

## **Artscene. Vol. 4, No. 5 November/December 1988**

Elvehjem Museum of Art

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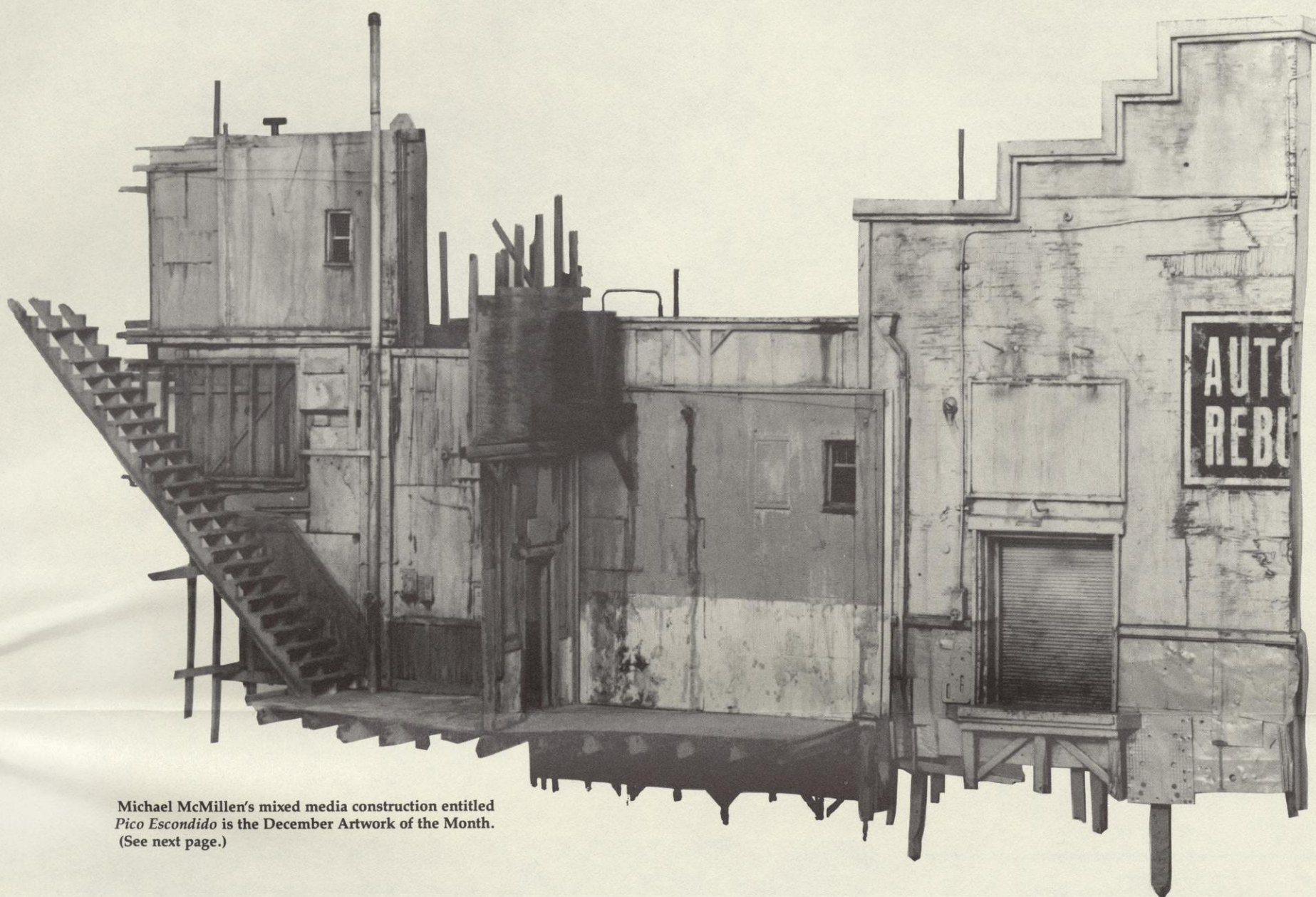
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# The Elvehjem Museum of Art *artscene*

University of  
Wisconsin-Madison  
Volume 4, Number 5



Michael McMillen's mixed media construction entitled *Pico Escondido* is the December Artwork of the Month. (See next page.)

## Getty Museum Lends Major Works of Art

In the midst of all the activities surrounding the Frank Lloyd Wright exhibitions, which dominated the Fall programming schedule, an event of a very different kind took place at the Museum—the arrival of seven Classical sculptures from the J. Paul Getty Museum in Malibu, California. These will remain at the Elvehjem for at least five years as part of the Getty Museum's collection-sharing program, effectively tripling the representation of Classical, Greek and Roman statuary in the Ancient Gallery.

