



# **Artscene. Vol. 1, No. 5 September-October 1985**

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, September-October 1985

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# The Elvehjem Museum of Art *artscene*

University of  
Wisconsin-Madison  
Volume 1, Number 5

As Sherman E. Lee, that renowned ex-Director of the Cleveland Museum of Art once remarked, "Art can certainly be imagined without the presence of a museum, however, the art museum can hardly be envisaged without art." A collection is fundamental to every museum; an art museum without art is like a library without books. The Elvehjem is no exception.

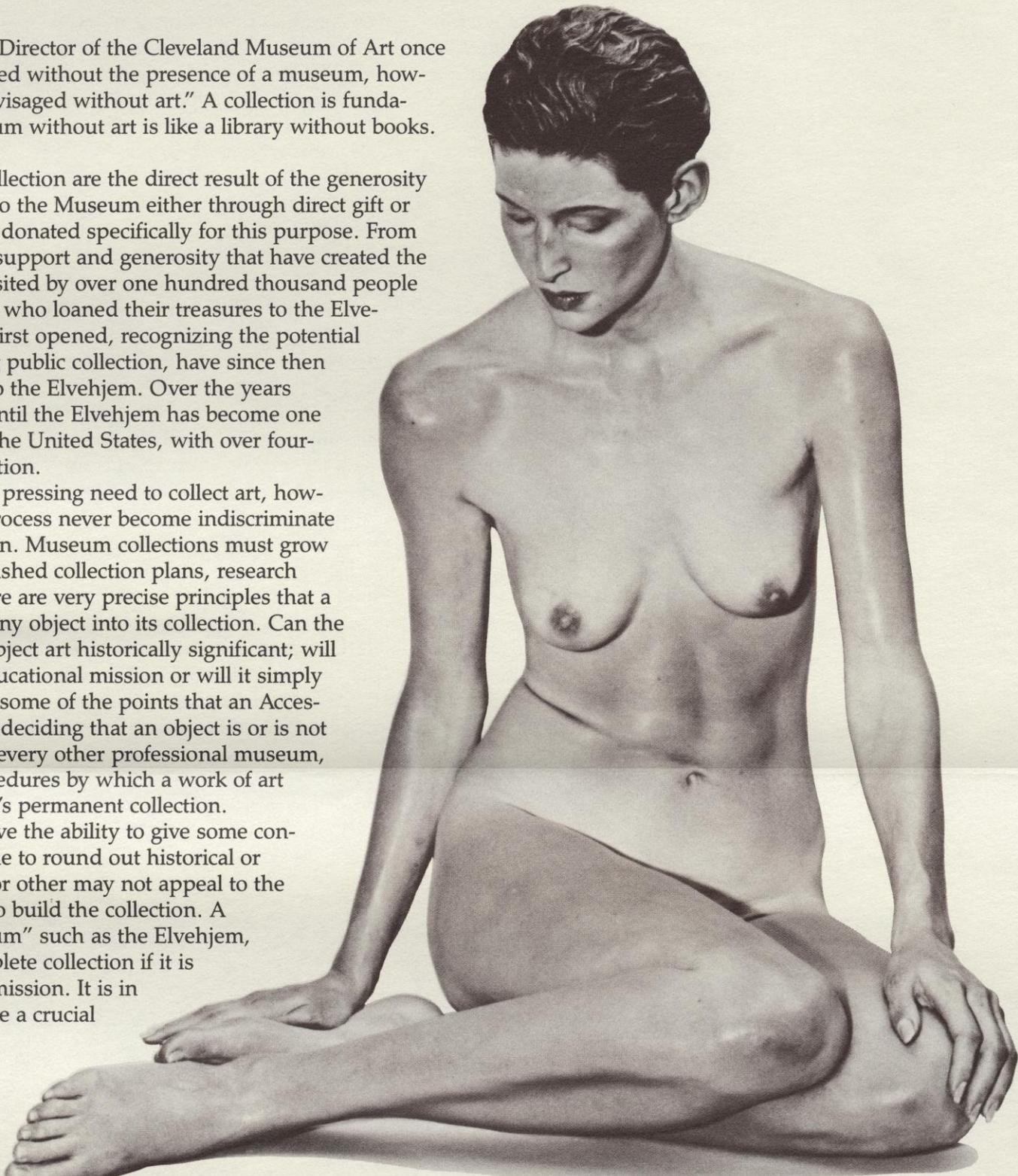
All works of art in the Elvehjem's collection are the direct result of the generosity of private individuals, and have come to the Museum either through direct gift or bequest or were purchased with funds donated specifically for this purpose. From the very beginning it has been private support and generosity that have created the fascinating collection which today is visited by over one hundred thousand people per year. Many of the private collectors who loaned their treasures to the Elvehjem back in 1970 when the Museum first opened, recognizing the potential benefits to their community of a strong public collection, have since then very generously donated their works to the Elvehjem. Over the years numerous others have followed suit, until the Elvehjem has become one of the leading university museums in the United States, with over fourteen thousand works of art in its collection.

In spite of a museum's inherent and pressing need to collect art, however, it is essential that the collecting process never become indiscriminate acquisition or just random accumulation. Museum collections must grow as the result of historical factors, established collection plans, research plans and curatorial expertise, and there are very precise principles that a museum must adhere to in accepting any object into its collection. Can the object be adequately cared for; is the object art historically significant; will the object be used in the museum's educational mission or will it simply disappear into storage? These are only some of the points that an Accessions Committee must consider before deciding that an object is or is not "museum quality." The Elvehjem, like every other professional museum, has carefully laid out policies and procedures by which a work of art finally makes its way into the Museum's permanent collection.

It is also essential that a museum have the ability to give some conscious shape to its collection and be able to round out historical or aesthetic "gaps" that for some reason or other may not appeal to the generous collectors who usually help to build the collection. A museum, especially a "teaching museum" such as the Elvehjem, however, must have a historically complete collection if it is to effectively carry out its educational mission. It is in this regard that art purchase funds have a crucial role to play.

Approximately ten to fifteen percent of the Elvehjem's collection has been purchased. Although there is no express regulation forbidding it, traditionally state funds,

*Continued on page 3*



John DeAndrea, *Untitled Bronze #1*, 1984, bronze with oil paint, Harry and Margaret P. Glicksman Endowment and Elvehjem Endowment Funds purchase

## SEPTEMBER/OCTOBER

### Exhibitions

- Japanese Woodblock Prints: Reality and Reflection
- American Life In Our Piano Benches: The Art of Sheet Music
- Vaughn Grylls: Through the Looking Glass
- The Art of Storytelling: Art of India from Wisconsin Collections

### Artwork of the Month

- John DeAndrea, *Untitled Bronze #1*
- Charles Sprague Pearce, *Portrait of Mrs. Pearce*

### Lectures

- Sandy Kita, "Two Worlds of Ukiyo: Floating World, Sorrowful World"
- Jean Bonin, "American Life In Our Piano Benches: The Art of Sheet Music"
- Vaughn Grylls on the exhibition of his art at the Elvehjem
- Pratapaditya Pal, "The Erotic Rasa (Flavor) and Indian Art"

### Symposium

- American Life In Our Piano Benches: The Art of Sheet Music

### Film

- Utamaro and His Five Women, by Kenji Mizoguchi

### Trips

- Milwaukee Art Museum and Bradley Sculpture Garden
- Terra Museum of American Art

### Concerts

- UW-Eau Claire Woodwind Quintet
- Fine Arts Quartet
- Gary Wolkstein, piano and Janet Anthony, cello
- Victoria Drake, harp
- Wisconsin Brass Quintet, Kitt Rueter-Foss, soprano and Karlos Moser, piano
- Pro Arte Quartet
- Ivar Lunde, Jr., oboe and Nanette Gomory Lunde, harpsichord
- Schultz Ensemble

