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Elvehjem Museum of Art

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The Elvehjem Museum of Art *artscene*

University of Wisconsin–Madison
Volume 6, Number 3
Special Twentieth Anniversary Edition



Brittingham Gallery III Provides Appealing Space for Baroque Art

Elvehjem Reopens with Twentieth Anniversary Celebration

At 6:00 p.m. on Saturday, October 6 the Elvehjem galleries reopen. In honor of the occasion and in celebration of the museum's twentieth anniversary, we will hold a gala reception that evening in Paige Court at which all are welcome. The occasion is the first opportunity for both the university community and the general public to view the new permanent installation of the collection and to enjoy three outstanding temporary exhibitions drawn from our finest works on paper.

The entire museum staff joins me in welcoming you back to the Elvehjem and inviting you to the reception on October 6. It will be a wonderful opportunity to greet old friends and to show what we have accomplished in the year the museum was closed.

Since 1970 when the museum first opened, the collection has grown from

1,600 to over 14,000 works of art. However, in the same period, the paintings on display and the approach to the installation of the collection remained relatively unchanged. Last year's closure, caused by the leaking skylights and the need to renovate the climate control systems, presented the first opportunity to reinstall the entire collection. With all the galleries empty, there were no restrictions and we could begin anew.

The chronological sequence and the stylistic relationships among the individual works of art are the two basic principles underlying the new installation. The galleries have been renumbered to correspond with the art historical development exemplified by the permanent display and to guide the visitor from the earlier periods to the later ones. Hence the gallery at the top of the stairs, as one comes up from Paige

Court, is now Brittingham Gallery I. It contains the Elvehjem's collections of Egyptian and Greco-Roman art which are also the museum's most ancient holdings. Progressing clockwise, one passes through a display of Greco-Roman coins and Renaissance medals to Brittingham Gallery II which contains works dating from 1400 to 1600, then to Gallery III, which contains works from 1600 to 1800, and finally to Galleries IV and V which contain works from 1800 to 1899. From here, the course of western art continues to the fourth floor mezzanine, where, moving in a clockwise direction, the visitor starts with two unusual German paintings dating from 1900 and ends up with Hans Hoffman and other artists working in a similar style in the 1950s. The development of art is brought to the present on the fifth floor,

Continued on page 2

Continued from page 1

which is also arranged in a clockwise direction beginning with the earliest works and ending with the most contemporary.

On the fourth floor, Brittingham Gallery VI in the northeast corner is committed to the museum's permanent collection of Asian art. This concept was initiated several years ago and only suspended in the year before the Elvehjem closed due to the vast spatial needs of the Frank Lloyd Wright exhibition and, subsequently, the exhibition of contemporary Chinese paintings. Gallery VI is thus a permanent installation of South and Southeast Asian sculpture and Indian miniature paintings from Earnest C. and Jane Werner Watson. Galleries VII and VIII are dedicated to temporary exhibitions, which for the occasion of the twentieth anniversary are also drawn from the Elvehjem's extensive permanent collection in works on paper: *Masterworks on Paper 1500–1920*, *Japanese Prints from the Van Vleck Collection*, and another selection of *Indian Miniatures from the Watson Collection*.

In addition to its overall reorganization, the new installation of the collection contains many works of art which were rarely or never displayed. Many of these languished in storage for years to the frustration of the museum staff, visiting scholars, students, and visitors as well as the original donors.

Moving the ancient collection to its present location provided an additional 500 square feet of display space. For the first time the entire collection has been consoli-

dated into a single room with enough space for a large historical map showing places of origin of many of the artifacts. The gallery now includes the museum's Roman sarcophagus as well as four early Christian mosaics from Roman Syria of the fifth century. The Greco-Roman coin display has been redesigned by Professor Emeritus Herbert Howe of the classics department.

Installation of the mosaics was a complicated task requiring consultation with engineers from the UW Physical Plant and the labor of specialized movers. The large mosaic alone weighs 1500 pounds and had consequently always been displayed flat on the floor. When consulted about installation design, the engineers determined that the mosaics actually receive less stress if displayed vertically. Thus the mosaics now are not only available to visitors on a permanent basis but are also safer.

Brittingham Gallery III now accommodates many more of the museum's seventeenth and eighteenth century paintings than were housed in what had been Gallery V where the Sunday afternoon concerts were held. These paintings in the baroque and rococo style not only include some of the finest works of art in the Elvehjem collection but also are more numerous than any other historical group and require a greater amount of gallery space than is readily available. To display as many paintings as possible in Gallery III, the four largest paintings—two landscapes by the Dutchman Jacob De Heusch and two lavish court portraits by Sir Peter

Lely—have been moved to the University Avenue entrance to the museum, where the large unbroken wall space provides a proper background.

To house the delicate decorative arts which do not readily relate to the grander works in the galleries, four new niche cases have been constructed on the fourth floor. Measuring nine feet in length and approximately three feet in depth, these cases permit the first permanent display of the Elvehjem's important porcelains, a large number of which came from the Arthur Liebman collection and were donated by Mr. and Mrs. John Cleaver; the rest came from several other benefactors. Over 170 of the porcelains are being presented to the public for the first time in three of the new niche cases. One case is devoted to eighteenth and nineteenth century Chinese export porcelain, one to eighteenth and early nineteenth century French, German, and Russian porcelain, and one to eighteenth century British porcelain with a selection of British silver dating from the same period.

Of the remaining niche cases, one contains six Russian icons forming part of an iconostasis, which were acquired from Mr. and Mrs. Henry Shapiro in 1978, and other Russian icons from the renowned Joseph E. Davies collection. Other cases contain the Vernon Hall Renaissance medallions, a broad selection of Chinese ceramics of various periods from the Bonnie Risdon and Richard Stockwell collections, and an elegant and heretofore unseen collection of Lalique glass donated to the museum by Ineva and Ira Baldwin in memory of Ineva T. Reilly.

Significant paintings have also emerged from storage for the first time. Some of these required conservation and are described elsewhere in this publication by the museum's new curator of collections, Patricia Junker. Others required both restoration and frames. Still others have surfaced as the result of a fresh look at what was for many years overlooked. In sum, the Elvehjem's painting collection is proving much richer than we had assumed. In fact, in 1970 when the museum opened, most of the paintings on display were on loan to the museum. By contrast, except for five or six loaned paintings included in the new installation because of their high quality and historical significance, the paintings displayed are part of the permanent collection. The museum has indeed come a long way in its first twenty years.

All of us on the staff of the Elvehjem are delighted with the more elegant look of the galleries and the instructional organization of the collection. We would like to share our pleasure with you and hope that you will be able to join us on the evening of October 6.

Russell Panczenko



Medieval and Renaissance Artworks Reinstalled in Brittingham Gallery II

Acquisition, Conservation, Presentation

When the reinstalled galleries of the Elvehjem are unveiled this fall, visitors will see a new museum in many ways. New permanent displays will present the development of world art in a clear chronological progression. An impressive number of never-before-seen works of art will hang alongside familiar favorites. As an apt celebration of twenty years of remarkable growth, the Elvehjem will put on view many important new acquisitions and a large number of rediscovered works from museum storage—works that are the fruits of our ambitious conservation effort undertaken this past year.