All seven sculptures are portraits carved in marble; three are Roman originals and four are Roman copies of Greek originals. Besides providing insights into the stylistic evolution of Classical sculpture, these portraits enable visitors to look upon the visages (however anatomically accurate or well-preserved) of some of the principal "shakers and movers" of ancient society. Xanthippos, the father of the great Athenian leader Pericles and himself an important politician and soldier of the first quarter of the fifth century, B.C., who helped repel the Persian invasion of Greece, peers at us with helmet perched atop his head. Phillip II, founder of the Macedonian Empire and father of Alexan-

der the Great, who consolidated control over all of Greece, preparing the way for his son's conquest of the entire Eastern Mediterranean basin, extending as far to the east as modern-day India, displays the ruggedly handsome features associated with Hellenistic sculpture of the late fourth century, B.C. Another of the heads has been identified as that of Zeno, the Stoic

philosopher of the late fourth to early third centuries, B.C.

Roman personages include a bust of the first Emperor, Augustus, one of many variants of the so-called "Prima Porta" type of the early first century, A.D. Although a hint of earlier Republican realism is seen in the furrowed brow and somewhat sallown

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Richard Cox, "Warrington Colescott and  
the Satirical Tradition"  
Warrington Colescott on his Art  
Lucy Lippard on Contemporary Art

### **Concerts**

Martha Francis Blum, violin, and  
Frances Karp, piano  
Lawrence University Brass Trio and  
Theodore Rehl, piano  
Dan Newman, tenor, and Don Patterson,  
piano  
Ruth Serrao, piano, and Rojerio Rossini,  
guitar  
Pro Arte Quartet  
Wisconsin Brass Quintet  
Pippa Borisy, piano

See calendar listings for tours, lectures, concerts  
and opening dates of exhibitions

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# NEW AT THE ELVEHJEM

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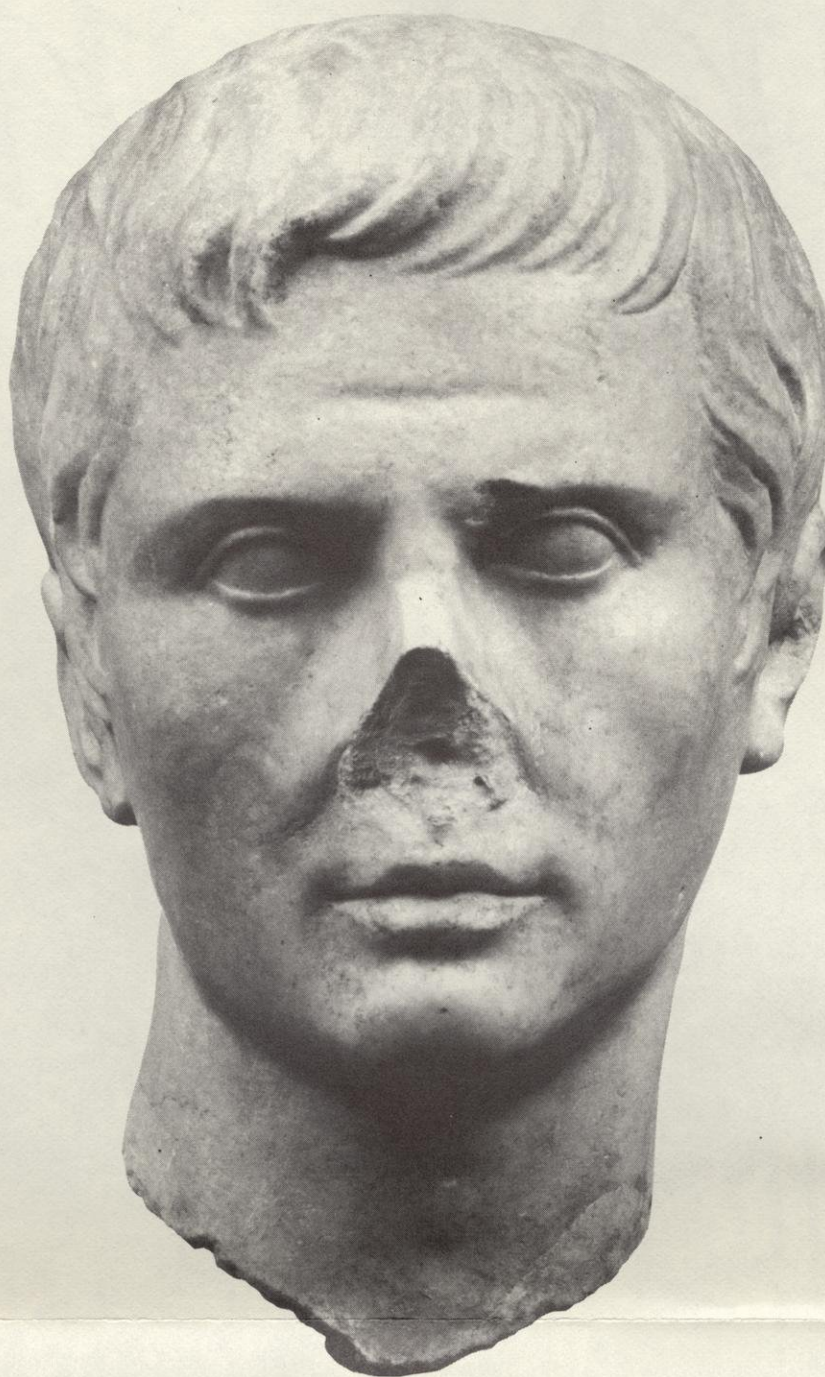
In November, the Artwork of the Month is a painting recently discovered in France believed to be by Eugene Delacroix as a preliminary oil sketch for one of the figures in his *Dante and Virgil in Hell* (also called, the *Barque of Dante*) of 1822. The finished painting was the artist's debut entry into the Salon wars then being waged between the Neo-Classicists and the emerging Romantics, the latter of which Delacroix would champion. The study, almost certainly painted from a live model, was in turn used for the figure of one of the damned souls being tormented by a devil in the finished painting. Inspired by writhing figures of Rubens and Michelangelo, plus the dramatic play of light and shadow, Delacroix's study underwent nearly a century-and-a-half of obscurity before it re-emerged in a private collection, courtesy of which it is being exhibited at the Elvehjem for the first time.

