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Artscene. Vol. 8, No. 1

January/February/March 1992

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, January/February/March 1992

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The Elvehjem Museum of Art artscene

University of Wisconsin–Madison
Volume 8, Number 1
January/February/March 1992

The Integrative Art of Modern Thailand Arrives

On February 8, the museum opens *The Integrative Art of Modern Thailand*, an exhibition examining the historical tension underlying contemporary Thai art—an art that characteristically synthesizes its culture's thousand-year-old classical tradition, that draws upon even older folk traditions, and that responds to a more recent Euro-American influence as well. This ground-breaking exhibition was developed and organized by the Lowie Museum of Anthropology of the University of California at Berkeley. The Elvehjem showing is the second stop on the exhibition's national tour.

According to Herbert Phillips, professor of anthropology at the University of California at Berkeley and organizer of the exhibition, the show points up what is perhaps the most widely shared artistic experience of the late twentieth century: "Third World artists trying to contend with the conflicting standards of their indigenous aesthetic traditions and those of an encroaching international culture." Professor Phillips has selected fifty-seven works in all media representative of recent work of twenty-eight individuals who, although representing diverse backgrounds and aesthetic interests, stand as the kingdom's most distinguished living artists. Several of the works are acknowledged as contemporary masterpieces within Thailand, and most have never before been displayed outside of that country.

Professor Phillips has organized his study around four themes: celebrations of Buddhism, impressions of daily life, symbiosis with nature, and the search for artistic and cultural identity. These themes cover the broad range of modern Thai life and provide the context for an exploration into the complex sources and meaning of contemporary Thai art. "The question being asked in Thailand," Phillips says, "as in many parts of the world, is how does a nation participate in the modern realm of international culture while remaining in touch with that which is characteristic and valuable of its own." The answer, Phillips finds, for many of the artists in this exhibition, lies in drawing together elements from the past and present, the traditional and the innovative, the indigenous and the international, to create a mode of expression both undeniably modern and unmistakably Thai.

At the Elvehjem, the exhibition will be complemented by a varied group of public programs planned in collaboration Southeast Asian Studies. Information on these lectures and films is found in the education section of this newsletter. A videotape, "Five Perspectives on Thai Art," will be available in the exhibition next to the bronze sculpture "Watching TV." Produced to augment the exhibition, it features five artists discussing their work and runs for nineteen minutes.

The Integrative Art of Modern Thailand is accompanied by a fully illustrated color catalogue with a historical and critical essay by Professor Phillips. This pioneering show and its nationwide tour has been underwritten by the National Endowment for the Humanities, a federal agency; American President Companies Foundation; Northwest Airlines; Esso Standard of Thailand; and Mr. William Alexander. The exhibition can be seen at the Elvehjem from February 8 through April 12, 1992.



Saowapha Vichienket, *Meditation*, 1984, Bronze, H. 18 in., courtesy of the artist

The Elvehjem

Mayer Gallery Explores Questions of Originality in Prints

From January 25 through March 1 an exhibition in the Mayer Gallery will address the question "When is a print an original?" *States and Copies: Variables in the History of Printmaking* will place on display pairs of prints from the Elvehjem's print collection and from that of the Milwaukee Art Museum in order to examine the question of originality in printmaking.

The print is, by its nature, a multiple art form. Because nearly all print processes make it possible to create more than one example of a design, there can be some confusion: people may ask, with reason, is a print an original work of art or not? This exhibition, *States and Copies: Variables in the History of Printmaking*, places before viewers examples of the differences that can exist between two "identical" prints, called states, and contrasts these differences with works that are copies of other works.

Modern printmakers often write a pair of numbers at the bottom of each print which indicates how many of the print were made, and what number the print at

