

## Artscene. Vol. 2, No. 1 January/February 1986

Elvehjem Museum of Art

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# The Elvehjem Museum of Art *artscene*

University of  
Wisconsin-Madison  
Volume 2, Number 1

Changing exhibitions are one of the Elvehjem's most important ongoing activities. These exhibitions are of various kinds and of varying degrees of complexity. They can be organized entirely by the Elvehjem, or they can be borrowed from another museum, or they can be jointly put together by the Elvehjem and one or more other institutions and then shown at each of the participating museums. A temporary exhibition may be as simple as taking a selection of objects from the Museum's permanent collection and reassembling them in a gallery in a new way, or it can involve complex and time-consuming loan negotiations by which objects are borrowed from as many institutions as there are objects in the show. Any scale of exhibition can be accompanied by a catalogue, a scholarly symposium, a lecture or series of lectures, posters, or radio discussions. Each element of such a project becomes a separate entity in itself, with its own set of financial implications, which must then be carefully coordinated into the overall project plan. The more parts an exhibition has, the longer it takes to pull together, the most complex ones requiring up to five years.

Changing exhibitions are also a very important component of the Elvehjem's educational mission. They supplement the Museum's collections in various ways. By introducing new art into the Museum, these exhibitions bring to the Elvehjem's visitors the opportunity to see art that they could not otherwise see without traveling great distances. Or, organized around an object or objects from the permanent collection, special exhibitions allow these objects to be seen in a different context and thus broaden one's understanding of the collection itself. Borrowed changing exhibitions permit the Elvehjem to respond to the needs of numerous departments on campus by bringing to Madison materials which the Museum does not itself own. On the other hand, original exhibitions which are organized by the Elvehjem and then travel to other institutions are the means by which the Museum can assume a role of creative and scholarly leadership and thus establish a reputation for itself among its professional peers.

(continued on page 3)



Pisticci Painter, *Red-figure Kalpis*, ca. 440-430 B.C.,  
Gift of Mr. and Mrs. Arthur J. Frank

## JANUARY/FEBRUARY

### Exhibitions

Line, Tone, and Color:  
Old Master Printmaking Techniques  
The Figure as Sculptural Form:  
Photographs by Nickolas Muray  
The Heartland Painters:  
Defining a Contemporary American Myth  
Homage à Picasso  
Clayton Pond: Serigraphs

### Artwork of the Month

Boots Pride, by Sandro Chia  
A Chinese Porcelain Vase from the Ch'ing Dynasty

### Lectures

Panel Discussion on "The Heartland Painters"

### Film

Given to Dance: India's Odissi Tradition, produced  
and directed by Ron Hess of the UW-Madison

### Concerts

Kenneth Bozeman, tenor; Joanne Bozeman,  
soprano; and Theodore Rehl, piano  
The Wilder Duo: Robert Levy, trumpet,  
and Gordon Stout, marimba  
Penelope Cecchini, piano  
Whitewater Brass Quintet  
Tyrone Greive, violin; Janet Greive, viola; and  
Frances Karp, piano  
Pro Arte Quartet  
Vartan Manoogian, violin, and colleagues  
Wisconsin Brass Quintet



