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Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, September/October 1987

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The Elvehjem Museum of Art *artscene*

University of
Wisconsin-Madison
Volume 3, Number 5

The Elvehjem's Autumn season begins on August 29 with the simultaneous opening of three special exhibitions.

Claudio Bravo: Painter and Draftsman is the first major retrospective exhibition of this contemporary Chilean artist's work. The sixty-five paintings, pastels, and drawings featured in the exhibition cover a period from 1953 to 1987 and reveal a technical mastery and an artistic personality which have had a significant influence on an entire generation of painters.

Bravo is a realist and he puts his exquisite draftsmanship at the service of a wide variety of subject matter. His portraits range from detailed and sensitive studies, such as *Study #2 for Portrait of Mohammed*, 1978, to those where the setting plays an integral role, as in *Two Friends, Marbella*, 1978. There are delicate still lifes, which recall the reverential studies of Zurbaran, and less conventional compositions, such as *The Italian Chair*, 1971, where the subtle placement of an electrical socket and cord behind the old, ornate chair enlivens the composition with a reference to a shift of time and place. Indeed, Bravo imbues the objects in his still lifes and portrait settings with a timeless quality. The exhibition also includes bright, inviting cityscapes, trompe l'oeil images of wrapped packages, and religious images.

Claudio Bravo was organized by the Elvehjem, with Guest Curator Professor Edward Sullivan of New York University. It will be on view at the Elvehjem through October 18, after which it will travel to the Mead-



Claudio Bravo, *Study #2 for Portrait of Mohammed*, 1978, pencil on paper, Lent by Mr. Norman Dubrow, courtesy of the Metropolitan Museum of Art, New York.

ows Museum, Southern Methodist University and to the Duke University Museum of Art. A fully illustrated catalogue and poster accompany the exhibition. The exhibition is supported by grants from the Nor-

man Bassett Foundation, Inc., The Evjue Foundation, Inc., and the University of Wisconsin-Madison Anonymous Fund and Knapp Bequest Committees.

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SEPTEMBER/OCTOBER

Exhibitions

Claudio Bravo: Painter and Draftsman

Hollywood Glamour, 1924-1956: Selected Portraits from the Wisconsin Center for Film and Theater Research

Edward Weston: Color Photography

Artworks of the Month

Defendente Ferrari, Madonna and Child Enthroned with Saints

Hans Hofmann, August Light

Lectures

Artist Sam Gilliam discusses his work

Sarah Bekker, "The Opening Lotus: Buddhist Art in Thailand"

Architect Antoine Predock on his recent projects

Alistair Rowan, "The Giant Order: An Element in European Classical Design"

Garo Antreasian "Original Versus Reproduction" and "Current World Trends in Printmaking"

Brian Ferran, "A New Tradition: Contemporary Painting, Printmaking, and Sculpture in Northern Ireland"

