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Elvehjem Museum of Art

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The Elvehjem Museum of Art *artscene*

University of
Wisconsin-Madison
Volume 6, Number 2

From the Director

In the fall of 1990 Congress will consider reauthorizing the National Endowment of Art (NEA), the National Endowment of Humanities (NEH), and the Institute of Museum Studies, as they have every five years since the two national endowments were first authorized in 1965. What makes this year different is that various organizations and individuals have begun attacking the basic premise of public funding for culture and pressing for the abolition of the National Endowment for the Arts.

Should this view prevail and the National Endowment for the Arts not be reauthorized, the consequences for the Elvehjem would be very serious. Funding from this federal agency, as well as from the National Endowment for the Humanities, has been and is essential to the preservation of the Elvehjem collections and the exhibitions and education programs that the museum offers its visitors. In the past four years alone, the Elvehjem has received these awards from NEA: \$50,000 for a new electronic security system; \$40,000 for the reinstallation of the ancient art collection; \$18,000 for the conservation of a sixteenth-century painting by Defendente Ferrari, \$42,000 for the conservation and documentation of the museum's extensive collection of Japanese woodblock prints; \$15,000 toward a new handbook of the permanent collection, and \$15,000 for the creation of an audio self-tour for individual visitors. Also NEA and NEH together gave \$225,000 for the popular *Frank Lloyd Wright and Madison* exhibition. None of these important projects could have been accomplished without this support.

The attack against the NEA is based on the fact that there have been exhibitions and works of art funded by this organization which some people consider offensive. Focusing on the homoerotic content of an exhibition of photographs by Robert Maplethorpe and the seeming blasphemy of a photograph by Andres Serrano, a group led by Senator Jesse Helms has accused the NEA of funding "obscene art." However, what Senator Helms and his constituency have chosen to ignore is the fact that most of the projects funded by the NEA are just like the ones the NEA has funded at the Elvehjem. These are not "obscene," they are not even controversial;

rather they are essential to the preservation of our nation's art collections and the continuing availability of educational programs. In fact, since 1965 NEA has received 302,000 grant applications and funded about 85,000. Fewer than twenty of the 85,000 have been the targets of criticism. This is a better track record than any other government agency can show.

Should tax dollars pay for art? If we wish to retain America's cultural leadership in the West, the answer is an emphatic yes. To provide some international perspective on the issue of government support of the arts, we note that the United States government is allocating about \$171 million in 1990 to the support of art through the National Endowment of Arts. By contrast, the Arts Council of Great Britain's annual budget is the equivalent of \$720 million; the French government spends about \$1.6 billion; West Germany spends \$4.5 billion. If we do not nurture and support the arts, then we will lose our cultural hegemony and, like the automobile industry, may soon be overwhelmed by foreign imports.

The country and this community need government support of art to enhance their quality of life. For a whole program, a model agency for twenty-five years, to be threatened because of two allegedly pornographic exhibitions shows a terrible misapprehension of the educational nature of art. Art does sometimes ask hard questions, does sometimes portray ugly reality; art encompasses all human expression.

