



Artscene. Vol. 4, No. 1

January/February/March 1988

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, January/February/March 1988

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The Elvehjem Museum of Art *artscene*

University of
Wisconsin-Madison
Volume 4, Number 1

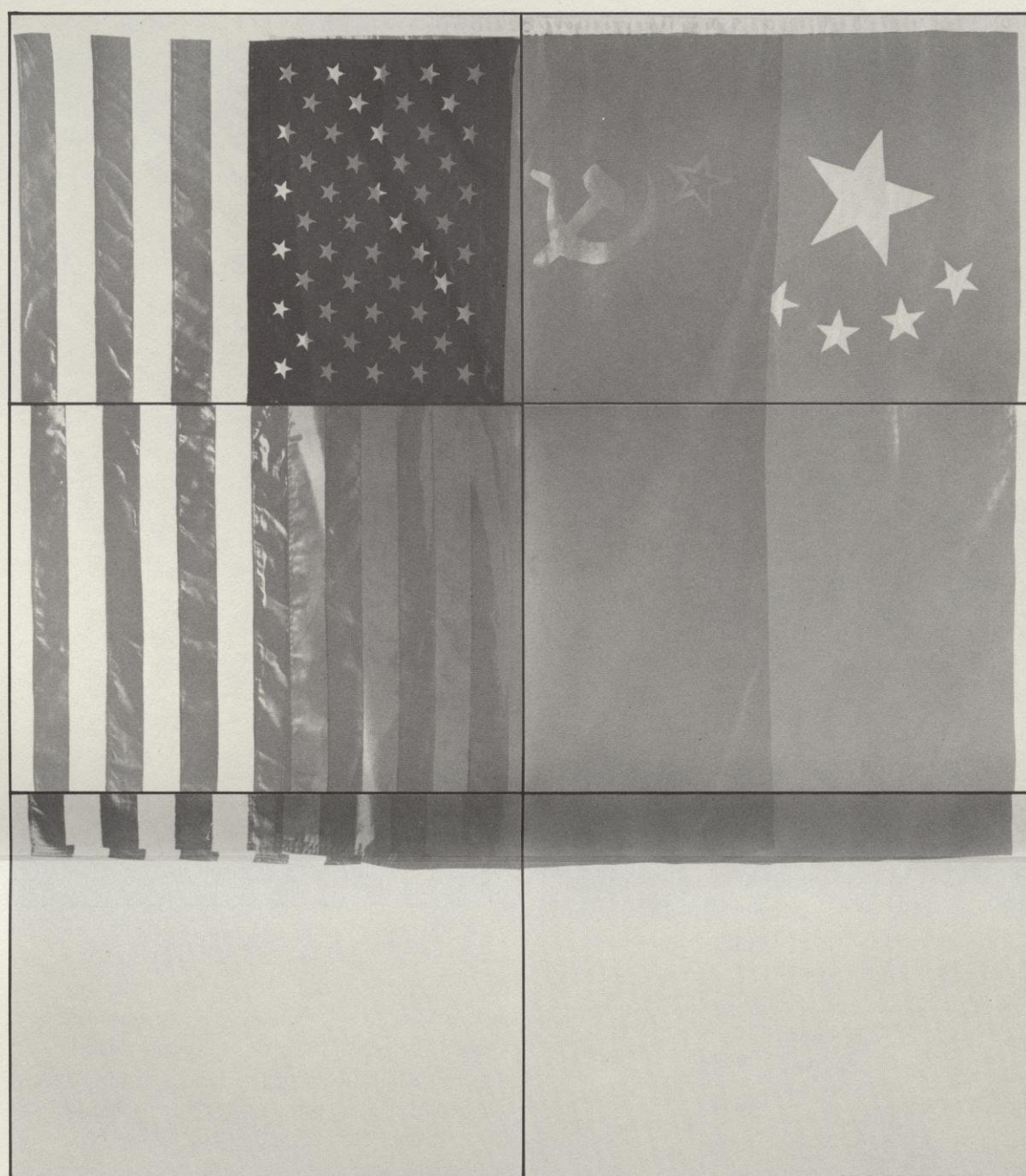
In recent years not only has the number of corporations that collect art increased dramatically, but excellent collections have remained unknown to all but the few who have had occasion to visit the corporate site. In *Contemporary Graphics from the Collection of Marshall Erdman and Associates*, which will be on exhibit from January 16 through March 6, Elvehjem visitors will be the first to view the important holdings of the Erdman Collection outside its corporate offices. The sixty-eight works of art selected for this exhibition illustrate the success of a widely researched and intelligently pursued corporate collecting program. Included is a wide range of contemporary works in the graphic media both by lesser-known artists and by those with international reputations.

