

## Artscene. Vol. 1, No. 3 May-June 1985

Elvehjem Museum of Art

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# The Elvehjem Museum of Art *artscene*

University of  
Wisconsin-Madison  
Volume 1, Number 3

One of the Elvehjem's most important resources is its collection of prints, drawings, and watercolors. Out of a permanent collection of over thirteen thousand works of art, over seven thousand fall into the prints, drawings, and watercolors category. This portion of the Elvehjem collection is not only large in number but also is of very significant value to the academic program of the university. The collection includes fine examples of works on paper by some of art history's most famous artists such as Altdorfer, Callot, Hogarth, Degas, Daumier, Toulouse-Lautrec, Munch, Whistler, Piranesi, Rembrandt, Durer, and Picasso to name only a few. Drawing and printmaking also play a very major role in the teaching program of the UW Art Department: not only does a large proportion of the students from this department go on to become professional artists in these disciplines after finishing their degrees, but several of the faculty themselves are internationally recognized masters of printmaking and drawing. During the last six years, the Elvehjem's collection of prints, drawings, and watercolors, except for the occasional temporary exhibition, has remained in storage and was made available to students and the interested public only by special appointment in the Print Study Room. In great part, this was due to the fragile nature of these works which suffer from prolonged exposure to light and also to the monumentality of the Elvehjem's fourth and fifth floor galleries which has a tendency to overpower the subtleness and intimacy which are the essential qualities of works on paper. After the installation of the ancient art collection in The Oscar F. and Louise Greiner Mayer Gallery adjacent to Paige Court, which was originally intended for the display of prints, drawings, and watercolors, the Elvehjem had no gallery specifically appointed and equipped to easily and appropriately display its collection of works on paper. Given the significant size, quality and teaching value of the prints, drawings and watercolors collection, *Artscene* is delighted to be able to inform its readers that the Elvehjem will once again have a gallery for the ongoing display of this collection. This coming summer, exact dates yet to be announced, the Oscar F. and Louise Greiner Mayer Gallery will be renovated and reconverted back to



Adamo Ghisi, *The Scourging of Christ*, 16th century, brown wash with white on paper, gift of Charlotte C. Gregory

its original purpose. Several physical alterations in the gallery itself are essential for it to be truly effective. These changes, illustrated in the floor diagram on page 3 of *Artscene*, include removing the carpet from the walls and replacing it with smooth-surfaced wallboard and paint; walling in the two doors at the longitudinal

*continued on page 3*

## MAY/JUNE

### Exhibitions

Daumier Lithographs: The Human Comedy  
Visions of a Lifetime: Paintings by  
Nick Engelbert

The Hand of the Master: Drawings from the  
Elvehjem's Collection

### Lectures

Robert N. Beetem, "Daumier Lithographs  
Compared to His Paintings"

Katie Kazan on Paintings by Nick Engelbert  
Mark Van Stone, "Non-Verbal Calligraphy"

### Films

*Daumier, Paris, and the Spectator*, produced by  
Ray and Charles Eames; written by Judith Wechsler

*A Day in the Country*, by Jean Renoir

### Concerts

Joyce Ryan, soprano; Jerry Bramblett, piano

Pro Arte Quartet

Perry Karp, cello

### Trips

FRIENDS trip to the Chicago International  
Art Exposition



## NEW AT THE ELVEHJEM

# Quiet Changes in the Galleries

Usually, new acquisitions and temporary exhibitions are the “media stars” when it comes to the Museum’s educational, informational, and promotional activities. There is, however, a rather steady stream of change that takes place in the galleries, quietly and unobtrusively, which only the most frequent visitors will be aware of. Particular works will disappear from public display, sometimes for a matter of weeks, in other cases for a matter of months or years, to be replaced by other works brought up from the storeroom and oftentimes resulting in a partial or complete reinstallation of a gallery. In some cases, such changes are prompted by a work or works being sent off to a conservation laboratory or being lent to another museum for a temporary exhibition. In other cases, changes are made for the sake of change, to allow visitors to see works in different contexts. More frequently, changes are made to incorporate new works within a particular context, such as new acquisitions or temporary loans. The most recent example of this last type of reinstallation occurred in February, when three-fourths of the fourth floor balcony was re-hung. That change had a three-fold rationale. One was to integrate the painting *Lady Torrens and her Family* by John Linnell with other English paintings and works of art, inasmuch as it had been featured alone in the Paige Court since its acquisition early last Fall. Another was to compensate for the departure of the painting *Farm at Duivendrecht*