Concerts

Penelope Cecchini, piano

Pro Arte Quartet

Paul Doebler, flute; Michael Keller, piano

Wingra Woodwind Quintet

Ellsworth Snyder, piano

Wendy Mehne, flute; Nancy Rice Baker, piano

Les Favorites

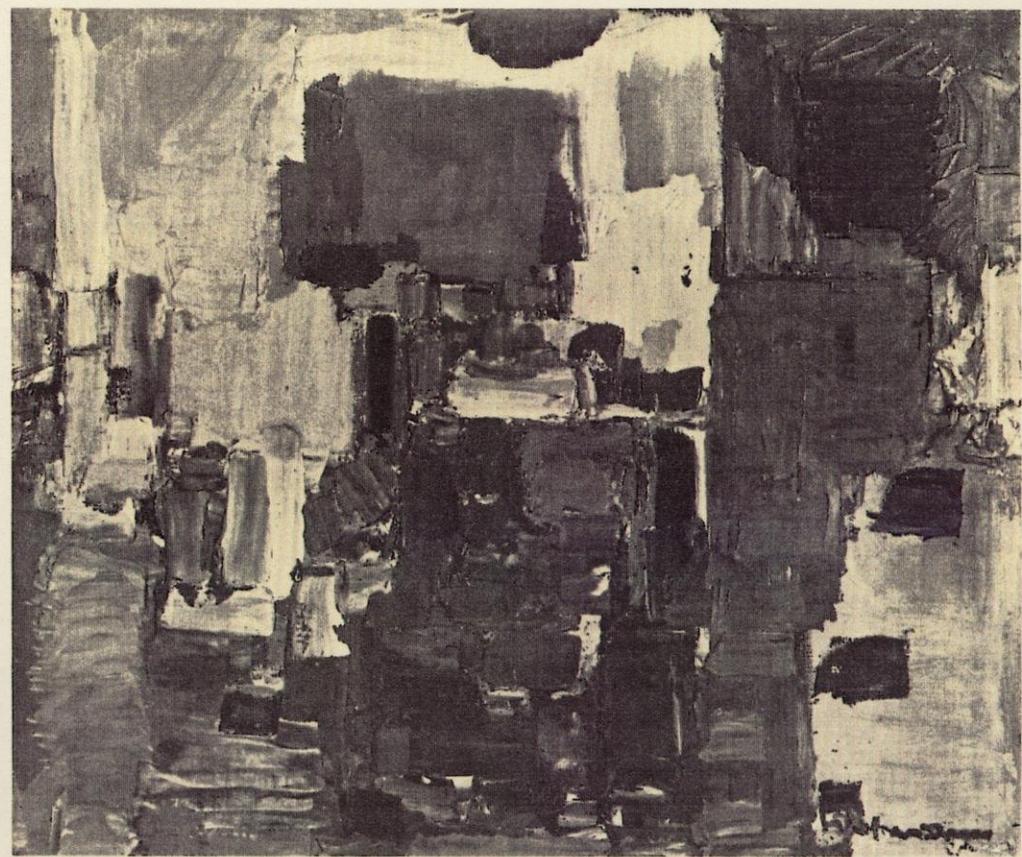
Films

Classic films in conjunction with the exhibition, *Hollywood Glamour, 1924-1956*

NEW AT THE ELVEHJEM

A major curatorial concentration during the summer months has been the implementation of a documentation project for the Van Vleck Collection of Japanese Woodblock Prints. In announcing the receipt of a \$25,000 grant from the National Endowment for the Arts for the project in the May/June issue of *Artscene*, Director Russell Panczenko indicated that it has a double purpose. The first is to photograph the entire group of more than 3,900 prints, in order to provide a lasting record of the collection and to facilitate future publications on it. This phase of the project actually began last Spring and is being carried out by photographer Andrew Kraushaar and registrarial assistant Jeanne Burmeister, who is responsible for arranging the prints to be photographed and maintaining an overall orderliness to the process—a demanding task, due to the sheer number of prints. This involves numbering each negative and contact print and assuring that those numbers are transferred to the proper collection sheets. As of this writing, approximately half of the collection has been photographed on black-and-white film; a secondary part of the photography project will be to shoot color slides of as many of the prints as the grant budget will allow, thus providing yet another form of access to the collection.

The second purpose of the documentation project is to complete the cataloguing of the entire collection.



Hans Hoffman, *August Light*, 1957, oil on canvas, Lent by Mrs. Alexander Hollaender.

For those readers who are new to *Artscene* and to the Museum's collections, a brief review of the Van Vleck Collection is in order. In 1980 the Elvehjem received a bequest of more than 2,800 Japanese prints from John Hasbrouck Van Vleck. In early 1984, that collection was catalogued by guest scholar Roger Keyes, who is the director of the Center for the Study of Japanese Woodblock Prints, headquartered in California. At the end of the same year, Mrs. Abigail Van Vleck donated an additional group of more than 1,000 prints from

her husband's estate and these had remained uncatalogued and inaccessible until the current grant project.

This past July, Roger Keyes returned to the Elvehjem for a three-week stay, during which he completed the cataloguing of the 1984 group of prints. As a follow-up to the cataloguing process, Mr. Keyes and Curator Carlton Overland reviewed and prioritized the newer prints in the context of the original collection. While much remains to be done in the cataloguing phase of this project—assigning individual accession numbers, creating collection files, establishing concordances, etc.—an overview of the significance of the 1984 group of prints has emerged. The earlier (1980) collection contained over 1,500 prints by Hiroshige, mostly in single impressions; the 1984 group of prints are mostly by Hiroshige as well, and most of those are duplicate impressions of prints in the earlier group. While some of the duplicates are virtually identical, in many cases the duplicates provide fascinating variations in state, color scheme, quality of printing and/or condition which, once the two groups are completely integrated, will provide opportuni-

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Elvehjem Curator Carlton Overland, Roger Keyes, and Director Russell Panczenko discussing the Van Vleck Collection of Japanese Woodblock Prints.