Moving the museum's vast holdings and preparing them for reinstallation afforded staff a valuable opportunity to assess the collection's conservation needs. Conservation of paintings became a high priority, and twenty-two works were treated at the laboratory of the Chicago Conservation Center during the year. The most extensive campaigns were those to stabilize the large-scale and fragile panel paintings by Giorgio Vasari and Defendente Ferrari. The museum's splendid canvas by Camille Corot, *Orpheus Greeting the Dawn*, and the magnificent seascape by Claude Vernet, *Sunrise*, were also cleaned and now display a new brilliance. Other not-so-familiar works received attention, too, most notably an important group of paintings from the 1913 gifts of Charles R. Crane and others, among the first works of art to come to the university. In the years before the founding of the Elvehjem, these paintings had languished in less-than-ideal storage conditions. They came to the museum virtually unexhibitable. With restoration, they are now being put on public view for the first time. Some highlights among the reclaimed pictures include the seventeenth century *Fowls in a Garden*, one of the museum's few examples of Dutch still life. Several large-scale nineteenth-century German landscape and genre paintings help to make the collection especially strong in narrative art of that period. Included are Carl Rotteken's panoramic view, *Italian Village*; Edmund Kanoldt's monumental romantic landscape, *The Greek Coast*; Alma Erdmann's evocative genre subject, *At The Fortune Teller*; a large and striking impressionist work by Walter Frederici, *Girl in an Arbor*; and a nineteenth-century tonalist landscape by American painter Henry Pember Smith.

Recent gifts to the collection also figure prominently in the revamped galleries. Visitors will undoubtedly be surprised to see the many new paintings received as the gift of Professor and Mrs. Harry Steenbock. Upon his death in 1964, Professor



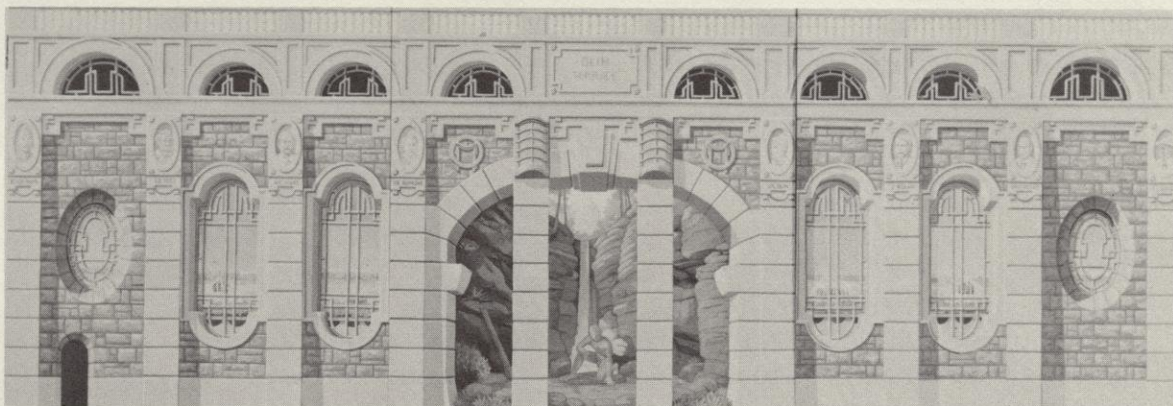
Carl Roetteken (1830–1880) *Italian Village*, Oil on canvas, 40×62 in., Gift of Charles R. Crane, 1915.1.4

Steenbock, a distinguished member of the agricultural chemistry faculty whose researches had led to the development of vitamin D, bequeathed to the university his art collection, allowing that his wife, Evelyn, should have use of the works for as long as she desired. Mrs. Steenbock generously transferred the paintings to the Elvehjem this spring so that they might be shared with the public. This most impressive gift includes a landscape by the seventeenth-century Flemish master Jan Brueghel, a jewel-like study of *A Little Girl with a Basket of Apples* by the popular nineteenth century French artist Adolphe-William Bouguereau, and an important group of works by School of Paris expressionists, including Jean Dufy, Marie Laurencin, Maurice Utrillo, and Tsuguharu Foujita.

Also among recent gifts are additions to the museum's holdings in French Lalique art glass—a collection donated to the Elvehjem by Professor and Mrs. Ira Baldwin. Their original 1976 gift has been amply expanded by the Baldwins's recent offerings, and the collection now com-

prises a new permanent installation in one of the museum's niche cases designed for display of the decorative arts.

Purchases in the past year have added significantly to the Elvehjem's growing collection of contemporary art, and several major new acquisitions have appeared in the fifth floor gallery. The neoexpressionist artist Italo Scanga is now represented by a large gouache and collage *Composition with Apples and Abstraction*, a complement to the earlier Scanga sculpture in our holdings. Richard Haas's gouache triptych of the *Olin Terrace Retaining Wall*, a study for his Madison project, is an important acquisition for the Elvehjem, for it helps to develop our holdings in modern realist art and stands as an important historical record of this civic work. Finally, an enigmatic wood carving by sculptor Peter Gourfain represents the unique narrative work of this visionary artist; an intricately carved ox yoke, *Michael Stewart* is Gourfain's memorial to a slain graffiti artist, and in its complex form and imagery it makes multi-layered references to both ancient iconic symbols and modern life.