Jan Both, *A Wide Landscape with Travellers*, 17th century, oil on canvas, lent by a friend of the Elvehjem



Bernard Keil, attributed to, *Old Woman and Cat*, ca. 1670, oil on panel, gift of Mr. and Mrs. Marc B. Rojzman

by Piet Mondrian, which had been on loan to the Museum from a private collection for almost a year. The third impetus for this change was the desire to allocate more space for Dutch paintings, so that two other loan paintings could be put on display. On loan from an anonymous friend of the Elvehjem, these paintings are *A Wide Landscape with Travellers* by Jan Both (1615/22–1652), an excellent example of an Italianate landscape bathed in golden light in a manner reminiscent of Claude Lorraine, and *Interior of an Inn* by David Teniers The Younger (1610–1690), who was one of the major practitioners of genre subjects in the seventeenth century. These two paintings certainly enhance our holdings in seventeenth-century Dutch

painting, the Both by filling a gap not otherwise represented in the collection, the Teniers by reinforcing our genre painting, and particularly complementing the painting *Backgammon Players* by Gerrit Lundens. A side effect of this expansion of the Dutch paintings was that several other paintings were brought out of storage. One of these, *Old Woman with a Cat* by Bernard Keil (1624–1687), while not a major painting in itself, is another good example of genre painting and, true to the spirit of its creation, has had an immensely popular appeal whenever exhibited. Thus, while the permanent collection must remain the backbone of the Museum’s mission, temporary loans like the Jan Both and the David Teniers (and before them the Mondr-

## The Elvehjem



ian) bring in a freshness and an impetus for change which the acquisition program alone cannot provide.

The type of re-installation described above usually takes place rather inconspicuously within a matter of a day or two. Visitors to the museum during the summer can

expect more visible signs of change, with the remodelling of the Mayer Gallery and its subsequent alteration in function as reported above. The most immediate impact of this remodelling project will be the displacement of the Ancient Art collection, which has been housed there since

1978. Planning where and how this important collection will be re-installed has been underway since early Spring, and a more detailed discussion of that project will be forthcoming in the next issue of *Artscene*.

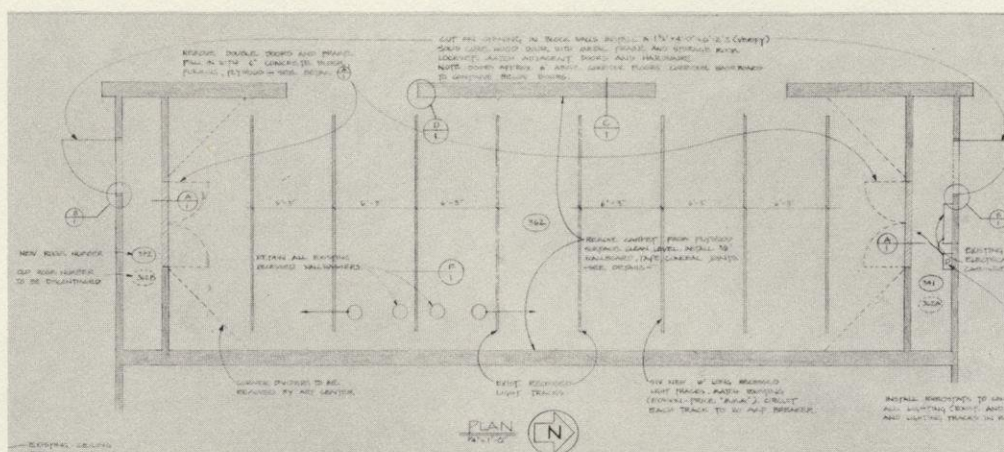


David Teniers the Younger, *Interior of an Inn*, 17th century, oil on panel, lent by a friend of the Elvehjem

*continued from page 1*

ends of the galley which give access to storage closets (new doors that open into corridors outside of the gallery have been designed so that these storage spaces will not be lost); and the addition of six sixteen-foot lighting tracks in the gallery ceiling. These alterations will rectify the overall shabby appearance that fifteen years of constant wear and tear have produced, will provide forty more feet of running wall space to hang works of art, and will significantly increase the creative flexibility of the gallery space itself.

