



Artscene. Vol. 8, No. 4 September/October 1992

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, September/October 1992

<https://digital.library.wisc.edu/1711.dl/DO4A5JWWJBCOH8R>

<http://rightsstatements.org/vocab/InC/1.0/>

Copyright 1992 The Regents of the University of Wisconsin System

For information on re-use see:

<http://digital.library.wisc.edu/1711.dl/Copyright>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

Elvehjem Museum of Art *artscene*

University of Wisconsin-Madison
Volume 8, Number 4
September/October 1992

Highlights of Spring Acquisitions

A recent acquisition featured in September as Artwork of the Month is a carved drum from the Ijebu area of Yorubaland. The Yoruba-speaking peoples of the Popular Republic of Benin and Nigeria, on the west coast of Africa, have made remarkable contributions to civilization and art for nine centuries. The Yoruba are heirs to one of the oldest and finest artistic traditions in Africa, a tradition which remains vital today.

This barrel-shaped, single membrane, wooden drum, known as *agba*, is from a set of three or four used by the Osugbo Society. The Osugbo, one of the most important institutions of the Yoruba, ideally consists of the oldest and wisest male and female elders in a community. The Osugbo decides judicial cases at the capital, serves as an appeals court for village cases, and metes out punishment for all criminals sentenced to death. It also controls the selection, installation, abdication, and funeral of kings.

The central theme of Osugbo is that the cooperation between men and women is necessary to sustain society. Carved relief images on the drum refer to symbols of membership in the society, cooperation between the sexes, and a particular divinity associated with Osugbo. The central image on this drum is a variant of the fish-legged figure identified with Olokun, goddess of the sea, the most widespread motif in the arts of leadership among the Ijebu.

The Elvehjem is extremely fortunate to have in its collection a painting by Helen Frankenthaler, *Pistachio*, painted in 1971. So it is a great pleasure to add one of her most significant prints, *Savage Breeze*, to the collection as well. Frankenthaler made her first woodcut since student days in the mid seventies at the Universal Limited Art Editions workshop run by Tatyana Grosman. Frankenthaler had grown restless working with lithography and etching and, after some initial experimentation, produced the print *East and Beyond*. The next year she created this print at the same workshop. In both prints the wood blocks were cut from mahogany plywood, which has a fine grain that gives the printed colors an even texture. Frankenthaler's assaying of the medium was extraordinarily successful; *Savage Breeze*, with its complimentary colors linked by an almost imperceptible overprinting of white is a milestone of modern printmaking.

The museum also recently accessioned a silk screen on silver gelatin photograph by David Wojnarowicz, the first representation of this New York artist in the collection. A versatile man who wrote, painted, made films, photographs, and installations, Wojnarowicz was also known as an AIDS activist who cut through the sentiment and guilt to make powerful art. His work is fraught with the contradictions of empathy for the human condition and anger at human actions. Wojnarowicz died on July 22, 1992.

The Elvehjem also acquired a significant print during the spring by Hendrick Goltzius (1558-1617). At the end of the sixteenth century Goltzius was a leader of the Dutch printmakers whose style is generally called mannerist, an exaggerated style that often depicted extremes of the human form. The battle between Hercules and the fire-breathing Cacus not only provides the opportunity to depict the massive musculatures of the two antagonists, but also their strained positions.

In this amazingly fresh impression printed in 1588, the artist has used three blocks: one inked in black which provides the linear elements of the work, the other two, inked in tan and green, provide shading and volume to the forms. The subject of the print is an event during Hercules' tenth labor. Sent to bring back the cattle of Geryones, Hercules encounters the fire-breathing Cacus, who has



Yoruba-Ijebu, West Africa, Agba Drum for Osugbo Society, early 20th century, carved wood, 42 3/4 x 17 1/2 in., Harry and Margaret P. Glicksman, Ruth C. Wallerstein, Frank and Roa Birch, Eugenie Mayer Boltz, and J. David and Laura Siefried Horsfall Endowment Funds, W. R. Mitchell Art Center Fund, and Charlotte Calvin Voorhis Estate Fund purchase, 1992.37



Hendrick Goltzius (Dutch, 1558–1617), *Hercules and Cacus*, 1558, chiaroscuro woodcut, 16 x 13 in., John H. Van Vleck Endowment Fund, 1992.35



René Lalique (French, 1860–1945), Silver and Opalescent Glass Goblet, ca. 1903, silver, opalescent glass, H. 7 1/2 in. Ineva T. Reilly Endowment Fund purchase, 1992.41

stolen part of the herd, and must defeat him in order to complete his task.

