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Elvehjem Museum of Art

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The Elvehjem Museum of Art

artscene

University of
Wisconsin-Madison
Volume 4, Number 2

The Elvehjem is very pleased to announce a major exhibition of American Indian art which opens May 7 and runs through July 3. Featuring over one hundred traditional and contemporary art objects from seven private collections, *American Indian Art: The Collecting Experience* highlights the richness and aesthetic qualities of Indian baskets, quill-work, beadwork, pottery, jewelry, sculpture, and rugs.

One intent of the exhibition is to examine the collecting of American Indian art as a phenomenon and the relationship collectors have with Native American culture. "Each collection featured in *American Indian Art* has come into being under a different circumstance and is guided by a unique attitude or philosophy," says Beverly Gordon, guest curator of the exhibition and Assistant Professor in the University's School of Family Resources and Consumer Sciences. "The collectors are all strongly involved with their objects, and all the collections take on some of the psychic energy of their owners." Accordingly, each collection is exhibited as a group.

The collections also vary in historical emphasis. For example, the Busse and Hootkin Collections concentrate on contemporary works. The Van Zelst, Cusick, and Little Eagle Collections contain works by both contemporary artists and unnamed artists of the past. The Smith and Marsik Collections focus on older pieces from the nineteenth and early twentieth centuries.

The fully illustrated exhibition catalogue, written by Professor Gordon with Melanie Herzog, traces the development of the interest and practice of collecting American Indian art and profiles each collection. In conjunction with the exhibition, Professor Gordon is moderating a panel discussion with the lenders on the collecting of American Indian art on Saturday, May 7 in room 140 from 3 to 4:30 p.m. The public is invited to attend.

The opening reception for the exhibition will be on Saturday, May 7. It has been underwritten by Santa Fe Gallery.

Edward H. Potthast: American Painter of Summer and Surf, on view through April 24, is the first serious effort to assess the work of this important, but little known, American Impressionist painter. Potthast grew up in Cincinnati in the latter half of the nineteenth century, and, like many of his contemporaries, he studied with Frank Duveneck in Munich. He then worked as an illustrator for some time producing work reminiscent of Winslow Homer. While studying briefly in Paris, he became aware of the varied possibilities inherent in Impressionism as a painting style. Finally, at the age of thirty-nine he moved to New York and began a romance with the summer seashore that he carried on until his death in 1927.



David Phillips, Clown (koshare) Figure (from the exhibition *American Indian Art: The Collecting Experience*)

The forty-five paintings in this exhibition reflect the artist's confidence in the refreshment, both bodily and spiritual, that the urban dweller derives from an association with the eternal sea. Some of the titles—*Family Picnic*, *Baby Carriage on the Beach*, *On the Sands*, *The Swimming Lesson*—point to the positive, communal activities for which the summer and surf served as catalyst. For his seashore pictures, Potthast used broad, energetic brush strokes and brilliant color, inspired by the light at the shore. Of particular note is the purple tone which he used to catch that special seaside shade. The artist leads the eye through his work: bathers with bright caps and white-clothed children stand out against the brilliant purple-blue sea, and slashed waves crash gently on the shore.

The exhibition was organized by the J. B. Speed Art Museum from the Merrill

INSIDE artscene

Exhibitions:

American Indian Art, Edward Potthast and Karl Schrag

Artworks of the Month:

Dan Allison and Vladimir Gazovic

From the Director

Panel Discussion:

"American Indian Art"

Lectures:

"More Than Meets the Eye"

"The Bordello in Seventeenth-Century Dutch Art"

"Karl Schrag"

Members' Trip:

Chicago International Art Expo

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

Continued on Page 4

NEW AT THE ELVEHJEM

A Triptych by Dan Allison and a Watercolor by Vladimir Gazovic

The Artwork of the Month in April is a large (42×89 inch) print in triptych format entitled *Bigger Toys* by Houston-based artist Dan Allison. A thirty-five-year-old native Texan, Allison has acknowledged the impact of his environment on his work by stating "there is a primitive, naive, and spiritual bend to my work coming from beliefs and customs indigenous to South Texas and Mexico—a blend of bright colors, fireworks and a mystic catholicism that manifests itself in day to day life as ritual. Many of rural Mexico's people have placed their lives in the hands of a Jesus, whom they have painted shades of orange and green and crowned in neon and superstition." In fact, his prints are rendered in bright, sometimes garish, colors and his earlier prints featured images drawn from regional "pop" culture—hearts, arrows, cowboys, cacti, etc. *Bigger Toys* of 1987 marks new directions in Allison's work both in subject-matter and in technique. Military imagery—battleships, war-planes, soldiers, etc.—has dominated his work of the past year or so, indicating a heightened political awareness on his part of the various "military actions" around the globe—Nicaragua, the Middle East, Afghanistan—which threaten world peace. The burning battleship portrayed in *Bigger Toys* could well allude to the Persian Gulf crisis.