NEW AT THE ELVEHJEM

## Gallery of Ancient Art Reopens



A portion of the newly installed Gallery of Ancient Art

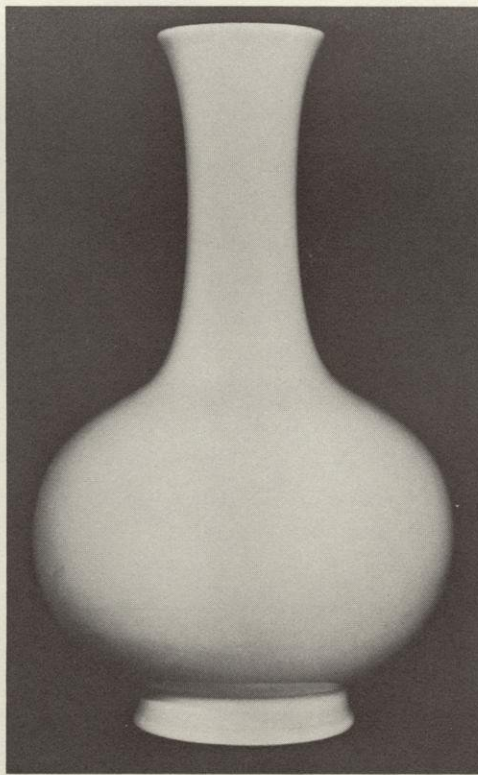
In November, the Elvehjem's collection of ancient art was reopened in its new location after a hiatus of four months. The collection, which includes ancient Egyptian artifacts, Greek pottery, Greek and Roman coins, glass, and Roman sculpture and mosaics, is now on view in Brittingham Gallery VIII and its adjacent niches. The new arrangement provides a more chronological sequence of ancient cultural styles, particularly in terms of Greek vase painting, and makes possible the inclusion of objects for which there was no room in the previous installation, which was in the Mayer Gallery.

The timing of the reopening was fortuitous in that it coincided with the gift of six Greek vases and an Egyptian statuette from Mr. and Mrs. Arthur J. Frank. These were on view in the previous installation as loans, but, obviously, acquisitions, whether by gift or purchase, are the core of any museum's function. Included in this important gift were a red-figure lekythos by the Oreithyia Painter (ca. 450 B.C.) portraying "Artemis and a deer"; a red-figure kylix by the Akestorides

Painter (ca. 460 B.C.) depicting "youths conversing"; a black-figure eye cup from the late sixth century, B.C. depicting "Ajax and Cassandra" on the exterior and a "gorgon" on the interior; a black-figure kylix by

the Griffin-Bird Painter (ca. 540 B.C.); a South Italian red-figure kalpis by the Pisticci Painter (ca. 440-430 B.C.); and a black-figure neck amphora of the "Tyrrhenian" group by the Goltyr Painter (ca. 565-550 B.C.). The Museum is very grateful to Mr. and Mrs. Frank, who continue to be instrumental in the growth of our collections of ancient art.

Other gallery changes to come soon will begin in early January with the re-installation of the fourth-floor balcony with early Renaissance works of art and Dutch and English paintings from the permanent collection, following the dismantling of the *Vaughan Grylls: Through The Looking Glass* exhibition. In February, the Asian Gallery will be reassembled with Japanese prints, Indian miniature paintings, Oriental porcelains, and sculpture from the permanent collection, following the closing of the exhibition *The Art of Storytelling*. Finally, during the last week of February, the entire top floor of the Museum will be closed off in preparation for the *Department of Art Faculty Show*, which opens in March.



Chinese, Ch'ing Dynasty, Vase, ca. 1736-1795, porcelain, Gift of Mr. and Mrs. James Stein

## The Elvehjem



The Artwork of the Month for January is *Boots Pride* (1984) by Sandro Chia. As previously discussed in this column in the September–October issue of *Artscene*, when this work was announced as a recent acquisition, Chia is a major exponent of European Neo-Expressionism, and this large oil, crayon, and pastel drawing is an important representative of figurative art in the 1980s. The acquisition of *Boots Pride* was made through the Cyril W. Nave Endowment and General Endowment funds. Featured as the February Artwork of the Month will be an elegant Chinese porcelain vase from the Ch'ing Dynasty, donated to the

Museum by James and Helen K. Stein. The Steins are long-time benefactors of the Elvehjem in the area of Indian sculpture and Chinese ceramics. This pale celadon-glazed vase is an unusually large and fine example of Imperial porcelain created during the reign of the emperor Chien Lung (1736–1795), a noted patron of the arts. The graceful curves which define the contours of the vase are a codified version of an earlier, more ovoid form associated with the Yuan Dynasty (1280–1368). As such, this Ch'ing Dynasty vase embodies the classicizing tendency in Chinese art to revive and refine earlier styles and forms.



