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Elvehjem Museum of Art

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ARTSCENE

Elvehjem Museum of Art

University of Wisconsin-Madison



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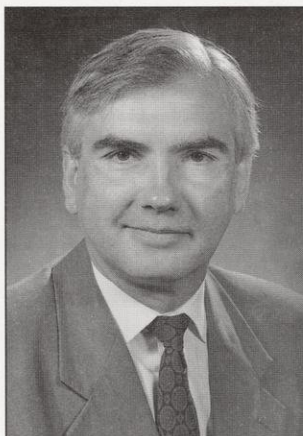
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Spring 1997

On the cover: William Hogarth (*English, 1696-1764*), Hogarth Painting the Comic Muse, 1758, etching and engraving, 14 1/2 x 13 7/16 in. University Fund purchase, 66.8.1



From the Director

On behalf of the Elvehjem Museum I want to extend special appreciation to those who made contributions to support exhibitions and education programs in the coming year. At press time, the following people had generously responded to our solicitation letter sent out in December 1996.

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Bagels Forever, Inc.
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Wisconsin State Journal/The Capital Times

Russell Panczenko

HOGARTH

and the Shows of London

Andrew Stevens, curator of prints and drawings at the Elvehjem, has organized a touring exhibition of fifty-two prints of British satirist William Hogarth (1696–1764), drawn primarily from the Elvehjem's print collection but supplemented by a generous loan from Suzanne and Gerald Labiner. *Hogarth and the Shows of London* will open at the Elvehjem on Saturday, April 26 and be on view through June 22, 1997 after appearing at the Douglas F. Cooley Memorial Art Gallery at Reed College in Portland, Oregon from November 1996 to January 1997 and the Spencer Museum of Art at the University of Kansas in Lawrence from February to March 1997.

During Hogarth's lifetime, he was hailed as the greatest printmaker in England; his prints were immensely popular in his own time and remain so today with their revelation of the foibles of human nature. He raised the technical standards of English printmaking and instigated the first copyright law for printmakers.

William Hogarth created a new kind of print during the first half of the eighteenth century. Witty and satirical, these prints were unsparing in their criticism of the London of their time and told complex moral tales of contemporary life. From the beginning of his career, Hogarth drew his imagery from the streets of the city and the many shows to which Londoners flocked.

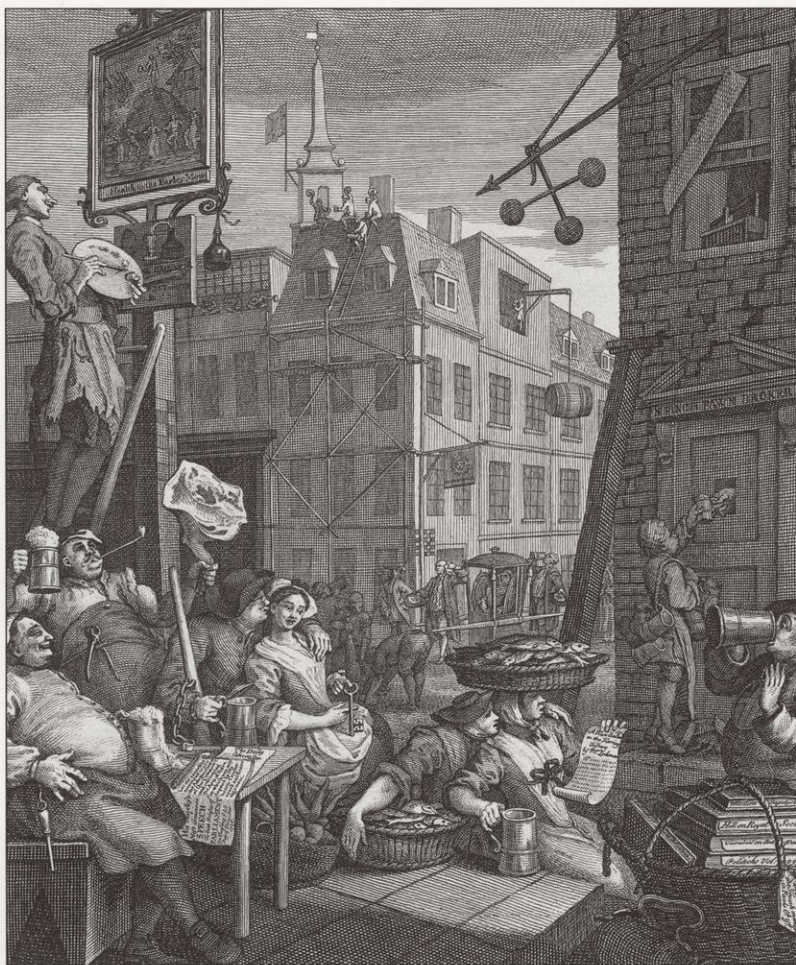
The shows of London included performances in well-known

theaters by famous actors, but they also included Punch-and-Judy shows. Sophisticated Londoners attended Italian opera, and all could hear ballad-singers on street corners. Hogarth drew from these theatrical shows, using them as targets of his satire and as settings with which his audience would be familiar.

