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January/February/March 1989

Elvehjem Museum of Art

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The Elvehjem Museum of Art *artscene*

University of
Wisconsin-Madison
Volume 5, Number 1

The Paintings of Paul Pletka

The rich paintings of Paul Pletka will reveal this artist's insights into the culture of the American Indian from January 21 until March 12 at the Elvehjem. Pletka's extraordinary draftsmanship, combined with his lifelong study of Indians combine in his large, haunting images. Drawn from several private collections, this exhibition brings into focus the artist's deeply felt, and thoughtfully rendered vision.

Pletka characterizes his painting process as being "usually a combination of instinct and research, a closely knit mixture that can't be divorced." The research appears on the canvas in many forms, for instance, the artist often portrays actual objects of Indian material culture, a war shield, or ceremonial whistles.

However, Pletka's studies have also included the history and oral culture of many of the Indian peoples. Thus, the details in Pletka's paintings often bear significance in an Indian magic. The Kingfisher, for instance, was believed by some tribes to have the power to stop bullets. Likewise, the spots that often adorn the garments and faces of Pletka's figures are "hail spots," used by Indians of some Plains tribes to invoke foul weather to intervene between them and their enemies.

Pletka's paintings are anything but dry, anthropological documents. His figures often have a tragic power, as if witnessing the failure of their magic, or experiencing the painful consequences of its success. Reserved but revealing, the people of Pletka's paintings breathe life into what might otherwise seem mere artifacts. It is this mixture of exactitude and inspiration that makes Pletka's work a fascinating and moving memorial to the lives of those who we all too often do not perceive behind beadwork and blankets.



Paul Pletka, *Mesquaki*, 1981, acrylic on linen canvas.

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Les Favorites
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Parry Karp, cello, and Howard Karp, piano
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See calendar listings for the lectures, concerts and
opening dates of exhibitions.



Ralph Eugene Meatyard, *Bird in the Bush* Infant Welfare
Centre #2, courtesy Visual Studies Workshop, see details
inside.

Color Field and Netherlandish Paintings

The Artwork of the Month for January is a large (6 foot×6 foot) color-field painting entitled *Dot Series: Phthalo Blue* (1973) by the late artist/teacher Jim Parker (1933–1985). Parker's formative years as an artist were during the 1950s, when Abstract Expressionism reigned triumphant; like many others of his generation, he reacted against the subjective, even romantic precepts of that movement by seeking a much more objective and scientific approach to painting as an exploration of pure color. Following the course set by Josef Albers, he sought to enhance the eye's perception

of a particular color by juxtaposing it with opposing colors of the same value. His Dot Series, executed during the late 60s and early 70s, was Parker's most single-minded effort in analyzing color relationships. In *Phthalo Blue*, the square blue field is intensified by dots of orange, purple, tan and ocher, densely compacted around the edges to form a near-solid border, then gradually diffusing and disappearing toward the center to create a sense of projection and recession in space, imbuing the blue with a vibrancy it would not attain by itself. *Phthalo Blue* was donated to

the museum by the artist's widow, Lenore Parker.

The featured artwork in February offers a notable change of pace, being a late 16th/early 17th century Netherlandish depiction of *Vision of St. Hubert*. *St. Hubert* in question was an 8th century nobleman from Aquitaine who revelled in hunting, among other worldly pursuits. One day, while hunting in a forest during Holy Week, he encountered a white stag with a crucifix between its horns. The vision made him an instant convert—he renounced the world and became a hermit, was later ordained and became Bishop of Lieges. Thirteen years after his death, his body was disinterred and discovered to be intact, with no deterioration, and he was subsequently canonized as patron saint of the chase of dogs. Presumably, the story of St. Hubert's conversion would have been a popular one in art both for aficionados of hunting and for painters who specialized in animal subjects. The identity of the artist who painted this canvas is still under study, since the painting just recently came to the museum as a bequest of Dorothy Koltes. Although the painting bears an attribution to Hendrick de Clerck (ca. 1570–1629, Brussels), the source of that attribution is uncertain; moreover, the landscape adheres to the spatial formula of the Italianate landscape which was evolved in Rome during the second half of the 16th century. This northern variant of that formula, with its clearly delineated fore-, middle, and background set out in a zigzag spatial recession and its repoussoir tree at the right providing the transition to the pond in the middle ground, is more closely associated with the Flemish Romanist Paul Bril and his followers. The question of authorship is further complicated by the fact that many Flemish painters during this period specialized in a particular area (figure, groups, landscape, peasant genre, still-life, etc.) and, in paintings such as this, frequently collaborated in completing a work, one artist painting the figure group, another the landscape, and possibly even a third to provide finishing touches such as the delicate wildflowers at the tree at right and the birds and squirrels perched in the dark foliage adding pinpoints of color. De Clerck was a specialist in figure groupings of religious and mythological subjects, and often collaborated with landscape painters, so it is not unlikely that *Vision of St. Hubert* is such a composite.

