



Artscene. Vol. 8, No. 5 November/December 1992

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, November/December 1992

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

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

Copyright 1992 The Regents of the University of Wisconsin System

For information on re-use see:

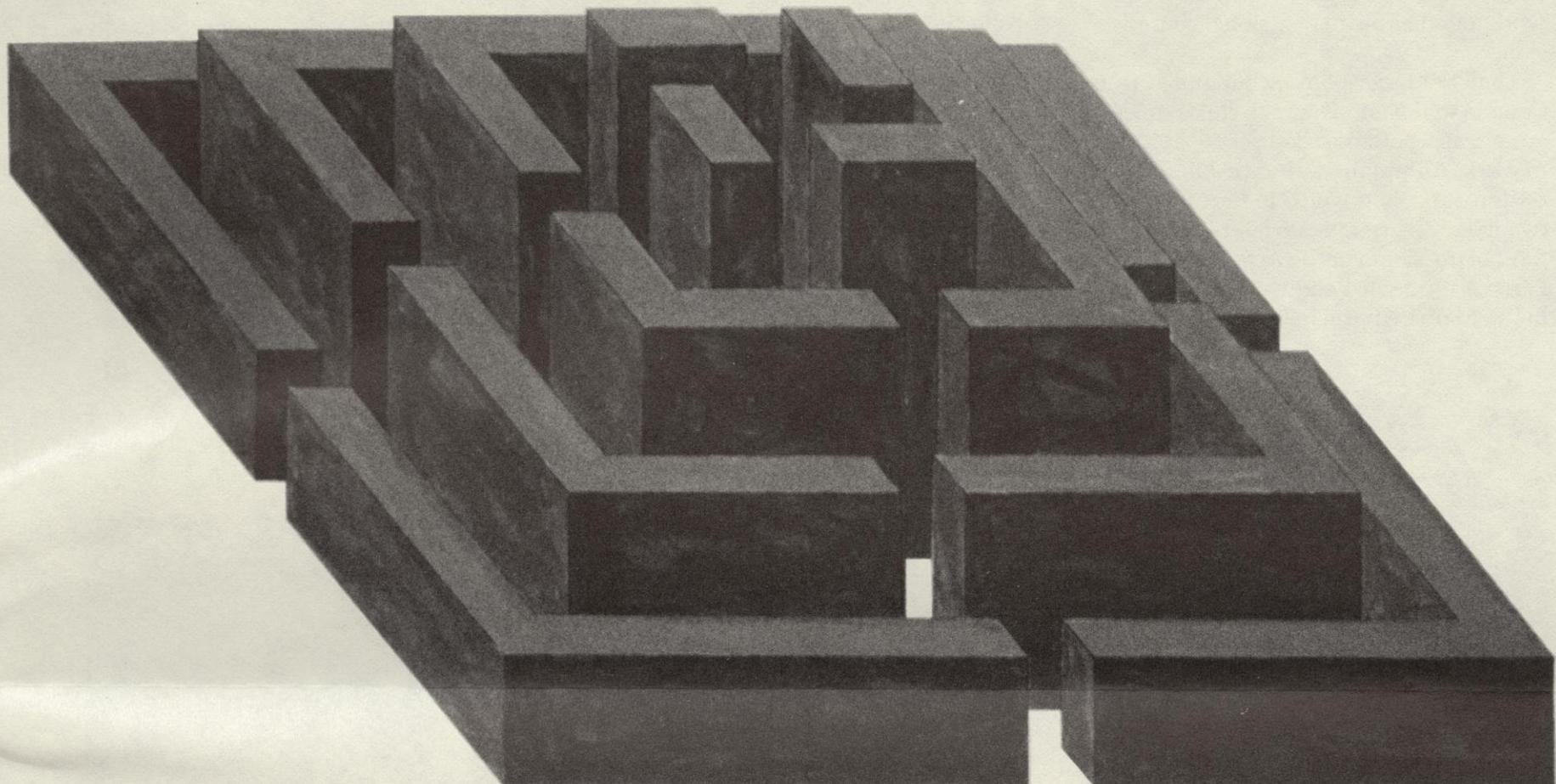
<http://digital.library.wisc.edu/1711.dl/Copyright>

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.

Elvehjem Museum of Art *artscene*

University of Wisconsin-Madison
Volume 8, Number 5
November/December 1992



Patrick Ireland, *Labyrinth for the Elvehjem Museum of Art*, Isometric Drawing, 1992

Ireland's Site-specific Installations and Exhibition Open November 14

Patrick Ireland: Labyrinths, Language, Pyramids, and Related Acts opens at the Elvehjem on November 14. This exhibition, organized by museum director Russell Panczenko, represents the first attempt at a comprehensive overview of the work of this enigmatic artist. The exhibition checklist includes a broad and fascinating selection of works produced between 1957, when Patrick Ireland first arrived in the United States, and the present.