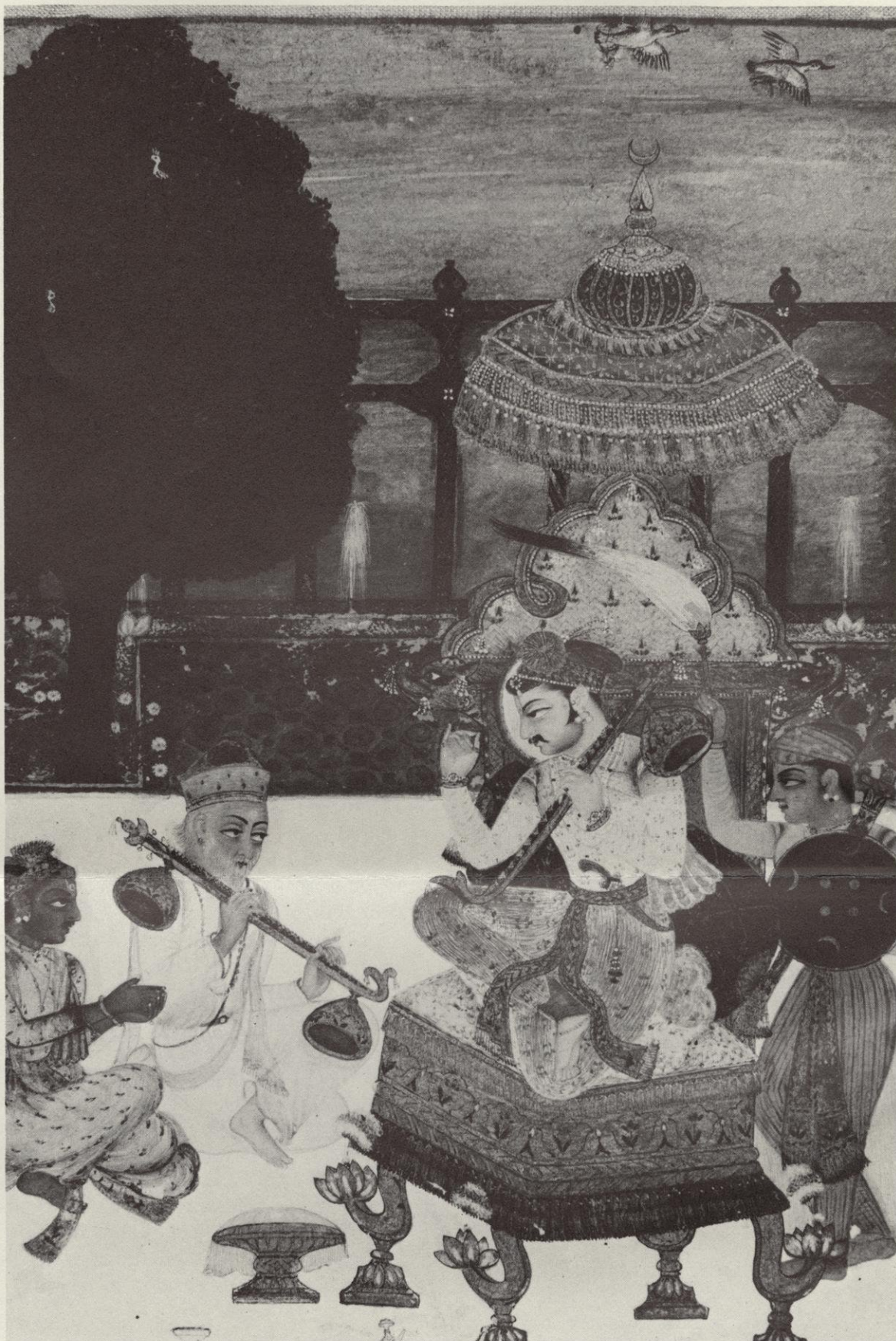
Richard Haas (1936–) *Olin Terrace Retaining Wall, Madison, Wisconsin, 1987*, Gouache on board, 28×96 in., Membership Art Purchase Fund and Humanistic Foundation, 1990.19

Temporary Exhibitions Emphasize Strength of Collection

Three special exhibitions of works on paper from the Elvehjem's collection accompany the reopening of the museum. Selections from the Van Vleck Collection of Japanese Woodblock Prints, selections from the Watson Collection of Indian Miniatures, and masterworks on paper: 1500–1920 all highlight specific areas of strength in the Elvehjem's holdings. Because these works of art on paper are more sensitive to light than, for example, oil paintings and bronze sculptures, it is not possible to place them on view continuously. However, a special occasion such as the reopening makes it possible to share all of these marvelous collections with a larger audience at one time.

Selections from the Van Vleck Collection of Japanese Woodblock Prints are drawn from the expansive collection amassed by Edward Burr Van Vleck and his son John Hasbrouck who, along with his wife Abigail, donated the prints to the Elvehjem. A professor of mathematics at the University of Wisconsin–Madison from 1906 until his retirement in 1929, Edward Burr Van Vleck began collecting Japanese woodblock prints seriously in 1916. The meticulous records he kept on his research into prints in his collection are, perhaps, to be expected of a mathematician, but a reading of his notebooks on the prints, which came to the museum along with the collection, also reveals the pleasure he took in the art form, pleasure he expressed in sometimes lyrical prose. For example in one entry there appears, “A beautiful girl in robes that droop in purple folds, stands under branches of snow-laden bamboo, while she opens an umbrella which she holds. The grey wintry sky contrasts with the snow underfoot.”

This is perhaps not what one would expect to find in a mathematician's notes, even on so evocative a subject as a Japanese print. However, John Hasbrouck Van Vleck once noted that his father believed that the prime quality of a good teacher is “a broad, liberal culture.” Because, he went on to say, the study of mathematics can be abstract and narrowing, it is important to cultivate other aspects of one's life. The collection of Japanese prints reflects one aspect of Edward Burr's breadth. Today this notion of “broad, liberal culture” is expressed in Edward Burr, John Hasbrouck, and Abigail Van Vleck's legacy to the campus; for if Van Vleck Hall stands as testament to Edward Burr Van Vleck's teaching of mathematics here, this collection of art is an equally towering tribute to his “liberal culture,” which valued the idiosyncratic beauty of these delicate and



human prints alongside the more austere and rigorous beauties of mathematics.

The exhibition will survey the broad range of the Van Vleck collection with special attention to its strengths including the prints by Hiroshige, Utamaro, and Shunshō.

Another exhibition at the opening features works from one of this country's finest collections of old Indian paintings, collected by Earnest C. and Jane Werner

Raga Sri
Bundi or Kotah, ca. 1780
Gouache and gold on paper, 7×4 5/8 in.
Gift of Earnest C. and Jane Werner Watson, 1979.1719

EXHIBITIONS



Lucas van Leyden (1494–1533)
Susannah and the Elders, 1508
 Engraving, 7 3/4 × 5 11/16 in.
 Oscar Rennebohm Foundation Fund, 64.1.13



Emile Nolde (1867–1956)
Woman in Profile, 1910
 Woodcut, 15 5/8 × 11 1/8 in.
 Members of the Elvehjem Museum of Art Fund Purchase,
 1987.2

Watson. The exhibition of Indian miniatures from the Watson collection selects images from the rich tradition of the miniature in examples drawn from many different regions of India. The imagery of this selection of miniatures centers in life at court. Gemlike depictions convey not only the opulence of court life, but ritual and responsibilities as well.

Unlike the Van Vleck collection, the Watson's collection was assembled in the country where it was produced. Consequently, it serves as an entrée for the viewer to a lush and subtle material culture. Jane Watson's evocative writing on the subject of collecting these and other artifacts from India conveys the sense of a person tantalized by these beautiful apparitions and determined to discover from whence they issue. The result of the inquiry is a collection that spans four centuries of artistic production and reveals regional developments of style as well as the shifts that occur from century to century.

Jane Watson writes with great feeling about the gradual change from a casual interest in Indian art in general to purposeful collecting of Indian miniatures in particular. Near the end of this process Jane and Earnest Watson were more and more caught up in the process of assembling a collection, but were not quite committed; they still went through a long process of justifying and rationalizing each purchase because they were "still tilting our rather battered, small tin swords against the huge relentless windmill arms of the collecting urge blown by the winds of overweening curiosity." Finally, "It was curiosity that made us expose ourselves to miniatures by the hundreds and thousands." The satisfaction of this curiosity, looking at miniatures and learning about them, was what made the collection of such a fine group of artworks possible. It is the Elvehjem's privilege to share the fruits of this curiosity with our public.

In the Mayer Gallery the Elvehjem is placing on view masterworks on paper by

western artists. This group of works represents combined collecting efforts of many individuals and has come into the museum over the last three decades. Not only gifts but purchases are represented in the exhibition. The selection of works suggests the range of works on paper in the Elvehjem's collection. Since the collection has been formed by many individuals over the years and attempts to respond to the needs of a community of users with a wide range of interests, there is art from an extraordinary diversity of nationalities, styles, and media housed in the print room. In essence, though, each object has been brought into the collection with the same sense of curiosity about individual works of art and with the same intent to broaden viewers' horizons as collectors like Edward Burr Van Vleck and Jane and Earnest Watson showed in creating their collections. With the museum fully open once again, we look forward to resuming our task of instructing and delighting those who come through our doors.