Passover Rose by Janz



Robert Janz, *Passover Rose (State V)*, 1988, lithograph, gift of Tandem Press, 1988.44E.

In March, the Artwork of the Month is *Passover Rose*, by Robert Janz (b. 1938), a black-and-white lithograph executed serially in five states. Serial imagery devoted to the theme of growth and decay is a recurring motif in Janz's work, particularly the various life stages of flowers. The five states of *Passover Rose* were all created from one lithographic stone, with varying amounts of reworking by adding to or stopping out portions of the design

between each state. The work was carried out at and published by the Tandem Press in Madison. This printmaking workshop was founded a year and a half ago as a sub-unit of the University of Wisconsin-Madison Department of Art, and is directed by Professor William Weege. The concept of the Press is to bring in guest artists who have national stature to create a print, in the process giving printmaking students and faculty the opportunity to work with them and exchange ideas. Janz was assisted in making *Passover Rose* by Professor Jack Damer, who served as the master printer. An agreement between Tandem Press and the museum established the Mayer Print Center as the official archive for every print executed there; *Passover Rose* is the first to be publicly displayed. This relationship with Tandem Press promises to enrich the print collection's holdings in works by major artists on a regular basis for years to come.

The long-awaited reopening of the Ancient Gallery took place in late November. This multiple stage process has been documented in past issues of *Artscene*, from the planning stages of redesigning the installation to the submission and awarding of grants to purchase new display cases and, most recently, the announcement of the receipt of the long-term loan of seven ancient Roman sculptures from the J. Paul Getty Museum. These various components are now in place, and the collections of ancient Egyptian, Greek and Roman art are once again available to our visitors.

Japanese Photography

In Japanese homes there is often a special niche in a room. This niche, called a *tokonoma*, would be constructed by hand using traditional methods of woodworking and plastering in a simple, elegant style. It is a place of honor where precious and beautiful objects are placed on display; the simplicity of the *tokonoma* helps place the viewer in a receptive frame of mind to look at the object within it. Whether the object is an ancient scroll painting or a piece of driftwood, the viewer is invited to regard it as an aesthetic object. The viewer of the photographs in the show *Teiko Shiotani: Photography 1922–1982* is invited to look at the world the same way. Images inhabit the frame of the photograph the same way that objects are placed in a *tokonoma*: care-

fully, aesthetically, and with an implied invitation to regard them as aesthetic objects which have been discovered by the photographer, and placed before the viewer for contemplation.

Teiko Shiotani's photographs of the people and places of Japan, and the sea that surrounds it were taken with a rather old-fashioned camera. His approach to his art has been that of the dedicated amateur, who would go out "picture taking as other men would go out fishing or butterfly catching." His interest was in capturing the essence of the scene; one commentator has quoted him as saying "Be close to the natural. Cultivate a natural heart, but one which reacts—if you photograph a storm, feel 'stormy.' " Thus, instead of maintain-

ing that crystal-clear photographic quality we associate with photographers like Ansel Adams, Shiotani uses techniques to suit the photographic subject at hand: dark and foreboding for a photograph like *Wreck*, light and crisp for a still life.

Visitors to the Elvehjem will be able to explore for themselves the vision and technique of Teiko Shiotani from January 14 until February 26 in the Mayer Gallery. The exhibition is organized by The Center for Contemporary Arts of Santa Fe, Inc., Santa Fe, New Mexico and Curator Avery Danzinger. On Sunday, January 29 at 3:30, Andrew Stevens, the Elvehjem's Curator of Prints and Drawings will present a public talk on Shiotani's work in the Mayer Gallery.



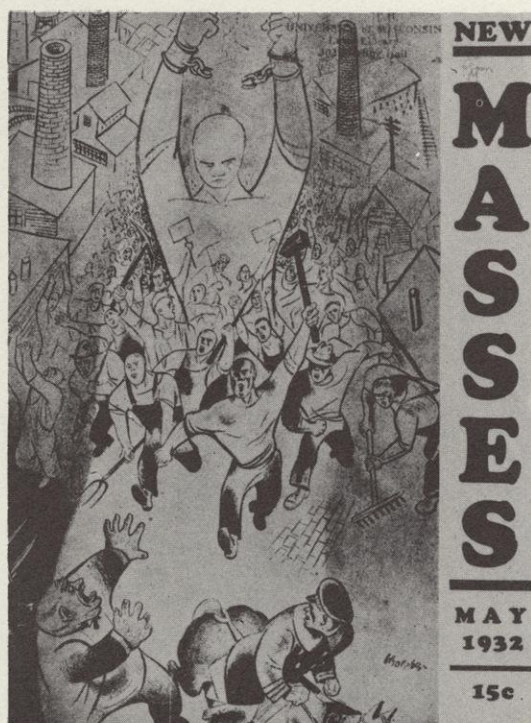
Teikoh Shiotani, *Takamatsu Harbor*, 1929, courtesy G.I.P., Tokyo.

