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Elvehjem Museum of Art

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ARTSCENE

Elvehjem Museum of Art

University of Wisconsin-Madison



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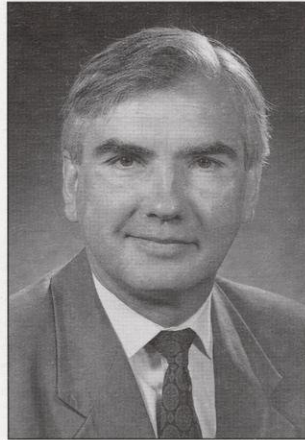
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On the cover: Karel Appel (Dutch, b. 1925), *Clown, 1954, oil on burlap. Gift of Alexander and Henrietta Hollaender, 1981.248*



From the Director

During this twenty-fifth anniversary year we have spent some time looking backwards and forwards and analyzing what has worked and what has not. I want to take this opportunity to thank people on whom the success of the museum depends—our volunteers. As funding from all sources becomes scarcer, we realize how invaluable are the advantages we receive from our volunteers.

Our council members volunteer many hours as a group helping plan strategies for future directions and as individuals acting as consultants. Busy people all, they have elected to spend their time guiding and working with museum staff and often to donate works of art, all with the purpose of creating the best possible university museum of art.

Since the museum first opened, the Elvehjem Docents have been crucial to the museum's education program. We could never afford to hire enough staff members with such knowledge and enthusiasm as the docents provide us. Our curator of education, Anne Lambert, looks at some of the highlights of the docent program over the past twenty-five years on page 11 of this *Artscene*, and selected photographs capture their dedication through the years.

Another group of volunteers within the museum is the Elvehjem League, whose members are active in hosting opening receptions, working on membership initiatives, and serving refreshments after the Sunday Afternoon Live from the Elvehjem performances. League members offer their friendly faces to represent the museum and assist visitors who are interested in learning about the Elvehjem and the diverse benefits of membership.

Faculty members also offer us the benefit of their specialized erudition by serving on such committees as the Accessions Committee and the Strategic Planning Committee.

In addition to these established groups, we are fortunate from time to time to have individuals volunteer for particular assignments, such as Catherine Hurtgen's recent research on the porcelain collection or Megan Hickey, our museum education intern this year, whose main projects have included writing a docent training manual on Japanese prints and lecturing to the docents on Japanese prints. Through the years we have had numerous students volunteer to work in publications or public relations or education both to explore their own career goals and to gain practical experience.

I'd like to thank publicly all of these individuals and to emphasize how profoundly grateful we are for your time and expertise.

Russell Panczenko

European Art after World War II from the Alexander and Henrietta Hollaender Collection

European Art after World War II from the Alexander and Henrietta Hollaender Collection, on view in galleries VI and VII from June 8 through August 18, represents and reflects the major art movements that developed in Europe after World War II. The exhibition is comprised of sixty-five paintings, works on paper, and sculptures drawn from the extensive twentieth-century holdings of the Alexander and Henrietta W. Hollaender Collection. *European Art after World War II* shows examples of Art Brut, CoBrA, and Art Informel executed by some of their most influential members, such as Jean Dubuffet, Karel Appel, and Alberto Burri. The exhibition also illustrates the impact of these movements on lesser-known artists whom the Hollaenders also favored.

Artists in the postwar years were compelled to build an authentic foundation for art that would deal with the pressing social and ethical issues raised by the war. Subjective individualism, as articulated in existentialist philosophy, was the artistic response. Faced with a completely irrational world, the individual could only articulate the "truth" of his or her own experience. Postwar artists focused on depicting the pure nature of the self and sought spontaneous expression of their ideas. Using such sources as the art of children and graffiti, these artists produced powerful and innovative works of art.



Constant (Constant A. Nieuwenhuys) (Dutch, b. 1920), *Vama giallo*, 1949, gouache and crayon on paper. Gift of Alexander and Henrietta W. Hollaender, 1981.255.

Represented in the exhibition by three works on paper, Jean Dubuffet was one of the most influential artists in postwar Paris. Dubuffet developed the term Art Brut which means rough art. It refers to the art of children, the work of untrained artists and the art of the insane. Dubuffet saw in the art of these groups a naive spontaneity that bypassed stifling cultural norms. In his drawing *Deux personnages et paysage* (Two Persons and a Landscape) (1960), Dubuffet executes the figures in a rough outline form

similar to children's figure drawings. The pattern of the background merges with the figures themselves. *Le Repli* (1958) by Jeanne Laganne, which presents a similar pictorial character, is also on view.

CoBrA has the largest representation of any art movement in the exhibition. Its name is the acronym for the cities of **C**openhagen, **B**russels, and **A**msterdam where most of the artists lived. CoBrA art possessed a high-pitched emotional range and an

abstracted, figural style that drew from the art of children, folk art, and primitive cultures. The prints of Karel Appel and Asger Jorn show a debt to Dubuffet in their free and agitated drawing style, while Appel's painting *Clown* (1954) (on the cover), and Serge Vandercam's *De Man van Tollund* (1963) manifest a fervid spontaneity in the brushstrokes. Although not CoBrA artists, Anton Heyboer, Pien Hasenberg, and Arnoldo Pomodoro among others in the exhibition demonstrate the movement's fascination with graffiti and peinture-mots (painting-words).

