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Elvehjem Museum of Art

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# Elvehjem Museum of Art artscene

University of Wisconsin-Madison  
Volume 10, Number 4  
September/October 1994

## California Artist Paints Gallery Walls

*Gronk: Iron Weave* brings an exciting concept to the Elvehjem: the California artist Gronk will paint murals on the gallery walls in a two-week artist-in-residence program, from Monday, September 26 through Saturday, October 8, 1994. The museum's fifth floor will be transformed into an active artist's studio, open to the public during regular museum hours. Museum visitors can watch Gronk paint and interact with this artist who encourages comments and suggestions and often incorporates them into his art. By creating site-specific temporary works in front of an audience, Gronk demystifies the artistic process, allowing audiences to question his choices and meaning and to understand better the process of creation. After Gronk completes his work on October 8, the work will remain on view through November 20 and then will be completely painted over. Gronk thus emphasizes the site-specific and temporary nature of his work in contrast to the traditional mural form; he wants the focus on the process rather than the product.

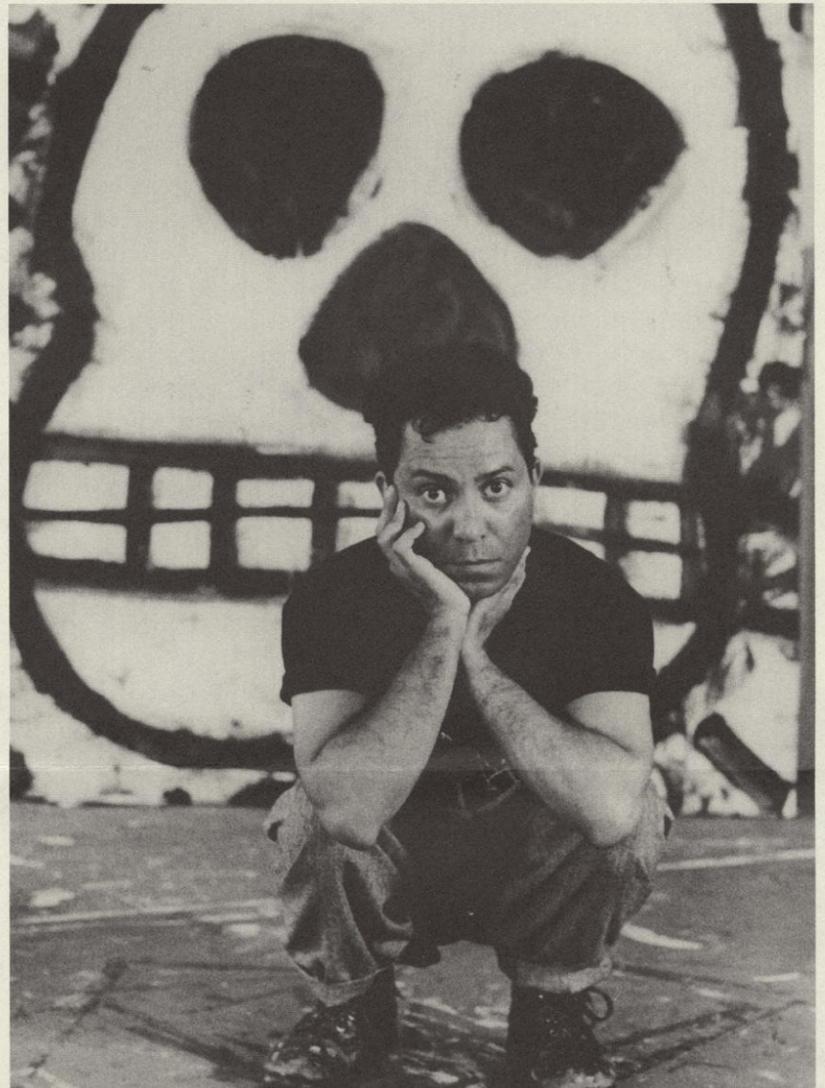
Gronk was born of Mexican parents in Los Angeles in 1954 as Glugio Gronk Nicandro. He attended public schools in East Los Angeles and dropped out at sixteen. Knowing from an early age that he wanted to be an artist, Gronk has noted that "drawing was an escape for me—from poverty, from my environment. It was a way of creating new worlds for myself."