Among the largest of these works, Vito Acconci's photo-etching *Three Flags for 1 Space and 6 Regions*, 1979-81, functions on several levels. Visually, it is a powerful piece, with large areas of striking color. However, as one notices the overlapping flags of the United States, Soviet Union, and China, varied meanings suggest themselves and compete for prominence: the one space and six regions in the title allude to the planet earth and the continents; the flags overlap, indicating international harmony or, perhaps, territorial conflict; the dominant blood red of the flags signifies a shared humanity as well as the potential for tragic wars.

Also included in this exhibition are works by Jim Dine, Sondra Freckelton, Al Held, Sol Lewitt, Harvey Littleton, Joan Miró, Frances Myers, Louise Nevelson, Robert Rauschenberg, William Weege, William Wiley, and others.

The Elvehjem is grateful to Ellen Frautschi, Director of the Erdman Fine Arts Department, who selected the prints for this exhibition, and to Marshall Erdman for his willingness to make the collection available. The Museum's education department has organized a panel discussion for Sunday, January 31 ("Where Art and Commerce Meet: Corporate Collecting") with participants Marshall Erdman, Ellen Frautschi, and Dan Mills. For details see the calendar section of this issue.

With the current reinstallation of the fifth-floor galleries, the Elvehjem has been able to bring together works from its permanent holdings with important paintings and sculpture on loan from the collection of Dr. and Mrs. Alexander Hollaender. *Twentieth-Century Graphics: The Hollaender Collection*, on view from January 9 through February 21, provides another occasion to showcase some of the extraordinary works of art on paper collected by the Hollaenders and on long-term loan to the Elvehjem. Many of the forty works in the exhibition were produced by some of the great European modernists: Picasso, Matisse, Rouault, Chagall, Ernst, Braque, Toulouse-Lautrec, Gauguin, and Giaco-



Vito Acconci, *Three Flags for 1 Space and 6 Regions*, 1979-81, photo-etching (from the exhibition *Contemporary Graphics from the Collection of Marshall Erdman and Associates*)

metti, to name a few. Along with prints in a variety of techniques, drawings and watercolors will be featured. Matisse's *Head of a Woman*, for example, is a sensitive pencil drawing, which delineates with minimal means the personality of its subject. Among other highlights are Georges Rouault's color aquatint, *Christ on the Cross*, Marc Chagall's enigmatic color lithograph, *The Bastille, Paris*, and Max Ernst's delicate and whimsical etching, *The Red Bell*.

The passion for landscape that is almost a condition of the British psyche is richly illustrated in the forty-four watercolors and prints in the exhibition *Highways, Byways, and Waterways: The British Landscape Tradition*, which opens February 27 and runs through April 10. Works in the exhibition range in date from the late eighteenth to the early twentieth century and were selected from the Elvehjem's collection by Curator Carlton Overland. Among the artists represented are John Martin, William Turner, Edward Lear, Richard Parkes Bonington, and Seymour Haden. As its title indicates, the exhibition underscores the importance of the thoroughfare in the English landscape tradition, especially the

more picturesque sights which border rivers and coastal areas. Representative of the large genre etching, Seymour Haden's

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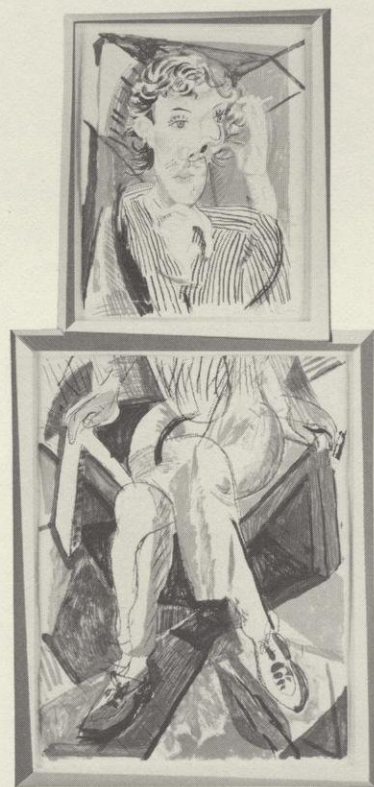
Georgia O'Keeffe, Art Institute of Chicago