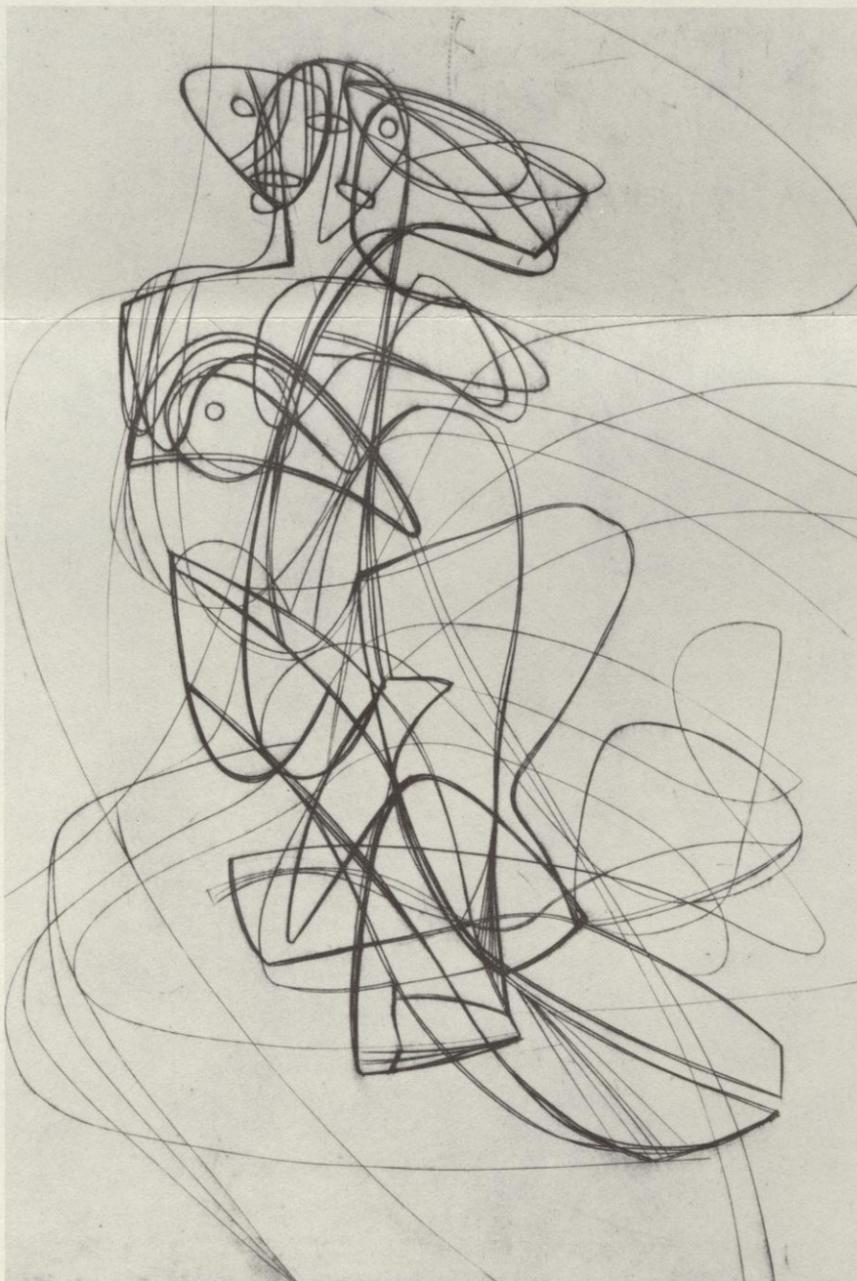
hand is in that edition. After the edition is completed, the matrix from which the print was created (for example the plate or the block) is destroyed. In both Japanese and European printmaking before the nineteenth century, prints were less carefully regulated than they are today. Once the matrix (usually either a metal plate or a wooden block) was created, an artist or a publisher could continue to make prints from it as long as there was any demand or until the matrix was completely broken down from the pressure of the press. As a result, many of the prints from the same matrix that have survived from previous centuries may look strikingly different from one another. Even in some nearly identical impressions of prints, subtle differences can still be detected.

In the creation of a print many factors may lead to a different state. For instance, the artist may take what is called a test proof to see how the print is coming along. Even though a design may have been printed hundreds of times, the artist may still decide to add or take something away

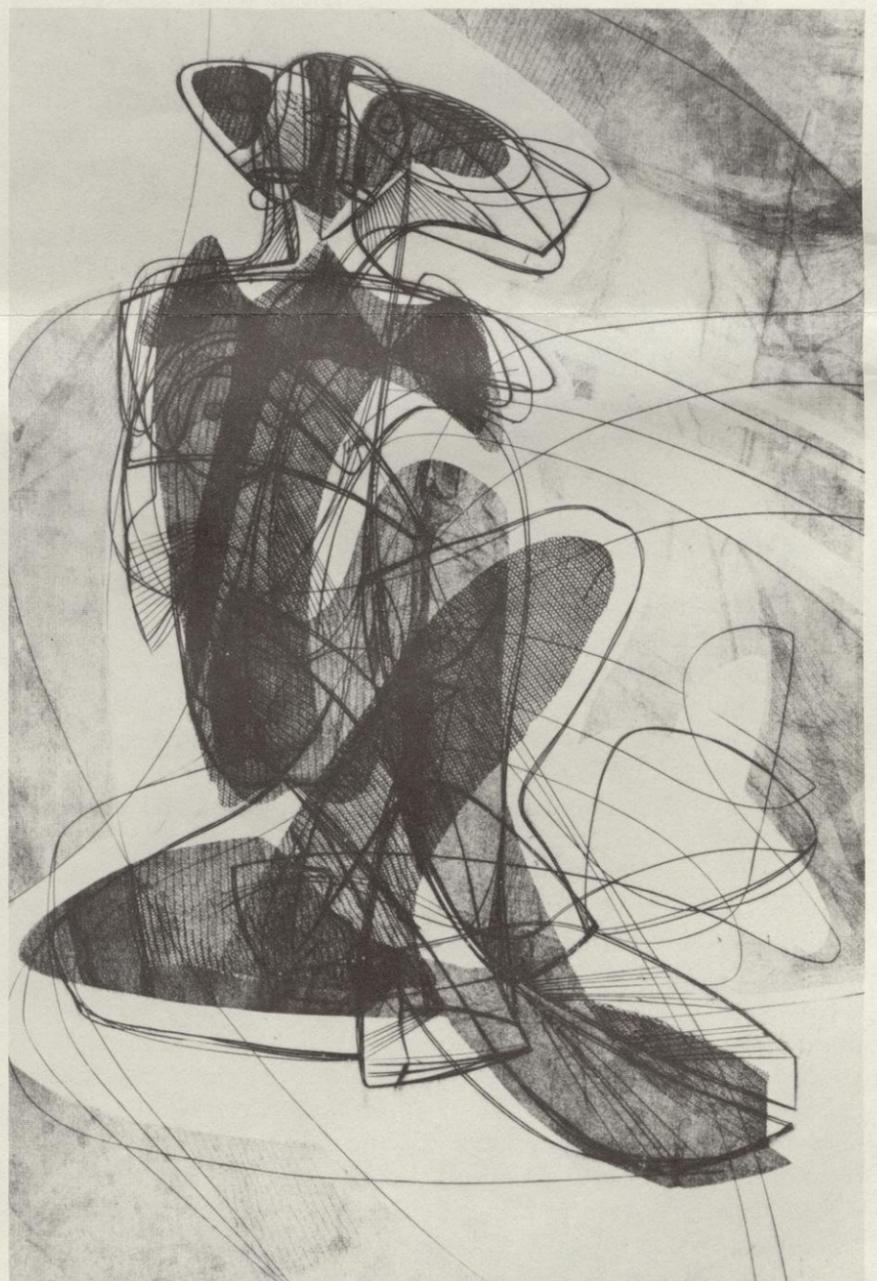
by actually changing the matrix from which the print was made, and then make new prints. Or the artist may experiment with various ways of printing the matrix by using different colors.