In the 1970s avant-garde artist Gronk cofounded the guerilla performance group ASCO (Spanish for "nausea"), a name suggesting the disdain the group felt towards what they perceived as the smugness of American cultural values. The rebellious ASCO operated outside the boundaries of traditional art, expressing ideas and views through street theater and performances. ASCO also performed in such galleries as Los Angeles Contemporary Exhibitions and Galeria de la Raza in San Francisco. When ASCO disbanded, Gronk pursued drawing, painting, and solo performances.

Gronk's paintings on canvas have grown in scale and now receive critical attention from galleries and museums throughout the United States. Gronk has mounted solo exhibitions at the Mexican Museum in San Francisco, the Laguna Art Museum in Laguna Beach, and the San Jose Museum of Art. He has participated in such group exhibitions as *Chicanismo en El Arts* at the Los Angeles County Museum of Art, *Hispanic Art in the United States*, organized by the Museum of Fine Arts, Houston and traveling to five museums across the country; *Chicano Art/Resistance and Affirmation, 1965-1985*, organized by the Wight Art Gallery at UCLA and traveling to six museums in the U.S.; and *Myth and Magic in the Americas: The Eighties*, at the Museum of Contemporary Art, Monterrey, Mexico.

Gronk's works reflect his heritage as well as his East Los Angeles community. His paintings are densely populated landscapes—vibrant and full of kinetic energy. His floor-to-ceiling murals loom larger-than-life. The work transforms gallery spaces into the unexpected as the blank walls evolve from empty space to work in progress to works of art that surround the audience.

Support for Gronk's artist-in-residence program and exhibition is provided by the Madison Community Foundation with additional support by the Wisconsin Arts Board and the Dane County Cultural Affairs Commission.



### Spanish Translation of Programs Available

Spanish translation will be available for the following events: remarks at the opening reception of *Gronk: Iron Weave* and *Through Their Own Eyes: The Personal Portfolios of Edward Weston and Ansel Adams*, on Friday evening, October 7; and activities at a fiesta to celebrate the completion of Gronk's work on Saturday, October 8. Groups may also request guided tours in Spanish of museum exhibitions including *Gronk* and the permanent collection. Tours are offered free of charge by appointment at least three weeks in advance. To request information about tours and to make an appointment please call 608-263-4421 weekdays.

### Habr  Programas Traducidos al Espa ol

Habr  traducci n al espa ol en los siguientes programas: comentarios para presentar la obra del artista *Gronk: Iron Weave (Tejido de hierro)* y *Through Their Own Eyes: The Personal Portfolios of Edward Weston and Ansel Adams (A Trav s de sus propios Ojos: Los Portafolios Personales de Edward Weston y Ansel Adams)*, el viernes, 7 de octubre, por la noche. El s bado, 8 de octubre, tambi n habr  traducciones durante un d a de fiesta para celebrar la terminaci n de la obra. Habr  tambi n visitas, con gu a en espa ol, para grupos que lo soliciten, para ver las exhibiciones del museo, incluyendo a Gronk, y las colecci n permanente. Estas visitas son gratuitas, pero hay que hacer una cita con tres semanas de anticipaci n cuando menos. Si desea pedir informaci n sobre las visitas y hacer una cita, s rvase llamar al tel fono 608-263-4421

# Master Photographers Ansel Adams and Edward Weston Featured

The legacy of master American photographers Edward Weston and Ansel Adams is the widespread appreciation of photography as a uniquely expressive and powerful art form. Few twentieth-century artists have captured the attention of the public and the art world as did these two with their classic images of the land, the human form, and the details of the world around us. *Through Their Own Eyes: The Personal Portfolios of Edward Weston and Ansel Adams* showcases the images which each of these photographers selected to represent his life's work. Opening on October 8 and remaining on display through November 27, the exhibition offers a direct comparison of their scope of achievement. Along with their landmark images are numerous neglected yet significant works each photographer chose to exemplify aspects of his accomplishments.

Edward Weston (1886–1958) and Ansel Adams (1902–1984) became friends early in their careers. They traveled aesthetically divergent paths yet shared a commitment to photography as a means of exploring the connection between man and the surrounding world. Both advocated previsualizing the completed photograph and approached their art with an almost mystical belief in its power to convey the essence of life. Their considerable technical and stylistic differences served to fuel their

dynamic personal and artistic relationship. *Through Their Own Eyes* examines each artist's pioneering approaches and contributions to photography as well as their relationship.

