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Elvehjem Museum of Art

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The Elvehjem Museum of Art *artscene*

University of
Wisconsin-Madison
Volume 2, Number 2

New at the Elvehjem during the month of March is a painting by the Spanish artist Francisco de Zurbarán (1598–1664), which is on temporary loan from Stanley Moss and Company, Inc. of New York. Featured as the Artwork of the Month, *The Virgin with St. Anne and St. Joachim* is, according to Duncan Kinkead, Visiting Assistant Professor of Art History and a specialist in Spanish Baroque art, “a splendid example of the precise naturalism which earned Francisco de Zurbarán praise from King Philip IV as ‘Painter to the King and king of the painters.’ Neither the exact date nor the original location of the picture are known, but it was doubtlessly painted in the early 1630s for a private patron. The prominent still-life of the white earthenware cup and rose on the pewter plate is included in his *The Miraculous Cure of the Blessed Reginald of Orleans* of 1626–27 and in his famous still-life of 1633 now in the Norton Simon collection. The relatively small size of the piece, its unusual subject matter and the marked intimacy all suggest that it was not a public altarpiece.

The shallow picture space, the solid realism of the details and the heavy folds of the clothing are all characteristic of the style of Early Baroque Naturalism epitomized in Spain by the early work of Diego Velázquez. The lighter tonalities of many of the colors with their decorative rather than purely descriptive intentions reveal the influence of another great Sevillian painter, Juan de Roelas. Zurbarán formed his own distinctive style out of a synthesis of these primary influences.

The scene depicts the young Virgin so deeply absorbed by her religious meditations that she is momentarily oblivious to the fruit offered to her by her mother. The weary but pensive visage of her father contrasts strongly with the bright and more active form of St. Anne. Individually, thus, her parents personify the contemplative and active life. The Virgin combines these two attitudes in her perfection. (Her sewing symbolizes the active life and her prayer the contemplative life.) The Old Law is, in this manner, surpassed by the New Law as is additionally indicated by the strong fall of heavenly light which sets the Virgin off from her dark surroundings. The still-lives symbolize the primary importance of Mary. The cup of water is emblematic of her fruitful purity



Francisco de Zurbarán, *The Virgin with St. Anne and St. Joachim*, early 1630s, oil on canvas, Lent by Stanley Moss and Company, Inc. of New York

and the role of her love. The fruit may be read as the fruit of heaven which will await the faithful who follow Christ, the future fruit of her womb. The apple is emblematic of the Fall of Man in the Garden of Eden from which Mary, as the Second Eve, will rescue humanity. The impressive solemnity of the family group is thus explained by the symbolism. It is the remarkable achievement of Zurbarán that a subject of such transcendental importance is realized with genuine humility, conveying human emotions with an immediacy that touches us as viewers even today.”

MARCH/APRIL

Exhibitions

The Heartland Painters:
Defining a Contemporary American Myth
Hommage à Picasso
Views 86: The Art Faculty
Impressions of the Georgia Coast
Clayton Pond: Serigraphs
Gibson/Winogrand: Contrasts in Photography

Concerts

Pro Arte Quartet
Elizabeth Borsodi, harp; Suzanne Jordheim, flute
Wingra Woodwind Quintet
Deborah Kiszely, piano
Wisconsin Arts Quintet
Jaime Guiscafne, guitar

Artwork of the Month

Francisco de Zurbarán, *The Virgin with St. Anne and St. Joachim*
Francis Bacon, *Triptych*

Lectures

Duncan Kinkead, “*The Virgin with St. Anne and St. Joachim* by Francisco de Zurbarán”
Clayton Pond: “*Perspectives on My Work*”
Talks on “*Views 86*”
by the Department of Art Faculty
Frank Ruzicka, “*In the Tradition of Botticelli: Art on the Half Shell*”

Student Open House

NEW AT THE ELVEHJEM

Gallery of Asian Art Reopens

Also new at the Elvehjem is the recently re-opened Gallery of Asian Art (Brittingham Gallery VI). The new installation focuses on the art of China and Japan, and includes a selection of Japanese prints from the Van Vleck collection which explores the evolution of the concept of women in Ukiyo-e. In it we can follow the development of the image of the courtesan through three clearly defined stages. Moving from Harunobu's images of youthful "calendar girls" and progressing to the graceful images of beauties by Utamaro we arrive at the standing figures which are characterized by greater individuality and expressiveness. This cameo exhibition was put together by Assistant Professor Sandy Kita and graduate student Joan Price.