Technically, Allison has previously specialized in a three-color-aquatint process, using a single plate, which he devised. *Bigger Toys*, however, was executed as a collograph. In this process, three sheets of masonite (one for each panel of the triptych) were used as the matrices upon which the design was created. Pieces of crumpled sandpaper, Carborundum powder of various coarseness, and white glue were affixed to the masonite to form the shapes and textures of the composition in low relief. The plates were then inked and printed sequentially in three colors. Because he used only one plate for each panel of the triptych, every impression of the edition of seven was printed first in yellow; the plates were then cleaned and the red areas of the design were inked and printed. This process was repeated for the blue areas. The small edition size was undoubtedly determined by the relative softness of the relief plate (as opposed to an incised metal plate) and the multiple printing requirements. The technical complexities of Dan Allison's prints, counterbalanced by the emotional immediacy of his imagery, have made him a rising star in the printworld, as evidenced by his inclusion in the "International Biennial of Graphic Art" in Ljubljana, Yugoslavia last

summer, one of the most prestigious exhibitions of contemporary printmaking in the world, where he was awarded the grand prize.

In May, the Artwork of the Month will be a recent acquisition by the Czechoslovakian artist Vladimir Gazovic. Born in 1939, Gazovic's work has been exhibited extensively in the past twenty years, and he has won many awards in recognition of his exquisite draughtsmanship and the strange fantasy world he creates in his prints and paintings. *Kiss of the Muse*, executed in colored pencils and watercolors in 1987, is a fine example of the Surrealist vocabulary

Gazovic employs in evoking otherworldly phenomena, oftentimes inspired by classical mythology. *Kiss of the Muse* presumably symbolizes artistic inspiration; the muse is presented as a winged, female tiger kissing and being embraced by a similarly winged man (a self-portrait?). The couple hover before a strange pyramidal structure, the shape of which is mirrored by a series of oval shapes suspended in the clouds in an inverted triangle. This fine example of contemporary Eastern European Surrealism was acquired with funds from the Harry and Margaret P. Glicksman Endowment.



Vladimir Gazovic, *Kiss of the Muse*, 1987, colored pencil and watercolor, Harry and Margaret P. Glicksman Endowment Fund purchase

FROM THE DIRECTOR

Sunday Afternoon Live, produced jointly by the Elvehjem Museum of Art and Wisconsin Public Radio, is undoubtedly one of the Museum's most popular programs. Consisting of thirty-six performances of chamber music, each with a ten-minute intermission feature on various aspects of the Museum and its activities, *Sunday Afternoon Live* is broadcast throughout the State during the fall, winter and spring seasons. The free concerts, which are regularly attended by 150-250 people, have reached as many as 7,500 listeners via the radio networks each week. The broadcast enables the Museum to promote its programs and carry its educational message beyond the Madison campus. *Sunday Afternoon Live* also provides good opportunities for Wisconsin musicians to perform and be heard throughout the State. In addition, students in the UW's Arts Administration Program gain valuable experience as paid interns coordinating arrangements with

the musicians and managing all details of the performance.

The regular presentation of *Sunday Afternoon Live* from the Elvehjem is not without problems. Visitors to the Museum on occasion complain that music permeating the galleries on a Sunday afternoon interferes with their viewing of the exhibitions; rehearsals on Saturdays and piano tuning on Thursdays further disturb the quiet atmosphere. From a curatorial perspective, the large crowd in Gallery V represents a hazard for the works on display. In addition, as the carpeted wall surfaces have been removed from the various museum galleries, the question of the acoustics in Gallery V has been raised by people concerned about the future of *Sunday Afternoon Live*.