## NEW AT THE ELVEHJEM

# Recent Acquisitions

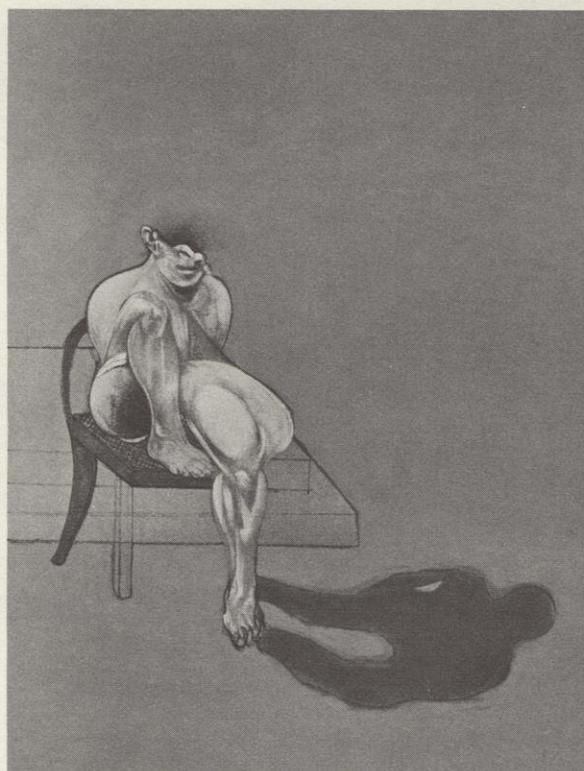
During July and August the Elvehjem initiated a new program featuring an *Artwork of the Month* in the Paige Court. The first two works were paintings on loan which augmented the permanent collection, as reported in the last *Artscene*. As the autumn season begins, recent acquisitions take the forefront of featured *Artworks*. In September, a sculpture by John DeAndrea, which was purchased through the Endowment Fund and the John Glicksman Endowment Fund, will be previewed. DeAndrea is acknowledged as one of the foremost sculptors within the context of the Realist movement of the 1970s and 1980s, and may be closely allied with the Super- or Photo-Realists, whose forte is verism in reporting the details of everyday life. DeAndrea's *Untitled Bronze #1* is a life-size cast, made from a body mold, the surface of which has been meticulously painted to closely replicate skin color, moles, veins, and other imperfections. His sculptures have been critically compared both with the effigies in Mme. Toussaud's Wax Museum and with classical Greek and Roman sculpture. The veristic concern with specific characteristics invites the first comparison, while DeAndrea's concentration on the beauty of the nude female figure, although particularized, and his emphasis on "posing" his figures (as distinct from the "caught-you-in-the-act" approach of many realists) invites the second.

Indeed, Roman Imperial portraiture of the second and third centuries, in which hair styles, individual quirks of expression or identifying marks are emphasized, offers one close parallel, which in turn is muted by DeAndrea's de-emphasis of facial portraiture, his figures being usually introverted and self-contained. The contemporary sculptor to whom he is most often compared is Duane Hanson, who has a similar "modus operandi"—casts made from body molds with a highly veristic painted surface to imitate life. Hanson's figures tend to be environmental, *trompe l'oeil* vignettes—workmen, street people, tourists, etc.—in which the element of surprise upon coming across the work and expecting it to be real predominates. DeAndrea's concentration on the nude (even if accompanied by normally dressed people) sets his work apart from Hanson's middle class citizenry.

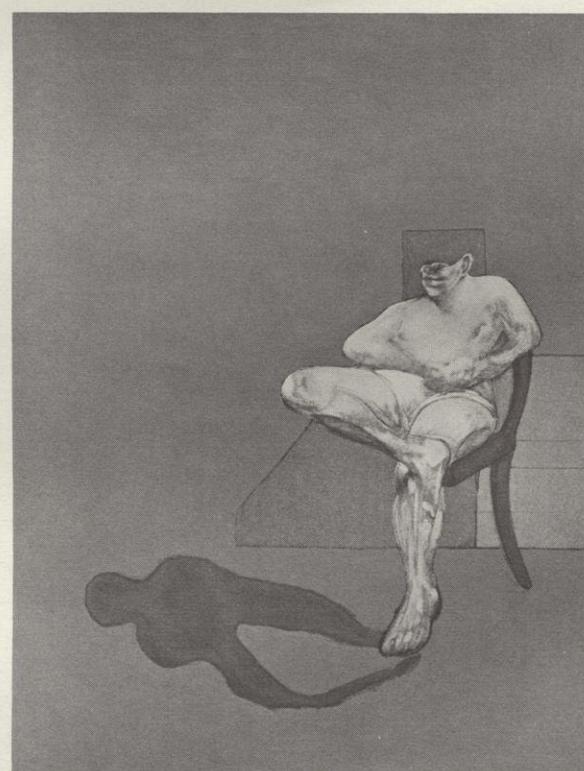
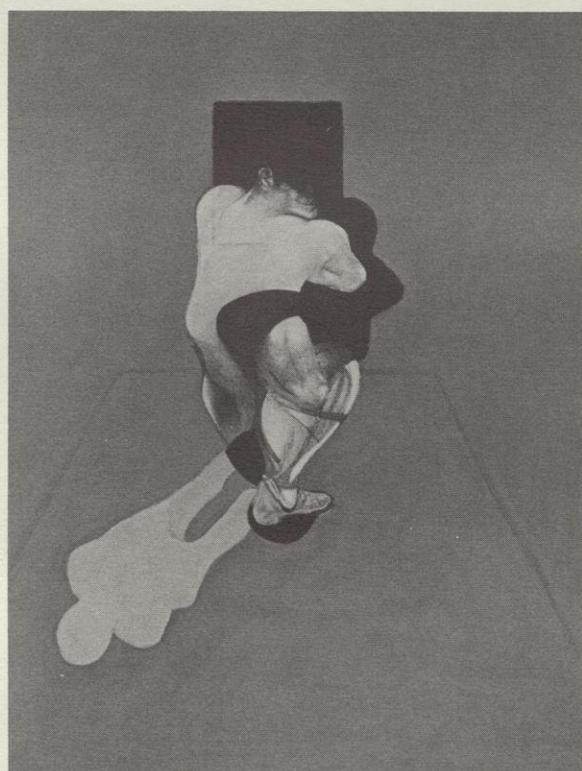
Indeed, whereas DeAndrea's sculptures during the 1970s tended to be vignettes, oftentimes accompanied by real props such as mirrors or other pieces of furniture, his works in the 1980s, as exemplified by *Untitled Bronze #1* of 1984, tend to be elevated onto pedestals, deliberately setting them apart from their immediate environment. This, plus his use of the traditional sculptural medium of bronze in our piece, would seem to indicate DeAndrea's adoption of a more classical approach to his work. *Untitled Bronze #1* is an important

addition to the collection as an example of contemporary American Realism by one of its major practitioners.

The *Artwork of the Month* for October is *Portrait of Mrs. Pearce* by Charles Sprague Pearce, a painting which is discussed at length elsewhere in this issue of *Artscene*. Yet another major acquisition made during the summer is *The Booted Beauty* by Sandro Chia, an Italian painter and sculptor who is an acknowledged leader of European Neo-Expressionism. Chia is an eclectic artist whose imagery makes conscious reference to a host of earlier artists, most of whom were involved in the Surrealist movement. *The Booted Beauty* takes its initial point of departure from classical mythology, with the figure of a monumental Hercules, nude save for his lion-skin headdress and a pair of workboots, seated in a very ordinary wooden chair while leaning his elbow on his massive club. The large drawing (oil, crayon, and pastel on paper) vibrates in strong hues of red, orange, yellow, and green executed in loose, swirling strokes, conjuring up a dream fantasy reminiscent of Chagall. At the same time, the monumentality of the figure and its bulbous, somewhat tubular anatomy seem to make reference to Léger. Other "sources" could be imagined as well, but in the final analysis, *The Booted Beauty* is something new and different from any of its points of reference, and, as such, is a significant statement on figura-



Francis Bacon, *Triptych*, 1985, color lithograph, Humanistic Foundation Fund purchase



## The Elvehjem



Jim Dine, *Nine Views of Winter, #1, 1985*, woodcut with handwork, Edward Rolke Farber Fund purchase

(continued from page 1)

which are channeled to the Museum through the University, have not been used for art purchase. To date, all art purchase funds have come from an endowment which was created and increased through numerous private contributions, from periodic outright gifts of money restricted by the donors to the purchase of an art work, and from a percentage of Elvehjem membership monies which is also designated for this purpose.

I would like to take this opportunity to thank all our supporters in the past without whom, literally, there would be no Elvehjem

Museum of Art, and also to say we are proud to be introducing several new acquisitions in this issue of *Artscene* which have come to the Elvehjem because of your continuing support and generosity. The sculpture by John DeAndrea is currently on exhibition in Paige Court as the Artwork of the Month, and the Portrait of Mrs. Charles Sprague Pearce will appear there in October. The other recent acquisitions will also be exhibited in their turn as soon as all the preparatory work has been completed. Thank you.