Prints are also made as copies of other works. In fact, before the advent of photography, the print was the most important means of making a great design available to a broad public; so famous paintings, sculptures, and drawings often had prints made after them. Similarly, a popular print might inspire forgers to create copies of it, and artists like William Hogarth found their livelihoods threatened by inferior copies which appeared almost from the day the original was available to the public. So serious was the problem that Hogarth lobbied for the creation of a copyright law to protect artists' work against unauthorized copies.

Examples of types of variation a print may be subjected to will be on display in the Mayer Gallery from January 25 through March 1.



Stanley William Hayter (British, 1901–1988)
Couple (I), 1952
 Intaglio print, 17 ³/₁₆ x 11 ¹/₂ in.
 Gift of Mark and Helen Hooper, 1978.173



Stanley William Hayter, *Couple (III)*, 1978.175

EXHIBITIONS

Xu Bing, Chiaroscuro Exhibitions Continue through Mid January

The exhibition comprised of three installations by Xu Bing, a controversial leader of the Chinese avant-garde art movement known as the New Wave, will be on display in Paige Court and Galleries VII and VIII through January 19. The installations include *A Book from the Sky* (1988), *Ghosts Pounding the Wall* (1991), and *Five series of Repetitions* (1987).

Five series of Repetitions highlights the process of woodblock printing. For *A Book from the Sky*, Xu invented more than four-thousand Chinese characters to be typeset, printed, and bound into books, mimicking the process and aesthetics of traditional Chinese books, and yet devoid of meaning.

A spokesman for the Beijing government called *A Book from the Sky* "ghosts-pounding-the-wall art," comparing the project to create a meaningless book to a story about a man who traveled all night without going anywhere. Xu decided to mock this term by spending a month at the Great Wall, taking a rubbing for an installation piece which he entitled *Ghosts Pounding the Wall*. This work demonstrates Xu's contention that a print can be taken from almost anything.

Xu and a crew of art students and villagers worked for twenty-four days to take a rubbing of a section of the Great Wall and one of its towers, which are suspended from the walls of Paige Court and draped from the ceiling at one end to the floor at the other. The visitor will be surrounded by an icon of Chinese culture encapsulated by Xu Bing.

Beyond Black and White: Chiaroscuro Woodcuts from the Frank Horlbeck Collection will be mounted in Mayer Gallery through January 12. The word 'chiaroscuro' is a contraction of *a chiaro et scuro*, light and dark; it describes the process of using several blocks to print a single image in a range of hues between black and white. The chiaroscuro woodcut has traditionally been used to make unique works of art more widely available, and each of the thirty works selected for the exhibition is one artist's rendition in woodcut of a drawing or painting by another artist. Together they show the development of this woodcut technique in Italy, France, and England from the sixteenth through the eighteenth century.



Francesco Curti (Italian, 1603–1670); Bust of a Young Woman, Facing Left After Guercino; Engraving; Fogg Art Museum, Harvard University; Richard Norton Fund

A Noble Collection: Old-Master Prints from the Spencer Albums Opens March 17

Visitors will get a rare insight into print-collecting in the beginning of the eighteenth century in an exhibition of works from the Spencer albums. These albums are nine grand-folio volumes which were assembled in the early 1700s for a member of the Spencer-Churchill family in England. The original albums contained more than 3,400 prints, mostly Italian, French, and Netherlandish etchings. The albums were passed down through the Spencer family until it was sold by the present earl in the early 1980s. They were acquired by the Fogg Art Museum at Harvard University in 1987.

The current exhibition will include selections of prints which have been removed from the albums and one complete album, so that visitors can see the original way in which the prints were presented, in addition to the most beautiful and rare works in the albums. Marjorie Cohn, Carl A. Weyerhaeuser Curator of Prints at the Fogg, selected the prints for the exhibition on the basis of beauty, rarity, and as representatives of salient aspects of the albums. As a result the exhibition not only brings

together a marvelous selection of prints from the late sixteenth and seventeenth centuries, it also gives some idea of the taste of the collectors of these prints.