Sandro Chia, *Boots Pride* (detail), 1984, pastel on paper, Cyril W. Nave Endowment and Elvehjem Endowment Funds purchase



Oreithyia Painter, *Red-figure Lekythos*, ca. 470 B.C., Gift of Mr. and Mrs. Arthur J. Frank

(continued from page 1)

Selected and scheduled wisely, changing exhibitions are the means by which the Elvehjem can most meaningfully serve the broadest possible university and state community.

Furthermore, these exhibitions are also opportunities for the Elvehjem to bring in outside expertise, either to guest curate the exhibition itself or to present a related lecture or other educational program. While at the Elvehjem, these experts not only expound upon their own materials, but they also look at other works of art in the Museum's collection and

provide the curator with valuable insights.

In order to systematically structure its changing exhibition schedule, the Elvehjem has identified three galleries which will serve as temporary exhibition spaces: the Whyte Gallery (formerly the Whyte Lounge) to serve for small, low-security exhibitions, the Oscar F. and Louise Greiner Mayer Gallery for exhibitions of prints, drawings, and photographs, and Brittingham Gallery IV, for large-scale complex exhibitions. Given the great variety of types of art to be displayed in these spaces, and working on the

premise that each exhibition requires an installation design appropriate to itself, two of these galleries, the Whyte Gallery and the Mayer Gallery have been remodeled this past summer. The old and by now shabby wall-carpet has been removed and replaced with drywall and paint, and additional track lighting has been installed. This coming summer, we plan to carry out similar remodelling in Brittingham Gallery IV.

Russell Panczenko  
Director

## The Elvehjem



# JANUARY

## 1 Wednesday

Museum closed in observance of New Year's Day.

## 2 Thursday

Whistlestop Tour, by Docent Barbara Klokner, Paige Court, 11 a.m.-12 noon. Drop-in tour.

## 4 Saturday

Artwork of the Month, *Boots Pride*, 1984, by Sandro Chia, debuts.

## 5 Sunday

Whistlestop Tour, by Docent Virginia Gibson, Paige Court, 12 noon-1 p.m. Drop-in tour.

Concert, Sunday Afternoon Live—from the Elvehjem, Kenneth Bozeman, tenor; Joanne Bozeman, soprano; and Theodore Rehl, piano; Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Boots Pride*, by Sandro Chia. A ten-minute talk by Docent Barbara Klokner, Paige Court, 3:15 p.m.

## 6 Saturday

Exhibition, *The Figure as Sculptural Form: Photographs by Nickolas Muray*, opens and runs through February 2.

## 9 Thursday

Whistlestop Tour, by Docent DeEtte Beilfuss, Paige Court, 11 a.m.-12 noon. Drop-in tour.

## 12 Sunday

Concert, Sunday Afternoon Live—from the Elvehjem, The Wilder Duo: Robert Levy, trumpet and Gordon Stout, marimba, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Boots Pride*, by Sandro Chia. A ten-minute talk by Docent DeEtte Beilfuss, Paige Court, 3:15 p.m.

## 15 Wednesday

Exhibition, *The Heartland Painters: Defining a Contemporary American Myth*, opens and runs through March 9.

## 16 Thursday

Whistlestop Tour, by Docent Jane Pizer, Paige Court, 11 a.m.-12 noon. Drop-in tour.

## 19 Sunday

Exhibition, *The Art of Storytelling: Art of India From Wisconsin Collections*, closes.

Concert, Sunday Afternoon Live—from the Elvehjem, Penelope Cecchini, piano, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Boots Pride*, by Sandro Chia. A ten-minute talk by Docent Henryka Schutta, Paige Court, 3:15 p.m.

Film, *Given to Dance: India's Odissi Tradition*, in conjunction with the exhibition, *The Art of Storytelling*, room 140, 3:30 p.m. Produced and directed by Ron Hess. Color, 58 minutes.

## 20 Monday

Museum closed in observance of Martin Luther King Day.

## 23 Thursday

Whistlestop Tour, by Docent Judy Christenson, Paige Court, 11 a.m.-12 noon. Drop-in tour.