STAFF NOTES



Patricia Junker

Patricia Junker is the new curator of collections at the Elvehjem. Junker was the former curator of American art at the Memorial Art Gallery of the University of Rochester. A coauthor of *Winslow Homer in the 1890s: Prout's Neck Observed*, she also organized for Memorial Art Gallery an exhibition by the same title, which traveled to the National Museum of American Art in Washington, D.C. and the Terra Museum in Chicago.

Before joining Memorial Art Gallery, Junker was an NEA intern at both the Toledo Museum and the Smith College Museum in Northampton, Massachusetts. She earned a M.A. in art history from the University of Michigan-Ann Arbor.



Lindy Waites

Lindy Waites has recently assumed duties as registrar at the Elvehjem. She comes to this position from the Indianapolis Museum of Art where she was assistant registrar of collections.

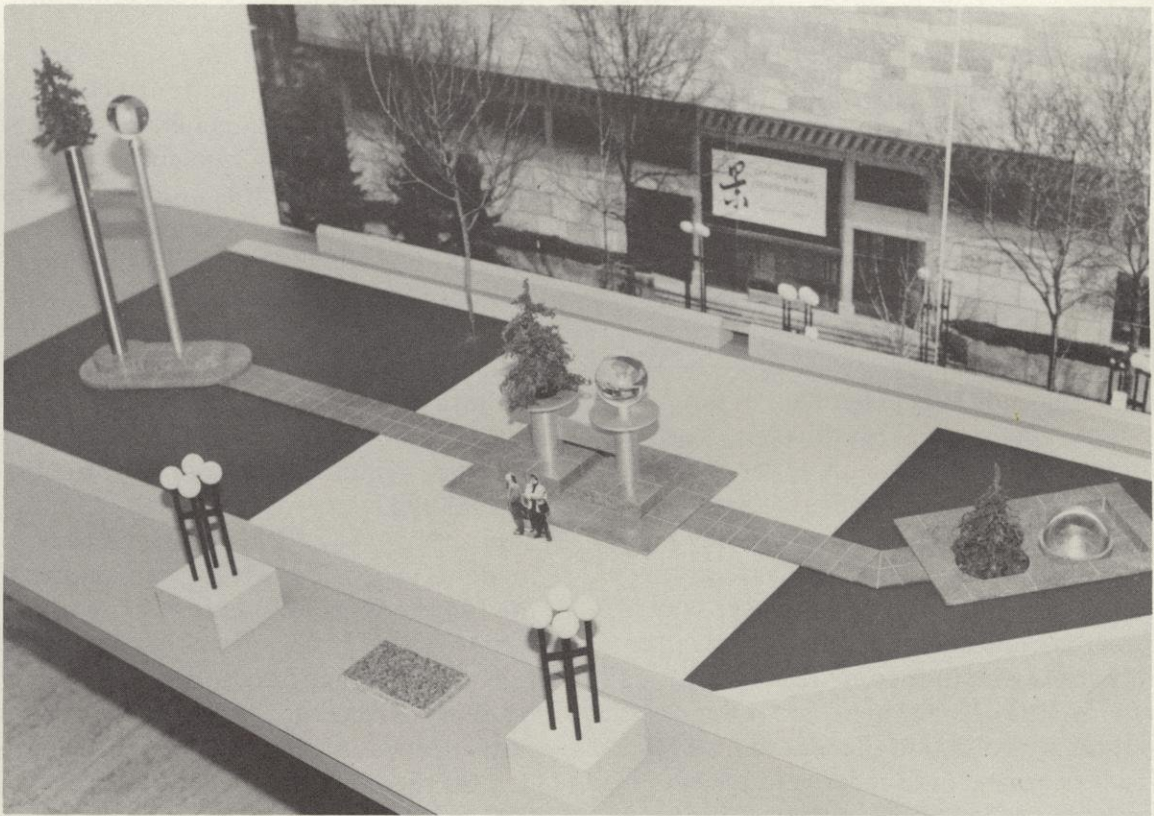
Waites completed her M.A. in art history at Louisiana State University in Baton Rouge. As an undergraduate, she studied the visual arts with an emphasis on painting and sculpture at Southeastern Louisiana University.



Carol DePagter

Carol DePagter returns to the Elvehjem as security supervisor. DePagter was lead security officer at the Elvehjem before assuming a supervisory position with the Clinical Sciences Center. Her leadership is a welcome addition to the museum's security staff.

Large-scale Sculpture Selected



University Avenue entrance with Artschwager's model of proposed large-scale sculpture

NEW AT THE ELVEHJEM

Roman Mosaics Installed in Ancient Gallery

In 1972 the Elvehjem Museum acquired four Roman mosaics from Jonathan Morse of New York and Stephen Morse of Manhattan Beach, California. Dated to the mid-fifth century, they were said to have been found in the ancient city of Emesa in the Roman province of Syria. The hunting theme of the four marble tesserae mosaics is quite common among mosaics of this period.

Although the mosaics have been exhibited in the museum since their acquisition, never have all four been on display together. This series of photographs documents the complexity of properly mounting the lighter panel—only 500 pounds.

The Elvehjem will soon present a dynamic new face to University Avenue. After much research and deliberation, the museum's sculpture committee has settled on internationally known artist Richard Artschwager to produce a large-scale, site-specific sculpture for the south side of the Elvehjem. A model and drawings of the proposed sculpture will be on display when the museum reopens. More details will be forthcoming, but the staff anticipates the completion of this project by late summer or fall of 1991.

Richard Artschwager was born in Washington, D.C in 1924. He served in the army in France, then returned to Cornell University to take a degree in physical sciences in 1948. He began his career as an artist taking photographs of babies in New York and making furniture. After he began to exhibit his drawing and painting, he gradually added more and more sculptural elements. The Whitney Museum of American Art organized a major traveling exhibition of his work in 1988.



Special cuts have been made in the wall with steel brackets to accommodate each mosaic. The first task is to move from horizontal to vertical position without changing the stress; next the work must be raised to installation level.



Once in the vertical position, the mosaic must be moved into place in the wall. Finally the mosaic is bolted in place supported by steel on three sides and flush with the wall surface. University engineers determined that the mosaics are actually safer when stored vertically rather than horizontally, for the stress is more evenly spread out.



MEMBERSHIP

Staff and Volunteers Prepare for Reopening

The museum’s staff and volunteers are busily planning for a celebration of the Elvehjem’s reopening and twentieth anniversary. On October 6, 1990 from 6:00 to 9:00 p.m. the museum’s collection, which has been meticulously reinstalled in the refurbished galleries, will be on view for the first time since the museum closed for renovations. Chancellor Donna Shalala will officiate at a ribbon-cutting ceremony much like that performed in 1970 when the Elvehjem Museum of Art was inaugurated. Though the highlight of the evening may be the artwork itself, guests mingling in Paige Court will also enjoy a string quartet, savory hors d’oeuvres, and refreshing libations.