Another cameo grouping consists of Chinese Mandarin squares on loan from the Helen Louise Allen Textile Collection, which were prepared for exhibition by Curator Blenda Femenias and Curatorial Intern Diana Dicus. Mandarin squares are the

woven or embroidered silk plaques which served as badges of rank on the robes of Chinese civil and military officials from the early Ming to the end of the Ch'ing Dynasty (1391-1912).

After 1759, all members of the Manchu court were required to wear plain dark-colored overcoats (*p'u-fu*) with their court attire. On the chest and back of this garment were displayed representational insignia to designate rank. Since the robes opened down the front, the front square was made in two parts. The squares were sewn to the robe, not woven into the fabric. The nine ranks of civil officials were indicated by bird badges, while animal badges distinguished the nine grades of military officers. Women were to wear the rank of their husbands, fathers, sons. The motifs that were selected to embellish Chinese rank badges belong to an ornamental iconography used throughout later decorative arts regardless of the medium. They were identical to motifs found on ceramics and lacquers.

Yet another feature of the new installation is a group of Chinese decorative arts objects on loan from and an intended gift of Mr. Richard Stockwell. The pieces on view represent only a small portion of Mr. Stockwell's collection of over two hundred items, which includes a wide selection of variously-glazed ceramic vases and tableware, several pieces of ceramic statuary, and a representative sampling of *cloisonné* enamel, carved jade and coral. Objects in the collection date predominantly from the Ch'ing Dynasty (1644-1912), but range in period as early as the Han Empire (ca. 200 B.C.-A.D. 200). As a group, the Stockwell collection greatly enhances the Museum's holdings in Oriental art.

Artwork of the Month

The Artwork of the Month for April is a three-part print, appropriately entitled *Triptych*, by Francis Bacon, a work which has previously been announced and illustrated in *Art-scene* (September-October, 1985) as a recent acquisition. Bacon is the dean of British artists and one of the foremost figurative painters/printmakers of the twentieth century. *Triptych*, executed in 1985, is representative of Bacon's use of distortion and contortion of the human figure. He imbues his three massively modelled figures with ambiguity and gives them a sense of mystery placing them in a neutral surround, barely suggested by perspective lines which nevertheless evoke a throne and a platform. The grotesque distortions of the bodies in all three parts of the print, the deliberate misuse of shadow and the carefully misconceived chairs create a sense of complex activity within a starkly bare context. Bacon's lithograph represents a major addition to the print collection and to the Elvehjem holdings in contemporary art in general.



Chinese, *Covered Vase with Chain*, jade; Chinese, Ch'ing Dynasty, *Baluster-shaped Vase* depicting a celebration, porcelain with polychromy; Chinese, Ch'ing Dynasty *Double Gourd-shaped Vase*, porcelain with flambé glaze, Lent by Richard E. Stockwell

The Elvehjem

From the Director

The contemporary art world recognizes the Department of Art at the University of Wisconsin-Madison not only for its size but also, and more importantly, for the outstanding and innovative production of its individual faculty members, many of whom have national reputations and exhibit in museums and galleries throughout the United States. Furthermore, artists such as Harvey Littleton, John Wilde, Warrington Colescott and Don Reitz, to name only a few, have not only achieved national acclaim as artists but were, and still are, also outstanding teachers. It is because of these creative individuals and others like them that the Department of Art has had, and continues to have, a significant impact on future trends. It is also no accident that many of the Department's graduates go on to become top-ranking artists in their own right.

With over forty faculty members, the Department of Art is one of the largest in the United States. The range of media and art forms taught and practiced by its faculty is amazingly broad: painting, drawing, sculpture, ceramics, woodworking, metalworking, glassworking, performance, video, printmaking, photography, papermaking, graphic design, computer-mediated art.