Russell Panczenko  
Director



Plan for the Renovation of the Oscar F. and Louise Greiner Mayer Gallery for the display of Prints and Drawings

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## EXHIBITIONS

# Daumier Lithographs, Nick Engelbert Paintings, and Old Master Drawings

In the March/April edition of *Artscene* we introduced *Daumier Lithographs: The Human Comedy*, which opened on April 27 and which will run through June 23. The exhibition includes forty-seven lithographs by the French artist Honoré Daumier (1808–1879), from among the over five hundred Daumier prints donated to the Elvehjem by Helen Wurdemann. Professor Robert N. Beetem, of the UW–Madison Art History Department, assisted by graduate student Margaret Mortensen, chose the lithographs for the exhibition and wrote the catalogue. We plan to circulate the exhibition within Wisconsin and the surrounding states.

In organizing the exhibition, Professor Beetem has avoided the political caricatures in favor of the less well known series which deal with the little accidents and occasional tragedies of daily life, suffered principally by the middle class. Although Daumier created most of these prints in 1847, many of the themes are timeless: the obligatory New Year's Day visit to the relatives, the husband terrified at returning home far too late in the evening, those whose passion for fishing drives them to extreme lengths, and other examples of human foibles. There are also brief pictorial essays on the themes of Education, Drinking or Alcoholism, and Bathing or Swimming.

While the subjects of Daumier's prints will certainly amuse, this exhibition emphasizes the presence of the prints themselves, both as expressions of human character (in

action, gesture, and physiognomy) and as remarkably beautiful works of art, in which the richness of velvety blacks, varied grays, and white highlights might even be called "color." Professor Beetem will present a slide lecture on the exhibition on Sunday, May 5 at 3:30 p.m. in room 140. In addition, the Elvehjem will present two films which evoke Daumier's time (see articles elsewhere in this issue of *Artscene*).

Nick Engelbert (1881–1962) was born in a mountainous region of the southern Austro-Hungarian Empire and spent fifteen years of his early adult life traveling in Europe, South America, and the United States. In 1913 he married and settled in Hollandale Wisconsin, where he operated a dairy farm for nearly forty years. In the 1930s, when he was in his mid-fifties, Engelbert mixed up cement and began to fashion large sculptures for a roadside gallery on his dairy farm. Engelbert began a second body of art works on his seventieth birthday, when he was given a set of oil paints. In the eleven years until his death in 1962, he completed about seventy paintings, depicting scenes of the countries through which he had traveled, of his family, and of community life in Hollandale. Twenty of these paintings will be on view from May 5 through June 18 in the Elvehjem's Whyte Lounge gallery in the exhibition *Visions of a Lifetime, Paintings by Nick Engelbert*. Engelbert's paintings are characterized by an individuality and freshness of vision frequently seen in the works of self-taught artists. With little pretense, and in a naive style Engelbert produced scenes of humor, tenderness, and irony.

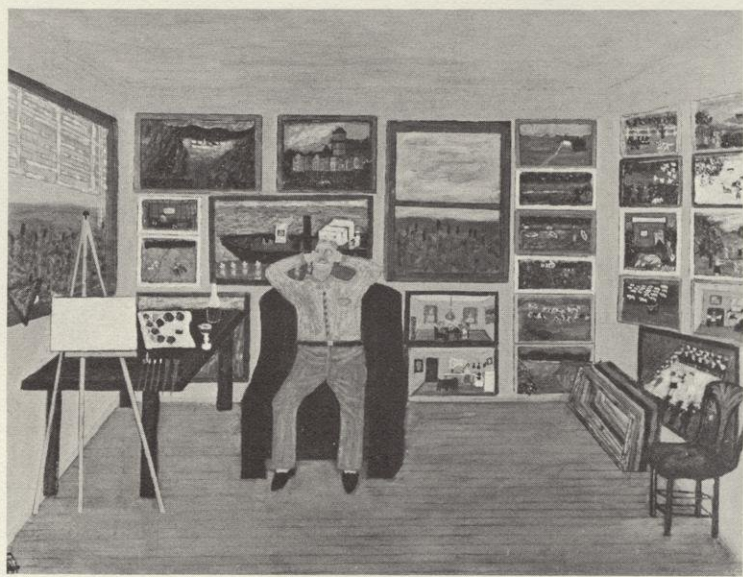
A thirty-minute tape/slide documentary, *Nick Engelbert: Visions of a Lifetime*, will be shown on Sunday, May 19 at 3:30 p.m. in Room 130 of the Elvehjem. Katie Kazan, co-producer of the documentary and organizer of the exhibition, will introduce the program and answer questions. *Visions of a Lifetime, Paintings by Nick Engelbert* is one of four concurrent exhibitions under the general title *The Art of Rural Wisconsin, 1936–60*, celebrating the contributions made to the people of Wisconsin by the College of Agriculture's Rural