The subjects of the prints are derived from a wide variety of sources. Traditional Christian subjects like the flight into Egypt and Christ in Gethsemane share the albums with scenes from classical sources such as Jason slaying the dragon or a drunken Silenus. But in addition to this "high" subject matter, there are also prints of such domestic scenes as the dances and livestock. The range of works in the albums seems to support the notion of the album as a kind of mirror of the world, which brings together artistic images, in the same way that a library brings together learned thought to create a kind of world in miniature.

Curator Marjorie Cohn will give a talk on the exhibition and the tradition of collecting on Thursday, March 19, at 4:00 p.m. in room 140. The exhibition will be on view through May 17.

Concerts Brighten Winter Sundays

The Elvehjem Museum of Art proudly continues its presentation of Sunday Afternoon Live, a chamber music series now in its thirteenth season. The series, which continues through May 10, features outstanding Wisconsin musicians and chamber ensembles in the enticing setting of baroque art. Weekly performances begin at 2:30 p.m. The concerts are open to the public, wheelchair accessible, and free of charge.

The new year begins with a "bang" as the first two ensembles feature percussion: the Uwharrie Clarinet-Percussion Duo on January 5 and Present Music with conductor Kevin Stalheim on January 12.

The series continues to provide a venue for University of Wisconsin System faculty to perform and entertain; music faculty from the UW-Oshkosh will perform on March 8 and the Whitewater Brass Quintet plays on April 5.

All three ensembles-in-residence at the University of Wisconsin-Madison will be featured throughout the year. The Pro Arte String Quartet, with members Norman Paulu, Jae Kim, Sally Chisholm, and Parry Karp, will return to the Elvehjem for performances on February 9 and May 3. The Wisconsin Brass Quintet will be featured on February 16. On April 12, the Wingra Woodwind Quintet, with members Stephanie Jutt, Marc Finc, Glenn Bowen, Richard Lottridge, and Douglas Hill, will again take center stage. Other UW-Madison performers include the Greive-Karp Trio on March 22 and violinist Vartan Manoogian May 10.

Music conservatories are also represented in this semester's programming. On January 10, faculty from the Wausau Conservatory of Music will perform. The Lawrence Chamber Players from the Lawrence Conservatory in Appleton will be featured on March 1.

The spotlight will shine on the flute in February with performances by two flutists: Robin Fellows on February 2 and Timothy Hutchins on February 23.

Lovers of baroque music should take special note of two concerts later this semester. The Wisconsin Baroque Ensemble with soprano Mimmi Fulmer will perform on March 29. On April 26, Les Favorites will play music of the baroque era on period instruments.

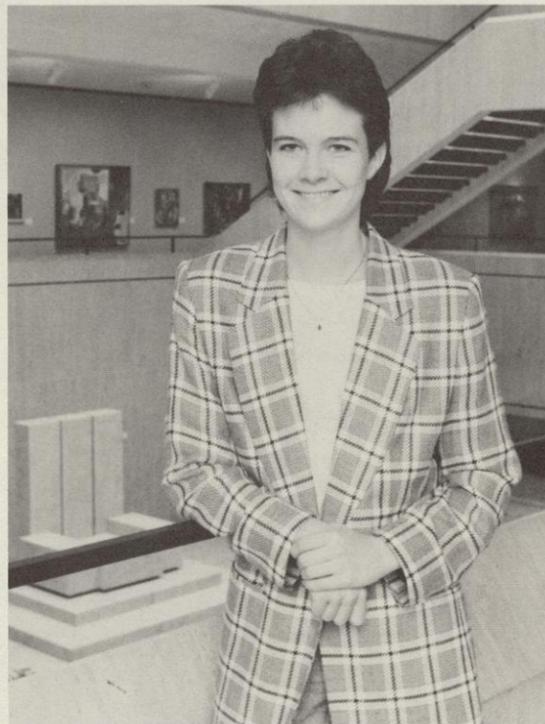
Other significant concerts include the January 26 performance by Duo Coriolan—Scott Tisdell, cello, and Stefanie Jacob, piano. Wisconsin Public Radio's Bill Lutes and Friends will perform on March 15.



The Wisconsin Brass Quintet, with John Aley on trumpet, Douglas Hill on horn, John Stevens on tuba, William Richardson on trombone, and David Cooper on trumpet, gives a concert on Sunday Afternoon Live on February 16.

The second half of the season features a variety of musical instruments, ensembles, and styles. Please join host Bill Lutes for the excitement of live music in the beautiful setting of Brittingham Gallery III. Those who are unable to attend the con-

certs can hear them live throughout the state on Wisconsin Public Radio stations WERN/88.7 FM Madison, WHRM/90.9 FM Wausau, WPNE/89.3 FM Green Bay, WUEC/89.7 Eau Claire, WVSS/90.7 FM Menomonie, and WHSA/89.9 FM Brule.



Ann Healey

Staff Notes

Ann Healey, a Master's candidate in arts administration, has joined the Elvehjem staff for 1991-92 as intern-coordinator for the Sunday Afternoon Live music program. Ann grew up in Olympia Fields, Illinois, south of Chicago. In high school and college she played the trumpet in the school orchestra. After receiving a B.A. in economics from John Carroll University in Cleveland, she spent the summer of 1991 as a marketing intern with the Indianapolis Symphony Orchestra, and so enjoyed the position she plans to pursue a career in orchestra management. In Wisconsin Ann is able to continue her own music by playing French horn with the University Band and to broaden her experience with music management by working with the individuals and ensembles from around the state who offer free public performances on Sunday afternoon in Baroque Gallery III.

