 1984, coinciding with a revival of interest in this school of painting, *Strike* was sent to the Upper Midwest Conservation Association Laboratory in Minneapolis for treatment. Technicians removed the yellowed and dirty surface varnish, reinforced the sagging canvas by adhering it to a new backing, repaired holes and tears in the original canvas, in-painted losses in the paint layer and applied a new coat of varnish. This procedure has restored to the collection a work which adds another dimension to our holdings in late nineteenth-century European art.

This kind of happy ending has still to be written for Defendente Ferrari's *Madonna and Child Enthroned with Saints*. A product of the Piedmontese Renaissance, Defendente's painting suffers from flaws in the very panel on which it was painted. Not a victim of misuse or neglect, at least during the past half-century, this sixteenth-century provincial Italian work has been treated at least four times in the past few decades for the same problem—much of the painted surface detaching itself from the panel in the form of bubbles or tents as the panel has reacted tem-

peramentally to changes in climatic conditions, especially fluctuations in relative humidity. In the 1930s, while still in the Samuel H. Kress Collection, the panel had been reinforced with a wooden cradle in an attempt to stabilize it; in the 1960s, after the painting was donated to the University, more problems developed. It was then sent to the Intermuseum Conservation Laboratory in Oberlin, Ohio, where the cradle was removed, the panel shaved down somewhat and a backing of balsa wood blocks attached in an attempt to stabilize the movement of the panel. In 1971, the painting was returned to the Elvehjem and installed in the galleries, where it remained, seemingly stable, for about five years until the chronic problem reappeared. Tenting and blistering forced the retirement of the painting into storage. There it lay horizontally (to prevent loss of paint chips) for the next couple of years, during which time yet another restoration took place, this one involving a thorough cleaning of the picture and reattachment of loose paint. Nothing was done to the back of the painting at that time. In 1979, the painting was again installed in the galleries and lived peacefully for a while, but by 1984 the tenting of paint had again become serious enough to retire it to storage, where once again it lay on its back until last month.

In September, 1985, a grant proposal was submitted to the National Endowment for the Arts for what would amount to radical surgery on the "patient"—the removal of its wood-panel support and transfer onto a new, completely stable backing. This procedure had been contemplated since at least the 1960s, but it required the painting's subsequent problems to justify so radical a cure. In late March, the Museum received notification that the NEA had awarded the grant, and in early April, Barry Bauman, Director of the Chicago Conservation Center, came to the Elvehjem and applied a facing of tissue to the surface of the painting to prepare it for shipment. Subsequently, museum staff members loaded it into a truck and transported it to Chicago, where, during the next eight to twelve months the transfer of supports and the restabilization of the paint surface will be carried out. Barring further complications, the return and reinstallation of *Madonna and Child Enthroned with Saints* will be reported in *Artscene* by this time next year.

Conservation is the second highest priority in an art museum's programs, behind collecting but ahead of exhibiting. To conserve, one must first collect, but to exhibit, one must first conserve. Conservation involves a four-step process: Examination, to determine if an object has a problem; Prevention, to assure that the object is in a stable and secure environment, free from its natural enemies (pollution, extremes in temperature or humidity, insects, human mistreatment, etc.); Preservation, to treat whatever problem(s) exists and stabilize the object against further deterioration; and Restoration, to return the object, as nearly as possible, to its original appearance. The Theodor Esser painting was the victim of an improper environment and the absence of professional care for more than a half-century, whereas the Defendente Ferrari painting has, to a great extent, been a victim of itself—its large size (7½ by 5 feet), its weight, and its age all contributing to the deterioration of the ability of its wood support to fulfill its function. Taken together, these two case histories reveal how complex conservation can be and the need for constant vigilance and funding in this critical program area.



Defendente Ferrari, *Madonna and Child Enthroned with Saints and Angels*, ca. 1525, oil on panel, Gift of the Samuel H. Kress Foundation, prior to conservation, with problem areas marked by cotton and tissue paper.

