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Elvehjem Museum of Art

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The Elvehjem Museum of Art *artscene*

University of
Wisconsin-Madison
Volume 2, Number 5



Dianne Blell, *The Origin of Drawing*, 1984, Color photograph, 49 x 63 inches

The Elvehjem begins the academic year with one of its strongest fall schedules ever. As a participant in the first Madison Festival of the Lakes, the Museum will have four diverse special exhibitions open at once.

The highlight of the Elvehjem's exhibition offerings is *Stephen Antonakos: Neon Room for the Elvehjem*. Stephen Antonakos, undoubtedly the foremost neon artist today, has designed a unique, multi-colored neon light sculpture/space specifically for the Elvehjem, which will be open in Brittingham Gallery IV from September 6 through November 16. The *Neon Room* not only explores the relationship between light and space, but the viewer entering the room is incorporated into the piece and interacts with it through movement and observation.

Stephen Antonakos is the originator of the use of neon as a fine art medium. Recently, he has returned to producing neon

pieces destined for display in a gallery setting, after seven years of producing works for buildings and monumental architectural structures. In 1984, after such successful public commissions as the *Neon for the Charles Street Station* in Baltimore, *Neon for the Washington Project Arts Building* in Washington, D.C., and the *Neon for the Bagley Wright Theatre* in Seattle, Antonakos reasserted neon as an independent art form in a successful exhibition at the La Jolla Museum of Art. In the early Spring of 1986, work consisting of neons woven into painted canvases hung on walls was exhibited at the museum of Brandeis University. The *Neon Room for the Elvehjem* is the third exhibition of the artist's most recent phase of development. It is both an independent free-standing form of light sculpture, and, being a "room," brings into play the potentials of neon light in relation to space and structure.

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SEPTEMBER/OCTOBER

Exhibitions

Stephen Antonakos: *Neon Room for the Elvehjem*
Dianne Blell: *Modern Dreams of Ancient Times*
Italian Renaissance Maiolica from the Corcoran Gallery of Art
Madison Views: Recent Works by the Madison Watercolor Society
School of Paris Prints from the Permanent Collection

Artwork of the Month

Stanley William Hayter, *Le Cirque*
Al Held, *Bruges III*

Lectures

Paul F. Watson, "Poets, Philosophers, and Pottery: Some Renaissance Issues in Renaissance Maiolica"
Faye Getz, "Renaissance Apothecaries and Renaissance Maiolica"

Charles Mitchell, "Renaissance Art and Philosophy in the Malatestan Temple in Remini"
Stephen Antonakos on Neon and his Art
Wendy M. Watson, "An Introduction to Italian Renaissance Maiolica"
Robert A. M. Stern on his Architecture

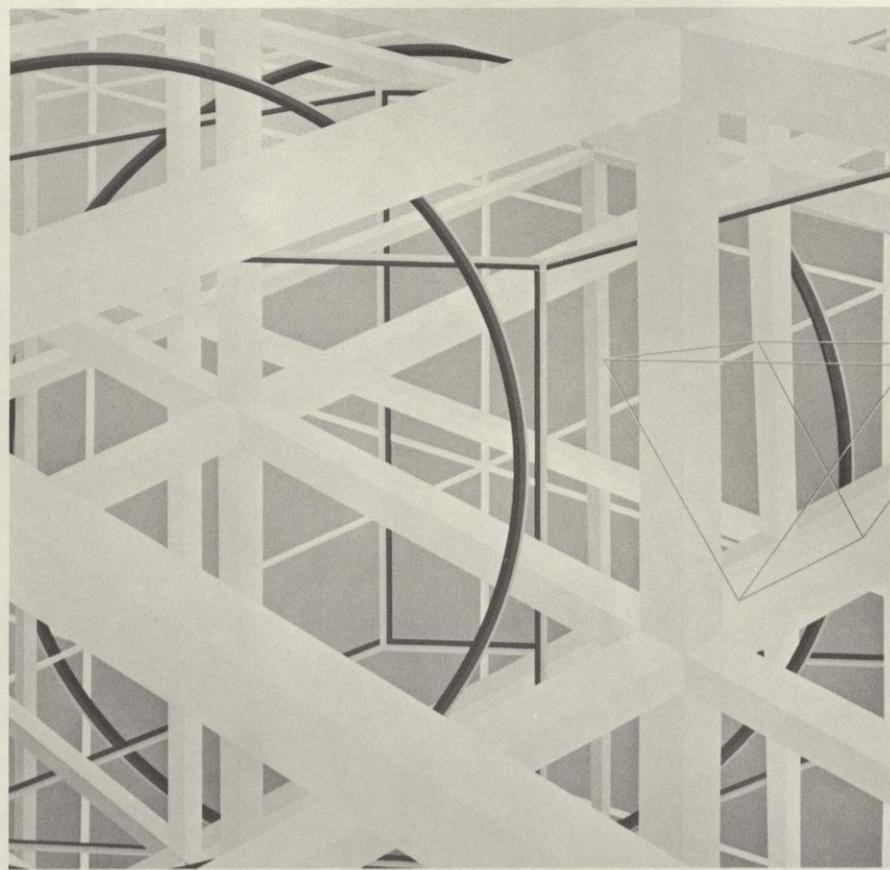
Concerts

Szymanowski String Quartet
Lawrence University Brass Trio
Music of Robert Russell
Nancy Rice Baker, piano
Pro Arte Quartet
Les Favorites
Wingra Woodwind Quintet
Greive-Karp Trio