Despite these concerns, the series has proven so popular that there is no question of curtailing it. However, I am compelled to point out that its continuation hangs on

the Elvehjem's ability to find the money to pay the musicians' honoraria and travel costs, to hire the graduate intern coordinator, to set up crews, and to produce and circulate the necessary promotional materials. For the past several years, *Sunday Afternoon Live* has been made possible in large part by the generosity of the Norman Bassett Foundation, the Evjue Foundation, the Carley Capital Group, the Wisconsin Arts Board, the Kimberly-Clark Foundation, the Dane County Cultural Affairs Commission and the John A. Johnson Foundation. Unfortunately, the Elvehjem cannot expect support from these groups indefinitely and pressure is building for admission fees or, at least, the condition that those who attend the concerts be participants in the Elvehjem's membership program. Thus, if you are not already a member of the Elvehjem but wish to help assure that *Sunday Afternoon Live* continues, please join.

Russell Panczenko



Dan Allison, *Bigger Toys*, 1987, collograph, Earl O. Vits Endowment Fund purchase

The Elvehjem

EXHIBITIONS

Continued from Page 1

Gross Family Collection. It is circulated by Smith Kramer Fine Art Services.

In conjunction with the Madison Print Club, the Elvehjem is delighted to present *Prints by Karl Schrag*, which will be on view from April 16 through May 29. The exhibition includes thirty-two etchings and aquatints, spanning almost fifty years, from 1939 through 1986.

Schrag arrived in the United States in 1938 as a young painter. Born in Karlsruhe, Germany, he studied in Paris and Geneva, and came to New York from Brussels, where his first solo exhibition had been well received. In his new home, he enthusiastically took up a new medium, studying printmaking at the Art Students

League. By 1945, Schrag had joined Atelier 17, where he was one of a generation of artists who worked with Stanley William Hayter and changed the course of intaglio printmaking in America. In 1950, Schrag became director of the Atelier, and in 1954 he joined the faculty of Cooper Union, retiring in 1968. Early in his career Schrag developed a personal idiom, presenting the picture elements—whether a landscape, still life or portrait—in an abstract, calligraphic style.

The Elvehjem is grateful to Mr. Schrag for lending his works for this exhibition.

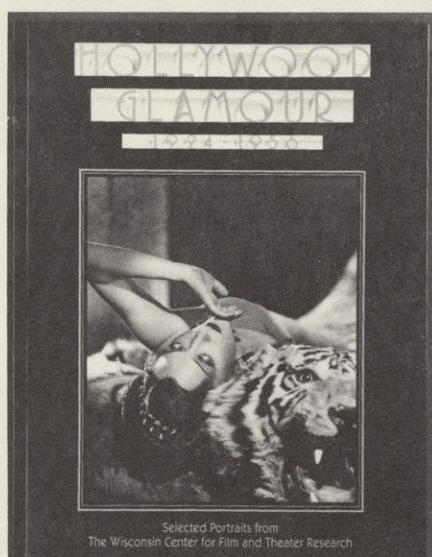
On Sunday, May 1 the Madison Print Club will sponsor a public lecture by the artist (see the calendar listing for time and place).



Cochiti Bull Figure (from the exhibition *American Indian Art: The Collecting Experience*)

Hollywood Glamour Catalogue and Poster Win Awards

Earl J. Madden of University Publications has won a first place ADDY award in the category of Public Service Print Collateral Material. The award was given by the Madison Advertising Federation for the eye-appealing *Hollywood Glamour* catalogue Madden designed for the Elvehjem. His widely displayed poster for the same exhibition won a second place award in the same category. The ADDY is a design award given in February of each year. In addition, the Madison Chapter of Print House Craftsman gave both publications a merit award for the exceptionally high quality printing done by Litho Productions. This is the fourth year in a row that Elvehjem publications have won top honors.



Edward Potthast, *Baby Carriage on the Beach*, oil on board (from the exhibition *Edward Potthast: American Painter of Summer and Surf*)

The Elvehjem

April

1 Friday

Museum closed in the afternoon in observance of Good Friday.

3 Sunday

No concert on Easter Sunday.

8 Friday

Lecture, "Landscape in British Romantic Art," by Robert Beetem, UW-Madison, Room 140, 7:30 p.m. (263-5684).

Lecture, Carol Kumata, Visiting Artist Program, Department of Art, Room 160, 7:30 p.m. (262-1662).

