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The Elvehjem Museum of Art *artscene*

University of
Wisconsin-Madison
Volume 1, Number 4



Eugène Isabey, *The Gathering Storm*, 1864, oil on canvas, lent by the National Museum of American Art, Smithsonian Institution (Gift of Mrs. Gibson Fahnestock)

On July 6, with the special display in Paige Court of *Landscape with Sportsmen*, painted by the Dutch 17th-century artist Nicolaes Berchem, the Elvehjem inaugurates a new public program entitled *Art Work of the Month*. Beginning on the first Saturday of every month for the next year, a different work of art will be selected by the Museum to be the object of particular focus and attention. The chosen work of art will be displayed on a specially designed screen in Paige Court and accompanied by informative extended labels providing the viewer with an introduction to the artist and his work and placing the work in its historical and aesthetic context. (continued on page 3)

JULY/AUGUST

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Goryō and Yūrei: Great Spirits and Faded Ghosts
Master Drawings from the Permanent Collection
Japanese Woodblock Prints: Brilliant Reality
and Marvelous Reflection

Art Work of the Month

Nicolaes Berchem, *Landscape with Sportsmen*
Eugène Isabey, *The Gathering Storm*

Lectures

Elvehjem Docents on the Art Work of the Month

Trips

American Players Theatre: *The Merchant of Venice* and Three One-Act Plays by Chekhov

Concerts: Summer Jazz

Ben Sidran
Joan Wildman Trio
River Boat Ramblers

NEW AT THE ELVEHJEM

Art Works of the Month

The two paintings which have been chosen to inaugurate the Art Work of the Month program this summer have interesting historical connections with other works on display in the galleries and thus help serve to enhance the breadth of coverage in two different artistic periods. In July, *Landscape with Sportsmen* (ca. 1650) by the Dutch painter Nicolaes Berchem (1620–1683) will be on view in the Paige Court. Berchem was the son of the painter Pieter Claesz, a painting by whom, *Still Life with Crab*, has hung on the museum's walls for years as part of the Westerdijk Collection. Claesz specialized in this type of subject, but while Berchem followed in his father's steps as a painter, he chose a different type of subject as his specialty, namely the Italianate landscape. This type of landscape (as opposed to flat Dutch landscapes) usually has repoussoir elements in the foreground (in this case craggy trees) leading one's eye into a wide and distant vista, usually mountainous,



Nicolaes Berchem, *Landscape with Sportsmen*, ca. 1650, oil on canvas, anonymous loan

which is frequently dotted with classical ruins or villages, all bathed in a golden light. Figures in the fore- or middle-grounds often times add human interest and a sense of scale to the whole. This formula, to which the Berchem painting adheres closely, was ultimately derived from Claude Lorraine and enjoyed considerable popularity in the seventeenth century. Berchem is believed to have travelled to Rome at some point, where this type of landscape originated, inspired by the countryside of the Campagna, but there is no documentation on his activities as a painter while there. Thus, it has been assumed that he learned the Italianate formula in Holland, under the influence of his near contemporary, Jan Both. As reported and illustrated in the last issue of *Artscene*, a painting by Both has hung on the fourth-floor balcony for the past several months, and the comparison of the two paintings provides valuable insights into this specialized type of landscape as well as into the history of taste, since Berchem (like Both) enjoyed great success during his lifetime and his paintings continued to exert an influence in the following centuries. *Landscape with Sportsmen* is a temporary loan from an anonymous source.

The painting to be featured as Art Work of the Month in August is a long-term loan from the National Museum of American Art, Smithso-

nian Institution. The artist, Louis-Gabriel-Eugène Isabey (1803–1886), was, like Nicolaes Berchem, the son of a famous painter, Jean-Baptiste Isabey, who was an important miniaturist to the court of Napoleon. Eugène Isabey early in his career established himself as a specialist in marine paintings, although later on, as a court painter himself, he also did genre and historical subjects. Isabey is considered to be one of the best of the "little masters" of French Romanticism, and the painting *The Gathering Storm* (1864), though a fairly late work, is a fine example of the Romantic theme of the struggle of man against the violent forces of nature. The drama of the fisherfolk desperately trying to secure their boats on a narrow stretch of beach in the face of dark, swirling clouds and churning waves is accentuated by the steeply rising diagonals of the sheer seawall at the left, with figures rushing up the stairs to safety adding to the urgency of the scene. Isabey was an intimate of Delacroix and was a leader in the revival of seascape (and landscape in general) after the Neo-Classical period. He was also an important transitional figure in nineteenth-century French painting, in part because he was the teacher of Jongkind and a close friend and mentor to Boudin, both important proto-Impressionists to whom he passed on his practice of painting out-of-doors, having been