The artists of Art Informel found authentic experience by manipulating the pictorial medium and surface. These manipulations shifted the emphasis of painting from representation to the physical reality of the object itself. *European Art After World War II* includes works by major figures of Art Informel, for example, a burlap painting by Alberto Burri and *Concetto Spaziale, No. 1* (Spatial Concept; 1964) by Lucio Fontana.

European Art After World War II honors the Hollaenders' collecting passion and caps the Elvehjem Museum of Art's twenty-fifth anniversary year in which the museum's donors and patrons were celebrated through special exhibitions. Alexander Hollaender, a UW alumnus (B.A. 1929, Ph.D. 1931), together with his wife Henrietta collected paintings, sculpture, and works on paper for more than half a century. With characteristic independence of mind and an international outlook, they focused on the art produced in Europe and South and Central America from the 1950s to the 1970s. The Hollaenders began in 1979 to donate art to the Elvehjem which included widely representative works by artists from the CoBrA group. The remainder of the Hollaender collection, numbering over 150 works of art in various media, was bequeathed to the Elvehjem following the death of Dr. Hollaender in January 1987.

Fall Preview of the Arts of China

The Elvehjem will present two unique exhibitions exploring diverse aspects of the art and culture of China—from a contemporary form of propagandistic art to the timeless splendor of black and brown ceramics. Both presentations are accompanied by educational programs and events.

Mao's Graphic Voice: Pictorial Posters from the Cultural Revolution presents over seventy works from a private collection in Shanghai that explore the use of art as propaganda. Between 1966 and 1977, the Chinese government issued these posters in mass quantities covering exterior walls and interiors of homes and businesses. An essential part of the Chinese Communist Party's propaganda campaign, the images and slogans were very carefully selected to direct people how to respond to each new political policy. Until the 1960s only New Year posters were traditionally used as a symbol of good luck. Influenced by the Soviet ideas, the Chinese adapted the poster format to their political message. Although the posters were issued in large numbers, few survive today in good condition because the paper was inferior and most were damaged after being posted on walls. People were also disinclined to keep the posters after reversals in government policies. "The Cultural Revolution remains like a nightmare to the Chinese people and seems mysterious to the outside world," commented the collector. "Because it is interesting and educational to obtain some knowledge about that period of history in China, I believe the show is of great significance." Twenty years after the movement's end, the Elvehjem exhibition is the first presentation of Cultural Revolution posters in the United States.

Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400, organized by the Harvard University Art Museums, will be on view November 9, 1996 through January 19, 1997. With 110 examples from the fifth through fifteenth century, *Hare's Fur, Tortoiseshell, and Partridge Feathers* focuses on the Golden Age—the Song (960–1279) and Yuan (1279–1369) periods. The exhibition also includes works from the Six Dynasties (220–581) and Tang (618–907) that provide context and illustrate the earliest phase of ceramic development.

As an introduction to the fall season at the Elvehjem, the museum and the Madison Art Center are cosponsoring a trip to The Art Institute of Chicago on August 1 to view *Splendors of Imperial China: Treasures from the National Palace Museum, Taipei*. For more information on the day trip to Chicago and a registration form, see page 14 in this *Artscene*.

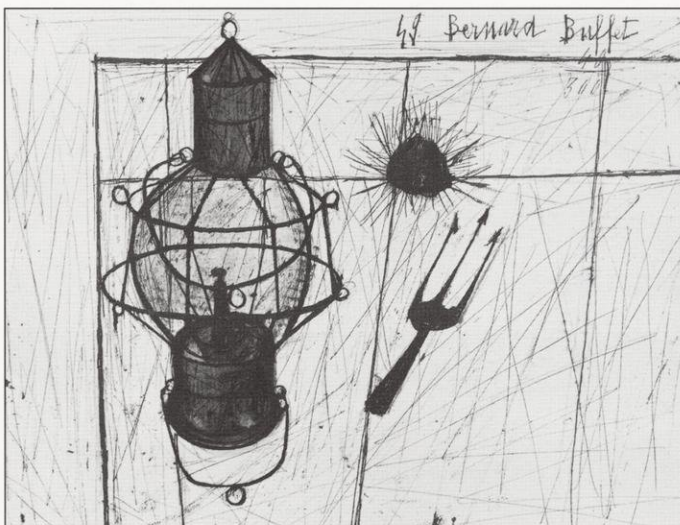
Alumni Collections Shown in Mayer Gallery

Prints of the 1950s

In the 1950s artists began to sift through the myriad of movements that had shocked the world during the first half of the century. They experimented further with those thought to be valid for the second half. Artists in Europe, bellwethers of the changes that would be felt throughout their cultures in the next years, searched almost anxiously through repertoires of style and technique for that which would express that newest formulation of modernism for their audience.

Drawn from prints donated by alumni, this exhibition will juxtapose some directions in European printmaking from the abstract automatism of Atelier 17 to the pointed representations of the school of Paris.

As with all the exhibitions in the Mayer Gallery during this year of the Elvehjem's twenty-fifth anniversary, the museum pays tribute to the generosity of donors who have contributed so



Bernard Buffet
(French, b. 1928),
Lampe tempête,
1949, lithograph.
Gift of Ora C. Roehl,
1990.46

much to the Elvehjem over the years. All works in this exhibition were generously donated by collectors who support the museum through gifts of art. *Prints of the 1950s from Alumni Collections* will be on view in Mayer Gallery just off Paige Court from June 1 through July 21.

