



Artscene. Vol. 1, No. 1 January February 1985

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, January February 1985

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The Elvehjem Museum of Art

artscene

University of
Wisconsin-Madison
Volume 1, Number 1

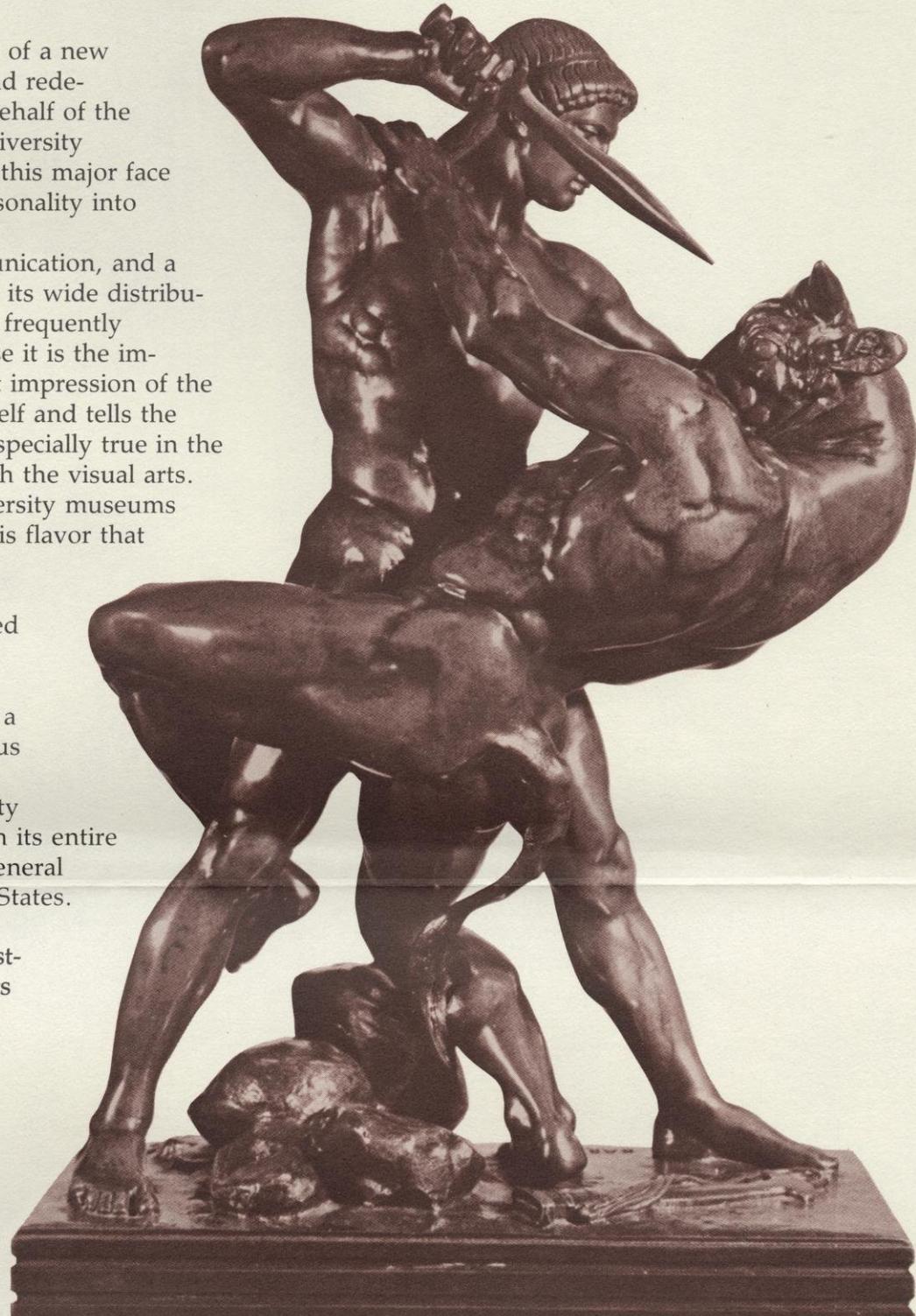
For the Elvehjem, January 1 marks not only the first day of a new year but also the inauguration of *Artscene*, the revised and redesigned version of the bimonthly museum *Calendar*. On behalf of the Elvehjem I would like to thank Earl Madden and the University Publications Office for their assistance in bringing about this major face lift. It was their effort that translated the Elvehjem's personality into this appropriate and very elegant new format.