Ludwig Meidner, *Self-Portrait*, 1922, etching, transfer from the Department of Art

The Elvehjem

one of the first French painters to adopt that method of working which was to become so crucial to Monet and other Impressionists. Thus, Isabey's *The Gathering Storm* fills an important gap in the museum's representation of French painting, a gap that can be best summarized by inviting comparison first with Claude-Joseph Vernet's *Sunrise* of 1759, a more classically composed marine painting of the eighteenth century, and then with Eugène Boudin's *Etretat* of 1891, a later marine by Isabey's younger friend at one of the Impressionists' favorite locations.

In addition to *Art Work of the Month*, other recent curatorial news involves the acquisition of two groups of graphics. The first of these was a group of 77 lithographs by Honoré Daumier, yet another indication of the generosity of Helen Wurdemann, who has donated many Daumier prints in the past, and this

gift was a most timely one in light of the recent exhibition *Daumier Lithographs: The Human Comedy*. The other group includes 28 graphics transferred from the Department of Art. We are grateful to our colleagues for their cooperation in effecting this transfer in the spirit of making these works, formerly a part of that department's study collection, more readily available for exhibitions and for use by individuals and classes in the Mayer Print Center. Highlights from this group include a drawing of 1952 by David Smith, an etched *Self-Portrait* by Ludwig Meidner, a woodcut, *Mother and Child*, by Käthe Kollwitz (the first woodcut by this important German Expressionist to enter the collection), a lithograph by David Siqueiros, and intaglio prints by Mauricio Lazansky and David Becker, both of which were included in last year's *A Century of American Printmaking* exhibition.



Käthe Kollwitz, *The People* (from the *War Series*), 1923, woodcut, transfer from the Department of Art

(continued from page 1)

One purpose of the new *Art Work of the Month* program is to introduce and highlight the Elvehjem's new acquisitions and to give visitors an understanding of the acquired work's significance to the Museum's collections and programs. New acquisitions, whether purchased or acquired through the personal generosity of a donor, are not casual. Each addition to the Museum's permanent collection is a carefully thought-out decision based on a variety of important considerations. Thus, the program is intended not only to introduce the new work of art to the public for the first time, but also to give an insight into the Museum's collecting goals and methods of operation. Also, on occasion, works of art in the early stages of being considered for acquisition may be presented here to get a sense of the public's response to the work.

The *Art Work of the Month* program will also serve as a special forum for discussion not only of new acquisitions but also of works already owned by the Museum. On numerous occasions, works of art belonging to the permanent collection either come back from restoration, which permits them to be seen in a new light, or

they are the focus of exciting research that provides new insights into their authorship or aesthetic quality. Too frequently, such works of art just casually reappear somewhere in the galleries or the research disappears into a file rather than being shared with the public. Here too, *Art Work of the Month*, by focusing on these works of art and presenting the new materials to the public, has a very valuable educational role to play.

Another purpose of a museum is to present to its community works of art not normally available to it. The Elvehjem frequently has access to other collections and can borrow works of art to supplement its own collection. The presence of these loans, many of which can only be borrowed for short periods of time, can be highlighted through the *Art Work of the Month* program. Such loans come both from other institutions and private collectors. Two paintings, one by Eugène Isabey, pictured here, and which will be featured as the *Art Work of the Month* in August, and an *Entombment of Christ* by an unknown Dutch master of the late fifteenth century, to be featured later this Fall, have been loaned to the Elvehjem by the National Museum of American Art in that

museum's attempt to share its vast collections with a broader public. The painting by Nicolaes Berchem with which the program has begun was borrowed from a generous private collector willing to share his art with the students and faculty of the University of Wisconsin-Madison as well as the community of Madison as a whole. Such loans are invaluable to the Elvehjem's educational mission.

In addition to the prominent placement of the work in Paige Court, which is the Elvehjem's point of busiest traffic, and the extended labels, other special efforts will be made to bring the *Art Work of the Month* to the public's attention. Besides being featured in *Artscene*, on the first Sunday of every month the selected work of art will be the topic of a scholarly discussion by an appropriate Museum staff person to be broadcast during the Sunday Afternoon Live From the Elvehjem intermission. On subsequent Sundays, the Museum's volunteer Docents will offer brief gallery talks to the general public on the work of art. Other lectures and events will be scheduled whenever possible or appropriate. We hope you enjoy our new program and we look forward to your comments and suggestions.