German Weimar Prints

By the twenties and thirties, printmakers in Germany found their horizons greatly expanded; the rise of expressionism in previous decades opened up new possibilities for subject matter and style. This galvanized the art world by transforming the way artists perceived the purpose and power of the print medium. In the 1920s and 1930s printmaking took on a new importance as a medium of social commentary and of experimentation. After the desolation of the First World War, the *Neue Sächlichkeit*, or New Vision movement, took social concerns as its subject matter, often depicting the life in Germany with a gritty realism. Other artists reacted to conditions in Germany by developing highly personalized styles built upon the notions of individual creativity drawn from expressionism and promulgated by such divergent groups as the Bauhaus and German Dadaists.

Works in this exhibition were donated by Marvin and Janet Fishman, whose extraordinary collection of German art has been lent for exhibitions around the U.S. and the world. The Fishmans started collecting art as students at the University of Wisconsin by purchasing works from student shows. As their collection grew, they focused their attention on twentieth-century German art, then on German art from the period between the world wars.

"My advice to the beginning collector," Marvin Fishman counsels, "is to specialize. One might concentrate on posters or American prints of the thirties and forties, or maybe works by the Chicago Imagists, drawings by artists of the eighties, or Wisconsin artists. The collector should learn everything possible about this area." *German Weimar Prints from the Marvin and Janet Fishman Collection* will be on display in Mayer Gallery from July 27 through August 25.



Georg Schrimpf (German, 1889–1938), *Girl at Window Meditating*, woodcut. Gift of Marvin and Janet Fishman, 1987.49

Museum Acquires New Lithograph of Yellowstone

Most Americans are familiar with lithographs by the Currier and Ives Company from the last part of the nineteenth century. Fewer are familiar with L. Prang and Company, the printer who flourished in Boston about the same time and who was argued to be our country's finest lithographer before or since. *Yellowstone Lake*, a new acquisition for the Elvehjem's print collection, aptly displays the amazing accu-

racy with which Prang's skilled draftsmen and printers could capture and reproduce a work of art as a lithograph.

The print *Yellowstone Lake* reproduces one of a series of watercolors by Thomas Moran, who had a long and successful career as a painter of landscapes in America and Europe. His family had come to America from England when he was seven. After spending another ten years in

England, he returned to America in 1872 and settled in New York.

From 1875 to 1876 Prange produced fifteen color lithographs after watercolors by Thomas Moran capturing the natural beauty of Yellowstone Park. To achieve the subtle color effects of watercolor on paper, he printed color after color onto the paper, sometimes as many as thirty printings. One printing even reproduces the illusion of lines of the texture of the watercolor paper Moran used. When a sample of the set was sent to Moran, he replied:

I received the copy of "*The Yellowstone National Park*" which you so kindly sent me. It is in every respect a most sumptuous & magnificent work; & the faithfulness with which you have reproduced my water color drawings is beyond praise. . . . I naturally feel proud that a work so difficult & extensive should have been produced in America.

Like the newly created national park that Moran's lithographs celebrated, Prang and Company's skill as lithographers was a source of national pride for a country contemplating its place in the international arena. Just as technical advances in the industrial east promised to help the country expand, visions of the unspoiled west seemed to provide a limitless paradise into which the country could grow.



Thomas Moran (American, 1837–1926), *Yellowstone Lake*, 1874, color lithograph, 9⁷/₈ x 14³/₈ in. Whyte Endowment Fund purchase, 1995.54

Shared Art


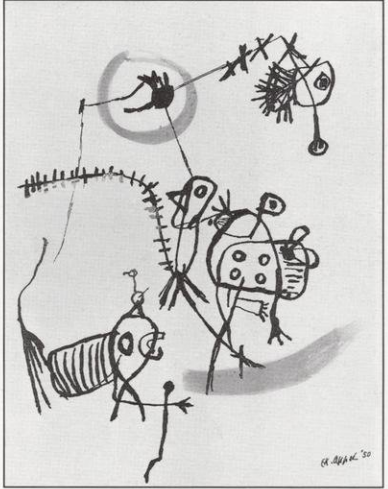
As we borrow works from other museums, we also lend out our works for exhibitions. We have placed Marie (Spartali) Stillman's *La Pensierosa* (1879) in the Yale Center for British Art's traveling exhibition *A Palace of Art in Victorian England: The Grosvenor Gallery*. This was on display at the Yale Center during March and April; it travels to Denver Art Museum for much of the summer and then on to the Laing Art Gallery, New-

castle upon Tyne, U.K. from September through November.

Japanese prints from our Van Vleck Collection are frequently requested, but the largest loan to date is 258 Hiroshige prints to Bun You Associates of Tokyo for *The Grand Hiroshige Print Exhibition* that travels from Tokyo to Okinawa, Nagoya, Sapporo, and Yamanashi. The opening was April 29 and the works will travel in Japan through November 24, 1996. The organizer has published a bilingual catalogue of our prints for the exhibitions.

Another request for Japanese prints is two Hiroshige prints for the exhibition "*New Prints*" in *Modern Japan: Twilight of a Tradition* at the Los Angeles County Museum of Art from April 6–June 16, 1996, and a Kuniyoshi print for the exhibition *The Shores of a Dream: Yasuo Kuniyoshi's Early Work in America* at the Amon Carter Museum in Ft. Worth, Tex. from September 7 through November 17, 1996 and at the Portland (Maine) Museum of Art in February and March of 1997.