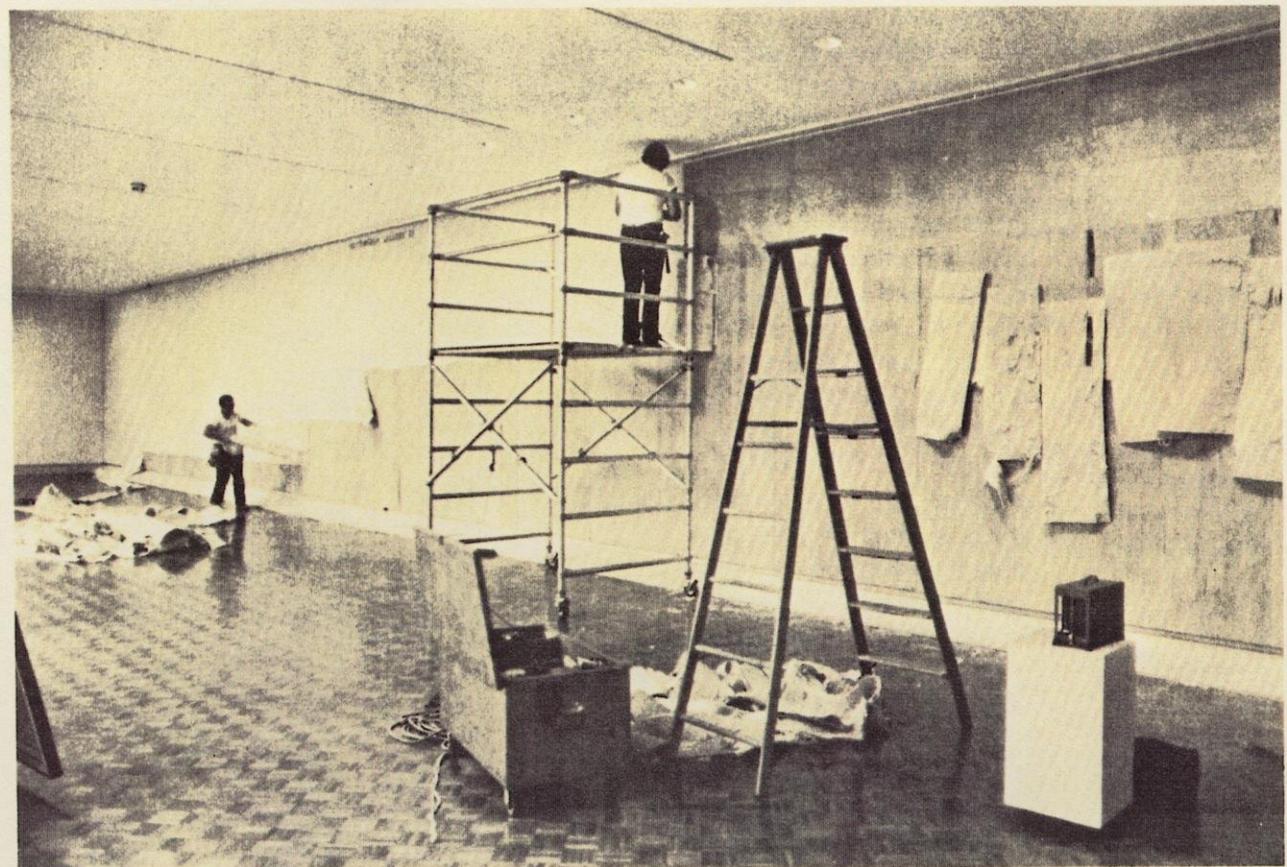
The Elvehjem

From the Director

During the summer, following the pattern of the Malcolm C. Whyte Gallery, the Oscar and Louise Greiner Mayer Gallery and Brittingham Gallery IV, which were remodeled in 1985 and 1986, five additional Elvehjem galleries, Brittingham Gallery VIII on the fourth floor and Brittingham Galleries IX through XII, on the fifth, underwent complete renovation.

Brittingham Gallery VIII, into which the Museum's collection of ancient art was moved last summer, saw its carpeted wall surfaces replaced with drywall and painted. Although presently open to the public, the current installation of the ancient art collection is by no means final. The plan also calls for special high-security glass cases, extended explanatory text labels, geographic maps, special graphics showing the development of ancient vase shapes, and a printed gallery guide. Before this third and final phase of the reinstallation of the ancient art collection can take place, the Elvehjem still needs to find approximately \$30,000 in addition to the \$40,000 grant money awarded to the Elvehjem for this project by the National Endowment for the Arts. All federal grants must be matched on at least a dollar for dollar basis. In the interim we have the opportunity to "live with" the new color for a time and refine the final details of the installation design.

The fifth floor galleries, which house the Elvehjem's collection of twentieth-century art were also renovated this past summer. Here, too, the original carpeted wall surfaces, severely stained and damaged from seventeen years of wear and tear, have been removed and replaced with smooth drywall surfaces. However, unlike the ancient art gallery with its new assertive colorful personality, the fifth floor gallery space has been painted white. The rationale for this color choice, and herein perhaps lies the subject for an interesting masters thesis, is based on the commonly accepted principal,



Remodeling the galleries on the fifth floor.

adhered to by most commercial galleries and museums, that contemporary works of art are intended to be seen on or against a white background. Many artists work in studios painted white and expect that their works will be exhibited in a similar ambience. Last spring, the conflict between carpeted wall surfaces and a contemporary work of art became especially acute when the Museum considered acquiring a laser-cut aluminum female nude by Tom Wesselmann. The piece, perhaps best described as a free-floating metal drawing, was irregularly shaped and extensively cut out in the central areas; the wall on which it hung became in effect its background. The Elvehjem's carpeted gallery walls would not only have surrounded the piece but would have shown through it. The artist's intent, however, was to isolate the nude against a neutral background, not show her reclining against a car-

pet. As a result, the piece was considered unexhibitible at the Elvehjem.

Not only have the fifth floor galleries been renovated, but the display of twentieth-century art has been extensively reorganized. The new installation was made possible by several acquisitions made during the past Spring and by the arrival at the Elvehjem of the noted Dr. Alexander and Henrietta Hollaender Collection. New acquisitions include works by Robert Michel, Arnulf Rainer, and Joel-Peter Witkin, while coming from the Hollaender Collection there are works by such notable artists as Louise Nevelson, Barbara Hepworth, Hans Hofmann, Antonio Tapies, David Smith, Max Ernst, Jean Dubuffet, and Mark Rothko. With these notable additions, the Elvehjem's twentieth century collection is beginning to be truly representative of the period and thus better able to serve its intended teaching purposes.

Russell Panczenko
Director

The Elvehjem

EXHIBITIONS

(continued from page 1)

Hollywood Glamour, 1924-1956: Selected Portraits from the Wisconsin Center for Film and Theater Research will be featured in the Mayer Gallery through October 25. The sixty-one portraits in the exhibition were chosen both for their quality and their rarity, and they serve as a record of taste and of the Hollywood studio photographer's unique contribution to the art of photography. Photographers from all the major studios are represented; among them are Clarence Sinclair Bull, George Hurrell, Ruth Harriet Louise, and Eugene Robert Richee. With large budgets and lavish working conditions at their disposal, they were able to refine the techniques of portraiture to a high degree.