Symposium, "Problems in Decipherment," in honor of Emmett L. Bennett, Jr. on the occasion of his retirement. Speakers and topics on Friday morning are: Jean-Pierre Olivier, "The Possible Methods in Deciphering"; Maurice Pope, "Early Decipherment (before Champollion)." In the afternoon speakers and topics are: R. Creighton Buck, "Non-linguistic Decipherment"; Yves Duhoux, "Prospects of Deciphering Linear A"; Thomas Palaima, "Cypro-Minoan Scripts: Problems of Historical Context." Room 130, 9 a.m. to 5 p.m. (262-3855).

9 Saturday

Symposium continues. Morning: Larissa Bonfante, "Figuring out Etruscan"; Linda Schele, "Problems in Interpreting Mayan Scripts." Afternoon: David Kahn, "The Role of Cryptology in History"; Emmett L. Bennett, "Michael Ventris and the Pelasgic Solution." Room 130, 9 a.m. to 5 p.m. (262-3855).

10 Sunday

Exhibition, *Highways, Byways and Waterways: The British Landscape Tradition* closes.

Concert, Sunday Afternoon Live from the Elvehjem, Weekley and Arganbright, piano duettists, Gallery V, 1:30 p.m.

Lecture, "More Than Meets the Eye: Anatomical Studies of Two Renaissance Paintings" by Carlton Overland, Curator of Collections, Room 140 at 3:30 p.m. (263-4421).

11 Monday

Lecture, "Symbols for Communication in the Ancient Middle East," by Denise Schmandt-Besserat, Room 130, 4 p.m. (262-3855).

12 Tuesday

Elvehjem League Meeting, Room 166, 9 a.m.

Lecture, Mark Uethli, Visiting Artist Program, Department of Art, Room 160, 7:30 p.m. (262-1662).

14 Thursday

Lecture, "The Bordello in Seventeenth-Century Dutch Art: Some Room for Thought" by James A. Welu, Director, Worcester Art Museum, Room 140, 7:30 p.m. A reception follows the lecture (263-4421).

16 Saturday

Exhibition, *Prints by Karl Schrag*, opens in Mayer Gallery and runs through May 29.

17 Sunday

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

22 Friday

Symposium "Meaning in Byzantine Art." Speakers and topics: Henry Maguire, "The Meanings of Style in Byzantine Art According to Byzantine Writers"; Robert Nelson, "Medieval and Modern Meditations on Psalm 77 in the Dumbarton Oaks Psalter"; William Tronzo, "Art and the State in Twelfth-century Sicily"; Michael Herzfeld, "The Sublimation of Iconography: Some Anthropological Considerations." Room 130, 9:30 a.m. to 4 p.m. (262-3855).

23 Saturday

Symposium continues. Anthony Cutler, "The Significants of Byzantine Art." Room 130, 9:30 a.m. (262-3855).

24 Sunday

Exhibition, *Edward Potthast: American Painter of Summer and Surf*, closes.

Concert, Sunday Afternoon Live from the Elvehjem, Wausau Conservatory of Music Faculty, Gallery V, 1:30 p.m.

May

1 Sunday

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

Lecture by Karl Schrag on his prints; sponsored by the Madison Print Club, Room 140, 3:30 p.m. A reception follows in Paige Court (263-4421).

3 Tuesday

Lecture, "Women of the Acropolis: the Athenian Korae" by Brunilde Ridgway, Room 140, 7:30 p.m. (263-2346).

Lecture, Lynda Benglis on her art; sponsored by the Tandem Press, Room 160, 7:30 p.m. (262-1660).

6 Friday

Members travel to Chicago International Art Expo, 8 a.m. (263-2495).

7 Saturday

Preview Reception, *American Indian Art: The Collecting Experience*, 6 until 9 p.m.

Exhibition, *American Indian Art: The Collecting Experience* opens in Gallery IV and runs through July 3.

Panel discussion on *American Indian Art: The Collecting Experience* with Beverly Gordon as moderator and collectors, whose work is represented in the exhibition, as participants, Room 140 from 3 to 4:30 p.m. (263-4421).

8 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Antara Trio, Gallery V, 1:30 p.m.

15 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Kendra Colton, soprano, and Kayo Iwama, piano, Gallery V, 1:30 p.m.

18 Wednesday

Elvehjem League Annual Meeting; Guest Speaker, Ellen Frautschi (Director of the Erdman Fine Arts Department), Room 140, 3 p.m.