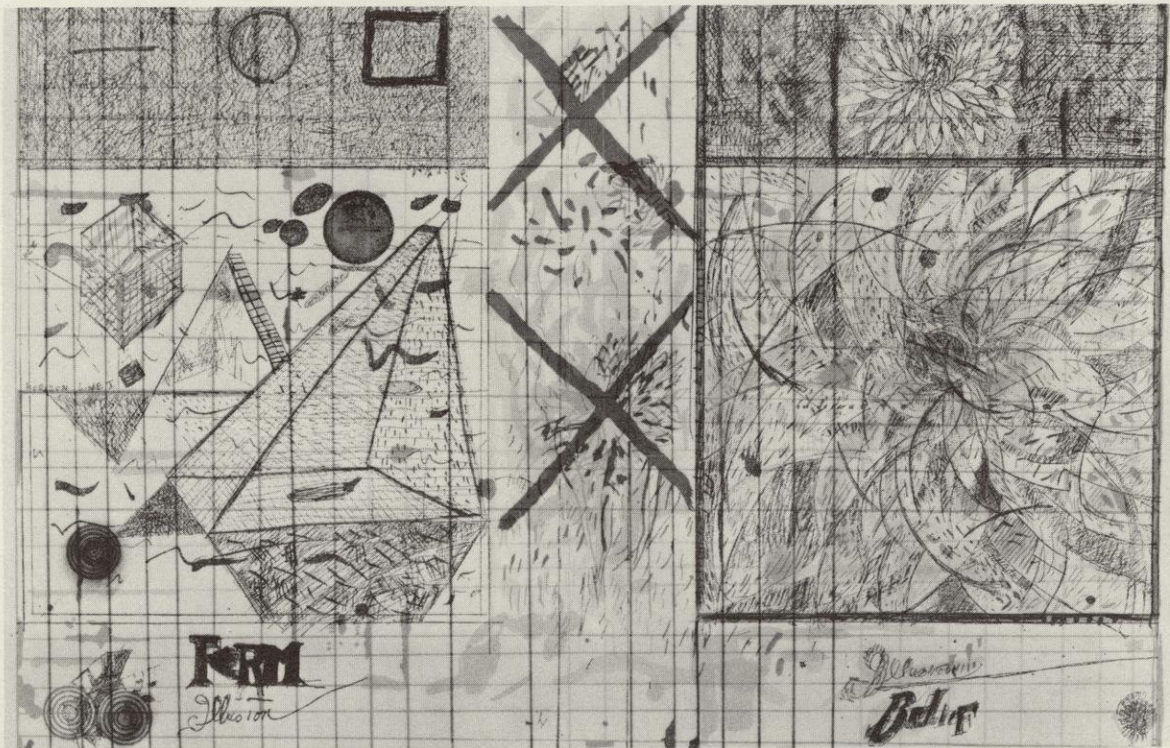
Russell Panczenko

Peter Gourfain, *Michael Stewart*, 1989, carved wood, 53 x 7 1/2 x 9, "Elvehjem Museum of Art Endowment purchase, 1989.58.

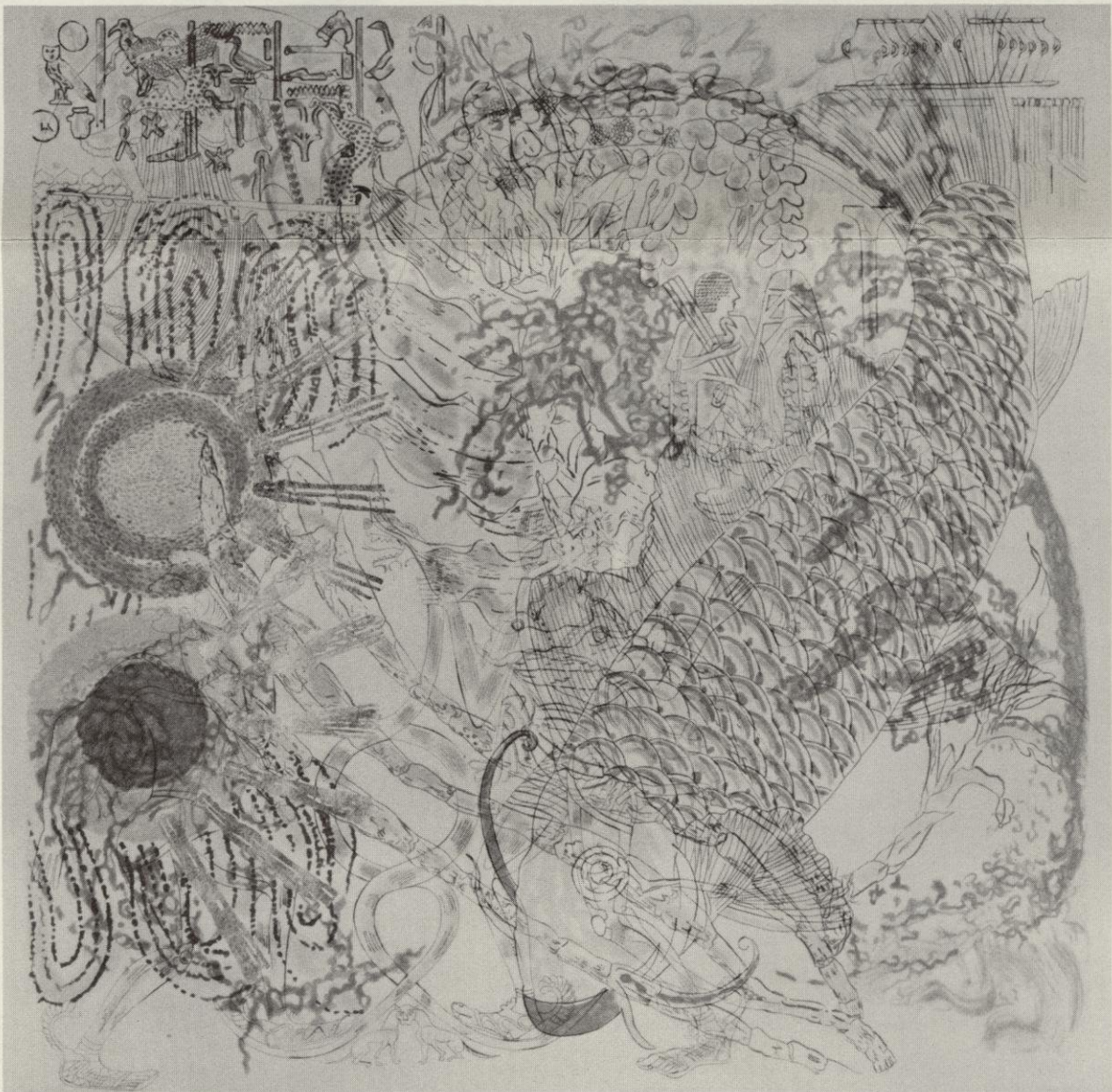
At his studio in Brooklyn American artist Peter Gourfain told Russell Panczenko that he had found an old ox yoke at a Vermont farm. He chose to make this utilitarian object of the past into a memorial for the Brooklyn art student Michael Stewart, who died in 1985 from injuries incurred while being arrested for scrawling graffiti in the Manhattan subway. Gourfain has richly carved the oak surface with words from street slang to James Joyce and images often suggesting African models as well as the face and hand of the young man memorialized.