The Artwork of the Month for December is a mixed-media construction by Michael C. McMillen entitled *Pico Escondido* of 1986. McMillen has been a model-maker and set-designer for Hollywood movies, but has now devoted his energies to mixed-media constructions like *Pico Escondido*. Employing the model-maker's intricate skills, McMillen constructs imaginary city-scapes using found-objects and trompe l'oeil effects. His constructions bear a superficial resemblance to Red Grooms' collage/constructions, but unlike the zany vignettes of Grooms, McMillen's are unpopulated, eerie, even threatening. In this and the meticulous craftsmanship, McMillen's work has been more properly compared with H.C. Westerman's constructions. The sense of mystery is reinforced by the title, literally translated as "Hidden Peak."

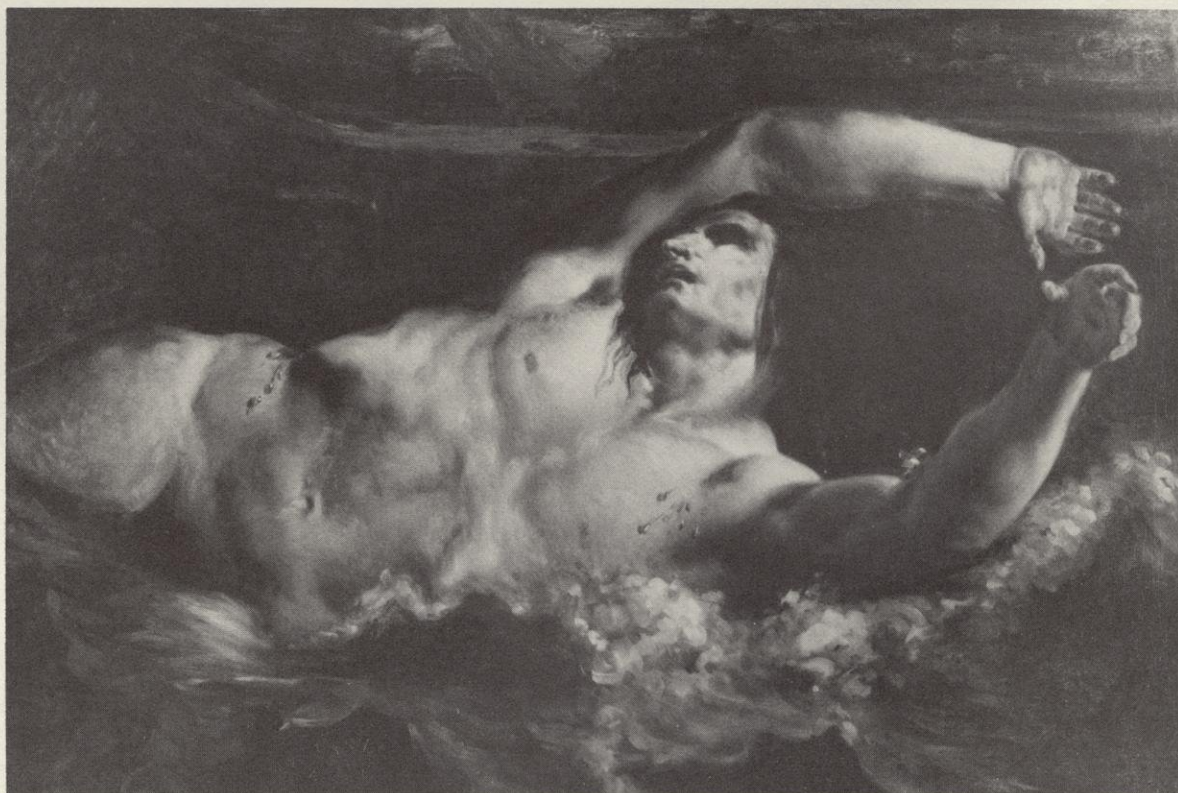
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Continued from page 1