NEW AT THE ELVEHJEM

Artwork of the Month

The Artwork of the Month for September is a charming watercolor by Stanley William Hayter entitled *Le Cirque* (The Circus). Hayter is most famous as a printmaker, having spearheaded the revival of engraving as a fine print technique, and as the founder of Atelier 17, one of the major printmaking workshops of this century, and where important innovations have been made in color-printing techniques. In fact, however, he began his artistic career as a painter. Born outside of London in 1901, Hayter's formal education was as a scientist, and from 1922 to 1925 he worked as a chemist for an oil company in the Persian Gulf. While there, he drew portraits and painted landscapes in his spare time. Shortly after his return to England, and undoubtedly encouraged by the success of an exhibition of his works which his company sponsored, he abandoned his scientific career in order to pursue art on a full-time basis. In 1926 he settled in Paris and soon began learning to make prints, particularly engravings; the following year he established a modest printmaking studio which later was expanded and named Atelier 17. During the late 1920s, Hayter's critical acclaim still was mostly as a



Al Held, *Bruges III*, 1981, Acrylic on canvas, lent by the André Emmerich Gallery

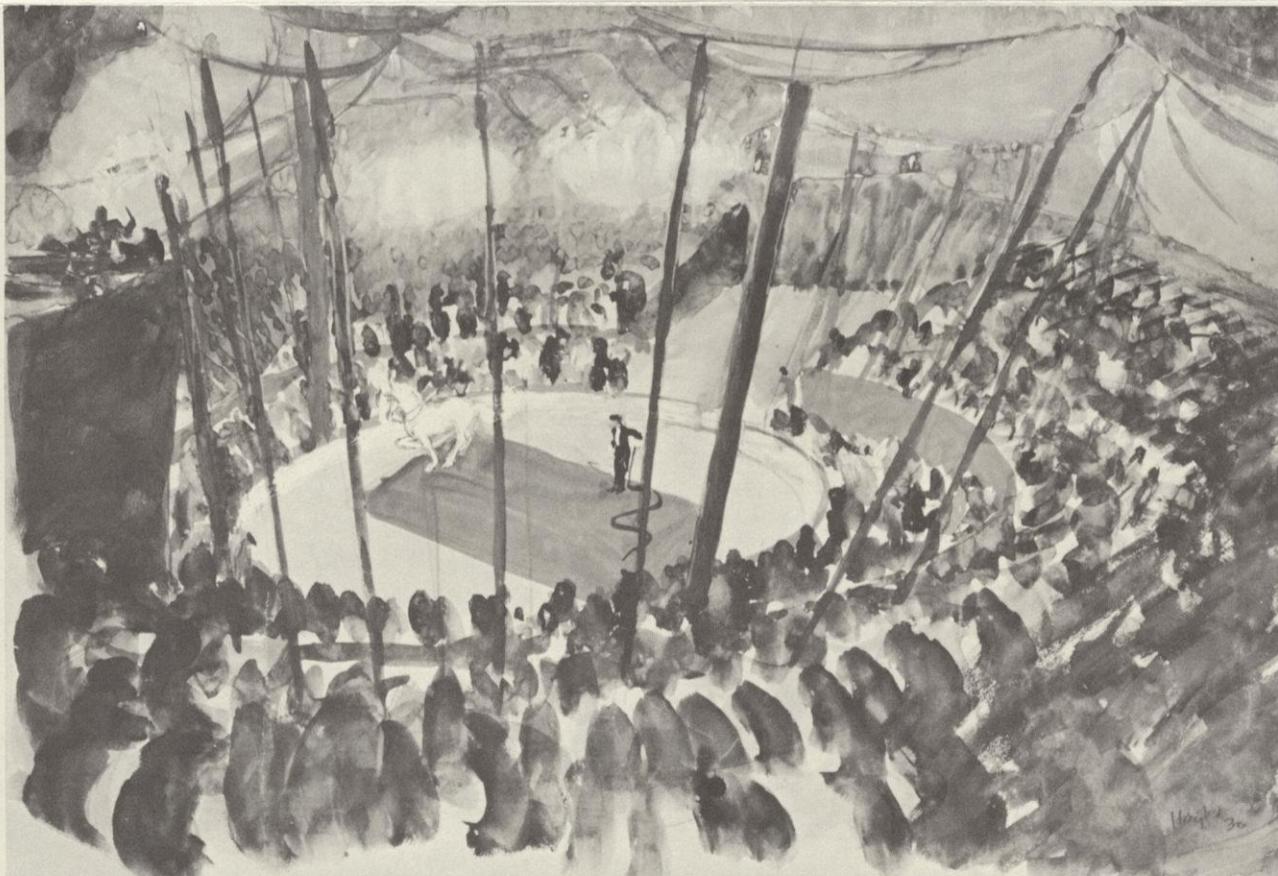
painter, and he was given several one-man shows as well as participating in various group exhibitions. In 1930, the year *Le Cirque* was painted, printmaking started to take precedence over painting in Hayter's