The western landscape with its infinite gradients of light proved a compelling subject for both photographers. Weston and Adams photographed, occasionally together, in many of the same locations, including Yosemite National Park, the High Sierras, the Southwest, and the coast of California. Curator of the exhibition Diana Emery Hulick observes: "Comparisons between the two photographers serve to highlight the expressive range covered by these contemporaries who managed to epitomize the tension between tradition and revolution, while celebrating both nineteenth- and twentieth-century possibilities and limitations within the medium."

Adams's landscapes have a timeless quality that underscores the fragility and drama of the land Adams worked ardently to help conserve. Adams's work is closely aligned to the traditions of nineteenth-century western landscape photography where the invisible photographer skillfully conveys the grandeur of the land. Adams contributed the zone system that established new technical standards for tonal values to raise this genre to new heights. His technical innovations made full use of twentieth-century materials and processes.

Weston used light to explore the textural, physical qualities of objects and to emphasize the form of his subjects. Because Weston approached his subjects with a twentieth-century eye more attuned to the despoilment and dislocation of a changing world, he may be regarded as more avant-garde in his vision. He saw photography as the ultimate integration of art and life. His technical approach, however, remained rooted in the nineteenth-century platinum print.

Despite their many differences their paths intersected throughout their careers, and on Weston's death Adams said, "To me he was a profound artist and a friend in the deepest sense of the word . . . His own work—direct and honest as it is—leaped from a deep intuition beyond the apparent and the factual. . . ."

Their shared history included the founding of Group f/64 in 1932 with Willard Van Dyke and Imogen Cunningham. Group f/64 members championed sharply focused, unmanipulated, "straight" photography.

Both Edward Weston and Ansel Adams attempted to clarify their artistic intentions through extensive writings throughout their careers. Weston's *Daybooks* and Adams's many volumes, including his

landmark *Examples: The making of Forty Photographs*, have provided generations of photographers with a wealth of aesthetic, philosophical, and technical information.

Each chose to set forth his photographic legacy through a self-selected collection compiled prior to his death. Adams's "museum set" consists of seventy-five images spanning forty-seven years. Weston originally selected 1,000 "project prints" of



Edward Weston (American, 1886–1958), *Charis Weston*, 1935, gelatin silver print, 4 x 5 in. Collection of the Capital Group Foundation. © Copyright Center for Creative Photography, Tucson, Ariz.

which 830 were completed with the assistance of his son Brett. *Through Their Own Eyes* balances these two retrospective collections to reflect the virtuosity contained in each and offers a rare opportunity to compare the visions of two of the most influential artists of this century. Seventy-seven images by Ansel Adams and 113 by Edward Weston are included.

The exhibition was organized by the Henry Art Gallery, University of Washington, Seattle, from the collections of the Capital Group, Inc. and the Capital Group Foundation, Los Angeles. The exhibition, for which the Capital Group, Inc., Los Angeles provided major support, opened in Seattle in summer 1991 and has traveled to Australia and Japan as well as in this country.



Ansel Adams (American, 1902–1984), *Monolith, the Face of Half Dome, Yosemite National Park, California*, 1927, gelatin silver print, 20 x 16 in. Collection of the Capital Group, Inc. © Copyright Trustees of the Ansel Adams Publishing Rights Trust. All rights reserved

## Summer Exhibitions Continue in September

Portraits and landscapes of Homer Boss (1882–1956) will remain on display in Gallery VII through Sunday, September 25. Boss began exhibiting in 1907 at the National Academy of Design and contributed two paintings to the prestigious and revolutionary exhibition popularly known as the Armory Show of 1913. Although Boss taught in New York at the Independent School and later at the Art Students League from 1910 through 1941, beginning in the mid 1920s he spent summers in New Mexico, and his love of the desert and its inhabitants is evident in these paintings.



Homer Boss (American, 1882–1956), *Cedar Bush Hills*, ca. 1929, oil on canvas, 20 x 24 in. Private collection

The paintings in the Elvehjem exhibition very nearly span his creative life, allowing us to observe the changes in his techniques and approaches to the figure and the land, which he painted all his life.

This exhibition provides another piece in the puzzle of the transformation of realism to modernism in this country, a process which is now being rediscovered and generating much interest. While scholars of early twentieth-century American realism know of Boss as pupil of Robert Henri and teacher of many important artists, few know Boss's work. This exhibition and the accompanying catalogue present us with an important and heretofore unknown segment of the larger story.