cheeks, this type represents a youthful idealization of the then-aging Caesar. A nearly half-length fragment of a portrait statue of an unidentified Flavian Lady from Asia Minor shows the return to a sterner realism at the end of the first century, A.D. The severe matron with her jowly frown has the fashionable coiffure of the period, her hair piled high in tight ringlets, achieved through extensive drilling, in contrast to the smooth carving of the Augustus head. The third Roman head, tentatively identified as the Emperor Trajanus Decis (249-251 A.D.), was subsequently altered or repaired, but the large, upward-turned eyes and deep sockets reflect the increasing spiritualism and volumetric abstraction of Late Antique sculpture. In short, these seven portraits increase our understanding of the development of style and fluctuations in taste during the Classical period.



*Portrait Head of Augustus, an early 1st century A.D. marble from the J. Paul Getty Museum.*



*Attributed to Eugene Delacroix, Torso of a Man, 1822.*  
Photograph courtesy of Allan Finkelman.

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## The Elvehjem



## EXHIBITIONS

The Elvehjem is pleased to host the show *P.H. Polk: Southern Photographer*, from November 19 until January 8. It will highlight the work of Prentice H. Polk, who from 1927 until his death in 1985 lived in Tuskegee, Alabama, and made photographs of the Black culture whose nexus was the Tuskegee Institute. Polk's connection to Tuskegee Institute stretches back even further, though; he completed high school there and went on to take classes first in painting, then in photography. After a stint of shipyard work in Chicasaw, Alabama, and an apprenticeship to Fred Jensen, a studio photographer in Chicago, Polk returned to Tuskegee when he was 29 to begin his lifelong career by setting up a commercial studio and eventually becoming an instructor at the Tuskegee Institute, then its official photographer.

Tuskegee Institute was founded by Booker T. Washington as a place where Black men and women could receive the education which would enable them to practice a trade and take a place in American society. It was a pinnacle of Black accomplishment but was surrounded by the depths of rural poverty and racism of Macon county. Polk's images span these extremes; his position as its official photographer ensured that Polk would record all that the Institute was most proud of, while his status as the only photographer in his community gave him access to the broad range of subjects beyond the Institute's walls. As a result this exhibition reveals the famous people and forceful personalities, like George Washington Carver and *The Boss* whose images seem to speak volumes about individuals. But we are also allowed to glimpse the ephemeral face of the middle class, the common, and for that reason, easily misplaced and forgotten, but who were no less crucial to the community of Tuskegee as the famous and forceful, images of ordinary people who came to Polk to be provided with a record of their lives and loved ones.

The Elvehjem will pay tribute to Warrington Colescott, with a major retrospective of his work in *Warrington Colescott: Forty Years of Printmaking*. More than a hundred prints by this nationally known, University of Wisconsin Professor of Art will be shown beginning November 26 and running until January 15, 1989. Colescott uses prints in the same way that they had been used by Hogarth, Goya, Cruickshank, and Daumier; he focuses his audience's attention on human flaws, using



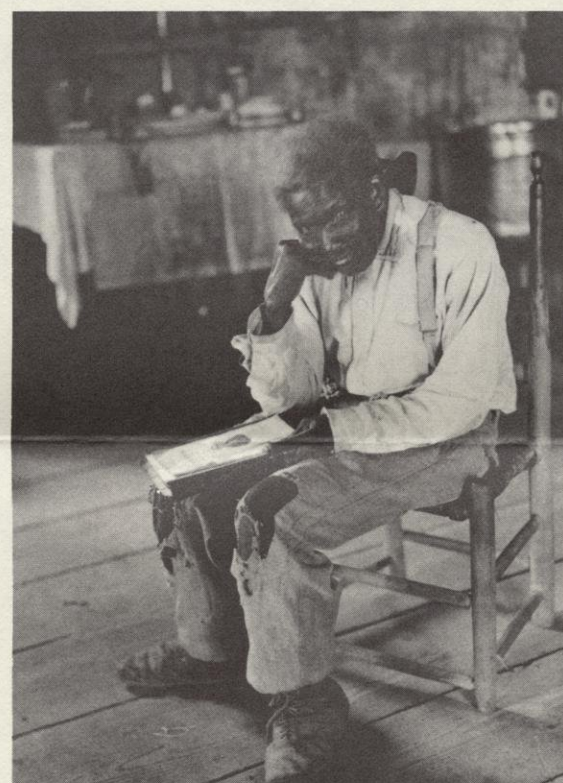
Warrington Colescott, *History of Printmaking, Senefelder Receives the Secret of Lithography*, 1976

exaggeration and mordant humor to point out the futile and brutal in the world.