## 26 Sunday

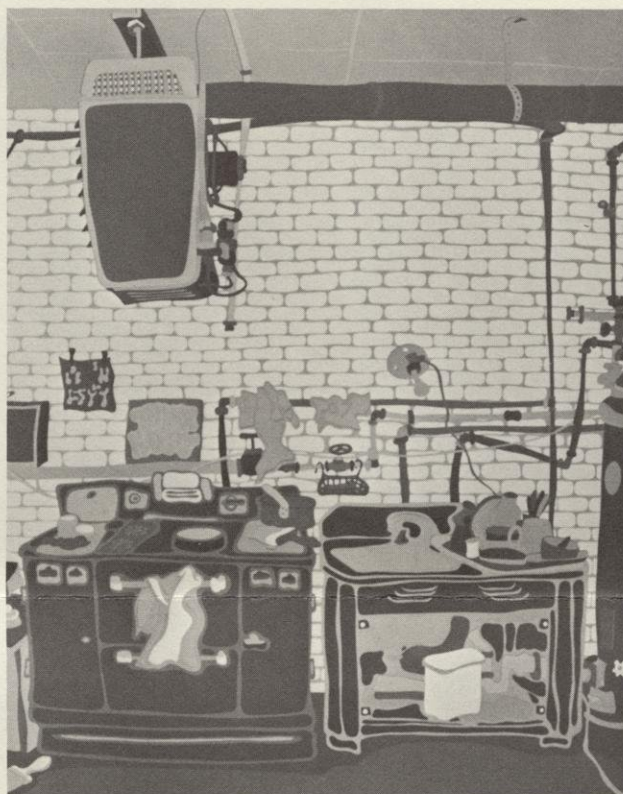
Exhibition, *Line, Tone, and Color: Old Master Printmaking Techniques*, closes.

Concert, Sunday Afternoon Live—from the Elvehjem, Whitewater Brass Quintet, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Boots Pride*, by Sandro Chia. A ten-minute talk by Docent Henryka Schutta, Paige Court, 3:15 p.m.

## 30 Thursday

Whistlestop Tour, by Docent Audrey Dybdahl, Paige Court, 11 a.m.-12 noon. Drop-in tour.



Clayton Pond, *The Kitchen in My Studio on Broome Street*, 1971, serigraph, Edna G. Dyar Fund purchase



Chancellor Irving Shain addresses guests at the Elvehjem's Fifteenth Anniversary Celebration in November.

## The Elvehjem



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# FEBRUARY

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## 1 Saturday

Exhibition, *Hommage à Picasso*, opens in Mayer Gallery and runs through March 30.

Artwork of the Month, A Chinese porcelain vase of the Ch'ing Dynasty, debuts.

## 2 Sunday

Exhibition, *The Figure as Sculptural Form: Photographs by Nickolas Muray*, closes.

Whistlestop Tour, by Docent Virginia Gibson, Paige Court, 12 noon–1 p.m.

Concert, Sunday Afternoon Live—from the Elvehjem, Tyrone Greive, violin; Janet Greive, viola; and Frances Karp, piano; Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: A Chinese porcelain vase of the Ch'ing Dynasty. A ten-minute talk by Docent Virginia Gibson, Paige Court, 3:15 p.m.

Panel Discussion, by artists James Butler, Keith Jacobshagen, and James Winn on their work in the exhibition, *The Heartland Painters*, along with exhibition organizer, William Struve, Gallery IV, 3:30 p.m.

## 6 Thursday

Whistlestop Tour, by a Docent, Paige Court, 11 a.m.–12 noon. Drop-in tour.

## 8 Saturday

Exhibition, *Clayton Pond: Serigraphs*, opens in Whyte Gallery and runs through March 23.

## 9 Sunday

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

Lecture, Artwork of the Month: A Chinese porcelain vase of the Ch'ing Dynasty. A ten-minute talk by Docent Elsie Siegel, Paige Court, 3:15 p.m.

## 13 Thursday

Whistlestop Tour, by Docent Lucienne Klipstein, Paige Court, 11 a.m.–12 noon. Drop-in tour.

