



LIBRARIES

UNIVERSITY OF WISCONSIN-MADISON

Artscene. Vol. 4, No. 3 June, July, August 1988

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, June, July, August 1988

<https://digital.library.wisc.edu/1711.dl/DO4A5JWWJBCOH8R>

<http://rightsstatements.org/vocab/InC/1.0/>

Copyright 1988 The Regents of the University of Wisconsin System

For information on re-use see:

<http://digital.library.wisc.edu/1711.dl/Copyright>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

The Elvehjem Museum of Art *artscene*

University of
Wisconsin-Madison
Volume 4, Number 3

Eastern Europe, and especially Czechoslovakia, is noted for its interest in intricate and complex works of graphic art. This summer, the Elvehjem is pleased to present an exhibition of eighty prints and four paintings by a Slovak artist who is one of the acknowledged masters of the genre. The exhibition's title, *In Praise of Troubled Dreams: Prints and Paintings of Albin Brunovsky*, points to the evocative, visionary, and often fantastic aspect of Brunovsky's work. Most of the works in the exhibition are etchings, a medium that allows him—often with the aid of a magnifying glass—to craft images in the most minute detail.

Albin Brunovsky was born in Zohor, Czechoslovakia in 1935 and studied art at the University of Creative Arts in Bratislava, where he is professor and chairman of the Department of Book Illustrations. In 1985 he was awarded the title "National Artist." His work has been exhibited widely throughout Europe, and he has become internationally recognized as an illustrator of books. Indeed, he imbues his etchings with such detail and such fantasy that the viewer is eager to know if there is a story line to each print. For example, in the early 1980s Brunovsky executed several etchings bearing the title *Lady with a Hat*, in each of which, the woman's hair has been transformed into a large and elaborate scene. The subtitles to the prints—*The Widow, The Mirror, The Garden, Dulcinea*—provide a key to suggest a narrative for each.

In Praise of Troubled Dreams will be on view from June 4 through July 31. It comes to the Elvehjem under the auspices of the United States Information Agency, in cooperation with the government of Czechoslovakia.

Even before its opening on May 7, the exhibition *American Indian Art: The Collecting Experience* generated considerable attention among those interested in American Indian culture. The exhibition contains over one hundred traditional and contemporary art objects from seven private collections, including baskets, quillwork, beadwork, pottery, jewelry, sculpture, and rugs. As its title indicates, one intent of the exhibition is to examine the collecting of American Indian art as a phenomenon and the relationship collectors have with American Indian culture. Because each collection is exhibited as a unit, the visitor is able to perceive the unifying principle of an individual collection, as well as to understand some of the directions that collecting American Indian art may take. The imaginative installation, which unifies the diverse collections, was in part the work of Professor Gordon's class which included the following students: Diana Dicus, Rebecca Haber, Melanie Herzog, Merrill Horswill, Maxine Johns, Julie Loehrl, Anne Martella, Julie Statz, and Julie Trestman.



Albin Brunovsky, *Lady with a Hat II (The Mirror)*, 1981, etching (from the exhibition *In Praise of Troubled Dreams: Prints and Paintings of Albin Brunovsky*).

The fully illustrated exhibition catalogue, written by guest curator Professor Beverly Gordon with Melanie Herzog, traces the development of the interest and practice of collecting American Indian art and profiles each collection. The exhibition will be on view through July 3, and members are invited to take advantage of related educational events described elsewhere in *Artscene* for the month of June.

As the Elvehjem invites visitors to enjoy our summer exhibitions, we wish to give readers of *Artscene* advance notice of one of the most significant exhibitions ever to be organized by the Elvehjem. Opening on September 2, and running through November 6, *Frank Lloyd Wright and Madison: Eight Decades of Artistic and Social Interaction* will highlight over fifty original drawings by Wright, many of which have never been published or exhibited. They, along with original blueprints, furniture,

Continued on Page 4

INSIDE *artscene*

Exhibitions

American Indian Art, *In Praise of Troubled Dreams: Prints and Paintings of Albin Brunovsky*