The exhibition, organized by the Elvehjem's Curator of Collections, Carlton Overland, will illustrate the development in Colescott's subject matter, style, and technique. Beginning with more traditional subjects such as portraits and landscapes and styles derived from modern painting in his earlier work in the fifties, Colescott extends his range of artistic investigation to include not only new forms and techniques, but new subject matter as well: the peculiar vagaries of human beings.

Colescott's first prints on social subjects are not only forays into the society around him but also experiments in a new technique for the artist: etching. By the late sixties Colescott is a master of etching and has earned his reputation as a scathing social satirist, with the mock heroic tone of his series on the life of John Dillinger, and the trenchant observations of American culture in single prints like *Ode to Orange County*.

In conjunction with the show the Elvehjem will publish a catalogue de raisonnée of Colescott's work with essays by Carlton Overland and by guest essayist Richard Cox, Professor of Art History at Louisiana State University. Professor Cox will also be delivering a lecture on satire and its role in Colescott's work on Sunday, December 4.



P. H. Polk, *untitled*, 1927.

## The Elvehjem



## EXHIBITIONS

### *New Concert Series to Begin at Elvehjem*

The Elvehjem Museum and Wisconsin Public Radio will present "Evening Concert from the Elvehjem" on five Thursday evenings in December, February, March, April, and May. This exciting new concert series will feature prominent regional performing artists and will be broadcast live over the Wisconsin Public Radio network. The Elvehjem will open its doors on those evenings to concert attenders. Ticket prices have been set at \$5.00 per concert. Elvehjem members, Wisconsin Public

Radio Association members and students can purchase tickets for \$4.00 per concert. Tickets will be available at the Museum Shop, Vilas Hall Box Office, and through the mail by contacting Wisconsin Public Radio. The first concert is the internationally acclaimed Fine Arts Quartet from Milwaukee on Thursday, December 8, 1988 at 7:00 p.m. in Gallery V of the Elvehjem Museum of Art. For ticket information or other questions, please call 263-2495 or 263-4115.

### *Opening Reception for Warrington Colescott Exhibition*

A reception to celebrate the opening of the Warrington Colescott retrospective exhibition is planned for Friday, December 2 from 6:00 until 9:00 p.m. Elvehjem members and donors will be sent invitations to the event in November. The reception is supported in part by the Fanny Garver Gallery.

### Staff Notes

The Elvehjem is pleased to announce three new staff members.



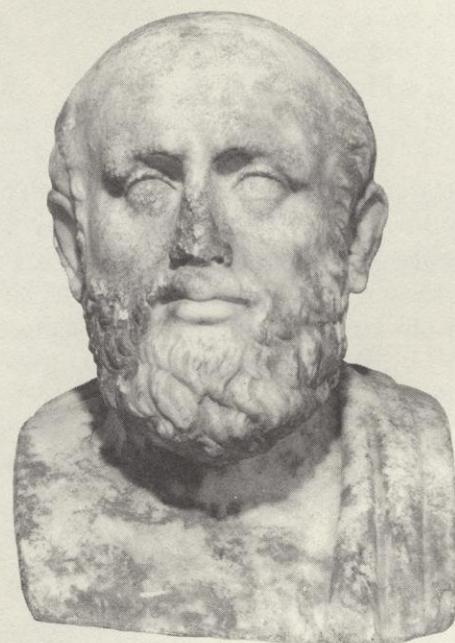
Corinne Magnoni, Assistant to the Director for Administration.

Corinne Magnoni assumed the new position of Assistant Director for Administration in which she is responsible for the Museum's fiscal and operations management. She studied elementary education at Concordia College and received a B.A. degree in Business Administration from Lewis University in 1970. Ms. Magnoni was employed by the Wisconsin Educational Association Insurance Trust/WEAIT Insurance Corporation in several capacities; she served as Controller from 1976 to 1985 and as the Director of Resource Planning and Treasurer from 1985 until she came to the Elvehjem.



Warrington Colescott, *The Naked Dance*, 1948

Angela Bies has been selected as this year's Sunday Afternoon Concert Coordinator. Angela is from Jasper, Indiana and received her undergraduate degree from Butler University where she studied arts administration and voice performance. She has worked at Clowes Memorial Hall in Indianapolis, the Rutgers Summerfest, and the New York Feminist Art Institute/Women's Center for Learning. When she completes her graduate degree in arts administration she is interested in concert series and facility management.



*Herm Bust of a Greek Philosopher* is a Roman copy of a Greek 4th century original. Lent by the J. Paul Getty Museum.

