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## Artscene. Vol. 14, No. 2 Winter 1997-98

Elvehjem Museum of Art

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ELVEHJEM  
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# ARTSCENE

Elvehjem Museum of Art

University of Wisconsin—Madison



W I N T E R

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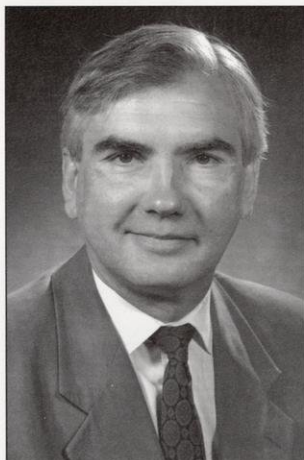
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### Cover:

Albert Gleizes (*French, 1881-1953*), *The School-  
boy (L'Ecolier)*, ca. 1924, gouache or glue tem-  
pera on canvas, 35 1/2 x 27 1/2 in. Elvehjem Coun-  
cil 25th Anniversary Fund purchase, 1997.31



## From the Director

On Thursday evening, February 26, the Elvehjem is sponsoring, together with the Wisconsin Alliance of Arts Educators, a concert by the world-famous Kronos Quartet. To our museum audience a concert at the Wisconsin Union Theater may seem to be a divergence from our mission. Let me reassure you, however, that the event is not a divergence but an exploration into a fascinating collaboration

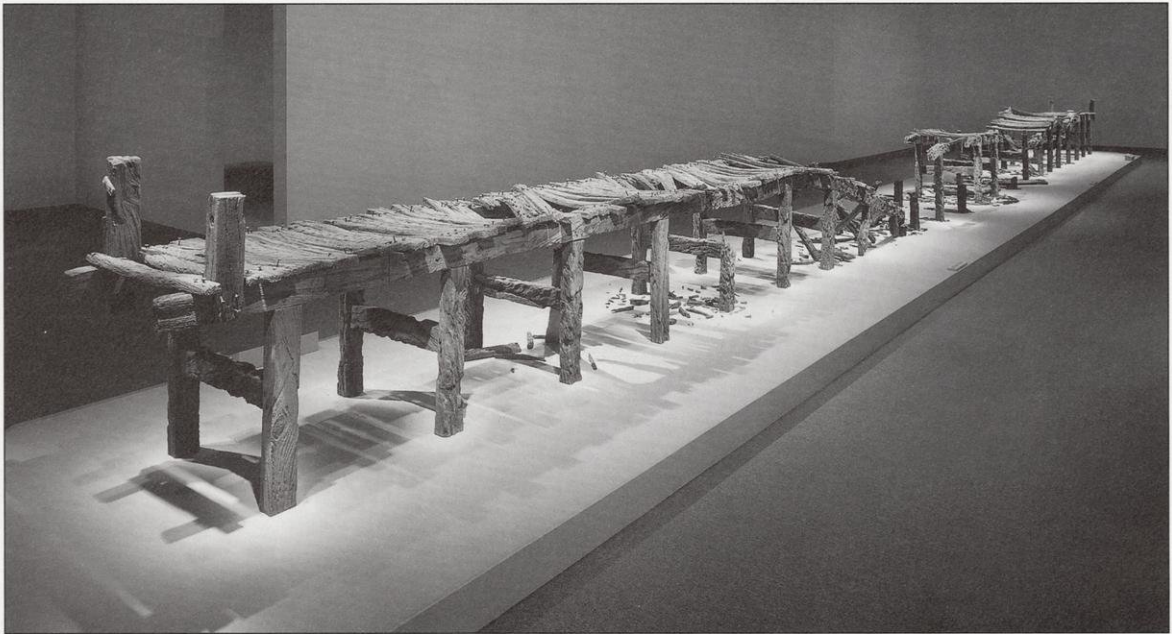
between the visual arts and music. Within the program to be presented by the Kronos Quartet, one piece of music entitled *La Tormenta Cantata* will feature Gronk, a visual artist of 1994 Elvehjem fame. On stage, he will paint an eight by twelve foot canvas and, with the motions of his brush, simultaneously conduct the quartet's music composed by his friend and creative colleague, Joseph Julian Gonzalez. A second collaborative project by these same two artists, the music performed also by the Kronos Quartet, is called *Four Directions*, and will be installed in our Bingham Gallery VI. The performance and the installation are two exciting collaborative experiments that engage their relative audiences in distinctly different ways.

These two presentations are described elsewhere in *Artscene*. The point of my comments here is to reinforce the notion of the university museum as a place of intellectual and artistic experimentation. Museums are well known for their roles as places of aesthetic contemplation and art historical and cultural education; however, in the increasing struggle to attract popular audiences, too frequently one loses sight of the need for a public forum where new experiments can be put to the test. Artists conceive ideas in flashes of creative imagination or as the next step in a logical progression, but what will it look like? Or, in music, what will it sound like? Also, will others get it? These are the ultimate questions. The proof in the arts pudding is in the making or the doing; conception alone is never enough.

Russell Panczenko



# Immense Ceramic Bridge in Gallery VII



Ah-Leon (Taiwanese, b. 1953), *Bridge*, as installed in the Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., spring 1997. Photo by John Tsantes and Neil Greentree.

**B**ridge: *Illusion in Clay*, a 66-foot long ceramic sculpture by Taiwanese artist Ah-Leon goes on display on December 13, 1997 and remains on view through February 15, 1998. This bridge pushes the boundary between illusion and reality with its masterful trompe l'oeil effects.