Other diversions of life in London were no less elaborate shows put on by Londoners at masquerades where, it was commonly feared, propriety was flouted by revelers whose masks hid their identity. Public events like the inauguration of a new Lord Mayor and the execution of an infamous criminal also drew crowds, and Hogarth uses these civic shows to hold up a mirror to his audi-

ence. Such diverse events as private parties, morning levees, public autopsies, and cockfights also offered Hogarth the opportunity to draw his audience into his satirical vision of London. Hogarth's prints often satirized low theater, but he also praised the great dramatists. However, in his works reflecting on theater, Hogarth also reveals some of his own technique. By examining how Hogarth makes use of theater and its conventions, the exhibition provides a greater appreciation for Hogarth's use of the dramatic in his works.

The catalogue for the exhibition is available in the Museum Shop. See page 11 of this issue for schedule of lectures and programs accompanying this exhibition.



William Hogarth (English, 1696–1764), *Beer Street, 1750/1*, etching and engraving, 14 1/8 x 11 15/16 in. University Fund purchase, 66.8.74

Joseph Goldyne Monotypes Opens March 22

In 1968 Joseph Goldnye received an M.D. from the University of California Medical School in San Francisco, then attended graduate school in art. His interest in printmaking started while he was at Harvard, where he received an M.A. in fine arts in 1970. At Harvard Goldyne's lively interest in art and his

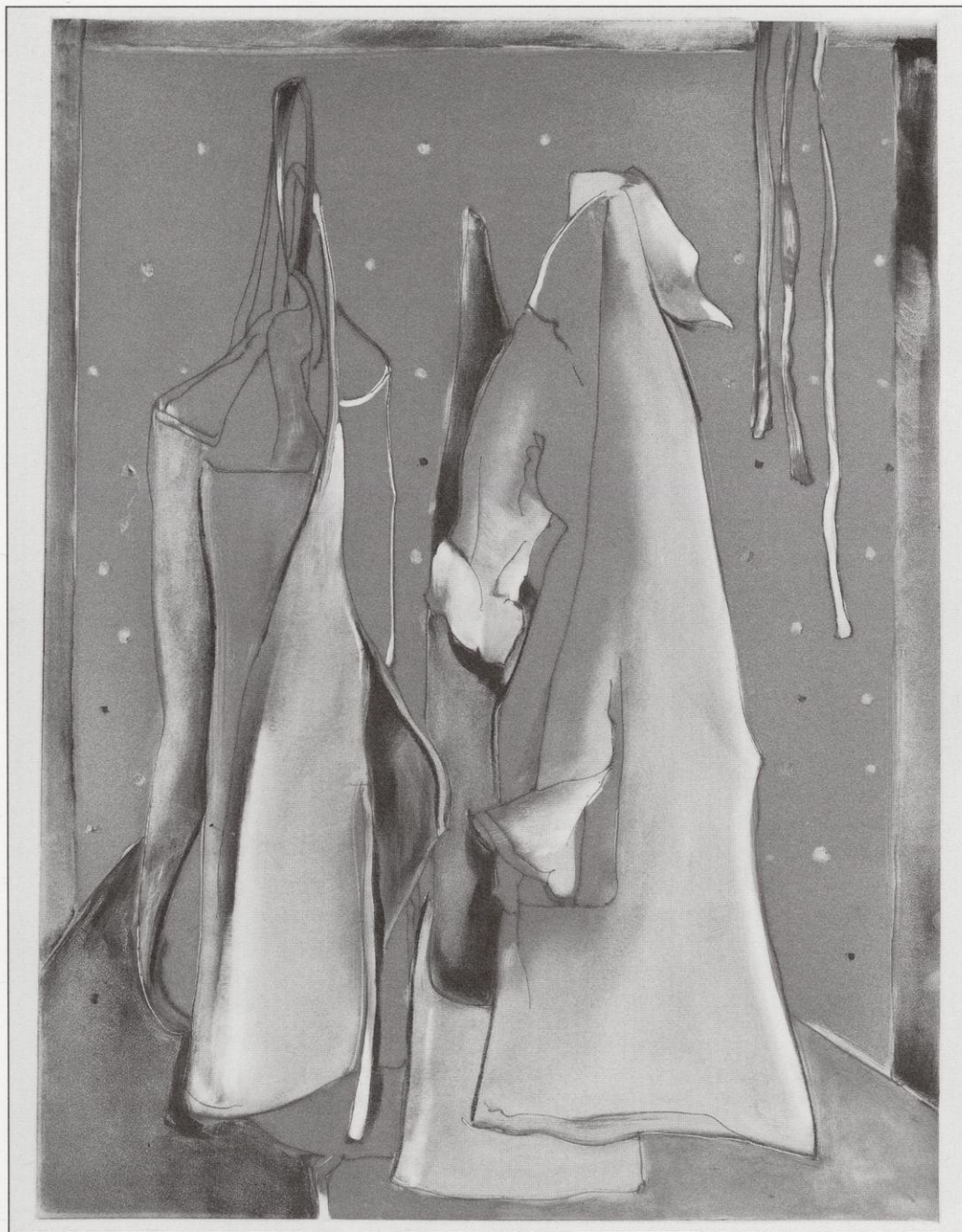
remarkable drawing facility found outlet in works that recast passages from other artists in new settings.