Art and Artist in Residence Programs. For further information on these exhibitions, contact the coordinators of the exhibitions, Lucy Mathiak, at the College of Agriculture and Life Sciences (608) 262–7522, or Jan Marshall Fox, at the Memorial Union (608) 262–5969.



Honoré Daumier, "Returning Home Between Eleven O'clock and Midnight," from *Les Bons Bourgeois*, 1847, lithograph, gift of Helen Wurdemann

The Elvehjem has an excellent collection of drawings by masters from the sixteenth through the nineteenth centuries. A selection of thirty-five of them will be on view from May 11 through July 28 in the exhibition, *The Hand of the Master: Drawings from the Elvehjem's Collection*. For many artists, drawing is the most intimate and immediate method of exploring ideas. Through drawing, artists may record spontaneously new thoughts on composition and develop them quickly for translation into works in another medium, generally painting. They may also produce highly finished drawings which stand on their own. In the former category the exhibition includes Giulio Romano's delightful *She Goat Nursing Two Fawn Children* (ca. 1525–28), a study for a fresco in the Palazzo del Té in Mantua. *The Holy Family* (ca. 1759–60) by G. B. Tiepolo, on the other hand, is from an album of drawings of religious themes presented by the artist to a monastery. Among the other artists included in the exhibition are Nicolas Lancret, Jean-Baptiste Oudry, J.-B. Greuze, and Guercino. In addition, there will be watercolors by several English artists, including Edward Lear, John Martin, and Richard Parkes Bonnington.



Nick Engelbert, *Self-Portrait*, ca. 1961, oil on plywood

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## MAY

### 2 Thursday

"Fashion as an Art Form," creative design work of apparel design students, room 160, 7:30–10 p.m.

### 5 Sunday

Concert, Sunday Afternoon Live—From the Elvehjem, Joyce Ryan, soprano, Jerry Bramblett, piano, Gallery V, 1:30 p.m.

Lecture, "Daumier's Lithographs Compared to His Paintings: Some Aspects of Form and Content," by Robert N. Beetem, professor of art history, UW–Madison, room 140, 3:30 p.m. (263–4421).

### 7 Tuesday

Films, *Daumier, Paris and the Spectator*, produced by Ray and Charles Eames; written by Judith Wechsler. An 18-minute color documentary about 19th-century Paris as seen by its illustrators, especially Daumier. *A Day in the Country*, directed by Jean Renoir, photographed by Claude Renoir and Henri Cartier-Bresson. A 40-minute black and white film, subtitled, about the comic and tragic aspects of love and the meaning of country sights and sounds to the 19th-century Parisian visitor. Room 160, 8 p.m., admission is free (263–4421).

### 8 Wednesday

Annual League Meeting, 9 a.m., room 130. At 9:30 a.m. collector Dr. Alfred Bader will speak to the League.

Lecture, "Non-Verbal Calligraphy," by Mark Van Stone, sponsored by the Wisconsin Calligraphers Guild and the UW–Madison Department of Art, room 130, 7:30–9 p.m. (836–4523).

### 10 Friday

Exhibition, *The Art of Rural Wisconsin, 1936–60: Visions of a Lifetime*, Paintings by Nick Engelbert, opens in the Whyte Lounge and runs through June 18.