## 16 Sunday

Concert, Sunday Afternoon Live—from the Elvehjem, Vartan Manougian, violin and colleagues, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: A Chinese porcelain vase of the Ch'ing Dynasty. A ten-minute talk by Docent Barbara Klokner, Paige Court, 3:15 p.m.

## 20 Thursday

Whistlestop Tour, by Docent Rona Malofsky, Paige Court, 11 a.m.–12 noon. Drop-in tour.

## 23 Sunday

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

Lecture, Artwork of the Month: A Chinese porcelain vase of the Ch'ing Dynasty. A ten-minute talk by Docent Irmgard Carpenter, Paige Court, 3:15 p.m.

## 27 Thursday

Whistlestop Tour, by Docent Jane Eisner, Paige Court, 11 a.m.–12 noon. Drop-in tour.



Lithograph by Roy Lichtenstein from the exhibition and portfolio *Hommage à Picasso*, 1973

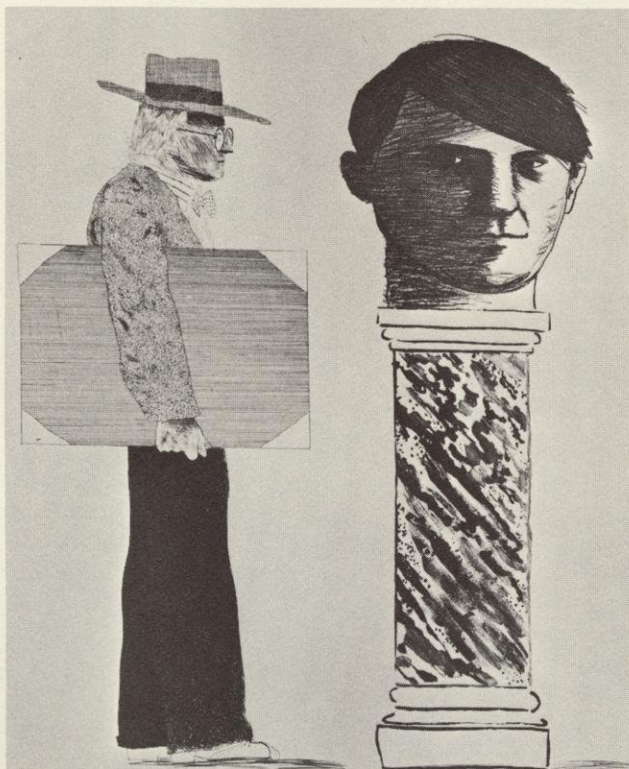
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## The Elvehjem



## EXHIBITIONS

# Nickolas Muray Photographs, Heartland Painters, Hommage à Picasso, and Clayton Pond Serigraphs



Etching and aquatint by David Hockney from the exhibition and portfolio *Hommage à Picasso*, 1973

Nickolas Muray (1892–1965), noted for his fine celebrity portraits and advertising work in *Harper's Bazaar* and *Vanity Fair*, also created figure studies and sensitive images of dancers. In them, Muray captured the intimate interaction between the dancer and the surrounding space, demonstrating his great understanding of choreographed movement, as well as his love of the human form. The Elvehjem is pleased to have the opportunity to exhibit twenty-three of Muray's photographs from the early 1920s in the exhibition, *The Figure as Sculptural Form: Photographs by Nickolas Muray* (January 6–February 2). All of the photographs came from the collection of The International Museum of Photography at George Eastman House, which organized the exhibition.

During the past few years, the tradition of landscape painting in America has received increasing amounts of attention on the part of collectors and artists alike. *The Heartland Painters: Defining a Contemporary American Myth* (January 15–March 9), presents twenty paintings by three Midwestern artists who exemplify this new direction: James Butler, Keith Jacobshagen, and James Winn. These paintings portray vast expanses of the great Midwestern farmlands, and they do so with a sense of grand scale which calls to

mind nineteenth-century paintings of the expanding West. Those earlier paintings show the new frontier as a land to be tamed; these illustrate just how successful that process has been. Rarely is someone seen in the landscapes, but nestled here and there, as if willingly incorporated by the land itself, are farmhouses, grain elevators, and other signs of a human presence. There is something spiritual in these paintings of a stable alliance between humanity and the earth. Indeed, these are very reassuring images in an era when many are concerned about an encroaching mechanization and an increasing pace of change in our society. As the exhibition catalogue quotes one city-dwelling collector, "It's enough for me to wake up in the morning, look at that painting, and know that somewhere out there, that landscape exists."