See calendar listings for tours, lectures, concerts and opening dates of exhibitions

Artworks of the Month: Dali, Hockney and Lancret

In January, the painting *Madonna of Port Lligat* (1949) by Salvador Dali will be featured as Artwork of the Month. The painting has been generously lent by the Patrick and Bernice Haggerty Museum of Art at Marquette University. It was created during a pivotal year in Dali's career. On the one hand, that year marked his return to Spain from the United States, taking up residence in the Mediterranean fishing village of Port Lligat that provides the setting for this picture; on the other, it signalled a surge of religious mysticism in the artist's work, a factor which seems related to the beginning of the Atomic Age. The artist cited the concept of "dematerialization" in describing the void in the Madonna's torso and the disconnection of the various components in the picture, referring to changes in matter that occur in an atomic explosion. Dali made public acknowledgement of his religious enthusiasm in that same year by visiting the Vatican, where he was granted an audience with Pope Pius XII. In the course of that audience, *Madonna of Port Lligat* was given the papal blessing.

Dali is generally considered to have been one of the leading lights of the Surrealist movement. The repertoire of Surrealism contributed to this painting such elements as the disjointed throne, the dismembered body and illogical spatial relationships. For all of that, the painter's relationship to the official movement was always tenuous, and he had basically broken with the leading Surrealist ideologues before the war, in part because of his Roman Catholicism and in part because of his admiration for, and his adherence to, the painterly principles of the Italian Renaissance.



David Hockney, *An Image of Gregory*, 1985, offset lithograph, collage, printed and published by Tyler Graphics Ltd., Copyright David Hockney/Tyler Graphics Ltd., 1985

The exquisite draughtsmanship, the classic symmetry and the cool color scheme of *Madonna of Port Lligat* are reminiscent of great Renaissance masters like Raphael and Piero della Francesca. Indeed, Dali makes specific reference to Piero with the motif of an egg suspended by a string from a conch shell, an image that derives from an altarpiece of the Madonna and Child enthroned under an arched canopy by the fifteenth-century Italian. Thus *Madonna of Port Lligat* presents the viewer with a complex mixture of Renaissance esthetics, religious iconography and Atomic Age mysticism.

The February Artwork of the Month also pays homage to the genius of an earlier artist. David Hockney's *An Image of Gregory* is an offset lithograph and collage in two parts, forming a vertical diptych. Though the parts are framed separately, they overlap, and the fact that the upper frame is smaller seems to suggest the sitter is gazing into a mirror, a suggestion reinforced by the use of the word "image," rather than "portrait." Though the head and shoulders of Gregory are seen in reflection, his lower body is seen frontally. This dichotomy of vantage points is reinforced by the static quality of the lower body, seated with legs crossed and both hands resting on the chair, while Gregory's head and shoulders are "frozen in motion." The lower jaw and proper left shoulder are posed frontally, but the eyes and nose,

as well as the right shoulder, are turned in three-quarters profile, and one of the hands reappears holding a cigarette. The concept of simultaneously capturing a sitter from various vantage points and at different moments was central to Cubism and its grand master, Pablo Picasso. Hockney has acknowledged Picasso as the most profound force in twentieth-century art. Especially during the 1980s, whether in painting, drawing, prints or photo-collages, Hockney has attempted to come to grips with Picasso and the concept of "simultaneity." Dr. Stan Sehler has kindly provided the opportunity for the Elvehjem to exhibit this over-life-sized portrait by Hockney.

In a very different mood, the Artwork of the Month for March will be *The Bourbon-Conti Family* (1737) by Nicolas Lancret (1690-1743). Like Boucher, Fragonard and Watteau, who epitomize for many the French Rococo style of the eighteenth century, Lancret was a highly successful and talented artist specializing in idyllic and playful scenes and in portraits of the French aristocracy. *The Bourbon-Conti Family* is at once a "conversation piece" (a group portrait in an informal setting), a romantic scene reminiscent of seventeenth-century Dutch landscapes, and an example of the escapist tastes of the pre-revolutionary French aristocracy. This fine painting by Lancret is on loan from the Krannert Art Museum at the University of Illinois (Urbana-Champaigne).