Publications are a museum's primary means of communication, and a newsletter, due to its frequency, its current interest, and its wide distribution, is one of the most significant. Design, which is too frequently overlooked in newsletters, is especially important because it is the immediate visual impact of a publication that gives the first impression of the institution. Design indicates how an institution views itself and tells the reader something about its aesthetic standards. This is especially true in the case of museums, whose essential purpose is to deal with the visual arts. The Elvehjem is one of the finest and most elegant university museums anywhere in the United States, and it is something of this flavor that the new look of *Artscene* is intended to convey.

Not only is *Artscene* different in appearance but also in philosophy. The earlier bimonthly *Calendar* was developed primarily for distribution to the museum Friends, and true to its name, to communicate upcoming Elvehjem events. *Artscene* will continue to respond to the need for a calendar and, of course, will be sent to all of our generous supporters as part of their membership. However, if the Elvehjem is to be truly viable as a professional and quality museum, it must be able to communicate effectively with its entire constituency, which includes, besides community, the general public and its professional peers throughout the United States. *Artscene* is intended ultimately to serve that purpose.

An expanded readership must be accompanied by adjustments in content. *Artscene* will feature not only those events which are directly organized by the Museum staff but all arts events which take place in the Elvehjem. Articles will deal with the permanent collection, exhibitions, and educational programs at the Elvehjem in a more expansive manner, so that the reader may get some sense not only of what the museum is doing, but why it is doing it and where this particular activity fits into the broader museum program. The museum's permanent collection, its installation in the museum galleries, and its growth will be highlighted. An important object from the permanent col-

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Theseus Combatting the Minotaur, Antoine-Louis Barye, French, 1796-1875, bronze.

JANUARY

Exhibitions

John Wilde, Drawings, 1940-1984

Twentieth-Century American Drawings:
The Figure in Context

Concerts

Bedford Duo

Wausau Conservatory of Music Chamber Players

Pro Arte Quartet

Collegium Chamber Players

Semi-Annual Poster Sale

FEBRUARY

Exhibitions

Grant Wood Still Lifes as Modern Abstractions

Drawing Classes

Concerts

Wisconsin Brass Quintet

Pro Arte Quartet

Wingra Woodwind Quintet

Marcia Roberts, mezzo-soprano;
Ellen Burmeister, piano; Warren Downs, cello

Student Open House

NEW AT THE ELVEHJEM

Recent Acquisitions

In November the Art Acquisitions Committee met for the first time under the chairmanship of Russell Panczenko. Quite a number of potential gifts and purchases were presented for the committee's consideration. Among these that were approved for acceptance into the collection is the print portfolio, *Point of Departure*, donated by Artist's Proof Printmaking Studio in conjunction with the exhibition of this portfolio at the Museum in September and October. Another exhibition-related gift is the pencil and wash drawing *Study for "The Mostly Good Things Series: Dead Insects of 1972* by John Wilde (gift of the artist), which is in the exhibition of Wilde's drawings that closes on January 6. Other gifts of note include a painting by the British artist Edward Louis Lawrenson entitled *The Sentinels* of ca. 1925 (gift of Mr. and Mrs. Fred M. Lukens), an early watercolor by Stuart Davis of 1912 entitled *The Doctor* (gift of D. Frederick Baker), a Japanese woodblock print depicting the *Ghost of Asakura Tōgo* by Kuniyoshi (gift of Roger and Keiko Keyes), and a group of Native American baskets donated by Mr. and Mrs. Theodore Van Zelst.

Several prints also were approved for purchase. Of these, the most interesting from the standpoint of technique is *Children and Animals* by Gilles Demarteau (1722-1776). Although this print is classified as a reproductive print, inasmuch as the composition was not original but was a copy of a red and black chalk drawing by J.B. Huet, its appeal lies in the means by which the original was imitated. This print is an example of



Return of the Prodigal Son, Auguste Lepère, French, 1849-1918, etching.



Children and Animals (after J.B. Huet), Gilles Demarteau, Belgian, crayon-manner engraving.

"crayon-manner" etching and engraving, whereby, using needles, roulettes, and other instruments with rolling heads and irregularly spaced prongs, the etching ground or the plate itself was perforated with small holes, rather than with incised lines. When the plate was inked and printed, this resulted in the effect of broad lines with a pebbly texture very similar to chalk or crayon drawings. In this instance, two plates were used, the red and the black having been printed separately. Crayon-manner etching and engraving (usually both processes were employed in this technique) originated in Paris at the middle of the eighteenth century; Demarteau was one of the earliest, most prolific, and most accomplished practitioners of this process, most frequently reproducing designs by Boucher, but also making copies after Fragonard, Cochin, and Huet (as here).