The Elvehjem added a crown jewel to its collection of Lalique glass this spring. The museum purchased a silver and glass chalice, which René Lalique created around 1903 when he first turned from his highly successful manufacture of jewelry to expression in glass.

René Lalique (1860–1945) was among the most famous jewelers in the world by 1900. But with the art nouveau style in decline, he cast about for a new idiom with new materials. Between 1898 and 1906 Lalique experimented with cups and chalices in materials such as gold, ivory, alabaster. Increasingly drawn to making glass, he created a series of chalices, each one unique, with the same elaborate silverwork he had lavished on brooches and necklaces, in a pine needle and cone pattern surrounding opalescent glass.

Lalique's sought-after scent bottles produced for Coty's perfumes induced him to open a commercial glass factory in 1909. In 1932 Lalique published a catalogue for wholesalers listing 1500 items. These included vases, candlesticks, chandeliers and other lighting fixtures, tableware, clocks, inkwells, boxes, and jewelry. Unusual items produced in the late twenties and early thirties included hood ornaments for automobiles. The Elvehjem also recently acquired one of the finest of these cast glass ornaments, *Victoire*, as well as a vase, a goblet, and a box with cover, all made possible by the Ineva T. Reilly Purchase Fund.



René Lalique (French, 1860–1945), *Bacchantes* vase, ca. 1925, opalescent glass, H. 9 3/4 in. Ineva T. Reilly Endowment Fund purchase, 1992.14

Theodore Roszak: The Drawings Opens August 29

The first retrospective of the drawings of the noted American sculptor Theodore Roszak (1907–1981) will begin its national tour at the Elvehjem Museum with a preview reception on Friday, August 28, from 6:00 to 8:00 p.m. The exhibition opens on Saturday at 9:00 a.m.

Theodore Roszak: The Drawings comprises approximately seventy sheets. It surveys the artist's work from 1925 to 1980, revealing his early talent for drawing and showing his developing interests in styles and images. An extraordinarily productive draftsman, Roszak made studies for and of sculpture and paintings. The Elvehjem is fortunate to have in its permanent collection both the ballpoint pen drawing, *Study for the Great Moth* (1959), and Roszak's welded steel sculpture *Great Moth* (1960). The sculpture is on permanent view on the museum's fifth floor. However, most of his drawings were fully realized, independent images.

Roszak's work was often inspired and affected by major historical events and intellectual currents, such as World War II and the nuclear arms race, although his strongest images retain the power and diversity of nature. From small to very large sheets, Roszak's work reflects the growth and development of his drawing during the early to mid years of this century and his evolution from early portraits to apocalyptic visions of outer space and worlds in collision. His wide assortment of drawing materials only enhances the content of his message. Roszak was not restrained by stylistic considerations, but continued to experiment throughout his career.

Theodore Roszak: The Drawings was organized at The Drawing Society by Joan Marter, professor of art history at Rutgers University, who has written extensively on American art from the 1930s through the 1950s. The exhibition is accompanied by a fully illustrated color catalogue published by The Drawing Society in association with the University of Washington Press, Seattle. Professor Marter has written the essay for the catalogue.

The Drawing Society, a nonprofit educational organization in New York with members in thirty countries, was founded in 1959 and currently publishes a bi-monthly journal, *Drawing*, which covers issues in drawing and the fine arts.

The exhibition can be seen through October 18 at the Elvehjem before traveling to the Arkansas Arts Center in Little Rock and then to the Colby College Museum of Art in Waterville, Maine.



Theodore Roszak (American, born Poland, 1907–1981), *Nova*, 1955, pen and ink, watercolor and wash on paper, Estate of Theodore Roszak. Courtesy The Drawing Society, New York
Photo by Helga Photo Studio

Eva-Maria Schön: gray tones — color tones Opens October 6

One of the most important artists in Berlin today, Eva-Maria Schön works in the gray zone between painting, drawing, and photography. She deliberately blurs the boundaries of media to stimulate a more thoughtful look at her subjects.