### 11 Saturday

Exhibition, *The Hand of the Master: Drawings from the Elvehjem's Collection*, opens and runs through July 28.

Trip, FRIENDS trip to the Chicago International Art Exposition at Navy Pier and an evening performance at the Schubert Theatre of the musical *CATS*!

### 12 Sunday

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

Concert, Sunday Afternoon Live—From the Elvehjem, Perry Karp, cello, Howard Karp, piano, Gallery V, 1:30 p.m.

Lecture, "Visions of a Lifetime, Paintings by Nick Engelbert," by Katie Kazan, room 130, 3:30–4:30 p.m. (263–4368).

### 27 Monday

Museum closed in observance of Memorial Day.

## JUNE

### 18 Tuesday

Exhibition, *The Art of Rural Wisconsin, 1936–60: Visions of a Lifetime*, Paintings by Nick Engelbert, closes.

### 23 Sunday

Exhibition, *Daumier Lithographs: The Human Comedy*, closes.



School of Rubens, *Studies of Heads*, black chalk heightened with white on paper, gift of Charlotte C. Gregory



John Martin, *Rocky Coast Line with Cormorant*, 1839, watercolor on paper, Glicksman Endowment Fund purchase

## The Elvehjem



## EDUCATION

# Bienvenue! Tours in French

If one strolls through the Elvehjem galleries in May, it is easy to hear one of many group tours going on. Listening very carefully the visitor may hear “*Bienvenue!*” and the entire tour in French or another foreign language. Usually these are “Whistlestop” (general) tours in the language, but sometimes—as in May this year—the topic is art by a master whose native tongue was French. *Daumier Lithographs: The Human Comedy* will be the subject of tours in French in May.

Docents Kitty Steinwand and Catherine Bonnard Sullivan, who have lectured in French for the Elvehjem for several years, will be joined by a newcomer to guiding French tours, Jennifer Ward. These Docents will be available for 50-minute tours of the exhibition. They will enhance viewer's understanding of the 1840s in France as reflected in Daumier's lithographs and help visitors build their vocabularies as well!

Kitty Steinwand received her Ph.D. in French from UW-Madison, where her dissertation topic was “*Stylistic Analysis of Representative Works of Jean-Jacques Rousseau.*” She currently teaches French at MATC. Catherine Bonnard Sullivan, a native of Soissons, worked as a



Docents  
Kitty Steinwand  
(left) and  
Catherine  
Bonnard Sullivan  
discuss a  
Daumier lithograph

*Conferencièrre des musées nationaux* in Paris before moving to Wisconsin. Jennifer Ward is an undergraduate, majoring in French at UW-Madison, who has participated in the year abroad in Aix-en-Provence.

Guided tours in French are appropriate for high school and university French classes, language study clubs, and persons planning a summer trip to France. Tours are by appointment from 9 a.m. through 4:45 p.m. Tuesdays and 9 a.m.-12 noon Friday mornings beginning Friday, May 3. To arrange a tour call Anne Lambert,

Curator of Education, at 263-4421.

Tours for student groups are free; if requested, French vocabulary sheets will be sent for each participant.

If your interest is Spanish, Docent Lydia Herring, born in Mexico and a teacher of Spanish at MATC, is available at selected times to present “Whistlestop” tours in Spanish. And Henryka Schutta, a native of Warsaw, provides the same service in Polish.

*Bienvenidos!* Whatever the language, these able Docents look forward to welcoming tours to the Elvehjem.

## Robert N. Beetem to Lecture on Daumier Lithographs

Our view of Daumier's art is based primarily on his lithographs. In a slide lecture entitled, “*Daumier's Lithographs Compared to His Paintings: Some Aspects of Form and Content,*” guest curator and professor Robert N. Beetem will demonstrate how certain themes concerned with the comic and tragic are treated in the artist's paintings. These canvases were for Daumier a serious attempt to become something more than a journalist. Professor Beetem will discuss both the dimension of humor in his paintings and sculpture and the “painterliness” of his lithographic drawing style, as well as how the forty-seven prints in *Daumier Lithographs: The Human Comedy* relate to the broader context of his life's work. The lecture will be held Sunday, May 5 at 3:30 p.m. in room 140.