The Acquisitions Committee also

approved the acquisition of an etching by Auguste Louis Lepère (1849-1918) entitled *The Return of the Prodigal Son*. Lepère's prints were quite popular during his lifetime, particularly his views of Paris and his landscape etchings (which this print, despite its Biblical title, technically falls within). Like many of his contemporaries who practiced in a traditional style, however, his work sank into relative obscurity with the advent of the Modernist aesthetic during this century. Only in recent years has appreciation for his abilities as an etcher begun to resurface as part of a general reevaluation of late nineteenth and early twentieth century printmaking.

Another etcher whose work is gaining increased recognition is the American George Elbert Burr (1859-1939), and the committee approved the purchase of two prints by that artist, *Coast at Monterey, California*, and *Road to Bear Lake, Estes Park, Colorado*,

The Elvehjem



Road to Bear Lake, Estes Park, Colorado, George Elbert Burr, American, 1859–1939, etching.



Coast at Monterey, California, George Elbert Burr, American, 1859–1939, etching.

ca. 1917. As the titles suggest, Burr was one of a relatively few printmakers who portrayed the landscape of the western United States in the early part of this century, at a time when the center of American art critically, iconographically, and geographically was the eastern seaboard. In addition to this socio-artistic aspect and to the sheer quality of these etchings embellished with drypoint, there is a sentimental rationale for including works by this artist in the print collection. In 1973 Mark and Katherine Ingraham established a fund for the purchase of prints by "artists of the second rank, whose best work often excels the lesser works of artists of the first rank." One of the etchers they identified was George Elbert Burr. Over the past decade, no opportunity presented itself to fulfill their wish. In 1980 John Hasbrouck Van Vleck bequeathed his father's collection of Japanese prints to the Museum. Mark Ingraham was perhaps the most influential figure in the final disposition of this collection, having been a life-long friend of the Van Vlecks as a contemporary of John Hasbrouck and a student of his father, Edward Burr Van Vleck, a relative of George Elbert Burr. Mark often expressed his wish to have the Burr connection united in the Elvehjem. Now, regrettably after Mark and Katharine Ingraham are both deceased, that connection has been achieved and an unspoken promise has been fulfilled.

These works are not all hung in the galleries, but they may be seen by appointment; please call 263-2229.

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lection of featuring prominently in a temporary exhibition will be illustrated on the front page in each issue.

These are some of the ideas that have motivated *Artscene*. In future issues, its possibilities will be explored and developed until the Elvehjem is satisfied that it has a vehicle of communication that is personal, professional, and effective. Comments and suggestions from our readers in response to the first issue of *Artscene* would be of great interest to us at the Elvehjem.

On behalf of the entire Elvehjem staff, I would also like to take this opportunity to wish all of you a happy and prosperous new year.

Russell Panczenko
Director

The Elvehjem

EXHIBITIONS

John Wilde Drawings, Grant Wood Still Lifes And 20th Century American Drawings

On November 17 the Elvehjem opened a major exhibition of work by one of this country's most distinguished draughtsmen, *John Wilde, Drawings, 1940-1984*, which will run through January 6. Before retiring in 1982, Professor Wilde taught for thirty-four years on the faculty of the Department of Art of this university. The enthusiastic response which has greeted the exhibition is most gratifying to the museum staff and especially to its organizer Carlton Overland. Visitors have enjoyed Wilde's precision of draughtsmanship, his invention, and the wit with which he has approached drawing.

On January 19 the Elvehjem will continue exploring the variety and power of drawings by American artists in the exhibition, *Twentieth-Century American Drawings: The Figure in Context*. As the title suggests, this exhibition is concerned with the human figure as part of a composition—whether it be a landscape, cityscape, interior, or fantasy design. The exploration of the theme of "the figure in context" has resulted in a selection of 89 stylistically diverse works by 89 artists. The drawings are done in a variety of media, including watercolor, pencil, ink, charcoal, and pastel. They range in size from small, intimate sketches to commanding large-scale images with the impact of large contemporary paintings. Featured in the exhibition will be a com-

mercial illustration by Charles Dana Gibson, creator of the "Gibson Girl" in fashion; studies of the nude model by Richard Diebenkorn, Philip Pearlstein, Tom Wesselman, Mel Ramos, Edward Hopper, Reginald Marsh, and John Sloan; depictions of acrobats, athletes, and dancers by Alexander Calder, George Bellows, and Alfred Leslie; and powerful abstract figures by Philip Guston, Robert Motherwell, Mark Rothko, and David Smith. Other artists represented with masterful drawings include Will Barnet, Jack Beal, Sidney Goodman, and contemporary New York graffiti artist, Keith Haring.