Russell Panczenko  
Director



Sandro Chia, *The Booted Beauty*, oil, crayon and pastel on paper

tive art in the 1980s. The same is true for two other recent acquisitions, a color lithograph entitled *Triptych*, 1983, by Francis Bacon and a hand-worked woodcut entitled *Nine Views of Winter, #1* by Jim Dine. Bacon is the dean of British painters and one of the giants of figurative art of this century. *Triptych*, executed on three separate sheets of paper, is representative of Bacon's use of distortion and contortion of the human figure to imbue his imagery with ambiguity and a sense of mystery. This is the first work by Bacon to be included in the permanent collection. Jim Dine rose to fame during the heyday of Pop Art in the 1960s and has been noted for taking common everyday objects (bathrobes, paint brushes, and other tools) and elevating them into cultural icons. In *Nine Views of Winter* he has reversed this procedure by taking on a pre-established icon—the Venus de Milo—as his subject. This large woodcut (52 1/2 x 37 inches) was produced in nine states, each differing in color combination and each being separately editioned. *View #1* is predominately blue in tonality with a certain amount of hand work, so that each impression of the edition of 24 will have individual characteristics. Taken all together—DeAndrea, Pearce, Chia, Bacon, and Dine—these new acquisitions have made this past summer the most successful in recent memory in developing the permanent collection.

## The Elvehjem

# SEPTEMBER

## 2 Monday

Museum closed in observance of Labor Day.

## 5 Thursday

Adult Art Class, "Japanese Woodblock Prints: Floating World, Sorrowful World," by Assistant Professor Sandy Kita of the UW-Madison Art History Department. Two Thursdays, September 5 and 12, room 166, 7:30-9:30 p.m.\*

## 7 Saturday

Artwork of the Month, *Untitled Bronze #1*, 1984, by John DeAndrea debuts.

Adult Art Class, "Madison Architecture: A Tour," by Ann Biebel. The van departs from the University Avenue entrance at 1:15 p.m. and returns to the same location at 4:30 p.m.\*

## 8 Sunday

Concert, Sunday Afternoon Live—from the Elvehjem, UW-Eau Claire Woodwind Quintet, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Untitled Bronze #1* by John DeAndrea. A ten-minute talk by Docent Marilyn Bownds in Paige Court at 3:15 p.m.

## 10 Tuesday

Film, *Utamaro and His Five Women*, directed by Kenji Mizoguchi, 1946. 95 minutes, black and white, in Japanese with English subtitles. Room 160, 8 p.m. Free.

Adult Art Class, "Images and Influences: Coins from the Ancient World," by Wayne Sayles. Two Tuesdays, September 10 and 17, room 130, 7:30-9:30 p.m.\*

## 11 Wednesday

Adult Art Class, "A Visual History of Glass from Ancient to Modern Times," by Morteza Sajadian. Room 166, 7:30-9:30 p.m.\*

## 12 Thursday

Adult Art Class, "Japanese Woodblock Prints: Floating World, Sorrowful World." (See listing for September 5, above.)\*

## 15 Sunday

Concert, Sunday Afternoon Live—from the Elvehjem, Fine Arts Quartet, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Untitled Bronze #1* by John DeAndrea. A ten-minute talk by Docent Barbara Klokner in Paige Court at 3:15 p.m.

Lecture, "Two Worlds of *Ukiyo: Floating World, Sorrowful World*," by Assistant Professor Sandy Kita of the UW-Madison Art History Department. Room 130, 3:30 p.m. (263-4421)

## 17 Tuesday

Adult Art Class, "Images and Influences: Coins from the Ancient World." (See listing for September 10, above.)\*

## 18 Wednesday

Adult Art Class, "American Period Furniture: Identification and Authentication," by Marjorie and Gordon Davenport, room 166, 7:30-9:30 p.m.\*

Trip, Milwaukee Art Museum and Bradley Sculpture Gardens, (263-2495).

## 19 Thursday

Adult Art Classes, "Japanese Woodblock Prints: Floating World, Sorrowful World," by Assistant Professor Sandy Kita of the Art History Department. Two Thursdays, September 19 and 26, room 166, 7:30-9:30 p.m.\*

## 21 Saturday

Exhibition, *American Life In Our Piano Benches: The Art of Sheet Music*, opens and runs through November 10.

## 22 Sunday

Concert, Sunday Afternoon Live—from the Elvehjem, Gary Wolkstein, piano and Janet Anthony, cello, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Untitled Bronze #1* by John DeAndrea. A ten-minute talk by Docent Marilyn Bownds in Paige Court at 3:15 p.m.

## 24 Tuesday

Reception, Elvehjem League New Member Reception and Tour, Gallery V and Paige Court, 9:30 a.m.

## 26 Thursday

Adult Art Classes, "Japanese Woodblock Prints: Floating World, Sorrowful World." (See listing for September 19, above.)\*

## 28 Saturday

Adult Art Class, "Madison Architecture: A Tour." (See the listing for this class on September 7 for schedule.)\*

## 29 Sunday

Exhibition, *Vaughan Grylls: Through the Looking Glass*, opens and runs through December 1.

Concert, Sunday Afternoon Live—from the Elvehjem, Victoria Drake, harp, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Untitled Bronze #1* by John DeAndrea. A ten-minute talk by Docent Barbara Klokner in Paige Court at 3:15 p.m.



Katsushika Hokusai, *Fuji in Clear Weather*, early 1830's, color woodblock print, Edward Burr Van Vleck Collection, Bequest of John Hasbrouck Van Vleck

The Elvehjem

# Members Bring Mrs. Pearce to the Elvehjem

Dear Elvehjem Member,

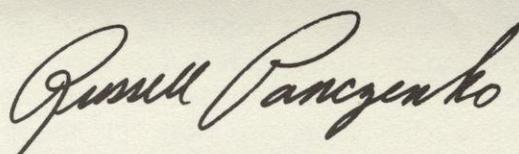
Members' contributions to the Elvehjem support a variety of programs such as the annual *Bulletin*, exhibitions, publications, and even *Artscene* itself. Another very important function of membership money is the acquisition of art works for the permanent collection. I am happy to announce that the *Portrait of Mrs. Charles Sprague Pearce* by her husband, pictured here, which will feature as the Artwork of the Month in October, was purchased in large part with the assistance of your contributions. It is a painting of which we are very proud and on behalf of the Elvehjem, I would like to thank all of you who made this important addition to the Museum's collection possible.

Many exciting projects are being planned for the coming year. Your support not only helps to make them possible but insures that the quality of these projects is of a high professional standard. This year, I would like to ask our members to think seriously of raising their level of support.

If you are a Senior member, for example, consider renewing at the \$25 or \$40 level. If you are currently giving at the \$25 level, considering doubling your contribution this year, or take advantage of the added benefits of an Associate membership, and receive complimentary copies of our exhibition catalogues. Please let me remind you that your membership in the Elvehjem provides many benefits, discounts, and services to you throughout the year, but it is also a vital source of support for the Museum.

As a special thank you to those of you who increase your pledge this month to the \$25 level or more, you will be sent a free copy of the poster which commemorates the acquisition of the *Portrait of Mrs. Pearce* purchased with the assistance of Members' contributions. I urge you to make your pledge today.

Sincerely,



Russell Panczenko  
Director



Charles Sprague Pearce, *Portrait of Mrs. Pearce*, ca. 1888, oil on canvas

Since his first successes at the Paris Salon in the early 1880s, Charles Sprague Pearce (1851-1915) has been considered one of the most important American expatriate painters of the late nineteenth century. He quickly became especially well known for idyllic peasant scenes, but was also recognized as a remarkable portrait painter and talented orientalist.

Born in Boston to a prosperous merchant in the China trade and to the daughter of the noted Boston poet Charles Sprague, young Pearce was educated at the Brimmer and Park Latin schools before he entered his father's business. During his five years there, Pearce devoted his free time to painting and, encouraged by his success, eventually decided to seek artistic training abroad.

In 1873 Pearce travelled to Paris where he enrolled in the atelier of Léon Bonnat, an artist renowned for forceful, painterly

realism similar to that seen in Pearce's own early works.