His experiments in printmaking led him to embrace an unusual technique that gave new results every time a plate was printed. Usually printmakers etch a plate with the intention of

making an edition of prints as nearly identical to each other as possible. Although Goldyne has made such traditional editions, he is also interested in changing the way that he applies colored ink to the plate in order to print it. So two prints taken from the same plate might be quite different if the plate was inked in black for one print and had colors applied for the other. Goldyne also may heighten passages of the image after printing with watercolor or paste.

In his prints from the 1970s, Goldyne often refers to particularly fine passages from artists whom he admires. In one print a steam ship from a Turner painting appears over the blurred outlines of the Santa Monica Freeway, in another a cubist drawing is accompanied by a strawberry in the sky over a rocky landscape. His more recent works have tended to focus on a particular enticing object, sometimes in extreme close-up, examining the its luxurious qualities of texture and color. He has continually rendered the ephemeral beauty of plants and has also created more politically charged imagery such as his prints depicting books.

The artist will give a gallery talk on Thursday, March 20, followed by a reception in Paige Court. The exhibition continues in Mayer Gallery through Sunday, May 4.



Joseph Goldyne (American, b. 1942), *Carnival Aprons*, 1994, drypoint and monoprint, 30⁷/₈ x 24 in. General Endowment Fund purchase, 1994.41

Salgado Photographs Continue Through April 6

The Elvehjem Museum of Art presents *Workers, An Archaeology of the Industrial Age*, approximately 140 black-and-white photographs by Brazilian-born photojournalist Sebastião Salgado, in galleries V-VII from through April 6.

Between 1987 and 1992 Salgado traveled around the world, creating an astonishing series of photographs devoted to the theme of manual labor and the millions of men, women, and children who continue to work with their hands in a time of increasing technological advance. Taken in more than fifty locations—from the factories of China and the Ukraine to the gold mines of Brazil to the cane fields of Cuba—Salgado's photographs chronicle the myriad ways in which labor has been defined from the Iron Age through the Industrial Revolution to the present. *Workers* serves as his elegy for the passing of traditional methods of labor and production.

Sebastião Salgado, born in 1944, originally trained as an economist in Sao Paulo and Paris. His work for the Brazilian Ministry of Finance and later the International Coffee Organization, often took him to Africa; he took along his camera. He began to work as a photojournalist in 1973, first documenting immigrant workers in Europe and then covering the drought and subsequent starvation in the Sahel region of Africa. Salgado's images of the world's poor compassionately portray the human condition.

Salgado has been awarded virtually every major photographic prize in Europe and the United States, including Photojournalist of the Year by the International Center of Photography in New York (1986 and 1988), Photographer of the Year by the American Society of Magazine Photography (1987) and major prizes from the Overseas Press Club, among others. His



Sebastião Salgado (b. 1944 Brazil), Kuwait, 1990, gelatin silver print. Copyright Sebastião Salgado

books include *Sahel: L'Homme en Detresse* (Man in Distress), *Other Americas*, *Les Cheminots* (The Railroad Workers), and *An Uncertain Grace*.

The exhibition is accompanied by a 400-page catalogue, edited and designed by Lélia Wanick Salgado in association with Aperture Foundation, that is available in the Museum Shop.

Workers, An Archaeology of the Industrial Age: Photographs by Sebastião Salgado was organized by the Alfred Stieglitz Center of the Philadelphia Museum of Art. The photographs, exhibition, and publication are made possible by Kodak Professional division, Eastman Kodak Company. The editing, design, and production of the exhibition were coordinated by Lélia Wanick Salgado. Presentation and programming at the Elvehjem are funded, in part, by grants from the Brittingham Foundation, the

UW Anonymous Fund, the Dane County Cultural Affairs Commission with additional support from the Madison Community Foundation, and the Wisconsin Education Association Council.

Prints by Hollis Sigler

From May 17 through July 6, 1997 the Elvehjem will show the complete prints created by Hollis Sigler. Born in 1948 in Gary, Indiana, Hollis Sigler received her M.F.A. in 1973 from School of The Art Institute of Chicago and has been teaching painting at Columbia College, Chicago since 1978. Her paintings have been associated with a group of Chicago painters called Post-Imagists or Neo-Naives, who often create intimate, dreamlike, and highly narrative works. She works with rich, intense colors to

continued on page 6

Zen, Sword, and Brush



The Elvehjem presents the exhibition *Zen, Ken, Sho* (Zen, Sword, Brush): Art from Daihonzan Chozen-ji from April 26 through June 22 in gallery VI. Chozen-ji, a Zen temple in Honolulu, was founded in 1972 by the late Omori Sogen Rotaishi for the purpose of transmitting Zen to the West. Training at Daihonzan Chozen-ji and its affiliates emphasizes the interconnectedness of *zazen* (Zen meditation), the martial arts, and the fine arts. This unity is expressed by the Japanese saying “Zen, Ken, Sho,” from which the exhibition takes its name. This is the first exhibition of art from Chozen-ji outside of Hawaii.

The work of two Zen masters from Daihonzan Chozen-ji is featured: calligraphy of Hosokawa Dogen Roshi and ceramics by Teruya Myoshin Roshi.

Dogen [Hosokawa Dogen] (Japanese, works in U.S., b. 1947), *Mei-reki-reki, Ro-do-do* (As it is, nothing hidden), 1994, ink on paper 81 x 18 in.