The exhibition *Native American Designs in the Southwest* in Gallery VII, which complements the paintings by Homer Boss, closes September 25. Navajo rugs from the Helen Allen Textile Collection in the school of family and consumer resources are on display with southwestern Indian baskets from the Van Zelst collection.

The basket collection, which consists of

eighty-three American Indian baskets given by Mr. and Mrs. Theodore van Zelst in 1984, is noteworthy for the high quality of the individual works and for the broad geographical survey of Native American basket-weaving techniques, ranging from the Southwest to the Northwest Coast, the Great Plains and the Northeast, Alaska, and Canada.

In *Paper Women: The Female in Japanese Prints*, which is on display in Mayer Gallery through Sunday, September 18, thirty-five prints from the Van Vleck collection give us romanticized images of women's roles in the floating world (*ukiyo*), the world of courtesans. The prints show how the female figure was treated as a plastic form with little correspondence to the form of actual women. Included in the exhibition are works by Kiyonaga, Shunsho, Utamaro, and Eizan.

Most of these prints from the eighteenth and nineteenth centuries were produced in great quantities and were sold at low prices. However, they are highly valued in Japan and by collectors throughout the world as masterpieces of print design and technique.

This exhibition began as a project for a graduate seminar in Japanese woodblock prints taught by Professor Gene Phillips, who arranges for students to use the superb Van Vleck collection and work with actual art instead of just viewing slides. Students who worked intensively on this exhibition are Tom Atwood, Trey Hoffman, Donna McComas, Yukiko Okamura, Stan Starbuck, and Kari Sterling.

## Northern Old Masters: Prints from the Permanent Collection 1400–1800

Far from signifying "out of fashion" or "stuffy," the term "old master" refers to artists working from the Renaissance to 1800 and to printmakers working from the origin of printmaking itself in the fifteenth century up to 1800. Northern Europe in particular produced some of the most illustrious and innovative artists in print history. The exhibition *Northern Old Masters: Prints from the Permanent Collection 1400–1800*, which opens in Mayer Gallery on September 24 and closes November 27, will highlight the graphic work of Martin Schongauer, Albrecht Dürer, Peter Brueghel the Elder, Rembrandt van Rijn, and others.

The artistic issues and movements which occupied the world of painting appeared in prints with equal force but expressed with the special qualities of the graphic media. One of the earliest prints to be shown will be *The Battle of St. James at Clavijo* from ca. 1470–1475 by the German artist Martin Schongauer (ca. 1450–1491). Schongauer's engraving depicts St. James rallying the

army of Ramiro I, the Christian king of Spain, against Moorish forces. In the sensitive, hatched-modeling of the figures, Schongauer displays renaissance ideas of naturalism, while the overall dense pattern of the print's composition shows Schongauer's Gothic heritage. In Dirick Vellert's *The Vision of St. Bernard* of 1524, the miraculous appearance of the Virgin and Child to the saint is countered by a meticulous, perspectival view well suited to the exactness of the engraving medium. The bird's eye view found in the engraving *Solicitudo rustica* ca. 1555–1557/58, by Peter Brueghel the Elder (1525/30–1569) does not prevent the artist from also providing the fine detail which makes his paintings and prints so appealing. Throughout his artistic career, Rembrandt van Rijn (Dutch, 1606–1669) skillfully uses light to reveal psychological character and illuminate spiritual moments. In his etching *The Raising of Lazarus* of 1642, Rembrandt allows the whiteness of the paper itself to express the drama of Christ's miracle.



Dirick Vellert (Flemish, active 1511–1544) *The Vision of St. Bernard*, 1524, engraving, 6 3/4 x 4 13/16 in. University purchase, 66.7.1

### Join the Elvehjem

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

#### 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 and special programs
- The Bulletin/Annual Report

#### As a member you support:

- Acquisitions to the museum's permanent collection
- Exhibitions presented throughout the year
- Publications featuring the Elvehjem's exhibitions and art collection
- Educational programs including lectures, gallery tours, film screening, and more
- Special events and programs celebrating the arts

### MEMBERSHIP INFORMATION

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

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

(If you are already a member, please encourage a friend to join you in supporting the museum through membership.)