In 1876 Pearce sent a figure painting to the Philadelphia Centennial, and also made his first entry to the Paris Salon. However, it was not until the early eighties that his career blossomed as a result of his peasant subjects, first shown in 1883. Painted in the north of France, these works reflect the grey atmospheric light characteristic of the works of the Frenchman Jules Bastien-LePage. Pearce delighted in portraying pensive women, often alone in rural settings. As seen in our portrait of the artist's wife, his figures are rendered with brilliant academic clarity, providing a contrast to his more painterly backdrops of freely brushed greens and greys. As such, the painting represents an interesting amalgamation of the academic style and Impressionism, and an excellent addition to the collection.

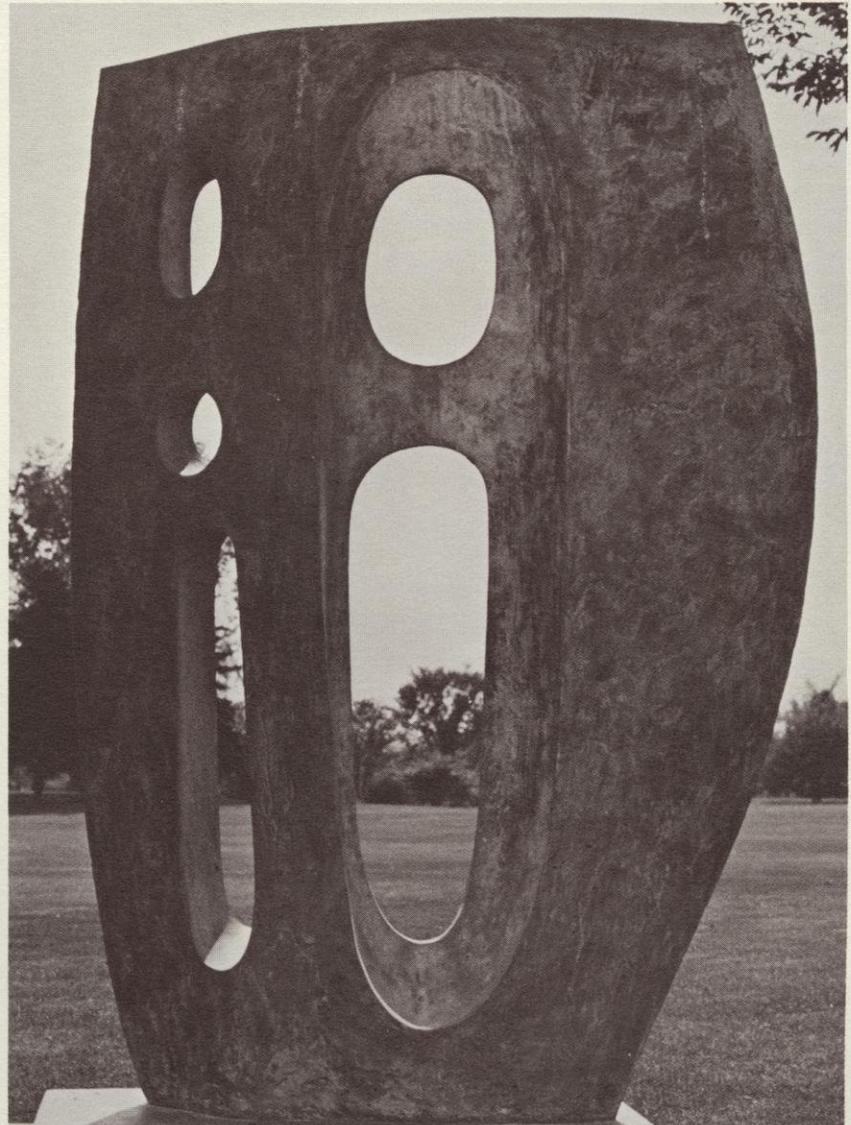
## Members on the Road

The Elvehjem is pleased to offer two trips to its members in September and October. The first, on Wednesday, September 18, is a day in Milwaukee at the Milwaukee Art Museum and the Bradley Sculpture Gardens. We will begin at the Milwaukee Art Museum with a short film on its collection, which will be followed by a guided tour of the galleries. After the tour, there will be free time to visit three temporary exhibitions: *Florence Eiseman Retrospective: 40 Years of Children's Fashions*, *Richard Diebenkorn Etchings: Process Into Form*, and the photography exhibition, *Nic Nicosias Realities*.

After a stop for lunch at Pandls in Bayside, we'll move on to the Bradley Sculpture Gardens. The sculpture gardens, which were begun by the Bradley Family in 1965, are considered to be among the most outstanding settings of their kind. We will, once again, enjoy a guided tour through the extensive, beautifully landscaped grounds, which surround two man-made lakes. We'll view sculptures by renowned artists such as Barbara Hepworth, Bernard Kirschenbaum, Gerhard Marcks, and Henry Moore.

Our second trip, on October 17, will take us to the Terra Museum of American Art in Evanston. The Terra, which opened in 1980, is one of the few museums in the United States devoted exclusively to American Art. Its collection spans three centuries, from 1763 to the present, and includes works by Copley, Morse, George Caleb Bingham, Prendergast, Andrew Wyeth, and Kenneth Noland. Also on view at the time of our visit will be a traveling exhibition from the Metropolitan Museum of Art, *The Figure in 20th-Century American Art*. The paintings in this exhibition span eight decades from 1903 to 1983, and concentrate on the theme of the human figure. The seventy artists represented include Milton Avery, George Bellows, Philip Guston, Marsden Hartley, Edward Hopper, William de Kooning, and Larry Rivers.

Members will receive an informational brochure on both trips. For more information call 263-2495.



Barbara Hepworth, *Sea Form (Atlantic)*, 1964, bronze

## Join the Elvehjem League

The Elvehjem Museum of Art League, a volunteer organization serving the Elvehjem for twelve years, welcomes all those interested in participating in its program of museum support to attend a morning coffee at the Museum on Tuesday, September 24, at 9:30 a.m., in Paige Court. Brief introductory remarks at 10 a.m. will be followed by a behind-the-scenes tour of the Elvehjem.

League members perform a vital service to the Museum by sponsoring receptions for new exhibitions, hostessing teas after Sunday Afternoon Live performances, encouraging campus and community participation through an annual membership drive, planning educational programs and field trips, and raising money for museum acquisitions.

The League Board, consisting of officers, committee chairmen, and any other interested members, meets monthly at the Museum. Those individuals unable to contribute their time to League activities are also most welcome as members and are encouraged to join as "silent partners." Many League members wish to give moral and financial support to the League but are unable to commit their time.

You are invited to become a member of the Elvehjem League. It is a satisfying way to enrich yourself and the community with the world of art at the Elvehjem.

Please call the Membership Office, 263-2495; Jane Henning, 238-4089; or Donna Fullerton, 271-8834, if you would like to attend the coffee or are interested in becoming a League member.

### Yes, Increase My Pledge to the Elvehjem

Yes, Please send me a free copy of the *Portrait of Mrs. Pearce* poster.

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip Code \_\_\_\_\_

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

#### Membership Categories

		Please charge to my:	
<input type="checkbox"/> Associate	\$250	<input type="checkbox"/> Visa	<input type="checkbox"/> Mastercard
<input type="checkbox"/> Founder	100		
<input type="checkbox"/> Family	40	Card Number	Expiration Date
<input type="checkbox"/> Individual	25		
<input type="checkbox"/> Senior, Student	15	Signature _____	

Enclosed is my check for \$ \_\_\_\_\_.  
(Made payable to the Elvehjem Museum of Art.)

Return this form to:

Elvehjem Museum of Art  
Membership Program  
800 University Avenue  
Madison, WI 53706  
(608) 263-2495

# OCTOBER

## 1 Tuesday

Adult Art Class, "Great Masters of Western Printmaking," by Linda Phipps. Four Tuesdays, October 1, 8, 15, and 22, room 374, 7:30-9:30 p.m.\*

## 2 Wednesday

Adult Art Class, "Victorian Decorative Arts: A Slide Lecture," by William Wartmann, room 130, 7:30 p.m.\*

## 4 Friday

Reception, for the exhibitions *American Life In Our Piano Benches: The Art of Sheet Music* and *Vaughan Grylls: Through the Looking Glass*, 5-7 p.m.

## 5 Saturday

Artwork of the Month, *Portrait of Mrs. Pearce*, ca. 1888, by Charles Sprague Pearce debuts.