The exhibition *Views 86: The Art Faculty*, on display at the Elvehjem from March 15 to May 4, represents a recognition and celebration of the contribution to contemporary art of both the individual faculty members and of the Department of Art as a whole. The tradition of this exciting cooperative venture between the Museum and the Art Faculty extends back to 1974 when the very first group exhibition of the Department of Art was one of the special events marking the occasion of the 125th anniversary of the founding of the University of Wisconsin at Madison. That project, jointly conceived by Millard Rogers, then Director of the Elvehjem and Ernie Moll, Chairman of the Department of Art, not only generated a great deal of excitement and enthusiasm among visitors to the exhibition but also demonstrated the intrinsic value of bringing



Marjorie Kreilick, *Facets of Color IV*, 1985, acrylic on paper from the exhibition *Views 86: the Art Faculty*

together in one exhibition the production of the entire Art Faculty. Just like those of an individual, the creative energies of an organized group of teaching and practicing artists seems to demand a public forum. The historic overviews of the Department of Art's creative productivity provided by the exhibitions of 1974, 1978, 1982 and now *Views 86* are designed to help the Department assess its collective personality and consciously determine its future.

The works of art exhibited in *Views 86* have all been produced between 1982 and 1986. Each faculty member selected those pieces which he or she felt were most representative of this period of creativity. The organization of the exhibition was the responsibility of a specially designated Art Faculty Exhibition Committee composed of members of the Department of Art and of the Elvehjem's curatorial staff. The commit-

tee's role, however, was not that of a jury. In this case, the Elvehjem suspended its normal curatorial selection process. For all of this, the Museum was not simply a passive partner as would be, for example, a rental hall for a rock concert. The Elvehjem's decision to host this exhibition is based on two convictions. First, we are committed to the view that the Museum is a service organization for the entire University. The visual arts provide a nexus for the interaction of the various, and all too distinct, academic disciplines. Secondly, and more importantly, this exhibition bears witness to the Museum's conscious recognition and affirmation of the Department of Art's collective contribution to contemporary art and to art education. It is for these reasons that the Elvehjem Museum of Art is proud and honored to present *Views 86*.

Russell Panczenko
Director

The Elvehjem

MARCH

2 Sunday

Drop-In Tour, by Docent Virginia Gibson, Paige Court, 12 noon.

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

Lecture, Francisco de Zurbarán's *The Virgin with St. Anne and St. Joachim* by Duncan Kinkead, room 140, 3:30 p.m.

5 Wednesday

Lecture, Department of Art Visiting Artist Program: Jerri Allyn, room 160, 7:30 p.m.

7 Friday

Lecture, "The School of Aphrodisias. Contributions of Anatolia to Graeco-Roman Sculpture," by Kenan T. Erim, room 150, 7:45 p.m.

8-9 Saturday-Sunday

Lectures, "Temple in Society," by six to seven speakers, room 150 on Saturday and room 140 on Sunday, 9 a.m.-5:30 p.m.

9 Sunday

Exhibition, *Heartland Painters: Defining a Contemporary American Myth*, closes.

Concert, Sunday Afternoon Live from the Elvehjem, Elizabeth Borsodi, harp and Suzanne Jordheim, flute, Gallery V, 1:30 p.m.

Lecture, "Perspectives on My Work" by Clayton Pond, room 140, 3:30 p.m. Reception follows in Paige Court.

Lecture, Artwork of the Month: Francisco de Zurbarán's *The Virgin with St. Anne and St. Joachim*. A ten-minute talk by Docent DeEtte Beilfuss, Paige Court, 3 p.m.

10 Monday

Lecture, Department of Art Visiting Artist Program: Felice Lucero-Giaccardo, room 160, 7:30 p.m.

15 Saturday

Exhibition, *Views 86: The Art Faculty*, opens and runs through May 4.

Reception, *Views 86: The Art Faculty*, Paige Court, 7-10 p.m.

16 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Wingra Woodwind Quintet, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: Francisco de Zurbarán's *The Virgin with St. Anne and St. Joachim*. A ten-minute talk by Docent DeEtte Beilfuss, Paige Court, 3 p.m.

18 Tuesday

Lecture, *Views 86: The Art Faculty*, by Bruce M. Breckenridge on his ceramics, Brittingham Galleries, 12:15 p.m.