When Schön arrives in Madison in early October, she will bring with her a suitcase of works on paper. After inspecting Mayer Gallery, she will add new prints for the installation by making impressions on paper using her fingers and ink. She works quickly, less interested in composition than in idea and process. Nature and chance are the chief points of departure for her conceptual art.

Schön is concerned with the senses of touch and sight, with memory, and with the dialogue between art and nature. She derives her techniques from photography, photograms, and finger printing; she draws her ideas from nature, natural history, philosophy, art, and art history. The highly fragile forms of her work are at once precise and spontaneous, linear and painterly. They seem to merge natural forms recorded in photographs and paleontological relics with radiographic echoes of her own skeleton, but they are all totally fabricated

by automatic actions of her hands and fingers. Her procedures and installations allow forms to flow and unfold in serial groupings, engaging memory and curiosity more in the manner in which one would perceive objects in a natural history museum than in an art exhibition.

Eva-Maria Schön was born in Dresden in 1948 and moved to Düsseldorf in 1950. After initial studies in photography, Schön was trained in the 1960s and 1970s at the Düsseldorf Academy, where she was exposed to international art styles and to artists that included Joseph Beuys, Gerhart Richter, and John Cage among many others.

Schön has participated in such major international group exhibitions as *Art Allemagne aujourd'hui* in Paris in 1981, *Kunst mit Eigen-Sinn* in Vienna in 1985, *Berlin Art* in New York in 1987, *Fragments* in Chicago in 1989, and *Positionen*, *Art Cologne* in Cologne in 1991. She has had solo shows in Munich, Stuttgart, Berlin, Bonn, Poznan (Poland), Eindhoven (Holland), Paris, and Toyko.

The installation *Eva-Maria Schön: gray tones — color tones* will be on view in Mayer Gallery through November 8.

From the Director

Since 1970 when the museum first opened, the size of Elvehjem's art collection has increased dramatically. However, since the collection was intended to support the curriculum of the art history department, this growth has been focused in the areas of western European and American art. Although there were various exceptions to this western development, it must be said that most additions to the collection in other cultural areas were the result of fortuitous generosity on the part of individual donors rather than collecting philosophy. Two poignant examples are the Elvehjem's outstanding collection of Japanese woodblock prints which came to the museum via a bequest from UW alumnus John Hasbrouck Van Vleck, who in turn had inherited the collection from his father, former mathematics professor Edward B. Van Vleck, and our splendid collection of Indian miniature paintings which were donated by alumna Jane Werner Watson and her late husband Ernest C. Watson. Furthermore, it was a direct result of the Watsons' enthusiasm and kindly endeavors that further gifts of Indian and Buddhist sculpture were directed to the museum.

Since those early years of the museum history, however, the field of art history has itself changed; scholars are more aware of and open to the multiplicity and richness of cultures and art forms which make up the world around us. In keeping with these exciting new directions, the UW-Madison department has extended its course offerings beyond the traditional western canon and recently added specialists in Chinese, Japanese, and African art to its faculty. The proficiency of these welcome new colleagues opens fascinating opportunities for the Elvehjem as well.

Last year, through the auspices of Professor Julia Murray, the Elvehjem was able to offer its visitors a selection of rare Chinese bronzes which were borrowed from the Freer Gallery, a branch of the Smithsonian Institution in Washington. Although primarily selected for a course being taught by Professor Murray, the bronzes were a rare and exciting treat for school children and other members of the general public visiting the museum. This fall, as can be seen on the last page of this publication, the Elvehjem will feature two Chinese scrolls borrowed from The Metropolitan Museum in New York City.

In 1990, Africanist Henry Drewal joined the UW art history department and agreed to serve as special adjunct curator at the Elvehjem. Prior to coming to Madison, Professor Drewal had been curator for more than a dozen exhibitions, including the permanent exhibition of African art at the Cleveland Museum of Art. He had served as a consultant to such museums as the Art Institute of Chicago and the Toledo Museum of Art on their African collections, in addition to having published numerous books and articles. Having such a renowned object-oriented scholar on the

MEMBERSHIP APPLICATION

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

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. Your membership contribution supports acquisitions, exhibitions, publications, programs, and receptions.

faculty has provided the museum with a new collecting impetus.