Two installations, one in Paige Court and one in Brittingham Gallery VIII, frame the works selected for display. *Labyrinth for the Elvehjem Museum of Art*, the nine-foot high and 24 x 24 foot square installation in Paige Court is the largest and most complex of a series of labyrinths conceived and designed by the artist in the late sixties. Ireland's most recent work is represented by a site-specific rope drawing in Gallery VIII which will be designed and installed only the week before the exhibition opens. Ireland's rope drawings, which he began in the conceptual climate of the early seventies, dispense with objects and offer the viewer the real sensation of envelopment in the artwork. The Elvehjem rope drawing is latest in a series of such works he has been producing around the world up to the present day. The years from the late fifties to the present are represented by intellectually engaging array of sculptures, drawings, objects, and documentary materials in Brittingham Gallery VII.

During the 1960s and 1970s when minimalism and conceptualism

were developing, the relationship between artists and critics was unusually close. Many people are aware of Patrick Ireland's role as a critic writing under the name of Brian O'Doherty. As an artist Ireland's contribution is less well known, although his art is often on the cutting edge.

The artist Patrick Ireland was born Brian O'Doherty in Ballaghaderren, Ireland, in 1934, into a medical family. He studied medicine on a fellowship at Cambridge University in England and moved to the United States in 1957 to continue his study of medicine on fellowship at Harvard. Medicine and art coexisted in this man; even while in medical school, O'Doherty was exhibiting his art in Dublin and London. In 1972, horrified by Bloody Sunday in Derry, Northern Ireland, O'Doherty changed his name to Patrick Ireland: "Changing my name was a serious gesture because it was political, not just a personal matter." He has been a researcher in experimental psychology, director of the visual arts program and director of the media program at the National Endowment for the Arts, a television host, art critic who published several books — *American Masters*, 1973, and *Object and Idea: An Art Critic's Journal*, 1964-67, 1967, *Museums in Crisis*, 1972 — as well as writing for the *New York Times* and *Artform* and editing *Art in America* under the name Brian O'Doherty. Most recently, he published a novel, *The Strange Case of Mademoiselle O.*

Acquisitions Diversify Collections

An oil painting and a watercolor by major American artist Maurice Brazil Prendergast (1859–1924) were donated to the museum by Mrs. Charles Prendergast. Maurice and his brother Charles, three years younger, lived and worked side by side, sharing a studio for most of their lives. Although their work was very different, they did work together on an occasional commission.

The Prendergast family emigrated from Canada to Boston when the children were young, and both boys left school at fourteen to work. Although Maurice exhibited in Boston, he only traveled to Europe at age twenty-seven; four years later he studied at the Colarossi and at the Académie Julian in Paris. A modernist and member of The Eight, Maurice participated in the famous

Armory show of 1913. Despite these affiliations, Maurice worked in isolation, developing his style apart from Bostonian, American, or European trends. His work concentrated on formal decorative traditions — people out of doors, against parkland, sea or sky. These are the first works by this artist in the Elvehjem collection.

Donation by Dolores Vetter of eight Russian icons of the eighteenth and nineteenth century enhances the existing icon collection. Among the eight donations are two eighteenth-century icons: St. Nicholas, Miracle Worker (from St. Petersburg), the most popular Russian saint and patron of business, a family icon; and Saints Sergeus and Thephan with the Madonna of Tichvin from central Russia. Both icons were

covered with a gold-plated silver plaque (*risa*) in the nineteenth century to protect the painting from the candle soot which blackened the varnish; only the faces were left uncovered.

The university was given a collection of twenty-two Russian icons by then-Ambassador to the Soviet Union Joseph E. Davies in 1937; in the mid 1960s Joseph Bradley donated a portable triptych of the sixteenth century and a portable polyptych of the seventeenth century. Henry and Ludmilla Shapiro in 1978 donated to the museum six panels from an iconostasis dated to late seventeenth or early eighteenth century, and Elizabeth R. Holmes in 1982 gave another portable triptych. Together with the new additions, the museum has a fine, small study collection of Russian icons.



Maurice Brazil Prendergast (American, 1859–1924), *Three Figures with Two Goats*, ca. 1915–1916, watercolor, pastel, and pencil on paper, 13 3/8 x 10 7/8 in., gift of Mrs. Charles E. Prendergast, 1992.22



Russian, *St. George and the Dragon*, 19th century, oil on panel, 8 3/4 x 7 1/4 in., gift of Dolores Vetter, 1992.31



Yang Jin (Chinese, 1644–1728), *Landscape with a Scholar in His Studio*, 1698, Ink and color on paper, 48 x 14 in., John H. Van Vleck Endowment Fund Purchase, 1992.121