The Elvehjem

EXHIBITIONS

Graphics from 30s and 60s

From images of contemplation, the Mayer Gallery will move to images of confrontation; between March 4 and April 16 *Imagery of Dissent: Protest Art from the 1930s and 1960s* will be on display. The exhibition will present images drawn from periodicals of the 30s, 60s and 70s in an examination of the characteristic visual images of these two turbulent periods in American culture.



Imagery of Dissent, "New Masses,"
cover, August, 1930

Powerful images, designed to incite class struggle and reinforce revolutionary ideas will reflect the revolution's visual front found in the periodicals of the day. The *New Masses*, which served as the mouthpiece for Communism in America in the thirties, provides the show with images which raise some of the same issues and invoke some of the same iconography as underground papers in the 60s and 70s. Differences in style and rhetoric between

these two sources reflect some of the basic differences between these two periods. The exhibit will present and document the sensibility of radical reform, an aspect of artistic expression not often considered in discussions of American art. Guest Curator Mary Lee Muller will present a gallery talk on the show on March 12.

Meatyrd Photographs

During January and February the Elvehjem will also host an exhibition of photographs by Ralph Eugene Meatyard in the Whyte Gallery, a traveling exhibition courtesy of the Visual Studies Workshop. Unlike many of the photographs at the time which used photography as a medium for journalism, the thirty-five photographs in this show, sequenced by Meatyard in the late 1960s, explore the subjective through photography. Meatyard's intent lies in the realm of suggestion rather than fact, emotion rather than evidence, and the human figures, often blurred by motion or hidden behind masks imply the limitations of the camera's vision at the same time as they transcend them.

O'Keeffe

Images by and of Georgia O'Keeffe will be featured in the show *Georgia O'Keeffe: Artist and Subject*, which will be open to the public through March 12. The exhibition will not only reveal paintings which have not been seen on public display, but will also contain photographs of Georgia O'Keeffe taken by Alfred Stieglitz, during their time together. Stieglitz and O'Keeffe had a long relationship, but at first O'Keeffe was put off by the intensity of the publisher of *Camera Work* and owner of the avant-garde 291 Gallery, where she had seen the work of Braque, Picasso and Hartley. She recalled her second visit to the 291 gallery when "My friends began talking to Stieglitz—a rather well-groomed, serious-looking person—asking my friends such personal questions that I backed away thinking, 'That isn't for me. Let them talk if they want to.' "

However, by 1917, Georgia O'Keeffe's paintings were hanging in a show in 291, and Stieglitz took his first portraits of her standing before them. O'Keeffe was soon installed in the studio of Stieglitz's niece, where, at that time of day when the light was best, Stieglitz would photograph her. Over the next fifteen years, a time when O'Keeffe's work blossomed, Stieglitz frequently photographed her, an outgrowth and record of their close relationship.



Imagery of Dissent, "A New Sun Rising,"
cover of *Quicksilver Times*, March 17-30, 1971

Chinese Paintings

The Elvehjem will be host to an exhibition featuring contemporary Chinese painters. Offered by the Ministry of Culture of the People's Republic of China and brought to the United States as part of a series of artistic exchanges between the two countries, the show reveals the resurgence of artistic variety and exploration which has flowered in the decade since the cultural revolution.

The sixty works included in the show represent the diversity of paths being blazed by fifteen members of the current generation of artists. This epoch of exploration in Chinese art is at least in part thanks to the influence of artists like Wu Guangzhong, who warn against the blind imitation of style which can come of too much admiration of the masters: both masters of the West as well as those of China's own rich artistic past.

However, Guangzhong's own work as well as that of other artists in this exhibi-

tion often reveal the dialogue in their work between the great art of China's past and the abstraction of the western tradition. This combination of influence is reflected by the fact that although all the works in the exhibition use the traditional Chinese medium of ink on paper, many of the works are also strikingly abstract in style. In the work of Liu Dezhou, for instance, the kinesthetic spatter of paint which suggests the mountain peak in *Impression of Yan Mountain* is reminiscent of the abstract expressionists' painterly gestures, but at the same time brings to mind the outlines of mountains in the paintings of the Chinese literati painters of the late eighteenth century like I Fu-chiu.

The exhibition will be on display at the Elvehjem from March 25 to May 7, to provide viewers an opportunity to appreciate the flourishing art which the last ten years have witnessed in the People's Republic of China.

The Elvehjem

January, 1989

1 Sunday

Museum closed in observance of New Years Day.