## The Elvehjem



# November

## 2 Wednesday

Guided tour of Frank Lloyd Wright exhibitions by Docent Ann Sauthoff, 12:00 noon (thirty minutes), Paige Court. (608-263-4421)

## 3 Thursday

Video, "Frank Lloyd Wright and Madison: A Documentary," (thirty minutes), 7:00 p.m. Ask a security officer for assistance. (608-263-4421)

Lecture, "Taliesin, the Gilmore House, and the 'Flower in the Crannied Wall,'" Narciso Menocal, Professor of Art History, UW-Madison, Room 140, 7:30 p.m. (608-263-4421)

## 4 Friday

Guided Tour of Frank Lloyd Wright exhibitions by Docent Sybil Robinson, 12:00 noon, Paige Court. (608-263-4421)

## 5 Saturday

Video, "Frank Lloyd Wright and Madison: A Documentary," 2:00 p.m. Ask a security officer for assistance. (608-263-4421)

## 6 Sunday

Exhibition, *Frank Lloyd Wright and Madison*, closes.

Exhibition, *The House Beautiful: Frank Lloyd Wright for Everyone*, closes.

Video, "Frank Lloyd Wright and Madison: A Documentary," 12:00 noon. Ask a security officer for assistance. (608-263-4421)

Guided tour of Frank Lloyd Wright exhibitions by Docent Margaret Walker, 2:30 p.m., Paige Court. (608-263-4421)

Concert, Sunday Afternoon from the Elvehjem, Martha Francis Blum, violin, and Frances Karp, piano, Gallery V, 1:30 p.m.

## 13 Sunday

Concert, "Sunday Afternoon from the Elvehjem," Lawrence University Brass Trio, and Theodore Rehl, piano, Gallery V, 1:30 p.m.

## 14 Monday

Lecture by Lucy Lippard, 7:30 p.m., Room 160. (608-262-1660)

## 16 Wednesday

Lecture, "My Recent Work," by Dimitri Prigov, 7:30 p.m., Room 140. (608-263-4421)

## 19 Saturday

Exhibition, *P. H. Polk: Southern Photographer*, opens in Mayer Gallery and runs through January 8, 1989.

## 20 Sunday

Concert, "Sunday Afternoon from the Elvehjem," Dan Newman, tenor, and Don Patterson, piano, Gallery V, 1:30 p.m.

## 24 Thursday

The Museum is closed in observance of Thanksgiving.

## 26 Saturday

Exhibition, *Warrington Colescott: Forty Years of Printmaking*, opens in Galleries I, II and IV and runs through January 15, 1989.

## 27 Sunday

Concert, "Sunday Afternoon from the Elvehjem," Ruth Serrao, piano, and Rojerio Rossini, guitar, Gallery V, 1:30 p.m.

# December

## 2 Friday

Reception, *Warrington Colescott: Forty Years of Printmaking*, 6:00 p.m. until 9:00 p.m.

## 4 Sunday

Lecture, "Warrington Colescott and the Satirical Tradition," by Richard Cox, Professor of Art History, Louisiana State University, 3:30 p.m., Room 140. (608-263-4421)

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

## 7 Wednesday

Gallery Talk on *Warrington Colescott: Forty Years of Printmaking*, by Warrington Colescott, 12:00 noon, Gallery IV. (608-263-4421)

## 8 Thursday

Concert, Fine Arts Quartet, Gallery 5, 7:00 p.m. (608-263-4421)

## 11 Sunday

Gallery Talk on *Warrington Colescott: Forty Years of Printmaking*, by Warrington Colescott, 3:30 p.m., Gallery IV. (608-263-4421)

Concert, "Sunday Afternoon from the Elvehjem," Wisconsin Brass Quintet, Gallery V, 1:30 p.m.

## 18 Sunday

Concert, "Sunday Afternoon from the Elvehjem," Pippa Borisy, piano, Gallery V, 1:30 p.m.

## 24 Saturday

The Museum is closed in observance of Christmas Eve.

## 25 Sunday

The Museum is closed in observance of Christmas.

## 31 Saturday

The Museum is closed in observance of New Year's Eve.

Every Sunday at 3:00 p.m. or following the concert, Docents will give ten-minute talks on the Artwork of the Month.

Every Thursday Docents will lead drop-in tours on the collections and exhibitions. The tours begin at 11 a.m. in the Paige Court.



Warrington Colescott, *Stag at State*, 1983

# The Elvehjem



## EDUCATION

Late fall lectures will draw to a close the Wright exhibitions, introduce us to a Soviet artist represented in the Elvehjem's permanent collection, and commence the retrospective of Warrington Colescott's prints.