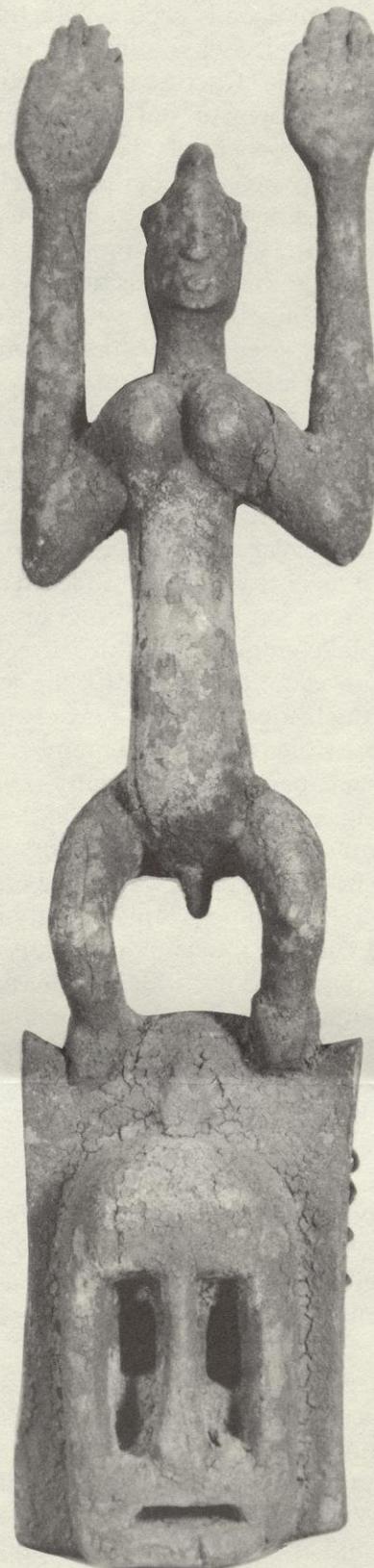
Art history professor Julia Murray recommended our purchase of a 1698 work by Yang Jin (Chinese, 1644–1728) to augment the museum's oriental collection and to enrich her classes in Asian art and in Chinese painting. Because materials and formats used in Chinese paintings are so unlike those of the European tradition, American students need to supplement the study of slides with the experience of real examples.

Yang was an artist of the Quing court in Beijing during the reign of the Kangxi emperor. Primarily a landscape painter, Yang is also known for a specialty of painting water buffaloes in bucolic country scenes. He was a disciple of Wang Hui (1632–1717). In the 1690s Yang participated in painting a set of scrolls documenting the Kangxi emperor's imperial tours, a project directed by Wang Hui. Yang painted several works on the theme of an idealized retreat with a scholar's studio, like the painting purchased by the Elvehjem, a popular subject in the seventeenth century.

Purchases include a Sowei Helmet Mask to complement our growing collection of African works guided by Professor Henry Drewal. Another purchase to supplement the existing collection is John Steuart Curry's lithograph of *John Brown* (1939) executed while Curry worked on the Kansas state house tripartite mural which represented the buffalo hunter and Indian fighter, the Spanish conquistadors, and the Civil War martyr John Brown. The museum also purchased the lithograph *The Plainsman* (1945), the icon of the first part of that panel.



African (Sowei), Helmet Mask, early 20th century, wood, blackened raffia with attachments, 14 3/4 x 9 1/2 diameter, J. David and Laura Siegfried Horsfall Endowment purchase, 1992.36



This African Satimbe Mask from the Kendie, Bandiagara District, Mali, (1992.50) was one of three wooden masks donated by Dr. and Mrs. Pascal James Imperato, 1992.50

From the Director

Unlike city or private museums, university museums do not have governing boards of directors. Instead, the director of a university museum usually reports directly to a chancellor, a vice-chancellor or a dean depending on the structure of the particular institution. However, university museums still need the benefit of a body of interested individuals who can provide financial support, professional advice, and serve as a liaison with the general community in the way that governing boards do. The Elvehjem Council, which was formed in 1971 shortly after the Elvehjem opened, is just such an advisory committee. Composed of alumni, collectors, donors, community leaders, faculty, university administrators, and other interested individuals, who are appointed by the chancellor for four-year terms, the Elvehjem Council meets twice a year to learn about the museum's collections, programs, organizational changes, and future directions.

This is a significant year for the council: under the leadership of its new chairperson, Jane Coleman, council membership has been expanded from twenty-seven to thirty-nine, the largest council in the museum's twenty-two year history. In part, the decision to expand was based on the desire to have more people directly involved with the museum; in part, it was from a perceived need for broader national representation. In the past, the council included individuals residing in Milwaukee, Chicago, Minneapolis, and Los Angeles; now, among the new members are also representatives from Massachusetts, New York, Connecticut, and Florida.

On behalf of the Elvehjem and the university, I am happy to welcome the following individuals to the Elvehjem Council: Arthur B. Adams, Nancy Gage, Grace M. Gunnlaugsson, Betty Trane Hood, Diane D. Knox, Alvin Lane, Frank Manley, Hope Melamed (returning after an absence from the council), Ora C. Roehl, William Wartmann, James Watrous, and Mary Alice Wimmer.