2 Monday

Exhibition, *Georgia O'Keeffe: Artist and Subject*, in Gallery VI through March 12.

7 Saturday

Exhibition, *Ralph Eugene Meatyard*, opens in Whyte Gallery and runs through February 19.

8 Sunday

Exhibition, *P. H. Polk: Southern Photographer*, closes.

Concert, "Sunday Afternoon from the Elvehjem," Dolce Trio, Eau Claire, 1:30 p.m., Gallery V.

14 Sunday

Exhibition, *Teiko Shiotani: Photographs 1922-1982*, opens in Mayer Gallery and runs through February 26.



Georgia O'Keeffe, *Turkey Feathers in an Indian Pot*, 1935, oil on canvas, lent anonymously.

15 Sunday

Exhibition, *Warrington Colescott: Forty Years of Printmaking*, closes.

Concert, "Sunday Afternoon from the Elvehjem," Sylvan Winds, Milwaukee, 1:30 p.m., Gallery V.

16 Monday

MUSEUM CLOSED, in observance of Martin Luther King, Jr. Day.

20 Friday

Preview Reception, *The Paintings of Paul Pletka*, 6:00 p.m. until 9:00 p.m.

21 Saturday

Exhibition, *The Paintings of Paul Pletka*, opens in Gallery IV and runs through March 12.

22 Sunday

Concert, "Sunday Afternoon from the Elvehjem," John Ranck, flute, and David Giebler, piano, 1:30 p.m., Gallery V.

26 Thursday

Lecture, "Recent Work," by Alice Aycock, sculptor, 5:00 p.m., Room 160.

29 Sunday

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

Lecture, "The Photographs of Teiko Shiotani," Andrew Stevens, Curator of Prints and Drawings, Elvehjem Museum of Art, 3:30 p.m. Mayer Gallery, (263-4421).

February, 1989

2 Thursday

Concert, "Evening Concert at the Elvehjem," Penelope Cecchini, piano, Eau Claire, 7:00 p.m., Gallery V.

4 Saturday

Tour, "Let's Run Away to the Art Museum," for 5th and 6th graders related to *From the Mixed-up Files* . . . , 10:30-11:45 a.m. Pre-registration and reading the book are required. For more information, call 263-4421.

5 Sunday

Concert, "Sunday Afternoon from the Elvehjem," Oakwood Chamber Players, Madison, 1:30 p.m., Gallery V.

12 Sunday

Concert, "Sunday Afternoon from the Elvehjem," UW-Stevens Point Faculty with a special "Poulenc" program, 1:30 p.m., Gallery V.

13 Monday

Tour, "Let's Run Away to the Art Museum," for 5th and 6th graders related to *From the Mixed-up Files* . . . , 3:30-4:45 p.m. Pre-registration and reading the book are required. For more information, call 263-4421.

14 Tuesday

Lecture, "Recent Work," by Frank Owen, painter, 5:00 p.m., Room 160.

19 Sunday

Exhibition, *Ralph Eugene Meatyard*, closes.

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

26 Sunday

Exhibition, *Teiko Shiotani: Photographs 1922-1982*, closes.

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

March, 1989

4 Saturday

Exhibition, *The Imagery of Dissent: Protest Art from the 1930s and 1960s*, opens in Mayer Gallery and runs through April 16.

Exhibition, *Waveforms: Video/Japan*, opens in Whyte Gallery and runs through April 30.

5 Sunday

Concert, "Sunday Afternoon from the Elvehjem," Les Favorites, Eau Claire, 1:30 p.m., Gallery V.

9 Thursday

Concert, "Evening Concert at the Elvehjem," Fiorella Gonzalez, violin, and Arthur Cohrs, piano, 7:00 p.m., Gallery V.

12 Sunday

Exhibition, *The Paintings of Paul Pletka*, closes.

Exhibition, *Georgia O'Keeffe: Artist and Subject*, closes.

Concert, "Sunday Afternoon from the Elvehjem," Parry Karp, cello, and Howard Karp, piano, 1:30 p.m., Gallery V.

Lecture, "The Imagery of Dissent: Protest Art of the 1930s and 1960s," Mary Lee Muller, Guest Curator, 3:30 p.m., Mayer Gallery. A reception follows the lecture. (263-4421)

19 Sunday

Concert, "Sunday Afternoon from the Elvehjem," Nancy Rice Baker and Barbara Wimunc, pianos, 1:30 p.m., Gallery V.

24 Friday

MUSEUM CLOSED AT 12:00 NOON, in observance of Good Friday.

25 Saturday

Exhibition, *Contemporary Chinese Paintings*, opens in Galleries I, II and IV and runs through May 7.

26 Sunday

No concert. The Museum is open.