Born in 1947 in Japan, Hosokawa Dogen became a Zen priest in 1969 and studied *hitsuzendo* (Zen calligraphy) with Omori Rotaishi. In 1987 he moved to Hawaii to become abbot of Daihonzan Chozen-ji. Lynn Teruya, born in Honolulu in 1953, began her training in Zen and the martial and fine arts while in college. Because of her keen interest in ceramics, in the early 1980s Daihonzan Chozen-ji started a ceramics program. Her artist's name is Bunsho. Her pieces are fired in the three-chambered wood-burning kiln on temple grounds. Both artists have been awarded the title *roshi* (Zen master).

Zen art expresses the artist's Zen realization. Through the discipline of Zen training, the artist achieves an integration of mind and body that allows his or her creativity to work without conscious contrivance. A true work of Zen art must radiate *kiai* (or *chi'i* in Chinese), vital energy. *Kiai* links Zen and the fine arts with the martial arts, all reflecting the Zen awareness of the practitioner.

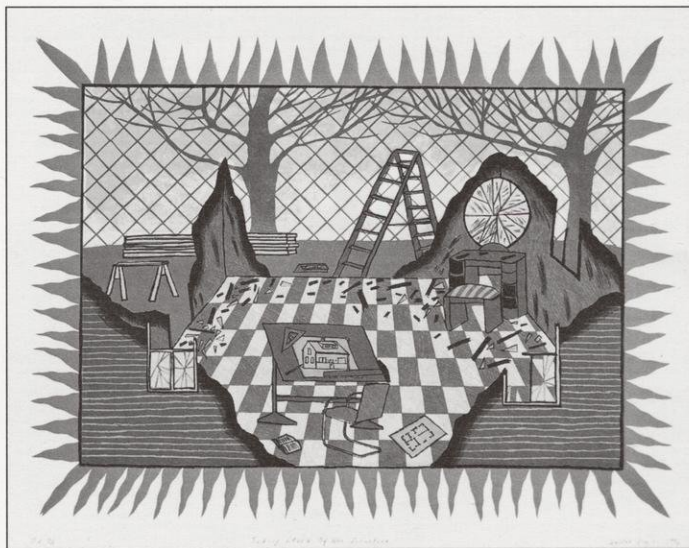
This exhibition is accompanied by a four-day series of lectures and demonstrations—described on pages 11 and 12—on Zen and the martial and fine arts by Zen masters and priests from Daihonzan. These all elucidate the fundamental interconnectedness of Zen, the martial arts, and fine arts. More information on the series and on the work of the Zen masters can be obtained about mid-April by requesting a brochure from the Elvehjem, 608/263-2246.

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transform familiar objects into glowing symbols of life, with its struggles and rewards. The themes reflect concerns abroad in our culture that are integral to our lives.

Her early works explore the place of women in society. Since 1986, when she was first diagnosed with breast cancer, Sigler's work has as its subtext her struggle with the disease and awareness of mortality. She frequently organizes her works as if they were on a stage, bordered by curtains with silhouetted figure as background in a room filled with significant objects; paintings on walls, easels, clothing, and furniture take the parts of players. She has created twenty-five prints at various workshops in the course of her career so far; this exhibition will include them all.

This exhibition was organized in conjunction with the completion of the annual print commissioned by the Madison Print Club. This print by Hollis Sigler will be the twenty-fifth print the group has distributed to its membership, and so marks a quarter-century that these supporters of printmaking have invited an artist to create an edition.



Hollis Sigler (American, b. 1948), *Taking Stock of Her Situation*, 1996, color lithograph, 20 x 26 in.


M A R C H

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						<p>Exhibitions continue: <i>Workers, Photographs of Sebastião Salgado and Old Master Prints</i></p>
<p>2</p> <p>12:30 p.m. Concert, Gallery III, Wingra Woodwind Quintet</p> <p>2 p.m. Tour of temporary exhibition, 40 minutes, by docent Sylvia Hultkrans</p>	<p>3</p> <p>GALLERIES CLOSED</p>	<p>4</p>	<p>5</p>	<p>6</p> <p>12:30 p.m. Tour, "Images of Workers," 40 minutes, by docent Petie Rudy</p>	<p>7</p>	<p>8</p>
<p>9</p> <p>EXHIBITION CLOSES <i>Old Master Prints</i></p> <p>12:30 p.m. Concert, Gallery III, Nickelson Ensemble</p> <p>2 p.m. Guided tour of <i>Workers</i> starts in Gallery V</p> <p>3 p.m. Film, <i>America and Lewis Hine</i>, room L140</p>	<p>10</p> <p>GALLERIES CLOSED</p>	<p>11</p>	<p>12</p>	<p>13</p> <p>12:30 p.m. Tour, "Images of Workers," 40 minutes, by docent Sylvia Hultkrans</p>	<p>14</p>	<p>15</p>
<p>16</p> <p>12:30 p.m. Concert, Gallery III, Wisconsin Brass Quintet</p> <p>2 p.m. Tour of temporary exhibition, 40 minutes, by a docent</p> <p>3:30 p.m. Performances: "The Art of Work in Song, Dance, and Story," Paige Court</p>	<p>17</p> <p>GALLERIES CLOSED</p>	<p>18</p>	<p>19</p>	<p>20</p> <p>12:30 p.m. Tour, "Images of Workers," 40 minutes, by docent Gail Selk</p> <p>4:30 p.m. Gallery lecture, Mayer Gallery, Joseph Goldyne followed by public reception for <i>Joseph Goldyne Monotypes</i></p>	<p>21</p>	<p>22</p> <p>EXHIBITION OPENS <i>Joseph Goldyne Monotypes</i></p>
<p>23</p> <p>12:30 p.m. Concert, Gallery III, Sarah Meredith, mezzo-soprano, with Lipatti String Quartet</p> <p>2 p.m. Tour of temporary exhibition, 40 minutes, by a docent</p>	<p>24</p> <p>GALLERIES CLOSED</p>	<p>25</p>	<p>26</p>	<p>27</p> <p>12:30 p.m. Tour, "Images of Workers," 40 minutes, by docent Marjorie Nestingen</p>	<p>28</p>	<p>29</p>
<p>30</p> <p>EASTER</p> <p>Galleries Open</p> <p>No concert, No tour</p>	<p>31</p> <p>GALLERIES CLOSED</p>					