Only since Professor Drewal joined the art history department has the museum been able to take advantage of its J. David and Laura S. Horsfall Endowment Fund, formed in 1979 specifically for the purchase of African art. This fund has lain fallow throughout the 1980s because the Elvehjem staff did not have the experience necessary to make purchases. In addition, he introduced a novel approach to the solicitation of donations. When he first suggested that the museum advertise its interest in acquiring African art in a professional journal, we all thought this, to say the least, somewhat odd. Interestingly enough — nothing ventured nothing gained — the modest investment in a paid advertisement has produced results: several excellent objects have been donated to the Elvehjem during the past year which are being documented and will be displayed in the not-too-distant future.

But, as is so often the case, success brings its own problems. Current gallery space is already inadequate to the needs of the museum's more traditional western collections. New specialized collections such as African art, Chinese art, or Native American art (the museum received an excellent collection of native American baskets several years ago), create further dilemmas. These collections cannot be readily incorporated into galleries filled with European or American art without severe dislocation — a disservice to the art and to the viewer. They require their own context. How wonderful it would be if, for example, the growing African collection, or American Indian collection, or the various Asian collections could have their own display spaces, eventually each its own gallery, to serve the needs of the audience and to provide adequate support to the curriculum of art history as well as the many other disciplines which use the museum.

Russell Panczenko
Director

Moon Memorial Service

On Sunday, September 13 at 5:00 p.m. a memorial service will be held in Elvehjem Museum Gallery III for Warren G. Moon, professor and chairman of the department of art history. He was found dead in his home on June 23.

Moon received his Ph.D. from the University of Chicago and came to the UW as a lecturer in 1970. Professor in both art history and classics, Warren Moon was a popular teacher and well-known scholar. His course on art fakes and forgeries, one of few such offered, was known throughout the country. Moon had organized two major international symposia which resulted in important publications: *Ancient Greek Art and Iconography* (Madison: University of Wisconsin Press, 1983) — an essential reference book in ancient art — and *Polykleitos and His Time: The Doryphoros and Its Influences* (Madison: University of Wisconsin Press, forthcoming). He had been co-general editor of the Wisconsin Studies in Classics since its inception in 1981.

Professor Moon organized the exhibition *Greek Vases in Midwestern Collections* for the Art Institute of Chicago in 1980. From his first years in Madison, Moon worked to acquire Greek vases for the Elvehjem's collection and then to document these objects by publishing articles on them in the museum Bulletin.

Those wishing to contribute to a memorial fund may send donations to the University of Wisconsin Foundation, "Warren G. Moon Memorial Fund," P.O. Box 8860, Madison, Wisconsin 53708-8860. For additional information, please call the department of art history at 263-2340.

CALENDAR

AUGUST

28 Friday

Preview reception for *Theodore Roszak: The Drawings*, 6:00 to 8:00 p.m. The public is invited

29 Saturday

Theodore Roszak: The Drawings, traveling exhibition organized by The Drawing Society, New York, opens in Galleries VII and VIII

SEPTEMBER

1 Tuesday

Docent Sybil Robinson gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

2 Wednesday

Lecture, "Sounds and Symbols: An Elders' Drum from West Africa," by Henry Drewal, professor of art history, UW-Madison, 4:00 p.m., beginning in room 140 of the Elvehjem

3 Thursday

Docent Sybil Robinson gives a tour on women artists (40 minutes), 12:20 p.m., Paige Court

6 Sunday

Elvehjem docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

6 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Timothy Lane, flute, and Barbara Wimunc Pearson, piano, Eau Claire, 2:30 p.m., Gallery III

8 Tuesday

Docent Sallie Olsson gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

8 Tuesday

Slide-lecture, "Wartimes and the Artist: Theodore Roszak's Apocalyptic Imagery, 1945-1970" by Joan Marter, professor of art history at Rutgers University and curator of the exhibition *Theodore Roszak: The Drawings*, 4:00 p.m., room 140

10 Thursday

Docent Jane Pizer gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

13 Sunday

Docent Susan Stanek gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

13 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Joyce Anderson, soprano, Oshkosh, 2:30 p.m., Gallery III