Hollywood glamour portraits ascended with the star system in the motion picture industry of the 1920s. They perpetuated the star's image. To achieve the desired "look" for each star, the photographers carefully orchestrated pose and props, adding a veneer of glamour drawn from the worlds of fashion and advertising. The exhibition is organized in sections which illustrate five of the common presentations of the star: Expressive Hands, Dressing Up (Costumes), The Smoking Section, Stars at Rest, and The Direct Gaze.

The style of still photographers often reflected developments in motion pictures, whose stars they publicized. After D. W. Griffith popularized the close-up shot in movies, portraitists adopted it to replace the full-length view. Similarly, in the 1920s they used soft focus and back-

Alice White, ca. 1928, by Jack Freulich, from the exhibition *Hollywood Glamour, 1924-1956*.



Claudio Bravo, *The Italian Chair*, 1971, oil on canvas, Lent by Museum Boymans-van Beuningen, Rotterdam.

lighting, as did the silent filmmakers. By the 1930s both professions employed a sharply focused image.

Hollywood Glamour was organized by the Elvehjem with assistance from the Wisconsin Center for Film and Theater Research. A poster and a fully illustrated catalogue with interpretive essays on the exhibition are available. The exhibition and related activities are supported by the Evjue Foundation, Inc., the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts; Webcrafters-Frautschi Foundation, Inc., and the University of Wisconsin-Madison Consortium for the Arts. After it closes in Madison, it will travel to other museums in the Midwest.

Edward Weston: Color Photography, on view in the Whyte Gallery through October 25, reveals another dimension of an artist primarily known for his black-and-white photographs. When he was approached by Eastman Kodak in 1946 to try their improved color films to produce transparencies to be used in

Kodak's advertising, he was a major figure in photography, and well known for his Western landscapes and his seascapes of the California coast. Accordingly, Kodak was interested in having him photograph the Monterey Bay area of California. At first reluctant to try color, Weston was very pleased with his results. Several years later he was to write of his color work, "The separation of forms is possible only because of the juxtaposition of color. Those who say that color will eventually replace black-and-white are talking nonsense. The two do not compete with each other. They are different means to different ends."

The exhibition includes thirty-two modern contact prints from Weston's original 8 x 10 inch transparencies of Point Lobos and of Death Valley. In addition, there are several of his earlier black-and-white photographs of these locations, for comparison. The exhibition and the accompanying catalogue were produced by the Center for Creative Photography, University of Arizona.

The Elvehjem

SEPTEMBER

7 Monday

Museum closed in observance of Labor Day.

13 Sunday

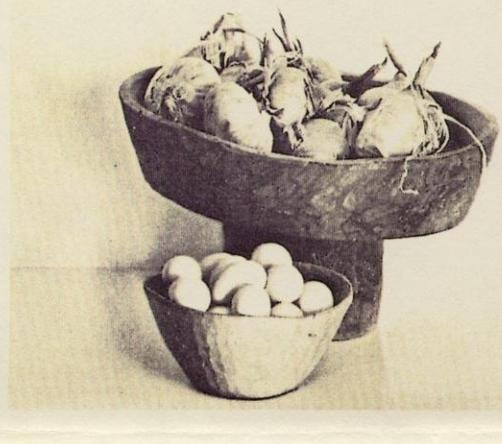
Concert, Sunday After Live From the Elvehjem, Penelope Cecchini, piano, Gallery V, 1:30 p.m.

15 Tuesday

Lecture, Artist Sam Gilliam will discuss his art, room 160, 7:30 p.m.

18 Friday

Film, *Baby Face*, 1933, directed by Alfred E. Green, in conjunction with *Hollywood Glamour: 1924-1956*, room 160, 7:30 p.m.



Claudio Bravo, *Eggs and Onions*, 1980, oil on canvas, private collection.

Edward Weston, *Death Valley*, 1947, Ektachrome.



20 Sunday

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

25 Friday

Film, *No Time for Comedy*, 1940, directed by William Keighley, in conjunction with *Hollywood Glamour: 1924-1956*, room 160, 7:30 p.m.

27 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Paul Doeblner, flute, Michael Keller, piano, and friends, Gallery V, 1:30 p.m.

OCTOBER

2 Friday

Film, *Moby Dick*, 1930, directed by Lloyd Bacon, in conjunction with *Hollywood Glamour: 1924-1956*, room 160, 7:30 p.m.

Department of the History of Art, University College, Dublin, room 140, 3:30 p.m. Reception follows.

20 Tuesday

Lecture, "Original Versus Reproduction: Which Twin has the Toni," by Garo Antreasian, Department of Art, University of New Mexico, room 160, 7:30 p.m.

21 Wednesday

Lecture, "Current World Trends in Printmaking," by Garo Antreasian, Department of Art, University of New Mexico, room 160, 3:30 p.m.

22 Thursday

Panel Discussion, "Collaborative Printmaking Today." Panelists include Garo Antreasian, Department of Art, University of New Mexico, room 160, 7:30 p.m.

23 Friday

Film *Public Enemy*, 1931, directed by William A. Wellman, in conjunction with *Hollywood Glamour: 1924-1956*, room 160, 7:30 p.m.

25 Sunday

Exhibition, *Hollywood Glamour, 1924-1956: Selected Portraits from the Wisconsin Center for Film and Theater Research*, closes.

Exhibition, *Edward Weston: Color Photography*, closes.

Concert, Sunday Afternoon Live from the Elvehjem, Les Favorites, Gallery V, 1:30.