A P R I L

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3 12:30 p.m. Tour, "Images of Workers," 40 minutes, by docent Gail Selk 4:15 p.m. Curatorial tour, Leslie Blacksberg, "The Divine Image," 40 minutes	4	5
6 12:30 p.m. Concert, Gallery III, Lisa Jablow, soprano, and Martha Fischer, piano 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent 2:30 p.m. Curatorial tour, Leslie Blacksberg, "The Divine Image," 40 minutes	7 GALLERIES CLOSED EXHIBITION CLOSES <i>Workers, Photographs of Salgado</i>	8	9	10 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Cathy Bertucci	11	12
13 12:30 p.m. Concert, Gallery III, Winner of Neale-Silva Young Artist Competition 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent	14 GALLERIES CLOSED	15	16	17 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Sylvia Hultkrans	18	19
20 12:30 p.m. Concert, Gallery III, Vartan Manoogian, violin 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent	21 GALLERIES CLOSED	22	23	24 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Petie Rudy	25	26 EXHIBITIONS OPEN <i>Hogarth and the Shows of London and Zen, Ken, Sho (Zen, Sword, Brush)</i>
27 12:30 p.m. Concert, Gallery III, Parry Karp, cello, and Howard Karp, piano 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	28 GALLERIES CLOSED 4 p.m. Panel discussion, LI40, UW Dept. of English faculty, "Hogarth and Theater"	29	30 4 p.m. Lecture, LI40, Barry Wind, "Aspects of the Theater in Hogarth's Work"	 <p>Hogarth and the Shows of London, from the series <i>Industry and Idleness</i></p>		

M A Y

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Gail Selk 4 p.m. Zen Calligraphy demonstration and lecture, Paige Court	2 4 p.m. Lecture, L140, Drew Stevens, "Hogarth's Reviewing of the London Show" 5-7 p.m. Reception for new exhibitions, including demonstration of Zen art of archery at 6 p.m.	3 1:30 p.m. Demonstration of Zen calligraphy, Paige Court 3 p.m. Demonstration of <i>hojo</i> , form of swordsmanship, Paige Court
4 12:30 p.m. Concert, Gallery III, Pro Arte Quartet 2 p.m. Tour of temporary exhibition, 40 min., by Marjorie Nestingen 2:30 p.m. Demonstration of <i>tai chi</i> , Paige Court 3:45 p.m. Demonstration of Zen flower arrangement, Paige Court	5 GALLERIES CLOSED EXHIBITION CLOSING Joseph Goldyne	6	7	8 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Sylvia Hultkrans	9	10
11 12:30 p.m. Concert, Gallery III, Joyce Andrews, soprano, and Frank Hoffmeister, piano 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent	12 GALLERIES CLOSED	13	14	15 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Cathy Bertucci	16	17 EXHIBITION OPENS <i>Prints by Hollis Sigler</i>
18 12:30 p.m. Concert, Gallery III, Lawrence Conservatory Faculty 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent	19 GALLERIES CLOSED	20	21	22 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Petie Rudy	23	24
25 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent	26 GALLERIES CLOSED			29 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	30	31

Hollis Sigler, *Stepping Outside of Herself*, 1996

Programs for All Ages Feature Salgado Photographs

Sebastião Salgado's moral mission is to celebrate and empathize with men, women, and children who live in a technological society but continue to do manual labor. The educational programs associated with the exhibition *Workers, An Archaeology of the Industrial Age: Photographs by Sebastião Salgado* reflect both the common denominator of human effort and the creative interpretation of work among diverse cultures around the world.

The photographic images of American photographer Lewis Hine shared the "valorization of the human effort" and the compassion for his subjects that Salgado extolls. A tour of Salgado's photographs by docents will be paired with an opportunity for visitors to view an award-winning film about Hine (1874–1940), a champion of workers in the United States. *America and Lewis Hine* deals with his documentary photographs of workers in the first four decades of this century, images so influential that they led to the passage of U.S. child labor laws.