Artworks of the Month

Brunovsky and Pickenoy

From the Director

Gallery Lectures

"Southwestern Pottery," "American Indian Beadwork," "Navajo Rugs"

Members' Tours

Madison's Wright Buildings

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

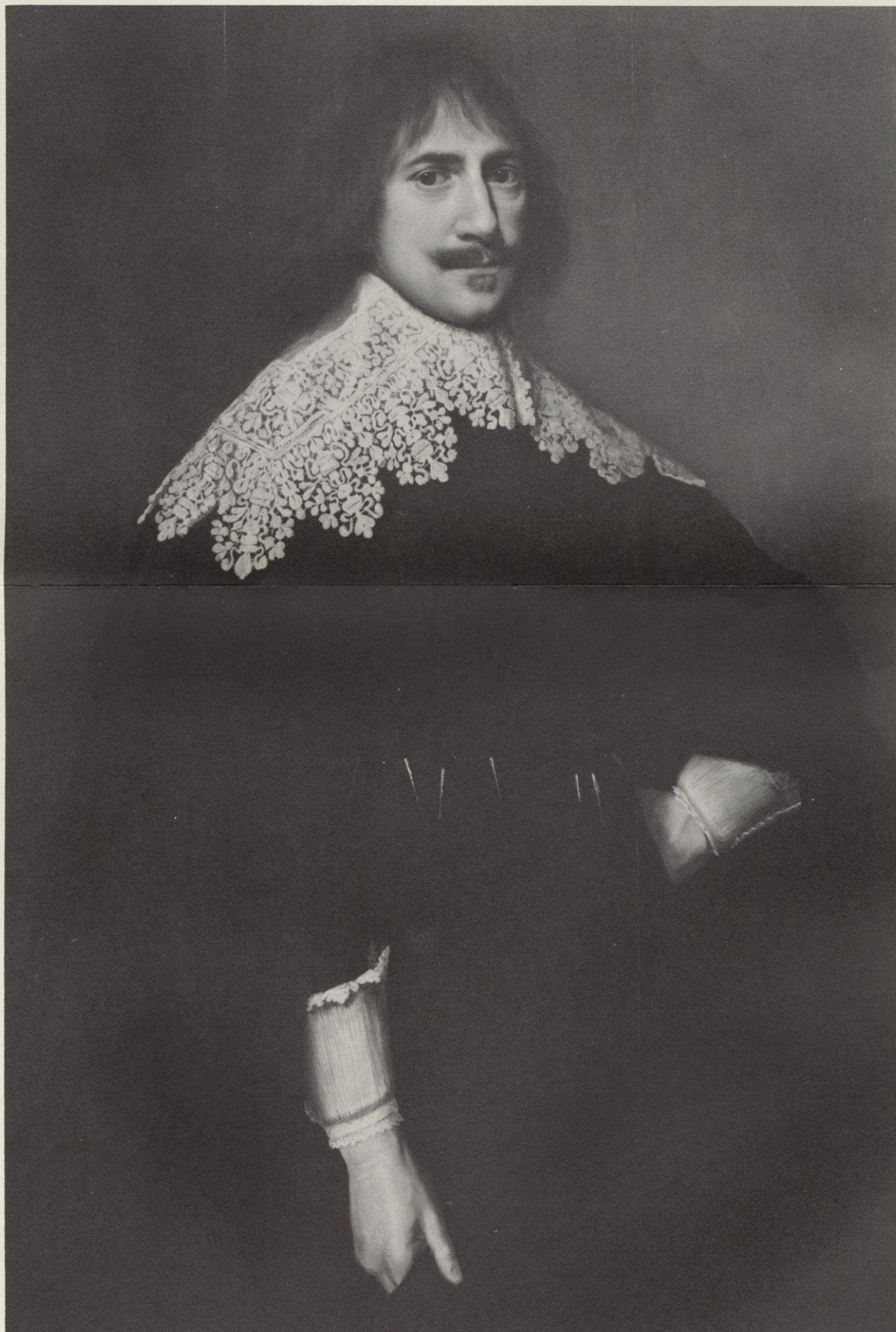
A Pickenoy Portrait and New Acquisitions