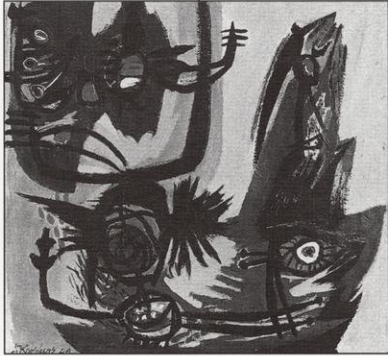
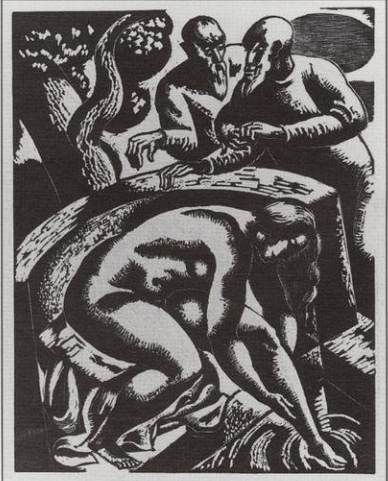
J U N E

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						<p>EXHIBITION OPENS Prints of the 1950s, Mayer Gallery</p>
<p>2 2 p.m. Tour of temporary exhibition, 40 minutes, by docent</p>	<p>3 MUSEUM CLOSED</p>	 <p>6 12:20 p.m. Tour of permanent collection, 40 minutes, by docent</p>				<p>EXHIBITION OPENS European Art After World War II, galleries VI, VII</p>
<p>9 2 p.m. Tour of temporary exhibition, 40 minutes, by docent</p>	<p>10 MUSEUM CLOSED</p>			<p>13 12:20 p.m. Tour of permanent collection, 40 minutes, by docent 2 p.m. Summer curatorial course, "Intaglio Prints in Europe and America," preregistration and fee</p>		
<p>16 2 p.m. Tour of temporary exhibition, 40 minutes, by docent</p>	<p>17 MUSEUM CLOSED</p>	<p>18 2 p.m. Summer curatorial course, "Intaglio Prints in Europe and America," preregistration and fee.</p>		<p>20 12:20 p.m. Tour of permanent collection, 40 minutes, by docent 2 p.m. Summer curatorial course, "Intaglio Prints in Europe and America," preregistration and fee</p>	 <p>7</p> <p>8</p> <p>EXHIBITION OPENS European Art After World War II, galleries VI, VII</p> <p>Karen Appel (Dutch, b. 1925), Untitled, 1950, planographic print and gouache. Gift of Alexander and Henrieta W. Hollaender, 1981.250 from European Art After World War II.</p>	
<p>23 2 p.m. Tour of temporary exhibition, 40 minutes, by docent</p>	<p>24 MUSEUM CLOSED</p>	<p>25 2 p.m. Summer curatorial course, "Intaglio Prints in Europe and America," preregistration and fee</p>		<p>27 12:20 p.m. Tour of permanent collection, 40 minutes, by docent 2 p.m. Summer curatorial course, "Intaglio Prints in Europe and America," preregistration and fee</p>		
<p>30 2 p.m. Tour of temporary exhibition, 40 minutes, by docent</p>						<p>28</p> <p>29</p>

J U L Y

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 MUSEUM CLOSED	2 2 p.m. Summer curatorial course, "Intaglio Prints in Europe and America," preregistration and fee	3	4 MUSEUM OPEN	5	6
7 2 p.m. Tour of temporary exhibition, 40 minutes, by docent	8 MUSEUM CLOSED	9 2 p.m. Summer curatorial course, "Painting Techniques and Conservation," preregistration and fee	10	11 2 p.m. Summer curatorial course, "Painting Techniques and Conservation," preregistration and fee	 <p><i>Bernard Buffet (French, b. 1928), Port de la Rochelle, 1950, lithograph. Gift of Ora C. Roehl, 1990.44 from Prints of the 1950s.</i></p>	
14 2 p.m. Tour of temporary exhibition, 40 minutes, by docent	15 MUSEUM CLOSED	16 2 p.m. Summer curatorial course, "Painting Techniques and Conservation," preregistration and fee	17	18 2 p.m. Summer curatorial course, "Painting Techniques and Conservation," preregistration and fee		
21 EXHIBITION CLOSES PRINTS OF THE 1950S, MAYER GALLERY 2 p.m. Tour of temporary exhibition, 40 minutes, by docent	22 MUSEUM CLOSED	23 2 p.m. Summer curatorial course, "Painting Techniques and Conservation," preregistration and fee	24	25 2 p.m. Summer curatorial course, "Painting Techniques and Conservation," preregistration and fee	26	27 EXHIBITION OPENS German Weimar Prints, Mayer Gallery
28 2 p.m. Tour of temporary exhibition, 40 minutes, by docent	29 MUSEUM CLOSED					