Lecture, "A New Tradition: Contemporary Painting, Printmaking, and Sculpture in Northern Ireland," by Brian Ferran, Visual Arts Director of the Arts Council of Northern Ireland, room 140, 3:30 p.m.

11 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Ellsworth Snyder, piano, Gallery V, 1:30.

16 Friday

Film, *The Strawberry Blonde*, 1941, directed by Raoul Walsh, in conjunction with *Hollywood Glamour: 1924-1956*, room 160, 7:30 p.m.

18 Sunday

Exhibition, *Claudio Bravo: Painter and Draftsman*, closes.

Concert, Sunday Afternoon Live from the Elvehjem, Wendy Mehne, flute, and Nancy Rice Baker, piano, Gallery V, 1:30 p.m.

Lecture, "The Giant Order: An Element in European Classical Design," by Alistair Rowan,

Sara Fellman (October 8 and 15), and Susan Stanek (October 22), begin at 11 a.m. in Paige Court.

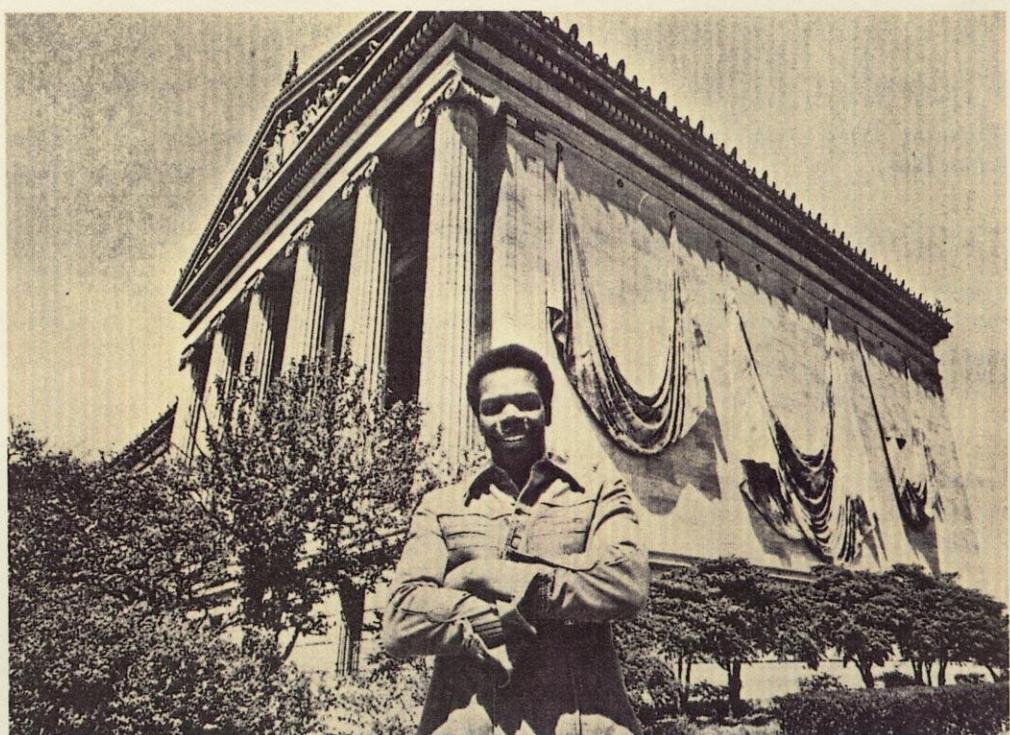
Every Sunday at 3 p.m. Docents will give ten-minute talks on the Artwork of the Month.

The Elvehjem

EDUCATION

Films from an important local resource and lecturers of national and international note are highlights of educational events in September and October. Maxine Fleckner-Ducey, Film Archivist of the Wisconsin Center for Film and Theater Research, has selected films from its holdings to augment the exhibition, *Hollywood Glamour*. Beginning September 18 with *Baby Face*, starring the glamourous Barbara Stanwyck, these Warner Brothers films offer a variety of stars and themes associated with Hollywood glamour in the 1930s and 1940s. The series will be shown on six Fridays and also features *No Time for Comedy*, September 25; *Moby Dick*, October 2; *Arsenic and Old Lace*, October 9; *The Strawberry Blonde*, October 16; and *Public Enemy*, October 23. All screenings are at 7:30 p.m. in Room 160 and are preceded by a Looney Tunes/Merrie Melodies cartoon featuring star cameo performances. Admission is free.

October's special guest speakers include Sarah Bekker, a lecturer at the Institute of Asian Studies, speaking on "The Opening Lotus: Buddhist Art in Thailand," Sunday, October 4. Dr. Bekker has collected the Thai and Cambodian sculptures on loan to the Museum and on view in Gallery VI. Alistair Rowan, an architectural historian from Ireland, who is chairman of the Department of the History of Art at University College, Dublin, will lecture on "The Giant Order: An Element in European Classical Design." His lecture, sure to be of interest to students of historical and post-modernist architecture alike, is Sunday, October 18. The lecture is sponsored by the Elvehjem and the University Lectures Committee. On Sunday, October 25, Brian Ferran, Visual Arts Director of the Arts Council of Northern Ireland, will apprise participants about "A New Tradition: Contemporary Painting, Printmaking, and Sculpture in Northern Ireland." All these lectures are at 3:30 p.m. in