29 Wednesday

Lecture, "Video Art: Expanded Forms," John Hanhardt, Curator of Film and Video, Whitney Museum of American Art, 7:30 p.m., Room 160. (263-4421)

31 Friday

Lecture, "Recent Work," by Pat Flynn, metalsmith, 7:30 p.m., Room 160.

Reception, *Contemporary Chinese Paintings*, 6:00 p.m. until 9:00 p.m.

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 11:00 in the Paige Court.

The Elvehjem

EDUCATION

“Let’s Run Away to the Art Museum” is a tour of the Elvehjem for 5th and 6th graders who have read *From the Mixed-up Files of Mrs. Basil E. Frankweiler*. In this Newbery Medal winning book by E. L. Konigsburg, a twelve-year-old sister and nine-year-old brother run away to the Metropolitan Museum of Art. They choose the Metropolitan because they can hide in comfort and elegance but become involved in a captivating museum mystery in an attempt to discover the identity of a Renaissance sculpture.

After reading the book students tour the Elvehjem where they discuss the Renaissance and ancient art collections and museum operations in order to compare them to those in the novel.

The Education Department developed the tour as a Language Arts activity using the museum to enhance learning in the classroom. Madison teacher Marlys Sloop and Elvehjem docent Loni Hayman have worked on the tour which has been expanded by a Stoughton teacher and docent, Karen Sack.



Delegation of Chinese artists visits The Elvehjem in anticipation of *Contemporary Chinese Painting* exhibition opening in March.



Ralph Eugene Meatyard, *Bird in the Bush* Infant Welfare Centre #3, courtesy Visual Studies Workshop.

From the Mixed-up Files of Mrs. Basil E. Frankweiler familiarizes young people with the vocabulary and setting of an art museum, and the tour provides first-hand experience in a similar place of professional aspects of the museum. The literary themes of personal growth, decision-making, and perseverance, though not central to the tour, may be recalled by the students in an atmosphere not unlike that of the book. Vocabulary lists and suggestions for post-tour activities are supplied by the museum.

Elvehjem Docents will offer two special tours in February for *individual* youngsters in the 5th and 6th grades who have read *From the Mixed-up Files*. The tour will take place Saturday, February 4, 10:30–11:45 a.m., and repeated on Monday, February 13, 3:30–4:45 p.m. Pre-registration is required. The book may be purchased at the Museum Shop in mid-January for \$3.25 in paperback. Inquiries about registration for individual students in the February tours or school groups by appointment may be addressed to Anne Lambert at 263–4421.

A Japanese vision of culture, the sea, and the people is the subject of Andrew Stevens’ lecture in January. Stevens, the Elvehjem’s Curator of Prints and Drawings, will speak about “Photographs of Teiko Shiotani” on Sunday, January 29

at 3:30 p.m. He will discuss Shiotani’s subjects and history, as well as his relationship to early Japanese and to Western photography.

The 1930s and 1960s in America were times of upheaval and radical ferment which exploded into images in the *New Masses* in the earlier decade and underground “journals” in the latter. These became emblematic of their times. Mary Lee Muller, whose dissertation topic “Imagery of Dissent: Protest Art from the 1930s and 1960s” is the subject of our exhibition, will discuss these political illustrations and their relationship to the ideological unrest in each period. Ms. Muller’s lecture will be Sunday, March 12 at 3:30 p.m. in Mayer Gallery. A reception will follow her presentation.

Video art, so recently a part of modern image-making, already has a rich and varied history. John Hanhardt, Curator of Film and Video at the Whitney Museum of American Art, will come to Madison to lecture on this history and contemporary concerns of artists working in sculpture, installation, and performance. Mr. Hanhardt will illustrate his points in “Video Art: Expanded Forms” with slides and related videos shown simultaneously. The lecture will be Wednesday, March 29 at 7:30 p.m. in Room 160. It has been made possible by a gift from Tiffin Shenstone in memory of Katherine Harper Mead.