CALENDAR

JANUARY

1 Wednesday

Museum is closed for New Year's Day

5 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m.

5 Sunday

Sunday Afternoon Live features Uwharrie Clarinet-Per-cussion Duo, 2:30 p.m., Gallery III

7 Tuesday

Docent Cathy Bertucci gives the Artwork of the Month talk (ten minutes), 12:20 p.m.

9 Thursday

Docent Jane Pizer gives the collections overview tour (40 minutes), 12:20 p.m.

12 Sunday

Docent Sybil Robinson gives the temporary exhibitions tour (40 minutes), 1:30 p.m.

12 Sunday

Sunday Afternoon Live features Present Music with Kevin Stalheim, music direc-tor, 2:30 p.m., Gallery III

12 Sunday

Last day to view *Beyond Black and White: Chiaroscuro Woodcuts from the Frank Horlbeck Collection*

14 Tuesday

Docent Henryka Schutta gives the Artwork of the Month talk (ten minutes), 12:20 p.m.

16 Thursday

Docent Nancy Webster gives the collections over-view tour (40 minutes), 12:20 p.m.

19 Sunday

Docent Susan Stanek gives the temporary exhibitions tour (40 minutes), 1:30 p.m.

19 Sunday

Sunday Afternoon Live fea-tures the Wausau Conserva-tory of Music Faculty, 2:30 p.m., Gallery III

19 Sunday

Last day to view *Three In-stallations by Xu Bing*

21 Tuesday

Docent Sybil Robinson gives the Artwork of the Month talk (ten minutes), 12:20 p.m.

23 Thursday

A docent gives the collec-tions overview tour (40 min-utes), 12:20 p.m.

25 Saturday

States and Copies: Variables in the History of Printmaking opens in Mayer Gallery and runs through March 1

26 Sunday

Docent Henryka Schutta gives the temporary exhibi-tions tour (40 minutes), 1:30 p.m.

26 Sunday

Sunday Afternoon Live fea-tures the Duo Coriolan: Scott Tisdell, cello; Stefanie Jacob, piano, 2:30 p.m., Gal-ery III

28 Tuesday

Docent Jane Pizer gives the Artwork of the Month talk (ten minutes), 12:20 p.m.

30 Thursday

Docent Sybil Robinson gives the collections over-view tour about the theater in art (40 minutes), 12:20 p.m.

FEBRUARY

2 Sunday

Docents Bea Lindberg and Sybil Robinson give a tour and reading about poetry in art (40 minutes), 1:30 p.m.

2 Sunday

Sunday Afternoon Live fea-tures Robin Fellows, flute, 2:30 p.m., Gallery III

3 Monday

Lecture on contemporary East German underground art by Sibylle Bidstohner Groger, 7:30 p.m., room 140. Sponsored by the Depart-ment of Art History. For in-formation call 263-2340

4 Tuesday

A docent gives the Artwork of the Month talk (ten min-utes), 12:20 p.m.

6 Thursday

Docent Ann Sauthoff gives the collections overview tour (40 minutes), 12:20 p.m.

6 Thursday

Lecture on his prints by vis-iting artist at Tandem Press, Robert Stackhouse, 5:30 p.m., room 160

7 Friday

Slide lecture, "The Cultural Context of Contemporary Thai Art" by Herbert P. Phillips, professor of anthro-pology, University of Cali-fornia at Berkeley, 12 noon, room 130

7 Friday

Reception for *The Integrative Art of Modern Thailand* in Paige Court, 5:00 to 7:00 p.m. Important Thai film, *The Scar (Phlae Kao)*, to fol-low in room 160

8 Saturday

The Integrative Art of Modern Thailand opens in Galleries VII and VIII

8 Saturday

Dance program by the Thai Classical Dance Troupe of the Budhadahrma Medita-tion Center in Chicago, 7:30 p.m. Call the Center for Southeast Asian Studies for information about the loca-tion, 263-1755. Sponsored by the Thai Student Associa-tion and the Center for Southeast Asian Studies

9 Sunday

Docent Miriam Sacks gives the temporary exhibitions tour (40 minutes), 1:30 p.m.

9 Sunday

Gallery lecture on "The Inte-grative Art of Modern Thai-land: A Research View," by Herbert P. Phillips, profes-sor of anthropology, Univer-sity of California at Berkeley, 2:00 p.m., Gallery VII

9 Sunday

Sunday Afternoon Live fea-tures the Pro Arte String Quartet, 2:30 p.m., Gallery III

11 Tuesday

Docent Henryka Schutta gives the Artwork of the Month talk (ten minutes), 12:20 p.m.

13 Thursday

Docent Susan Daugherty gives the collections over-view tour (40 minutes), 12:20 p.m.

16 Sunday

Docent Henryka Schutta gives the temporary exhibi-tions tour (40 minutes), 1:30 p.m.

16 Sunday

Sunday Afternoon Live fea-tures the Wisconsin Brass Quintet, 2:30 p.m., Gallery III

18 Tuesday

Docent Cathy Bertucci gives the Artwork of the Month talk (ten minutes), 12:20 p.m.