The tour and film are on Sunday, March 9. The tour begins at 2 p.m. in Gallery V and is followed at 3 p.m. by the hour-long film, directed by Nina Rosenblum in room L140.

A program of performances, "The Art of Work in Song, Dance, and Story," features stories about work told by local professional storytellers, together with music and dance performed by representatives of different cultures who live in Dane County's rich multicultural



Sebastião Salgado, Coal Mine, India, 1989. Copyright Sebastião Salgado

community. The performers and their contributions include Thuy Pham-Remmele (a Chinese story), Rudy Garcia (Spanish and Cuban music), Joe Seitz (Brazilian dance), Kashmira Sheth (Indian

dance), Kasiya Phiri (a Rwandan story), David Kurolapnik (Ukrainian and Kazakstani music), and Marc Kornblatt, the organizer of the program, (an American story and song). The performances will take place in Paige Court beginning at 3:30 p.m. on Sunday, March 16. Because there will be no seating, the audience should plan to view the event from the upper balconies.

A video about Sebastião Salgado, his photographs, and his philosophy created by the Philadelphia Museum of Art will be available in Paige Court for individual or group viewing. The museum's gallery hours will be extended on Wednesday, February 12 and Thursday, February 20 to 7:30 p.m.

For families a tour of *Workers* and an art activity will be offered. This is appropriate for students in upper elementary school grades who are accompanied by an adult. The event will be Sunday, March 2 at 3 p.m. It lasts an hour and a half and is free. However, preregistration by phone is required. (This is a



Lewis Hine (*American*, 1874–1940) Courtesy Cinema Guild, New York

repeat of the February 22 family activity.) Space is limited. To register call 608-263-4421 at least three days ahead.

Guided tours by appointment for school groups and adults of all ages may be arranged by calling 608-263-4421 at least three weeks ahead of the tour date. Most tours are free. Marc Kornblatt, storyteller, will be available to incorporate work songs and stories into school tours at selected times.

Programs were funded by a grant from the Dane County Cultural Affairs Commission with support from the Madison Community Foundation.

Artist Joseph Goldyne to Speak

Joseph Goldyne will present a short gallery talk on his work in the exhibition *Joseph Goldyne Monotypes* at 4:30 p.m. in the Mayer Gallery on Thursday, March 20. This will be followed by a reception in Paige Court at 5 p.m.

Lectures on Hogarth and the Shows of London

Hogarth drew his imagery from the varied shows that Londoners could witness, from Shakespeare at the theater to puppet shows in the streets, from parades to honor the Lord Mayor, to the crowds that witness executions. Hogarth depicts and reinterprets these shows in his prints, creating shows of his own that convey his humor and outrage. Prior to the opening reception of *Hogarth and the Shows of London*, Andrew Stevens, the organizing curator, will present a slide lecture. On Friday, May 2 at 4 p.m. he will discuss "Showing and Revealing: Hogarth's Reviewing of the London Show" in room L140. The audience is invited to the reception immediately following the lecture.

"My picture was my Stage": Aspects of the Theater in Hogarth's Work" is the title of a lecture by art historian Barry Wind. He will complement the exhibition by demonstrating Hogarth's connections to Shakespeare in relationship to the Tate Gallery self-portrait as well as his links to popular and polite theater. Barry Wind is professor of art history at UW-Milwaukee, where in addition to publishing on baroque art he has a research interest in satire and comic art and has published and organized exhibitions on Hogarth. He will speak on Wednesday, April 30, at 4 p.m. in room L140.

Three colleagues in the Department of English at UW-Madison will discuss Hogarth from their literary perspectives in a program called "Hogarth and Theater." Professor Phillip Harth will talk about Hogarth and narrative sequence and consider some of the ways in which

Hogarth translates dramatic action into a visual equivalent for depicting the "progresses" of various individuals in each of his modern moral series. Professor Howard Weinbrot will concentrate on the sequence in the "Marriage a la Mode" series, including the relationship of the images to theatrical tableaux. Professor Eric Rothstein will address the monsters, grotesques, and curiosities from the shows of London which Hogarth incorporated into his work and how these influenced his aesthetic notions of beauty and anti-beauty. The three talks will take place on Monday, April 28 at 4 p.m. in room L140.

To amplify visitors' understanding of the history and culture of Hogarth's time, a brief video/film list of titles associated with English eighteenth-century life and literature will be available on request.



Robert Mowry, curator of *Hare's Fur*, *Tortoiseshell*, and *Partridge Feathers*, gave a gallery talk in November as well as a formal lecture on Chinese brown- and black-glazed ceramics from the fifth to the fifteenth centuries.

The Arts of Zen

To increase public understanding of the interconnections among Zen and its fine and martial arts, we will hold a four-day series of lectures and demonstrations in conjunction with the exhibition *Zen, Ken, Sho*. Each event will be introduced by Zen masters, priests, and instructors from Daihonzan Chozen-ji, the Zen temple in Honolulu. On Thursday, May 1, at 4 p.m., a lecture will be followed by a demonstration of calligraphy (*hit-suzendo*, the way of the brush) and time for visitors to view the exhibition. On Friday, May 2 will be a reception at 5 p.m. which features a demonstration of *kyudo* (the way of the bow). Demonstrations continue on the weekend: May 3 will feature two Zen forms, calligraphy at 1:30 and *hojo* (the way of the sword) at 3 p.m.; and May 4 will feature *tai chi* at 2:30 and flower arranging at 3:45 p.m. A more complete schedule will be available later; all demonstrations take place in Paige Court.