22 Sunday

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

29 Sunday

Exhibition, *Prints by Karl Schrag* closes.

Tours and Demonstrations

On Thursdays Docents will lead drop-in tours on the collections and exhibitions. The tours, given by Docents Catherine Bertucci (April 7), Sara Fellman (April 14 and May 12), Beverly Calhoun (April 21 and May 5), DeEtte Beilfuss (April 28), and Jane Pizer (May 19 and 26) will begin at 11 a.m. in Paige Court.

Every Sunday at 3 p.m. (or following the concert), Docents will give ten-minute talks on the Artwork of the Month: Marian Thompson (April 3), DeEtte Beilfuss (April 10), Sallie Olsson (April 17 and May 29), Diane Pett (April 24), Barbara Klokner (May 1 and 8), and Henryka Schutta (May 15 and 22).

Frances Potter, weaver and teacher, will demonstrate Navajo weaving in Gallery IV on Tuesdays and Thursdays; May 10, 12, 24, 26 and 31.



Yakima Basket (from the exhibition American Indian Art: The Collecting Experience)

EDUCATION

Conservation, the Bordello in Seventeenth-Century Dutch Art, and Collecting American Indian Art

When conservation problems arise, an art museum's preservation and restoration efforts require the vigilant management of the curator in concert with conservation specialists. Carlton Overland, Curator of Collections, has reported in the July/August (1987) issue of *Artscene* on the restoration of Defendente Ferrari's *Madonna and Child Enthroned*. In a slide lecture, "More than Meets the Eye: Anatomical Studies of Two Renaissance Paintings," Overland will compare the Ferrari restoration with that of another Elvehjem painting on wood panel, *Lamentation* by Colijn de Coter, which was cleaned and restored in 1972. These two cases presented very different problems, required different diagnostic efforts, and yielded different solutions. Mr. Overland's lecture will be Sunday, April 10 at 3:30 p.m. in room 140.

The bordello was a popular subject in seventeenth-century Dutch painting, often serving as a vehicle for religious and moral symbolism. Art historian James A. Welu will give an illustrated lecture, "The Bordello in Seventeenth-Century Dutch Art: Some Room for Thought," with examples from Rembrandt, Hals, Vermeer, and minor masters. Mr. Welu, the Director of the Worcester (Massachusetts) Art

Museum and a specialist on Vermeer and cartography, will present his lecture Thursday, April 14 at 7:30 p.m. in room 140. A reception follows.

Beverly Gordon, Guest Curator for *American Indian Art: The Collecting Experience*, will moderate an informal panel dis-

cussion with collectors whose works of art make up the exhibition. The discussion will take place Saturday, May 7 at 3:00 p.m. in room 140. Members are encouraged to attend this event and return at 6 p.m. for the opening reception.



Karl Schrag, *Evening Radiance*, 1953, color etching, engraving and aquatint (from the exhibition *Prints by Karl Schrag*)

The Chicago International Art Exposition at Navy Pier

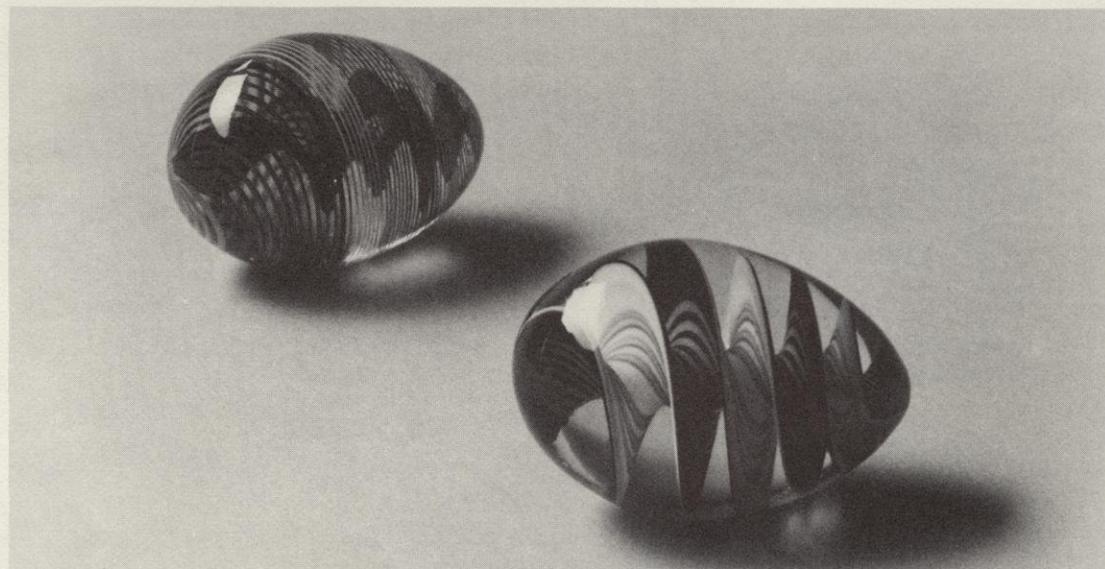
This year the Elvehjem has organized a trip to Navy Pier for the opening day, Friday, May 6, of the ninth annual Chicago International Art Exposition. Over 160 prestigious art galleries, representing 18 countries will exhibit the works of 1500 artists. The event has come to be recognized throughout the world as a premier international art exposition. While acclaimed as one of the world's finest exhibits of contemporary art, the exposition also features works by old and modern masters. The unique atmosphere of the Navy Pier Show combines the sophistication of a Madison Avenue gallery with the excitement of an open market where hundreds of thousands of dollars can be exchanged in a day.