19 Wednesday

Lecture, *Views 86: The Art Faculty*, by Bill Weege on his relief prints, Brittingham Galleries, 12:15 p.m.

Films, "Architecture of Andrea Palladio" and a film on Peggy Guggenheim's museum in Venice, room 160, 7 p.m.

21 Friday

Performance, *Views 86: The Art Faculty*, by Laurie Beth Clark and students, Brittingham Galleries. (Also evolving performances on consecutive Fridays through May 2.)

23 Sunday

Exhibition, *Clayton Pond: Serigraphs*, closes.

Concert, Sunday Afternoon Live from the Elvehjem, Deborah Kiszely, piano, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: Francisco de Zurbarán's *The Virgin with St. Anne and St. Joachim*. A ten-minute talk by Docent Irmgard Carpenter, Paige Court, 3 p.m.

25 Tuesday

Lecture, *Views 86: The Art Faculty*, by Mel Butor on his mixed media constructions, Brittingham Galleries, 12:15 p.m.

28 Friday

Museum closed in the afternoon in observance of Good Friday.

29 Saturday

Exhibition, *Impressions of the Georgia Coast*, opens in Whyte Gallery and runs through May 11.

30 Sunday

Exhibition, *Hommage à Picasso*, closes.

No Sunday Afternoon Live Concert on Easter. The Museum will be open.

Lecture, Artwork of the Month: Francisco de Zurbarán's *The Virgin with St. Anne and St. Joachim*. A ten-minute talk by a Docent, Paige Court, 3 p.m.



L.E. (Ernie) Moll, *Yank Ya' Doc*, 1984, mixed media sculpture from the exhibition *Views 86: The Art Faculty*

The Elvehjem

APRIL

1 Tuesday

Lecture, *Views 86: The Art Faculty*, by Steven Feren on his work, Brittingham Galleries, 12:15 p.m.

Lecture, Department of Art Visiting Artist Program: Bill Barrett, room 160, 7:30 p.m.

2 Wednesday

Lecture, *Views 86: The Art Faculty*, by L.E. (Ernie) Moll on his mixed media sculpture, Brittingham Galleries, 12:15 p.m.

3 Thursday

Lecture, *Views 86: The Art Faculty*, by Don Reitz on his ceramics, Brittingham Galleries, 12:15 p.m.

Lecture, "In the Tradition of Botticelli: Art on the Half Shell," by Frank Ruzicka, room 140, 7:30 p.m. Co-sponsored with the Sea Grant Institute in conjunction with the exhibition *Impressions of the Georgia Coast*. Reception to follow in Paige Court.

4 Friday

Student Open House, Paige Court and Galleries, 2-4:45 p.m.

6 Sunday

Drop-In Tour, by Docent Virginia Gibson, Paige Court, 12 noon.

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

Lecture, Artwork of the Month: Francis Bacon's *Triptych*. A ten-minute talk by Docent Virginia Gibson, Paige Court, 3 p.m.

7 Monday

Lecture, Department of Art Visiting Artist Program: Robert Barnes, room 160, 7:30 p.m.

8 Tuesday

Lecture, *Views 86: The Art Faculty*, by George Cramer on his sculpture, Brittingham Galleries, 12:15 p.m.

9 Wednesday

Lecture, *Views 86: The Art Faculty*, by Walter Hamady on his artists' books, Brittingham Galleries, 12:15 p.m.

10 Thursday

Lecture, *Views 86: The Art Faculty*, by Richard Long on his mixed media works, Brittingham Galleries, 12:15 p.m.

12 Saturday

Exhibition, *Gibson/Winogrand: Contrasts in Photography*, opens and runs through June 15 in the Mayer Gallery.

13 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Jaime Guiscafere guitar, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: Francis Bacon's *Triptych*. A ten-minute talk by Docent DeEtte Beilfuss, Paige Court, 3 p.m.

15 Tuesday

Lecture, *Views 86: The Art Faculty*, by Patricia Fennell on her paintings, Brittingham Galleries, 12:15 p.m.