Name \_\_\_\_\_

Address \_\_\_\_\_

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

Home phone \_\_\_\_\_ Business phone \_\_\_\_\_

Check level:  Founder \$100  Family \$45

Individual \$30  Student or senior \$20

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

Charge my  Visa  Mastercard

Card # \_\_\_\_\_ Expir. date \_\_\_\_\_

Signature \_\_\_\_\_

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

Thank you.

## Corporate Support of the Arts

The Elvehjem Museum of Art welcomes the Capital Group as corporate supporter of the exhibition *Through Their Own Eyes: The Personal Portfolios of Edward Weston and Ansel Adams*. The Capital Group has a dual involvement in the exhibition; they provided funding to offset shipping costs of the exhibition and as owners of the Adams and Weston portfolios, they provided the opportunity for the Elvehjem to present the exhibition. Along with a generous contri-

bution from Capital Group executive and Elvehjem Council member Thomas Terry, the Capital Group has made it possible for the exhibition to travel to the Elvehjem for this only presentation in the Midwest.

The Capital Group joins other local, regional, and national corporations in providing essential funds for Elvehjem programs. Two of the museum's most recent corporate partnerships included the Rayovac Corporation, which underwrote the

exhibition *Tandem Press: Five Years of Collaboration and Experimentation*, and *Lands' End*, which fully sponsored the exhibition *Archie Lieberman: Close to the Land*. These corporate entities, along with the Capital Group, have demonstrated the importance of corporate support of the arts, and we commend them for their leadership in facilitating the presentation of programs at the Elvehjem Museum of Art.

## Fine Art Cards at the Elvehjem Museum Shop



Consider boxed sets of museum-quality fine art cards from the Elvehjem Museum Shop as gifts with distinction and style! This year, as you prepare for the coming holiday season, think of the Museum Shop as the perfect place to find exceptional gifts including cards and postcards to send and give.

New when the holiday shop opens are cards featuring images from our collection of Japanese prints. These boxed sets, available in October, can be ordered in large quantities or as individual cards. Individual and corporate members receive valuable discounts on all purchases.

Two Japanese prints now available in note cards: left, Shoson, Egrets in snow, ca. 1930s; right, Hasui, Fuji in clear weather after snow from Tago Bay, 1932. From the Van Vleck collection of Japanese prints



SEPTEMBER

1 Thursday

Docent Sybil Robinson will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

4 Sunday

Docent Sybil Robinson will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

8 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., fifth floor

8 Thursday

Docent training begins and meets Tuesdays and Thursdays (except September 15 and November 24), 1:00-3:00 p.m.

11 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

15 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

18 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

18 Sunday

Last day to view exhibition *Paper Women: The Female in Japanese Prints* in Mayer Gallery

22 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

22 Thursday

Tandem Press/Department of Art visiting artist lecture, John Wilde, 5:30 p.m., Elvehjem room 140

24 Saturday

*Northern Old Masters: Prints from the Permanent Collection 1400-1800* opens in Mayer Gallery and remains on display through Sunday, November 27

25 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

25 Sunday

Last day to view exhibition *Homer Boss: The Figure and the Land* in Gallery VII and *Native American Designs in the Southwest* in Gallery VIII

26 Monday

The artist Gronk begins to paint the walls on the fifth floor and continues through October 8; the public is invited to watch a work of art being created and to interact with the artist

29 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

29 Thursday

Lecture, "The Restoration of the Sistine Chapel: A Personal View," by Anton

Rajer, conservator, 4:30 p.m., room 140

OCTOBER

2 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

2 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Paul Kosower, cello, Eau Claire, 2:30 p.m., Gallery III

6 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

7 Friday

Public reception for exhibitions *Gronk: Iron Weave* and *Through Their Own Eyes: The Personal Portfolios of Edward Weston and Ansel Adams*, 5:30-8:00 p.m., Paige Court

8 Saturday

Photography exhibition *Through Their Own Eyes: The Personal Portfolios of Edward Weston and Ansel Adams* opens in galleries VII and VIII and remains on display through Sunday, November 27

8 Saturday

iFiesta Gronk! A celebration of Chicano and Mexican performing arts, 11:00 a.m.-4:30 p.m., Paige Court

9 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

9 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, UW-Stevens Point faculty, 2:30 p.m., Gallery III

13 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

13 Thursday

Lecture, "Pragmatic Visions: Modernism and the American City in the Interwar Years," by Gwendolyn Wright, department of