Gallery Reinstallations

A feature of this column over the past few years has been the announcement of various reinstallations of the permanent collection. Among recent changes we should note the reinstallation of the American collection of paintings, sculpture and furniture, and the rehangings of the South Lobby (University Avenue entrance). The latter project was in part a continuation of the Fifth Floor reinstallation of contemporary art carried out last summer, and in part an affirmation of the Museum's commitment to exhibiting and collecting works by living artists. Previously, the decoration of the lobby was predicated on the size of the paintings, since they were hung well above eye level. While that is still a factor in the new selection, the overriding concerns were to give continuity to that area and to provide visitors with a preview of the Museum's holdings. Included in the new arrangement are Paul Jenkins's *Phenomena*, *Blue Accent* (1970) and *Watch* (1962) by James McGarrell.

The Museum's holdings in late eighteenth through early twentieth-century

American works were previously exhibited in Brittingham Galleries I and II. However, Gallery I is also the "swing" gallery for temporary exhibitions, and in the past year and a half, virtually every exhibition has overflowed. With the same pattern anticipated in the near future, the Elvehjem's holdings in early twentieth-century American art would have been on view for only three or four months over a three-year period. That collection includes a number of key works: John Sloan's *Spring*, *Washington Square*, George Bellows' *Approach to the Bridge at Night*, Homer Boss's *Woman in Black*, Grant Wood's *Portrait of Nan* (long-term loan), Edward McCartan's *Diana* and Grandma Moses' *Going from the Mill*. By relocating the American works to the west and north ends of the fourth-floor balcony, as well as rearranging Gallery II, we assure a more continuous display of this collection and also establish a greater cohesion on the balcony as a gallery space, with the American portraits, still-lives, genre scenes and furniture mirroring their British counterparts on the east side.

From the Director

The Elvehjem moves into the new calendar year with two perceptible changes: modification of *Artscene's* design and publication schedule and, what will hopefully be temporary, the closing of the Whyte Gallery.

Artscene was first introduced in January 1985. At that time, the Elvehjem's bimonthly newsletter was given the format in which it appeared for three years. The changes which are being introduced in the current issue of *Artscene* are subtle refinements of the earlier design; they do not in any way represent a change in philosophy. Then as now the purpose of *Artscene* is to provide an indepth account of what is happening at the Museum and why.

Perhaps the most immediately obvious change in *Artscene* is the new accent color which will, from now on, vary each calendar year. There are other more subtle alterations such as a new and more rigorously applied grid system to assure uniformity of layout from issue to issue and a rigorous standardization of independent design elements. Some of these changes will not immediately be obvious to our readers but with time and consistent application will make *Artscene* more readable and assure the Elvehjem of an elegant and easily identifiable national image.

The publication schedule of *Artscene* is also being altered: instead of six bimonthly issues per year, beginning with the current issue, there will now be only five, two of which, January/February/March and June/July/August, will be for three month periods. This new publication schedule corresponds more closely to the actual schedule of programs and activities at the Museum. The summer months are relatively quiet because of the greatly reduced numbers of students and faculty on campus. Hence, there are fewer lectures, tours and exhibitions scheduled. The staff usually takes advantage of this respite to carry out renovations in the galleries and prepare for major exhibitions taking place in the coming autumn. The new publication schedule will hopefully not inconvenience any of our readers or visitors. It will certainly result in a more efficient use of our human and financial resources.

The closing of the Whyte Gallery is a very different matter. Starting in January 1988, this gallery, which for some time now has provided the Elvehjem with a flexible space for small scale didactic or community-interest exhibitions, will become a combination office and storage space. As I reported in an earlier issue of *Artscene*, the lack of space at the Elvehjem is becoming increasingly acute. One frequently forgets that the building is a multi-use facility which houses not only the Museum but also the Department of Art History and the Kohler Art Library. Each of these units has significantly grown since 1970, when the Museum first opened, but

the physical facility has remained exactly the same. With the planned addition of a new Print Curator in the late Spring, the happy though unexpected arrival of the Alexander and Henrietta Hollaender collection, and the spatial requirements of projects which are of the magnitude of the upcoming exhibitions *American Indian Art: The Collecting Experience* and *Frank Lloyd Wright in Madison: Six Decades of Experimentation and Design*, the inadequacy of the

space currently allotted to the Museum in the Elvehjem facility is painfully evident. Since an immediate solution to these difficulties was required "if the show is to go on," the exhibitions planned for the Whyte Gallery were curtailed and the space assigned the new though less desirable function. Hopefully this solution will not be a permanent one.