"Taliesin, the Gilmore House, and the 'Flower in the Crannied Wall' " is the subject of a lecture about Frank Lloyd Wright by Narciso Menocal, Professor of Art History at the University of Wisconsin-Madison. His lecture will cover the idea that the complex originally intended to have been formed by the Gilmore and O'Shea Houses is a possible antecedent to Taliesin (1911). In addition he will discuss the relationship of Wright's design for the sculpture, "Flower in the Crannied Wall," to Taliesin and architecture in general. The lecture will take place Thursday, November 3 at 7:30 p.m. in Room 140 of the Museum. Professor Menocal is editor of a new journal on Wright studies that will be published by the National Center for the Study of Frank Lloyd Wright in Ann Arbor, Michigan.



Dimitri Prigov, Russian artist, will talk about his recent work.

Dimitri Prigov, an artist who was born and resides in the Soviet Union, will come to Madison to discuss his art and philosophy in a lecture, "My Recent Work," on Wednesday, November 16 at 7:30 p.m. in Room 140 of the Museum. (This lecture was rescheduled from an October date due to an unavoidable change in Prigov's travel plans.)

Prigov is best-known in the Soviet Union for his poetry, although by training he is a sculptor. He receives government commissions for sculpture and is a member of the Soviet Artists Union. His two-dimensional artworks reveal distinctly different styles. Most familiar to Madisonians is the Elvehjem's *Bestiale Series 1-30*, a group of thirty pen-and-ink drawings of detailed, fantastic creatures. The beasts are

combined with letters and words which often refer to other artists and writers from Prigov's circle. Graphic poetry (cryptographs) is also a component of his hard-edged abstractions, reminiscent of Russian Constructivists of the early Twentieth Century. Prigov's visit has been arranged through Ohio Wesleyan University, his sponsor in the United States.

Richard Cox, Professor of Art History at Louisiana State University, will speak on "Warrington Colescott and the Satirical Tradition" in conjunction with the retrospective print exhibition. Professor Cox has written an essay on the development of

satire in the artist's work for the accompanying catalogue raisonné. He will address Colescott's connection to satire's nineteenth- and twentieth-century practitioners on Sunday, December 4 at 3:30 p.m. in Room 140.

Warrington Colescott will discuss his work in two gallery talks in December. The talks, on Wednesday, December 7 at 12:00 noon and Sunday, December 11 at 3:30 p.m., will take place in the exhibition *Warrington Colescott: Forty Years of Printmaking* and give participants the opportunity to see the prints and hear the artist in an informal setting.



Warrington Colescott, *Ben Franklin at Versailles, 1776*



P. H. Polk, *Mildred Hanson, Baker, 1937*.

## The Elvehjem



# MEMBERSHIP

## Gift Memberships

When thinking of gift ideas this holiday season, remember that a gift membership in the Elvehjem Museum of Art makes a special present lasting all year long. We'll send your gift directly to the recipient or to you so that you may deliver it yourself. As always 25% of all membership gifts, including gift memberships, go towards art acquisitions for the Elvehjem. So you'll be giving a gift to your family and friends as well as the Elvehjem. If you have any questions concerning gift memberships, contact the Membership office or return the *Artscene* gift membership form to the Elvehjem.

## Holiday Open House

The Elvehjem's annual Holiday Open House will take place on Saturday, December 10. Holiday trimmings will decorate the Paige Court, and special entertainment is scheduled from 1:00 to 4:00 p.m. The program begins at 1:00 p.m. when the UW-Madison Horn Choir performs an hour-long concert of seasonal selections and other works. The horn choir, directed by Doug Hill, situates its members around the fourth floor balcony overlooking the Paige Court in order to take full advantage of the resonance throughout the Museum. Storytelling and holiday songs follow the concert. The Holiday Open House is an ideal time to bring your children or grandchildren for an entertaining afternoon of both holiday activities and museum visiting.

## Membership Changes

The membership program has been under review for the past few months. Not only has the structure of the program been evaluated but the levels and the benefits have also been surveyed. The Elvehjem is printing new membership brochures, renewal notices, and membership cards in January to reflect the changes. For example, the cost of a senior citizen or student membership is approximately \$18.75 while the member's contribution has been \$15. The new rate will be \$20. The new rate covers the cost of maintaining a membership and provides a small contribution to the Elvehjem for art purchases. Each subsequent membership category has also been reviewed regarding the corresponding benefits. The new membership rates create a ladder of benefits that reflects the degree of participation of each of our membership categories. The rate increases are the first in more than six years.

## Year-End Gifts

As the end of the year approaches we can look back at many accomplishments and to the future hopeful of a continued success. This year American Indian Art and Frank Lloyd Wright exhibitions brought many people to the Elvehjem—both familiar and new faces.

We look forward to more outstanding exhibitions and educational programs to bring you back to the Museum in 1989. We continue to rely on the generosity of our members and other donors, as the majority of our funding for exhibitions, tours, educational programs comes from private sources.

We ask you to consider giving a tax-deductible gift beyond your membership. It would be greatly appreciated and would come back to you in the form of exhibitions and educational programs.



The UW Horn Choir is a tradition at the Holiday Open House.