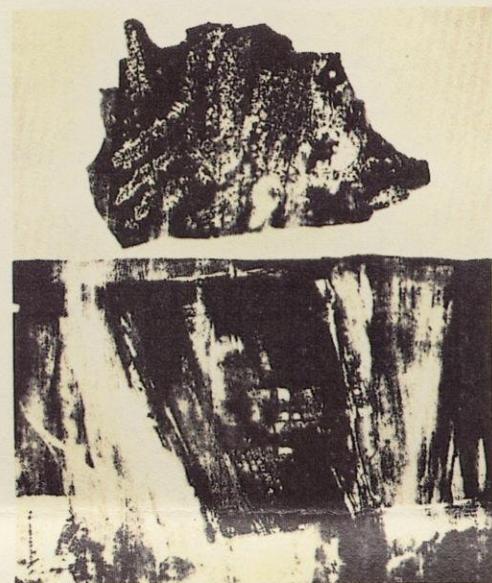
Sam Gilliam before *Seahorses* installed on wall of Philadelphia Museum of Art, 1975

Room 140 and are followed by receptions hosted by the Elvehjem Museum League.

The Elvehjem is pleased to cooperate with community and university colleagues who bring prominent artists to the Elvehjem to lecture. The Wisconsin Society of Architects-Southwest Chapter has invited architect Antoine Predock to speak on his recent work, Thursday, October 8 at 8 p.m. in Room 160, in celebration of its annual Architecture Week.

Lectures by two prominent artists will be sponsored by Tandem Press, of the UW-Madison Department of Art. On Tuesday evening, September 15, painter and printmaker Sam Gilliam will discuss his work. Gilliam is generally considered a Washington artist, with strong roots in the Washington Color Painting movement of the 1960s and the work of its leaders Morris Louis and Kenneth Noland. His lecture will be at 7:30 p.m. in room 140.

As both an artist and a printer, Garo Antreasian is one of the country's leading authorities on contemporary lithography. In 1960 he became the first master printer and



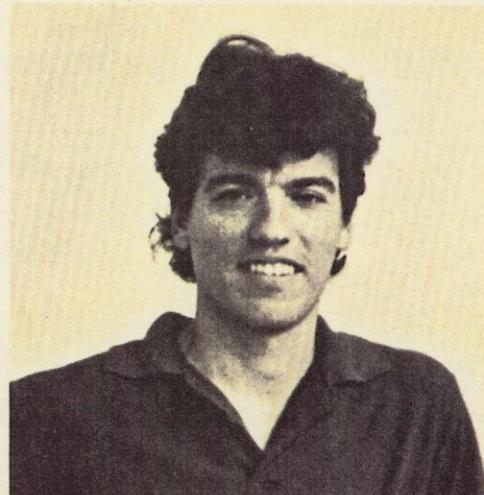
Garo Antreasian, lithograph from the series *Fragments*, 1960, University purchase, 68.6.2.

Technical Director of the Tamarind Lithography Workshop in Los Angeles, and in 1973 he co-authored with Clinton Adams the *Tamarind Book of Lithography: Art and Techniques*, the definitive study of the lithographic medium. During October 20-22, Antreasian will present two lectures and take part in a panel discussion on current issues and trends in the world of printmaking (see Calendar listing for details).

The Elvehjem

Staff Notes

The Elvehjem is very pleased to announce the appointment of Thom Brown as the Museum's first Gallery Designer. Brown received his Master of Fine Arts degree from the University of Pennsylvania in 1984. He also holds a Bachelor of Fine Arts degree in Painting and Design from Carnegie Mellon University. From 1984 until he assumed his new position at the Elvehjem on July 6, he served as an assistant exhibit designer at the University of Pennsylvania's University Museum, an internationally renowned institution, with archaeological and ethnographic holdings from around the world. At the University Museum, he worked on such major exhibitions as *Buddhism: History and Diversity of a Great Tradition*, *Time and Rulers at Tikal*, and *Raven's Journey: Alaska's Native People*. The Elvehjem is fortunate to have found in Thom Brown that unusual individual who combines training in art handling, display fabrication, and gallery installation with a proven track record as an exhibition designer.



The Museum is also pleased to announce that Mary Jane Hamilton has joined the staff of the Elvehjem as Guest Curator for the upcoming major exhibition, *Frank Lloyd Wright and Madison: Six Decades*. A native of Ohio, she completed undergraduate degrees in art and in art education and taught at the Cincinnati Art Museum and the city's public schools. After moving to Wisconsin in the mid-1960s, where her husband, Phillip, accepted a position in the Art Department at the University

of Wisconsin-Madison, she taught for several years and then returned to the University to pursue graduate work in Art History. Although she has enjoyed a long-term interest in architecture, her particular interest in Wright coincided with her move to Wisconsin. Since then she has been tracking down former Wright clients and apprentices. She feels especially fortunate to be working with other colleagues, who bring to the Elvehjem exhibition project a familiarity with Madison's residents, architecture, and local history.



(continued from page 2)

ties in connoisseurship for students and scholars of Hiroshige prints which may well be unrivaled by another public collection in the world.

The Artwork of the Month for September is *Madonna and Child Enthroned with Saints*, by Domenico Ferrari. For the past eighteen months this early sixteenth-century Italian painting has been the object of major conservation treatment involving the transfer of the painted surface from its original wood panel to a new and stable support. The painting was featured in the last issue of *Artscene*, where the restoration project was discussed in some detail. The September "unveiling" will be the first time the painting has been on public view since 1983.