The drawings in the exhibition were selected by Paul Cummings, Adjunct Curator of Drawings at the Whitney Museum of American Art, and President of the Drawing Society. Mr. Cummings is also the author of the fully illustrated scholarly catalogue of the exhibition, which will be available in the Museum Shop.

In the catalogue, Mr. Cummings explores the influence of various historical movements upon the artists in the exhibition, beginning with late nineteenth century training in the Academy, and these artists' response to the decline of the quest for beauty in a traditional sense. The use of drawing as an outlet for revealing personal fantasy is an especially interesting theme. Mr. Cummings also investigates the use of color as a device of enrichment and how the artists have employed it to establish atmosphere, define light, enhance spatial perception, and broaden the emotional range with which the viewer responds to the work.

Twentieth-Century American Drawings will be on view through March 3. It is circulated under the auspices of the International Exhibitions Foundation, Washington, D.C. Its showing at the Elvehjem is supported by the University of Wisconsin-Madison Knapp Bequest, Humanistic Foundation, and Anonymous Fund Committees.

While *Twentieth-Century American Drawings: The Figure in Context* is still on view, the Elvehjem will turn to a little-known non-figurative group of works by an American artist who is best known as a figurative painter. *Grant Wood's Still Lifes as Modern*

Abstractions, which opens on February 16 and runs through April 6, presents 28 floral still lifes in watercolor, oil painting, hand-colored lithography, and mixed-media sculpture. Most of these works comprise a transitional style dating from 1927 to 1930. In time, technique, and composition they lie between his early "impressionist" style and his best known mature and meticulous style fully characterized by the paintings *American Gothic* and *Stone City* of late 1930. In their emphasis on surface patterning they approach early Modern painting in France. Contrary to popular belief, and to art historical emphasis, Grant Wood accepted abstraction—indeed he was interested in the concepts and practices of modern French painting.

Grant Wood Still Lifes as Modern Abstractions has been curated for the Elvehjem by James M. Dennis, Professor of Art History at the University of Wisconsin-Madison, author of *Grant Wood: A Study in American Art and Culture*, and the leading authority on Grant Wood's work. Professor Dennis has provided a substantial essay for the exhibition catalogue, in which he relates the floral still lifes to American sources of art theory, art education, and art criticism from which Grant Wood directly drew his brand of modernism. Professor Dennis will present a gallery lecture on the exhibition February 24 at 3:30 p.m.

Looking ahead to the Spring, we are very pleased to say that we have been able to schedule a major exhibition by the greatest American printmaker of the nineteenth century, James Abbott McNeill Whistler. *Drawing Near: Whistler Etchings from the Zelman Collection* (March 9-April 28) was organized by the Los Angeles County Museum of Art and consists of 90 etchings from the finest private collection of Whistler etchings and drypoints in the country—that of Julius and Anita Zelman.



Floral Still Life: Mixed Garden Bouquet,
1929, Grant Wood, oil on pressed composition board.

The Elvehjem

JANUARY

1 Tuesday

Museum closed for New Year's Day.

6 Sunday

Exhibition, *John Wilde, Drawings, 1940-1984* closes. (Exhibition catalogue is available in the Museum Shop.)

Concert, Sunday Afternoon
Live—From the Elvehjem, Bedford Duo, oboe and harpsichord, Gallery V, 1:30 p.m.

8 Tuesday

Elvehjem League Meeting, Langer Room of the Madison Art Center, 9 a.m.-noon.

12 Saturday

Exhibition, a new installation of the Elvehjem's collection of Oriental art opens in Brittingham Gallery VI.

13 Sunday

Concert, Sunday Afternoon
Live—From the Elvehjem, Wausau Conservatory of Music Chamber Players, Gallery V, 1:30 p.m.

18 Friday

Poster Sale in the Museum Shop begins and runs through January 27.