20 Thursday

Docent Susan Stanek gives the collections overview tour (40 minutes), 12:20 p.m.

20 Thursday

Thai films, *Puffy Cheeks* (1989, 90 minutes) shown at 7:00 p.m., followed at ap-proximately 8:30 by *The Scar* (1977, 130 minutes) in room 160

23 Sunday

A docent gives the tempo-rary exhibitions tour (40 minutes), 1:30 p.m.

23 Sunday

Sunday Afternoon Live fea-tures Timothy Hutchins on flute, 2:30 p.m., Gallery III

25 Tuesday

Docent Jane Pizer gives the Artwork of the Month talk (ten minutes), 12:20 p.m.

27 Thursday

Docent Beverly Calhoun gives the collections over-view tour (40 minutes), 12:20 p.m.

27 Thursday

Lecture on his prints by vis-iting artist at Tandem Press, Richard Bosman, 5:30 p.m., room 160

MARCH

1 Sunday

A docent gives the tempo-rary exhibitions tour (40 minutes), 1:30 p.m.

1 Sunday

Sunday Afternoon Live fea-tures the Lawrence Cham-ber Players, 2:30 p.m., Gallery III

1 Sunday

Last day to view *States and Copies: Variables in the His-tory of Printmaking* in Mayer Gallery

3 Tuesday

Docent Cathy Bertucci gives the Artwork of the Month talk (ten minutes), 12:20 p.m.

5 Thursday

Docent Susan Stanek gives the collections overview tour (40 minutes), 12:20 p.m.

8 Sunday

A docent gives the tempo-rary exhibitions tour (40 minutes), 1:30 p.m.

8 Sunday

Sunday Afternoon Live fea-tures the UW-Oshkosh Fac-ulty Concert, 2:30 p.m., Gallery III

10 Tuesday

Docent Susan Daugherty gives the Artwork of the Month talk (ten minutes), 12:20 p.m.

12 Thursday

Docent Jane Pizer gives col-lections overview tour on landscape (40 minutes), 12:20 p.m.

14 Saturday

A Noble Collection: Old-Master Prints from the Spencer Albums opens in Mayer Gallery, on view until May 17

15 Sunday

A docent gives the tempo-rary exhibitions tour (40 minutes), 1:30 p.m.

(continued next page)

15 Sunday

Sunday Afternoon Live features Bill Lutes and Friends, 2:30 p.m., Gallery III

17 Tuesday

Docent Susan Daugherty gives the Artwork of the Month talk (ten minutes), 12:20 p.m.

19 Thursday

Docent Nancy Webster gives the collections overview tour (40 minutes), 12:20 p.m.

19 Thursday

Slide lecture, "Are Prints Art? The Concept of Print Collecting through the Centuries," by Marjorie B. Cohn, Carl A. Weyerhaeuser Curator of Prints, Fogg Art Museum, 4:00 p.m., room 140

20 Friday

Film series: The German Avant-garde Film of the 1920s, with short films by Viking Eggeling, Oskar Fischinger, Werner Graeff, and Lászlo Moholy-Nagy, 7:30 p.m., room 160

22 Sunday

Docent Sylvia Hultkrans gives the temporary exhibitions tour (40 minutes), 1:30 p.m.

22 Sunday

Sunday Afternoon Live features the Greive-Karp Trio Quartet, 2:30 p.m., Gallery III

24 Tuesday

Docent Jane Pizer gives the Artwork of the Month talk (ten minutes), 12:20 p.m.

26 Thursday

Docent Sylvia Hultkrans gives the collections overview tour (40 minutes), 12:20 p.m.

26 Thursday

Lecture on her prints by visiting artist at Tandem Press, Karen Kunz, 5:30 p.m., room 160

27 Friday

Film series: The German Avant-garde Film of the 1920s, with short films by Rudolf Pfenninger, Lotte Reiniger, and Hans Richter, 7:30 p.m., room 160

29 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m.

29 Sunday

Sunday Afternoon Live features the Wisconsin Baroque Ensemble with Mimmi Fulmer, soprano, 2:30 p.m., Gallery III

31 Tuesday

Docent Jane Pizer gives the Artwork of the Month talk (ten minutes), 12:20 p.m.

APRIL

2 Thursday

A docent gives the collections overview tour (40 minutes), 12:20 p.m.

3 Friday

Film series: The German Avant-garde Film of the 1920s, with short films by Walter Ruttmann, 7:30 p.m., room 160

5 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m.

5 Sunday

Sunday Afternoon Live features the Whitewater Brass Quintet, soprano, 2:30 p.m., Gallery III

7 Tuesday

A docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m.

9 Thursday

A docent gives the collections overview tour (40 minutes), 12:20 p.m.