## 6 Sunday

Concert, Sunday Afternoon Live—from the Elvehjem, Wisconsin Brass Quintet, Kitt Rueter-Foss, soprano and Karlos Moser, piano, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Portrait of Mrs. Pearce* by Charles Sprague Pearce. A ten-minute talk by Docent Sara Boush in Paige Court at 3:15 p.m.

Lecture, on the exhibition *American Life In Our Piano Benches: The Art of Sheet Music* by Jean Bonin, guest curator. Mayer Gallery, 3:30 p.m.

## 8 Tuesday

Adult Art Class, "Great Masters of Western Printmaking." (See listing for October 1, above.)\*

## 9 Wednesday

Adult Art Class, "Landscape from Dawn to Dusk," by Laura Neis. Two Wednesdays, October 9 and 16, room 166, 7:30-9:30 p.m.\*

## 13 Sunday

Exhibition, *Japanese Woodblock Prints: Reality and Reflection*, closes.

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

Lecture, Artwork of the Month: *Portrait of Mrs. Pearce* by Charles Sprague Pearce. A ten-minute talk by Docent Susan Stanek in Paige Court at 3:15 p.m.

## 15 Tuesday

Adult Art Class, "Great Masters of Western Printmaking." (See listing for October 1, above.)\*

## 16 Wednesday

Adult Art Class, "Landscape from Dawn to Dusk." (See listing for October 9, above.)\*

## 17 Thursday

Trip, The Terra Museum of American Art, (263-2495).

## 19 Saturday

Symposium, "American Life in Our Piano Benches: The Art of Sheet Music," 9:45 a.m. - 3:30 p.m. (See article elsewhere in *Artscene* for schedule.)

## 20 Sunday

Concert, Sunday Afternoon Live—from the Elvehjem, Ivar Lunde, Jr., oboe and Nanette Gomory Lunde, harpsichord, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Portrait of Mrs. Pearce* by Charles Sprague Pearce. A ten-minute talk by Docent Marion Stemmler in Paige Court at 3:15 p.m.

## 21 Monday

Lecture, "Vaughan Grylls: Through the Looking Glass," by Vaughan Grylls, Visiting Artist, Department of Art, Room 160, 7:30 p.m. (262-2963)

## 22 Tuesday

Adult Art Class, "Great Masters of Western Printmaking." (See listing for October 1, above.)\*

## 25 Friday

Student Open House, 2-4 p.m. Tours of the galleries, refreshments; artist Vaughan Grylls will be present to discuss the exhibition of his work.

## 26 Saturday

Exhibition, *The Art of Storytelling: Art of India from Wisconsin Collections*, opens and runs through January 12, 1986.

Lecture, Artwork of the Month: *Portrait of Mrs. Pearce* by Charles Sprague Pearce. A ten-minute talk by Docent Henryka Schutta in Paige Court at 3:15 p.m.

## 28 Monday

Exhibition, *Hagia Sophia through Byzantine Eyes*, opens and runs through November 23.

## 29 Tuesday

Adult Art Class, "Against the Grain: The World of Expressionist Prints," by Christine Neal. Two Tuesdays, October 29 and November 5, room 374, 7:30-9:30 p.m.\*

## 30 Wednesday

Lecture, "The Erotic Rasa (Flavor) and Indian Art," by Dr. Pratapaditya Pal, Senior Curator of Indian and Southeast Asian Art, Los Angeles County Museum of Art, room 160, 8 p.m. A reception in Paige Court follows the lecture.

\*Pre-registration and tuition required at UW-Extension (262-2451).



Hiroshi Yoshida, *Fujiyama from Yoshida*, from the series *Ten Views of Mt. Fuji*, 1926, color woodblock print, Edward Burr Van Vleck Collection, Bequest of John Hasbrouck Van Vleck

The Elvehjem

## EXHIBITIONS

### Japanese Woodblock Prints, Illustrated Sheet Music, Vaughan Grylls Photoworks, and Storytelling in the Art of India

The last issue of *Artscene* introduced the exhibition *Japanese Woodblock Prints: Reality and Reflection*, which will be on view in the Elvehjem's gallery of Asian art through October 13. As we mentioned in that issue, this exhibition seeks to explore the importance of the print in Japanese art, and, thereby, to come to a new interpretation of its major manifestation, the Ukiyo-e print. The premise of the exhibition is that Ukiyo-e (which means literally "the art of the floating world") represents not just a commitment to a certain medium, but to a vision of a particular time and place—the brothel district of Edo (part of modern Tokyo) in the period from 1617 to 1868. To demonstrate this point, examples of prints produced in that place and at that time are contrasted to similar subjects by artists who have lived since then in Tokyo and elsewhere in Japan.

The exhibition includes examples of figurative subjects, which reveal a certain air of mystery in the earlier *Ukiyo-e* works. In addition, there are comparisons in the subjects of landscape and bird-and-flower prints. Hokusai's *Red Fuji*, for example, can be shown to have had special meaning in the Edo period, when a cult of the mountain existed among commoners. By contrast, Yoshida Hiroshi's depiction of Fuji reveals the mountain to mean no more to him than the Alps, and reestablishes in Hokusai's work the unique world vision that identifies an *Ukiyo-e* print.

The exhibition was guest curated by Assistant Professor Sandy Kita, of the UW-Madison Art History Department, assisted by graduate student Kim Gerth.

In the fall of 1985, the University of Wisconsin celebrates the one hundredth anniversary of the university band, the ninetieth anniversary of the School of Music, and the reopening of the renovated "Old Music Hall." In celebration of these events the Elvehjem is proud to present the exhibition *American Life in Our Piano Benches: The Art of Sheet Music*. This exhibition opens September 21 and runs through November 10, and it includes seventy-five covers to popular American sheet music published in the nineteenth and early twentieth centuries.

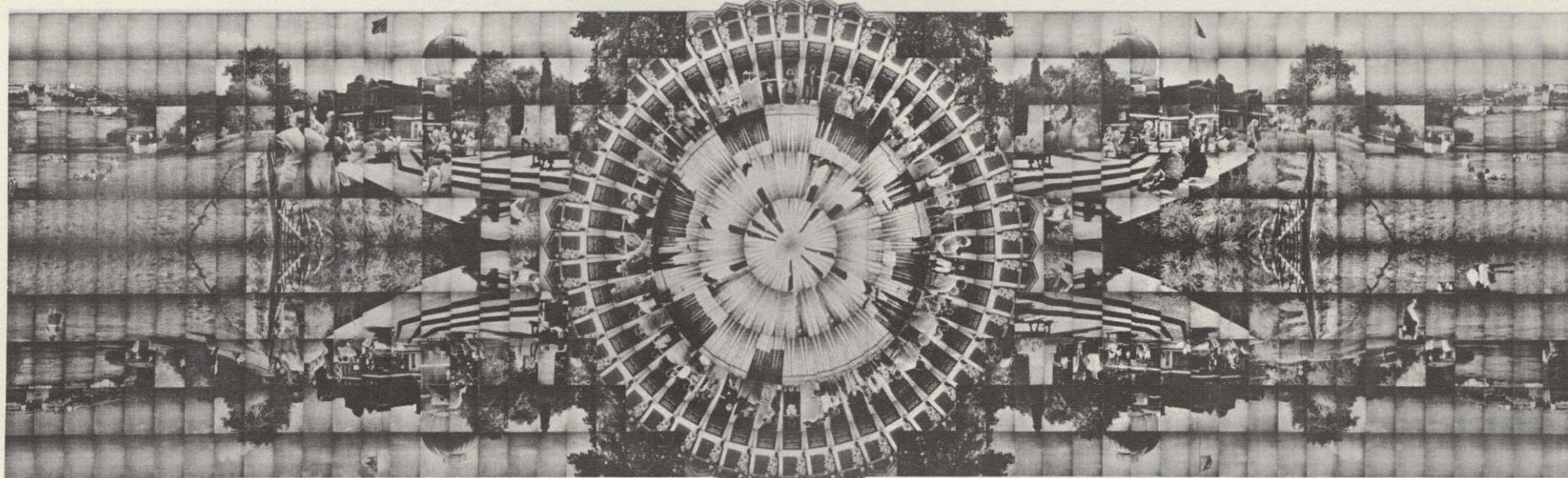
The very popularity of the music itself as well as its appeal to musicians rather than "art collectors" has too frequently excluded sheet music from consideration as a visual art form. Yet, the illustrated and highly decorative covers encasing the majority of these musical scores are very much a visual art form. They, in fact, effectively reflect the stylistic tastes and historical attitudes of their time. Produced for commercial distribution in the United States, the covers of these musical scores were from the very beginning designed by some of the leading artists of the period and utilized some of the most sophisticated and advanced printing techniques then being developed.