The Elvehjem

EXHIBITIONS

Japanese Woodblock Prints and Master Drawings from the Permanent Collection

The wealth of images which make up the E. B. Van Vleck Collection of Japanese Woodblock Prints provides the Elvehjem with many exciting opportunities to explore Japanese culture. During July and August the Museum is pleased to offer two exhibitions drawn from the Van Vleck Collection.

Goryō and Yūrei: Great Spirits and Faded Ghosts, which will be on view in the Elvehjem's gallery of Asian art through August 4, presents images of two different types of spiritual beings: the *goryō*, the malevolent spirits of persons of high rank who died unnaturally in a state of anger; and the *yūrei*, who are more like the Western ghost. According to legend, the *goryō* continued to have power over the affairs of mortals. Utagawa Kuniyoshi's *The Rath of Raigo Ajari* (ca. 1840) is a good example. The story involves a priest whose prayers helped the Emperor, but who was then denied the promised reward. In anger he starved himself and came back as a *goryō*, turning the writing of a sacred book into 1000 rats who

then destroyed the rest of the sacred books in the temple.

O Kiku, the Well Ghost, by Hokusai, is a typical *yūrei*. Upon discovering that she had broken one of a set of valuable plates, O Kiku's master threw her down a well. Thereafter her ghost would appear at the well, eerily counting the plates. In Hokusai's print, her head floats above the well, trailing the precious plates in her hair.

One of the delights of this exhibition is a group of several prints made for children, which comically reinterpret the exploits of great heroes and poke fun at the pride of the samurai.

Japanese Woodblock Prints: Brilliant Reality and Marvelous Reflection, which opens on August 24 and runs through October 13, seeks to explore the reasons for the special status the print has in Japan and, thereby, to come to a new interpretation of the traditional definition of its major manifestation, the Ukiyo-e print.

Ukiyo-e literally means "the art of the floating world," though the phrase is sometimes taken to be syn-

onymous with the words "moku-hanga" (woodblock print). This exhibition contends that the two are distinctly different, for Ukiyo-e represents not just a commitment to a certain medium, but to a vision of a particular time and place—the brothel district (called the Yoshiwara) of Edo (part of modern Tokyo) in the period from 1617 to 1868. To demonstrate this point, examples of prints produced in that place and at that time are contrasted to similar subjects by artists who have lived since then in Tokyo and elsewhere in Japan.

Both exhibitions from the Van Vleck Collection were guest curated by Assistant Professor Sandy Kita, of the UW-Madison Art History Department, assisted by graduate student Kim Gerth. The Ukiyo-e exhibition is dedicated to the memory of A. C. Scott, Professor Emeritus of Theatre and Drama, who recently passed away.

Master Drawings from the Permanent Collection, which was announced in the last issue of *Artscene*, continues through July 28. The exhibition provides a broad look at drawing in the Netherlands, France, Italy, and the United States from the sixteenth through the nineteenth centuries. The works range from an intimate drawing of a *Landscape with a Bridge* by an unknown seventeenth-century Dutch artist, to Biblically inspired designs for larger works by French and Italian artists of the Baroque period, to a group of French drawings of various city types from the nineteenth century. The American William Sidney Mount's *Sketch of a Girl* is one of several drawings which reveal the artist's first thoughts on a subject. Here the innocence of the young American girl reflects the optimistic feelings of the young country in the mid nineteenth century.



Ichirakutei Eisui, *The Courtesan Takigawa of the Ogi Establishment*, late 1790s, bequest of John H. Van Vleck



Kawase Hasui, *Departing Spring (Yuku haru)*, 1925, bequest of John H. Van Vleck

The Elvehjem

JULY

1 Monday

Remodeling of Mayer Gallery begins.

4 Thursday

Museum closed in observance of Independence Day.

6 Saturday

Art Work of the Month, *Landscape with Sportsmen* by Nicolaes Berchem, Dutch (1620–1683), debuts.

7 Sunday

Lecture, Art Work of the Month: *Landscape with Sportsmen* by Nicolaes Berchem. A ten-minute talk by Docent Virginia Gibson in Paige Court at 2 p.m.

14 Sunday

Lecture, Art Work of the Month: *Landscape with Sportsmen* by Nicolaes Berchem. A ten-minute talk by Docent Irmgard Carpenter in Paige Court at 2 p.m.