Several active members of the Elvehjem’s League are devoting many volunteer hours to the planning of the gala reception. Led by chair Henryka Schutta, the League’s reopening committee is working with the museum’s staff to coordinate all the decorating and catering details. In addition to these advance preparations, some members of the League and the Pi Beta Phi Sorority have volunteered to help at the reception and thereby ensure that the evening is a delightful experience for all.

Museum volunteers are also gearing up for the busy months after the reopening. The League is planning to sponsor teas after the Sunday concerts, to organize a

special evening in the museum for UW students, to staff the information desk in Paige Court, and to assist in the membership office. The new installation of the permanent collection means the docents have numerous preparations for their upcoming talks and tours. As a new docent class commences training, current docents will work on incorporating new materials into education programs. Clearly, this group of museum volunteers is dedicated to supporting the Elvehjem as it enters into the next decade.

Publications to Keep and to Give

The *Handbook of the Collection*, published to commemorate the twentieth anniversary of the Elvehjem Museum, features 154 full-page illustrations of major works in the collection, including 56 photographs in full color. Like the reinstallation the photographs are organized in chronological order, and all works published will be on display. The handbook gives an accurate representation of the historical and cultural diversity of the collection. The introductory essay by Director Russell Panczenko provides a detailed and analytical history of the collection from 1913 to the present. High-quality reproductions will make this volume a delight to own or give to friends of the museum or university. The volume is available at the Museum Shop.

The *Bulletin/Annual Report* is available without charge to Elvehjem members, to provide interesting information about the museum’s objects and activities. Due to rising costs in production and distribution, we ask you to pick up your copy in the Museum Shop. However, if this is inconvenient, we will mail your copy on request. Contact the membership office with questions (263-2495) or to request that your copy be mailed.

The issue contains a scholarly article on the Frank Lloyd Wright concept of the house beautiful as explored in the 1988 exhibition at the Elvehjem, an article on ancient figure vases which will be on display in Gallery I when the museum reopens, an article on the woodcuts of Alfred

Sessler, and an article on the conservation of the panel painting of the Madonna and Child by Defendente Ferrari (1490-1535), which will be on display in Gallery II in October. The annual report gives information on acquisitions of art and donors and reports on exhibitions and other museum activities during the academic year of 1987-88.

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 an Elvehjem volunteer.

Please return this form with your check payable to the:

Elvehjem Museum of Art
Membership Office
800 University Avenue
Madison, WI 53706

Thank You for Your Support!

Membership Categories

- ☐ Fellow \$1,000
 - ☐ Partner \$500
 - ☐ Associate \$250
 - ☐ Founder \$100
 - ☐ Family \$45
 - ☐ Individual \$30
 - ☐ Special \$20
- Check Special Category:
- ☐ Senior citizen (age 62 and over)
 - ☐ Full-time student

My additional gift for programming is \$ _____

Tandem Press/Art Department Lectures Come to the Elvehjem

Tandem Press, a not-for-profit experimental printmaking workshop and fine art press was established at UW-Madison in September 1987 to provide a professional facility for the creation of works of art on paper. Tandem Press was designed to promote research, collaboration, experimentation, and innovation in printmaking. It enables students, faculty, and the public to observe professional artists at work. Tandem Press grew out of, and remains a unique component of, the visiting artist program at the UW-Madison Department of Art. The Elvehjem Museum is the official archive for Tandem Press.

Tandem Press/Department of Art is sponsoring a free lecture series at the Elvehjem in room 160 to which the public is invited. The first lecture of the fall is on Thursday, September 13, at 5:30 p.m. It features Don Nice, a pop realist painter born in California in 1935, presenting a slide lecture on his work. Nice received his B.F.A. from the University of Southern California and his M.F.A. from Yale University. He has exhibited throughout the United States and Europe; a major retrospective of his work was held at the Fine Arts Museum of Long Island in 1985.

On Thursday, October 25, at 5:30 p.m. Robert Cottingham will present a slide lecture on his work. Born in 1935 in Brooklyn, New York, Cottingham studied at the Pratt Institute. As a leading photo-realist painter, he has had over thirty solo exhibitions throughout the United States and Europe and has work represented in many major American museums.

On Thursday, November 8, at 5:30 p.m. Gregory Amenoff will show slides and discuss his work. Born in St. Charles, Illinois in 1948, he is a major expressionist painter with fifteen years of solo exhibitions in this country. His use of an intense, broad color spectrum and dynamic composition results in a highly personal and expressionistic view of nature.

September

9 Sunday

Concert, "Sunday Afternoon Live," Kitt Reuter-Foss, mezzo-soprano, and Martha Fischer, piano. Mills Concert Hall, Humanities Building, UW campus, 2:30 p.m.

13 Thursday

Tandem Press/Department of Art Visiting Artist Lecture: Don Nice Room 160, 5:30-7:00 p.m.

16 Sunday

Concert, "Sunday Afternoon Live," UW-Madison Faculty Chamber Orchestra. Mills Concert Hall, Humanities Building, UW campus, 2:30 p.m.

23 Sunday

Concert, "Sunday Afternoon Live," Present Music, Kevin Stalheim, music director. Mills Concert Hall, Humanities Building, UW campus, 2:30 p.m.

30 Sunday

Concert, "Sunday Afternoon Live," UW-Oshkosh Faculty Chamber Concert. Mills Concert Hall, Humanities Building, UW campus, 2:30 p.m.

October

6 Saturday

Twentieth anniversary and reopening celebration, 6:00-9:00 p.m.

7 Sunday

Museum opens to the public. 9:00 a.m.-5:00 p.m. daily

7 Sunday

Lecture, "The Place of Museums," Spiro Kostof, professor of architectural history, University of California, Berkeley. Presented by the Elvehjem Museum and the Wisconsin Society of Architects-Southwest. Room 160, 3:00 p.m.

7 Sunday

Concert, "Sunday Afternoon Live," John and Rosemary Harbison. Gallery III, 2:30 p.m.

14 Sunday

Concert, "Sunday Afternoon Live," Pro Arte Quartet. Gallery III, 2:30 p.m.

21 Sunday

Concert, "Sunday Afternoon Live," Paul Doeblér, flute, and Michael Keller, piano. Gallery III, 2:30 p.m.

25 Thursday

Tandem Press/Department of Art Visiting Artist Lecture: Robert Cottingham. Room 160, 5:30-7:00 p.m.

26 Friday

Memories of Underdevelopment, black-and-white film by Cuban director Tomas Gutierrez Alea, 1968. A postrevolution film which focuses on a member of the old Cuban elite trying to comprehend the Cuba of the early 1960s. 7:30-9:30 p.m. Room 160.

28 Sunday

Concert, "Sunday Afternoon Live," Paul Henry, guitar. Gallery III, 2:30 p.m.

November

1 Thursday

John Cale/Dennis Nechvatal performance of music, poetry, and painting. Paige Court, 8:00 p.m.

2 Friday

Death of a Bureaucrat, black-and-white film by Cuban director Tomas Gutierrez Alea, 1966. A savage satire on bureaucracy. 7:30-9:30 p.m. Room 160.