The sculpture fools the viewer into seeing an old wooden bridge, but every detail, including the simulated rusty nails, is made of clay. The sculpture took Ah-Leon almost four years to complete, from the planning stage to its premiere in Washington, D.C. at the Sackler Gallery of the Smithsonian Institution last March.

The exhibition will be installed in 2,600 square feet of gallery space. Large photographs depicting the artist at work in his studio in Taiwan will be on view with the sculpture, while line drawings by the artist will show plans and various stages of the work in progress. Material, including ceramic planks and nails, will be available for the viewer to touch to overcome the powerful illusion of pottery as wood.

Details are so precise that the bridge's front end looks bleached by sun, its midsection rotted and tumbling into a stream below. The carved clay looks and feels like petrified wood, wind- and water-worn, heavy as solid rock. The pieces fit together without braces or internal supports. The bridge looks so dilapidated that the next breeze will demolish it entirely.

Ah-Leon, his artist's name, is one of China's most innovative ceramic artists working in the Yixing tradition. One of seven

children, he was born Chen Jingliang in 1953 to poor rice farmers in southern Taiwan. Eventually he won a place at Taiwan's National Arts Academy, starting in night school, where he trained as a surrealist painter. Even then he intended his works to simulate three-dimensional reality. He earned his reputation crafting small teapots in the Yixing style of imitating fruits and plants. Interested in the wood shapes and patterns in bonsai trees, he began making enormous teapots that looked like sections of tree trunks, with branches for spouts and handles. These attracted a lot of attention.

In the late eighties, however, he found even the oversized teapots too much like craft and looked for new artist directions in the United States. "I started seeing the large, sculptural pieces that American ceramicists were doing. They were freer in their ambitions than artists in Taiwan," Ah-Leon told Michael Kernan for an article in the May 1997 *Smithsonian* magazine. He looked for something to recall his own childhood and found an ancient wooden footbridge.

It took him nearly four years experimenting with firing techniques, keeping a meticulous log of every aspect of each firing to make the sections for the bridge. He controlled the colors of the unglazed clay by reducing the oxygen in the kiln to achieve the sun-bleached browns for the planks and darker browns, reds, and grays for the rotted beams.

Ah-Leon will be in Madison in December to assemble the  
*continued on page 4*



# Two Hundred Years of Lithography

An exhibition in Mayer Gallery on view through January 25, 1998 celebrates a particular process used by many diverse artists in the two hundred years since its discovery. These prints have been selected from our collections by the curator of prints and drawings, Andrew Stevens, to illustrate the impact of technology on art.

Lithography is a relative newcomer to printmaking processes. It was developed at the end of the eighteenth century in Germany by Alois Senefelder, who was searching for a way to self-publish his music and poetry. Working with limestone, he developed the technique of drawing into the smooth surface of the stone so that the image could be reprinted from that surface in large numbers. The process allowed artists to create images with a new spontaneity, because they were able to use pen, brush, pencil, or crayon to create their designs directly onto the lithographic stone. The marks made by the artist are treated with chemicals so that areas on the stone's surface attract or repel ink. This direct mark-making was more appealing to many artists than the cutting away of metal or wood involved in earlier printmaking processes. This



Alfonse Maria Mucha (Czech, 1860–1939), Poster for Job Cigarette Papers, 1898, color lithograph, Endowment Fund purchase, 1974.18

desirable spontaneity in combination with the falling costs of lithography through the nineteenth century made the process increasingly the choice of artists.

In France, lithography quickly became an important avenue for artistic expression in the hands of Eugène Delacroix and Théodore Géricault, and such artists as Paul Gauguin continued to experiment with it through the nineteenth century. It was also an important medium for social satire for artists like Honoré Daumier. Henri de Toulouse-Lautrec, perhaps its greatest proponent, used it to create his memorable posters for Parisian cafes that bring together his trenchant observations of the Parisian demi-monde and his remarkable graphic sense.

Twentieth-century lithography will be represented with works by such German artists as Käthe Kollwitz, Americans as Louis Lozowick, and Mexicans as José Clemente Orozco, who all created prints with a strong social content. An important revival of lithography in America

came in the 1950s when the medium was infused with new energy by printers like June Wayne, Garo Antresian, and Tatyana Grosman, who worked with such artists as Grace Hartigan and Jasper Johns.

## Continued from page 3

bridge in Brittingham Gallery VII, as he did in Washington at the Sackler. While most of the installation is precision work, he ends by placing the horizontal planks on top of the beams in a random fashion.

Bridges have always been metaphors for connections and this bridge more than most: between East and West, between tradition and innovation, between craft and high art, between surrealism and hyperrealism, between illusion and reality. Viewers will add to the connections with their own responses.

In conjunction with the exhibition, the Elvehjem education department has organized programs designed to increase visi-

tors' understanding of the work on view. These talks and lectures are described on page 11. The reception for the exhibition at which the artist will be present is on Friday, December 12 from 5:00 to 7:00 p.m.

Presentation of this exhibition is made possible in part by grants from the Brittingham Fund, Inc.; The Evjue Foundation, Inc./The Capital Times; the Dane County Cultural Affairs Commission with additional support from the the Madison Community Foundation; the National Culture and Arts Foundation, Taipei; and the Wisconsin Arts Board with State of Wisconsin funds.



# Unique Artistic Collaboration in Gallery VI

Opening December 20 and on view through March 1 is *Four Directions*, an installation that resulted from an experimental, creative collaboration between the visual artist Gronk and the composer Joseph Julian Gonzalez.