During June and July, the Artwork of the Month program will feature paintings by Albin Brunovsky which accompany the exhibition *In Praise of Troubled Dreams*. For further information on this artist, see the *Exhibitions* section of this issue on page 1. In August, *Portrait of a Gentleman*, attributed to the seventeenth-century Dutch artist Nicolaes Elias. Pickenoy (ca. 1590–1656), will be featured. The painting, donated to the University in 1962 by Mr.

and Mrs. Marc B. Rojzman, has not been publicly displayed for a number of years due to aspersions cast both on its authenticity and its state of preservation. However, the enthusiastic reaction of a specialist in seventeenth-century Dutch art has led to a thorough re-examination of the painting itself and its conservation history. The latter revealed that, while there are significant areas of overpainting and retouching on the work, as the previous

scholar had suggested, they are confined largely to peripheral portions, particularly the brown background and the black coat. The essential features are largely original, the face of the sitter with its fashionable Van Dyck mustache-and-goatee is in almost perfect condition and the lace collar and cuffs as well as the hands are retouched primarily along two vertical seams in the panel where abrasion of the original paint layer had occurred. When the painting was last worked on by conservators in 1969, two areas of overpaint were determined to be corrections made by the original artist rather than subsequent alterations to the design by a later restorer. The determination was based on solvency tests of the various pigments. The overpainting in question concealed bands of white lace on the lapels of the coat extending from the collar to the belt, and another on the sitter's right sleeve. Moreover, counterbalancing the one negative opinion of the painting which was put forth in 1982 and supporting the recent positive reaction are two opinions rendered in the early 1970s by eminent scholars of Dutch painting, both of whom cited the high quality of the work and independently attributed it to Pickenoy. Prior to that time, the painting was attributed to Jacob Gerritsz Cuyp, perhaps most famous as the father of Albert Cuyp. However, both Dr. Alfred Bader and Walther Bernt rejected that artist and unequivocally gave it to Pickenoy, a successful portrait painter in Amsterdam during the second quarter of the seventeenth century whose earlier work reflected the influence of Frans Hals but in later years, as here, drew inspiration from the young Rembrandt. Like many of his contemporaries, Pickenoy delighted in recreating material effects of intricate lace patterns, jewelry and the like. Thus, the sifting and winnowing so essential to connoisseurship—weighing opposing opinions, examining scientific and historical evidence—has led to the re-evaluation and reappearance of *Portrait of a Gentleman*.

Acquisitions continue to be made apace. Reflecting the trend of the past few years, contemporary prints have been the focus of the Elvehjem's collecting policy and most recently have taken on a real international flavor. Included are works by Americans Frank Stella, Carolyn Autry and James Havard, Canadians Lisa MacLean and Sarah Nind, the Italian Valerio Adami, the Japanese Kazumi Amano and the Czechoslovakian Jiri Anderle.



Nicolaes Elias. Pickenoy, *Portrait of a Gentleman*, ca. 1650, oil on panel, Gift of Mr. and Mrs. Marc B. Rojzman.

FROM THE DIRECTOR

A recent article in the *Wisconsin State Journal* has given rise to a variety of questions from friends of the Elvehjem about the Museum's policies concerning the acceptance and disposition of gifts of works of art. Because these questions are inter-related, I thought it might be useful if I addressed some of them in this issue of *Artscene*.

Although the Elvehjem is an integral part of the University of Wisconsin-Madison, its accessioning policies are determined solely by the Museum. Based on broad guidelines established by the American Association of Museums, those policies basically state that any work of art which is accepted into the permanent collection must first of all be of high aesthetic quality or significant historical importance; secondly, it must be relevant to the Elvehjem's educational mission; then, the Museum must be capable of properly caring for and exhibiting the work; and finally, that there are no limiting restrictions or conditions attached to the offer of gift.