15 Tuesday

Docent Cathy Bertucci gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

17 Thursday

Docent Beverly Calhoun gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

20 Sunday

Docent Sybil Robinson gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

20 Sunday

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

22 Tuesday

Docent Jane Pizer gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

22 Tuesday

Lecture, "Urban Development: Boston and Dallas," by Robert Campbell, FAIA, architect and architectural critic for *The Boston Globe*, and David Dillon, architectural critic at the *Dallas Morning News*, 8 p.m., room 160

24 Thursday

Docent Arlene Smith gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

24 Thursday

Lecture on his prints by visiting artist at Tandem Press, Sam Gilliam, 5:30 p.m., room 160

27 Sunday

Last day to view *Selections from the Joseph E. Davies Collection of Soviet Socialist Realist Paintings* in Mayer Gallery

27 Sunday

Docent Sybil Robinson gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

27 Sunday

No concert

29 Tuesday

Docent Jane Pizer gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

OCTOBER

1 Thursday

Docent Sybil Robinson gives a tour on "Women Artists" (40 minutes), 12:20 p.m., Paige Court

4 Sunday

Elvehjem docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

4 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Present Music, Kevin Stahlheim, director, Milwaukee, 2:30 p.m., Gallery III

6 Tuesday

Eva-Maria Schön: gray tones — color tones opens in Mayer Gallery

6 Tuesday

Elvehjem docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

8 Thursday

Docent Jane Pizer gives the collections overview tour on landscape painting (40 minutes), 12:20 p.m., Paige Court

9 Friday

Reception for *Eva-Maria Schön: gray tones — color tones*, 5:30 to 7:30 p.m. The public is invited to meet the artist

9 Friday

Slide-lecture by artist Eva-Maria Schön and exhibition curator Barbara Buenger, professor of art history at UW-Madison, on Schön's work in the context of contemporary German art, 7:30 p.m., room 140

11 Sunday

Docent Arlene Smith gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

11 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Parry Karp, cello and Howard Karp, piano, Madison, 2:30 p.m., Gallery III

13 Tuesday

Docent Cathy Bertucci gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

15 Thursday

Docent Miriam Sacks and professor emeritus Norman Sacks give a talk "Spain after Columbus: The Golden Age in the Arts," (40 minutes), 12:20 p.m., Gallery III

18 Sunday

Last day to view *Theodore Roszak: The Drawings* in Galleries VII and VIII

18 Sunday

Docent Sybil Robinson gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

18 Sunday

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

20 Tuesday

Docent Arlene Smith gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

22 Thursday

Docent Beverly Calhoun gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

25 Sunday

Docent Sybil Robinson gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

25 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Oakwood Chamber Players, Madison, 2:30 p.m., Gallery III

27 Tuesday

Docent Sybil Robinson gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

27 Tuesday

Lecture, "Tragedy, Political Thought, and the Crisis of Athenian Democracy," by Kurt Raaflaub, Brown University, for Colloquium on Classical Athens sponsored by departments of history, classics, art history, 1:30 p.m., room 130

27 Tuesday

Discussion with Ian Morris, University of Chicago, and Kurt Raaflaub, Brown University, for Colloquium on Classical Athens sponsored by departments of history, classics, art history, 3:30 p.m., seminar room 166

ELVEHJEM

27 Tuesday

Lecture, "Putting Athens in Context: Social Change in Classical Greece," by Ian Morris, professor of classics, University of Chicago, for Colloquium on Classical Athens sponsored by departments of history, classics, art history, 3:30 p.m., room 130

29 Thursday

Docent Sybil Robinson gives the collections overview tour, "Dramatic Conflict in Art," (40 minutes), 12:20 p.m., Paige Court

NOVEMBER

1 Sunday

Elvehjem docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

1 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Cheryl Gross, percussionist, Green Bay, 2:30 p.m., Gallery III

3 Tuesday

Elvehjem docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

5 Thursday

Elvehjem docent gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

5 Thursday

Lecture, "Nature and the Individualist: Views from Seventeenth-century China," by Julia Murray, professor of art history, UW-Madison, 4:00 p.m., room 140