Preview: Summer Curatorial Courses

The museum's noncredit curatorial courses for summer 1997 feature a new topic on printmaking by print curator Drew Stevens and a conservation course which includes a trip to the conservation laboratory of the Art Institute of Chicago by collections curator Leslie Blacksberg.

"Prints from Stones and Screens," features a survey of the more recent techniques of lithography and silkscreen, their technical methods, connoisseurship, and history, through detailed examination of prints in the museum's collection. Six sessions will be Tuesdays and Thursdays, June 17, 19, 24, 26, July 1, and 3 from 2–3:30 p.m.

In "Painting Techniques and Conservation: An Introduction," students will look at examples from the Elvehjem's permanent collection covering late medieval to modern painting. This sum-

mer the class will include a special, all-day trip to the Art Institute of Chicago for lectures in the conservation laboratory, the frame studio, and the galleries. Sessions will be on Tuesdays and Thursday, July 8, 10, 15, 17 (day trip to the Art Institute), 22, and 24. Except for July 17, classes meet 2–3:30 p.m.

To allow close examination of the works of art, class sizes will be limited to fifteen people. Preregistration is required. The cost is \$60 for the print course (\$51 for Elvehjem members); and a fee to be determined for the painting techniques course which includes the cost of the bus to Chicago. To request descriptions, fees, and registration forms, call 608/263–2246. No prior knowledge of printmaking or painting is required.

Curator of Collections' Tour: The Divine Image

A new program will feature curator of collections Leslie Blacksberg presenting periodic gallery tours of the permanent collection on themes of interest. The initial tour will be offered at two times to attract adult weekend visitors and those who desire a short program to end the workday or to begin an evening downtown. In her first offering, "The Divine Image," she will discuss the iconography of four religious images, two from Western Europe and two Buddhist examples from South Asia, comparing and contrasting the meanings of their symbols and gestures. "The Divine Image" will begin Thursday, April 3 at 4:15 p.m. and will be repeated Sunday, April 6 at 2:30 p.m. The tours begin in Paige Court and last about 40 minutes.



Elaine Sheer, professor of art, gave a demonstration of the aesthetics of Chinese tea, in conjunction with the exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers*

Art Donated by Wisconsin Alumnus

Scott Anixter (B.A. 1971) and his wife Penny recently made a generous donation to the Elvehjem of several works by artists associated with the Chicago Imagists, well known in the art world for their high-tone coloring and polished technique. Their figurative work was opposed to the mainstream abstract work coming out of New York in the sixties and seventies.

The donation includes a 1992 oil and two early 1980s prints by Ed Paschke, who is probably the best-known figure among the loose circle of

ists called the Chicago Imagists. The painting, *Spoken Word*, presents the chilly and perplexing video-inspired images that typify Paschke's most recent work. The Art Institute of Chicago held a large retrospective of Paschke's work in 1991.

Other artists whose works are included in this donation include Christina Ramberg (American, b. 1946), Ray Yoshida (American, b. 1930), and Karl Wirsum (American, b. 1940). Ramberg's art focuses on the (usually) female body. The image presented in *Freeze and Melt* (1981 acrylic on canvas), a partial figure, clothed in segments with emphatic and ambiguous gender references, exemplifies her work in the 1980s. Ray Yoshida

is known for his unusual color choices and precisely textured brushstrokes. In this painting, *Meticulous Mesmerist* (1980) the Leggo-like figures, which are both isolated and confrontational, are typical of his work in the 1980s. Karl Wirsum's *Digital Presence* (1993) has the cooler and

the interests of our donors. This is the first painting by Paschke to enter the Elvehjem collection and our first examples of Yoshida's, Ramberg's and Wirsum's work in our collection, a significant gathering of the important Chicago Imagists.



“calmer” mood of Wirsum’s most recent work, although his work is still largely based on cartoon imagery. Wirsum, known for his puns and word play incorporated into such works as *No Dogs Aloud* (1965)—the depiction of a muzzled dog—is considered a key figure in Chicago Imagism.

This donation is a marvelous instance of how our collection expands through

Ed Paschke (American, b. 1939), *Spoken Word*, 1992, oil on linen, 60 x 78 in. Gift of Mr. and Mrs. Scott C. Anixter. 1996.24.1

Upcoming Events at the Elvehjem

Join us for two public receptions to celebrate our spring exhibitions; we provide food and music, you add the enjoyment.

Thursday, March 20 brings the California artist Joseph Goldyne to Madison for a lecture at 5 p.m. with reception following in Paige Court for *Joseph Goldyne Monotypes*.

On Friday, May 2, we hope you can come to a lecture on William Hogarth at 4 p.m. by curator Andrew Stevens, followed by a reception from 5 to 7 p.m. in Paige Court and throughout the galleries for two exhibitions, *Hogarth and the Shows of London* and *Zen, Ken, Sho (Zen, Sword, Brush): Art from Daihonzan Chozen-ji*. This reception will feature refreshments and a special demonstration of the Zen art of archery or *kyudo*.