Gronk's installation includes paintings and four tall, wooden chairs that face one other around a square table. When a visitor sits on a chair, it gives forth the music of a violin, a viola, or a cello. From the table issues uninterrupted string music (*Dies Irae Xipe Totec*) composed by Joseph Julian Gonzalez and recorded by the Kronos Quartet.

The title *Four Directions* refers to the four cardinal directions of pre-Columbian mythology. Each direction has a unique quality and significance; the east, for example, refers to the life-giving properties of the sun. The significance of the directions has influenced each chair's color and particular musical instrument. *Four Directions* enables museum visitors to participate in the art installation, because the "performance" of *Dies Irae Xipe Totec* depends upon the interaction of visitors with the chairs.

## Kronos Plays Madison, February 26

The Kronos Quartet consists of first violinist David Harrington, second violinist John Sherba, violist Hank Dutt, and cellist Joan Jeanrenaud. Kronos performs only twentieth-century music of artists as diverse as Ornette Coleman, Frank Zappa, Jimi Hendrix, Philip Glass, in addition to the established music of Bartok and Alban Berg.

One of the pieces they will perform at the Wisconsin Union Theater is a collaboration of Joseph Julian Gonzalez and Gronk. Watching Gronk paint, Gonzalez analyzed his gestures with the brush in terms of timing and rhythm and used this analysis as the basis of a musical composition. The theme of *La Tormenta Cantata* is based on recurring imagery in Gronk's work. Written for string quartet, soprano, and uniquely, a painter, *La Tormenta Cantata* has been performed twice by the Kronos Quartet before California audiences but not, until now, outside of California.



## The Artists

Born in 1954 of Mexican parents and based in Los Angeles, Gronk (born Glugio Gronk Nicandro) has exhibited his work in numerous solo and group exhibitions at prestigious arts institutions, such as the Mexican Museum, San Francisco, the Museum of Contemporary Art, Los Angeles, and the Brooklyn Museum, New York. Gronk



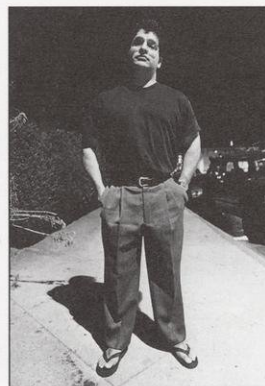
Gronk

lectured at the Elvehjem and served as artist-in-residence at the museum in 1994. During a two-week period, he painted a mural on the gallery walls that was on view to the public for an additional six weeks. The galleries were open to the public as

Gronk worked, offering a unique opportunity to see the artist in action. The exhibition introduced midwestern audiences to the work of this important contemporary Latino artist.

An accomplished composer and classical guitarist who also lives and works in Los Angeles, Joseph Julian Gonzalez has had compositions and arrangements performed by such musicians as Linda Rondstadt,

*continued on page 6*



Joseph Julian Gonzalez

During the performance of *La Tormenta Cantata*, Gronk, following Gonzalez's score, paints and completes an 8 x 12 foot panel, and with his gestures conducts the quartet. Each canvas produced during such a performance is unique except for several set figurative elements which must emerge at given times. *La Tormenta*, an elegantly dressed woman seen from behind who appears frequently in Gronk's work, is at the center of the composition and has as her counterpart the soprano that accompanies the quartet, with her back to the audience. Except for the timing of his gestures and these set images, Gronk freely improvises in his use of color, direction and quality of line, and additional imagery. This unique fusion of music and painting is further enhanced by the sounds of Gronk's paintbrush on the canvas which are actively incorporated into the performance through an attached microphone.

Tickets for the performance go on sale mid-January at the Wisconsin Union Theater box office (608 262-2201), at east-side and westside Borders Book Shops, and at Ward-Brodt Music Mall.

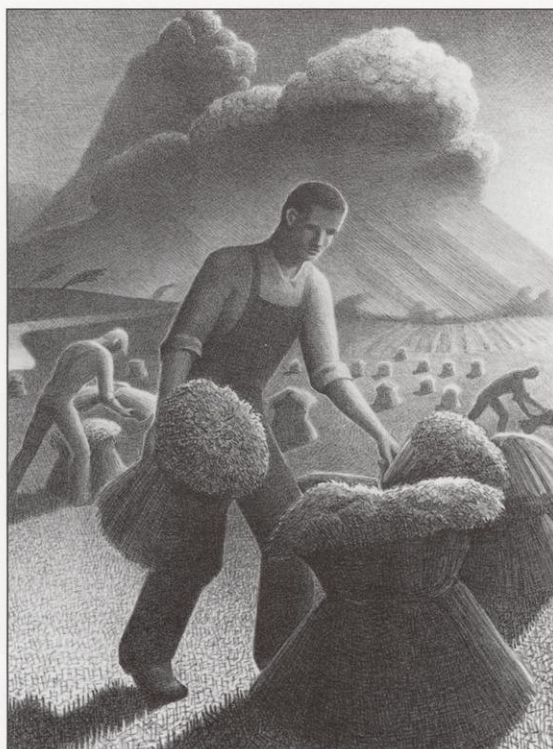


# Regionalist Prints: Benton, Curry, Wood

Opening in Mayer Gallery on February 7 and remaining on view through March 29 will be an exhibition of prints by a group called "The Big Three" by such mass media as *Time* and *Life* in whose pages they were hailed as celebrities, as true AMERICAN artists. All of the works in the exhibition are drawn from the Elvehjem's print collection.