The exhibition was organized by Frumkin and Struve Gallery, Chicago.

On the occasion of his ninetieth birthday in 1973, plans were underway in Germany to honor Pablo Picasso by the production of a portfolio of prints produced in several media by sixty-eight of the most prominent artists from around the world. The portfolio, entitled *Hommage à Picasso*, was published in late 1973 by Propyläen Verlag in Berlin,

unfortunately, several months after Picasso's death.

Through the generosity of a private collector, from February 1–March 30 the Elvehjem will exhibit a selection drawn from the portfolio. The works are from artists of such differing styles as Jean Tinguely, Roberto Matta, Roy Lichtenstein, David Hockney, Jim Dine, Christo, and Arakawa. The diversity in their styles underscores the range of Picasso's enormous influence.

From February 8 through March 25 the Elvehjem's Whyte Gallery will feature a light-hearted look at American culture in the exhibition *Clayton Pond: Serigraphs*. Pond, who resides in New York and Vermont, says that he is, "... trying to record Americans, their possessions and their obsessions." This he does in paintings and serigraphs in bright, flat colors and a straightforward graphic style. His work is cheerful and it reflects his opinion that we should not take ourselves too seriously.

For those with an interest in prints, *Line, Tone, and Color: Old Master Printmaking Techniques* has been extended through January 26. This exhibition, organized by Elvehjem curator Carlton Overland, traces through five centuries the development of the various methods used by printmakers to produce their images.



James Butler, *A View from Albrecht Acres*, 1985, pastel on paper

## Panel Discussion by the "Heartland Painters"

The artists represented in *The Heartland Painters* and exhibition organizer William Struve are coming to Madison on Sunday, February 2, to present a panel discussion on their exhibition. James Butler of Sycamore, Illinois; Keith Jacobshagen, an art professor at the University of Nebraska in Lincoln; and James Winn of Bloomington, Illinois, prom-

ise a lively dialogue on their work. They will begin with a historical analysis of the Regionalist painters of the 1930s and that movement's implications for their landscapes. The panel will take place in Gallery IV at 3:30 p.m. and will be followed by a reception in Paige Court, where participants may meet the artists.

## The Elvehjem



# EDUCATION

## The Elvehjem: A Place for Learning!

A group of sixth graders press their faces against a display case containing ancient Greek vases, as their docent asks them to identify the strong-man they see on a sixth century B.C. amphora within. The resulting discussion of Herakles, his labors, and the vase's shape and function, forms the beginning of a specialized tour for school groups, "Ancient and Classical Art." Incorporating ancient coins, Roman sculpture, glass, and a comparison of other Greek vase painting styles, the docent fashions a tour to meet the interests or studies of a wide range of students, whether in Latin, history, or ceramics.

"Ancient and Classical Art" is just one of a menu of tour offerings available at no charge to teachers in our new *Student Tours* brochure. The brochure contains information on a variety of tours to enhance the study of art, social studies, and languages

from kindergarten to college, the slide packets and other preparatory materials which are available, and procedures for arranging the field trip. Teachers, curriculum coordinators, parents, and administrators who would like to request single or multiple copies should call or write to Anne Lambert, Curator of Education, at 608-263-4421.

A new brochure announcing *Adult Tours* for civic and club groups, conventioners, and motorcoach travelers is available as well. The pamphlet announces several new topics. Please call to request these at the number above.

Printing of the new student and adult tour brochures was made possible by a donation from the Evjue Foundation, Incorporated, with additional funds for the student tours brochure provided by the Madison Art Guild.



## Given to Dance: A Film on India's Odissi Tradition

A new film directed and produced by Ron Hess as part of the University of Wisconsin's Contemporary Civilizations of South Asia series will be shown at the Elvehjem Sunday, January 19, at 3:30 p.m.