16 Wednesday

Lecture, *Views 86: The Art Faculty*, by Ray Gloeckler on his wood engravings, Brittingham Galleries, 12:15 p.m.

20 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Gary Wolkstein, piano, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: Francis Bacon's *Triptych*. A ten-minute talk by Docent Lucienne Klipstein, Paige Court, 3 p.m.

22 Tuesday

Lecture, *Views 86: The Art Faculty*, by N. Wayne Taylor on his mono-prints, Brittingham Galleries, 12:15 p.m.

23 Wednesday

Lecture, *Views 86: The Art Faculty*, by Leslee Nelson Corpier on her mixed media sculpture, Brittingham Galleries, 12:15 p.m.

24 Thursday

Lecture, *Views 86: The Art Faculty*, by Truman Lowe on his sculpture, Brittingham Galleries, 12:15 p.m.

27 Sunday

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

Lecture, Artwork of the Month: Francis Bacon's *Triptych*. A ten-minute talk by Docent Barbara Klokner, Paige Court, 3 p.m.

29 Tuesday

Lecture, *Views 86: The Art Faculty*, by Eleanor Moty on her jewelry, Brittingham Galleries, 12:15 p.m.

30 Wednesday

Lecture, *Views 86: The Art Faculty*, by Larry Junkins on his work, Brittingham Galleries, 12:15 p.m.

Lecture, "Recent Archaeological Discoveries in Jordan," by Moawlyah Ibrahim, room 140, 7:30 p.m.



Rich Lipscher, *Iron River Spirit Man Red and Green No. 2*, 1986, mixed media sculpture from the exhibition *Views 86: The Art Faculty*

The Elvehjem

EXHIBITIONS

Views 86: The Art Faculty, Impressions of the Georgia Coast

The Elvehjem is pleased to present *Views 86: The Art Faculty*, a group exhibition of the faculty and active emeritus faculty of the Department of Art at the University of Wisconsin-Madison. *Views 86* will run from March 15 through May 4 and will be the major offering of our exhibition schedule for the Spring. It is discussed at length elsewhere in *Artscene*.

The exhibition *The Heartland Painters: Defining a Contemporary American Myth* has been very well received and will remain on view through March 9. *The Heartland Painters* presents the landscape paintings and pastels of three Midwestern artists—James Butler, Keith Jacobshagen, and James Winn—each of whom uses as his subject the great Midwestern farmlands. These are straightforward presentations of particular views—many of the titles indicate exactly when and where they were painted—yet they are suffused with a romanticism which makes each scene seem to stand for many others which were left unrecorded.

Two other exhibitions which were introduced in the previous issue of *Artscene* continue into March. *Clayton Pond: Serigraphs*, on view through March 23, presents the artist's light-