AUGUST

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1 8 a.m. Trip to Art Institute, Chicago, to see Splendors of Imperial China. Register p. 15	2	3
4 2 p.m. Tour of temporary exhibition, 40 minutes, by docent	5 MUSEUM CLOSED	 Anton Rooskens (Dutch, 1906–1976), Vogelman (Birdman), 1949, oil on canvas. Gift of Alexander and Henrietta W. Hollaender, 1981.274		8	9	10
11 2 p.m. Tour of temporary exhibition, 40 minutes, by docent	12 MUSEUM CLOSED	13	14	15	16	17
18 EXHIBITION CLOSES EUROPEAN ART AFTER WORLD WAR II, GALLERIES VI, VII 2 p.m. Tour of temporary exhibition, 40 minutes, by docent	19 MUSEUM CLOSED	20	21			24
25 EXHIBITION CLOSES GERMAN WEIMAR PRINTS, MAYER GALLERY 2 p.m. Tour of temporary exhibition, 40 minutes, by docent	26 MUSEUM CLOSED	27	28	 Ben Sussau (German), Susanna and the Elders, lithograph. Gift of Marvin and Janet Fishman, 1987.54 from German Weimar Prints.		31 EXHIBITION OPENS Mao's Graphic Voice, galleries VI, VII

Staff Activities

Director Russell Panczenko attended the Association of Art Museum Directors meeting from January 24–27 in San Francisco. At the American Association of Museums (AAM) annual conference in Minneapolis on May 4, he read a paper for the session "More Space/New Place: Planning and Building New Academic Museum Facilities."

Curator of Prints Andrew Stevens, serving his fourth year on the board of the Upper Midwest Conservation Association and on its personnel committee, attended a meeting in Des Moines on April 1.

Both Panczenko and Stevens were in Tokyo from April 20 through May 2 to attend an exhibition of Hiroshige prints which includes 250 from the Elvehjem's large collection. The Elvehjem prints will tour to four other sites in Japan before returning to the museum in the December of 1996.

Assistant Director for Administration Corinne Magnoni attended an AAM Current Issues in Museums seminar entitled "Visitor Services: Museums and the Public" in San Diego in January 1996. The sessions focused on how museums serve people and how to design the museum experience to exceed visitors' expectations.

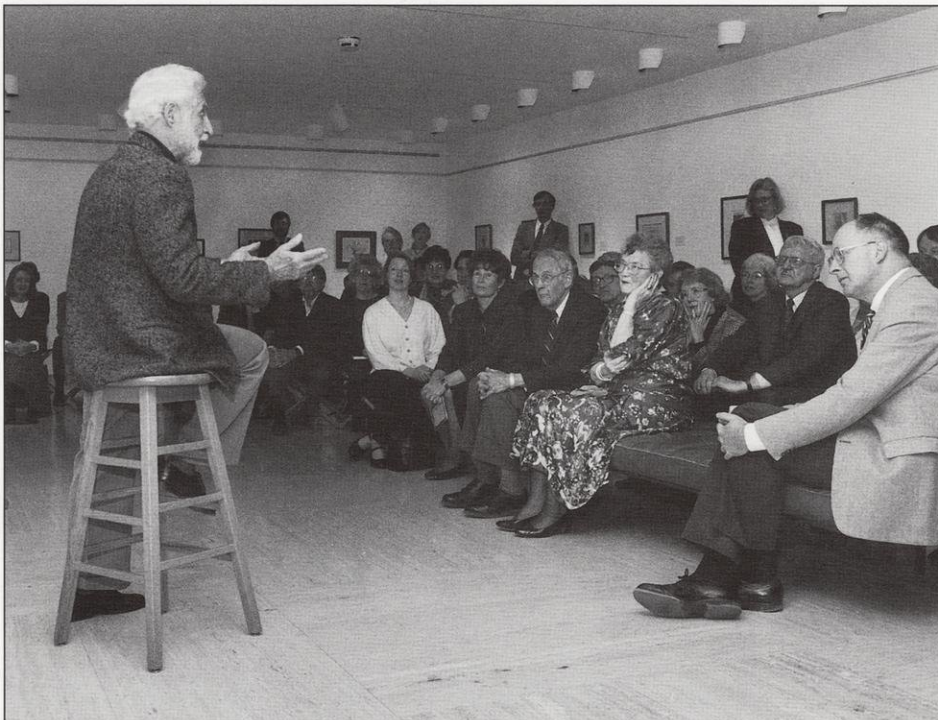
Curator Leslie Blacksberg attended the board meeting of the Midwest Art History Society on November 4, 1995 and the annual meeting of the College Art Association in Boston, in February 1996.

Curator of Education Anne Lambert participates in a local networking group of museum educators, informally called the "Culture Power Lunch." Education specialists at local cultural organizations including the Madison Art Center, the Madison Civic Center, the Madison Children's Museum, Olbrich Gardens, and the State Historical Museum meet each month to discuss their current activities, concerns, and cooperative projects.

Registrar Pam Richardson has attended several professional meetings since joining the Elvehjem staff in October 1995. In October, she attended a basic collections care seminar at Elmhurst (Illinois) Historical Museum, given by an objects conservator. January 12, 1996 she served as a panel member on "Making the Big Move," a seminar on large-scale collections moving, hosted by the Wisconsin Veterans Museum (Madison), and sponsored by Wisconsin Federation of Museums. She also attended the AAM annual meeting May 6–8, 1996 in Minneapolis especially for their sessions on rights and reproductions.

Editor Pat Powell served on the selection committee of the Dane County Cultural Affairs Commission for commissioning the 1996 poem. She had the opportunity in October, 1995 to spend two days in St. Petersburg, Russia, viewing the marvelous Hermitage collection—which includes two da Vincis in one magnificent room—and also seeing the first exhibition of the French and impressionist paintings appropriated by Soviet troops in 1945 and concealed until 1995, called *Hidden Treasures Revealed*. She also toured the Russian Museum in St. Petersburg.