The last clause is perhaps the most problematic for many people. We are frequently asked: Why can't the work of art be put on permanent display once it has been donated? Or, why does the Museum want to reserve to itself the right to deaccession a work of art which has been given? After all, gifts to the Museum are meant, in part at least, as a permanent memorial to the individual or institution that presented the gift. These are understandable concerns on the part of a prospective donor. However, if such donor-imposed conditions were accepted by the Museum, they would represent serious obstacles to the Museum's continued growth and activities.

If we look at the question of permanently displaying donated works of art simply from the perspective of availability of space, the need for such a policy becomes obvious. The Elvehjem's collection currently numbers over 14,000 objects. Of this total, approximately 630 objects, less than 5% of the entire collection, can

be exhibited in the Museum's exhibition spaces. This percentage will further diminish as the collection continues to grow. Furthermore, which objects from the permanent collection are on view at any given time is determined by the Museum's staff. The Elvehjem is not simply a passive repository for art but rather it is an active university museum whose collections and exhibitions are consciously focused on the Museum's mission within its broad scholarly context.

Deaccessioning is also an important prerogative of the Museum. Collections, both public and private, need continual pruning. Better examples of either a particular style or an artist's work should supplant less significant ones. Also, duplicates rarely serve any useful purpose and take up valuable space. Collection management must be a dynamic on-going process of continual refinement and is an integral part of what a museum is all about.

Russell Panczenko



Lisa MacLean, *Winged Victory*, 1986, color lithograph, Frank J. Sensenbrenner Endowment Fund purchase.



Frank Stella, *Shards III*, 1982, mixed media print, Juli Plant Grainger Endowment Fund purchase.

The Elvehjem

EXHIBITIONS

American Indian Art, Albin Brunovsky and Frank Lloyd Wright

Continued from Page 1

scale models, photographs, and related artifacts, will be brought together to examine thirty-two projects designed by Wright for Madison from 1893 through the late 1950s.

The exhibition's 200 objects represent the stylistic evolution and functional range exemplified in Wright's Madison designs. They reveal a microcosm of Wright's work and include a lake cottage, dance academy, church, cultural center, hotel, motel, hospital, factories, boathouses, and numerous residences. The exhibition presents many unknown designs, while several have been redated. Also, one Wright building has been discovered. Indeed, few American cities have as many realized Wright buildings and none can boast so many proposed designs—thirty-two—as Madison, Wisconsin and its environs. Only Madison was the intended site of designs from the architect's first year of independent practice in 1893, from the year of his death in 1959, and from every decade in between.

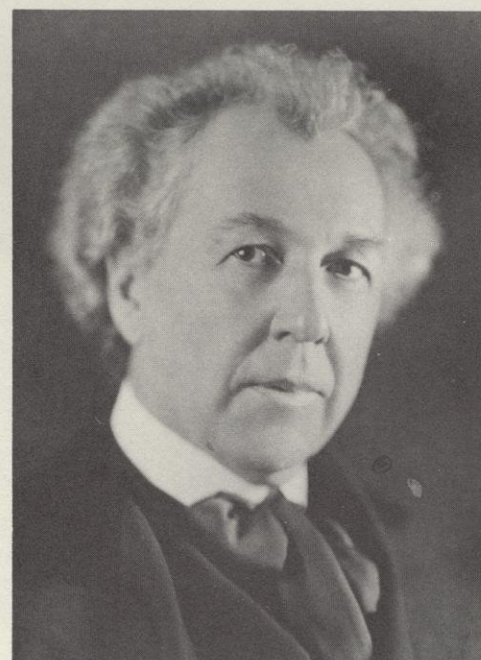
Frank Lloyd Wright and Madison will be accompanied by a major scholarly catalogue, including previously unpublished photographs of original drawings and essays by Mary Jane Hamilton, exhibition curator, as well as a team of researchers. Paul Sprague, UW-Milwaukee architectural historian, is the general editor. Look for more details on the exhibition in the next issue of *Artscene*.



Albin Brunovsky, *Lasting Aim to Own*, 1978, etching (from the exhibition *In Praise of Troubled Dreams: Prints and Paintings of Albin Brunovsky*).