During the 1930s and 1940s many artists created imagery that was intended to express a new, particularly American aesthetic. Thomas Hart Benton, John Steuart Curry, and Grant Wood were widely recognized for their paintings and murals that celebrated the American rural landscape, people, and institutions. Their prints take up the same subjects, and this common interest in portraying America from an agrarian point of view links them together as "regionalist" artists. All three artists worked outside the major metropolitan centers of art, though their work was sold across the United States. Likewise, all three made affordable prints (many selling for \$5.00 with frame) that were widely distributed. This democratic approach to art, celebrating the imagery of the American countryside as well as being accessible to the man-on-the-street, is another similarity in their careers.

Thomas Hart Benton's (1889–1975) prints, like his paintings, are often composed with strong, rhythmic lines, as in the print *Haystack*, where the undulations of sky and earth give the composition a strong vitality. These landscape elements often seem as animated as the human characters in his works; the land and sky appear to be mighty forces in constant struggle. Like Curry



Grant Wood (American, 1891–1942), *Approaching Storm*, 1940, lithograph, Gift of Mr. and Mrs. Gunther W. Heller, 1985.306

and Wood, Benton was partial to lithography which allowed him to draw more-or-less as he normally would, rather than having to learn the technical details of printmaking processes like engraving or etching. His prints are often related to his paintings, either as precursors to a theme which he would develop later as a painting, or as repetitions of his painted subjects.

Grant Wood's (1891–1942) subject matter can be quite similar to Benton's and Curry's, but his style is distinct. Wood often emphasized the similarities that exist between different parts of his composition. For instance, in *Approaching Storm* the shocks of grain on the ground repeat the shape of the thunderheads in the sky; the posture of the men in the fields echoes the form of the distant tree. From his home in Stone City, Iowa, Wood promulgated a vision of human beings in harmony with a land-

scape they shaped by their hard work.

John Steuart Curry (1897–1946), too, brings a distinct style to his compositions which, like those of the other two artists, often take their images from the farm and countryside. For instance, in his *Prize Stallions*, the quiet realism of the scene sets it apart from Benton and Wood. Yet man's relationship to nature is an underlying theme, emphasized here by the distinction between the huge, powerful horse and the determined man who leads him.

The exhibition is an appetizer for the major spring exhibition, *John Steuart Curry: Inventing the Middle West*, which will feature many of his oils based on prints in this show.

## Continued from page 5

Freddy Fender, Flaco Jimenez, Los Lobos, and Jose Feliciano. He has composed scores for feature films and television movies, including the PBS mini-series *Chicano! The History of the Mexican American Civil Rights Movement*, which aired in April 1996.

Cosponsoring the exhibition and performance with the Elvehjem is the Wisconsin Alliance for Arts Education (WAAE), a nonprofit membership organization dedicated to


the idea that all of the arts (dance, music, theater, visual arts, and literary arts) are essential to the mental, social, and emotional growth and development, as well as the quality of existence, and must therefore be considered necessary in the education of all. Financial support is provided by the Wisconsin Education Association Council and the Wisconsin Arts Board with State of Wisconsin funds.






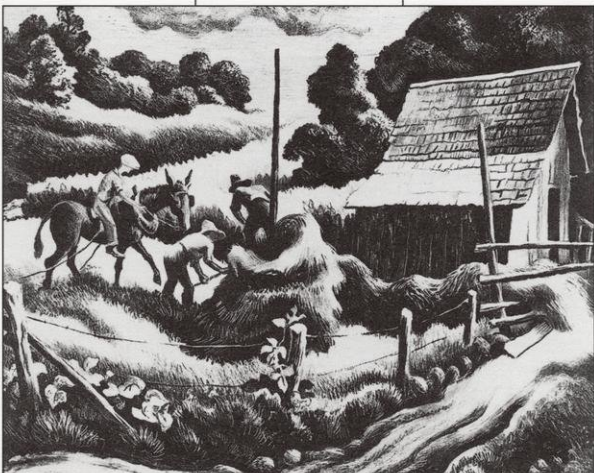


# JANUARY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>Thomas Moran, <i>Yellowstone Lake</i>, from <i>Two Hundred Years of Lithography</i>, Mayer Gallery through January 25</p> 				<p><b>1</b> MUSEUM CLOSED</p>	<b>2</b>	<b>3</b>
<p><b>4</b> 12:30 p.m. Concert, Gallery III, Madison Tuba Consort 2 p.m. Tour of tempo- rary exhibition, 40 min- utes, by docent Sybil Robinson</p>	<p><b>5</b> Galleries Closed</p>	<b>6</b>	<b>7</b>	<p><b>8</b> 12:30 p.m. Tour of per- manent collection, 40 minutes, by a docent</p>	<b>9</b>	<b>10</b>
<p><b>11</b> 12:30 p.m. Concert, Gallery III, UW-Oshkosh Music Faculty 2 p.m. Tour of tempo- rary exhibition, 40 min- utes, by docent Pat Thomas</p>	<p><b>12</b> Galleries Closed</p>	<b>13</b>	<b>14</b>	<p><b>15</b> 12:30 p.m. Tour of per- manent collection, 40 minutes, by docent Marion Stemmler</p>	<b>16</b>	<b>17</b>
<p><b>18</b> 12:30 p.m. Concert, Gallery III, Artemis Horn Quartet 2 p.m. Tour of tempo- rary exhibition, 40 min- utes, by a docent</p>	<p><b>19</b> Galleries Closed</p>	<b>20</b>	<b>21</b>	<p><b>22</b> 12:30 p.m. Tour of per- manent collection, 40 minutes, by docent Betty Wright</p>	<b>23</b>	<b>24</b>
<p><b>25</b> EXHIBITION CLOSÉS <i>Two Hundred Years of Lithography</i> Mayer Gallery 12:30 p.m. Concert, Gallery III, Oakwood Chamber Players 2 p.m. Tour of tempo- rary exhibition, 40 min- utes, by docent Jane Pizer</p>	<p><b>26</b> Galleries Closed</p>	<b>27</b>	<b>28</b>	<p><b>29</b> 12:30 p.m. Tour of per- manent collection, 40 minutes, by a docent</p>	<b>30</b>	<b>31</b>