Development Assistant Jill Nolan was married to Sten Westgard on March 9 in Brookville, New York. After relaxing for five days in Antigua, she resumed her duties at the museum under her married name of Jill Westgard.



Carl Djerassi discusses his acquisition of Klee prints.

Twenty-five Years of Museum Teaching: the Elvehjem Docents

The image of the art museum as a haven for quiet contemplation of artworks has been ajar since the activist days of the 1960s. Public museums created ever more visible educational departments to serve adult and public school students in the 1970s, and with it they created the hustle of activity we have come to experience and expect at art museums.

University art museums have only lately begun to consider museum tours and educational programs for the public (beyond the university student) as part of their mission. Not so at the University of Wisconsin—Madison! Within months of opening the Elvehjem Art Center in 1970, the staff created a professional tour coordinator position for Virginia Merriman and a docent program to meet the demand of the citizens of Wisconsin for educational access to the Elvehjem collection. The Elvehjem was a leader among university museums, public and private, in the early institution of formal educational programs. Our outstanding and active docent corps has provided the Elvehjem both a head start in university museum education and ongoing vigor for twenty-five years!

Celebrating the twenty-fifth birthday of the docent program at a party on February 25 gave the docents and staff an opportunity to reflect on their development and considerable accomplishments. Two classes of docents were swiftly recruited and trained in 1971. Thirty-nine guides started the program, sometimes preparing mini lectures and tour topics with 24-hours' notice to meet the demand. Five thousand people had tours in the first year: Five docents from the first year are active in the program today: Helene Metzenberg, Miriam Sacks, Susan Stanek, Pat Thomas, and Margy Walker. Russell Panczenko and the museum staff presented these docents, and Anne Lambert, curator of education since 1975, with special recognition during the party.



Docent Sara Fellman leads docents in a study session on American sculpture, February 1976.

Photo by Norman Lenburg

Today the docent program has seventy-eight active members, and the average number of people on guided tours is 13,800 per year. The numbers of people the docents serve has increased over the years but so have the training and the refinement of the teaching methods the docents use. Initial docent training features two semesters of lectures from experts from the UW faculty, the Elvehjem staff, and education specialists from the community who generously share their knowledge of art history, museum connoisseurship and operations, and school curricula. The docents also attend on-going special training about the museum's many tem-

Docent Mary Berthold tells students about Helen Frankenthaler's Pistachio during the 1970s





Artist John Wilde (standing) talks to docents about his retrospective exhibition in November 1984

porary exhibitions such as the recent *Russian Jewish Artists*.

Unlike their counterparts in a classroom, docents teach from art objects not books, in a nomadic fashion, not at desks. As museum teachers, they "lecture in the round" and get to know their students only briefly. To aid them with the special characteristics and challenges of gallery teaching, our docents attend both national and statewide symposia for art museum docents where they learn new skills and teaching trends.

Highlights of the quarter century arise from the major exhibitions at the Elvehjem. In 1978 they introduced all the students of Yahara Elementary School in Stoughton, Wisconsin, to the *Art of Norway* and thus to the art of the ethnic heritage of many people in their town. In 1988, they reintroduced Madisonians to the local architectural projects of its most famous artist in *Frank Lloyd Wright and Madison*. In

1994, our guides introduced the artist Gronk painting on the Elvehjem walls and then explained to visitors why his painting would later disappear.

To an outsider, a tour probably looks the same today as it did twenty-five years ago: a guide leading a sometimes noisy, happy group from picture to picture. Closer inspection shows that the docents are more likely to use interactive tour techniques and a variety of teaching methods depending on the age and needs of their visitors. Some Elvehjem docents employ a sophisticated set of materials for teaching children and adults about media in the galleries: hands-on kits about painting, sculpture, woodcut, etching, silkscreen, and lithography. They may incorporate



music, drama, or storytelling into a tour explanation. For example, docents led students in playing musical instruments, similar to those used in a Mangbetu court orchestra, during tours of *African Reflections* in 1993. In spring of this year, they worked with storyteller Marc Kornblatt who blended oral traditions and musical history with their discussion of *Russian Jewish Artists*.

Groups visiting the Elvehjem in the 1990s are better prepared for the tour because docents have presented an outreach program at their schools or community centers before their visit. Docents began offering outreach programs about the Elvehjem's collections in Dane county in 1989–90 when the museum was closed. In fact, the docents provided the sole programmatic offerings from the museum that year, serving 6,700 people in the county. They have continued to offer this service when groups combine outreach with a guided tour at the museum.

In addition to presenting tours to visitors from around the state, docents offer tours on tailor-made topics for university students to aid their course work in a variety of UW–Madison departments. For example, "Classical and Romantic Painting" (for an English course on eighteenth-century literature), "Ancient Greek Vases" (classics' course on classical mythology), "Politics in Art" (introductory political science course), and "20th-century Design" (introductory design course) are a few of the recent topics. Hundreds of university language students visit the museum annually to receive a tour of the permanent collection in French, German, or Spanish.