Elvehjem Acquires Prints by Two Women Artists



Pat Steir, *Kyoto Chrysanthemum*, 1982, color woodcut, 14 3/8×20 1/4," Elvehjem Endowment Fund purchase, 1990.2.



Nancy Graves, *Untitled*, 1989, intaglio, 39×38 1/2," Edward Farber Acquisition Funds purchase, 1990.1
Born in Pittsfield, Massachusetts in 1940, Nancy Stevenson Graves was educated at Vassar College and received B.F.A. and M.F.A. from Yale University. Her prints are in the collections of many museums including the Whitney and the Museum of Modern Art in New York and the Art Institute of Chicago. She lives in New York.

The Elvehjem Museum has recently acquired Pat Steir's woodcut, *Kyoto Chrysanthemum*. Born in Newark, New Jersey in 1940, Pat Steir studied at the Pratt Institute in Brooklyn and at Boston University. Her first solo exhibition was in 1964 in New York. A Guggenheim Fellowship in 1982 permitted her to travel to Japan to make her first woodcut prints.

Created by the same process as the traditional Japanese woodcut, this print takes up themes of art and representation that often appear in Steir's work. The work is composed in sections, and one way to appreciate it is to consider the relationship among these sections.

A minimal vocabulary of shapes appears in the upper left section of the print: a line, circle, and square. Immediately below are elaborations on those basic forms, sketchy figures of pyramids, a cube, and spheres. The words "form" and "illusion" appear below these areas; like captions, they designate the two-dimensional shapes as form and the three-dimensional shapes as illusion. We might assume that these labels refer to the contrast between the elemental line on the paper, the form, versus the bringing together of those lines to mimic a three-dimensional object, the illusion. However, as we shall see, this only begins to touch on the complexities of this image.

The complications begin as we look at the right half of the print, where a line drawing of a chrysanthemum hovers above a colorful vortex which seems inspired by that flower. These images are paired with the words "illusion" and "belief," so that, as with the left section, the somewhat illusionistic line drawing might be associated with the word "illusion." However, at this point the process breaks down; it is very difficult to see how the idea of belief can be associated with the swirling lines in the same way that illusion can be applied to the representations sphere, cube, or chrysanthemum.