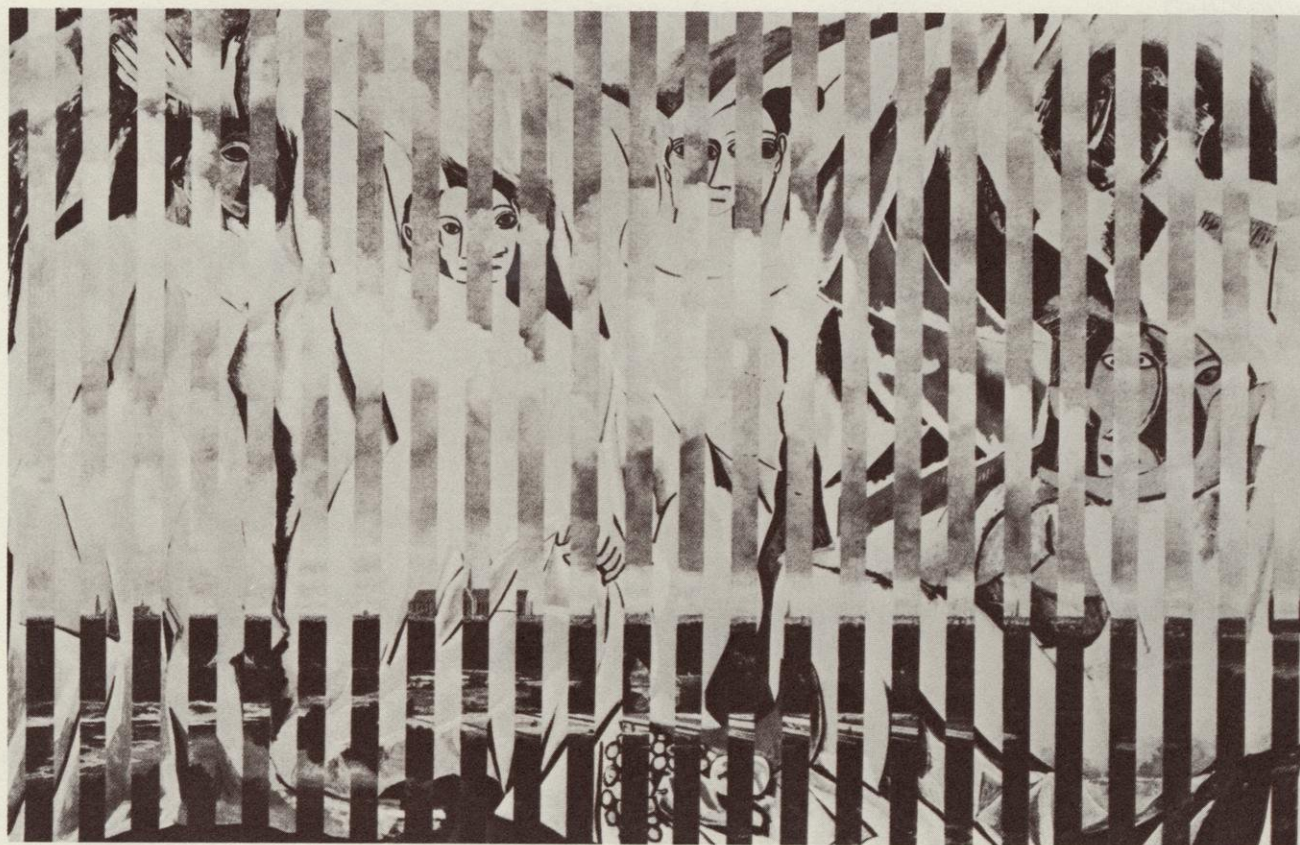
hearted look at American culture, and *Hommage à Picasso*, a selection of twenty-eight prints from a portfolio by sixty-eight contemporary artists issued in 1973 in honor of Pablo Picasso will run through March 30. The latter exhibition instructs in the myriad of ways artists have felt Picasso's influence. In the exhibition there are variations on Picasso's imagery, on some of his well-known paintings and public sculpture, and on his subject matter. Several artists approach Picasso as an artistic legend; David Hockney, for example, presents his own self-portrait standing, portfolio in hand, in front of a giant image of Picasso's head mounted on a pedestal.

In 1980, an artist approached the Georgia Sea Grant director with an idea—to bring the Georgia coast to people through art. The artist proposed a plan which called for a panel to select several artists to live and work on the coast for several months under the sponsorship of the Georgia Sea Grant Institute. Scientists studying the coast would help orient the artists in the new surroundings. The proposal worked better than anyone had imagined. Nine artists over the past five years have recorded the various aspects of the Georgia coast—the ocean, the



Marsh at Skidaway, by Carolyn Montague from the exhibition *Impressions of the Georgia Coast*

beaches, the wildlife, the weather, the people. In collaboration with the University of Wisconsin-Madison Sea Grant Institute, the Elvehjem will present from March 29 through May 11, *Impressions of the Georgia Coast*, a selection of twenty of these works. The works range from the traditional views of the marshland beaches by June Ball, to more abstract impressions of those same beaches by June Johnston, to detailed studies of the gear aboard the fishing boats which ply the coastal waters. There are also detailed studies of local marine life and representations of the people of the area and their unique cultural traditions.



Screenprint with four colors by Jiri Kolar from the exhibition *Hommage à Picasso*, 1973

The Elvehjem

Artists as Educators

Views 86: The Art Faculty features works produced by forty-four members of the faculty of the Department of Art. When the chairpersons of the four Department of Art administrative areas were asked to complete profiles of their students and the educational philosophy of their areas, a common theme emerged: artistic diversity.