work, at about the same time he came into close association and collaboration with leading Surrealist artists, including Miro, Arp, and Tanguy.

Circuses were a major form of public entertainment in late nineteenth and early twentieth century Europe and many artists were attracted to them as subject matter for their art. With *Le Cirque*, Hayter joins a notable group—Degas, Toulouse-Lautrec, Picasso, and Rouault, to name just a few—fascinated by the spectacle of the big top. Here, he painted the scene with the tunnel-vision of the absorbed spectator, all concentration on the ring and its occupants—the prancing white horse and its trainer—while the throngs of spectators and the circus tent blur into the periphery, being merely suggested by quick strokes and flicks of the brush. *Le Cirque* was acquired through funds donated by the William T. Evjue Foundation.

The Artwork of the Month for October is *Bruges III*, (1981), a painting in acrylic on canvas by Al Held. Born in 1928, Held is considered to have been one of the leaders of the so-called "Second Generation" of Abstract Expressionists during the late 1950s. Since that time, he has

Continued on next page



Stanley William Hayter, *Le Cirque*, 1930, Watercolor on paper, Evjue Foundation Fund purchase

The Elvehjem

From the Director

A very important and a very exciting part of a museum director's job is staying abreast of the latest developments in art and art history. This summer, I had the wonderful opportunity of visiting the Forty-Second International Exhibition of Art, commonly known as the Venice Biennale. Initiated in 1895, this event is considered one of the most important exhibitions of contemporary art today. The Biennale presents the unique opportunity to see and experience in one place what is currently happening in art throughout the world. There is no comparable event in the United States. The closest parallel that I know of is the International Art Exposition at Chicago's Navy Pier held every June. However, the Chicago exhibition is primarily a commercial venture which is meant to serve a very different function. Art dealers rent space and display the work of artists they represent. The Venice Biennale is organized by country. Each country appoints a curatorial committee to select the art which it considers both of the highest quality and most appropriate to represent it, thus consciously making a statement about itself and its aesthetics. Prizes are awarded in a variety of categories to countries and individual artists. The Biennale takes place at the eastern end of the city of Venice in the public gardens which are especially reserved for this purpose and in which a number of countries maintain exhibition pavilions.

The United States this year was represented by a very exciting artist, Isamu Noguchi. Not only was the American pavilion tastefully filled with individual works of art but the space itself was designed by Nogu-

chi himself to be a part of the display. Upon first entering the pavilion, a somewhat puzzling aspect was the distinctly Japanese flavor of the artist's work and of the installation. It was, however, a remarkable tribute to the diversity of America. Although artists such as Daniel Buren from France and Frank Auerbach from Great Britain won international acclaim for their work presented at the Biennale, I myself was especially impressed by artists of several countries which one does not normally associate with avant-garde developments. Costas Tsoclis from Greece, Iván Nadler from Hungary, Órðólfur Guðmundur Guðmundsson of Iceland, Franciszek Starowieyski and Bronisław Chromy from Poland, Angel Pena of Venezuela and Arne Haugen Sorenson of Denmark were remarkable. Their works were of an exceptionally high quality and left a strong and lasting impression. It is unfortunate that one so rarely has the opportunity to see their work on this side of the Atlantic. Perhaps, the Elvehjem might be able to do something in this regard.