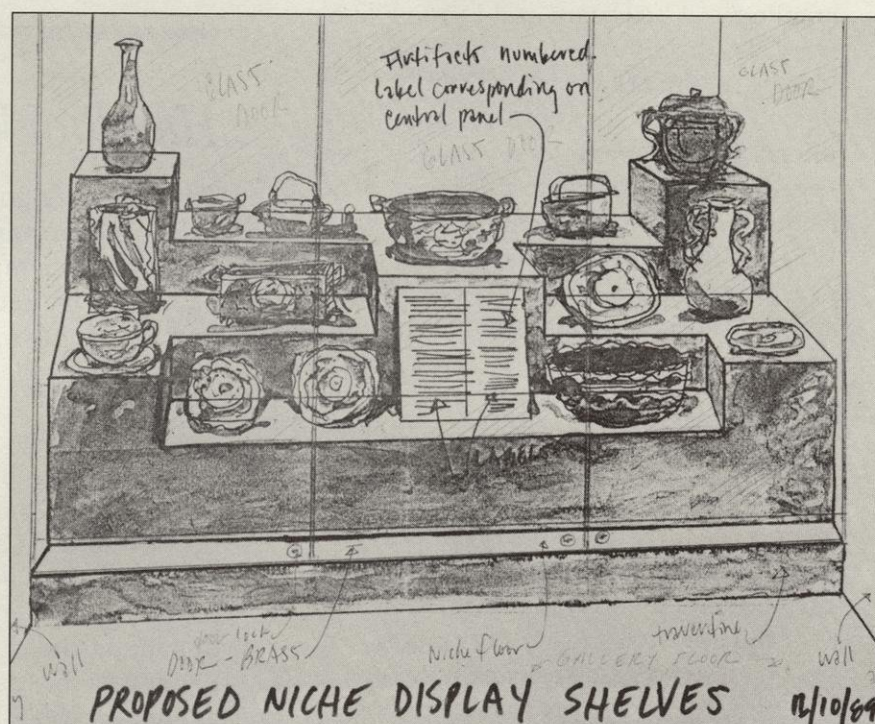
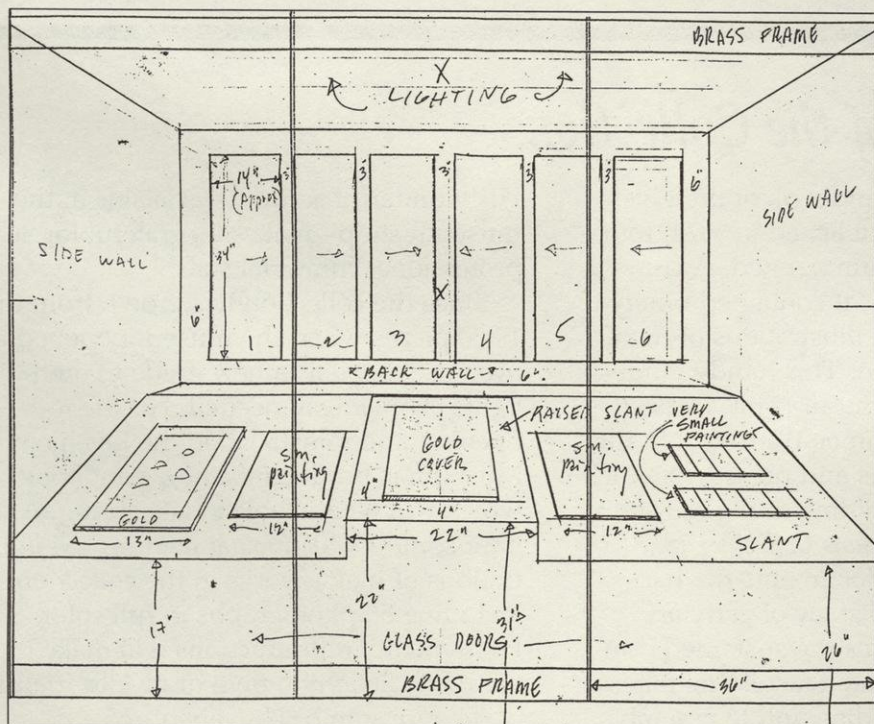
The problem seems to lie in the words. "Form" can be illustrated; even "illusion" can be illustrated, but "belief" is of a different order. To point up this difference between word and image, Steir includes the words as part of the work itself, not relegating them to the title. Steir seems interested here in the basic process of representation through language as well as through image: if the images of chrysanthemum and cube are illusions, what of the words for those images; what of words for concepts like belief? The tacit understanding that we need to scrutinize words seems also to apply to images, for Steir has experimentally daubed chrysanthemum images on the vertical axis of the work, but then crossed them out with two red Xs. All artists go through the process of selection in making an image; here Steir makes this process, literally, central to her work. It is