I would also like to take this opportunity to recognize publicly past and continuing council members who receive far too little recognition for the valuable support, service, and advice they provide. Members at-large continuing on the council include Ineva Baldwin, Joyce Bartell, Anne Bolz, James Carley, Elaine Davis, Marshall Erdman, Marvin Fishman, Walter Frautschi, Newman T. Halvorson, Edith Jones, Barbara Kaerwer, Jean McKenzie, Fred Reichelt, immediate past chair, Donald P. Ryan, Fannie Taylor, Thomas Terry, and Jane Werner Watson. Fixed-term appointments include Elizabeth Pringle, president of the Elvehjem Museum League, and Gail Goode, Elvehjem Docent representative. Representing the Madison campus faculty are Prof. Frank Horlbeck, department of art history, Prof. Robert Krainer, school of business, Prof. N. Wayne Taylor, department of art. Exofficio members include David Ward, provost and vice chancellor for academic affairs, Crawford

Young, acting dean of the College of Letters and Science, myself as director of the museum, and Andrew A. Wilcox, president of the UW Foundation.

Retiring from the council are Bryan Reid, Roth Schleck, and Susan Weston. We thank them for their many years of service to the Elvehjem.

One final council member, whose passing we sadly mark, requires very special mention. Mrs. Frederick Miller was an active council member since 1982. For many years she was a dedicated advocate for the museum, as well as theater, music, and

dance. She passionately believed in the arts and their role within the university and the community. Her kind encouraging words, quiet but insightful suggestions, and sense of elegance and good taste will be sorely missed.

The Elvehjem Council is composed of a truly remarkable group of people. For me, as director, their confidence and counsel are invaluable; for the museum, their dedication and support are essential.

Russell Panczenko

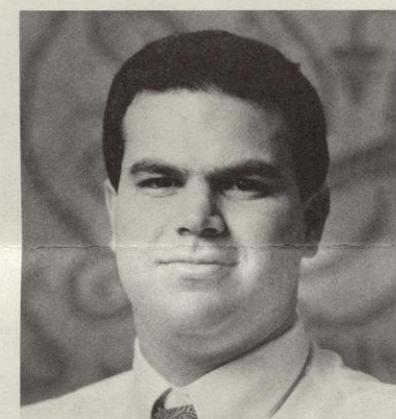
Staff Notes

Lynn Thiele, an intern from the arts administration program, is the 1992-93 coordinator for the Sunday Afternoon Live chamber music series. After attending UW-Madison in the late 1970s, she spent five years traveling, including a year in Europe and living for a year and a half in St. Thomas, U.S. Virgin Islands. She returned to complete her B.S. in art in 1986. After another year of travel in Australia, New Zealand, and Indonesia, Lynn came back to Madison to take art history courses, then entered the business school as a graduate management major, and was accepted in the graduate arts administration program in 1992. As an undergraduate, Lynn found her most valued art experiences in volunteering with and chairing the art committee of the Wisconsin Union's program board. While working on a master's degree, Lynn continues to take art history and studio art (metals) courses along with her business requirements.

Gary Cooper is the public relations intern for the museum for 1992-93. He graduated with distinction from UW-Madison in 1990 with a B.A. in art history and economics and a certificate in classical studies. Last year Gary worked on publicity for the UW-Madison dance program's interarts



Lynn Thiele



Gary Cooper

and technology program. He entered the arts administration program in 1992. Gary is interested in the study of ancient art and of fakes, forgeries, and connoisseurship.

MEMBERSHIP APPLICATION

Join now and don't miss the next *Artscene*'s announcement of exhibitions, receptions, lectures, and film series.

Name _____

Address _____

City/State/Zip _____

Home phone _____ Business phone _____

Check level: Founder \$100 Family \$45 Individual \$30 Student or senior \$20

Find check payable to Elvehjem Museum of Art enclosed for \$ _____

Charge my Visa Mastercard

Card # _____ Expir.date _____

Signature _____

Please return this form to Elvehjem Museum, Membership Office, 800 University Avenue, Madison, WI 53706

Thank you. Your membership contribution supports acquisitions, exhibitions, publications, programs, and receptions.

NOVEMBER

1 Sunday

Elvehjem docent Gertrude Herman gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

1 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Cheryl Grosso, percussionist, Green Bay, 2:30 p.m., Gallery III

2 Monday

Department of Art visiting artist/critic lecture, "Cell-block Visions," by Phyllis Kornfeld, artist, writer, educator, 7:00 p.m., room 140

3 Tuesday

Elvehjem docent Sallie Olsson gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

5 Thursday

Elvehjem docent Sylvia Hultkrans gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

5 Thursday

Lecture, "Nature and the Individualist: Views from Seventeenth-century China," by Julia Murray, professor of art history, UW-Madison, 4:00 p.m., room 140

8 Sunday

Elvehjem docent Sylvia Hultkrans gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

8 Sunday

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

8 Sunday

Last day to view *Eva-Maria Schön: gray tones—color tones*

10 Tuesday

Elvehjem docent Zora Dunn gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

12 Thursday

Elvehjem docent Jane Pizer gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

13 Friday

Preview reception for *Patrick Ireland: Labyrinths, Language, Pyramids, and Related Acts*, 6:00–8:00 p.m.