Beginning October 14, every Sunday at 1:30 p.m., Elvehjem docents will give one-half hour talks on the newly installed permanent collection. Beginning October 16, every Tuesday at 12:20 p.m., Elvehjem docents will give ten-minute talks on the Artwork of the Month. Beginning October 18, every Thursday at 12:20 p.m., docents will lead forty-minute collection overview tours. All tours begin in Paige Court.

Cale and Nechvatal Schedule Multimedia Performance

On Thursday, November 1, at 8:00 p.m. the Elvehjem will host an extraordinary multimedia art performance combining the talents of Madison artist Dennis Nechvatal and internationally renowned avant-garde musician John Cale. Amid his large-scale paintings, Nechvatal will perform and transform his art to the accompaniment of John Cale, who will set Nechvatal's poetry to music. This will be a rare opportunity to witness the collaboration of two revolutionary artists in the unique setting of a Paige Court draped with an enormous flowing print by Sam Gilliam.

Dennis Nechvatal was born in Dodgeville in 1948. His paintings are dark and brooding, reflecting his experiences of living and growing up in rural Wisconsin. The imagery is drawn from an internal landscape. Through a mixture of primitive and modern styles, often filled with intricate patterning and brush strokes underscored by strong colors applied directly from the tube to the canvas, Nechvatal creates startling images that convey a terrible beauty, dissonant harmonies that call out with subtle urgency. Nechvatal's expressive work will come to life as he performs a visual transformation, accompanied by the electrifying ambience provided by John Cale.

John Cale was born in Wales in 1942. He studied theory and composition at Guildhall School of Music and viola and keyboards at Goldsmith's College, both in London. After studying with British composer Humphrey Searle, Cale came to America in 1963 to work with Iannis Xenakis and Aaron Copeland under the auspices of a Leonard Bernstein fellowship. He settled in New York where his associations with the lower Manhattan art community led to relationships with Lou Reed and Andy Warhol and the formation of the highly influential rock band, the Velvet Underground. Collaborating with Reed, Cale moved into alternative music using electric instruments. The Velvet Underground's performances were staged with lighting, movies, and visual effects provided by Andy Warhol. This collaboration changed the course of both popular music and the visual arts: bringing art and stage theatrics to rock music, and the vibrant, rebellious spirit of rock and roll to the visual arts. After leaving the band, Cale continued to affect the course of modern music through his own recordings and as a record producer, working with such innovative performers as Patti Smith, the Modern Lovers, and Squeeze. His most recent album, *Songs for 'Drella*, cowritten with Lou Reed, is their first collaboration in over twenty years, and chronicles the life and times of Andy Warhol (nicknamed Cinderella).

Cale and Nechvatal met in 1984, worked together on an album cover, and performed together in 1988 at the Madison Civic Center. At the Elvehjem, Cale will lend his lyrical voice to Nechvatal's poetry while performing on keyboards and viola, electronically altered through computers, delivered in quadraphonic sound. The combination of Nechvatal's art, Cale's music, in the setting of Paige Court accentuated with the Gilliam print guarantees an outstanding art/performance.



Dennis Nechvatal (1948–)
Landscape Drama,
1990 Woodcut, 72×60 in.,
Tandem Press edition of 20

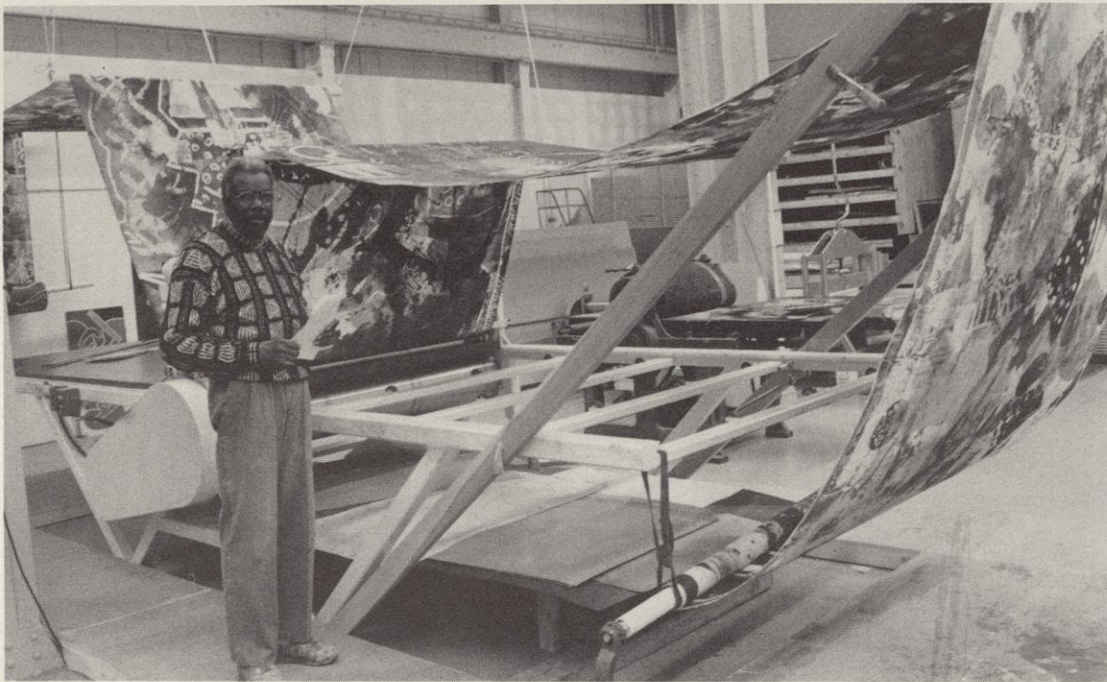
Artwork of the Month

The Artwork of the Month for October and November is a free-hanging fabric print made by Washington, D.C. artist Sam Gilliam especially for the Elvehjem. The 400-yard merger of painting and sculpture will be installed from the cathedral ceiling of Paige Court.

Sam Gilliam is well known for his liberation of the canvas from the frame and his lush application of color—poured, dripped, collaged, cut out and glued—to fabric; it was twenty years ago that he first displayed these giant draperies at the Corcoran Gallery in Washington. In the past few years he has gravitated to printmaking

processes, printing with woodblocks and adding colored and embossed handmade paper to fabric. He has worked with artist Bill Weege at the Tandem Press.

Sam Gilliam was born in Tupelo, Mississippi in 1933. He received a B.A. and M.A. from the University of Louisville. He moved to Washington, D.C. in the early 1960s and became a leading member of the Washington Color School of painting. Some of his public commissions include the Russell Federal Building in Atlanta, the Detroit Receiving Hospital, the New Jersey Justice complex in Trenton, and the Moscone Convention Center in San Francisco.



Sam Gilliam works with woodcut blocks and fabric at Tandem Press in Madison.

Museums Examine Social Roles: Past and Future

The American Association of Museums formed a blue-ribbon commission in the 1980s to study the future direction of the profession. The report, "Museums for a New Century," has as its charge "to study and clarify the role of museums in society . . . as they preserve and interpret our cultural . . . heritage for an ever-broadening audience in an uncertain future."