Another aspect of this Biennale, and no less fascinating, was a series of didactic exhibitions. These exhibitions within the "exhibition" were centered around six broad themes, which according to the curators of these exhibitions, have permeated the artistic production of the twentieth century: Art and Science, Color, Art and Alchemy, Space, Art and Biology, and the collecting of exotic and marvelous objects. In these thematic exhibitions the curators first presented the historical context of each movement before tracing its manifestations in the present century. For example, the exhibition

exploring "Space" as a theme in art began with Brunelleschi's early fifteenth-century geometric experiments in perspective which are the first known attempts to create the illusion of space on a flat surface. The exhibition then traced the evolution of the idea of space, geometry and illusion in artistic thought through the presentation of architectural and geometric models, paintings, drawings, sculpture and computer displays. Included were such rare and unusual items as Francesco Borromini's perspective drawings of 1653 for the Palazzo Spada in Rome, as well as a full-scale model of these plans executed by modern architects, a crystal interpretation of Andrea Palladio's Olympic Theater, and several theoretical reconstructions of Brunelleschi's controversial first perspective experiments. As a result, when one came to the main body of the exhibition focusing on twentieth-century art, one was intellectually and visually prepared to understand and accept the new and complex forms that the concept of space has assumed in our time. Cubism's denials of the three dimensions, surrealist use space by an artist such as De Chirico, environmental art, psychological vs physical space, cybernetic art pieces of someone like Wen-Ying Tsai, etc. suddenly acquired a historical context and thus became accessible even to the lay visitor. Each of the didactic exhibitions was structured in a similar historical manner. Even quickly following one of these exhibitions from beginning to end was an incredible learning experience. The Biennale was one of the finest teaching laboratories for understanding twentieth-century art that I have ever seen. It was not only a display of some of the finest art of this century but it was rich with ideas on how to organize high quality educational exhibitions that can serve the lay-person as well as the scholarly art historian.

Russell Panczenko
Director

Continued from page 2

remained highly prominent on the New York art scene, even though his work has evolved through several phases. From his painterly, textured abstract paintings of the 1950s, his work in the early 1960s came to concentrate on relatively simple geometric shapes carried out in strong colors and fairly loose brushwork; during the mid-1960s, the shapes became increasingly monumental and hard-edged. Then, in the late 1960s, Held abandoned color altogether in favor of increasingly complex geometric patterns rendered in black and white. Through the 1970s,

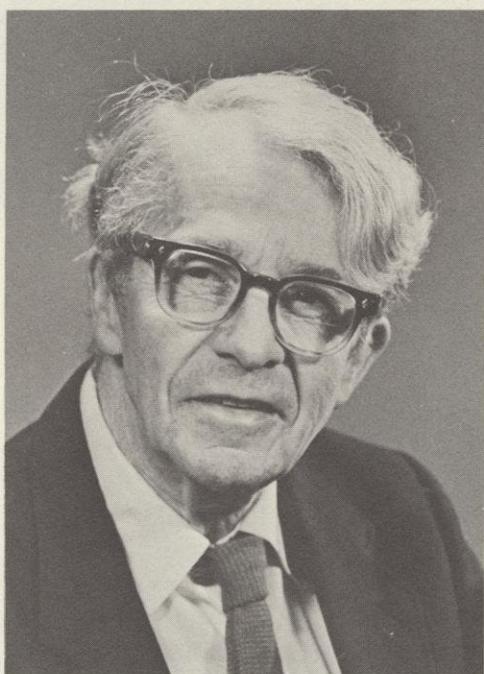
his linear compositions explored complicated spatial relationships through overlapping, interweaving geometric forms. *Bruges III* represents Held's most recent style, marked notably by the return to color, giving a vibrancy to the geometric shapes and the lines defining them. By painting lines in two colors, Held imbues them with a sense of volume which increases the perception of forms projecting and receding into space.

The painting is on loan from the André Emmerich Gallery for purchase consideration.

The Elvehjem

EDUCATION

Lecture Program for Fall



Charles Mitchell

Charles Mitchell, Professor Emeritus of the History of Art at Bryn Mawr College is the Katherine Harper Mead Lecturer for fall 1986. He heads a list of seven distinguished persons who will speak at the Museum during the autumn.

Professor Mitchell's topic will be "Renaissance Art and Philosophy in the Malatestan Temple in Rimini." The tyrant Sigismondo Malatesta, Lord of Rimini and an important patron of the arts, set about rebuilding the church of San Francesco at Rimini between 1447 and 1468. The architect Alberti's design for this reconstruction is among the most

influential architectural solutions of the Renaissance. (Alberti's proposed plan for the Malatestan Temple is illustrated in an important medal by Mateo de' Pasti of 1450 in the Elvehjem's Hall Collection.)

The topic of this lecture will include the temple's architectural history and particularly its complex imagery, as it relates to Rimini, a major center for Neoplatonic learning. This study has occupied Professor Mitchell for several years. His investigations will culminate in a book to be published in 1987.

Charles Mitchell, a native of England, was Lecturer in the History of Classical Tradition at the Warburg Institute, the University of London, before coming to teach at Bryn Mawr, where he was Andrew Mellon Professor in the Humanities. He has written widely on several art historical periods and is a member of numerous learned societies in England and the U.S., recently being named a Fellow of the Warburg Institute.

The lecture will be on two consecutive evenings: Part I on Wednesday, October 8 and Part II, the conclusion, on Thursday, October 9. Both are at 8 p.m. in Room 140. Although participants will benefit from either part of this lecture, they are encouraged to attend both evenings in order to understand completely the development of Professor Mitchell's argument.