Docents have developed their own programming in creative ways, among them the recent "Poetry about Art" series which resulted in a publication, and *In Situ*, gallery talks about one work of art in which the docents traced it to its origin and placed it in the context for the

Docents Virginia Dymond (center) and Gertrude Herman (right) tell guests at the October 1, 1995 birthday party about *The Fall of Novgorod* by Lebedev

date it was created. Docents' clever ideas and hard work made the museum's twenty-fifth birthday party fun and educational for 500 adults and children on October 1, 1995.

Because docents are volunteers, their hours of wonderful service are a charitable contribution to the museum which makes possible our free tour service. In a recent very busy year our docents contributed over 6,300 hours of service! On behalf of the staff and the over 246,000 people who have toured with docents since the Elvehjem opened, "three cheers" to our outstanding docents!



Russell Panczenko (left) and the docents present Anne Lambert (right) with a token of their gratitude on her twenty years as Elvehjem curator of education

Elvehjem Curators Offer Summer Courses

"Excellent course! The instructor was very articulate and interesting . . . and provided good opportunities to examine prints close up. I highly recommend this course!" "Fantastic!"

"The instructor had a wealth of knowledge. It was good to go to the gallery and look at . . . paintings with magnifying lenses to illustrate points made in the lecture." "Good class size."

These are a representative sampling of students' comments about the curatorial courses on prints and on painting techniques offered in 1995.

Courses for summer 1996 include a new class, "Prints from Plates: Intaglio Prints in Europe and America," taught by Elvehjem curator of prints, drawings, and photographs, Andrew Stevens. He will cover masterworks of printmaking from the Elvehjem's collection by such artists as Dürer, Rembrandt, Goya, and Whistler. He will provide students with an in-depth look at print techniques, connoisseurship, and history through detailed examination and discussion of engraving, etching, aquatint, mezzotint, and more. Six sessions are Tuesdays and Thursdays, June 13–July 2 from 2:00–3:30 p.m.

Leslie Blacksberg will repeat her acclaimed offering "Painting Techniques and Conservation: An Introduction." In this course Leslie and students look at examples from late medieval to modern painting to determine the specific technical and visual qualities of the most prominent media (tempera, oil, and acrylic) and their supports (canvas, panel, copper). This class meets six sessions Tuesdays and Thursdays, July 9–25 from 2:00–3:00 p.m.

To allow close examination of the works of art, classes are limited to fifteen (15) people. Preregistration is required. The cost is \$60 per course (\$51 for Elvehjem members). To request descriptions and registration forms, call 608 263–2246. No prior knowledge of printmaking or painting is required.

New Bulletin Published

The *Bulletin/Annual Report* for the academic years 1993–94 and 1994–95 is now available. To save on postage, we request that members who can, come in to pick up their copies. Members of the museum during these two years will receive a postcard in the mail which can be used to acquire the publication in the Elvehjem's Museum Shop. Those who cannot come to the museum may call 608 263–2246, and we will mail their *Bulletin*.

The *Bulletin/Annual Report* includes the director's analysis of activity for the two years, reports on new acquisitions, and a special section of papers related to the blockbuster exhibition of fall 1993, *African Reflections: Art from Northeastern Zaire*. Many of you will remember this fascinating exhibition organized by the American Museum of Natural History, New York, which offered varied opportunities for studying the culture of a turn-of-the-century African country. The *Bulletin* includes the following articles: "Arts of Terror and Resistance in Eastern Zaire" by Allen Roberts, professor of anthropology and African-American World Studies at The University of Iowa; "Photography at the Heart of Darkness: Herbert Lang's Photographs of the Congo (1909–1915)" by Nicholas Mirzoeff, assistant professor of art history at UW–Madison; "Bounce the Baby": Masks, Fertility, and the Authority of Esoteric Knowledge in Northern Kete Initiation Rituals" by David Binkley, curator of the arts of Africa, Oceania, and the Americas at The Nelson-Atkins Museum of Art; "This is our Wealth': Towards an Understanding of a Shoowa Textile Aesthetic" by Patricia J. Darish, assistant professor of African and African-American studies and art history at The University of Kansas, Lawrence; "Changing Fashions and Aesthetic Continuities: One-hundred Years of Mangbetu Art" by Enid Schildkrout, curator of anthropology at the American Museum of Natural History, New York and cocurator of this exhibition. This series of articles is introduced by Professor Henry Drewal of the UW Department of Art History and African-American studies and adjunct curator of the museum for African art.

Take a Summer Trip to Chicago for Splendors of Imperial China

On Thursday, August 1, the Elvehjem Museum of Art and the Madison Art Center members and guests will travel to Chicago on a private bus to visit The Art Institute of Chicago and the blockbuster exhibition *Splendors of Imperial China: Treasures from the National Palace Museum, Taipei*.

Organized by the Metropolitan Museum of Art, New York, and the National Palace Museum, Taipei, *Splendors of Imperial China: Treasures from the National Palace Museum, Taipei* features nearly 450 exceptional works from the Neolithic period through the eighteenth century. Representing a complete survey of Chinese treasures, the exhibition includes fine examples of painting and calligraphy, jades, bronzes, ceramics, lacquer-

ware, and other decorative arts.

Works are largely from the imperial collections of the Ch'ing (Qing) dynasty (1644–1911). Following the collapse of the dynasty, the treasures were presented briefly at the Palace Museum in the Forbidden City in Peking (Beijing). Due to the threat of war and invasion in 1931, the treasures were removed from the museum and crated, beginning a thirty-year odyssey that took the art works over thousands of miles under adverse wartime conditions. At the war's end, the nearly 20,000 crates were reunited and then taken by Chiang Kai-shek to Taiwan in 1949. In 1965 the works were again placed on view at the newly opened National Palace Museum, Taipei.