8 Sunday

Elvehjem docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

8 Sunday

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

Elvehjem Offers Gallery Talks, Slide-lectures in Fall

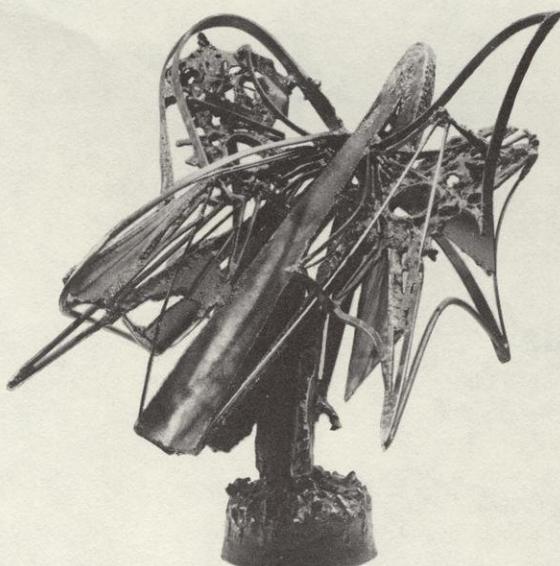
Professor Lectures on African Drum

Henry Drewal, professor of art history and Afro-American studies, will give a slide and gallery lecture, "Sounds and Symbols: An Elders' Drum from West Africa," on Wednesday, September 2 at 4:00 p.m. Professor Drewal will begin his lecture in room 140 of the Elvehjem with slides and video to show the ceremonial context of the drum. He will conclude in Paige Court with the Yoruba drum, on display as Art-work of the Month for September.

Guest Curator Speaks on Roszak

Joan Marter, guest curator for *Theodore Roszak: The Drawings*, will present a public slide-lecture on Tuesday, September 8 at 4:00 p.m. in room 140 of the museum. She has entitled her lecture "Wartimes and the Artist: Theodore Roszak's Apocalyptic Imagery, 1945-1970."

After 1945 Roszak's art changed dramatically — from his previous involvement with mecano-morphic constructions to welded sculptures that conveyed his deeply felt reaction to the violence of war. Archetypal themes and scenes of primordial discord were a response to events of World War II. Professor Marter will relate Roszak's apocalyptic drawings to the atomic age and to the artist's misgivings about the uses of technology. Her lecture is presented under the auspices of the University Lectures Committee.



The Elvehjem Museum's Roszak sculpture is on permanent display on the fifth floor: *Great Moth*, 1960, welded steel, 21 in., Dr. D. V. Kierzkowski Fund purchase, 68.2.1

Urban Development: Boston and Dallas

Creating liveable and beautiful cities is the goal of architects, urban planners, architectural critics, and many citizens. Robert Campbell, FAIA, architect and architectural critic for *The Boston Globe*, and David Dillon, architectural critic at the *Dallas Morning News*, will lecture on urban development in their respective cities. Madison residents will find their remarks of special interest as the community considers the Frank Lloyd Wright Monona Terrace design proposed for downtown.

The lecture, "Urban Development: Boston and Dallas," will be Tuesday, September 22 at 8 p.m. in room 160 of the Elvehjem. The lecture is sponsored by the Wisconsin Society of Architects- Southwest Chapter and is as one of its events for Architectural Awareness Week.

German Artist to Perform

On October 9, a preview reception for the exhibition *Eva-Maria Schön: gray tones — color tones* will be held from 5:30 to 7:30 p.m., with the artist present. Following the reception, guest curator Barbara Buenger will present a slide-lecture on Schön, and then Schön will perform her art. The lecture and performance will take place in Elvehjem room 140.

Eva-Maria Schön is creating an installation at the Elvehjem in conjunction with the conference "Crossing Borders: Contemporary Women Artists in Germany." Presented by the German department from October 8 through 10, the conference brings together visual artists with film directors, writers, and dancers. Events include film screenings, readings, gallery talks, dance presentations, and panel discussions. The public is invited to all events at no charge. For more information, call the conference organizing committee at 262-2192.

"Spain after Columbus"

Miriam and Norman Sacks in "Spain after Columbus: The Golden Age in the Arts" will discuss the Elvehjem's Spanish painting *Adoration of the Shepherds* of 1649 by Francisco Camilo in its historical context. Norman Sacks will begin with background on the golden age and its manifestations in politics, literature, and the arts; Miriam Sacks will discuss the museum's seventeenth-century painting by Camilo and its place in Spanish visual arts; and Norman will conclude with readings from Luis de Leon, a sixteenth-century poet and mystic, and from Calderón's play, *Life is a Dream*. Their talk, on Thursday, October 15 at 12:20 in Gallery III, will last thirty minutes, followed by time for questions.