*American Life in Our Piano Benches*

was organized by Guest Curator, Jean M. Bonin, who also wrote its fully illustrated catalogue and who will lecture on the exhibition on October 6. This exhibition, accompanying catalogue, and symposium (see article elsewhere in this issue) are intended to present the artistic values inherent in American sheet music, to explore the interdisciplinary significance of these values, and to make us all more aware of the visually as well as musically rich heritage that is to be found "in our piano benches."

We are pleased to announce that from September 29 through December 1 the Elvehjem will be the site of the first major exhibition in this country of the work of the contemporary British artist, Vaughan Grylls. This exhibition, *Vaughan Grylls: Through the Looking Glass*, will consist of fifteen of the artist's large photography and color photocopy collages. Each collage, most of which measure at least twenty-four feet long and are over six feet tall, is a panoramic image made up of hundreds of individual photographs. Rather than merely constructing a photographic mural of his subject, however, Grylls imposes his own composition on the site through the use of a grid, which may not be rectilinear, and by making the individual images discontinuous from one frame of the grid to the next.

For his subjects, Grylls chooses well known or historic places, places which have accrued a collective



Vaughan Grylls, *Greenwich Mean Time*, 1984, photocopy collage on wood

## The Elvehjem

## EDUCATION

memory over time. One of his most poignant works, *Dachau Train Station*, frustrates the viewer, who feels deprived at seeing what today is an ordinary station revealing nothing of its horrible history. Other works in the exhibition include, *The Wailing Wall, Jerusalem*; *In Flanders Fields*; and *Site of the Assassination of Lord Mountbatten*. One work in particular, *Greenwich Mean Time*, directly reflects Grylls's fascination with time and place. Vaughan Grylls will present a lecture at the Elvehjem on his work on October 21.



*Smoke Gets In Your Eyes*,  
Jerome Kern and Otto Harbach

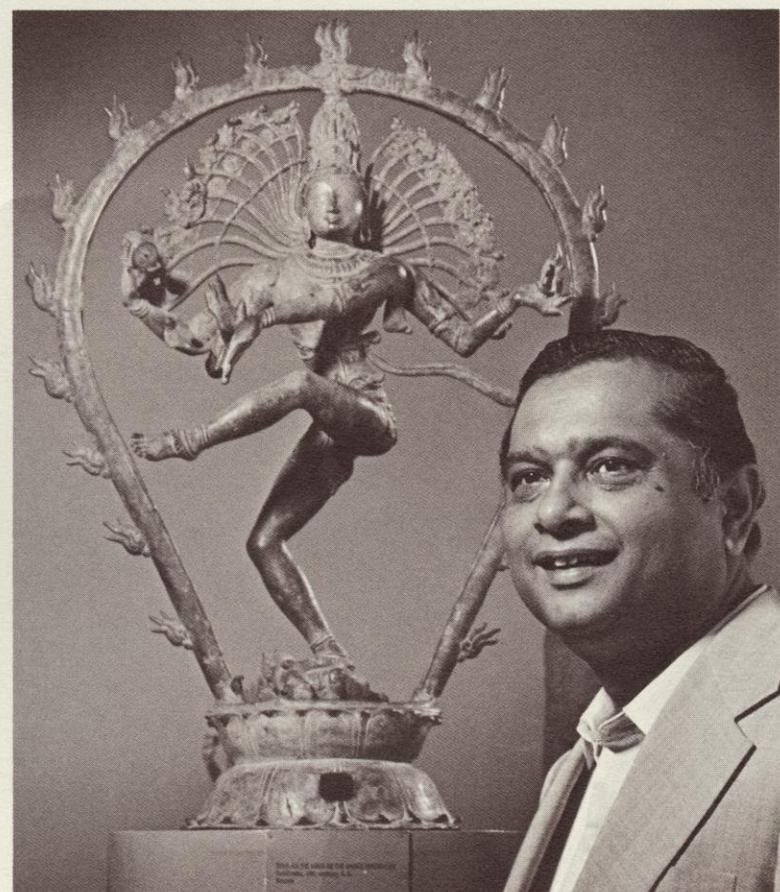
Looking ahead to the end of October, as part of a nation-wide "Festival of India," the Elvehjem is organizing an exhibition entitled *The Art of Storytelling: Art of India from Wisconsin Collections*, to open on October 26 and run through January 12, 1986. The exhibition will explore two major facets of the narrative tradition in the visual arts of India. Sculptures and paintings depicting mythological events centering on the activities of deities will be complemented by coins, ivories, and terracottas of related time periods. Other paintings depicting poetic verses in allegorical fashion, as well as courtly events, will be displayed in conjunction with actual decorative artifacts to enhance the viewer's understanding of the relationship between the jewel-like rendering of details in the miniature paintings and actual objects made in the traditional style. More information on *The Art of Storytelling* and related events will be forthcoming in the next issue of *Artscene*.

## Indian Art to be the topic of Mead Lecture IV

Dr. Pratapaditya Pal, senior curator of Indian and Southeast Asian Art at the Los Angeles County Museum of Art, will present the Katherine Harper Mead lecture for fall, entitled *The Erotic Rasa (Flavor) and Indian Art*. *Rasas* (most closely translated into English as "mood" or "flavor") are the nine basic components in any aesthetic experience. Dr. Pal will discuss with slides the most important *rasa*, love, and how Indian artists through the ages have expressed it in the arts and ancient literature.

Dr. Pal holds Ph.D.'s from the University of Calcutta and Cambridge University and is the author of numerous papers and books including *The Art of Tibet* and *The Art of Nepal*, catalogues of the Los Angeles County Museum of Art collections, and *Court Paintings of India*, featuring some of the great images of the Mughal period.

The lecture will be Wednesday, October 30 at 8 p.m. in room 160 of the Elvehjem. A reception in Paige Court follows the lecture. Dr. Pal's Mead lecture has been scheduled to coincide with the beginning of the 14th Annual South Asian Conference sponsored by the UW's South Asian Area Center (263-5839).



The Katherine Harper Mead Lectures are a gift in memory of the Museum's late director from Mr. and Mrs. William Bright Jones, Fort Atkinson.

## Staff Notes

**Kathy Parks** Ms. Parks, who has worked as the Elvehjem Museum Shop Manager since 1977, was recently promoted to Assistant to the Director. Ms. Parks, who has proven to be an extremely resourceful and able person during her years at the Elvehjem will continue to manage the Museum Shop; however, in addition, she is now also responsible for developing a concerted public information effort for the museum, coordinating the museum calendar of special events, and grant writing.

**Ruth C. Struve** Mrs. Struve, who has worked at the Elvehjem since 1975 and at the University of Wisconsin even longer, retired on July 31. Mrs. Struve not only effectively managed the Museum's finances in this period but also served as an important liaison between the museum and both the University and the community at large. Mrs. Struve will be sorely missed and the Museum would like to take this opportunity to publicly thank her for her years of dedicated service.

## The Elvehjem

# Symposium on American Popular Sheet Music

Guest curator Jean Bonin has organized and will serve as moderator for a symposium in conjunction with the exhibition *American Life In Our Piano Benches: The Art of Sheet Music*. The four speakers for the symposium, which will be held on Saturday, October 19, will identify particular aesthetic and historically significant traits of the genre of sheet music and, more importantly, will explore the interrelationships of the arts as a reflection of American life and culture. Musical performances, slides, and an informal summation allowing dialogue between speakers and audience will be included in the program.

The symposium will begin in Gallery V at 9:45 a.m. with "Foster, Winner, and Work: Three Composers of Popular Song." Speaker Neely Bruce, Associate Professor of Music at Wesleyan University, will draw on his extensive background as a scholar and performer to explore the popular songs of Stephen Foster, Septimus Winner, and Henry Clay Work as they reflect mid-nineteenth-century American life. Timothy E. Scheurer, Chairperson of the Division of Humanities at Franklin University,

will speak at 10:45 a.m. in room 140. In his topic "Thou Witty": The Evolution and Triumph of Style in Lyric Writing, 1890-1950" Dr. Scheurer will examine the lyrics of popular music as an expression of cultural themes and values. He will focus on the ways song lyrics function as a symbol system with their own conventions and ideology and how the language of song lyrics articulates widely shared cultural myths and popular attitudes. As he discusses major themes in popular song, Dr. Scheurer, will present the evolution of lyric writing from the earliest days of Tin Pan Alley to the post-1940s integrated musical.