Helen Cordero, *Creche*, handbuilt and slip painted, clay, wood and straw (from the exhibition *American Indian Art: The Collecting Experience*).



Frank Lloyd Wright (Courtesy State Historical Society of Wisconsin; Photo De Longe Studio).

The Elvehjem



Melanie Herzog and Beverly Gordon installing the exhibition *American Indian Art: The Collecting Experience*.



Frances Potter demonstrates Navajo weaving for Waunakee Elementary School fourth-graders in May.

Tours and Demonstrations

On Thursdays, Docents will lead drop-in tours on the collections. The tours given by Docents Susan Stanek (June 2), Sara Fellman (June 9), Catherine Bertucci (June 16 and August 11), Patricia Roedell (June 23 and July 28), Julie Segar (June 30 and August 4), DeEtte Beilfuss (July 7, 14 and 21), and Beverly Calhoun (August 18 and 25) begin at 11 a.m. in Paige Court.

Every Sunday at 3 p.m., Docents will give ten-minute talks on the Artwork of the Month: Henryka Schutta (June 5, 12, 26, July 24 and 31), Sallie Olsson (June 19, July 3, and August 21), Ingrid Russell (July 10 and 17), Susan Stanek (August 7), and Sybil Robinson (August 28).

Weaving demonstrations by Frances Potter will take place most Tuesdays and Thursdays in June in Gallery IV, from 11 a.m. to 1 p.m. (263-4421).

June

4 Saturday

Exhibition, *In Praise of Troubled Dreams: Prints and Paintings of Albin Brunovsky*, opens in the Mayer Gallery and runs through July 31.

5 Sunday

Gallery lecture, "Southwestern Pottery," by Anne Martella in Gallery IV, at 3:30 p.m. (263-4421).

12 Sunday

Gallery lecture, "American Indian Beadwork," by Beverly Gordon in Gallery IV, at 3:30 p.m. (263-4421).

19 Sunday

Gallery lecture, "Navajo Rugs," by Frances Potter in Gallery IV, at 3:30 p.m. (263-4421).

26 June

Gallery lecture, "Navajo Rugs," by Merrill Horswill in Gallery IV, at 3:30 p.m. (263-4421).

July

3 Sunday

Exhibition, *American Indian Art: The Collecting Experience*, closes.

31 Sunday

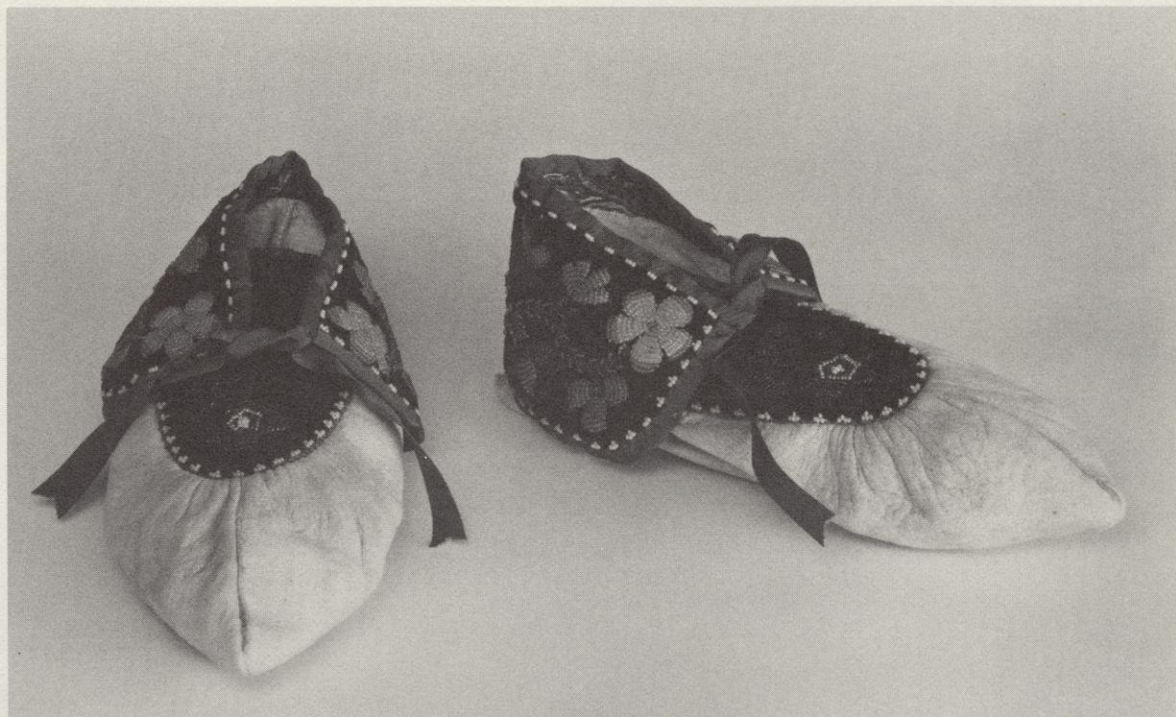
Exhibition, *In Praise of Troubled Dreams: Prints and Paintings of Albin Brunovsky*, closes.