9 Thursday

Lecture on his prints by visiting artist at Tandem Press, Robert Cottingham, 5:30 p.m., room 160

10 Friday

Lecture, "New Issues in Contemporary Art," by Amada Cruz, Hirshhorn Museum and Sculpture Garden. A Smithsonian Institution Associates program which requires preregistration and fee, but any tickets which remain may be sold at door, 7:30 p.m., room 140. For more information call 262-4421

10 Friday

Film series: The German Avant-garde Film of the 1920s, with short films by Walter Ruttmann and Guido Seiber, 7:30 p.m., room 160

March Artwork of the Month

To commemorate Women's History Month, the Elvehjem will focus attention in March on its own portrait of *Signora Cordini Fiorentino*, by the Bolognese artist, Elisabetta Sirani. This poetic and lovely portrait, cleverly signed and dated in the embroidery that trims the neckline of the sitter's garment, is identified by an entry in the artist's detailed account books as one of her many portrait commissions. It is a characteristic work by this prodigious young artist who, in the ten years of her career, before her untimely death at age twenty seven, produced nearly two-hundred works in oil ranging from religious subjects to allegorical works to portraits, along with an output of etchings and engravings as well.

Signora Cordini Fiorentino as Saint Dorothea is, moreover, representative of Baroque portrait style, which, through its allegorical references and allusion, effectively raised this purely descriptive art form to the level of history painting, presenting personifications of virtue rather than mere likenesses. Signora Fiorentino, for instance, is here depicted as St. Dorothea, identified by her basket of roses and fruit, traditional symbols of her martyrdom.

The story of the martyrdom of St. Dorothea suggests the qualities with which the sitter, Signora Fiorentino, must have impressed her portraitist. The virgin Dorothea was martyred during the persecution by the Roman emperor Diocletian. As she was led to her death, she was confronted by a male onlooker who called to the young Christian girl, cynically, to bring back to him the fruits of the "garden" to which she was going. At the place of execution she knelt to pray, and an angel appeared with a basket of apples and roses, which Dorothea then sent to the man who had mocked her. Upon tasting the fruit, he, too, became a Christian. In invoking the image of Dorothea for her portrait, Sirani seems to be making reference to her subject's piousness as well as to her youthful beauty, so clearly evident here.

Elisabetta Sirani suffered a mysterious and untimely end to her extraordinary life. Though at her death it was alleged that she was poisoned by a servant, it seems now that she probably died of stomach ulcers, brought on by the pressures of supporting her poor family by her painting. As indication of the high regard in which her home city of Bologna held the artist, she was accorded an elaborate funeral, with works of



Elisabetta Sirani (Italian, 1638-1665)
Signora Cordini Fiorentino as Saint Dorothea, 1661
Oil on canvas, 22½ x 18¾ in.
Gift of Mr. and Mrs. Marc B. Rojzman, 60.5.2

sculpture, music, and poetry commissioned in her honor. This poetic painting, which captures so beautifully the delicacy of woman and the sweetness of youth, stands as testimony to the young artist's full assimilation of her era's histrionic painting style.

Guest Lectures Highlight the History of Print Collecting and Modern Art in Thailand

Marjorie B. Cohn, Carl A. Weyerhaeuser Curator of Prints at the Fogg Art Museum, will lecture in conjunction with *A Noble Collection: Old-Master Prints from the Spencer Albums*. She address the question "Are Prints Art? The Concept of Print Collecting through the Centuries," Thursday, March 19, at 4:00 p.m. in room 140 of the museum.

Print collecting began as early as the fifteenth century, when prints were interesting because of their subjects; only later would they be arranged by artist, and only with the invention of photography would they become truly independent works of art. The Spencer Albums, which date from about 1725, show prints, and print collecting, in transition. Ms. Cohn will compare the idea of the Spencer Albums to our modern conception of what makes prints valuable and perhaps will transform our modern assumptions.

Herbert P. Phillips, professor of anthropology at the University of California at Berkeley, will present a gallery lecture, "The Integrative Art of Modern Thailand: A Research View," on Sunday, February 9 at 2:00 p.m. in Gallery VII.

Professor Phillips, who developed and organized this exhibition, is a leading authority on the anthropology of literature and art in Southeast Asia. He will present background on the synthesis between international culture and indigenous classical and folk traditions which effects the resulting art of modern Thailand. For his focus he will select artists from each of the four thematic areas of the exhibition and discuss the reason for their inclusion. Professor Phillips will also present a slide lecture, sponsored by the Center for Southeast Asian Studies, on Friday, February 7 at 12 noon. "The Cultural Context of Contemporary Thai Art" will take place in room 130 of the Elvehjem.

Two Contemporary Thai Films

To provide a vision of how indigenous Thai perceive the challenges and changes of modern life, the museum will show two films, each considered a major achievement of Thai cinema. *The Scar (Phlae Kao)* (1977, 130 minutes), the first Thai film to receive an award in a foreign film festival when it took the Grand Prix at the Nantes Film Festival in 1981, is the story of a young girl in love with her village sweetheart but also attracted by the excitement of the city.

Puffy Cheeks (Buk Puay) (1989, 90 minutes) represents the strengths and weaknesses of the contemporary Thai family as seen through the eyes of the young boy whose name provides the title of the film.



Marjorie Cohn

Both films are in Thai with English subtitles; *Puffy Cheeks* will be shown on Thursday, February 20 at 7:00 p.m. immediately followed by *The Scar* (at approximately 8:30) in room 160. (Please note that *The Scar* will also be shown February 7 at 7:00 p.m. following the opening reception for the exhibition *The Integrative Art of Modern Thailand*.)

Spring Film Series Offers German Avant-garde Films

The Wisconsin Center for Film and Theater Research and the Elvehjem continue their collaboration in the spring with a series of short experimental films from Germany. The series entitled "The German Avant-garde Film of the 1920s" was organized by the Goethe Institute of Chicago.