The Elvehjem

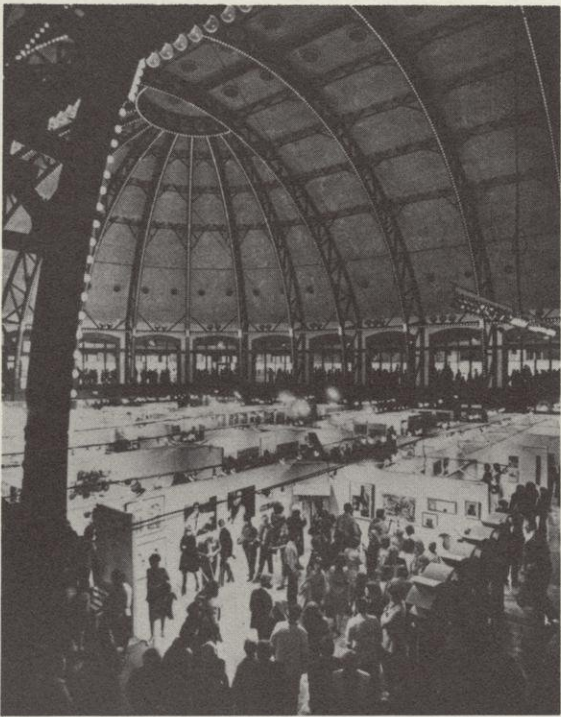
MEMBERSHIP

Special Thursday Evening Concert Series

“Evening Concert from the Elvehjem” presented the internationally acclaimed Fine Arts Quartet in its first performance in December. Both gallery and radio audiences enjoyed the music. The new concert series, presented by the Elvehjem and Wisconsin Public Radio and broadcast live, continues on February 2 with a concert by pianist Penelope Cecchini from Eau Claire. She is Professor of Piano and Coordinator of the Keyboard Division at the University of Wisconsin-Eau Claire. She also maintains a career as a recitalist and presents seminars. Earlier this year in Italy she studied the entire series of twenty-four études of Frederic Chopin. Her “Evening Concert from the Elvehjem” program features works by Rachmaninoff.

The March 9 “Evening Concert” will feature violinist Fiorella Gonzalez and pianist Arthur Cohrs. Dr. Gonzalez teaches violin, viola and string pedagogy at the University of Wisconsin-Green Bay where she also conducts the UW Green Bay String Ensemble and Chamber Orchestra. The 25-year-old Australian born violinist recently came to Green Bay from the music faculty at the University of Arkansas, Little Rock. Arthur Cohrs serves as a Professor of Music at the UW-Green Bay where he has taught piano theory and aesthetics since 1969.

Members’ Trips



Inside view of the Navy Pier Rotunda during The Chicago International Art Exposition.

The Elvehjem Museum is planning its Spring trips to The Chicago International Art Exposition, one of the world’s largest annual exhibitions of 20th century art, and The Art Institute of Chicago. The Art Expo is held at Chicago’s historic Navy Pier. Whether browsing or purchasing, past participants on this trip have had a truly exciting day. The Museum’s second trip

goes to the Art Institute’s upcoming exhibition of Greek figurative and sculptural forms. Watch the mail for your Spring trips brochure in March.

Chinese Painting Exhibition Reception

To celebrate the opening of *Contemporary Chinese Paintings*, the Elvehjem will host a reception on Friday, March 31, from 6–9 p.m. The reception, planned by the Elvehjem League, will feature a variety of Chinese appetizers and entertainment. Invitations to the reception will be sent to Elvehjem members and donors in early March. The reception is a great opportunity to introduce your non-member friends to the Elvehjem.



Delegation of Chinese artists visits the Elvehjem in anticipation of *Contemporary Chinese Painting* exhibition opening in March.

JOIN THE ELVEHJEM

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

Annual Benefits include:

- Invitations to openings, receptions and special events
- A subscription to *Artscene* for advance notice of exhibitions, education and membership programs, and special events
- 15% discount on Museum Shop purchases
- Discounts on trips to major exhibitions at nearby museum and galleries
- The Bulletin/Annual Report
- Discounts on art periodical subscriptions
- Reduced admission to Evening Concerts and other programs

Members in categories above Family receive additional benefits such as complimentary Museum publications.

Special Memberships include full-time students, senior citizens and non-residents.

As a Member you support:

- Acquisitions
- Exhibitions
- Publications
- Educational Programs
- Special Events and Programs

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

(If you are already a Member, please pass this form on to someone you know who would like to join the Elvehjem.)

Name _____
Address _____
City/State/Zip _____
Home Phone/Business Phone _____
☐ Please find my check enclosed for \$ _____
☐ Charge my: ☐ Visa ☐ MasterCard
Card # _____
Expiration Date _____
Signature _____
☐ Please contact me about becoming and Elvehjem volunteer.

Please return this form with your check payable to the:
Elvehjem Museum of Art
Membership Office
800 University Avenue
Madison, WI 53706

Membership Categories

- ☐ Fellow \$1,000
- ☐ Partner \$500
- ☐ Associate \$250
- ☐ Founder \$100
- ☐ Dual/Household \$45
- ☐ Individual \$30
- ☐ Special Household \$40
- ☐ Special \$20
- Check Special Category:
 - ☐ Non-resident (Living beyond 75-mile radius of Madison)
 - ☐ Senior citizen (age 62 and over)
 - ☐ Full-time student

My additional gift for programming is \$ _____

Thank You for Your Support!

The Elvehjem

Contemporary Chinese Exhibition Opening in March



Song Yuguei and Feng Dazhong, *Awakening from a Drunken Sleep*, 1986

Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706



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of Museums

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

January/February/March 1989

Important Dated Information!