Miriam Sacks has been an Elvehjem docent since 1971 and is a frequent visitor to Spain. Norman Sacks is emeritus professor of Spanish and Portuguese at the University of Wisconsin-Madison. Their talk is part of a series of lectures which place works in the museum's permanent collection in artistic and historic context.

Curator Presents Panel at Conference

At the Midwest Museums Conference in Milwaukee from September 30 to October 3 Elvehjem curator of education Anne Lambert will participate in a panel discussion, "Museums as Enablers for the Community," which will cover case studies on community programs given by the Madison Art Center, the Neville Public Museum, and the Elvehjem. The 1992 collaboration between the University Theatre and the Elvehjem will be Lambert's contribution. In April the play and tour program introduced students in local elementary schools to the important Hindu epic, *The Ramayana*, through South Asian drama and art.

The Elvehjem staff developed a curriculum slide-packet, for use in the schools, of its nineteenth-century Rajasthani manuscript of *The Ramayana* with a text for teachers which explicated the story and presented background on Indian miniature painting. Students saw *Tales from South Asia* at the University Theatre and toured the Elvehjem art collections. Elvehjem docents featured South Asian sculptures and talked with students about the special powers and artistic characteristics of Hindu gods and goddesses in stone. The program supplemented Madison public school multicultural curriculum development.



Francisco Camilo (Spanish, ca. 1615-1671), *Adoration of the Shepherds*, 1649, oil on canvas, 68 1/8 x 48 5/8 in., Gift of Charles R. Crane, 13.1.30



Frank Weston Benson (American, 1862–1951), *The Benson Family at Wooster Farm, North Haven, Maine*, oil on canvas, 30 x 25 inches, Gift of Katharine T. Bradley, 1991.147

Gift of Benson Oil is Artwork of the Month

Frank Weston Benson, one of the most important late nineteenth century American artists, was not represented in the Elvehjem's collection until the generous gift in 1991 of an oil painting and two etchings by Mrs. Joseph C. Bradley. The painting was recently cleaned and will now be unveiled as the October Artwork of the Month. This oil, depicting the artist's family and home at North Haven, Maine, is a significant document of the people and the place that gave rise to Benson's very best paintings.

A prominent member of the Boston School, Benson used bright colors, gestural brushwork and plein-air subject matter, the approach of an impressionist. In such pictures as this, he combined portraiture and genre painting. As in all his family paintings of this period the figures in this painting are refined, caught in genteel postures in bright, clear weather — an idyllic vision of life from a contented painter.

A member of a prosperous Salem, Massachusetts, family, Benson began his study of art at the newly founded School of the Museum of Fine Arts in Boston in 1880. Like most artists of his generation, he went to Europe to complete his education by studying at the Académie Julian in Paris for two years.

In 1888 Frank married a friend of his sister with whom he had grown up, Ellen Peirson. His first known family work was painted in 1893; it depicted his wife sitting, with children Eleanor and George in a grassy meadow picking wildflowers. This painting brought Benson critical acclaim and a commitment to continue painting his family.

Benson bought the century-old farmhouse on North Haven Island in Penobscot Bay, Maine, in 1901, as a summer home and a diversion from his Boston studio and teaching at the School of the Museum of Fine Arts. Wooster Farm, as it came to be known, was the setting for many of his paintings. Benson painted his four children into his major outdoor paintings from 1900 to 1920. After his children were grown, he painted his grandchildren in his favorite North Haven meadows and hillsides.

The Elvehjem is delighted to own a painting from this period of his children at Wooster Farm, executed according to Frank Benson's uncomplicated impressionist principles: "I simply follow the light, where it comes from, where it goes to."

Russian Art Exhibited in Mayer Gallery

Selections from the Joseph E. Davies Collection of Soviet Socialist Realist Paintings remains on display through September 27. This collection of ninety-six paintings in the Soviet Socialist Realist tradition and twenty-two traditional Russian icons was given to the University of Wisconsin in May 1937 by then Ambassador to the Soviet Union Joseph E. Davies, a Watertown, Wisconsin native and graduate of the University of Wisconsin in 1898 and the UW Law School in 1901.