*Given to Dance* is the story of the last *maharis*, women consecrated to dance in the great temple of Jagannath at Puri in eastern India. It recounts how their dance, which for centuries has been part of religious life, became an art of the modern stage. Temple dance ceased to be practiced in the 1950s, but the dance form that came out of this tradition, called Odissi, is now one of India's best-known classical styles.

The film will be shown in Room 140 on the closing day of *The Art of Storytelling*. Because the film lasts 58 minutes, participants should plan to view the exhibition before seeing the film.

## Art and Theater for Young People

For the fifth consecutive year children from the region came to campus for a full day of the arts: they saw a play, toured the Gilbert Helmsley Theater, and visited the galleries of at the Elvehjem with docents. In October and November the University of Wisconsin Theater for Children and Young People produced *Who Says?* by Welsh playwright Chris Speyer. Youngsters from elementary schools in a 50-mile radius of Madison saw the American premier of this play about a little girl's realization that she can be whatever she likes when she grows up. When children came to the Elvehjem they viewed the exhibition *American Life in Our Piano Benches*,

in which much of the sheet music was written for the theater, and they also discussed the struggles some artists overcome in achieving their artistic ambitions.

A project of Professor C. John Tolch and Business Manager Barry Robinson of the UW Theater, this cooperative program was coordinated this year by UW Arts Administration intern Karen Miller. Over the past five years 5,000 children have seen *Snoopy* and art, *Winnie-the-Pooh* and art, and the award-winning play *Darwin's Dandelion* and art. We are pleased to share the Elvehjem's resources with our colleagues at the UW Theater and our young visitors!

## Join the Elvehjem

Name \_\_\_\_\_

Address \_\_\_\_\_

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

Home Phone/Business Phone \_\_\_\_\_

### Membership Categories

- ☐ Associate \$250
- ☐ Founder 100
- ☐ Family 40
- ☐ Individual 25
- ☐ Senior, Student 15

Please charge to my:

- ☐ Visa
- ☐ Mastercard
- Card Number \_\_\_\_\_
- Expiration Date \_\_\_\_\_
- Signature \_\_\_\_\_

Enclosed is my check for \$ \_\_\_\_\_.  
(Made payable to the Elvehjem Museum of Art.)

Return this form to:  
Elvehjem Museum of Art  
Membership Program  
800 University Avenue  
Madison, WI 53706  
(608) 263-2495

# The Elvehjem



## Museum Shop News

The Elvehjem Museum of Art carries a wide selection of books related to the Museum's collection, special exhibitions, and art books in general. In conjunction with the Nickolas Muray exhibition in the Whyte Gallery, the Museum Shop has stocked more than twenty books of photography, including the Dover edition of *Celebrity Portraits of the Twenties and Thirties: 135 Photographs by Nickolas Muray* for \$5.10 with a 15% membership discount. The exhibition catalogue for *The Heartland Painters* is also available for \$5 for Elvehjem members and \$6 for the general public.

In January the Museum Shop holds its semi-annual poster sale, where all posters are on sale for discounts ranging from 15% to 40%. Members receive an additional 5% discount. We are pleased to announce that the Elvehjem's latest poster of a work from the collection—*Portrait of Mrs. Pearce*, a painting by Charles Sprague Pearce—is now available.



Nickolas Muray, *Mikhail Mordkin*, ca. 1924, black-and-white photograph (From the exhibition *The Figure as Sculptural Form: Photographs by Nickolas Muray*)

Elvehjem Museum of Art  
800 University Avenue  
Madison, Wisconsin 53706



### Gallery Hours:

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

### Museum Shop Hours:

Monday–Saturday 10 a.m.–4:45 p.m.  
Sunday 11 a.m.–4:45 p.m.

### Kohler Art Library Hours:

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

For library hours during U.W. holiday periods  
call (608) 263–2258

**Information:** (608) 263–2246

*Admission is free*



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*artscene*  
January/February 1986

*Important Dated Information!*