Drawing for the painting *Nighthawks*, Edward Hopper, 1942.

19 Saturday

Exhibition, *Twentieth-Century American Drawings: The Figure in Context* opens and runs through March 3 (Exhibition catalogue available in the Museum Shop).

Opening Reception for the exhibition *Twentieth-Century American Drawings: The Figure in Context*, Paige Court, 7-9 p.m.

20 Sunday

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

27 Sunday

Concert, Sunday Afternoon
Live—From the Elvehjem, Collegium Chamber Players, Gallery V, 1:30 p.m.

30 Wednesday

Lecture, "The Craft of Old Master Drawings," by James Watrous, Emeritus Professor of Art History, UW-Madison, room 140, 7:30 p.m. This is session one of the three-session Elvehjem lecture course "Mixed Media: Drawing." Pre-registration and fee required: \$15 FRIENDS; \$20 non-members (263-4421).

FEBRUARY

2 Saturday

Art class, "The Figure in the Environment: Drawing." Gallery viewing and art workshops in a studio are combined in this class for young people (at least 13 years of age) and adults. This is the first of four sessions on successive Saturdays from 9-11 a.m. Pre-registration and fee required: \$21 FRIENDS; \$25 non-members; supplies included. The instructor is Brandy Larson.

3 Sunday

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

6 Wednesday

Lecture, "Old Master Drawings: At Arm's Length." Demonstration and lecture by Jeff Morin, Mayer Print Center, time to be announced. This is session two of the Elvehjem lecture course "Mixed Media: Drawing." Pre-registration and fee required: \$15 FRIENDS; \$20 non-members (263-4421).

7 Thursday

Lecture, "Mont St. Michel and Monuments of the Anglo-Norman World I," by Jane T. Schulenberg and Lynn T. Courtenay, room 130, 7:30-9 p.m. Pre-registration and fee required at UW-Extension (262-3731).

9 Saturday

Art class, "The Figure in the Environment: Drawing." (See listing for February 2, above.)

10 Sunday

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

12 Tuesday

Elvehjem League Meeting, room 166, 9 a.m.-noon.

13 Wednesday

Lecture, "Twentieth-Century American Drawing: Tracing the Figure." A tour of the exhibition and a slide lecture by Judith Mjaanes, room 166, 7:30 p.m. This is session three of the Elvehjem lecture course "Mixed Media: Drawing." Pre-registration and fee required: \$15 FRIENDS; \$20 non-members (263-4421).

14 Thursday

Lecture, "Mont St. Michel and Monuments of the Anglo-Norman World II," by Jane T. Schulenberg and Lynn T. Courtenay, room 130, 7:30-9 p.m. Pre-registration and fee required at UW-Extension

16 Saturday

Exhibition, *Grant Wood Still Lifes as Modern Abstractions* opens and runs through April 6.

Art class, "The Figure in the Environment: Drawing." (See listing for February 2, above.)

17 Sunday

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

21 Thursday

Lecture, "Mont St. Michel and Monuments of the Anglo-Norman World III," by Jane T. Schulenberg and Lynn T. Courtenay, room 130, 7:30-9 p.m. Pre-registration and fee required at UW-Extension

22 Friday

Film, *Door in Turner Alley*, a documentary of the life and works of Grant Wood, room 160, 4 p.m.

Student Open House, Paige Court, 2-4 p.m. Tours on the half hour, music, refreshments and a film showing at 4 p.m. (263-2495).

23 Saturday

Art class, "The Figure in the Environment: Drawing." (See listing for February 2, above.)

24 Sunday

Lecture, "A New Look at Grant Wood," by James M. Dennis, Professor of Art History, UW-Madison. Professor Dennis is the guest curator of the exhibition *Grant Wood's Still Lifes as Modern Abstractions*.

Concert, Sunday Afternoon
Live—From the Elvehjem, Marcia Roberts, mezzo-soprano; Ellen Burmeister, piano; Warren Downs, cello, Gallery V, 1:30 p.m.

28 Thursday

Lecture, "A Medieval Miscellany I," by Jane T. Schulenberg and Lynn T. Courtenay, room 130, 7:30-9 p.m. Pre-registration and fee required at UW-Extension.

The Elvehjem

EDUCATION

The Elvehjem's Docents

The Elvehjem is very pleased to have a dedicated group of volunteers to meet with groups of visitors and to interpret the works of art in our galleries for their education and enjoyment. They are known as "docents," a term defined as "teacher" and "lecturer," and which has become increasingly used to refer to lecturers in art museums.