The Mead Lecture is a gift in memory of the Museum's late director from Mr. and Mrs. William Bright Jones, Fort Atkinson.

Other lectures in the fall are offered to augment exhibitions. *Italian Renaissance Maiolica from the Corcoran Gallery of Art* will be the topic of lectures by Wendy M. Watson, Curator at the Mount Holyoke College Art Museum, and organizer of the exhibition; Paul F. Watson, Associate Professor of the History of Art at the University of Pennsylvania; and Faye Getz, Honorary Fellow in the History of Science and the History of Medicine, UW-Madison. Paul Watson will discuss "Poets, Philosophers and Pottery: Renaissance Issues in Renaissance Maiolica" at 8 p.m. on Wednesday, September 24; Faye Getz will give a gallery talk "Renaissance Apothecaries and Renaissance Maiolica" on Sunday, October 5 at 3:30 p.m. in Gallery I;

and Wendy Watson will speak on maiolica and the Corcoran Collection on Sunday, October 19 at 3:30 p.m. in Room 140.



Quadrilateral flask, Patanazzi Workshop, St. John the Baptist, Urbino, ca. 1575-1600, The Corcoran Gallery of Art



Dish, Master of the Coppa Bergantini, *Alexander and Diogenes*, Faenza, 1524, The Corcoran Gallery of Art

Stephen Antonakos, Visiting Artist for the Department of Art, will recount his work as a sculptor of neon Tuesday, October 14 at 7:30 p.m. in Room 160. Art History Professor Emeritus James Watrous, a specialist in American graphic art of the last hundred years, will present a gallery talk on *American Works on Paper*, Sunday, November 9 at 3:30 p.m. on the 5th floor.

Though not connected to a particular exhibition, a well-known architect, Robert A. M. Stern, will talk about his buildings in a slide lecture in cooperation with the Wisconsin Society of Architects Southwest Chapter. His lecture will be Wednesday, October 29 at 7 p.m. in Room 160.

The Elvehjem

SEPTEMBER

1 Monday

Museum closed in observance of Labor Day.

6 Saturday

Exhibition, *Stephen Antonakos: Neon Room for the Elvehjem*, opens in Gallery IV and runs through November 16.

7 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Szymanowski String Quartet, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: S. W. Hayter's *The Circus*. A ten-minute talk by Docent Barbara Klokner, Paige Court, 3 p.m.

9 Tuesday

Elvehjem League Meeting, Room 166, 9 a.m.

13 Saturday

Exhibition, *Italian Renaissance Maiolica from the Corcoran Gallery of Art*, opens in Gallery I and runs through November 9.

14 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Lawrence University Brass Trio, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: S. W. Hayter's *The Circus*. A ten-minute talk by Docent Barbara Klokner, Paige Court, 3 p.m.

18 Thursday

Tour of the galleries, in conjunction with Madison Festival of the Lakes, 5:30 and 7 p.m. (263-4421).

19 Friday

Tour of the galleries, in conjunction with Madison Festival of the Lakes, 5:30 and 7 p.m. (263-4421).

20 Saturday

Tour of the galleries, in conjunction with Madison Festival of the Lakes, 5:30 p.m. (263-4421).

21 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Special Concert for the Madison Festival of the Lakes: Music of Robert Russell, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: S. W. Hayter's *The Circus*. A ten-minute talk by a Docent, Paige Court, 3 p.m.

Film, *Neon: An Electric Memoir* (30 minutes), and *Northwoods Neon* (7 minutes), at exit to *Neon Room*, 3:30 p.m.

24 Wednesday

Lecture, "Poets, Philosophers, and Pottery: Some Renaissance Issues in Renaissance Maiolica," by Paul F. Watson, Associate Professor of Art History, University of Pennsylvania. Room 160, 8-9 p.m. Reception follows in Paige Court (263-4421).

28 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Nancy Rice Baker, piano, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: S. W. Hayter's *The Circus*. A ten-minute talk by a Docent, Paige Court, 3 p.m.

On selected Thursdays (September 4, 11, & 25, and October 9, 16, 23, & 30) docents will lead drop-in tours beginning at 11:00 a.m. in the Paige Court.

OCTOBER

1 Wednesday

Lecture, by Kit Yin Snyder, Visiting Artist Program, Department of Art, Room 160, 7:30-9:30 p.m. (262-1662).

5 Sunday

Exhibition, *Dianne Blell Photographs: Modern Dreams of Ancient Times*, closes.

Exhibition, *Madison Views: Recent Works by the Madison Watercolor Society*, closes.

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

Lecture, Artwork of the Month: Al Held's *Bruges III*. A ten-minute talk by a Docent, Paige Court, 3 p.m.