## The Elvehjem



## From the Director

This issue of *Artscene* is the ninth to appear in the redesigned format since January 1985. The new look and philosophy of *Artscene* initiated an endeavor to give the Elvehjem a distinct and more public image and to communicate with a wider local and national audience. The larger format facilitated the inclusion of a greater variety of information on forthcoming events at the Museum. It also permitted us to use a larger typeface and to include more eye-appealing reproductions of works of art, making the newsletter easier on the eyes of many of our readers. As one of our members has commented "it really stands out and I notice *and* read it." The decidedly classic design was chosen because we felt it underscored the Elvehjem's identity as a museum whose role is different from that of an art gallery or an art center.

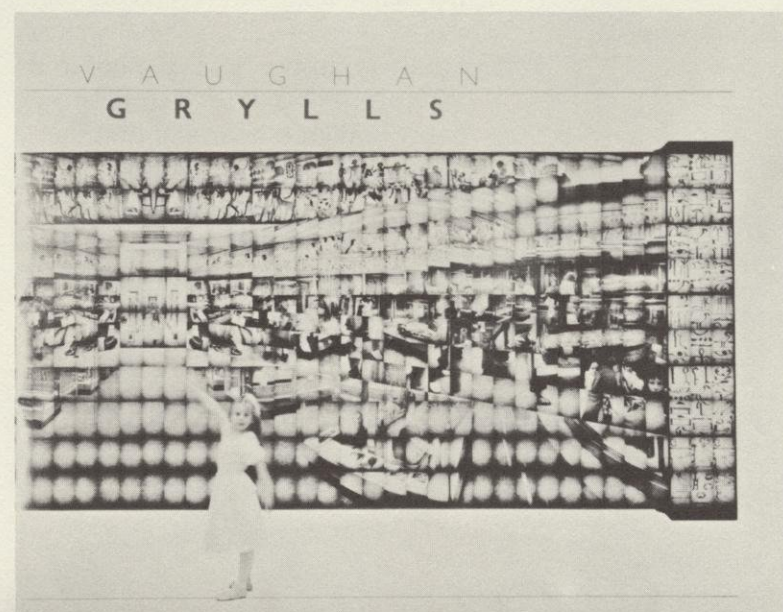
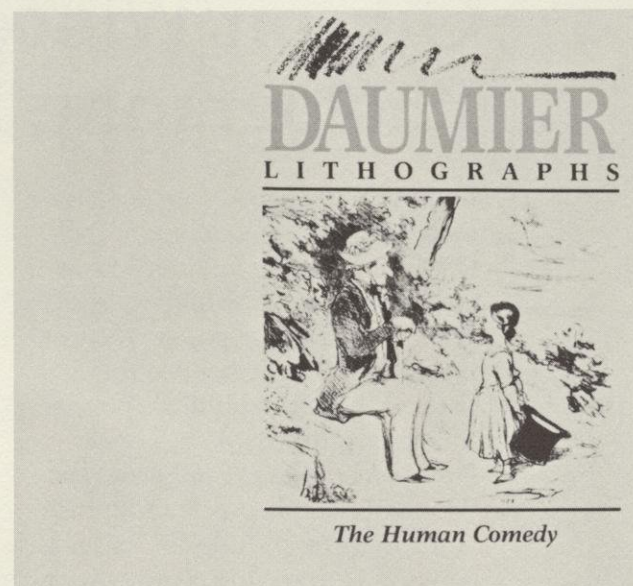
I am happy to be able to announce that *Artscene* has proven to be a success. The Elvehjem now communicates with more people than ever before. *Artscene* is distributed not only to members of the Elvehjem but also to all Deans, Directors and Chairs of the University of Wisconsin-Madison, to over 350 museums and other art-related institutions in Wisconsin and nationwide, and to numerous students and other visitors to the Museum who request information about our programs. If you wish to be put on our mailing list and if you want to become a part of the Museum's activities while supporting and enjoying the arts, we suggest that you either make a donation to the Elvehjem or become a valued member.