14 Saturday

Patrick Ireland: Labyrinths, Language, Pyramids, and Related Acts opens

14 Saturday

First Light: Twenty Etchings by James Turrell opens

15 Sunday

Elvehjem docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

15 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Lawrence Chamber Players, Appleton, 2:30 p.m., Gallery III

17 Tuesday

Elvehjem docent Cathy Bertucci gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

19 Thursday

Elvehjem docent Sylvia Hultkrans gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

22 Sunday

Elvehjem docent Zora Dunn gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

22 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Michelson Ensemble, Stevens Point, 2:30 p.m., Gallery III

24 Tuesday

Elvehjem docent Ellen Lewis gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

26 Thursday

Elvehjem Museum of Art closed for holiday

29 Sunday

Elvehjem docent Nancy Webster gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

29 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Sylvan Winds, Milwaukee, 2:30 p.m., Gallery III

DECEMBER

1 Tuesday

Elvehjem docent Cathy Bertucci gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

1 Tuesday

Art film, *Hopper's Silence*, written and directed by Brian O'Doherty. Brian O'Doherty will introduce his film about his friend Edward Hopper, the painter who gave us indispensable icons of our culture, 7:30 p.m. Room 160, free admission

3 Thursday

Elvehjem docent Sylvia Hultkrans gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

3 Thursday

Elvehjem-Tandem Press visiting artist lecture, Brian O'Doherty, "Patrick Ireland: Inside the Labyrinth," 5:30 p.m., room 140

6 Sunday

Elvehjem docent Sybil Robinson gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

6 Sunday

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

8 Tuesday

Elvehjem docent Zora Dunn gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

8 Tuesday

Department of Art visiting artist/critic lecture by Kristen Jones and Andrew Ginzel, collaborative installation artists exhibiting at the Madison Art Center, 7:30 p.m., room 160

10 Thursday

Elvehjem docents Mary Harshaw and Henryka Schutta have produced "In situ: Three Costumed Figures of 1927 by the Russian Artist Alexandra Exter" (40 minutes), 12:20 p.m., Paige Court

13 Sunday

Elvehjem docent Ellen Lewis gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

13 Sunday

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

15 Tuesday

Elvehjem docent Sybil Robinson gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court



Edward and Jo Hopper talking about marriage, friendship, art in *Hopper's Silence*, Tuesday, December 1 at 7:30 p.m., room 160

JANUARY

1 Friday

Elvehjem Museum of Art closed for holiday

3 Sunday

Elvehjem docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

3 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Solon Pierce, piano, New York City, 2:30 p.m., Gallery III

5 Tuesday

Elvehjem docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

7 Thursday

Elvehjem docent gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

10 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Uwharrie Clarinet-Percussion Duo, Stevens Point, 2:30 p.m., Gallery III

10 Sunday

Last day to view *Patrick Ireland: Labyrinths, Language, Pyramids, and Related Acts* and *First Light: Twenty Etchings by James Turrell*

November/December Lectures Presented at Elvehjem

Artist, writer, and educator, Phyllis Kornfeld will lecture about her experiences for the past nine years working with prison inmates on art. "Cell-block Visions" will be given on Monday, November 2, at 7:00 p.m. in Elvehjem room 140. Her talk is sponsored by the UW-Madison department of art.

Professor Julia Murray, department of art history, will give a public lecture, "Nature and the Individualist: Views from Seventeenth-century China," on Thursday, November 5, at 4:00 p.m. in Elvehjem room 140. This lecture examines and provides a context for the Chinese paintings on loan from The Metropolitan Museum of Art, New York by the individualist master Shih-t'ao (1642-1707).

Professor Murray has a Ph.D. and M.A. from Princeton University in Chinese art and archaeology, and a B.A. and M.A. from Yale University in Chinese studies. She joined the Madison faculty in 1989. In addition to teaching at Mt. Holyoke and Harvard, she served as assistant curator of oriental art at the Harvard University Art Museums, museum specialist at the Freer

Gallery in Washington, and research assistant at The Metropolitan Museum. She has published many articles on Chinese art and served as consultant for several exhibitions.