After lunch, at 12:30 p.m., a short musical performance in Gallery V will provide a transition to two afternoon lectures. Art historian Karal Ann Marling will discuss "Cover-Up: The Art of Sheet Music" at 1 p.m. in room 140. Dr. Marling, Professor of American Studies and Art History at the University of Minnesota, will address the aesthetic qualities of sheet music cover art, emphasizing the years between the Wars. Specifically she will explore its distinctive

graphic motifs and themes in relation to those of painting, printmaking, and other visual media of the period. She will also discuss the correspondences between stylistic innovation in music and the visual art used to adorn musical notation. Following at 2 p.m. Dr. James Fulcher, Associate Professor of English and Humanities at Lincoln College, and a specialist in the correlation between nineteenth-century American ethnic, elite, and popular cultures, will examine ethnicity in American popular sheet music. His paper is entitled "Parlor Music and Loud Silence: Ethnicity in our Piano Benches." A short summation at 3 p.m. will conclude the symposium.

The exhibition *American Life In Our Piano Benches* will be available for viewing beginning at 9 a.m. To secure parking, participants are encouraged to attend the symposium beginning early in the day when campus lots and streets are uncrowded.

The symposium is made possible by a grant from the Wisconsin Humanities Committee.

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.

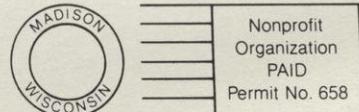
**Museum Shop Hours:**  
Monday-Saturday 10 a.m.-4:45 p.m.  
Sunday 11 a.m.-4:45 p.m.

**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

September-October 1985

*Important Dated Information!*



# The School of Music

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90<sup>th</sup> ANNIVERSARY 1985

## ***Celebration '85*** October 4-13, 1985

90th Anniversary, UW-Madison School of Music

100th Anniversary, University Band

Rededication of Music Hall

Premiere of *Tight-Rope*



# ARTS ON CAMPUS

## FALL SEMESTER 1985

### AUGUST

**24 Saturday**  
through October 13  
**Japanese Woodblock Prints: Reality and Reflection** Asian Gallery, Elvehjem Museum of Art

**28 Wednesday**  
through September 28  
**Wisconsin Regional Art Program Annual State Exhibition** Wisconsin Center, 702 Langdon St.

**Historic American Quilts** Lecture by Blenda Femenias, Curator of the Helen Louise Allen Textile Collection—State Historical Society, 7:00 p.m.

**30 Friday**  
through September 29  
**Flagstaff to Helsinki and Back** Ceramic Works by Rudy Autio, Jim Leedy and Peter Vouklos—Memorial Union Class of 1925 and Main Galleries

### SEPTEMBER

**2 Monday**  
**School of Music Faculty Chamber Music Concert** Mills Concert Hall, 8:00 p.m.

**5 Thursday**  
through October 6  
**3-D Art from the Union Collection** Clay, fiber, glass, metal and wood objects—Memorial Union, Theater Gallery

**6 Friday**  
**School of Music Faculty Cello Recital** Parry Karp—Mills Concert Hall, 8:00 p.m.

through September 20  
**Regional High School Photography Exhibition** Art Department—Art Department Gallery

through October 8  
**Art-To-Go** 2-dimensional art from the Union Collection available for rent—Union South, Susan B. Anthony Gallery

**7 Saturday**

**School of Music Faculty Piano Recital** Carlos Moser, "Riches of Rags"—Mills Concert Hall, 8:00 p.m.

**Textile Collectors Colloquy** Sponsored by the Helen Louise Allen Textile Collection. Bring your heirloom textiles for identification—Memorial Union, 1:00-3:00 p.m.

**8 Sunday**

**UW-Eau Claire Woodwind Quintet** Sunday Afternoon Live from the Elvehjem Concert—Gallery V, 1:30 p.m.

**Vinicio Adames Choir** of Caracas, Venezuela, in a guest concert—Mills Concert Hall, 8:00 p.m.

**13 Friday**

**School of Music Faculty Cello Recital** Parry Karp—Mills Concert Hall, 8:00 p.m.

**14 Saturday**

**School of Music Faculty Violin Recital** Tyrone Greive—Mills Concert Hall, 8:00 p.m.

**15 Sunday**

**Fine Arts Quartet** Sunday Afternoon Live from the Elvehjem Concert—Gallery V, 1:30 p.m.

**School of Music Faculty Voice Recital** Mimmi Fulmer, soprano—Mills Concert Hall, 2:00 p.m.

**Wisconsin Brass Quintet in Concert** Mills Concert Hall, 4:00 p.m.

**20 Friday**

through September 27  
**John Palmer, Sculpture, Paintings and Drawings** Art Department MFA Exhibition—Art Department Gallery

**21 Saturday**

**Pro Arte Quartet Concert** First performance of the semester by the string quartet in residence—Mills Concert Hall, 8:00 p.m.

through November 10

**American Life in our Piano Benches: The Art of Sheet Music** Mayer Gallery, Elvehjem Museum of Art

**22 Sunday**

**Gary Wolkstein, piano, and Janet Anthony, 'cello** Sunday Afternoon Live from the Elvehjem Concert—Gallery V, 1:30 p.m.

**School of Music Faculty Horn Recital** Douglas Hill, hand horn—Mills Concert Hall, 8:00 p.m.

**26 Thursday**  
**Black Music Ensemble Concert** Morphy Recital Hall, 7:00 p.m.

**27 Friday**

**School of Music Faculty Trombone Recital** William Richardson with Arthur F. Becknell, piano—Mills Concert Hall, 8:00 p.m.

through October 4

**Denise Minkler, Drawings and Paintings** Art Department MFA Exhibition—Art Department Gallery

**28 Saturday**

**Choral Collage Concert** Mills Concert Hall, 8:00 p.m.

**Folk Music Series: Odetta** A living legend of American music returns to Madison with her thrilling sounds and moving lyrics—Wisconsin Union Theater, 8:00 p.m.

**Wisconsin Regional Art Program Annual State Conference, Exhibition Workshop and Awards Luncheon** includes speaker Peggy Zalucha on "Watercolor-Neo-Realism" and a slide presentation of "The Birth Project"—Wisconsin Center, 9:00-4:00 p.m.

**29 Sunday**  
**Victoria Drake, harp** Sunday Afternoon Live from the Elvehjem Concert—Gallery V, 1:30 p.m.

**Symphonic Band/Wind Ensemble Concert** Mills Concert Hall, 8:00 p.m.

through December 1

**Vaughn Grylls: Through the Looking Glass** Paige Court and 5th Floor, Elvehjem Museum of Art

### OCTOBER

**4 Friday**

and 5 Saturday

**Critics Symposium on Music and the Arts** Workshops and presentations by Robert Jacobson of *Opera News*, John Simon, theater critic of *New York* magazine, Andrew Porter, music critic of the *New Yorker* and Deborah Jowitt, dance critic of the *Village Voice*—Mills Concert Hall—For information call 263-1892.

through October 11

**Diane Fellows, Non-Static Forms** Art Department MFA Exhibition—Art Department Gallery

through November 3

**Judith Graham: Times of Day** Large land and seascapes inspired by California's light and color by Madison artist—Memorial Union, Main Gallery

through November 3

**Was It Worth the Weight?** Prints and sculpture by Janet Ballweg—Memorial Union Class of 1925

**5 Saturday**

**Tight-Rope** Premiere of opera commissioned for the School of Music Anniversary Celebration—Carol Rennebohm Auditorium, 8:30 p.m.—Followed by gala supper and reception, Madison Club.

**6 Sunday**

**Carol Rennebohm Auditorium Dedication Ceremony** Music Hall, 2:00 p.m.

**American Life in the Piano Bench: Wisconsin Brass Quintet, Kitt Renter-Foss, soprano, Karlos Moser, piano** Sunday Afternoon Live from the Elvehjem Concert—Gallery V, 1:30 p.m.

**Gallery Lecture: American Life in Our Piano Benches** by guest curator Jean Bonin—Mayer Gallery, 3:30 p.m.

and October 11, 13 (2 p.m.), 17-19, 23, 25, and 26

**Tight-Rope** Opera commissioned for the School of Music Anniversary Celebration presented by the UW Opera—Carol Rennebohm Auditorium, Music Hall—For tickets call 262-1500, for information, 263-5615.