Splendors of Imperial China will be pre-

sent at The Art Institute of Chicago June 29 through August 25, then travel to the Asian Art Museum of San Francisco and the National Gallery of Art, Washington, D.C.

The bus tour will depart from Nakoma Plaza on Thursday morning at 8:00 a.m., arriving in Chicago at approximately 11:00. The group will receive admission to the museum and have the opportunity to explore the China exhibition as well as other permanent and temporary presentations. The group will gather at 4:00 p.m. to reboard the bus for Madison, arriving at approximately 7:00 p.m. Refreshments will be served en route both to and from Madison. Tour participants are free to enjoy the nearby Michigan Avenue restaurants and stores for lunch and shopping on their own.

The price for the trip, including transportation, refreshments en route, and admission to the museum, is \$30 for Elvehjem and Madison Art Center members and \$35 for nonmembers. Use the following registration form to make reservations or call the Elvehjem Museum of Art Membership Office at 608 263-3686 for more information.

Splendors of China Trip Reservation Form

If reservations are being made for more than one person, please attach a list of all names, addresses, and phone numbers of participants. Registration deadline is June 18. The tour will include a minimum of twenty-five and a maximum of forty participants.

Name _____

Address _____

City _____ State _____ Zip _____

Phone: day _____ evening: _____

Number of reservations: _____ at \$30 per Elvehjem or Madison Art Center member

_____ at \$35 per nonmember

TOTAL amount enclosed: _____

Check enclosed (payable to Elvehjem Museum of Art)

Charge my credit card: Visa Mastercard

card #: _____ exp. date _____

signature: _____

To assist us in processing reservations, please include this form with payment!

Mail registration form and payment to:

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

Drawing Results Disclosed

Development specialist Rebecca Garrity announced the winners of the drawing which followed the reception for *Russian Jewish Artists in a Century of Change, 1890–1990*. Two lucky women received the lavishly illustrated, 268-page catalogue for the exhibition: Louise Goldstein and G. Rae Van Sluys. Ms. Goldstein had learned of the exhibition from an article in the *Monthly Reporter* and attended the reception. Ms. Van Sluys entered the drawing when she came to the museum for a Sunday Afternoon Live from the Elvehjem concert. Congratulations to you both.

Information: 608 263-2246

Admission is free

Gallery and Museum Shop Hours

Tuesday–Friday 9 a.m. –5 p.m.
 Saturday–Sunday 11 a.m.–5 p.m.
 CLOSED MONDAY

Kohler Art Library Hours

Monday–Thursday 8 a.m.–9:45 p.m.
 Friday 8 a.m.–4:45 p.m.
 Saturday and Sunday 1–4:45 p.m.
 For hours between terms call 608 263–2258

Museum Membership Benefits

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
- 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
- Exhibitions
- Publications
- Educational programs
- Special events

Parking

The city of Madison’s Lake Street and Frances Street ramps and in university lots 46 and 83 on Lake Street between Johnson Street and University Avenue. University lot 47 on Johnson Street between Park and Lake streets is available on weekends only.

For Visitors with Disabilities

Wheelchair access is via the north entrance from Murray Street. Elevator is across from Kohler Library entrance. The Elvehjem will provide sign language interpreters for programs by request in advance. To request a sign language interpreter, call Anne Lambert, curator of education, weekdays, 608 263–4421 (voice) as soon as possible.

Tours

Drop-in tours given by docents are offered on Thursdays at 12:20 p.m., a 40-minute tour of the permanent collection and on Sundays at 2:00 p.m., a 40-minute tour of temporary exhibitions, beginning in Paige Court. For group tours by schools and organizations at other times please call for an appointment at least three weeks in advance of the desired date (608 263–4421).

Museum Etiquette

Museum rules promote the safety of artworks and pleasant viewing conditions for visitors. Food and drink are not allowed, and smoking is not permitted in the building. Animals except guide dogs for the blind and hearing impaired are not permitted. Objects such as packages and purses larger than 11 x 14 inches and backpacks, umbrellas, and rigid baby carriers that could damage art are not permitted into the galleries. Lockers that require a 25-cent deposit for storing parcels are available on the second-floor level, in the north and south hallways. Items too large for lockers and umbrellas may be checked at the Paige Court Security desk. Running, pushing, shoving, or other physical acts that may endanger works of art are prohibited. Touching works of art, pedestals, frames, and cases is prohibited. Photographs of the permanent collection may be taken with a hand-held camera without a flash. Written permission must be obtained from the registrar for any other photography.

MEMBERSHIP FORM

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 _____

Recruiting Member: _____ Phone _____

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



**Summer Sale at the Elvehjem
July 18-21**

**for museum members only!
20-50% off everything**

Take advantage of exceptional savings on all Museum Shop merchandise. The storewide discount is offered exclusively to Elvehjem members; present your current membership card to receive sale prices.

Not an Elvehjem member? Now is the perfect time to become a new or renewing member. Call the Elvehjem at 608 263-2246 for membership information or sign up at the Museum Shop sale.

ARTSCENE

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



*Summer 1996
Important Dated Information!*