F E B R U A R Y

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>1</b> 12:30 p.m. Concert, Gallery III, Pro Arte Quartet 2 p.m. Tour of tempo- rary exhibition, 40 min- utes, by docent Sybil Robinson 2:30 p.m. Lecture on Illusion in Clay by Jan Stuart, Smithsonian Institution, Room L140	<b>2</b> Galleries Closed	<b>3</b>	<b>4</b>	<b>5</b> 12:30 p.m. Tour of per- manent collection, 40 minutes, by docent Jane Pizer		
<b>8</b> 12:30 p.m. Concert, Gallery III, Pianists Mar- tin David Jones and Clara Park 2 p.m. Tour of tempo- rary exhibition, 40 min- utes, by a docent 2:30 p.m. Lecture on Chinese art by Ellen Johnston Laing, Univer- sity of Michigan, Room L140	<b>9</b> Galleries Closed	<b>10</b>	<b>11</b>	<b>12</b> 12:30 p.m. Tour of per- manent collection, 40 minutes, by docent Marion Stemmler		
<b>15</b> 12:30 p.m. Concert, Gallery III, Wisconsin Brass Quintet 2 p.m. Tour of tempo- rary exhibition, 40 min- utes, by a docent 2:30 p.m. Lecture on Chinese pottery by Terese Tse Bartholomew, Asian Art Museum of San Francisco, Room L140	<b>16</b> Galleries Closed <b>EXHIBITION CLOSING:</b> <i>Bridge: Illusion in Clay</i>	<b>17</b>	<b>18</b>	<b>19</b> 12:30 p.m. Tour of per- manent collection, 40 minutes, by docent Bev- erly Calhoun	<b>20</b>	<b>21</b>
<b>22</b> 12:30 p.m. Concert, Gallery III, Clarinetist Linda Bartley 2 p.m. Tour of tempo- rary exhibition, 40 min- utes, by a docent	<b>23</b> Galleries Closed	<b>24</b>	<b>25</b>	<b>26</b> 12:30 p.m. Tour of per- manent collection, 40 minutes, by docent Betty Wright 8 p.m. Concert, Kronos Quartet, Wisconsin Union Theater, see p. 6	<b>27</b>	<b>28</b>
						
Thomas Hart Benton, <i>Haystack</i> , from <i>Regionalist Prints</i> opening February 7 in Mayer Gallery						



## Welcome New Staff

Program assistant Amy Parkel graduated in 1993 from The University of Iowa in Iowa City, earning a B.A. in English but taking art history and studio art courses as well. She



Amy Parkel, program assistant

moved to Madison in 1995 and worked at the university in Medical School administration as a supervisor. While she enjoyed her position at the Medical School, her strong interest in the arts brought her to the Elvehjem in June of 1997.

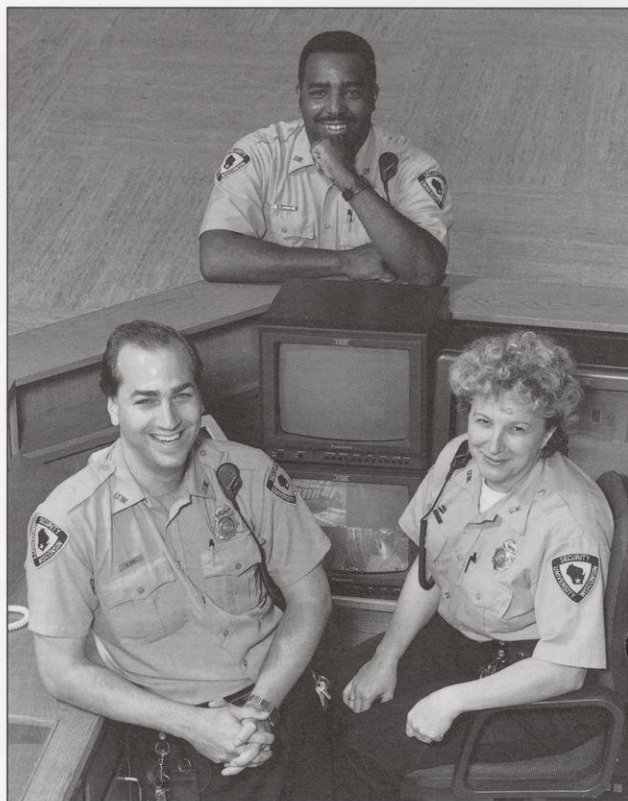
Interns for the academic year 1997-98 are Christa Knudsen for marketing and Laura Larkin for the Sunday Afternoon Live Concert program. Christa came to Madison from Duluth, Minnesota in 1992. She received B.S. degree from the University of Wisconsin-Madison in business marketing in spring 1997 and in fall started graduate school in arts administration. Christa plays the classical piano and the oboe

and has composed music for theatrical productions of Bertolt Brecht's *The Elephant Calf* and Shakespeare's *Romeo and Juliet*. She also enjoys playing the fiddle and singing bluegrass music and is especially interested in contemporary and collaborative art. She worked as a marketing intern at New Moon Publishing on a magazine for young girls and at a small business development center. Christa wants to continue marketing for a museum after she graduates.