Brochures have been mailed to Elvehjem members. This trip is always a popular one and members are encouraged to make reservations early. For more information call Rebecca Hunke at the membership office (263-2495), or Valerie Kazamias (League Trips Chairperson) at 238-3298, evenings.

Attractive Gifts for Easter

Museum visitors looking for something out of the ordinary for Easter should be sure to stop in at the Museum Shop. In addition to the usual selection of fine art cards and posters, puzzles, games, and genuine gemstone jewelry, visitors will find an interesting array of Easter mer-

chandise. The shop carries handmade porcelain eggs, swirled glass eggs, egg-shaped agates from Mexico and Russian stone carvings including gypsum rabbits and selenite chicks that nestle in gypsum eggs.



Swirled glass eggs by J. Fine, for sale in the Museum Shop

The Elvehjem

MEMBERSHIP

The Elvehjem Museum of Art League

The volunteers who serve in the Museum's League have an enormous impact on Elvehjem activities. Over the past twelve years of its existence, first as Museum Aides, and now as the League, these volunteers have made some wonderful things happen. They have saved the Museum thousands of dollars, helping with clerical chores, providing visitors with useful information at the security desk, proofreading publications, updating membership lists, etc. Members of the League not only facilitate the personal contact between the public and the Museum; they have also been instrumental in increasing community involvement and support, bringing in many new contributors and members. Marathon membership drives have brought substantial increases in the Elvehjem's membership.

What does the League actually give Elvehjem members? *Sunday Afternoon Live* concert-goers know that it is these volunteers who serve tea and pastries every Sunday and who provide the setting that allows the audience to mingle with the musicians in the relaxed atmosphere of Paige Court. Throughout the year, the League organizes the numerous receptions given for Elvehjem exhibition openings. In each instance, the League tries to set the appropriate atmosphere through the gra-