Utamaro's *Combing Hair*, from the exhibition *Paper Women: The Female in Japanese Prints* through September 18 in Mayer Gallery

architecture, planning and preservation at Columbia University, 4:30 p.m., room 140, sponsored by the University Lectures Committee and the department of art history and cosponsored by the Elvehjem Museum of Art

14 Friday

Lecture, "The Visual Representation of Parisian Women in the Terrible Year," by Hollis Clayson, department of art history at Northwestern University, Graduate Forum Lectures Series, 4:00 p.m., room 160

16 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

16 Sunday

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

20 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

20 Thursday

Tandem Press/Department of Art visiting artist lecture, Miriam Schapiro, 5:30 p.m., Elvehjem room 140

23 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

23 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Wingra Woodwind Quintet, Madison, 2:30 p.m., Gallery III

27 Thursday

Docent Sybil Robinson will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

30 Sunday

Docent Sybil Robinson will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

30 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, UW-Stevens Point faculty concert, 2:30 p.m., Gallery III

A selection of videotapes will be shown daily October 8 through November 27 in conjunction with the exhibition *Through Their Own Eyes: The Personal Portfolios of Edward Weston and Ansel Adams* in the niche between galleries I and VIII

Public Reception for Fall Exhibitions

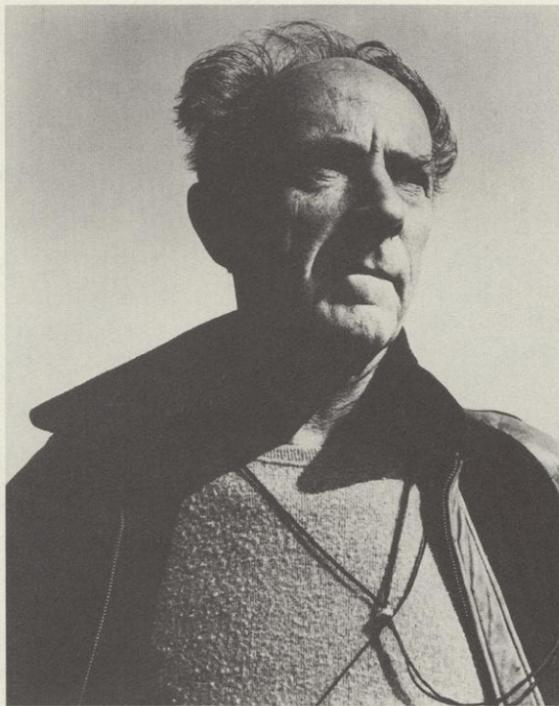
The community opening for the exhibitions *Through Their Own Eyes: The Personal Portfolios of Edward Weston and Ansel Adams* and *Gronk: Iron Weave* will be held on Friday, October 7 from 5:30 to 8:00 p.m. The reception will feature festive southwestern food, a live band, and an opportunity for the museum's members and guests to meet the artist at the end of his two-week residency.

On Saturday, October 8 iFiesta Gronk! presents live performances of Chicano and Mexican music and dance inside the museum from 11:00 a.m. to 4:30 p.m. Everyone is invited to enjoy this free day of celebration.

## Videotapes on Weston and Adams

Edward Weston and Ansel Adams were contemporaries, photographic colleagues, and friends, who both extolled the beauties of California and the Southwest in a sharp focus; however, they diverged in their interpretation of their subject matter.

To assist visitors to *Through their Own Eyes*, the museum has selected videotapes about both artists which examine their photographic points of view, techniques, and aesthetic sensibilities through their images and through interviews with them and their acquaintances. In *Ansel Adams: Photographer*, Adams speaks informally about his approach to photography and his long career as an artist. The production follows him to the sites of his most famous photographs. *The Photographer* provides a portrait of Edward Weston by the documentary filmmaker and photographer Willard Van Dyke. Along with Ansel Adams, Van Dyke was a member of Group f/64; he interviews Weston and his friends to reveal his subject matter and its meaning. *Remembering Edward Weston* is a recent production which concentrates on his work of the 1920s and 1930s. In *Points of View*, Ansel Adams photographs an old house and its inhabitants from many perspectives and with many purposes in mind. He illustrates how a tax assessor, a sociologist, a historian, or a salon photographer might reflect the house in the lens. This videotape offers visitors examples of how the great photographer gave definition and weight to his subject matter. The videotapes will run continuously in the niche between galleries VIII and I.