## Two Films Evoking Daumier's Time: Paris and the Countryside

*Daumier, Paris and the Spectator* is a documentary film about nineteenth-century Paris as seen by its illustrators and caricaturists, particularly Daumier. The spectator, a typical theme of the time, informs us of the city and its inhabitants, their preoccupations and diversions. We see the spectacles of Paris, the theaters, salons, street life, but above all, the ongoing spectacle of the spectators themselves. Set in an historical framework, with a rich use of nineteenth-century graphic material, this film evokes the tenor of Paris in that period. It was produced by the office of Ray and Charles Eames, and written by Judith Wechsler, scholar and author of *A Human Comedy: Physiognomy and Caricature in 19th-Century Paris*. 18 minutes. Color.

Daumier also observed Parisians in the countryside, at their leisure, where they behaved even more foolishly than they might have in town. In his masterful interpretation, *A Day in the Country*, Jean Renoir shows a typical Parisian family, whose members seem to have emerged out

of a Daumier print, taking the air in a country village similar to those painted by the Impressionists. (The recent exhibition at the Art Institute of Chicago developed the same theme.) While in the country, the portly father and his ridiculous son-in-law fish with materials provided by two young local men who then romance the plump, charming mother and her shy daughter. These events comprise an amusing reversal of the cliché that cityfolk are more sophisticated than rural people. What follows reveals both the comic and tragic aspects of love and the meaning of country sights and sounds to the urban visitor seeking fresh air, as sexual awakening parallels the coming of spring. Jean Renoir directed the film and wrote the screenplay; the photographers were Claude Renoir and Henri Cartier-Bresson. 37 minutes. Black and white with subtitles.

The films are free and will be shown on Tuesday, May 7 at 8 p.m. in room 160 of the Elvehjem.

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## MEMBERSHIP

# Dr. Alfred Bader to Speak at Elvehjem League Annual Meeting

On May 8 the Elvehjem Museum League will hold its annual meeting—its first annual meeting—which will be in a sense a celebration of the new, expanded League membership, now more than a hundred strong.

From its beginning the League has been devoted to bringing the public into the Museum and helping it be a friendly and comfortable place to enjoy art. It should be noted that the League is separate from that other, wonderful volunteer group, the Docents. The Docents, as their name suggests, essentially teach, conducting tours and explaining the treasures housed in the Museum. It is the League that sponsors those grand receptions given whenever a new exhibition opens at the museum, as well as the teas after Sunday Afternoon Live performances. In addition, the League encourages support of the museum through FRIENDS membership drives and fund-raising benefits.

This year the League has restructured its group to accommodate people whose time is limited, but who want to help and to be part of the inner workings of the Museum. The very number of these people who have asked to support the museum on a limited basis is heart-warming, and the annual meeting is an occasion to acknowledge their interest.

The meeting's business will include the election of officers and the recognition of those marvelous committee chairmen who give motion to League activities, but the highlight of the day will be a lecture by Dr. Alfred Bader. Dr. Bader began collecting art as a child in Vienna before he fled to England and thence to Canada to avoid the approaching Nazi threat. He received degrees in chemistry (and one in history) from Queens University, Ontario, and Harvard. Last year he was recipient of an honorary Doctor of Science degree from the University of Wisconsin. He is also a member of the Elvehjem Council.

Starting his career as a research chemist at Pittsburgh Plate Glass Company in Milwaukee, he joined a small chemical firm, Aldrich Chemical Company, in 1954 as chief chemist. He became Aldrich's president in 1955 and has built the company into one of the country's largest manufacturers of research and specialty chemicals. Dr. Bader is now chairman of that company. In true Renais-

sance fashion, he has brought his scientific background to the study and restoration of art—an interest that will be the topic of his lecture.

It seems particularly appropriate for Dr. Bader, who takes delight in elucidating art, to be the speaker at the first annual meeting of a group concerned with making art more accessible.

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## Student Open House is Great Success

As the University's Spring semester draws to a close, one only catches fleeting glimpses of our student volunteers as they are sequestered in the recesses of Kohler Art Library preparing for papers and final exams. The frenetic activity which surrounded the Student Open House in February is a distant but pleasant memory.