Laura comes to Madison from Baton Rouge, Louisiana, where she most recently served as project leader for the Louisiana Division of the Arts, the state arts-funding agency. Laura received a B.A. with a double major in English literature and psychology and a minor in two-dimensional arts from Louisiana State University. Her enthusiasm for the visual arts was reinforced by graduate and undergraduate courses in art history, especially medieval art. While working at the LSU Union Art Gallery, she received an award for the best educational union program. She also served as chair of the LSU Union art advisory board and head of the visual arts committee.

The Elvehjem offers many opportunities for students to learn about the museum profession and derives many benefits from adding these enthusiastic

students to staff. Students working at the museum profession and derives many benefits from adding these enthusiastic students to staff. Students work-



Security staff (l-r): James Kaszubski, Ken Robinson, Nadine Giebel

ing at the museum for the 1997-98 academic year are Ryan Grover and Joann Skrypzak, print room assistants; Melissa Ham, Steve Johanowicz, preparator's assistants; Nicole Nitchman and Gabrielle Warren, education assistants; Laura Mueller and Kerryn Lewellyn, development/marketing assistants; Robert Cozzolino, Michelle Johnson, Andrea Roehmild, and Alfredo Zepeda, registration assistants; Sarah Bently, Elizabeth Burke, Lori Dillon, Kina Nopen, and Daniel Svensson, Museum Shop assistants; and Kari Blowers, Ann Lennartson, Jennifer Munz, and Carl Nelson, Sunday Afternoon Live concert assistants.



Laura Larkin and Christa Knudsen, interns



## Programs for Ah-Leon's Bridge

Ah-Leon's illusionistic bridge combines both evocation of time gone by and the contemporary practice of artists' installations. The programs associated with the exhibition will examine the Chinese ceramic and iconographic traditions out of which *Bridge: Illusion in Clay* came.

Because Ah-Leon will be in Madison to install his bridge, the first educational program on Sunday, December 14 will feature an artists' gallery talk. Bruce Breckenridge, professor of art at UW-Madison, and Don Hunt, art instructor at West High School of Madison and a leader among ceramic artists in the region, will discuss ceramic materials and techniques with Ah-Leon. The program will take place at 2:30 p.m. in Gallery VII.

In February three scholars will present a lecture series on Sunday afternoons to place the bridge in the context of Chinese art history. On Sunday, February 1, Jan Stuart, assistant curator of Chinese art, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, will lecture on "Illusion in Clay: Taiwanese Ah-Leon's 'Bridge' between East and West." Jan. Stuart is responsible for bringing his bridge for exhibition in this country. An authority on traditional Chinese ceramics, she will discuss Ah-Leon's work as part of the larger art scene in Taiwan.

On Sunday, February 8, Ellen Johnston Laing will present a lecture entitled, "Ceremonial Paper Buildings in Taiwan: Tradition and Innovation." She will concentrate on the folk crafts of paper houses and other effigies (including a bridge), often extremely large and elaborate, which were made to be used as surrogates for the "real thing" in funerary rituals. Ellen Laing is research associate at the Center for Chinese Studies, University of Michigan.

On the closing day of the exhibition, Sunday, February 15, Terese Tse



*Storytelling at the Museum*

Bartholomew, curator of Himalayan art and Chinese decorative art, Asian Art Museum of San Francisco, will lecture on "The Purple Sand Pottery of Yixing: Its Past and Present." The speaker is an expert on the ceramic traditions and techniques of Yixing which date to the sixteenth century, in Jiangsu province, China, and which supplied the primary inspirations for Ah-Leon. Dr. Bartholomew is not only acquainted with Ah-Leon's work, but also with others who have revived the tradition of Yixing outside of mainland China. She will place him in the "modern Yixing" movement. All February lectures will take place in Elvehjem room L140 at 2:30 p.m.

## Teachers' Materials for School Groups Visiting Bridge

We have developed a teacher guide and slide packet about Ah-Leon and *Bridge: Illusion in Clay* for use by teachers in the classroom prior to a guided tour of the exhibition. In addition to slides of the bridge, details of the artwork and the artist at work, and a map, the ten slides are accompanied by a script which supplies additional information about the

artist, his ceramic technique, and his influences. Questions for classroom discussion, a ceramics glossary, a bibliography, and suggested related art activities are also included. The slide packet will be most useful to students in upper elementary through high school grades. To arrange a tour and to borrow a slide packet please call the museum education area (608 263-4421) at least three weeks prior to your desired date.

## Elvehjem Program Noted by Art Educators

An Elvehjem program based on the Hindu epic *The Ramayana* was noted in a fall, 1997, National Art Education Association "Advisory" on "Storytelling in Art Museums." A cooperative program between the Elvehjem and the University of Wisconsin Theatre for Children and Young People, it combined curriculum materials on *The Ramayana*, a tour including our Hindu sculptures, and a play called "Tales of South Asia." Over 1,000 visual arts teachers and art museum educators who are members of the NAEA receive advisories as part of their membership.