## Gift Membership and Year-End Gift Order Form

Gift from: \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
Phone(s) \_\_\_\_\_  
Amount \_\_\_\_\_

- ☐ I would like to make a year-end gift.  
☐ I would like to give a gift membership.  
    ☐ Please send gift card to me.  
    ☐ Please send gift card to recipient.

Total Amount Enclosed \$ \_\_\_\_\_

- ☐ Please find my check enclosed.  
☐ Please charge my ☐ Visa ☐ Mastercard

Card Number \_\_\_\_\_ Expiration Date \_\_\_\_\_  
Signature \_\_\_\_\_

Gift to: \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
Phone \_\_\_\_\_  
Amount \_\_\_\_\_

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City/State/Zip \_\_\_\_\_  
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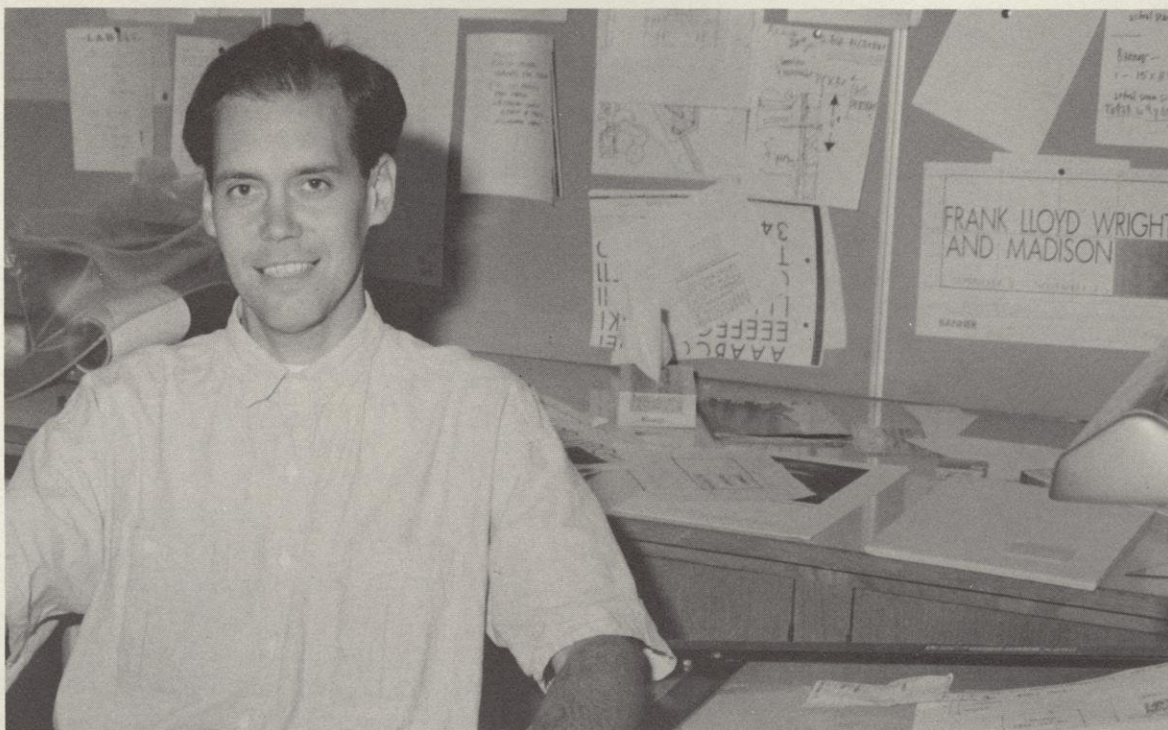
**Membership Categories**  
Fellow \$1000      Individual \$25  
Associate \$250      Senior (age 65) \$15  
Founder \$100      Student \$15  
Family \$40

# The Elvehjem



## Staff Notes Continued

Dale Richard Malner accepted the position of Gallery Preparator in August. Mr. Malner received a Bachelors of Fine Arts degree from St. Cloud State University in 1981 and a M.F.A. in Painting from the University of Notre Dame in 1985. Prior to coming to the Elvehjem he worked as an instructor in basic watercolor at the University of Notre Dame and taught painting at the Rensselaer County Council for the Arts in Troy, New York. Shortly after the completion of the installation of *Frank Lloyd Wright and Madison* Malner said, "In a relatively brief time I have come to know the preparator's involvement as many faceted, requiring architectural and carpentry talents, aesthetic sensibilities, and strong organizational and interpersonal skills."



Dale Malner, Gallery Preparator.

Elvehjem Museum of Art  
800 University Avenue  
Madison, Wisconsin 53706



### Gallery Hours:

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

### Museum Shop Hours:

Monday-Saturday 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-Madison holiday periods call (608) 263-2258

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

*Admission is free*



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# artscene

November/December 1988

*Important Dated Information!*