The Elvehjem's docents play a vital part in the educational role of the Elvehjem, responding to requests for tours from the University community and visitors from around the state and region. In 1983-84 docents guided 8,500 adults and children through the galleries. In addition to guiding tours, they give public lectures, teach adult education courses, and present slide lectures about the Elvehjem to community groups.

What kind of people are docents? They are friendly persons with enthusiastic teaching personalities, indeed the attitude of Chaucer's scholar to "gladly learn and gladly teach!" In the Docent Training Class, graduated this fall, there are 28 new docents. Though many do have backgrounds or degrees in the arts, these are not prerequisites. Very good docents have brought to their tours experience in other disciplines: foreign languages, literature, counseling, marketing, and the health sciences, for example. Docents share



John Wilde talks to Elvehjem Docents about his exhibition.

two traits. They want to serve the Elvehjem, and they have a strong commitment to learning about the visual arts and how to convey that knowledge to the museum visitor.

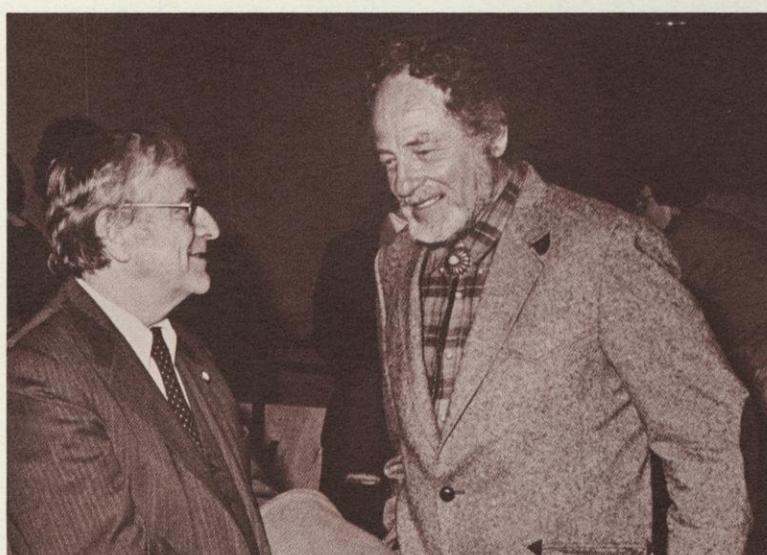
"Strong commitment" for docent trainees means attending bi-weekly training sessions and UW-Madison Art History classes. Trainees in the Class of 1984 have attended 40 hours of training specifically on the Elvehjem's collections, its operations, and on tour-giving techniques, and they have audited one half of a year-long

survey of the history of art offered by the Art History Department. Next semester they will complete the course, for a total of 180 classroom hours. For the Elvehjem's 50 experienced docents, commitment means mandatory monthly meetings to learn about temporary exhibitions, auditing upper-level Art History classes, and guiding at least a dozen tours per year.

To arrange a guided tour with a docent for your group, please call Anne Lambert at 263-4421 at least two weeks ahead of your tour date.

Lawrence Halprin: on Liveable Cities

"In an era in which we have come to accept that cities have to be designed and made into nicer places, we are starting to do something I often think



Lawrence Halprin (right) and Phil Lewis at Elvehjem post lecture reception.

is worse. We're starting to boutique-ize our cities . . . to make them so pretty that they no longer have any down-home attitude, no life in them. They are wine and cheese centers," said Lawrence Halprin, renowned landscape architect and urban planner in a lecture at the Elvehjem on November 28. To a capacity audience of nearly 300 landscape architects, architects, museum members, and University and community members, Mr. Halprin suggested solutions for "taking the urban conglomerations we have built for ourselves and making something more of them than the evil places we imagine cities to be." According to Halprin, when designers take the natural environment and induce it into the urban setting, the city can be made into a pleasant place in which to live, not a place from which to flee. Using examples of parks and spaces Halprin designed for San Francisco and city plans on both coasts, he illustrated places that

people had come to use and enjoy because their fundamental needs are met. Several plans contained imaginative sculptural fountains which lure visitors—young and old—to wade, rest, dance, and enjoy. Halprin ended his lecture by describing his current project—the design for the Franklin Delano Roosevelt Monument, commissioned by the U.S. Congress for Washington, D.C.