Russell Panczenko



Salvador Dali, *Madonna of Port Lligat*, 1949, oil on canvas, Lent by the Patrick and Bernice Haggerty Museum of Art at Marquette University, Gift Mr. and Mrs. Ira Haupt

The Elvehjem

EXHIBITIONS

The Erdman and Hollaender Collections, British Landscapes and Edward Potthast

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Egham Lock shows how even a tranquil landscape gives the artist leeway to exercise his descriptive powers. On the other hand, for a Romantic artist like John Martin, in his watercolor, *Rocky Coast with Cormorant*, the representation of a particular sight is less important than the depiction of the awesome power of nature. The period covered by this exhibition concludes with the industrialization of the British countryside chronicled in William Walcot's five etchings of harbor scenes, collectively entitled *The Arteries of Great Britain*.

The fourth exhibition scheduled to open this spring is *Edward Potthast: American Painter of Summer and Surf*. Taking the advice of the Imagist poet Amy Lowell, Potthast trusted in the sunlight he had in his paint and used the Impressionists' palette to capture children at the beach, the refreshments of their elders away from the cities, and the flash of sun on the sea and land. Eighty paintings and drawings of such eye-pleasing images are featured in this exhibition which opens on March 12 and runs through April 24.

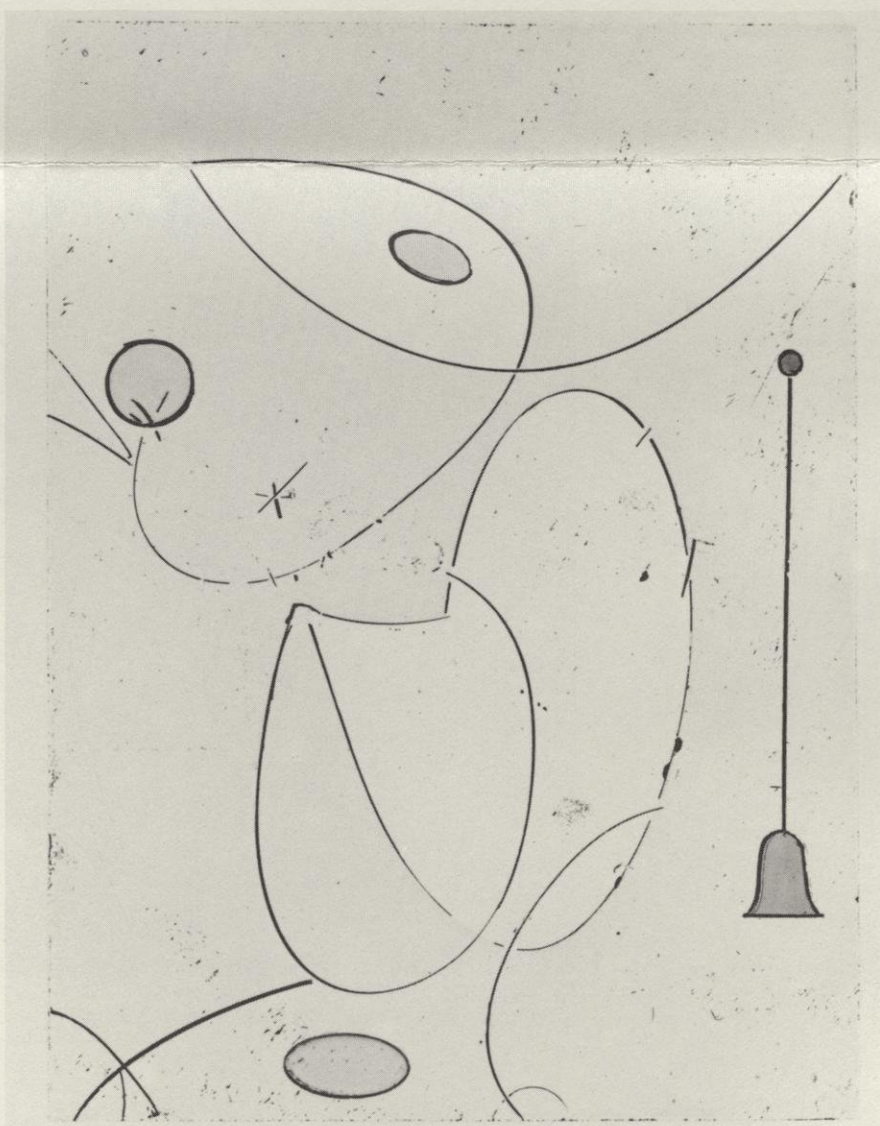


Richard Parkes Bonnington, *A Fisherman's Cottage*, ca. 1820–28, watercolor and pencil on paper, Anonymous and Humanistic Foundation Funds purchase

Tours

On Thursdays Docents will lead drop-in tours on the collections and exhibitions. The tours, given by Docents Jane Pizer (January 7), DeEtte Beilfuss (January 14, 21, 28, and February 4), Cathy Bertucci (February 11 and March 3), Sue Niemann (February 18, 25 and March 10), Marion Stemmler (March 17), Sara Fellman (March 24) and Susan Daugherty (March 31) will begin at 11 a.m. in Paige Court.

Every Sunday at 3 p.m. (or following the concert), Docents will give ten-minute talks on the Artwork of the Month: Henryka Schutta (January 3), DeEtte Beilfuss (January 10 and 17), Sybil Robinson (January 24, 31, February 21 and 28), Sallie Olsson (February 7 and March 20), Marian Thompson (February 14 and March 6), Gertrude Herman (March 13).



Max Ernst, *The Red Bell*, n.d., handcolored etching, Lent by Mrs. Alexander Hollaender