**7 Monday**

**Literary Societies and Music Hall** Lecture by Irving Shain, Chancellor, UW-Madison, and performance of Brahms's Liebeslieder Waltzes by voice faculty, Music Hall, 8:00 p.m.

**8 Tuesday**

**Tokyo String Quartet** Wisconsin Union Theater, 8:00 p.m.

**Art-To-Go** Framed, glassed prints and paintings for rent—Susan B. Anthony gallery, Union South, 4:00 to 6:00 p.m.

**9 Wednesday**

**Music in Performance** Pro Arte Quartet, Gunnar Johansen—Music Hall, 8:00 p.m.

**10 Thursday**

**The Pop Gordon Era** Recollections of the "Journeys in Musicland" broadcasts from Music Hall—Music Hall, 7 p.m., followed by a lecture and recital by Karl Haas at 8:00 p.m.

**11 Friday**

**Reception for Judith Graham, Times of Day Exhibition** Memorial Union, Main Gallery, 5:00 to 8:00 p.m.

**School of Music Faculty Recital** Mills Concert Hall, 8:00 p.m.

and 12, 13

**School of Music and University Band Alumni Weekend** Call 263-1892 for further information

through October 18

**Robert P. Kinsell, Paintings** Art Department MFA Exhibition—Art Department Gallery

**12 Saturday**

**School of Music Faculty Recital** Mills Concert Hall, 2:00 p.m.

**School of Music Concert with Guest Alumni Musicians** University Stock Pavilion, 8:00 p.m.

**13 Sunday**

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

**15 Tuesday**

**Masters Singers Concert** Mills Concert Hall, 8:00 p.m.

**18 Friday**

**Folk Music Series: Jean Redpath with Abby Newton** An inimitable folk stylist with her Scottish brogue and lifting voice—Wisconsin Union Theater, 8:00 p.m.

and 20, 27, November 1, 3

**Who Says?** First production in the United States of this children's play by a playwright from Wales—Presented by the University Children's Theatre—Jill Hemsley Theatre

**20 Sunday**

**Concert Band Concert** Mills Concert Hall, 2:00 p.m.

**University Band Concert** Mills Concert Hall, 4:00 p.m.

**UW-Madison Symphony Orchestra Concert** Mills Concert Hall, 8:00 p.m.

**Ivar Lunde Jr., oboe, Nanette Gomory Lunde, harpsichord** Sunday Afternoon Live from the Elvehjem Concert—Gallery V, 1:30 p.m.

**21 Monday**

**Vaughn Grylls: Through the Looking Glass** Lecture by Vaughn Grylls, professor at Williams College—Room 160, Elvehjem Museum of Art, 7:30 p.m.

**25 Friday**

**Elvehjem Museum of Art Student Open House** Paige Court, Elvehjem Museum of Art, 2:00-4:00 p.m.

**26 Saturday**

**School of Music Faculty Clarinet Recital, Glenn Bowen** Mills Concert Hall, 8:00 p.m.

through January 12

**The Art of Storytelling: Art of India from Wisconsin Collections** Asian Gallery, Elvehjem Museum of Art

**27 Sunday**

**UW-Madison Jazz Ensemble Concert** Mills Concert Hall, 2:00 p.m.

**Schütz Ensemble** Sunday Afternoon Live from the Elvehjem Concert—Gallery V, 1:30 p.m.

**28 Monday**

through November 23

**Hagia Sophia through Byzantine Eyes** Encircling Phillips Auditorium, Elvehjem Museum of Art

**30 Wednesday**

**Stuttgart Youth Orchestra Concert** Mills Concert Hall, 8:00 p.m.

**The Erotic Rasa (Flavor) and Indian Art** Lecture by Pratapadiya Pal, Curator of Indian and Islamic Art at Los Angeles County Museum of Art—Fourth speaker in the Katherine Harper Meal Lecture Series—Room 160, Elvehjem Museum of Art, 8:00 p.m.

### NOVEMBER

**1 Friday**

**Ars Musica** America's finest early music ensemble plays Handel's complete "Water Music" and works by Haydn and Bach—Wisconsin Union Theater, 8:00 p.m.

**2 Saturday**

**Langas Indian Music Concert** Mills Concert Hall, 8:00 p.m.

**3 Sunday**

**UW-Madison Chamber Orchestra Concert** Mills Concert Hall, 8:00 p.m.

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

**8 Friday**

also November 9, 14-16, and 21-23  
**Awake and Sing** The University Theater presents this classic about a Jewish family maintaining its integrity during the great depression—Mitchell Theatre, 8:00 p.m.

through December 8

**Camera Concepts** 37th annual juried photographic competition open to UW-Madison students—Reception 8:00 to 10:00 p.m.—Memorial Union, Main Gallery

through December 8

**Chad Alice Hagen: In Search of the Diagonal** Hand felted, manipulated and hand-dyed wool pieces—Memorial Union, Class of 1925 Gallery

**9 Saturday**

**Pro Arte Quartet Concert** Mills Concert Hall, 8:00 p.m.

**Folk Series: Doc Watson** Hero of the bluegrass revival. Watson is probably the greatest living exponent of the Appalachian tradition—Wisconsin Union Theater, 8:00 p.m.

through December 8

**Women's Chorus/Choral Union/Chorale Concert** Mills Concert



**For further information call:**

School of Music, Humanities Building

**263-1900**

Celebration '85, School of Music Anniversary

**263-1892**

University Theater, Vilas Hall Box Office

**262-1500**

Elvehjem Museum of Art

**263-2246**

Wisconsin Union Theater, Memorial Union

**262-2201**

Dance Program, Lathrop Hall

**262-1641**

Department of Art, Humanities Building

**262-1660**

Wisconsin Union Art Galleries

**262-2214**

Environment, Textiles and Design Program

**262-4519**

**Locations:**

**Art Department Gallery:** 7th floor, Humanities Building,  
455 N. Park Street

**Carol Rennebohm Auditorium:** Music Hall, 925 Bascom  
Mall (across Park Street from Humanities Building)

**Elvehjem Museum of Art:** 800 University Avenue

**Gilbert Hemsley Theatre:** Vilas Communications Hall,  
821 University Avenue

**Lathrop Hall:** 1050 University Avenue

**Mills Concert Hall:** Humanities Building,  
455 N. Park Street

**Morphy Recital Hall:** Humanities Building,  
455 N. Park Street

**Ronald E. Mitchell Theatre:** Vilas Communications Hall,  
821 University Avenue

**Union Galleries:** The Wisconsin Union has four galleries in two buildings: The Memorial Union, 800 Langdon Street, contains the Main Gallery, the class of 1925 Gallery and the Theater Gallery. The Susan B. Anthony Gallery is in Union South, 227 N. Randall Avenue

**Vilas Hall Box Office:** East side of Vilas Communications Hall

**Wisconsin Union Theater:** Memorial Union,  
800 Langdon Street

This Calendar was produced as a service of the UW-Madison Consortium for the Arts. The Consortium for the Arts is funded by the Brittingham Trust and by gifts to the UW Foundation.

***Noted Arts Critics to Visit Campus in October***

Three nationally-known critics of the arts will come to the Madison campus October 4 and 5 to participate in a workshop/panel and a symposium designed to evaluate the role critics play in forming an important link between creators, performers, sponsors, and audiences. The program is part of the School of Music's Anniversary Celebration scheduled for October 4-13, 1985.

Visiting critics include: Andrew Porter, music critic for *The New Yorker*; John Simon, internationally known drama critic and film critic for *New York* magazine; and Deborah Jowitt, dance critic for *The Village Voice*. Robert Jacobson, editor of *Opera News* and Madison alumnus of 1962, will serve as moderator.

The critics will participate in a workshop/panel on Friday afternoon, October 4. The program will feature demonstrations and performances by the departments of dance, music, and theater and drama followed by comments and analyses from the critics.

Saturday afternoon, October 5, will feature a symposium on "The Responsibility of the Critic."

These unusual opportunities for students, writers, and arts followers will be held in Mills Hall of the Humanities Building and are free and open to the public, although tickets will be required for admittance. For further information, call 263-1892.

UW-Madison Consortium for the Arts  
Room 5542 Humanities Building  
455 North Park Street  
Madison, WI 53706