Mr. Halprin's lecture in Madison was sponsored by Downtown Madison Partners, Inc., UW-Madison's Environmental Awareness Center, the Madison Art Center, the Wisconsin Society of Architects-SW, and the Elvehjem as part of the *Architecture: Design, Ecology, and the Built Environment* lecture series. Funding for the series was provided by the Norman Bassett Foundation, the Dane County Cultural Affairs Commission, Marshall Erdman and Associates, the Wisconsin Society of Architects-SW, and the sale of tickets.

The Elvehjem

Drawing Classes

Retire to a warm, beautiful Elvehjem gallery on several wintry days to learn about drawing. For centuries artists have used drawing as an essential element in their training, as a vehicle for testing ideas, and as an end in itself. Classes—lecture and studio—will be held for adults, teens, and 7-12 year-olds. Students will have the opportunity to see temporary exhibitions such as *Twentieth-Century American Drawings: The Figure in Context* and important Old-Master Drawings from the permanent collection.

Mixed Media: Drawing

An evening (lecture) class for Adults. (High school age students are welcome!)

Session I: The Craft of Old Master Drawings

In a slide lecture James Watrous will survey the materials, tools, and methods of working used by fine artists since the Renaissance.

Professor Watrous will cover metalpoint, pens, inks, chalks, pastels, crayons, charcoal, and graphite. He will include examples of drawings by the great masters, among them Raphael, Michelangelo, and Rembrandt.

James Watrous is Emeritus Professor of Art History at UW-Madison and the author of *The Craft of Old-Master Drawings*.

Session II: Old Master Drawings: At Arm's Length

The Elvehjem's Mayer Print Center will be open especially for two small group discussions of the Elvehjem's Old Master drawings. Instructor Jeff Morin will demonstrate selected traditional drawing techniques, and students may try them as well. Mr. Morin will illustrate his lecture with representative examples of drawings (chiaroscuro, pen and wash, chalk, etc.) from the Elvehjem's drawing collection while students examine them. Fine examples by Tiepolo, School of Rubens, Lancret, David, and Greuze will be included.

Jeff Morin is an M.F.A. candidate in the Graphics Area of the UW-Madison Department of Art. Having examined drawings by Italian masters while studying in Italy, he has a special interest in metalpoint.

Session III: Twentieth-Century American Drawing: Tracing the Figure

Finished drawings and studies have continued to be an important form of visual thinking for American artists in our century, despite some decline of interest in traditional academic training. In a gallery lecture and slide presentation Instructor Judith Mjaanes will use the temporary exhibition *Twentieth-Century American Drawings: The Figure in Context* to discuss major

American artists' figure drawings. The figure and its graphic representation by over 80 major American artists (e.g. Bellows, Hopper, Demuth, Arthur B. Davis, Calder, Pearlstein, Motherwell, and Wesselman) and many stylistic movements will be covered.

Judith Mjaanes, a painter, docent, and art educator, is a frequent lecturer in the Elvehjem's adult education programs.

"Mixed Media: Drawing" is a subscription series, and is limited to 20 people. The fee is \$15 for FRIENDS of the Elvehjem and \$20 for non-members. Classes meet three Wednesday nights, January 30, February 6 and February 13. Sessions I and III meet at 7:30-9 p.m. For Session II, February 6, participants should specify the 6:30-8 p.m. time or 8-9:30 p.m. time when they register. (Because Session I, *The Craft of Old-Master Drawing*, is a slide lecture with unlimited seating, persons wishing to attend only that session may do so for \$2.)

To register send your name, address, phone number, and preference of time for Session II with a check made out to the Elvehjem Museum of Art: Mixed Media, c/o Anne Lambert, Elvehjem Museum of Art, 800 University Avenue, Madison, WI 53706.

Workshops on Still Life

Explore still life for fun and appreciation and learn drawing skills! Two sections of this class will be offered: one for 7-12 year-olds, the other for adults (including teens!). In the first children's class Instructor Brandy Larson will discuss the exhibition *Grant*

(continued on back page)

MEMBERSHIP

Student Open House

The Elvehjem Student Volunteer Association is planning a second semester Open House on Friday, February 22. A variety of afternoon activities will include tours every half hour from 2 to 4 p.m. featuring the *Twentieth-Century American Drawings* and *Grant Wood Still Lifes* exhibitions.

Music and refreshments will be available in the Paige Court as well. The afternoon will conclude with a showing of *Door in Turner Alley*, a documentary film of the life and works of Grant Wood at 4 p.m.