Thanks to Earl Madden and University Publications, our recent exhibition catalogues and posters have won us recognition for the quality of their design. Earl Madden is also redesigning other museum publications, gallery guides, stationary, and the forthcoming Elvehjem Museum of Art *Bulletin/Annual Report*. The aim of this effort is to give the Museum a distinct and more consistent image. Two new posters, one featuring a print from the Van Vleck Collection of Japanese woodblock prints and the other, the recently acquired portrait of the stately Mrs. Pearce, are available in the Museum Shop. The production of these posters is an integral part of a larger plan to publicize our collection. Not produced in relation to a temporary exhibition, but featuring a work from the per-

manent collection, these posters have a timeless quality. Furthermore, through the choice of image and the quality of production and design, they make a statement about the Elvehjem. The "Mrs. Pearce" poster will be distributed internationally by the publishers of *Artnews*. Eventually, the proceeds from its sale will produce enough income to cover the original cost of production. In the meantime, the over 750,000 readers of that distinguished and popular journal will, we hope, notice the poster with the Elvehjem's name on it.

May 1986 will see the publication of this year's annual *Bulletin*. That periodical issued annually since the Museum first opened its doors in 1970, serves two purposes. On the one hand, it is an annual report describing the Museum's activities, listing its recent acquisitions, and acknowledging the many individuals, corporations, and foundations without whose financial and volunteer support we could not exhibit, collect, or publish. On the other, the *Bulletin* is a scholarly journal containing articles which focus on objects in the Elvehjem's permanent collection. Every museum, and especially a university museum, is a center for study and research. Publications like the *Bulletin* contribute significantly to scholarship in art history. Since its inception, under the directorship of Millard Rogers, the Elvehjem *Bulletin* has tried to serve this purpose. The current issue continues that tradition while aiming toward future expansion and a wider distribution of the scholarly section. We are currently soliciting well-established scholars to write on our holdings for future *Bulletins*.

The new *Bulletin*, which covers activities from July 1, 1984 through June 30, 1985, will have a new look. In order to give a sense of stability and continuity and to promote consistency of design among the Museum's printed materials, the new cover will become standardized rather than subject to change from year to year. Earl Madden has given us a design which is intended to convey a discreet elegance with a simplicity worthy of a professional journal. Within, the scholarly section will be separated from the "annual report pages" by means of the use of a distinct color, a procedure that points toward our intention eventually to produce two separate publica-



A selection of eye-appealing catalogue covers.

tions. In the meantime, members will receive the nearly seventy-page *Bulletin* in May. We solicit your comments on this or any of our other publications. Please don't hesitate to communicate them to me or to the members of the Elvehjem staff.

Russell Panczenko

## The Elvehjem



## EXHIBITIONS

# Gibson/Winogrand: Contrasts in Photography, Main Streets in Dane County

In a previous issue of *Artscene* we discussed the remodeling of the Oscar and Louise Greiner Mayer Gallery for use as exhibition space for works of art on paper. We are now pleased to announce the first exhibition of photography in this redesignated space, *Gibson/Winogrand: Contrasts in Photography*, which opened in April and which will run through June 15. Ralph Gibson and Garry Winogrand epitomize two major trends in recent photography. Winogrand (1928–1984) was an extremely influential exponent in the 1960s and 1970s of the “straight aesthetic,” which demanded that the photographer record the scene directly, with no apparent intervention of compositional ideas, of social commentary, or of emotion. The photograph’s content is not to overwhelm its form. “Photography,”

according to Winogrand is “Perception (seeing) and Description (operating the camera to make a record) of the seeing.” In order to find things to “perceive” and to “describe,” Winogrand searched through public places for scenes of action, common situations, and chance encounters. In his most successful photographs of these apparently random occurrences, he found an underlying form in human interaction—body language and gesture and the physical environment in which the situations take place. This component is what ties the photographs together compositionally where no compositional structure is evident.