Ambassador Davies formed a representative collection of Soviet paintings in order to promote friendship between the U.S. and U.S.S.R. During the thirties diplomats and tourists had a unique opportunity to purchase art in the Soviet Union when the laws governing export of art were temporarily suspended because of the Soviet Government's need for hard currency to pay for industrial imports.

The term Socialist Realism was current in 1932 but it was established as the only artistic style available to Soviet artists at the First All-Union Congress of Soviet Writers in Moscow in 1934. The doctrine of socialist realism holds that art should be ethical and should promote the welfare of society. Traditional depictions of ethnic customs which evoked the spirit of Russia were also acceptable forms of realism.

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



Gallery and Museum Shop Hours:
Sunday-Saturday 9 a.m.-5 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-Madison
holiday periods call (608) 263-2258

Information: (608) 263-2246

Admission is free

artscene

September/October 1992

Important Dated Information!

Chinese Paintings on Loan from The Metropolitan Museum

This fall the Elvehjem Museum will display two major Chinese paintings by the individualist master Shih-t'ao (1642-1707): a hanging scroll entitled *Drunk in the Autumn Woods* and the twelve-leaf *Album of Landscapes, Vegetables, and Flowers*.

Shih-t'ao (also known as Tao-chi) is arguably the greatest Chinese painter in the seventeenth century and one of the most important masters of any era. He was among the first Chinese artists to be the subject of a major exhibition and catalogue in the United States; in 1967 the University of Michigan presented *The Painting of Tao-chi*.

An infant member of the Ming imperial family at the time of the Ch'ing (Manchu) conquest in 1644, Shih-t'ao fled with his guardian into the interior of China, where he spent his youth in Buddhist monasteries. By the 1680s the Ch'ing control of China was complete, and Shih-t'ao was no longer in physical danger. Returning to the economic and cultural centers of the lower Yangtze valley, he settled in Yangzhou in the late 1680s and lived there for most of his remaining years, except for three years in Beijing.

Shih-t'ao's earliest paintings, dated in the late 1660s, indicate an early interest in religious figural themes as well as in a dry-brush technique of landscape painting. In the 1670s, he spent time in the scenic Yel-

low Mountains (Huang-shan) in Anhui, and interacted with painters of the Anhui School. His experiences traveling in and observing these mountains were extremely important in developing his artistic ideas. In particular, he rejected the prevailing practices of the orthodox school, which emphasized studying the paintings of great old masters and taking their styles and themes as the point of departure in creative work. Instead, Shih-t'ao found inspiration in direct experience of nature and sought to emulate its creative forces in his own paintings.

Shih-t'ao was a very successful artist who had numerous pupils and patrons during his life and many followers in the eighteenth and twentieth centuries. Many hundreds of his paintings survive, most of them inscribed with his poems and inscriptions in diverse styles of calligraphy. He was much admired and emulated as a calligrapher.

Shih-t'ao's *Album of Landscapes, Vegetables, and Flowers*, sometimes more poetically called *Wilderness Colors*, contains twelve separate paintings, each inscribed in a distinctive style of calligraphy. The pictorial themes suggest Shih-t'ao's breadth of interests in subject matter and techniques. In addition to views of mountains and

riverscapes, and bamboo and plum blossoms, there are unexpected subjects such as studies of eggplants and taro roots. Most of the album leaves are painted in bold ink and vibrant colors, and the rest are done in ink monochrome. Although undated, they are consistent with Shih-t'ao's dated works of the 1690s and probably belong to that decade. The album was previously in the collection of the late Dr. Arthur M. Sackler and is well published.

Likewise undated, the hanging scroll *Drunk in the Autumn Woods* is attributed to ca. 1702 and thus is a work of Shih-t'ao's later years. It depicts a gentleman enjoying an outing in nature, an occasion for drinking wine and composing poetry. The figure appears in a churning landscape of restless forms, which are impressionistically brushed in pale ink and flushes of color wash. The artist wrote three long inscriptions on the painting, which add to the richness of total effect. One of the most vigorously painted of Shih-t'ao's late works, the scroll was formerly in the renowned collection of the late John M. Crawford.

These loans from the Metropolitan Museum were arranged by UW-Madison art history professor Julia Murray, who specializes in Chinese art.