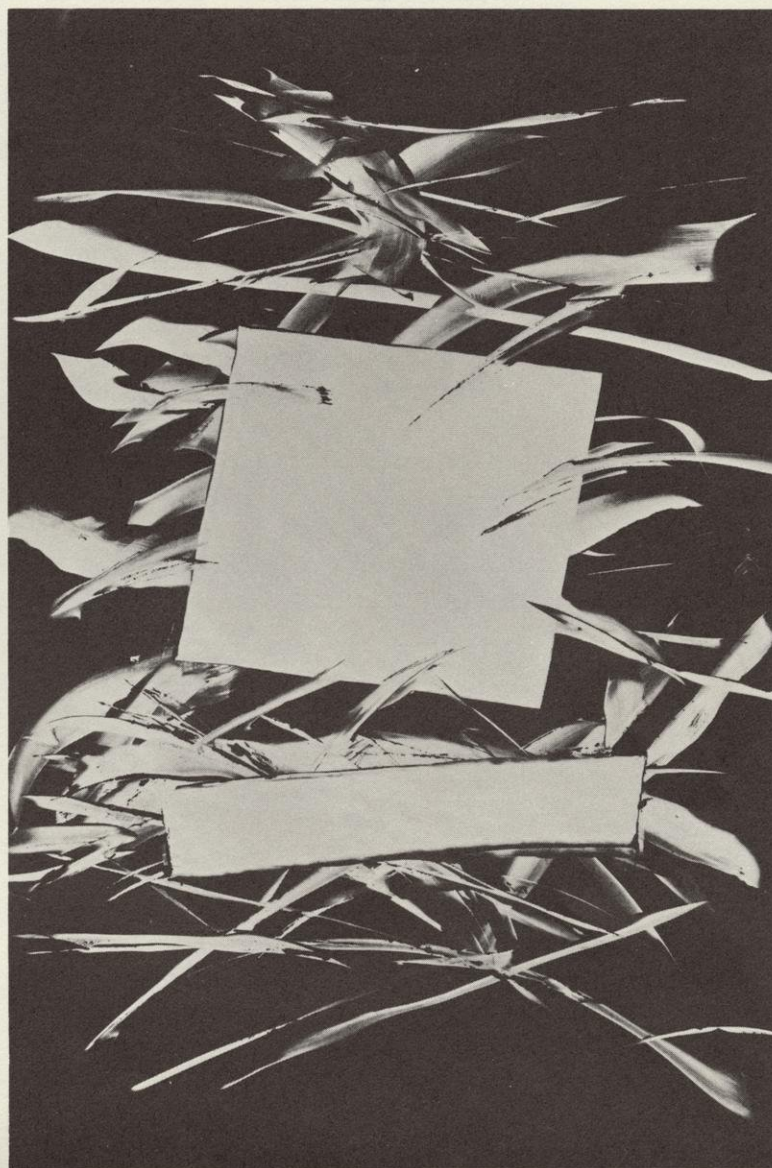
The student body of the Department of Art is comprised of 409 art and 56 art education undergraduate majors and 125 graduate students. Another 1,535 students, non-majors, took art courses in the fall of 1985. Students come from a broad range of geographic and economic backgrounds on both graduate and undergraduate levels. It is striking, however, that the average age of the graduate student is higher than it was a few years ago. For example, of the thirty-five graduate students specializing in the Two-Dimensional Area, 71% of the males (ten out of fourteen) were over thirty years of age and 86% of the females (eighteen out of twenty-one) were over thirty. In recent years, Art Education which also confers Ph.D.s, has had a strong appeal for international students. Graduates come from thirteen different countries including Australia, Canada, the United Kingdom, Indonesia, Nigeria, Saudi Arabia, and Taiwan.

When area chairs were asked about their educational philosophy, Richard Reese stressed "developing the historical and contemporary skills and techniques that facilitate the students' understanding and practice of the 'artistic discipline.' The wide variety of technical skills and points of view offered by faculty artists give the student a rich educational experience." Rich it is! The Two-Dimensional Area covers, as one might expect, painting, drawing, life drawing and color theory. Students may also choose two- and three-dimensional design courses, a survey of contemporary art, and computer-mediated art. The Three-Dimensional Area includes more traditional offerings of sculpture, ceramics, glass, art metal, and woodworking, but also "Non-Static Forms" which includes performance art and video.