21 Sunday

Lecture, Art Work of the Month: *Landscape with Sportsmen* by Nicolaes Berchem. A ten-minute talk by Docent Jean McKenzie in Paige Court at 2 p.m.

28 Sunday

Exhibition, *Master Drawings from the Permanent Collection*, closes.

Lecture, Art Work of the Month: *Landscape with Sportsmen* by Nicolaes Berchem. A ten-minute talk by Docent Pat Reboussin in Paige Court at 2 p.m.



Katsushika Hokusai, *Okiku, the Well Ghost*, 1830, bequest of John H. Van Vleck

AUGUST

1 Friday

Registration begins at UW–Extension for Adult Classes for fall. Extension Class Office, 262–2451; Course content, Anne Lambert at 263–4421.

3 Saturday

Art Work of the Month, *The Gathering Storm*, 1864, by Eugène Isabey debuts.

4 Sunday

Exhibitions, *Goryō and Yūrei: Great Spirits and Faded Ghosts* and *Princely Pastimes*, close.

Concert, Summer Jazz Live From the Elvehjem, Ben Sidran, Gallery V, 3–4 p.m.

Lecture, Art Work of the Month: *The Gathering Storm*, by Eugène Isabey. A ten-minute talk by Docent Virginia Gibson in Paige Court at 1:30 p.m.

11 Sunday

Concert, Summer Jazz Live From the Elvehjem, Joan Wildman Trio, Gallery V, 2–4 p.m.

Lecture, Art Work of the Month: *The Gathering Storm*, by Eugène Isabey. A ten-minute talk by Docent Virginia Gibson in Paige Court at 1:30 p.m.

16 Friday

Trip, American Players Theatre, Shakespeare's *The Merchant of Venice*, 263–2495.

18 Sunday

Concert, Summer Jazz Live From the Elvehjem, River Boat Ramblers, Gallery V, 2–4 p.m.

Lecture, Art Work of the Month: *The Gathering Storm*, by Eugène Isabey. A ten-minute talk by Docent Virginia Gibson in Paige Court at 1:30 p.m.

24 Saturday

Exhibition, *Japanese Woodblock Prints: Brilliant Reality and Marvelous Reflection*, opens and runs through October 13.

30 Friday

Trip, American Players Theatre, "Three One-Act Comedies by Anton Chekhov," 263–2495.



Unknown Dutch, *Landscape with a Bridge*, 17th century, pen and wash, gift of Charlotte C. Gregory

The Elvehjem

EDUCATION

Museum Classes for Adults

"Today the quest for education outside the classroom has widened, and nowhere has that become more obvious than in museums," said Nancy Rubin in "Museum Classes at a New High Across the U.S.," *New York Times*, April 14, 1985. The article records the recent surge in interest among adult learners in going to school at museums: students are attracted to the authenticity of collections and the museum instructors' special expertise in explaining them. The Elvehjem and Arts Development UW-Extension have been offering museum classes in the Elvehjem's galleries and collections since 1978.

At a University where lots of courses are offered, what is special about these Elvehjem classes? The Elvehjem Museum of Art becomes a laboratory for the study of art, a place where you can hold a Rembrandt in your hand. The instructors are experienced at teaching from works of art, and whenever possible the art objects themselves become the "textbook." Slides are sometimes used, but only when the appropriate works of art are not available. Enrollments are kept small so that gallery viewing or examining a work of art while the instructor is talking about it is possible. Certain collections, like those in the Mayer Print Center are opened especially for participants in these classes.

A most effective and popular example of these classes has been *American Period Furniture: Identification and Authentication* taught by Marjorie and Gordon Davenport. Students assemble in an Elvehjem classroom where Dr. and Mrs. Davenport outline period furniture styles in a quickly paced slide lecture. Next, a security officer escorts the class into the Elvehjem galleries which are opened exclusively for the class and are especially beautiful at night. In the gallery, class members examine an array of eighteenth-century chairs, tables, and drawers from case pieces while the Davenports explain stylistic and constructional differences that



A class on old-master drawing techniques held in the spring of 1985

identify the date and origin of these art objects. Drawers from case pieces borrowed for this purpose are passed around and students can feel the difference between earlier boards worked with a plane as opposed to those crafted with the nineteenth-century tool, a circular saw! The Davenports' skill at lecturing and answering questions about furniture, organizing the hands-on experience, and preparing helpful informational handouts, enables the novice and experienced antique furniture buff to begin or continue years of satisfying learning!