Museum education faces the challenge of educating larger and more diverse groups of adults and children including non-English speaking visitors, an aging population, and persons with special needs or disabilities. At the same time educators are exploring ways to teach visitors with museum objects and assessing the unique characteristics of the museum as an environment for learning.

On the occasion of our twentieth anniversary the Elvehjem is pondering its educational mission in relation to this report and the wider profession. Our lectures for the year, for example, will concentrate on issues affecting the museum profession rather than art historical topics. To examine the social and architectural role of museums in American history the museum and the Wisconsin Society of Architects will bring an eminent architectural historian to lecture our opening weekend on "The Place of Museums." Spiro Kostof, professor of architectural history at the University of California, Berkeley, will present a slide lecture on Sunday, October 7 at 3:00 p.m. in Room 160. He will trace the rise of the modern American museum. The institution progressed from being disparate collections of art, natural history, and curios in improvised settings in the late eighteenth and early nineteenth centuries to being a social instrument for the education of the masses, housed in neoclassical palaces in the late nineteenth century. Professor Kostof will analyze the civic symbolism behind museum buildings in our own century up to today when the buildings are as celebrated as works of art as the collections they contain. Kostof has published widely and is best known for *A History of Architecture: Settings and Rituals* and his PBS-TV series *America by Design*.

Museums agree that their mission is educational, but determining which teaching methods are most successful is part of the Elvehjem's self-examination process.

Two educational projects funded by a \$15,000 grant from the National Endowment for the Arts (NEA) to the Elvehjem reflect new and refined approaches to the museum's education efforts. In the past only persons who arranged for a guided tour by a docent could get an introduction to the museum. Developments in tape cas-



Spiro Kostof, architectural historian

sette technology give drop-in individual visitors or a bus load of tourists a convenient and effective way to obtain an overview of the major works in the Elvehjem's permanent collection. One thirty-minute tape will lead the individual adult visitor through the historical collection on the fourth floor and another tape through the twentieth-century works on the fifth floor. Providing art historical information and guidelines for observation and appreciation, the audio tour broadens the museum experience by interjecting interpretive elements based upon the Elvehjem's research and scholarship activities. The audio tour, which can be supplemented by printed scripts for individuals with hearing impairments, increases the accessibility of the Elvehjem's collection to all visitors.

In order to enhance group tours, the Elvehjem is also applying the NEA grant to the design and production of hands-on kits which are used to facilitate an alternative learning experience in the galleries. Docents incorporate these sculpture, painting, and graphics kits into museum tours giving visitors, including individuals who are visually impaired, the opportunity to explore a variety of artists' materials, techniques, and tools. These provide effective supplementary material for persons learning a foreign language as well. Included in these kits are the following: models of wood, marble, bronze, plastic, and welded steel sculpture; canvas, brushes, pigments, and a representation of painting tech-

niques; and woodblocks, silkscreens, and intaglio printmaking plates.

These new educational materials will be available when the Elvehjem reopens.

Hands-on learning, particularly innovative, interactive exhibition design at children's museums will be the focus of a lecture for the Madison community sponsored by the Madison Children's Museum (MCM). MCM will bring Michael Spock, former director of the Boston Children's Museum and current vice-president for public programs at the Field Museum of Natural History, to Madison on September 28 for a lecture, "Extend a Hand to Expand a Mind: Exploring the Whats, Wheres, and Whys of Children's Museums." For reservation information call 608-256-6445.

Because docents are responsible for interpretation to many different and specialized groups, Elvehjem's docents and those from the Madison Art Center, Madison Children's Museum, and State Historical Museum have organized a statewide docent symposium to explore their task. The theme of the symposium is developing communication skills for diverse audiences including adolescents, older adults, disabled visitors, and people for whom English is a second language. The conference is November 4 and 5 in Madison, and pre-registration is required. For reservation information call docent symposium general chair Joan Hamann at the Elvehjem 608-263-4421 or at home 608-833-2126.

Foundation Launches Campaign

By Angela Lieurance
University of Wisconsin Foundation

Governor Warren P. Knowles, speaking at the opening of the Elvehjem Museum of Art twenty years ago, recognized that "there is no greater need in our society than for government officials and citizens alike to encourage and support the arts and cultural achievements." While this concept, shared by University of Wisconsin President Conrad Elvehjem and members of the university community, was central to the construction of the Elvehjem, a key element that made the idea a reality was private support.

The museum building fund originated with a one million dollar gift from the Brittingham Trust in 1945. Then the newly organized University of Wisconsin Foundation became involved, and under the leadership of Robert B. Rennebohm, the foundation staff and volunteers spent the next twenty-five years raising millions of dollars for the museum from UW alumni and friends. Since the opening in 1970, the museum has changed and grown. The collection is now seven times that of the origi-

nal collection. The University of Wisconsin Foundation, too, has evolved, and in 1989 celebrated its twenty-second consecutive year of increased gift receipts, bringing in over \$52 million dollars for various university departments and projects. The Elvehjem received 168 private gifts in 1989, totaling almost \$400,000.

The numbers are impressive, but the needs increase. Private support from corporations, foundations, and individuals is vital to the University of Wisconsin-Madison and its commitment to quality education. Thus the University of Wisconsin Foundation and the university have embarked upon the most ambitious fundraising project ever undertaken here: the Campaign for Wisconsin.

This campaign has been designed by the foundation to expand private support as a supplement to traditional sources of university funding. A goal of \$350 million has been set, to be raised over five years, with \$200 million specifically targeted for needs in the critical area of human resources.

After careful study, officials from the museum and the College of Letters and

Sciences designed a long-range plan to enhance especially the scholarly function of the museum. Expanding the existing art purchase fund and creating a visiting curator endowment are essential to the success of this plan.

The Elvehjem's share in the Campaign for Wisconsin is \$5.5 million, with \$5 million for the art purchase fund and \$500,000 for the visiting curator endowment. We are now assembling a special development committee to assist with the Elvehjem's fund raising throughout the campaign. Consisting of council and noncouncil members, this committee has a vital role in the museum's campaign.

This is an exciting and challenging opportunity for the Elvehjem. We want to thank those who have contributed in the past, and we appreciate your continued support. As the Elvehjem embarks upon this ambitious development endeavor, we urge each of you to become involved and help the Elvehjem to meet its goal.

Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706



New Gallery Hours:
Beginning October 7
Sunday-Saturday 9 a.m.-5 p.m.

Museum Shop Hours:
Monday-Friday 9 a.m.-4:45 p.m.
Beginning October 7
Sunday-Saturday 9 a.m.-5 p.m.

Kohler Art Library Hours:
Monday-Thursday 8 a.m.-9:45 p.m.
Friday 8 a.m.-4:45 p.m.
Saturday-Sunday 1-4:45 p.m.

For library hours during UW-Madison holiday periods call (608) 263-2258

Information: (608) 263-2246

Admission is free



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September/October 1990

Important Dated Information!