The Open House was the culminating event for the newly organized Elvehjem Student Volunteer Organization, which more than doubled in size this year with over two hundred members. Serving as an outreach arm to the Madison campus, the Student Volunteers stage two Open Houses each year to encourage campus awareness and involvement in Elvehjem activities.

The Spring Open House filled an afternoon with a sampling of the Elvehjem's year-round activities, including whistle-stop tours, print-

making demonstrations, and a film showing. The event was an overwhelming success, drawing over 700 students from across the campus into the Elvehjem's galleries, participating in lectures, demonstrations, or exploring exhibitions on their own.

A significant added attraction at this semester's Open House was the pizza tasting table from which was made possible by the generous donations from Madison's pizza restaurants. The Elvehjem League unexpectedly found themselves in the "fast, fresh, and hot" delivery business when they offered to assist the students with their intricately timed pizza delivery system.

The Elvehjem is indebted to all the volunteers, businesses, artists, and Art History Department faculty who, by donating their time, assured the success of this event.



Elvehjem print room assistant, Jackie Captain, discussing prints with visitors to the student open house

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## The Elvehjem



## Thanks to Elvehjem Supporters

While the Elvehjem relies on the generous donations of its FRIENDS through membership and cash donations for the support of many of its programs and activities, in-kind contributions of goods and services from businesses and individuals have also been an invaluable source of support for the Museum. Often in the past six months we have been the recipient of this kind of support and we would like to thank publicly these contributors here.

In January, on the occasion of the opening for the exhibition *Twentieth-Century American Drawings*, members who braved the coldest night of the year were well rewarded with a display of desserts and confections that would tempt the most conscientious dieter. Twenty area restaurants and bakeries donated over thirty fabulous cakes, candies, cookies, and coffee, representing a contribution of over six hundred dollars. Two of the cakes created by the Naughty Bakery were replicas of figure drawings from the exhibition. Each was a small work of art. Contributors were: True Confections for the Jamieson House, Wisconsin Union, University Club, Manhattan Cookies, Upper Crust, Steep & Brew, Fanny Farmer, Rennebohm's Catering, Chez Vous, Gay-

lord Catering Service, Manna Bakery, The Dough House, The Flour Box Bakery, Nature's Bakery Collective, Naughty Bakery & Candy Maker, Ovens of Brittany, Stock Pot, Stoddard's Bake Shop, Triggs Bakery, Clasen Bakery & Candy Co., L'Etoile Restaurant, Madison Health Food Store, and Chez Michel Restaurant.

In February, the pizza tasting table provided by area pizzarias was a major enticement at our Student Open House. Over forty donated pizzas were consumed by some 700 students in less than two hours. Pizza donators went out of their way to accommodate us that Friday, some by opening at an early hour, others by creating their most exotic pies (including Hawaiian pizza with pineapple). Thanks to: Domino's, Iven's, Little Caesar's, O'Briens, Paisan's, Porta Bella, Pizza Hut, Rocky Roccoco, Supreme, and Uncle Jim's.

In March, we received a telephone call from the Christian Brothers Winery of Napa, California. They generously offered to introduce their newest wines—California Premium White and Red—to FRIENDS and guests attending the opening reception of the Whistler exhibition. Brother James, the assistant cellar-master, flew to Madison to publicize

the event with radio interviews, television appearances, and newspaper interviews. This publicity drew added attention to the reception and exhibition, and the donation of the wine provided those at the reception with a unique opportunity to be the first in Madison to sample a new wine.

## Kids Go to College at the Elvehjem

In June and July the Elvehjem will once again welcome youngsters in the UW Educational Psychology Department's College for Kids program. Gifted and talented students in grades 3, 4, and 5 from around Dane County sample "college" courses in the biological, physical, and social sciences and humanities for three weeks. The two four-day workshops at the Elvehjem are part of the humanities workshop offerings. Nancy Giffey will teach one called "Where Does the Inspiration Come From?" and Brandy Larson another, entitled "Realism, Abstraction, and Fantasy."

Students are selected by individual school districts. For more information call 262-0843.

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 10 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 U.W. holiday periods  
call (608) 263-2258

**Information:** (608) 263-2246

*Admission is free*

*artscene*  
May-June 1985

*Important Dated Information!*