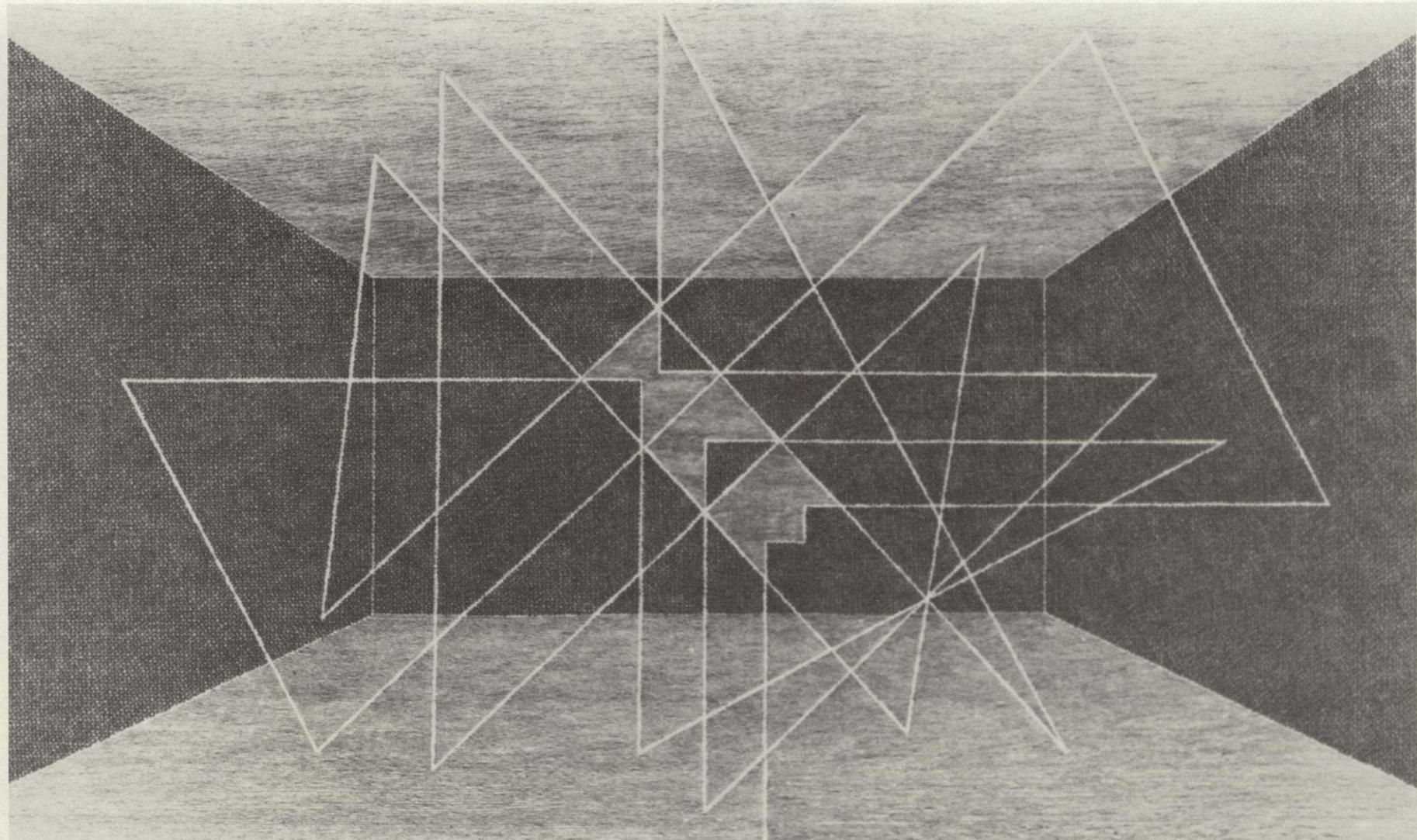
In conjunction with the Patrick Ireland exhibition we are delighted to present another aspect of the artist-critic, a film, *Hopper's Silence*, directed and written under the critic's name Brian O'Doherty. The 46-minute film is about the painter Edward Hopper and his wife, Jo, close friends of O'Doherty. Hopper has given us such indispensable icons of our culture as *Nighthawks*, *Early Sunday Morning*, *Sun in an Empty Room*. This film smashes many conventions of orthodox filmmaking and breaks new ground for the exploration and the perception of art and artist; even while serving as a criticism of art films, it offers a scholarly, yet deeply personal view of the artist. *Hopper's Silence*, introduced by director O'Doherty, will be shown on Tuesday, December 1 at 7:30 p.m. in Elvehjem room 160.

Brian O'Doherty will present a lecture, "Patrick Ireland: Inside the Labyrinth," on

Thursday, December 3 at 5:30 p.m. in room 140. O'Doherty-Ireland is here as a Tandem Press visiting artist as well as for the exhibition and installation in Paige Court and galleries VII and VIII.

Visiting artists Andrew Ginzel and Kristen Jones will talk about their work on December 8, at 7:30 p.m. in Elvehjem room 160. They have been collaborating on installations since 1985 and have exhibited at the Whitney Museum of American Art as well as their fall show at the Madison Art Center. Their talk is sponsored by the UW-Madison department of art.

Docents Mary Harshaw and Henryka Schutta will produce a program to place the Russian avant-garde artist Alexandra Exter in historic context through her *Three Costumed Figures* (1927) in the museum's collection. Working from small studies in sculpture, the docents will interpret a revolutionary artist of the fine arts and costume, stage, and film design. The gallery talk will be Thursday, December 10 at 12:20 p.m. in the 4th-floor galleries.



Patrick Ireland, *Study for Purgatory*, 1985, ink, 26 x 40 in., Charles Cowles Gallery, New York