Lecture, "Renaissance Apothecaries and Renaissance Maiolica," by Faye Getz, Honorary Fellow in the History of Science and the History of Medicine, UW-Madison. Gallery I, 3:30 p.m. (263-4421).

8 Wednesday

Lecture, Part I: "Renaissance Art and Philosophy in the Malatestan Temple in Rimini," by Charles Mitchell, Professor Emeritus, Bryn Mawr College, Room 140, 8-9:15 p.m. (263-4421).

9 Thursday

Lecture, Part II: "Renaissance Art and Philosophy in the Malatestan Temple in Rimini," by Charles Mitchell, Professor Emeritus, Bryn Mawr College, Room 140, 8-9 p.m. (263-4421). Reception follows.

10 Friday

Reception Celebrating the Elvehjem's Autumn Exhibitions, Paige Court, 5-8 p.m.

12 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Les Favorites, Eau Claire, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: Al Held's *Bruges III*. A ten-minute talk by a Docent, Paige Court, 3 p.m.

13 Monday

Lecture, by Toby MacLennan, Visiting Artist Program, Department of Art, Room 160, 7:30-9:30 p.m. (262-1662).

14 Tuesday

Elvehjem League Meeting, Room 166, 9 a.m.

Lecture, by Stephen Antonakos, Visiting Artist Program, Department of Art, Room 160, 7:30-9:30 p.m. (262-1662).

Lecture, "Art Nouveau in Russian Architecture, 1895-1910," by William C. Brumfield, Tulane University, room 140, 8 p.m.

18 Saturday

Exhibition, *School of Paris Prints from the Permanent Collection*, opens in the Mayer Gallery and runs through December 7.

19 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Wingra Woodwind Quintet, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: Al Held's *Bruges III*. A ten-minute talk by a Docent, Paige Court, 3 p.m.

Lecture, "An Introduction to Italian Renaissance Maiolica," by Wendy M. Watson, Curator, Mount Holyoke College Art Museum, and curator of the exhibition, Room 140, 3:30 p.m.

26 Sunday

Concert, Sunday Afternoon Live from the Elvehjem, Greive-Karp Trio, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: Al Held's *Bruges III*. A ten-minute talk by a Docent, Paige Court, 3 p.m.

29 Wednesday

Lecture, by Robert A. M. Stern on his architecture, Room 160, 7-8 p.m. Cosponsored by the Wisconsin Society of Architects-Southwest Chapter (263-4421). Reception follows in Paige Court.

The Elvehjem

EXHIBITIONS

(continued from page 1)

In conjunction with the exhibition, *Neon: An Electric Memoir*, a half-hour videotape which examines the allure of neon in its artistic and commercial forms, will be shown repeatedly at the exit to the *Neon Room*. A shorter film, produced by WHA-TV and highlighting a school in Antigo, Wisconsin which teaches the craft of working with neon, will be shown as well.

The Elvehjem is grateful to the UW-Madison Humanistic Foundation Committee, the Webcrafters-Frautschi Foundation (under the auspices of the Madison Festival of the Lakes), and the Dane County Cultural Affairs Commission, whose support made the *Neon Room* possible. A poster accompanies the exhibition.

A second important new exhibition, *Dianne Blell Photographs: Modern Dreams of Ancient Times*, opened on August 23 and will be on view through October 12. The eight large-scale color photographs in the exhibition reconstruct legends in dramatic scenes with models posed in costume. Inspired by the paintings of such French nineteenth-century Neoclassical artists as David, Ingres, and Vien, Blell has recaptured a mythological world peopled by goddesses, cherubs, and immortals. In doing so, she challenges the photo-



Dianne Blell, detail from *The Selling of Cupids*, 1985, Color photograph

graph's assumed role of bringing to us the truth of the here-and-now. For example, in *The Origin of Drawing* a lovely young woman traces the shadow of a handsome, nude young man; the photograph is both touching and erotic. In *Love Fleeing Slavery* a semi-nude woman in a setting of large columns, foliage, and drapery watches as Cupid flies away. In these and the other photographs, Blell is concerned with fantasy versus reality. Indeed, our expectations of the reality of what is presented in a photograph and our familiarity with the form and look of Neoclassical paintings make these photographs especially piquant.

Blell's reconstructions are never so convincing as to leave any doubt as to just what is before us—the Cupid mentioned above has an obvious porcelain look to it—yet this increases the tension between fantasy and reality, and it adds to their charm. As Blell says, "Romance, wit, and poetry: these are the qualities that have to be in a picture before I'll release it."

We are happy to acknowledge support for *Dianne Blell Photographs* received from the Webcrafters-Frautschi Foundation, under the auspices of the Madison Festival of the Lakes, and Madison Newspapers Incorporated. A poster accompanies the exhibition.