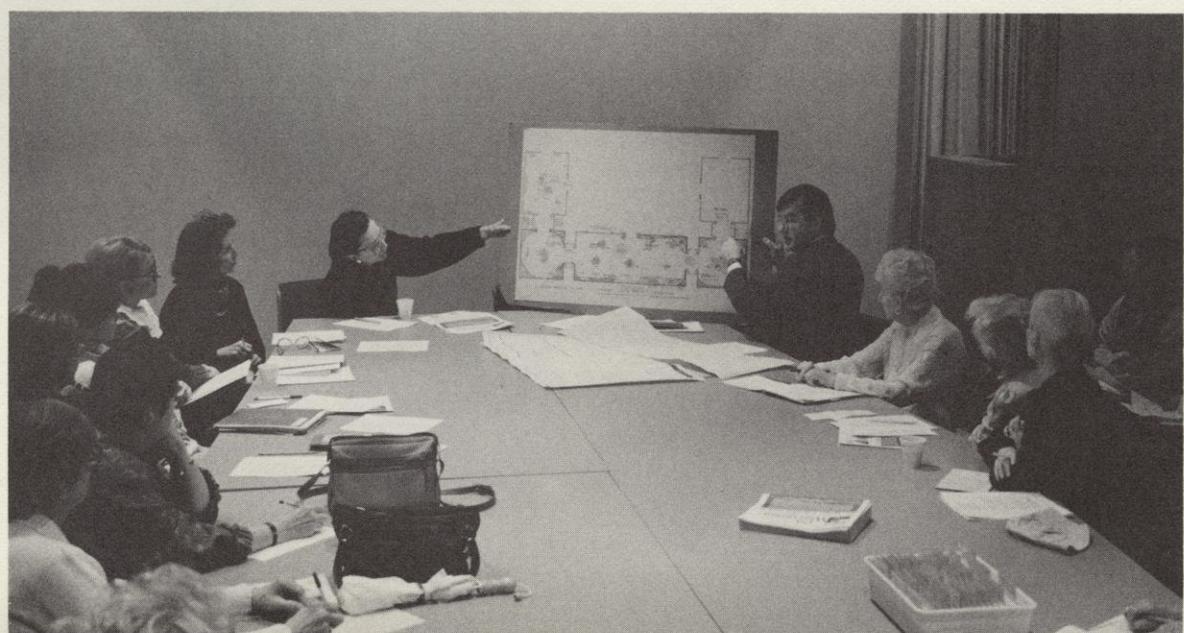
cious serving of good food and to create the attractive decor that enhances the enjoyment of the works of art presented in the exhibition. Following the lectures organized by the Elvehjem, the League hosts smaller, more intimate receptions which allow the audience to meet the speakers and ask questions on a one to one basis. Trips to exhibitions at other museums and galleries such as the Chicago International Art Exposition (see page 6) are planned and coordinated by the League. These trips provide Madisonians with the opportunity to conveniently see exhibitions in the Midwest.

Through the years the League has worn many hats. Its members have hosted cock-

tail parties at which prospective contributors could meet in the homes of League members; they have organized elegant benefits which raised money for acquisitions of works of art. They have also coordinated open houses for students, families and the general public, and decorated Paige Court during holiday seasons.

Always conscious of the Elvehjem's goals, the League tries to meet the demands imposed by current programs while actively supporting the vision of the Director.

For more information on the activities of this group contact the Membership Office at 263-2495 or Sarah Farwell (present League President) at 831-2269.



Russell Panczenko discusses gallery design for Frank Lloyd Wright and Madison with the Elvehjem Museum League

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

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

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 _____

Thank You for Your Support!

Membership Categories

- Fellow \$1,000
- Associate \$250
- Founder \$100
- Family \$40
- Individual \$25

My additional gift for
programming is \$ _____

Please return this form with
your check payable to the:

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

The Elvehjem

"English as a Second Language" Tours

The Elvehjem regularly offers tours to groups from the area's "English as a Second Language" (ESL) study programs. Although their main objective is to improve writing and speaking skills, the programs also try to make newcomers feel more comfortable in and knowledgeable about Madison. For such groups, the Elvehjem's tour program provides an outreach activity that is stimulating and fun. A guided visit to the Elvehjem can provide a single focus which bridges the differences: the sensations of art can be shared by all regardless of language. Barbara Klokner, the Docent who regularly gives these tours, is impressed with the attentiveness and good spirits of the tourees, who are enthusiastic and hungry for cultural enrichment. Although discussion is often limited because many of the participants are not yet comfortable with English, some do contribute, sharing their knowledge of their own artistic communities. On a recent tour, for example, a Belgian woman, intrigued with artist Maximilian Luce's river scene near Charleroi, talked about the region at length. Because the Elvehjem's holdings are from a great variety of cultural contexts, tours can be meaningful to diversified audiences.

Barbara Klokner's tours last about an hour. She tries to cover the entire collection and the building, but time allows for in-depth discussion of only a few objects. The students are not only given vocabulary sheets (primarily of art terms) but are also introduced to the materials artists use: engraving plates, brushes, pigments, etc.

An active volunteer in other fields, Barbara has been a Docent since 1984. She writes research papers on the collection to share with other Docents and in 1986 participated in the panel discussion with museum staff and faculty members on John DeAndrea's *Untitled Bronze #1*.



Barbara Klokner discusses a sculpture from Gandhāra with students enrolled in Bea Lindberg's "English as a Second Language" class

Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706



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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 U.W. holiday periods
call (608) 263-2258

Information: (608) 263-2246

Admission is free

artscene
April/May 1988

Important Dated Information!