Ansel Adams, *Portrait of Edward Weston*, 1945, gelatin silver print, 16 x 20 in., courtesy Center for Creative Photography. Copyright © 1991, the Trustees of the Ansel Adams Publishing Rights Trust



Edward Weston, *Ansel Adams*, 1943, gelatin silver print, 8 x 10 in., collection of the Capital Group Foundation. Copyright © the Center for Creative Photography.

## ¡Fiesta Gronk!: Activities for the Community

The museum education department of the Elvehjem and community organizations have cooperated to offer opportunities for schools, individuals, and youth groups.

To mark the completion of Gronk's mural *Iron Weave*, the museum will offer a day of performing art, ¡Fiesta Gronk!, on Saturday, October 8. Beginning at 11:00 a.m. and running until 4:30 p.m., the day will celebrate not only the finished mural but also Gronk's heritage (He was born of Mexican parents in East Los Angeles). Events will include Ballet Folklórico Mexico, whose members will perform Mexican indigenous and contemporary dances; the band Grupo Sensacion, who will play *cumbias*, *rancheras*, and Chicano music; and singer Rudy Garcia, who will perform Mexican and Chicano songs. A final schedule will be available on request by calling 608-263-4421 after September 8.

The performances, which will take place in Paige Court, are suitable for all ages. Because seating is limited, the audience is requested to enjoy the music and dance from the balconies of the museum and while viewing *Iron Weave* on the top floor. Spanish translation will be provided.

## Wanted—Teaching Volunteers

The Elvehjem is fortunate to have a corps of talented and dedicated volunteer tour guides called docents. Because the museum's tour program is growing, the

museum education area is recruiting and interviewing a new class of docents as this newsletter goes to press. Docent trainees are selected on the basis of their ability and enthusiasm for learning and sharing information about original works of art with visitors from the public and the university. The Elvehjem is particularly interested in volunteers who speak another language in addition to English or who know the language of signs. Training classes, which begin September 8, will be held Tuesday and Thursday afternoons in the fall. Docents are required to serve for a minimum of two years. Potential docents who call Anne Lambert (608-263-4421) at the Elvehjem by September 4 will be considered for the fall training class.

## Gwendolyn Wright to Lecture

"Pragmatic Visions: Modernism and the American City in the Interwar Years" is the title of a lecture by Gwendolyn Wright, professor in the Columbia University Graduate School of Architecture, Planning and Preservation. Professor Wright believes that the period between the wars was an epoch of debate and practical experimentation among American architects, rather than a compromise of the true meaning of the European modern movement. Her lecture will be Thursday, October 13, at 4:30 p.m. in room 140 of the museum. The lecture is presented under the auspices of the University Lectures Committee, sponsored by the department of art history and co-sponsored by the Elvehjem.

*Continued on page 7*

## From the Director

Since time immemorial, pictures have been painted on walls. To realize just how long and venerable this tradition is one only has to remember the cave paintings of Lascaux, the tombs of ancient Egypt, the wall frescoes of Pompeii and Herculaneum, Leonardo's Last Supper, Michelangelo's Sistine Chapel, and, more recently, Madison's own mural by Richard Haas. The qualities that distinguish wall paintings from easel paintings are their monumental scale and the special relation they have to their setting. These qualities cannot be reproduced but must be experienced directly for this art form to be appreciated.

Given the special qualities of wall painting, the Elvehjem is truly excited about presenting the work of Gronk. He is a superb artist who has begun to paint murals on the grand scale in museum settings. This in itself is interesting; murals are not an art form that museums can effectively present to their audiences. Gronk, for whom the entire fifth floor has been cleared of other art, will paint a mural specific in composition and scale to the site that he has been allotted. In addition, in the mural, the artist's personal energy and creativity are

fused with the social environment of Madison and the Elvehjem through his special creative process.

The exhibition of Gronk's mural does not begin when the mural has been completed as one would normally expect; rather it opens the day that the artist begins to work on it. This Los Angeles artist's tremendous energy and creativity are sparked by and thrive on dynamic interaction with people. Both highly intelligent and extremely articulate, Gronk engages visitors of all ages—children, students, senior citizens—in dialogue while he works. Quite unlike the traditional artist who often works in isolation and may even refuse to show a work until complete, Gronk is totally involved with people and process.