The Artwork of the Month for October will be *August Light* by the German-born painter Hans Hofmann (1880-1966). Hofmann had already had a successful career as an artist and a teacher in his homeland when, at the age of fifty, he came to the United States to assume a series

of guest teaching positions at various art schools. During the mid-1930s he established his own schools, the main one in New York City, and a summer school in Provincetown, Massachusetts. Through his teaching, Hofmann became one of the leading progenitors of Abstract Expressionism and his central tenet—the concept of "push and pull"—became a catch-phrase for painters involved in that movement. "Push and pull" refers to the inherent duality and tension between the flat, two-dimensional picture plane and the tendency for contrasting shapes and colors to recede or project in space, creating a three-dimensional illusion. *August Light*, painted in 1957 at the height of the Abstract Expressionist movement, clearly reveals this concept with its bold rectangles of pure colors, variously rendered in heavy impasto and in thinly painted patches, which optically seem to move in and out from the canvas surface.

Many of the Elvehjem's programs are made possible by membership contributions. If you are not a member, please join now; if you are, please share *Artscene* with a friend.

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(608)263-2495

The Elvehjem



Claudio Bravo, *Two Friends, Marbella*, 1978, oil on canvas, Lent by the FORBES Magazine Collection.

Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706



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Permit No. 658



Gallery Hours:
Monday-Saturday 9 a.m.-4:45 p.m.
Sunday 11 a.m.-4:45 p.m.

Museum Shop Hours:
Monday-Saturday 9 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 UW
holiday periods call (608) 263-2258

Information: (608) 263-2246

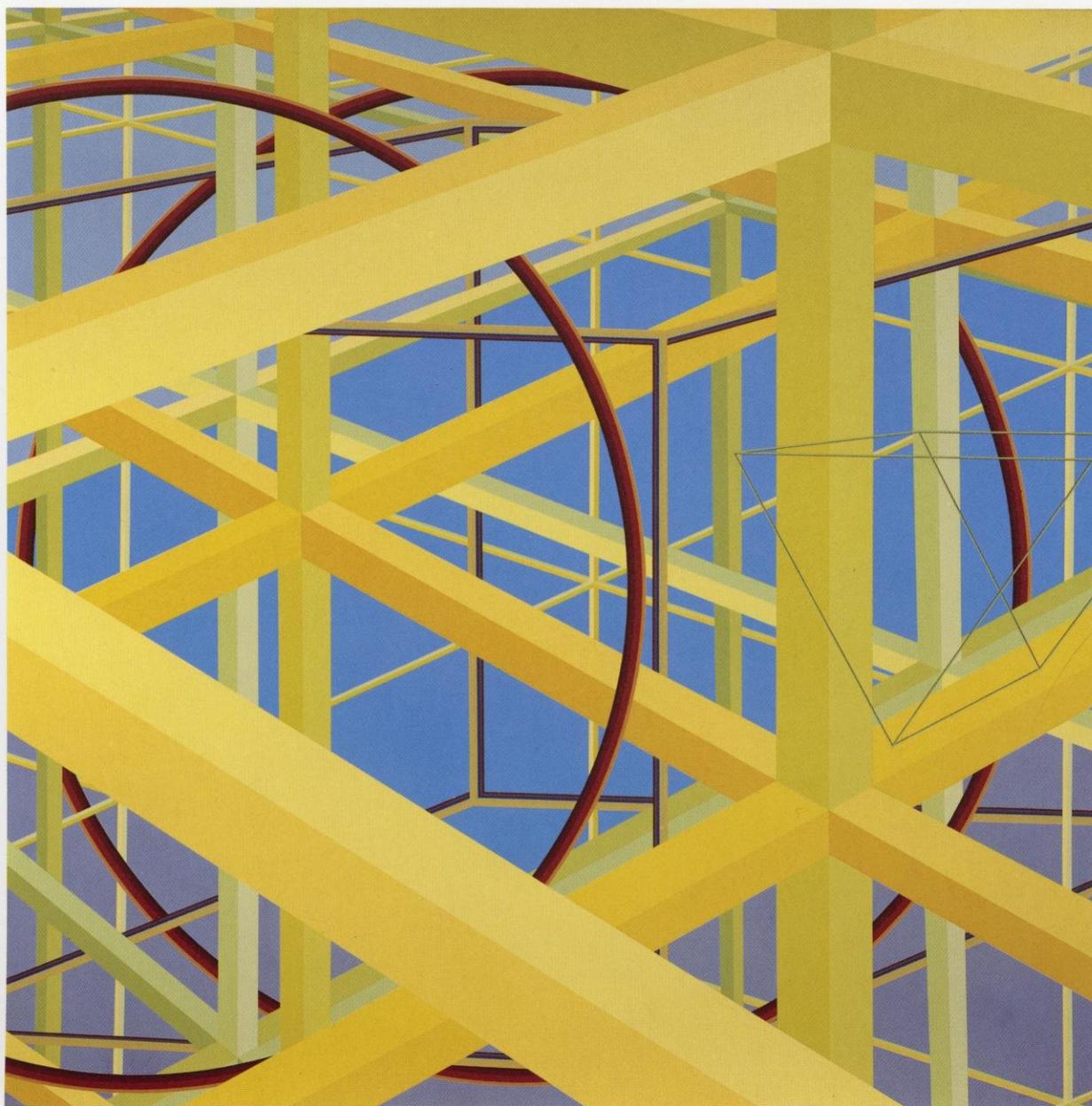
Admission is free

artscene
September/October 1987

Important Dated Information!