Adult class offerings this fall feature prints and printmaking in honor of the remodeling of the Elvehjem's Mayer Print Gallery into an exhibition space for prints. Art history professor Sandy Kita will introduce students to the "floating world," the exhibition of prints of the Van Vleck Collection he has organized, *Japanese Woodblock Prints: Brilliant Reality and Marvelous Reflection*. In *Against the Grain: The World of Expressionist Prints* students will see vastly different examples of woodcuts from our own

century. In a four-night class in the Mayer Print Center, master printmakers Durer, Rembrandt, Piranesi, and Goya will be featured. In one session, for example, the Elvehjem's masterful series by Goya, *Los Caprichos*, will be used for illustration.

The Elvehjem's ancient coins and glass will be the topics of other courses, along with landscape painting, Victorian decorative arts, the Davenports' *American Period Furniture* class, and Saturday afternoon walking tours of Madison architecture.

Courses begin in September and October. Pre-registration and a fee are required at UW-Extension beginning August 1. Elvehjem members receive a \$2 discount on each course. To request course descriptions and an application form, call the Museum after August 1 at 263-4421.

Thousands of people will go to school at the nation's museums this fall—at the Smithsonian Museums, the Field Museum, the Seattle Art Museum, to name a few. Be a part of this movement by coming to school at the Elvehjem!

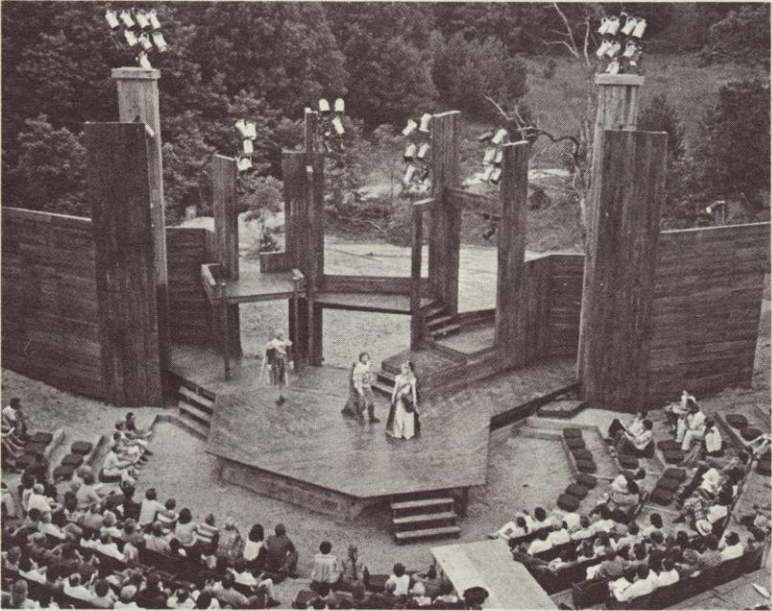
The Elvehjem

MEMBERSHIP

Opening Night at American Players Theatre

Once again this summer the Elvehjem is offering opportunities to visit the celebrated dramatic arts company, the American Players Theatre. Elvehjem FRIENDS can enjoy two gala opening-night performances. On Friday, August 16, we'll see the Players' premiere performance of Shakespeare's *The Merchant of Venice*. That evening, prior to the performance, we'll also be treated to a sumptuous five-course opening night banquet on the theatre grounds. After this evening repast, we'll move to the theatre area to enjoy the superb performance as the stars come out. Following the play, we will have the opportunity to mingle with the cast over dessert, wine,

and coffee at the Players' Opening Night Reception. Our second trip, on August 30, will feature another Players' premiere, "Three One-Act Comedies by Anton Chekhov." The three delightful tales of nineteenth-century Russian life include *The Bear*, *The Proposal*, and *On the Harmfulness of Tobacco*. On this evening, our air-conditioned coach will arrive in time for the performance itself. We will again enjoy dessert, coffee, and conversation at the Opening Night Reception. Get your reservation in soon for these memorable evenings. For more information call the FRIENDS of the Elvehjem at 263-2495.



The American Players Theatre

Clip and mail to FRIENDS of the Elvehjem, 800 University Avenue, Madison, 53706

Elvehjem FRIENDS Trips to American Players Theatre
The deadline for receipt of reservations is Monday, July 29.

Please check the number of reservations you would like in the appropriate category.