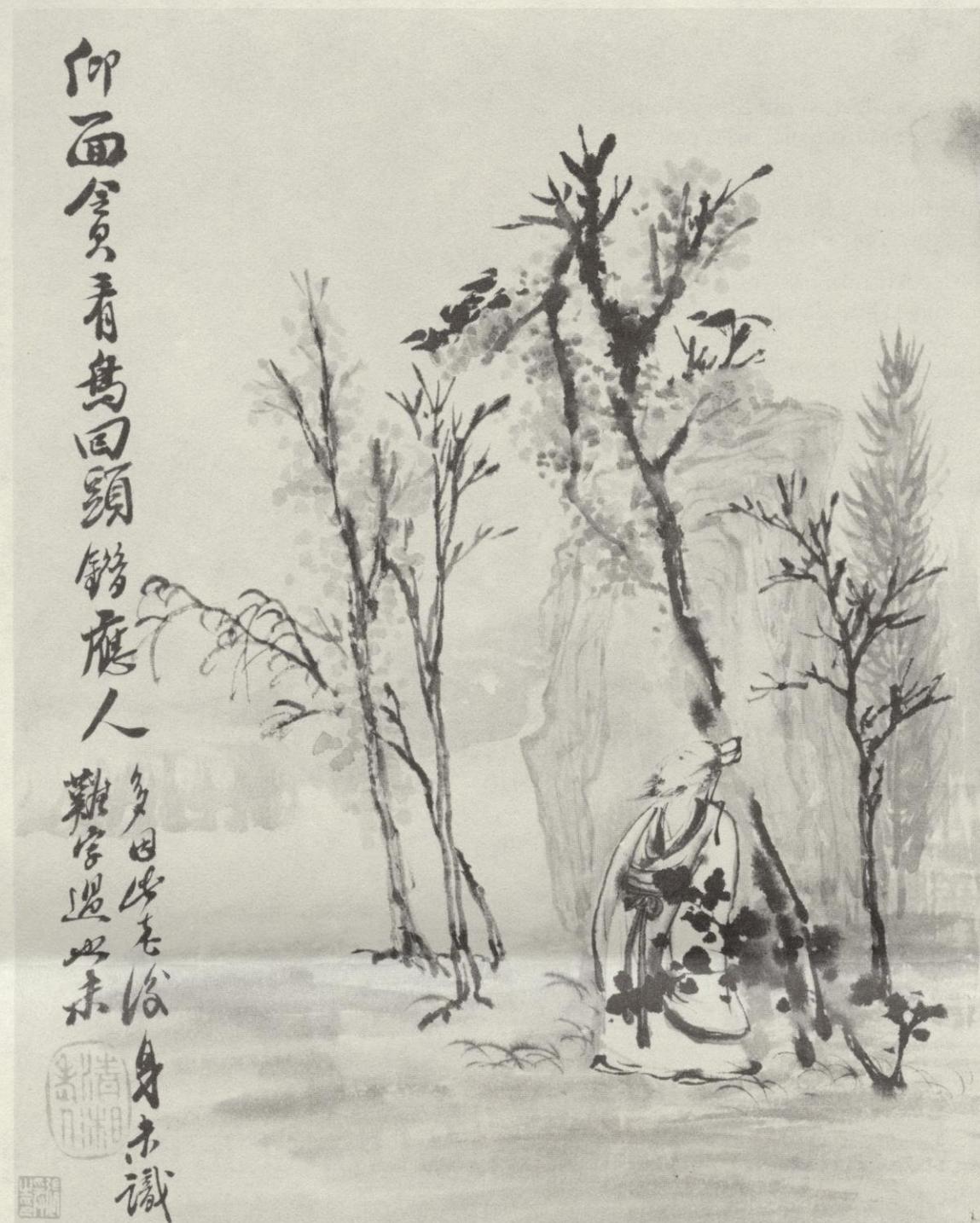
Chinese Paintings on Loan from The Metropolitan Museum of Art

On display in the niche between Gallery VI and VII through December 20 are two major Chinese paintings by the individualist master Shih-t'ao (1642–1707): a hanging scroll entitled *Drunk in the Autumn Woods* and the twelve-leaf *Album of Landscapes, Vegetables, and Flowers*. UW–Madison art history professor Julia Murray, who teaches Chinese and Japanese art, arranged for the loan from The Metropolitan Museum in New York. Professor Murray will present a public lecture on these works on November 5 at 4:00 p.m. in Elvehjem room 140.

Shih-t'ao (also known as Tao-chi) is one of the most important and emulated of the Chinese masters. A member of the Ming imperial family, he went into hiding from the Ch'ing (Manchu) conquest in 1644 until the 1680s when the Ch'ing control of China was strong enough to prevent a Ming revival. No longer in physical danger, Shih-t'ao returned to the economic and cultural centers of the lower Yangtze valley.

Shih-t'ao's *Album of Landscapes, Vegetables, and Flowers*, sometimes more poetically called *Wilderness Colors*, contains twelve separate paintings, each inscribed in a distinctive style of calligraphy. Although undated, they are consistent with Shih-t'ao's dated works of the 1690s and probably belong to that decade. The well-published album was previously in the collection of the late Dr. Arthur M. Sackler.

Likewise undated, the hanging scroll *Drunk in the Autumn Woods* is attributed to ca. 1702. It depicts a gentleman enjoying an outing in nature, an occasion for drinking wine and composing poetry. One of the most vigorously painted of Shih-t'ao's late works, the scroll was formerly in the renowned collection of the late John M. Crawford, Jr.