The Elvehjem

January

1 Friday

The Museum is closed in observance of New Year's Day.

3 Sunday

Exhibition, *Andean Aesthetics: Textiles of Peru and Bolivia*, closes.

Exhibition, *Contemporary Print-making in India*, closes.

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

9 Saturday

Exhibition, *Twentieth-Century Graphics: The Hollaender Collection*, opens in the Mayer Gallery and runs through February 21.

10 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Ray Haux, violin, Gallery V, 1:30 p.m.

12 Tuesday

Elvehjem League Meeting. Room 166, 9 a.m.

16 Saturday

Exhibition, *Contemporary Graphics from the Collection of Marshall Erdman and Associates*, opens in Galleries I and IV and runs through March 6.

17 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Paul Henry, guitar, Gallery V, 1:30 p.m.

18 Monday

The Museum is closed in observance of Martin Luther King Day.

21 Thursday

Lecture, "Anselm Kiefer" by Mark Rosenthal, Curator of Twentieth-Century Art, Philadelphia Museum of Art, Room 140, 7:30 p.m.

24 Sunday

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

26 Tuesday

Lecture, Richard Bosman on his art, Sponsored by the Tandem Press, Room 160, 7:30 p.m. (263-3437).

31 Sunday

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

Panel Discussion, "Where Art and Commerce Meet: Corporate Collecting." Participants: Marshall Erdman, Chairman; Ellen Frautschi (Director of the Erdman Fine Arts Department); Dan Mills, Assistant Curator for the Art Program First National Bank of Chicago. Room 140, 3:30 p.m. A reception follows.

February

3 Wednesday

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

7 Sunday

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

9 Tuesday

Elvehjem League Meeting. Anne Lambert, Curator of Education, discusses the Elvehjem's Docent program. Room 166, 9 a.m.

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

11 Thursday

Reception, "Second Thursdays." All UW-Madison faculty and staff are welcome to this monthly reception which provides a unique opportunity to relax with friends and colleagues. Hors d'oeuvres, cash bar. Paige Court, 4:30 to 6:30 p.m.

14 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Lawrence University Cello Ensemble, Gallery V, 1:30 p.m.

18 Thursday

Lecture, "The Earliest Inhabitants of Ireland" by Peter C. Woodman, University College Cork, Republic of Ireland, Room 130, 4 p.m. (262-3855).