For Ralph Gibson, on the other hand, the direct revelation of pictorial composition is paramount, as is the photographer’s involvement with the subject. Gibson’s lyrical and romantic photographs continue and strengthen photography’s use as an emotive medium. His manipulation of strong contrasts of light and dark, his attention to the textures of materials, and his intimate vantage point force the viewer to become involved with his subject matter as well. For example, the fifteen photographs in the portfolio *IF & (SILK)*, dating from 1970 to 1981, focus closely on individual women and show a definite interaction between the photographer and the subject. This contrasts sharply with the concept, championed by Winogrand, that the photographer should be totally detached from the subject.

*Gibson/Winogrand* includes sixty-six photographs from four portfolios in the Elvehjem’s collection and one on extended loan.

This year marks the sesquicentennial of Dane County, in south-central Wisconsin, and home of the state’s capital, Madison. The Elvehjem is pleased to join in the county-wide celebration by presenting *Main Streets in Dane County*, an exhibition of historical photographs chronicling the development of the main streets of several cities and towns in the county. The exhibition will be on view from June 1 through July 27 in the second of the Elvehjem’s newly renovated temporary exhibition spaces, the Whyte Gallery. The earliest photographs in the exhibition

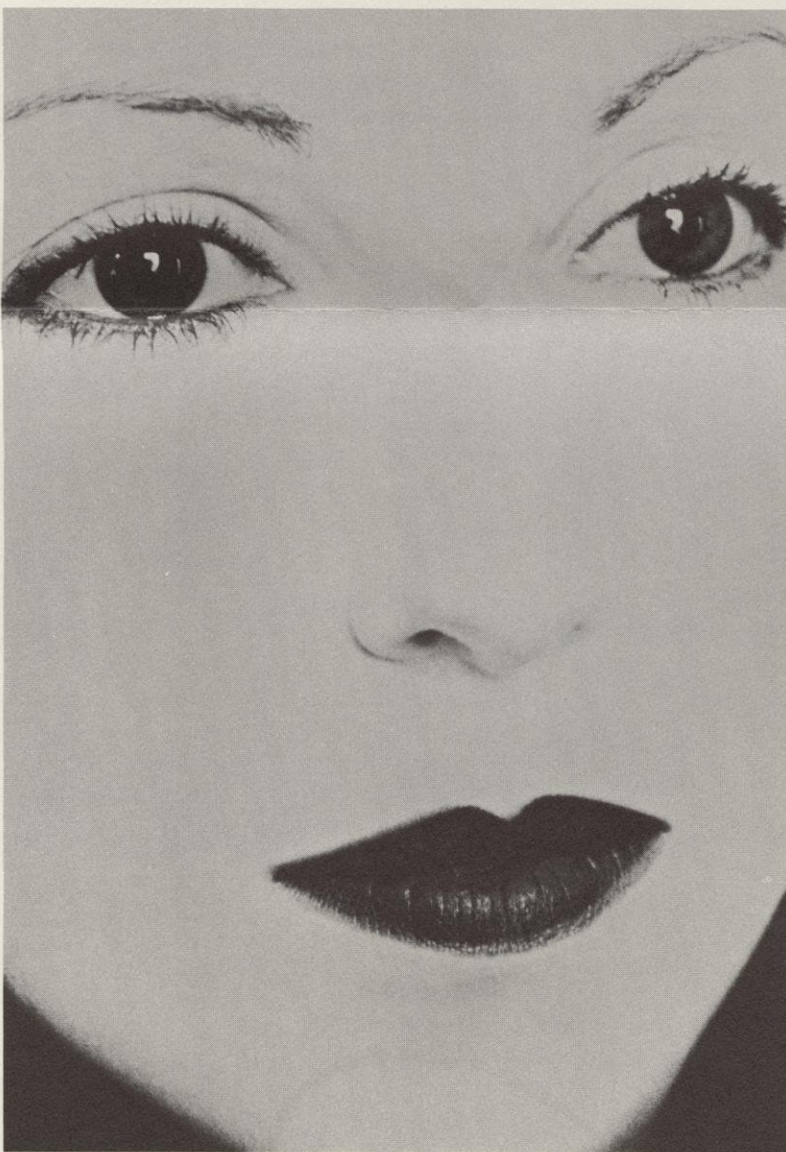
come from the 1870s and 1880s and are largely the work of little-known photographers, with the sole exception of Andrew Dahl, whose work is now the object of study.