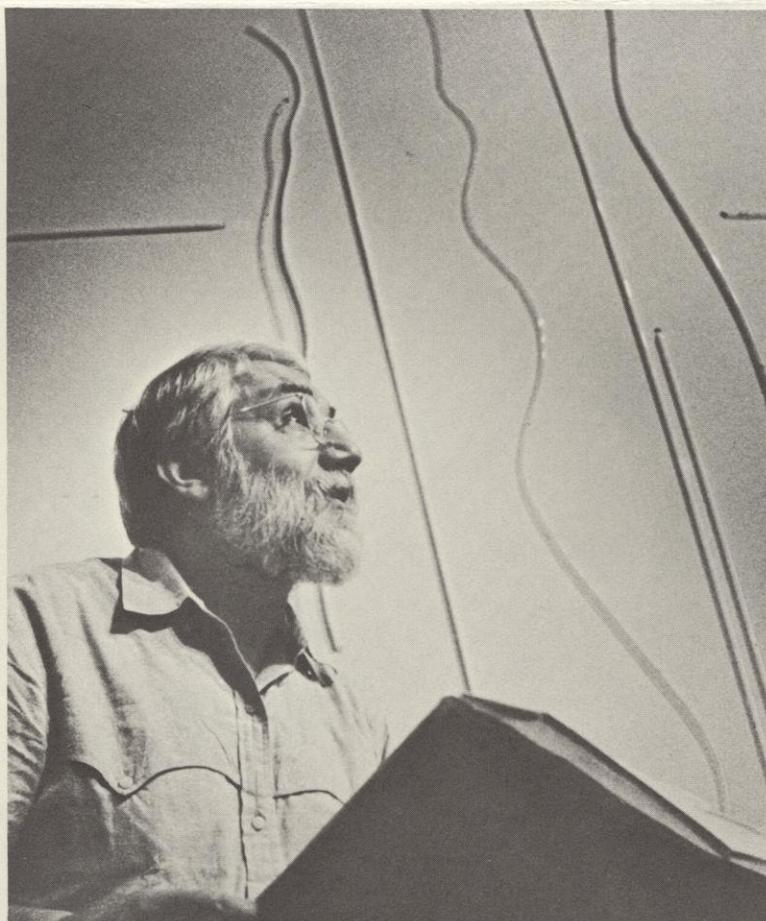
Moving to art from earlier times, the Elvehjem is pleased to be able to present the first major traveling exhibition of Italian Renaissance maiolica—the richly embellished, painted ceramics produced in workshops from Venice to Naples in the

fifteenth and sixteenth centuries. *Italian Renaissance Maiolica from the Corcoran Gallery of Art* features a selection of seventy examples of the brilliantly colored, tin-glazed earthenware from one of the finest collections in the country.

Maiolica and other decorative arts in Renaissance Italy were considered an essential part of the general ambience of beauty and refinement sought by ecclesiastical patrons and aristocratic families like the Medici, the Orsini, and the d'Este. Although they were generally utilitarian objects, maiolica took on meaning as luxury wares for decoration and display, and as gifts for special occasions. The exhibition features examples of plates, flasks, plaques, drug jars, ink stands, dishes, and ewer basins.

Maiolica was, above all, a painter's medium, and on many fine pieces there are complex narrative scenes which tell stories derived from Greek and Roman mythology, allegory, ancient and contemporary history, and literature. Two plates in the exhibition are based on Raphael's famous tapestry design of *St. Paul Preaching at Athens*. Another shows a scene from a relief on the Arch of Constantine in Rome, which had been translated into a print by a Renaissance painter and then adapted as a maiolica design by an anonymous Urbino artisan around 1575.

Italian Renaissance Maiolica is co-organized by the Mount Holyoke College Art Museum and The Corcoran Gallery of Art. Its presentation at the Elvehjem is supported by a



Stephen Antonakos

The Elvehjem

grant from the UW-Madison Humanistic Foundation Committee.

Madison Views: Recent Works by the Madison Watercolor Society, which was introduced in the previous issue of *Artscene*, will remain on view through October 12, as one of the four Elvehjem exhibitions presented in conjunction with the Madison Festival of the Lakes. The works in the exhibition range from views of familiar landmarks to studies of architectural and landscape details, from an aerial view of the city and its lakes to a close-up of flowers in a park, from people in the street to a polar bear in the city's Vilas Zoo. They are painted in a variety of styles ranging from most precise realism of Peggy Flora Zalucha to abstraction, seen in the work of Carol Morrison. Olive Roisum Wile's lake scene is reminiscent of nineteenth-century landscape paintings, while Vince Rideout's view of the University reminds one of the angular cityscapes and industrial scenes of Charles Sheeler from the early 1930s.

Other artists in *Madison Views* are Tamlyn Akins, Wilmer Anderson, Sarah Aslakson, Paula Behm-Windle, Helen Blaesser, Jens Carstensen, Patty Kaeser, Maude Kozlowski, Edward J. Mayland, Kathleen Parr McKenna, Connie Miller, Janette Smart, Randall Smith, and Sister M. Stephanie Stauder, OP.