The First World War led to the collapse of old political and social orders and artistic ones as well. Several influential painters turned to film as the medium in which to explore their new ideas. Some of them collaborated on films, were colleagues at the German art and design school, the Bauhaus, or were members of the same avant-garde artistic movements. Films will be shown on four Fridays, March 20 and 27 and April 3 and 10 at 7:30 p.m. in room 160 of the Elvehjem. Admission and film notes for each evening are free of charge. This film series has been made possible by a grant from the University of Wisconsin Humanistic Fund.

March 20: Films by Viking Eggeling, Oscar Fischinger, Werner Graeff, and László Moholy-Nagy (18 films, 78 minutes). Oscar Fischinger, who is represented by fifteen films on this evening, undertook many experiments in film sound and developed synthetic sound. He transformed pieces of music into a perfect synchronization of

form and motion. *Motion Painting No. 1*, for example, pairs Bach's Brandenburg Concerto No. 3 with moving colored abstractions. He was the first of the experimental filmmakers to use a three-color system ("Gasparcolor").

Viking Eggeling was an artist and art teacher who developed painting that corresponded to music. Werner Graeff, though he was a photographer, filmmaker, and painter, is best known for his writing, particularly *The New Photographer Comes* and *The Book of the Film*. During the 1920s László Moholy-Nagy made photograms and worked out ideas for using form and light to supersede panel painting, creating a form of kinetic sculpture referred to as his "light-space modulator." He also served as master of the Bauhaus, and upon his emigration to the United States founded the New Bauhaus in Chicago in 1937.

March 27: Films by Rudolf Pfenninger, Lotte Reiniger, and Hans Richter (10 films, 73 minutes). Lotte Reiniger is known for the first feature-length animated cartoon in the history of film. Hans Richter, whose films predominate on this evening, was a principal figure of the European avant-garde. (He distributed the Futurist Manifesto in 1913.) His early films transformed painted scrolls into film and mixed abstraction with objects from daily life. One example, *Ghosts before Breakfast*, "describes the revolt of objects against their daily life. Cups shatter and put themselves back together again, hats circle around in the air and then land on the heads of their owners," activities which show this filmmaker's affinity with the Dadaists. A joint effort between Werner Graeff and Richter, the film stars composers Paul Hindemith and Darius Milhaud, among others. (The original sound track, with music by Hindemith, has disappeared.)

April's films feature the work of Walther Ruttmann and Guido Seeber.

Seeing with Your Ears; Listening with Your Eyes

Docents will offer a special topic for the drop-in tour Sunday, February 2, at 1:30 p.m. In their program "Poetry about Art," Bea Lindberg will introduce a selection of artwork from the permanent collection related to poetry, and Sybil Robinson will read related poems. For example, one of their selections will be contemporary artist Italo Scanga's sculpture, *April is the Cruellest Month*, and poetry by T. S. Eliot from *The Waste Land*. Docents offer drop-in tours on various topics three times a week. See the calendar of events listing for more information. All tours begin in Paige Court.

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



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Friday 8 a.m.-4:45 p.m.

Saturday-Sunday 1-4:45 p.m.

For library hours during UW-Madison
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Information: (608) 263-2246

Admission is free

artscene

January/February/March 1992

Important Dated Information!

February Artwork of the Month



Howard Hodgkin (British, b. 1932)
Flowering Palm, 1989
Hand-colored etching with carborundum, 58 ³/₁₆ x 47 ⁷/₁₆ in.
Elvehjem Museum of Art Endowment, 1991.95

Howard Hodgkin's print, *Flowering Palm*, will be on display in the Elvehjem's Paige Court as the Artwork of the Month for February. Howard Hodgkin has been a vital creator of art since the 1960s and over the years has pioneered painterly abstraction which builds images from a gestural vocabulary. In *Flowering Palm* the vibrant colors of the tree and background are balanced against the rich colors of the center, just as the loosely colored outlines of the tree and sky contrast with the powerfully gestural mass in the center.

This work seems closely related to comments Hodgkin made in 1984, about his work: "I restrict myself deliberately to very few kinds of marks. Astonishing few, really. Hardly any modeling. . . . Trying to avoid, as far as possible, any overtly linear marks, so that each mark itself can be autonomous, because, as soon as you draw a line round something, already the line itself is not autonomous; it's enclosing a shape and it's got an inside and an outside."

In *Flowering Palm* this lack of outlining allows the three areas of color to be nearly independent. As one looks at the print, the yellow background seems almost to float above the green of the palm tree, while the mass of the palm flower stands before both. However, one can just as easily compress the elements into a single image. It is perhaps just this equivocal quality that Hodgkin refers to when he states, "My pictures are finished when the image comes back. I start out with the subject . . . but it would also perhaps contain a great deal of feeling and sentiment. All of that has got to be somehow transmuted, transformed, or made into a physical object, and when that happens, when that's finally been done, when the last physical marks have been put on and the subject comes back . . . well, then the picture's finished."

Legislative Update

As Congress was getting ready for the Thanksgiving recess, it passed a six-month extension of the appreciated property deduction. The provision will now expire on June 30, 1992. Call the museum membership office for more information (608) 263-2495.