Member Price	Merchant of Venice	Chekhov
_____ Adult	_____ \$42	_____ \$25
_____ Seniors, Students, Children	_____ \$36	_____ \$20
Non-Member Price		
_____ Adult	_____ \$48	_____ \$30
_____ Seniors, Students, Children	_____ \$42	_____ \$25

Total Amount Enclosed \$ _____

Please make checks payable to the FRIENDS of the Elvehjem.

Please charge to my _____ Visa _____ Mastercard.

Card Number/Expiration Date _____ Signature _____

Name _____

Address _____

City/State/Zip _____

Phone(s) _____

I/We will meet the bus at _____ the Elvehjem _____ Hilldale.

Note: If your reservations includes other than the person named, please attach a list of names, and addresses of the other tour participants. You will receive notification concerning your reservations.

Disclaimer of Responsibility

Arrangements for this trip were made by the Elvehjem Museum of Art, which acts as a liaison for the passengers and therefore accepts no responsibility, in whole or part, for any delayed departures or arrivals, loss or damage, or injury to persons or property or mechanical defects or failures of any nature, however caused. Applicants for participation in the trip assume full acceptance of the conditions set forth.

Itinerary	Merchant of Venice August 16, 1985	Chekhov August 30, 1985
Depart Elvehjem Museum at University Avenue entrance	4:40 p.m.	6:10 p.m.
Depart Hilldale Mall near the Tyme Machine at Midvale Blvd.	5:00 p.m.	6:30 p.m.
Arrive at American Players Theatre	6:00 p.m.	7:30 p.m.
Performance	8:00 p.m.	8:00 p.m.
Opening Night Reception with the Players (dessert, wine, and coffee)	10:15 p.m.	10:00 p.m.
Depart for Madison	11:15 p.m.	11:00 p.m.
Approximate arrival time in Madison with stops at Hilldale and the Elvehjem	12:15 a.m.	12:00 a.m.

Reservations are made on a first-come, first-served basis. Reservations are confirmed only upon receipt of full payment for the trip and completed application form. There will be no refunds unless the trip is cancelled by the Elvehjem.

The Elvehjem

Summer Jazz Live From the Elvehjem

Jazz returns to the Elvehjem this summer with performances on the first three Sundays in August. Held in Brittingham Gallery V, Summer Jazz Live From the Elvehjem takes advantage of the wealth of local and regional jazz artists whose music ranges from traditional big band sounds to the avant garde.

Back by popular demand is pianist, vocalist, and composer Ben Sidran, who will perform the first hour-long concert on Sunday, August 4 at 3 p.m. Since beginning his performing career in 1969, he has released ten albums, including the critically acclaimed "Old Songs from the New Depression," and has performed with such jazz legends as Phil Woods and Woody Herman. Sidran is well known to public radio listeners as the host of NPR's Peabody Award-winning series "Jazz Alive," and his jazz reviews and commentaries are currently heard on "All Things Considered."

The Joan Wildman Trio will be featured in the second two-hour performance on Sunday, August 11 at 2 p.m. The trio includes Joan Wildman on piano and synthesizer, Hans Sturm on bass, and Dane Richeson on drums. Wildman is a Professor of Music at the University of Wisconsin-Madison, where she teaches music theory and jazz improvisation. Wildman's compositions for



The Joan Wildman Trio performing in Gallery V in 1984

the trio reflect her classical training while at the same time they continually probe the outer limits of jazz. Though the trio's music is always adventurous, often witty, and strikingly modern, Wildman keeps within safe margins of euphony for most listeners. "I want them to enjoy it, not puzzle over it," she says.

The final two-hour concert on Sunday, August 18 begins at 2 p.m. and will feature the River Boat Ramblers, who have been entertaining Wisconsin audiences with traditional New Orleans big band jazz for over twenty years. The seven piece group was recently honored by Governor Earl when he proclaimed March 10, 1985 to be River Boat Rambler Day. The Ramblers perform regularly at clubs throughout the Northern

Illinois/Southern Wisconsin area and make frequent appearances at such jazz and music festivals as Milwaukee's Summer Fest, Chicago Fest, and the St. Louis Ragtime Festival.

Tickets for Summer Jazz will be available in the Elvehjem Museum Shop. Admission for the first hour-long concert is \$1 and is \$2 for the two remaining concerts. Tickets should be purchased in advance as **seating is limited.**

All three performances will be broadcast live at 3 p.m. over Wisconsin Public Radio. Summer Jazz Live From the Elvehjem is supported in part by grants from the Wisconsin Arts Board, the Dane County Cultural Affairs Commission, and the Madison Jazz Society.

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
July-August 1985

Important Dated Information!