Pick Up the Latest Bulletin

The *Bulletin/ Annual Report* for the academic years 1993–94 and 1994–95 is still available for members. Bring the postcard announcement sent last summer to acquire your free publication in the Elvehjem's Museum Shop. Those who cannot come to the museum may call 608 263–2246, and we will mail the *Bulletin*.

The *Bulletin/ Annual Report* includes the director's analysis of activity for the two years, reports on new acquisitions, and a special section of six papers related to the blockbuster exhibition of fall 1993, *African Reflections: Art from Northeastern Zaire*, a fascinating exhibition organized by the American Museum of Natural History, New York.

Tell a Friend About Elvehjem Membership

Membership in the Elvehjem is a great way to keep in touch with the programs and activities offered by the museum. Let a friend know how much you enjoy being a part of an important cultural organization through membership—pass on *Artscene* and its enclosed membership form. By joining the Elvehjem, they will receive such benefits as a subscription to *Artscene*, invitations to opening receptions and special events, discounts in the Museum Shop, and more. Share your enjoyment today!

Information: 608 263-2246

Admission is free

Gallery and Museum Shop Hours

Tuesday–Friday 9 a.m. –5 p.m.

Saturday–Sunday 11 a.m.–5 p.m.

CLOSED MONDAY

Kohler Art Library Hours

Monday–Thursday 8 a.m.–9:45 p.m.

Friday 8 a.m.–4:45 p.m.

Saturday and Sunday 1–4:45 p.m.

For hours between terms call 608 263–2258

Museum Membership Benefits

Membership enables you to become an integral and essential part of the Elvehjem Museum of Art.

Annual benefits include

- Invitations to openings, receptions, and special events
- Subscription to *Artscene* for advance notice of exhibitions, education and membership programs, and special events
- 15% discount on Museum Shop purchases
- Discounts on trips and special programs
- *The Bulletin/Annual Report*

As a member you support

- Acquisitions
- Exhibitions
- Publications
- Educational programs
- Special events

Parking

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

For Visitors with Disabilities

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

Tours

Drop-in tours given by docents are offered on Thursdays at 12:20 p.m., a 40-minute tour of the permanent collection and on Sundays at 2:00 p.m., a 40-minute tour of temporary exhibitions, beginning in Paige Court.

For group tours by schools and organizations at other times please call for an appointment at least three weeks in advance of the desired date (608 263–4421).

Museum Etiquette

Museum rules promote the safety of artworks and pleasant viewing conditions for visitors. Food and drink are not allowed, and smoking is not permitted in the building. Animals except guide dogs for the blind and hearing impaired are not permitted.

Objects such as packages and purses larger than 11 x 14 inches and backpacks, umbrellas, and rigid baby carriers that could damage art are not permitted into the galleries. Lockers that require a 25-cent deposit for storing parcels are available on the second-floor level, in the north and south hallways. Items too large for lockers and umbrellas may be checked at the Paige Court Security desk.

Running, pushing, shoving, or other physical acts that may endanger works of art are prohibited. Touching works of art, pedestals, frames, and cases is prohibited.

Photographs of the permanent collection may be taken with a handheld camera without a flash. Written permission must be obtained

MEMBERSHIP FORM

☐ Yes, I want to become a member of the Elvehjem Museum of Art.

(If you are already a member, please encourage a friend to join you in supporting the museum through membership.)

Name _____

Address _____

City/State/Zip _____

Home phone _____ Business phone _____

Check level: ☐ Founder \$100 ☐ Family \$45 ☐ Individual \$30 ☐ Student or senior \$20

☐ Find check payable to Elvehjem Museum of Art enclosed for \$ _____

☐ Charge my ☐ Visa ☐ MasterCard

Card # _____ Expir. date _____ Signature _____

Recruiting Member: _____ Phone _____

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

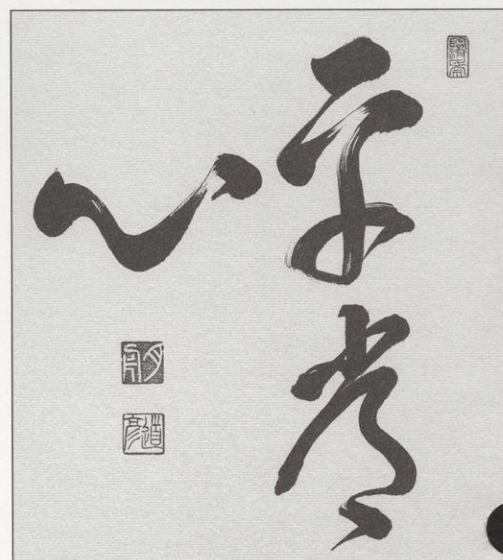
Laugh with the Audience



Hogarth and the Shows of London

Elvehjem's new catalogue, *Hogarth and the Shows of London* by Andrew Stevens, \$16.95 (members \$14.40).

Shikishi featured in Museum Shop



Shikishi is one of several items featured in the Museum Shop in conjunction with the exhibition *Zen, Ken, Sho*. This original calligraphy is stamped by the artist with English translations and descriptions on the back. Ink on paper, 10 1/2 x 9 1/2 in. \$50 (members \$42.50).

ARTSCENE

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



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Spring 1997
Important Dated Information!