ELVEHJEM MUSEUM OF ART

JANUARY–AUGUST 1989

EXHIBITIONS

Warrington Colescott: Forty Years of Printmaking

Through January 15

Though he has spent most of his working life in Wisconsin, Warrington Colescott is known internationally for his innovative, satiric prints. This retrospective exhibition traces the development of his figurative and witty narrative styles with one hundred examples of serigraphy, lithography and intaglio. Galleries I, II and IV.

Georgia O'Keeffe: Artist and Subject

Through March 12

This exhibition presents paintings by one of America's great artists and portraits of her by Alfred Stieglitz. Gallery VI.

Ralph Eugene Meatyard

January 7–February 19

These photographs were selected by Meatyard in the late 1960s, shortly before his death in 1972. They show his work of the previous two decades: his explorations of evocative imagery which extended the range of creative photography. Whyte Gallery.

Teiko Shiotani: Photographs 1922–1982

January 14–February 26

The fifty vintage prints of Shiotani represent sixty years of his work as a photographer of the landscape and people of Alasaki-cho, a small fishing community facing the Japan Sea. Taken by Shiotani with his original Kodak single element lens, they illustrate the style of early Japanese photography. The exhibition is organized by the Center for Contemporary Arts of Santa Fe, Inc., and Avery Danzinger. Mayer Gallery.

The Paintings of Paul Pletka

January 21–March 12

Paul Pletka is a neo-surrealistic painter of magic, metamorphism, and visual irony. Inspired by the Native Americans of the western plains and the Penitentes of the Southwest, he portrays on canvas both the spiritual acrimony and harmony of the human predicament. Gallery IV.

The Imagery of Dissent: Protest Art from the 1930s and 1960s

March 4–April 16

The 1930s and 1960s produced artists whose critical perspective effected their visual imagery. The exhibition features graphics from a selection of American publications which show how dissident artists projected their respective agendas for change into visual expression. Mayer Gallery.

Waveforms: Video/Japan

March 4–April 30

This selection of contemporary video works, produced in Japan, covers two major themes which currently underscore Japanese sensibility in video art: the persistence of tradition and the embracing of new technology. Whyte Gallery.

Contemporary Chinese Paintings

March 25–May 7

This exhibition presents sixteen contemporary artists working in the traditional painting styles of China. The fifty-six paintings reflect work done since 1984 and include mountain landscapes, rural life, and floral scenes. Gallery IV.

Prints by Richard Bosman: 1978–1988

April 22–July 9

Featuring prints done by this artist in the last decade, the exhibition offers a survey of this self-avowed expressionist artist. These enigmatic, sometimes violent images tempt the viewer to provide narratives about them and to reflect on the relation between image and fact. Mayer Gallery.

Visage of Nepal

May 6–July 16

These photographs, taken by Kevin Bubriski in the course of his years in Nepal, reflect the culture of a nation in transition. They document a Nepal which few westerners are privileged to see and which is rapidly being replaced by the modern world. Whyte Gallery.

Contemporary Prints from the Permanent Collection

May 13–August 13

Displaying prints from the 1980s acquired by the Elvehjem in the past four years, this exhibition illustrates the themes and techniques of today's graphic artists. Gallery IV.