Along with the views of Main Streets, the exhibition features photographs of railroad depots, which indicate the influence the railroad had on the development of the county whose “main streets” it quickly became. The exhibition also includes several views by Sherwin Gillett, who in the first three decades of this century set out to record the main streets in the area. Here one sees the first full development of the main street, still dusty and still revealing its use as a stopping point for those who have come to town in their horse and buggy. However, by the 1930s, as streets are paved and the automobile becomes the norm for transportation, the main street begins to take on a new role as the thoroughfare through the town. Gasoline stations spring up and signage becomes much larger as merchants vie for motorists’ attention.

Several photographs in *Main Streets* show parades and carnivals as community celebrations while others give a more detailed chronology of the development of Madison. In these and the other photographs there is an element of recognition which brings the familiar into the realm of history.

*Main Streets in Dane County* was organized by Anne Biebel, research associate at the University of Wisconsin Press, and supported in part by a grant from the Dane County Cultural Affairs Commission. The photographs in the exhibition were lent by the State Historical Society of Wisconsin and the historical societies and libraries of several area communities.

In late May the Elvehjem will begin the remodeling of its third and largest temporary exhibition space, Brittingham Gallery IV. As with the Mayer Gallery and the Whyte Gallery, this will involve the removal of the carpet from the walls and the installation of a smooth surface which can be painted to suit the installation needs of a variety of art forms.



Ralph Gibson, untitled black and white photograph, 1981, from the portfolio, *IF & (SILK)*, Gift of Dr. Kristaps J. Keggi

## The Elvehjem



# MAY

## 1 Thursday

Lecture, *Views 86: The Art Faculty*, by C.R. (Skip) Johnson on his sculpture, Brittingham Galleries, 12:15 p.m.

## 2 Friday

Performance, *Views 86: The Art Faculty*, by Laurie Beth Clark and students, Brittingham Galleries, 9 a.m.-4:30 p.m.

Lecture, "Koragoz: The Turkish Shadow Theatre, History, Players and Technique," by Dr. Michele Nicholas, room 140, 4 p.m. (263-1825).

## 4 Sunday

Exhibition, *Views 86: The Art Faculty*, closes.

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

Lecture, Artwork of the Month: *Strike*, by Theodor Esser. A ten-minute talk by Docent Virginia Gibson, Paige Court, 3 p.m.

## 5 Monday

Lecture, "Koragoz: The Turkish Shadow Theatre, the Content of the Koragoz Plays," by Dr. Michele Nicholas, room 140, 4 p.m. (263-1825).

## 10 Saturday

Members travel to Chicago International Art Exposition at Navy Pier, Rebecca Hunke (263-2068).

## 11 Sunday

Exhibition, *Impressions of the Georgia Coast*, closes.

Concert, Sunday Afternoon Live from the Elvehjem, Milwaukee String Players, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Strike*, by Theodor Esser. A ten-minute talk by a Docent, Paige Court, 3 p.m.

## 18 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Janet Anthony, cello; Steven Jordheim, saxophone; and Theodore Rehl, piano; Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Strike*, by Theodor Esser. A ten-minute talk by Docent Susan Stanek, Paige Court, 3 p.m.

## 20 Tuesday

Lecture, "The Topkapi Museum in Istanbul," by Janet Fishman, for the Elvehjem Museum League's second annual meeting, room 130, 9:30 a.m. Open to the public.