An illustrated catalogue accompanies the exhibition.

Museum Shop News

Since 1970 the Elvehjem has published approximately 40 catalogues and 18 posters. Many of the catalogues are major sources of information on a particular artist or aspect of art history; the posters represent the Elvehjem on walls throughout the Midwest. Despite their design awards, popularity and strong sales, the Museum's storage area simply cannot contain the high levels of inventory. Thus, for the first time in almost ten years the Elvehjem Museum Shop will have a major sale of Elvehjem catalogues and posters. The sale will take place from Tuesday, September 2 through Sunday, September 14. Posters from other museums and galleries also will be on sale during this time.

Additionally, in appreciation of their support, the Museum Shop will host its annual FOR MEMBERS

Elvehjem Contributes to Festival's Excitement

An exciting and new arts festival is promising to turn Madison into a stage from September 18 through 21. The Elvehjem is one of the major participants in the four-day Festival of the Lakes, with its four exhibitions sufficiently varied to appeal to everyone—neon art, contemporary color photography, watercolors of Madison, and Renaissance ceramics. In addition to the four exhibitions, the Elvehjem also is extending its hours and offering several special programs during the Festival.

The hours of the Museum are being lengthened to 8 p.m. on September 18, 19, and 20. During the Festival, free Museum tours will be offered at 5:30 p.m. and 7 p.m. on Thursday and Friday and at 5:30

p.m. on Saturday. On Sunday, September 21 "Festival of the Lakes, Music of Robert Russell" is the program for the *Sunday Afternoon Live from the Elvehjem* concert at 1:30 p.m. in Brittingham Gallery V. Robert Russell, the host of Wisconsin Public Radio's "Morning Concert" and a composer in his own right, has gathered the Madison area's finest musicians to perform music written in celebration of the Festival. Following the concert at 3:30 p.m. a video program on neon art will be shown adjacent to *Neon Room*.

Webcrafters-Frautschi has provided generous support for the Elvehjem Festival exhibitions and programs.

ONLY sale in October. Members who present their membership cards during the second week of October will have five percent added to their normal 15% discount for *all* Museum Shop purchases. The FOR MEMBERS ONLY sale will begin on Sunday, October 12.

Staff Notes



Chuck Boyer and Sandra Pierick

The Elvehjem is pleased to announce the promotion of Sandra Pierick to the position of Account Specialist. She began her new position in February, after serving for four years as Word Processor Operator. In addition to her primary responsibilities in managing the Elvehjem's accounts, Ms. Pierick is the lead worker of the clerical staff, and manages the office operations.

We would also like to welcome to the staff Chuck Boyer, who became

the Museum's typist/receptionist in July. We look forward to working with him in the months ahead.

Elvehjem League

The Elvehjem Museum of Art League will hold its first meeting of the new academic year on Tuesday, September 9 at 9 a.m. in Room 166 of the Elvehjem. Elvehjem Director, Russell Panczenko, will be the guest speaker. The October meeting of the League is scheduled for Tuesday, October 14.

Join the Elvehjem

Name _____
Address _____
City/State/Zip Code _____
Home Phone/Business Phone _____

Membership Categories

Please charge to my:

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

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

Sunday Afternoon Live from the Elvehjem

The seventh season of *Sunday Afternoon Live from the Elvehjem* opens Sunday, September 7 and runs every Sunday through May 17. The free chamber music series is presented by the Elvehjem Museum of Art and Wisconsin Public Radio. Performances are in Gallery V of the Elvehjem and are broadcast live statewide over Wisconsin Public Radio. Performing artists from around the state of Wisconsin and surrounding regions will travel to Madison to share their music with the gallery and radio audience.

Following the concerts, the Elvehjem League hosts a tea and reception and Elvehjem docents and guest speakers discuss works of art on view in the Elvehjem. We wish to thank in advance the local bakeries which have offered to donate pastries for the teas. They are: Cub Foods, The Cookie Factory, The Dough House, Food Country, Kohl's II-University, Oakhouse Farm, Sara Lee, Sentry Foods-Hilldale, and Upstairs/Downstairs Caterers.

You are cordially invited to share *Sunday Afternoon Live from the Elvehjem* with us in the gallery audience are on Wisconsin Public Radio.



Sunday Afternoon Live from the Elvehjem

1984-1985 Elvehjem Bulletin Still Available

Those who were members of the Elvehjem during the period from July 1984 through June 1985 may pick up their copy of the 1984-

1985 Bulletin in the Museum Shop through the end of September. Subsequently, please inquire in the Membership Office, Room 352.

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 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
holiday periods call (608) 263-2258

Information: (608) 263-2246

Admission is free



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artscene
September/October 1986

Important Dated Information!