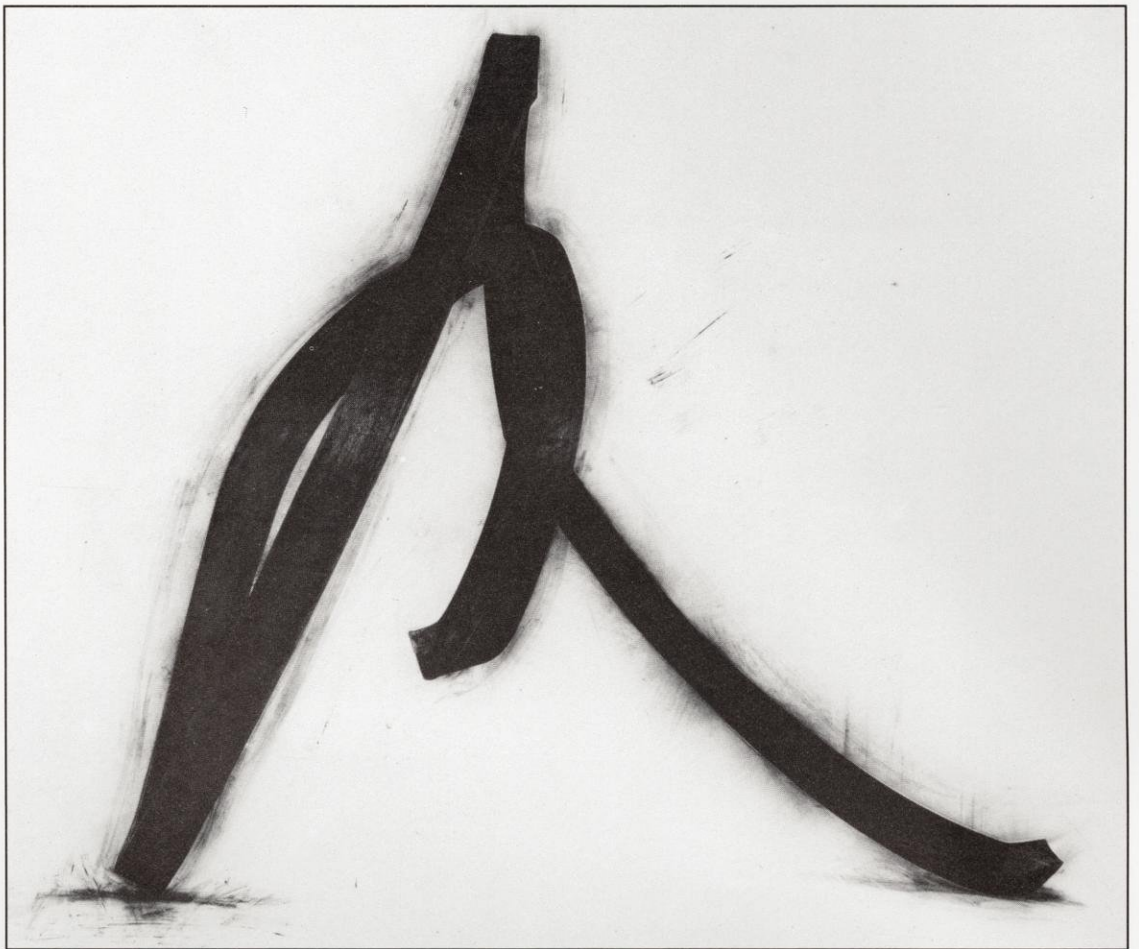
CONCERTS

Sunday Afternoon from the Elvehjem

1:30 p.m. in Gallery V

January 8
Dolce Trio, Eau Claire

January 15
Sylvan Winds, Milwaukee



Bernar Venet, *Undetermined Line*, 1985, charcoal and collage on paper, Art Collections Fund purchase, 1986.26

January 22
John Ranck, flute, and David Giebler, piano

January 29
Pro Arte Quartet, Madison

February 5
Oakwood Chamber Players, Madison

February 12
UW–Stevens Point Faculty with a special
“Poulenc” program

February 19
Wisconsin Brass Quintet, Madison

February 26
Pro Arte Quartet, Madison

March 5
Les Favorites, Eau Claire

March 12
Parry Karp, cello, and Howard Karp, piano,
Madison

March 19
Nancy Rice Baker and Barbara Wimunc,
pianos

April 2
Wausau Conservatory of Music Faculty

April 9
Whitewater Brass Quintet

April 16
Wisconsin Arts Quintet, Stevens Point

April 23
Pro Arte Quartet, Madison

April 30
Wingra Woodwind Quintet, Madison

May 7
Pro Arte Quartet, Madison

May 14
Conroy Fritz, piano, Waukesha

May 21
Paganini Trio, Milwaukee

Special Thursday Evening Concerts at the Elvehjem, 7:00 p.m. in Gallery V

February 2
Penelope Cecchini, piano, Eau Claire

March 9
Fiorella Gonzalez, violin, Green Bay
Arthur Cohrs, piano

April 13
Javier Calderon guitar, Madison

May 11
Milwaukee Music Ensemble

LECTURES

Alice Aycock

Sculptor
Recent Work
Thursday, January 26
5:00 p.m., Room 160

Andrew Stevens

Curator of Prints and Drawings
Elvehjem Museum of Art
The Photographs of Teiko Shiotani
Sunday, January 29
3:30 p.m., Mayer Gallery

Mary Lee Muller

Guest Curator
The Imagery of Dissent:
Protest Art of the
1930s and 1960s
Sunday, March 12
3:30 p.m., Mayer Gallery

John Hanhardt

Curator of Film and Video
Whitney Museum of American Art
Video Art: Expanded Forms
Wednesday, March 29
7:30 p.m., Room 160

Carlton Overland

Curator of Collections
Elvehjem Museum of Art
Character of a Collection:
The E.B. Van Vleck Japanese Prints
Sunday, April 2
3:30 p.m., Room 140

Italo Scanga

Sculptor
Recent Work
Tuesday, April 4
7:30 p.m., Room 160

Tse–Tsung Chow

Professor of East Asian Languages
and Literature and History
University of Wisconsin–Madison
Traditional Chinese Painting and Calligraphy
Sunday, April 9
3:30 p.m., Room 150

Richard Bosman

Artist
Prints by Richard Bosman
Sunday, April 23
3:30 p.m., Room 140