So much does Gronk value the process of making art that his position toward the final product is ambiguous: his murals are destroyed after the exhibition. And, indeed, that will be the fate of the Elvehjem's mural; in late November it will be painted over and the fifth floor will return to its original purpose. This is a shocking thought to our visitors, but it is even more shocking

to professional museum staff who, after all, are carefully trained to do everything possible to preserve art for posterity.

This focus by artists on the temporal nature of art is an interesting development of the last quarter of the twentieth century. We all recognize that nothing is permanent, not even art. We are aware of how works of art are many times removed from their original purpose and locations, the favored ones finding their way into museums. Works of art are also material objects and therefore decay into eventual oblivion. It has been the traditional business of art historians and museum curators to rediscover works of art and their context and to preserve them for posterity. It is this very notion that is being challenged by artists and modern thinkers. Gronk's approach to his murals makes us look again at the basic question: Does art have meaning in the historic forever or does it only have meaning in relation to a certain time and a certain place?

Russell Panczenko

*Continued from page 6*

### Guided Tours and Resources for Educators

The museum will offer free guided tours related to *Gronk: Iron Weave*, by appointment, to students in upper elementary through high school grades. Especially appropriate for students in art, social studies, and Spanish, the visit may also be related to classroom studies of cultural diversity and be compared to Mexican mural traditions. A half-hour videotape of Gronk painting a mural at the San Jose Museum of Art will be lent to teachers to show their students before the tour. Tour appointments (including tours in the Spanish language) and loan of the video require

at least three weeks advance notice by calling 608-263-4421.

A teacher workshop, "Creativity: Playful Process, Meaningful Learning," will begin with participating educators watching Gronk at work on *Iron Weave*. In this workshop teachers and instructor Kari Veblen, will explore creativity through visual arts, music, dance, and poetry with practical extensions to learning in the classroom. It is offered as part of the Educator Workshop in the Arts Program of the Madison Civic Center, in collaboration with the Madison Metropolitan School District, the Madison Art Center, and the Elvehjem. The workshop confers in-service credit and begins in late September. For more information call the Civic Center, 608-266-6550.

### Conservator to Lecture on Sistine Chapel

Anton Rajer, conservator, will present a lecture, "The Restoration of the Sistine Chapel: A Personal View," on Thursday, September 29. Rajer, who is presently the art conservator at the Wisconsin State Capitol, was invited as an observer to view the progress of the cleaning and restoration of Michelangelo's masterpiece over a five-year period. He will present this lecture to commemorate the recent unveiling of the "Last Judgment," the final stage of the restoration project which has taken place over fourteen years. The lecture, illustrated with slides, will be held in room 140, at 4:30 p.m.

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



**Gallery Hours**

Sunday-Saturday 9 a.m.-5:00 p.m.

**Museum Shop Hours**

Monday-Saturday 9 a.m.-5 p.m.

Sunday 11 a.m.-5 p.m.

**Kohler Art Library**

For library hours call (608) 263-2258

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

**Admission is free**

## artscene

September/October 1994

*Important Dated Information!*

## MUSEUM SHOP

### Fall in the Museum Shop

Welcome back, Students! To help decorate your rooms, the Museum Shop offers a coupon for a \$5.00 discount on our posters with your current student ID. This special welcome sale lasts from August 28 through September 2.

The Elvehjem Museum of Art hosts the Student Open House on Wednesday, August 31, from noon to 2:00 p.m. There will be free refreshments, drawings for memberships, and three drawings for an Elvehjem poster of your choice. Don't miss this great opportunity to meet staff members and hear about all the free events sponsored by the museum.

#### Products complement fall exhibitions

New items to supplement the Gronk exhibition include a catalogue from the Mexican Museum of San Francisco's spring 1994 exhibition, available for \$22.00. Entitled *iGronk! A Living Survey, 1973-1993*, the catalogue features a short essay by René Yañez and forty-five color plates. To foster a broader understanding of the Latino culture, we have reusable stationery booklets

in the Latin American Folk Art series which contain eight assorted note cards with matching envelopes and two bookmarks. When the note cards are sent off, the booklet can be cut to form two large postcards. Each note card contains a paragraph of information on the history and

symbolism of the image.

In conjunction with the photography exhibition *Through Their Own Eyes*, opening on October 8, the Museum Shop is offering matted reproductions by Museum Graphics of Ansel Adams's photographs, priced from \$8.00 to \$15.00.