Shih-t'ao (Chinese, 1642–1707), *Album of Landscapes, Vegetables, and Flowers*, ca. 1690s. Photo courtesy of The Metropolitan Museum of Art, New York

Turrell Light Visions on View in Mayer Gallery

First Light: Twenty Etchings by James Turrell will be on view in the Mayer Gallery from November 14 through January 10, 1993. Turrell has used light as an artistic medium since the mid-sixties, when he first gained national attention for his untraditional investigation of the effects of light and space on perception. Turrell has since created participatory installations at numerous sites in Europe and the United States. During the 1980s he was absorbed in a monumental environmental artwork in which natural light illuminated tunnels and underground chambers at Roden Crater, a volcanic cinder cone in the Arizona desert.

The *First Light* aquatints were created in 1989–90, except for *Meeting*, which relates to a permanently installed sky piece of 1980. The images derive from Turrell's projected light installations of 1967, which incorporated the walls and corners of rooms.

Nineteen prints are grouped in series based on the shapes created by those sixties' light projections. The shapes in the original light pieces remain constant, but the viewer's perceptions alter with a changing position in the room. Since each print refers to a different installation, it is only the series format that creates this sense of movement, prompting in the viewer the sensory voyage typical of Turrell's work. Although the artist has a background in psychology and experimented scientifically with perception, his artworks are mystical and revelatory.

In this exhibition Turrell has created an environment of works on paper that achieves some of the effect of his light installations. Each series of prints supplies a range of forms to which the viewer can experience a variety of responses from appreciation of the security of the solid shapes to the anxiety provoked by the perceptual

confusion to the spirituality inherent in the vertical light to the mystery of the cubes and triangles hovering in atmospheres resembling distant galaxies.

First Light is the third of Turrell's print projects, all of which were published by Peter Blum Edition in New York and printed with Peter Kneubühler of Zurich. The prints are on loan from the Walker Art Center in Minneapolis. The Elvehjem purchased a print from the portfolio last year, out of which interest in hosting the exhibition grew.

James Turrell was born in Los Angeles in 1943. He received his B.A. in experimental psychology in 1965 from Pomona College, Claremont, California, and received an M.A. in fine arts in 1973 from the Claremont Graduate School. He lives in Flagstaff, Arizona.

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



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



Gallery and Museum Shop Hours:
Sunday-Saturday 9 a.m.-5 p.m.

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

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-Madison
holiday periods call (608) 263-2258

Information: (608) 263-2246

Admission is free

artscene

November/December 1992

Important Dated Information!

Handbook of Chinese Export Porcelain Published

A new handbook of the museum's collections, *Chinese Export Porcelain from the Ethel (Mrs. Julius) Liebman and Arthur L. Liebman Porcelain Collection*, will be published in November. The 160-page publication features historical essays by former Elvehjem curator Catherine Brower describing the trade between China and Europe and America and the types of ceramics produced as well as particular styles, shapes, and patterns. The publication shows seven color plates featuring the most distinguished pieces in the collection with complete descriptions and full-page black-and-white photographs of 123 remarkable export pieces. The soft-cover book will be available for \$24.95 in the museum shop in mid-November.

Selections of this porcelain collection are on view in the niche case between Gallery V and VI. The Liebman collection, consisting of approximately 600 pieces of Chinese export and European porcelain as well as English ceramics, came to the Elvehjem Museum of Art in 1973. It had been purchased from the Liebmans by Mr. and Mrs. John C. Cleaver of Milwaukee to be given to the Elvehjem over a period of years. Mr.

Cleaver died in 1975 and Mrs. Cleaver in 1991, but this publication serves as a memorial to their generosity.

Because the export porcelain represents one of the most complete areas in the Liebman Collection, 348 pieces, it seemed appropriate to devote an entire catalogue to its highlights. The Liebman collection is particularly strong in examples for the European market. Among the earliest examples in the collection are a blue-and-white plate with a Rotterdam riot scene for the Dutch market (ca. 1690-95) and a shallow blue-and-white bowl with a French scene for the French market (ca. 1700-10). Most of the well-known European designs are included in the collection with a few individual examples not found elsewhere.

As one of the most extensive collections of Chinese export porcelain for the European market in the United States, the Liebman collection is an important resource not only for the University of Wisconsin, but for collectors, scholars, and students of Chinese, European, and commercial history, as well as the history of European and American decorative arts throughout the country.

Holiday Shop Opens November 1

In November the Museum Shop annex opens in the Whyte Gallery for the holidays. The holiday shop will be open 9:00 a.m. to 5:00 p.m. Sunday through Saturday through December 30.

Ornaments and spinning tops (also known as executive stress relievers) in two contrasting, hand-turned natural woods make great stocking stuffers as well as window or tree ornaments. Other exciting handcrafts include petroglyph mini-mobiles and wind chimes in bronze, sturdy enough to hang outdoors all year and provide harmonious tunes, season after season. These items range in price from \$10 to \$30.

If you need gift ideas, consider unusual jewelry, books, puzzles, and games. Advent calendars, engagement, and wall calendars for 1993 also make thoughtful gifts. The shop stocks an extensive selection of holiday greeting cards featuring artworks from the Renaissance through the Impressionists. Come in early for shopping inspiration, while the selection is complete.