TWENTIETH ANNIVERSARY ELVEHJEM MUSEUM OF ART

UNIVERSITY OF WISCONSIN-MADISON

EXHIBITIONS

The Permanent Collection: A Century of Collecting at the Elvehjem Museum of Art *October 7 – November 25, 1990*

The permanent display of the Elvehjem's art collection has been completely redesigned for the museum's reopening. The new installation reflects its current breadth and range. Many more works of art are featured than in past installations; many pieces are exhibited for the first time, while a new setting is provided for old favorites. The new chronological gallery design encourages viewers to understand each art work in historical context.

Van Vleck Collection of Japanese Woodblock Prints *October 7 – November 25, 1990*

One of the finest collections of Japanese prints in the country, the Van Vleck Collection of over 3,500 Japanese woodblock prints was bequeathed to the Elvehjem by Mr. and Mrs. John Hasbrouck Van Vleck. This exhibition features almost one-hundred superior pieces, providing a rare occasion to appreciate a range of these elegant works dating from the 18th through early 20th centuries.

Earnest C. and Jane Werner Watson Collection of Indian Miniatures

October 7 – November 25, 1990

This exhibition displays delicate paintings, depicting South Asian culture, myth, and nature, which represent centuries of exceptional craftsmanship. These were originally created for the private enjoyment of individuals, their small size and rich detail inviting long study of each. The Elvehjem exhibition makes these "jewels from the East" available in the museum setting.

Masterworks on Paper: 1500–1920 *October 7 – November 25, 1990*

The Elvehjem has a comprehensive collection of graphic works by the great masters of the print media from the 16th to 20th centuries. This exhibition, which features pieces by such artists as Dürer, Tiepolo, Hogarth, Daumier, Toulouse-Lautrec, Manet, Goltzius, Nolde, Kandinsky, and Kollwitz, demonstrates the range and depth of the graphic arts of Europe and America.

Fifth Art Faculty Exhibition *December 8, 1990 – January 20, 1991*

Current and emeritus faculty members of the University of Wisconsin Art Department display works produced since 1986. Media from video to computer-aided design to sculpture, prints, and painting demonstrate the range of faculty interest.



Indian (Mughal Style) *The Hoopoe* ca. 1610 Gouache and gold on paper, 10 7/8×7 3/8 in. (27.6×18.7 cm.) Gift of Mrs. Earnest C. Watson 1973.17

CONCERTS

Presented by the Elvehjem Museum of Art and Wisconsin Public Radio with the cooperation of the UW-Madison School of Music

All concerts are on Sunday at 2:30 p.m. The concerts in September will be held in Mills Concert Hall in the Humanities Building on the UW-Madison campus. The series will move back to the Elvehjem on October 7, 1990; **concerts from October through May will be at the Elvehjem Museum** in Gallery III. The concerts will be broadcast live over the following stations: WERN-Madison 88.7, WPNE-Green Bay 89.3, WHRM-Wausau 90.9, WUEC-Eau Claire 89.7.

September 9, 1990
(Mills Concert Hall)
Kitt Reuter-Foss, mezzo-soprano and Martha Fischer, piano. Madison

September 16, 1990
(Mills Concert Hall)
Madison Chamber Players – James Smith, Conductor

September 23, 1990
(Mills Concert Hall)
Present Music – Kevin Stalheim, Music Director. Milwaukee

September 30, 1990
(Mills Concert Hall)
UW-Oshkosh Faculty Chamber Concert

October 7, 1990
John Harbison, piano and Rosemary Harbison, violin. Token Creek

October 14, 1990
Pro Arte Quartet. Madison

October 21, 1990
Paul Doeblér, flute and Michael Keller, piano. Stevens Point

October 28, 1990
Paul Henry, guitar. Chicago

November 4, 1990
Lawrence University Faculty. Appleton

November 11, 1990
Wingra Woodwind Quintet. Madison

November 18, 1990
Oakwood Chamber Players. Madison

November 25, 1990
Mark Heeg, piano. Madison

December 2, 1990
Pro Arte Quartet. Madison

December 9, 1990
Trinkle Brass Works. Verona

December 16, 1990
Wausau Conservatory of Music Faculty

December 23, 1990
Holiday Open House

December 30, 1990
Mimmi Fulmer, soprano and Trevor Stephenson, fortepiano. Madison

LECTURES

Don Nice
Tandem Press/Department of Art Visiting Artist Lecture
Thursday, September 13, 1990
5:30 to 7:00 p.m., Room 160

Spiro Kostof
Professor, Department of Architecture, University of California-Berkeley
"The Place of Museums"
Presented by the Elvehjem Museum of Art and the Wisconsin Society of Architects-Southwest.
Sunday, October 7, 1990
3:00 p.m., Room 160

Robert Cottingham
Tandem Press/Department of Art Visiting Artist Lecture
Thursday, October 25, 1990
5:30 to 7:00 p.m., Room 160

Gregory Amenoff

Tandem Press/Department of Art Visiting Artist Lecture
Thursday, November 8, 1990
5:30 to 7:00 p.m., Room 160

Lanny Bell

Department of Classics and the Oriental Institute of The University of Chicago
"Mythology and Iconography of Divine Kingship in Ancient Egypt"
Presented by Archaeological Institute of America, Madison Society
Thursday, November 29, 1990
4:00 p.m., Room 130

EVENTS

Preview Reception: Elvehjem Museum of Art Reopening and 20th Anniversary Celebration
October 6, 1990 from 6 to 9 p.m.

Preview Reception: Fifth Art Faculty Exhibition
December 7, 1990 from 6 to 9 p.m.

Holiday Open House
December 23, 1990. Time to be announced.

FILMS

A Cuban Cinema Series will be shown on six Fridays: *Memories of Underdevelopment* (1968) on October 26; *Death of a Bureaucrat* (1966) on November 2; *Lucia* (1969) on November 9; *With the Cuban Women* (1975) on November 16; *Portrait of Theresa* (1979) on November 30; and *Improper Conduct* (1984) on December 7. All screenings will be at 7:30 p.m. in Room 160. Films are in Spanish with English subtitles. Admission is free. Presented by the Elvehjem Museum of Art and the Wisconsin Center for Film and Theater Research.

PERFORMANCES

November 1, 1990
Performance piece by British musician John Cale and Madison painter Dennis Nechvatal. 8:00 p.m.

TALKS AND TOURS

Docents will lead the following talks and tours for drop-in visitors beginning October 14, 1990: Sundays at 1:30 p.m. "Collection Features," a talk in an area of the newly installed permanent collection (one-half hour); Tuesdays at 12:20 p.m. "The Artwork of the Month" (10 minutes); and Thursdays at 12:20 p.m. "Collections Overview Tour" (40 minutes). All talks and tours begin in Paige Court. For more information, call 263-4421.

The galleries will be open every day from 9:00 a.m. to 5:00 p.m. starting October 7, 1990. The Elvehjem Museum Shop is open from 9:00 a.m. to 5:00 p.m. weekdays; the shop will be open every day from 9:00 a.m. to 5:00 p.m. starting October 7, 1990. The Kohler Art Library is open from 8:00 a.m. to 9:45 p.m. Monday through Thursday; from 8:00 a.m. to 4:45 p.m. Friday; and from 1:00 to 4:45 p.m. Saturday and Sunday.

**For more information call
608-263-2246**
Elvehjem Museum of Art
800 University Avenue
Madison, WI 53706