19 Friday

Symposium, "Nature, Knowledge, and Virtue," in memory of Joan Kung. Speakers: Ian Mueller, Univ. of Chicago ("Mathematics and Metaphysics in Plato's *Timaeus*"); Montgomery Furth, Univ. of California at Los Angeles ("Anaxagoras: a 'Philosophical Hero'?"). Room 130, 1:30 to 5 p.m. (262-3855).

20 Saturday

Symposium continued. Speakers: Elliott Sober, UW-Madison ("On the Philosophy of Science"); Marjorie Grene, Univ. of California at Davis ("Evolution (Typology) and Population Thinking"). Room 130, 9:30 a.m. to 5 p.m. Discussion (in the afternoon): "The Right and the Good in Aristotle." Participants: Richard Kraut, Univ. of Illinois at Chicago; Terry Penner, UW-Madison; Father William E. Dooley, S. J., Marquette University.

21 Sunday

Exhibition, *Twentieth-Century Graphics: The Hollaender Collection*, closes.

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

27 Saturday

Exhibition, *Highways, Byways and Waterways: The British Landscape Tradition*, opens in the Mayer Gallery and runs through April 10.

28 Sunday

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

March

6 Sunday

Exhibition, *Contemporary Graphics from the Collection of Marshall Erdman and Associates*, closes.

Concert, Sunday Afternoon Live from the Elvehjem, Karp-Manoogian Trio, Gallery V, 1:30 p.m.

8 Tuesday

Elvehjem League Meeting. Program to be announced. Room 166, 9 a.m.

Lecture, Sondra Freckelton on her art. Sponsored by the Tandem Press, Room 160, 7:30 p.m. (263-3437).

11 Friday

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

12 Saturday

Exhibition, *Edward Potthast: American Painter of Summer and Surf*, opens in Gallery IV and runs through April 24.

13 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Jaime Guiscafre, guitar, Gallery V, 1:30 p.m.

20 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Paganini Trio, Gallery V, 1:30 p.m.

21 Monday

Lecture Series: Professor Robert Browning of the University of London. This series is sponsored by the Medieval Studies Program under the auspices of the Dumbarton Oaks/NEH Visiting Byzantinist Program. Monday: "Athens in the Middle Ages"; Wednesday: "The Age of Justinian"; Friday: "How the Greeks Perceived Themselves and Others: Antiquity through the Middle Ages." All lectures in room 140, at 3:30 p.m. (262-9863).

23 Wednesday

Lecture, see 21 Monday.

25 Friday

Lecture, see 21 Monday.

27 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Carolyn Pratt, soprano, Gallery V, 1:30 p.m.

Panel Discussion

“Where Art and Commerce Meet” and “Anselm Kiefer”

Like museums, corporations that collect art must decide which works to acquire, how to care for and interpret them, and who their audiences will be. The kinds of acquisitions and the sorts of motivations for collecting are as varied and complex as the vastly different corporations themselves. Marshall Erdman and Associates, for example, is an architectural firm specializing in the design and construction of health care facilities. The staff collects first-rate contemporary graphics to enhance and decorate its buildings, avoiding dull colors and depressing images in an effort to create “a lifting of spirit that is particularly important in medical environments.” They believe art may be good for your health.

First National Bank of Chicago owns over 4,700 artworks from all over the world, from all periods and in many media. No wonder their holdings are called a museum in a corporate environment! Another financial institution, First Banks of Minneapolis, has concentrated on acquiring contemporary paintings by Neo-Expressionists (Anselm Kiefer is identified with this group) and recent photography. In some instances, the corporate headquarters is the work of art. Such is the case at the Johnson Wax Company in Racine, whose renowned building was one of Frank Lloyd Wright’s major commissions.

Individual examples of corporate collecting will be the subject of a panel discussion at the Elvehjem, “Where Art and Commerce Meet,” on Sunday, January 31. Panelists include Marshall Erdman, Chairman, and Ellen Frautschi, Director of the Erdman Fine Arts Department, Marshall Erdman and Associates; and Dan Mills, Assistant Curator for the Art Program, First National Bank of Chicago. Elvehjem Director Russell Panczenko will moderate. This event will take place at 3:30 p.m. in Room 140. A reception will follow.