Elvehjem Museum of Art

FALL 1987



Al Held, *Bruges III*, 1981, acrylic on canvas, Juli Plant Grainger Endowment Fund and Elvehjem Endowment Fund purchase, 1986.26

Exhibitions

Claudio Bravo: Painter and Draftsman

August 29–October 18

Claudio Bravo combines realist techniques with often surrealistic subject matter. Whether painting still lifes, landscapes, narrative themes, or religious subjects, he is aware of historical tradition and is inspired by Italian Renaissance and Spanish Baroque periods. The Elvehjem organized this first major retrospective. Gallery IV

Hollywood Glamour, 1924–1956: Selected Portraits from the Wisconsin Center for Film and Theater Research

August 29–October 25

Hollywood glamour portraits shaped moviegoers' images of the stars. A skillful collaboration between motion picture studio photographers, publicity departments, and stars themselves, the sixty examples provide both a record of taste and a contribution to photographic art. Mayer Gallery

Edward Weston's Color Photography

August 29–October 25

Weston explored color photography in 1947 and 1948 because he felt that he could convey ideas and nuances of feeling in color which he could not express in black and white. Whyte Gallery

Contemporary Printmaking in India: The East-West Nexus

November 6–January 3

Indian printmaking and its relationship to Indian philosophy form the focus of this exhibition. In several media including mezzotint, wood intaglio and plexiglas engraving, the prints examine cross-cultural influences between Indian and Western graphics. Mayer Gallery

Andean Aesthetics: Textiles of Peru and Bolivia

November 7–January 3

Consisting of fifty textiles and costumes, made and worn over the last one hundred years in Peru and Bolivia, the exhibition examines stylistic variations and design principles within traditional handmade garments. Examples have been drawn from the Helen Louise Allen Textile Collection of the Environment, Textiles and Design Program Area. Gallery IV

Concerts

Sundays, 1:30 p.m., Gallery V

September 13 Penelope Cecchini, piano. Eau Claire
September 20 Pro Arte Quartet. Madison
September 27 Paul Doebler, flute, Michael Keller, piano, and friends. Stevens Point
October 4 Wingra Woodwind Quintet. Madison
October 11 Ellsworth Snyder, piano. Madison
October 18 Wendy Mehne, flute, and Nancy Rice Baker, piano. Eau Claire
October 25 Les Favorites. Eau Claire
November 1 American Music Week: Lawrence University Faculty. Appleton
November 8 Pro Arte Quartet. Madison
November 15 Wisconsin Brass Quintet. Madison
November 22 Woodwind Arts Quintet. Milwaukee
November 29 Wolfgang and Daniel Laufer, cellos. Milwaukee
December 6 Pro Arte Quartet. Madison
December 13 Robert Moeling, piano. Milwaukee
December 20 Regional Arts Vocal Ensemble. Madison
December 27 San-San Lee, violin and Kenneth Kletzien, piano. Stevens Point
January 3 Renato Premezzi, piano. Beloit

Lectures

Edward J. Sullivan

Associate Professor of Fine Arts
New York University
"Claudio Bravo: Painter and Draftsman"
Sunday, August 30
2 p.m., Room 160

Sarah Bekker

Lecturer, Institute for Asian Studies
"The Opening Lotus: Buddhist Art in Thailand"
Sunday, October 4
3:30 p.m., Room 140

Alistair Rowan

Chairman of the Department of the
History of Art
University College, Dublin
"The Giant Order: An Element in European
Classical Design"
Sunday, October 18
3:30 p.m., Room 140

Brian Ferran

Visual Arts Director of the
Arts Council of Northern Ireland
"A New Tradition: Contemporary Painting,
Printmaking and Sculpture in Northern
Ireland"
Sunday, October 25
3:30 p.m., Room 140

Blenda Femenias

Curator, Helen Louise Allen Textile
Collection
University of Wisconsin–Madison
"Andean Aesthetics: Textiles of Peru and
Bolivia"
Sunday, November 8
3:30 p.m., Gallery IV

Symposium—"Andean Aesthetics: Textiles of Peru and Bolivia"

Speakers and their topics include Mary Ann Medlin, Assistant Professor of Anthropology, the University of North Carolina at Charlotte, "Calcha Pallay and the Uses of Woven Design;" Lynn Meisch, Director, Fundación Jatari, "Symbolism in Tarabuco, Bolivia, Textiles;" Elayne Zorn, graduate student in anthropology, Cornell University, "Textiles and the Influence of Tourism in Taquile, Peru;" and Blenda Femenias, "Is there an Andean Aesthetic?"
Saturday, November 14
9:30 a.m.–3:30 p.m., Room 140

Joan A. Raducha

South Asian Art Historian
"Contemporary Printmaking in India"
Sunday, November 22
3:30 p.m., Mayer Gallery

Films

Films related to *Hollywood Glamour, 1924–1956* will be shown on six Fridays: *Baby Face* (1933, 70 minutes) September 18; *No Time for Comedy* (1940, 93 minutes) September 25; *Moby Dick* (1930, 75 minutes) October 2; *Arsenic and Old Lace* (1944, 118 minutes) October 9; *The Strawberry Blonde* (1941, 97 minutes) October 16; *Public Enemy* (1931, 84 minutes) October 23. Screenings will be at 7:30 p.m. in Room 160. Admission is free.

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For more information call
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