Membership Application

I/We wish to join the FRIENDS of the Elvehjem

Name _____

Address _____

City/State/Zip _____

Home Phone/Business Phone _____

Return this form to:
FRIENDS of the Elvehjem
Museum of Art
800 University Avenue
Madison, WI 53706
(608) 263-2495

Membership Categories

<input type="checkbox"/> Founder	\$100
<input type="checkbox"/> Family	40
<input type="checkbox"/> Individual	25
<input type="checkbox"/> Senior (age 65)	15
<input type="checkbox"/> Student	15

Enclosed is my check for \$_____

(Made payable to the FRIENDS of the Elvehjem)

Please charge to

my Visa Mastercard

Card Number _____

Expiration Date _____

Signature _____

Thank You!

The Elvehjem

Wood's *Still Lifes as Modern Abstractions* as well as still lifes from the permanent collection.

In the first meeting of the adult section Guest Curator James Dennis will give a gallery lecture on Grant Wood's still lifes. Then, after viewing Wood's still lifes, students in both sections will study contour drawing in a Department of Art studio. The instructor will introduce students to a variety of media.

Classes meet four Saturdays, March 2, 9, 16, and 23. Section I for children 7-12 years old meets 8:30-10 a.m. Section II for ages 13-adult meets 10:15-12:15 p.m. The first classes begin in the Paige Court. The fees (\$21 FRIENDS, \$25 for non-members) include the cost of materials.

Brandy Larson is a Wisconsin certified (k-12) art teacher at Mazomanie School with six years experience teaching all age groups, a practicing artist, and a graduate (MFA, Painting) of the UW-Madison Department of Art. She became the art instructor for the Elvehjem Children's Program in December. *James M. Dennis* is UW-Madison professor of Art History and author of *Grant Wood: A Study in American Art and Culture*.

To register, send the student's name, address, phone number, age (children and teens), the class name and section, and a check made out to the Elvehjem for the amount of the fee to: Elvehjem Museum of Art, Anne Lambert, 800 University Avenue, Madison, WI 53706.

The Figure in the Environment

A drawing workshop for persons ages 13 to adult will be offered in conjunction with the exhibition *Twentieth-Century American Drawings: The Figure in Context*.

The human figure and its symbolic and personal context has long fascinated people. This workshop is for those interested in learning how to draw the figure, or for those wishing to refresh drawing skills. Some drawing experience is suggested, but the class is open to beginners.

In the first session students will tour the exhibition with Instructor Brandy Larson and discuss imagery, drawing techniques and stylistic approaches used by the artists represented there. The remaining time students will draw from still life in a Department of Art studio. Emphasis will be on clarity and contour drawing skills which participants will use in

Session II.

A live model, dressed in a leotard, will be present for the second session. Students will begin with quick drawing exercises, move to longer (1/2 hour) poses, and then delineate the model within the studio or an imaginary environment.

In Session III participants will draw in the Elvehjem galleries and return to the studio to try a wider range of media and further develop figure/ground relationships. In the final session students may explore the figure in various costumes and environments using different media. The instructor will cover formal and expressive concerns and she will encourage students' personal vision throughout. The class meets four Saturdays, February 2, 9, 16, and 23, from 9 until 11 a.m. with an open studio from 11 until 12 noon for students to complete any unfinished work. The fee, including cost of materials, is \$21 for FRIENDS of the Elvehjem and \$25 for non-members.

Anne Coffin Hanson to Present Third Mead Lecture

Anne Coffin Hanson, John Hay Whitney Professor of the History of Art at Yale University, will present the third Katherine Harper Mead Lecture on Tuesday, March 12 at 8 p.m. in room 160. Her lecture will focus on Edouard Manet and other nineteenth-century French artists including Gérôme and Degas. Professor Hanson is the author of *Manet and the*

Modern Tradition (Yale University Press) and *Edouard Manet: 1832-1883* for the Philadelphia Museum of Art. Manet was a subject of special interest to Katherine Mead, as his *Old Musician* had been her dissertation topic. 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.

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.

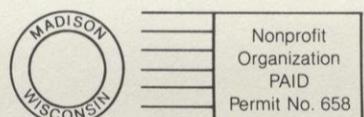
Museum Shop Hours:
Monday-Saturday 10 a.m.-4:45 p.m.
Sunday 11 a.m.-4:45 p.m.

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
January February 1985

Important Dated Information!