Mark Rosenthal, curator of twentieth-century art at the Philadelphia Museum of Art, will speak on German artist Anselm Kiefer on January 21 at 7:30 p.m. in room 140. Rosenthal curated the retrospective of Kiefer’s work on view through January 31, 1988 at the Art Institute of Chicago. He is responsible for the 1984 “Jonathan Borofsky” exhibition and, while curator of collections at the University Art Museum in Berkeley, California, organized the nation-wide Juan Gris exhibition.

Kiefer, whose work reexamines German Romantic history and myth, has exhibited frequently in New York City and was fea-

tured at *Documenta 8* in Germany last summer. This first U.S. tour of a major Kiefer show includes his early books, his Egyptian photo collages, and oil paintings from 1970 to 1987. Kiefer is a pivotal artist in the

current generation and this lecture, sponsored by the *Art History Graduate Student Forum*, should be of interest to anyone who wishes to keep up with the current art scene.



Anselm Kiefer, *The Rhine*, 1983, woodcut with oil, Collection of Celine and Heiner Bastian, Berlin (Photograph: Courtesy of Philadelphia Museum of Art)



Marshall Erdman



Tom Phillips, *Dante in his Study*, 1980, silkscreen (from the exhibition *Contemporary Graphics from the Collection of Marshall Erdman and Associates*)

The Elvehjem

MEMBERSHIP

Rebecca Hunke is the new Coordinator of Membership and Development

The staff enthusiastically welcomes Rebecca Hunke, who has replaced Susan Latton. A native of Montana, Ms. Hunke received her B.S. from Montana State University in 1984. Between 1982 and 1984, she was chairperson of the Performing Arts Committee for Montana State University, arranging performances and residencies of artists for the seasons' series. Subsequently, she traveled with a group of 135 students through eight European countries with the educational organization Up With People. Graduate studies in Arts Administration at UW-Madison gave Ms. Hunke the opportunity to work at the Elvehjem. First as coordinator of the Sunday Afternoon Live series and then as project assistant for membership and volunteer activities, Rebecca became familiar with all aspects of the membership office. In February 1987, after receiving her M.A., she went to work as Assistant to the Grants Coordinator at the Wisconsin Arts Board.

At the Elvehjem Ms. Hunke is responsible for all membership activities and programs. She plans to institute more dynamic membership drives, and foster active community and volunteer participa-



Rebecca Hunke

tion in a number of Elvehjem programs. She enjoys "working with people who love the arts" and brings experience, a pleasant personality and great new ideas to the job.

Members' Trip to Chicago to View Georgia O'Keeffe

Elvehjem members will soon be receiving information on a trip which is being planned for March to the Georgia O'Keeffe exhibition at the Art Institute of Chicago. This retrospective exhibition includes 110 works drawn from the artist's estate and other private collections. The exhibition comes to Chicago from its original showing in Washington D.C. It was organized by the National Gallery with the help of Juan Hamilton, an artist who was an assistant to O'Keeffe. Georgia O'Keeffe, who died at age 98 in 1986, is also being celebrated by the publication of two new books and with movies in the making. The Sun Prairie-born artist, who once studied at the Art Institute of Chicago, spent the early years of her career in New York City from where she eventually moved to the Southwest. The trip will be open to the public and Elvehjem Members will receive a discount on the price of the trip.

JOIN THE ELVEHJEM

Membership enables you to become an integral and essential part of the Elvehjem.

Annual Benefits include:

- Invitations to openings, receptions and special events
- A subscription to *Artscene* for advance notice of exhibitions, education and membership programs, and special events
- 15% discount on Museum Shop purchases
- Discounts on trips to major exhibitions at nearby museum and galleries
- The Bulletin/Annual Report

Members in categories above Family receive additional benefits such as complimentary Museum publications.

As a Member you support:

- Acquisitions
- Exhibitions
- Publications
- Educational Programs
- Special Events and Programs

Yes, I want to become a Member of the Elvehjem Museum of Art.

(If you are already a Member, please pass this form on to someone you know who would like to join the Elvehjem.)

Name _____

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☐ Please find my check enclosed for \$ _____

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Membership Categories

- ☐ Fellow \$1,000
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My additional gift for programming is \$ _____

Please return this form with your check payable to the:

Elvehjem Museum of Art
Membership Office
800 University Avenue
Madison, WI 53706

The Elvehjem



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

Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706



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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

January/February/March 1988

Important Dated Information!