American Indian Art: Programs

Educational programs related to *American Indian Art: The Collecting Experience* have been organized for June. Specialized gallery talks, weaving demonstrations, and guided tours are all available. Thematic gallery talks will be given each Sunday afternoon in Gallery IV (3:30 p.m.). Speakers and topics are as follows: Anne Martella on "Southwestern Pottery," June 5; Beverly Gordon on "American Indian Beadwork of the Plains and Woodlands," June 12; Frances Potter on "Navajo Rugs," June 19; and Merrill Horswill on "Navajo Rugs," June 26.

Frances Potter, weaver and teacher, has organized demonstrations of Navajo weaving in the exhibition gallery on most Tuesdays and Thursdays in June from 11 a.m. to 1 p.m. Visitors will have the opportunity to see this special weaving technique, which cannot be duplicated with machines, in the gallery where actual Navajo rugs are hung. To verify dates, please call Anne Lambert (608-263-4421).

Guided tours of the Elvehjem's *American Indian Art* exhibition and the State Historical Museum's *People of the Woodlands: Wisconsin Indian Ways* are also available. We



Chippewa moccasins, spot stitch applique beadwork (from the exhibition *American Indian Art: The Collecting Experience*).

suggest group leaders organize visits to tour both exhibitions and plan lunch on State Street in between. Guided tours are by appointment at least three weeks in advance, or individuals may drop in and

enjoy the displays on their own. To arrange a guided tour at the State Historical Museum call 608-262-7700 (the Museum is closed on Mondays) and 608-263-4421 at the Elvehjem.

Community Organizations will interact with *Frank Lloyd Wright*

Frank Lloyd Wright and Madison: Eight Decades of Artistic and Social Interaction will provide an opportunity for many Madison cultural institutions to cooperate. Opening on September 2 to coincide with the multi-

cultural Festival of the Lakes, this exhibition and *House Beautiful: Frank Lloyd Wright for Everyone*, have spawned complementary exhibitions and activities to be held at a variety of Madison institutions. For exam-

ple, the Madison Art Center, Madison Children's Museum, the University of Wisconsin Memorial Union, and State Historical Society and Museum, have planned exhibitions. The University of Wisconsin's Continuing Education in the Arts, State Department of Public Instruction, and Wisconsin Society of Architects, among others, have organized lectures and workshops.

Musical events feature a concert of compositions by the architect's father, William C. Wright, organized by the University of Wisconsin School of Music. A second performance by the Taliesin Fellowship musicians will inaugurate the "Sunday Afternoon Live from the Elvehjem" season.

An "Alternative Parade of Homes" (a venture of Historic Madison and Madison Trust for Historic Preservation), films on Wright at the Madison Public Library, and tours of the Unitarian Meeting House are additional examples of the rich offerings now being planned.

The Elvehjem will sponsor lectures and programs including a lecture series featuring Thomas Messer, Director Emeritus of the Solomon R. Guggenheim Museum, guided tours for groups, and a slide packet for teachers. To request a complete list of activities call the Elvehjem at 608-263-2246, after August 1.