## 25 Sunday

Lecture, Artwork of the Month: *Strike*, by Theodor Esser. A ten-minute talk by a Docent, Paige Court, 3 p.m.

## 26 Monday

Museum closed in observance of Memorial Day.

# JUNE

## 1 Sunday

Exhibition, *Main Streets in Dane County*, opens in Whyte Gallery and runs through July 27.

## 15 Sunday

Exhibition, *Gibson/Winogrand: Contrasts in Photography*, closes.

On the first three Sundays in June Docent DeEtte Beilfuss will give a ten-minute talk on the Artwork of the Month, *Le Campanard* by Jean Dubuffet, in Paige Court at 3 p.m. There will also be talks on that Artwork of the Month by a Docent on the last two Sundays in June in Paige Court at 3 p.m.



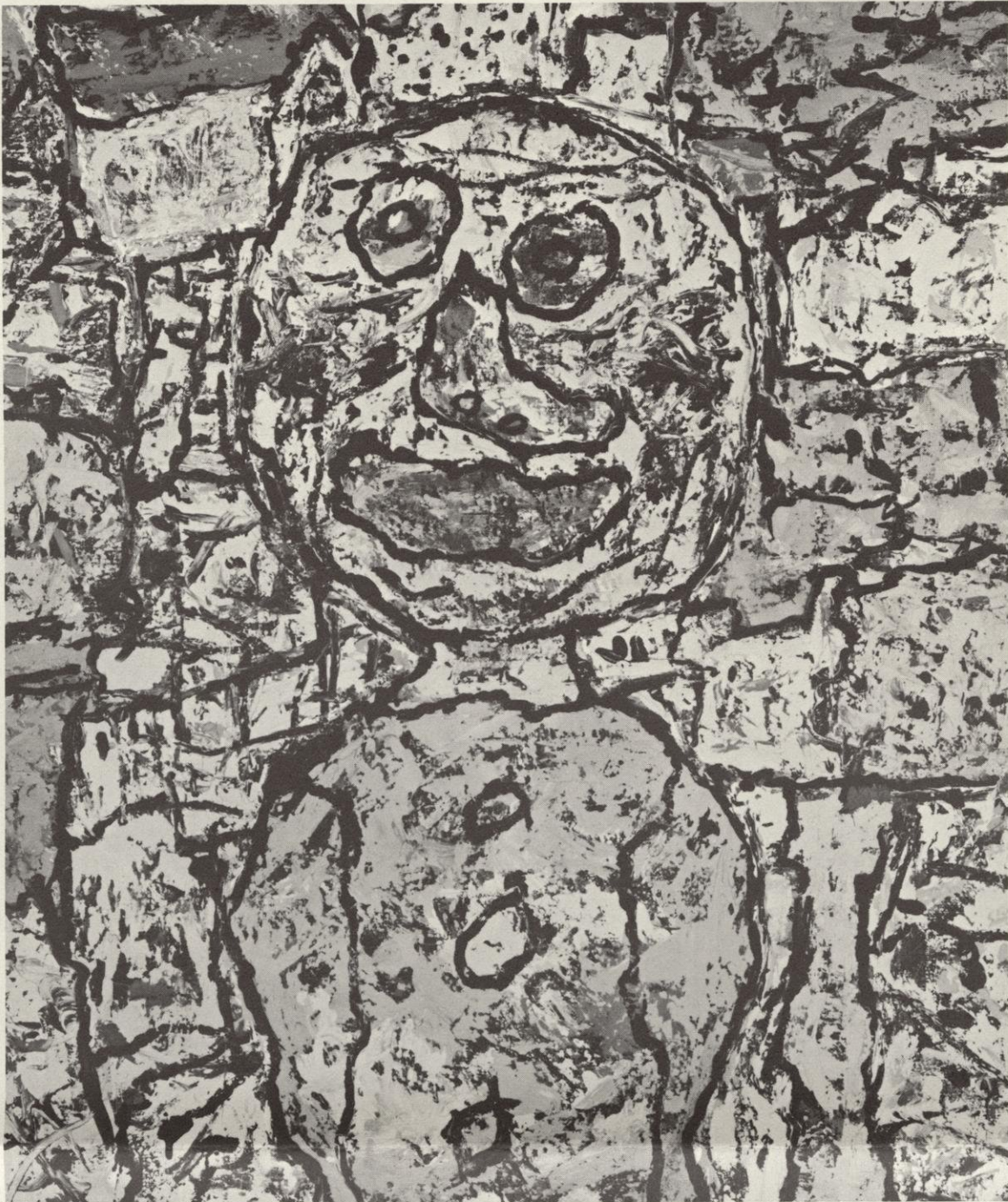
L.L. Cook, *Main Street Mt. Horeb*, 1943, black and white photograph, Lent by the State Historical Society of Wisconsin