Greta Lindberg and Jean-Pierre Golay

## Docents to Speak at Language Teachers' Conference

Docents Greta Lindberg and Jean-Pierre Golay presented sessions at the annual state convention for Wisconsin Association of Foreign Language Teachers on November 8 in Appleton. In a slide lecture Greta Lindberg presented our offerings for Latin students at the middle and high school levels, emphasizing the outstanding holdings in ancient Greek art and our related tour on "Ancient and Classical Art." Greta, a retired teacher of English and classics at Madison's Memorial High School, has been a docent since 1994.

Jean-Pierre Golay, a frequent contributor to our French language-tour program, lectured in a separate session on "Art Museum Touring in French: Where French Culture and Language Meet" in which he explained the opportunity for high school and college students to have a tour of our collections of French art in the French language. Jean-Pierre is a media literacy specialist and Elvehjem docent since 1990. The museum is fortunate to have such fine docents and excellent representatives of our museum promoting Elvehjem collections and educational offerings to the state's teachers.

## Elvehjem Acquires First Cubist Painting

The Elvehjem recently acquired a painting by Albert Gleizes, a pioneer of nonfigurative art, which is now displayed on the east mezzanine wall that has been reorganized. Except for a small watercolor by Marcel Gromaire (French 1892–1971) the Elvehjem had nothing in its collection to represent cubism, one of the early twentieth century's most important art forms. "As a teaching museum," says director Russell Panczenko, "we have long lamented the lack of an example of this major movement. Any art or art history student studying the twentieth century needs to know about cubism in order to understand the later developments, including abstract expressionism."

Born in Paris in 1881, Albert Gleizes joined the cubist movement in 1909. In 1911 he exhibited at the Salon des Independents in special room with Jean Metzinger, Robert Delaunay, Le Fauconnier, and Fernand Leger, an occasion often said to mark the emergence of cubism. He concerned himself for the next few years with the rhythm and cadence of forms and colors, which led him towards abstraction. In 1915 after he was demobilized from the army, he married and sailed for New York,

where he lived, apart from trips to Barcelona and Cuba, until 1919.

By the 1920s Gleizes had developed a style based on his first abstract pictures of 1915, characterized by dynamic intersections of vertical, diagonal, horizontal, and circular movements; he was attracted by the patterns of energy. In Paris in 1923 (the year before he painted the Elvehjem work), he published *Peinture et ses*

*lois*, a thorough exposition of principles of abstract art in which he rejected both representation and geometric forms. He claimed that a painting that concentrated on essential rhythms was more universal and thus superior to a painting that retained reminders of subjective, individual perception.

The funds to purchase this important painting were provided by



Albert Gleizes (French, 1881–1953), *The Schoolboy (L'Ecolier)*, ca. 1924, gouache or glue tempera on canvas, 35 1/2 x 27 1/2 in. Elvehjem Council 25th Anniversary Fund purchase, 1997.31

the Elvehjem Council in celebration of the museum's twenty-fifth anniversary, in 1995. The museum has been searching for two years for an appropriate acquisition. "We are extremely grateful to the Council," said Panczenko. "Their generous donation has allowed us to fill a major gap in the collection." Elvehjem Council chair Jane Coleman was active in the search, along with Panczenko, for the anniversary gift.



## Holidays at the Elvehjem

### Horn Concert

A free public concert will be held on Saturday, December 13 from 2:30 to 3:30 p.m. in Paige court. The UW Horn Choir, consisting of 20 students who are both music and nonmusic majors, is directed by Professor Douglas Hill, UW School of Music. The musicians will be arranged around the mezzanine to take advantage of antiphonal arrangements and fill the museum with cheerful and inspiring sound.

The program incorporates music from Africa, the Caribbean, Ecuador, and Madagascar, as well as a traditional air from Handel's *The Messiah* and a Christmas medley. Refreshments will be served following the concert, which will be informal. Members are encouraged to bring their families and friends and visit the exhibitions and the Museum and Holiday shops.

### Reception

Join us on Friday, December 12th from 5 to 7 p.m. to celebrate the opening of the exhibition *Bridge: Illusion in Clay*. The reception will include complimentary hors d'oeuvres, a cash bar, and live music. All museum members and the general public are invited to this free event. For more information, please call 608 263-2246.

### Look Behind the Scenes

Find out how and where the Elvehjem Museum stores and cares for some 16,000 works of art; learn more the permanent collection and the current temporary exhibition *Bridge: Illusion in Clay*; and hear answers to your questions on museum membership at a **Behind the Scenes** tour for Elvehjem members who have joined during the past year. The tour, limited to

fifteen people, will take place on Saturday, December 13 at 4 p.m., following the 2:30 UW Horn Choir concert. Please call the development office, 608 263-2495 to reserve your place.

### The Season of Giving

We hope that you will include the Elvehjem Museum of Art in your plans for gift-giving at the end of the year. Contributions to the Elvehjem by members and donors that are above and beyond annual gifts ensure the success of the museum's exhibitions, education programs, and permanent collection. Your additional support of the Elvehjem's activities will be appreciated by the thousands of people who will visit the museum in the coming year. Please consider a tax-deductible gift to the Elvehjem at year-end.