The tradition of artistic diversity that began in the 1950s and 1960s when graphic arts professors were each encouraged to specialize in a specific area of printmaking media, continues today. As the number of professors grew so did the depth of expertise from which students could benefit. A student at the graduate or undergraduate level may also choose, for example, among a group of professors each of whom has made a strong artistic contribution to intaglio, relief printing, typography, lithography, photographic methods, or papermaking.

Ron Neperud agrees that art education benefits greatly from the availability of the sort of "up-to-date studio preparation and current knowledge about art" possessed by a productive faculty. Wayne Taylor, Three-Dimensional Area Chair and recent Chairman of the Department of Art, preferred not to speak about an area philosophy, or a broader departmental one, though he did address himself to the practice of hiring the best and strongest artist to teach in a discipline, the artist as private entrepreneur within his or her art form. Students are encouraged to cross disciplinary lines at the undergraduate level and even at the masters level and to work with more than one artist. The student work produced here is characterized by variety and creative vigour. Says Taylor, "there is no such thing as a 'Wisconsin look' to the work of our graduates." Richard Reese speaks of "the ever-expanding information resources over the last twenty years: new museums and art centers, the proliferation of art magazines, journals, galleries and alternative spaces, mass media interest in new art media events and personalities." University of Wisconsin-Madison students enjoy contacts provided by an active Visiting Artist Program while gaining exposure to the work of artists past and contemporary at such institutions as the Elvehjem.

Other than the average graduate student being older than he/she would have been a few years ago, other trends which have surfaced are students' interest in computer-mediated art, non-static forms, and a resurgence of interest in drawing



N. Wayne Taylor, *Untitled*, 1985, monoprint from the exhibition *Views 86: The Art Faculty*

and painting of the human figure. In graphics right now students seem to be slightly less enchanted with such media as serigraphy and lithography and more interested in graphic design and artists' books. Walter Hamady points out that despite the fact that money is scarce for replacing deteriorating equipment, Madison students may still work in all major printmaking processes. He speaks with pride of the high percentage of graduates who are employed as fine edition printers.

Finally, University of Wisconsin-Madison's art educators are putting greater emphasis on the cognitive approach to teaching art teachers, that is, on art history and criticism, along with art-making and teaching methodology.

The Elvehjem

MEMBERSHIP

Members Travel to International Expo

This spring Elvehjem Members will once again have an opportunity to visit the Chicago International Art Exposition at Navy Pier. Reserve Saturday, May 10 on your calendar and plan to immerse yourself in the excitement of an art market where hundreds of thousands of dollars can be exchanged every day.

You will find the array of works of art on view to be both astonishing

and challenging. Exhibits are mounted by over 150 of the most prominent art galleries in the world. The Castelli Gallery of New York, which represents major contemporary artists like Jasper Johns, Robert Rauschenberg, and Andy Warhol, may be just around the corner from the Varenne Gallery of Switzerland with works by Picasso, Léger, and Dubuffet. Perhaps you will have the opportunity to hold an original Stieglitz print in your hands at the Daniel Wolf Gallery of New York.

Even if you are not planning to make any purchases yourself, there is a good chance you can share in the excitement of the preliminary

selection of an Elvehjem acquisition. Last year, Elvehjem Director Russell Panczenko pin-pointed three works at Navy Pier which were eventually purchased by the Museum, the John DeAndrea sculpture, *Untitled Bronze #1*; *Boots Pride*, an oil, crayon and pastel drawing by Sandro Chia; and a Francis Bacon lithograph, entitled *Triptych*.

A brochure detailing our Navy Pier trip and other Elvehjem trips will be mailed to you in the coming months. Members will have the opportunity to make reservations in advance of the general public. Spaces will be limited, so please don't delay.

Join the Elvehjem

Name _____
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Henryka Schutta discusses Sandro Chia's *Boots Pride*, with visitors

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.
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For library hours during UW
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Admission is free



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artscene
March/April 1986

Important Dated Information!