Andrew Dahl, *View of DeForest Main Street*, ca. 1873, black and white photograph, Lent by the State Historical Society of Wisconsin

# The Elvehjem





Jean Dubuffet, *Le Campagnard*, 1961, oil on canvas, Lent by Mitchell J. Melamed

Artwork of the Month

The Artwork of the Month in June will be *Le Campagnard* (*The Country Fellow*), an oil painting by the important French twentieth-century artist Jean Dubuffet (1901–1985). After his early training at the Académie Julien in Paris, Dubuffet returned to his native LeHavre and spent more than a decade working in his family’s business before devoting himself to life as an artist. He was strongly drawn to art created by the mentally disturbed, children, and primitive peoples for the directness of expression and undisguised emotional impact, found therein. To this end, he founded the Societé de l’Art Brut in 1947, and during the next few years he was in close contact with members of the CoBrA movement, who shared his interest in “child-like” art and his backround in Surrealism and German Expressionism. *Le Campagnard* of 1961 is an excellent example of Dubuffet’s work, the exaggerated and contorted mask-like figure being rendered in a highly charged palette of pinks, greens, oranges, blues, and yellows. The painting is on long-term loan to the museum from Mitchell J. Melamed.

Join the Elvehjem

Name \_\_\_\_\_  
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Home Phone/Business Phone \_\_\_\_\_

**Membership Categories**

Please charge to my:

☐ Associate \$250

☐ Founder 100

☐ Family 40

☐ Individual 25

☐ Senior, Student 15

☐ 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

Teachers’ Aids: Beyond Tours

Tours and the mailing of preparatory slide packets are our most popular educational services. However, other Elvehjem and University resources are available to educators. The Elvehjem offers workshops on temporary exhibitions for teachers. (These sessions are conducted by art educator Judith Mjaanes.) The Elvehjem sponsors a program for the sale and loan of slides representing works of art in the Museum’s collection. Lectures are available for small groups in the Mayer Print Center where over 6,000 works of art on paper are housed.

The Kohler Art Library with 98,000 volumes on art and art his-

tory and hundreds of current periodicals; the entire library system of UW–Madison; and a circulating history of art slide collection may be used by teachers and any Wisconsin resident who applies for a library “Deposit Card.”

All the resources and information on using them have been gathered in “Resources for Teachers: A Freeze-Dried List.” Teachers may pick up copies from the Security/Information Desk in Paige Court or request them by calling the Museum Education Office at 263-4421.