UW-Horn Choir, 1997



## Save the Date: March 21

Reception for major  
spring exhibition

*John Steuart Curry:  
Inventing the Middle West*

Watch mail for more  
information

## Include the Elvehjem in Your Estate Plans

The Elvehjem Museum of Art has been formed by many significant financial gifts and donations of works of art from donors who have designated the museum as a recipient or partial recipient of their estate. The success of the Elvehjem depends on the generosity of our many devoted members and friends. By including the Elvehjem in your will, you are investing in the future of the museum and the enjoyment of art for generations to come. While it is essential to consult your attorney or tax advisor before creating a will or trust, UW Foundation representatives are always available to talk with you about your ideas and bequest plans. Please call 608 263-4545 and ask for the "Planned Giving Office" if you would like more information or to discuss options for giving.

## GIFT MEMBERSHIP FORM

### Gift recipient

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
Phone \_\_\_\_\_

Gift membership level

- ☐ \$20 Senior ☐ \$30 Individual ☐ \$100-249 Founder  
☐ \$20 Student ☐ \$45 Family ☐ \$250-999 Associate

### Gift giver

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
Phone \_\_\_\_\_

Payment

- ☐ A check (payable to Elvehjem Museum of Art) is enclosed.  
☐ Charge my credit card ☐ Visa ☐ Mastercard

Card number \_\_\_\_\_ exp.date \_\_\_\_\_

Signature \_\_\_\_\_

Gift materials mailing

- ☐ Please send all membership materials to the gift recipient.  
☐ Please send all membership materials to me for personal presentation to the gift recipient.

Mail gift membership form and payment to Elvehjem Museum of Art, 800 University Avenue, Madison, WI 53706 or drop the form off at the Museum Shop during your next visit. For more information on membership, please call the membership office at 608-263-2495.

## CONTRIBUTION FORM

- ☐ Yes, I would like to make a tax-deductible contribution of \$\_\_\_\_\_.  
☐ Please upgrade my membership level from \_\_\_\_\_ to \_\_\_\_\_ with my payment of \$\_\_\_\_\_.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
Phone \_\_\_\_\_

Year-end gifts and membership upgrades can be mailed to the Elvehjem Museum of Art, 800 University Avenue, Madison, WI 53706.

For more information, please call the development office at 608-263-2495.



## Information: 608 263-2246

### Admission is free

### Gallery and Museum Shop Hours

Tuesday–Friday 9 a.m. –5 p.m.

Saturday–Sunday 11 a.m.–5 p.m.

CLOSED MONDAY

### Kohler Art Library Hours

Monday–Thursday 8 a.m.–9:45 p.m.

Friday 8 a.m.–4:45 p.m.

Saturday and Sunday 1–4:45 p.m.

For hours between terms call 608 263-2258

### Museum Membership Benefits

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

#### Annual benefits include

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

#### As a member you support

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

### Parking

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

### For Visitors with Disabilities

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

### Tours

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

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

### Museum Etiquette

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

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

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

Photographs of the permanent collection may be taken with a hand-held camera without a flash. Written permission must be obtained from the registrar for any other photography.

## MEMBERSHIP FORM

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

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

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Home phone \_\_\_\_\_ Business phone \_\_\_\_\_

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

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

☐ Charge my ☐ Visa ☐ MasterCard

Card # \_\_\_\_\_ Expir. date \_\_\_\_\_ Signature \_\_\_\_\_

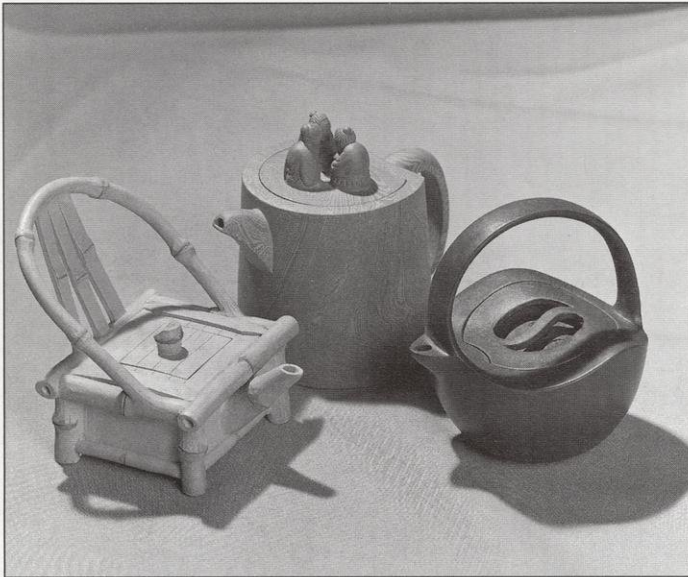
Recruiting Member: \_\_\_\_\_ Phone \_\_\_\_\_

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



## Holiday Shop in Its Fifteenth Year!

This holiday season, shop where your purchases count. The Elvehjem Museum Shop and Holiday Shop offer a delightful mix of art-related gifts. Your purchases help support this museum's programs.



Eagerly collected by both tea connoisseurs and art lovers, Yixing teapots are both the best tea-brewing vessels and elegant aesthetic objects. Every Yixing teapot bears a chop mark—the “signature” of the artist and a reminder of every teapot’s high quality and craftsmanship. New designs will arrive through January. \$36.00 to \$125.00 (members \$30.60 to \$106.25)

**Shop on Mondays through  
December 22.**



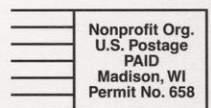
**Holiday Shop open through  
January 4.**



**Year-end  
CLEARANCE SALE STARTS  
December 26.**

**ARTSCENE**

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



Winter 1997-98

*Important Dated Information!*