Volunteer Braillists (left to right) Stella Berven, Marilyn Padley, and Betty Oakley discuss plans by Frank Lloyd Wright which they will translate into raised line drawings for the Elvehjem exhibition. (Jane Hobson operates a thermoform machine in the background.)

The Elvehjem

MEMBERSHIP

Membership News

Members will soon be receiving postcards announcing the publication of the 1986–87 *Bulletin/Annual Report*. The names of all members and donors whose gifts the Elvehjem received from July 1, 1986 to June 30, 1987 are listed in the *Bulletin*.

Members will be finding a newly published brochure enclosed with the new membership cards when they renew. This general brochure highlights the permanent collection and provides information about Elvehjem hours and the various services the Museum provides. Members should find the brochure useful for themselves as well as for introducing potential members to the Elvehjem.

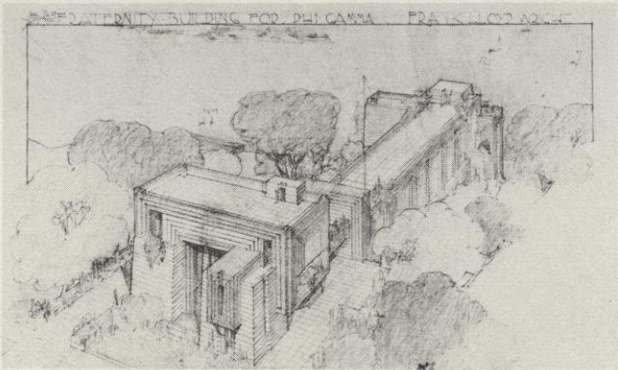
Members Only Tours of Madison Wright Buildings

In conjunction with the Frank Lloyd Wright exhibitions, the Elvehjem will sponsor tours of Wright-designed homes and buildings for Madison. These tours will offer Elvehjem Members the unique opportunity to view both exteriors and interiors of a variety of buildings including the First Unitarian Meeting House, Jacobs I, Prefab I, Prefab II, and the Pew House. This special tour has been organized for Elvehjem Members only and will be held on Saturday, September 24. Additional information will be provided to Members in August. Non-members are encouraged to join the Museum so that they can participate in this exciting event.

Frank Lloyd Wright Hotline

In order to have up to date information on other community activities related to the Elvehjem's Frank Lloyd Wright exhibitions available to the public, the Museum will sponsor a telephone hotline underwritten by Madison Magazine, Inc. Information about all related activities will be available on the hotline from August 15 through

the duration of the *Frank Lloyd Wright and Madison* and *House Beautiful* exhibitions at the Elvehjem. For information on exhibition dates and hours, lectures, tour opportunities and much more, please call 263-0FLW (263-0359) for a complete recorded message.



Frank Lloyd Wright, *Phi Gamma Delta Fraternity House*, 1923, colored pencil drawing, Lent by the Fiji Building Association.



Frank Lloyd Wright, *Lake Mendota Boathouse*, 1893 (Courtesy State Historical Society of Wisconsin).



Frank Lloyd Wright, *Pew House*, 1938–40 (Photo Ezra Stoller).

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



Makah trinket basket, twined and plaited; Tlingit commercial-type berry basket, twined and woven (from the exhibition *American Indian Art: The Collecting Experience*).

Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706



Nonprofit Org.
U.S. Postage
PAID
Madison, WI.
Permit No. 658

Gallery Hours:

Monday–Saturday 9 a.m.–4:45 p.m.
Sunday 11 a.m.–4:45 p.m.

Museum Shop Hours:

Monday–Saturday 9 a.m.–4:45 p.m.
Sunday 11 a.m.–4:45 p.m.

Kohler Art Library Hours:

Monday–Thursday 8 a.m.–9:45 p.m.
Friday 8 a.m.–4:45 p.m.
Saturday–Sunday 1–4:45 p.m.

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

Information: (608) 263–2246

Admission is free

artscene

June, July, August 1988

Important Dated Information!