## MEMBERSHIP

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### Volunteer Profile: Jane Henning

Jane Henning is retiring in June after two years of service as President of the Elvehjem Museum League. Prior to accepting the presidency she served as Vice-President and Benefit Co-Chairperson. An extremely capable and creative person, Jane is most remarkable for her attention to detail, her flair and her persistence, whether in designing a newsletter, orchestrating a gala, or personalizing each "thank you" following every activity. Few volunteers have put in as many volunteer hours on behalf of so many causes as has Jane Henning. She gives generously of her time not only to the Elvehjem but

also to Grace Episcopal Church, Attic Angels Association, Madison Symphony Orchestra League, etc. Perhaps her attitude towards service to the Elvehjem is best expressed in her own words:

"Volunteer work at the Elvehjem has been an abiding and surprising-to-some delight for me. The diversity of things to be done, things to be learned, above all marvelous people to work with, quicken the pulse as no ordinary job can.

In terms of personal satisfaction, the Elvehjem Spring Benefit of 1983, which Helen Kelman and I co-chaired, was the high point. But it was also a thrill for me, as President, to see the Benefit monies used to purchase the exquisite Yukoku painting for the Oriental Collection."

It is characteristic of Jane that she avoids stage-center and instead works wonders with quiet determination. We shall miss her leadership as much as we have appreciated it.

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### League's Annual Meeting

On Tuesday, May 20, the Elvehjem Museum League's second annual meeting will feature an illustrated lecture by Janet Fishman. Educated at the University of Wisconsin-Madison, Mrs. Fishman is noted as a speaker in the Milwaukee area. She is also a long-time advocate of the arts and a supporter of the Milwaukee Museum of Art.

Mrs. Fishman's topic is the fabulous Topkapi Museum in Istanbul. Begun in the fifteenth century, Topkapi was originally the palace of sultans. Its numerous buildings house the sultans' fabled treasury which includes the dagger embellished with egg-sized emeralds featured in the movie *Topkapi*. Of greater interest are the distinguished collections of Turkish miniatures, illuminated manuscripts, embroidered cloth, to say nothing of such incredible palace furnishings as the turquoise throne and the royal coaches. Its collection of European and Oriental porcelain dating from the fifteenth to the eighteenth centuries is said to be one of the most important in the world both in quantity and variety.

Mrs. Fishman combined her study of Topkapi with a trip on the Orient Express, an adventure she will recount in her talk. The general public is welcome to what promises to be a stimulating presentation.



Jane Henning addresses potential League members at an informational meeting.

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## The Elvehjem



# The Museum Shop: Art Periodicals

In keeping with the Elvehjem Museum Shop's educational mission, the selection of art publications has been expanding to include more than exhibition catalogues and general-interest art books. An entire shelf is being devoted to art periodicals that provide the reader with articles that range from critical reviews to scholarly essays. Virtually all of these publications contain the very highest quality of illustrations, using lavish color to provide superb reproductions of art. Considering the quality of art periodicals, the prices are extremely modest. *Art & Antiques*, the most expensive of the Elvehjem's offerings, is only \$6. The advertisements that keep the prices of periodicals down are often almost as interesting and colorful as the articles because galleries and auction houses vie for the reader's attention. In addition, these periodicals often contain materials of immediate interest to Madisonians and museum-goers in general to say nothing of art history students. In the March issue of *Art in America*, for example, Robert Silberman reviewed Vaughan Grylls' exhibition at the Elvehjem while the current issue of *new art examiner* discusses Richard Avedon's "In the American West." One peri-



Art periodicals on display in the Museum Shop.

odical—Thomas Hoving's *Connoisseur*—contains articles ranging from the art of heirloom jewelry to a column by the editor-in-chief himself.

Regularly featured on the periodicals shelf are *Orientations*, a monthly magazine for collectors and connoisseurs of Oriental art (\$5); *Art in America* (\$4.75); *Connoisseur* (\$3);

*American craft*, a bimonthly published by the American Craft Council (\$5); *Art & Antiques* (\$6); *The Magazine Antiques* (\$5); *Horizon*, a bimonthly magazine of the arts (\$4); *Artnews* (\$4); *Antique Monthly*, a monthly newspaper on fine antiques (\$2); and *new art examiner*, an independent voice of the visual arts (\$3).

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*



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# artscene

May/June 1986

*Important Dated Information!*