Steir seems fascinated with the workings of symbols, their drawbacks and strengths. This notion is taken a step further by the fact that the print itself might be taken as a symbol. By their nature prints have an enormous capacity to create symbols. A famous example is Dürer's woodblock print of a rhinoceros, which despite many inaccuracies and exaggerations made its way into reference books under the definition of the beast far into the twentieth century. Images like Dürer's become known to a wide audience through prints, eventually becoming a symbol or icon by virtue of sheer saturation—they become a handy shorthand for the concept which they illustrate.

This is perhaps the illusion that underlies all the others in this print: the eye should be fooled into thinking this a drawing through the use of blocks of obdurate cherry. It is an especially significant choice since the medium of the woodblock print is so often associated with the rough handling of expressionist printmaking, but here is used for an intellectually and technically subtle work.



Print curator Andrew Stevens (left) consults with preparator Dale Malner about the reinstallation plans: Malner uses the model he has built to show where works will be hung.



Dale Malner has drawn detailed plans for reinstalling the Russian icon and the ceramics collections.

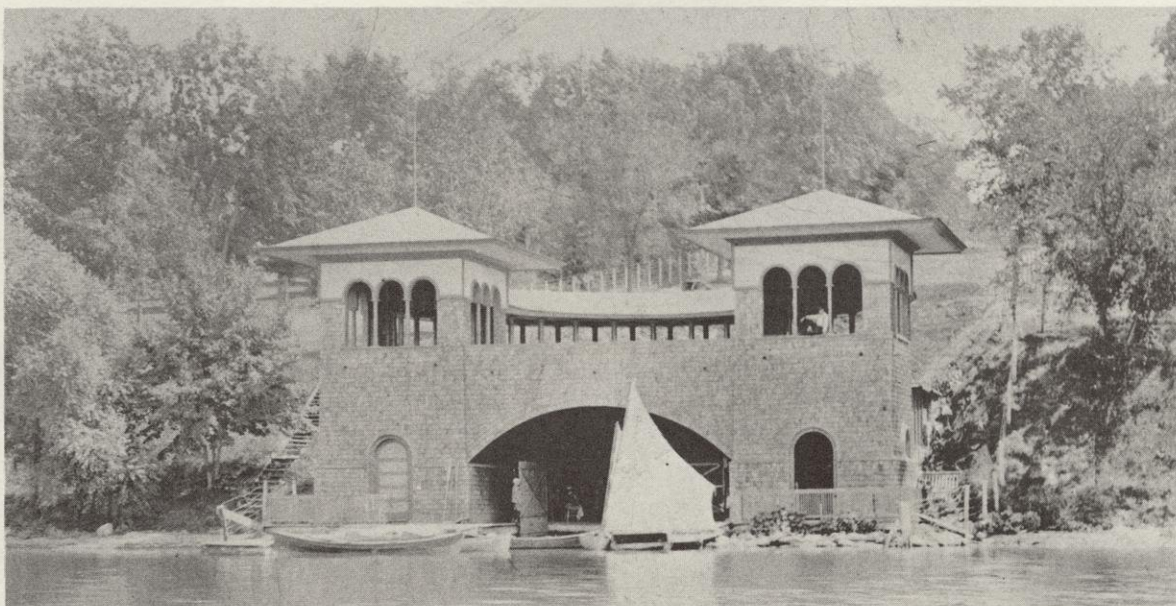
The Elvehjem

Coming Out with the Wright Stuff

After nearly three years of planning and compilation, the Elvehjem Museum will publish *Frank Lloyd Wright and Madison: Eight Decades of Artistic and Social Interaction* late this spring. This is an exciting moment for the Elvehjem, for this hard-bound book (the museum's first in twelve years) is the largest, most detailed, and in-depth study the museum has done. Furthermore, the Elvehjem Museum staff and contributing authors are confident that they have created a unique and worthwhile publication that will have lasting impact.

The book's distinction begins with its layout. The 220 pages are an expansive 10×14" to accentuate the 360 drawings, sketches, plans, and photographs—reproduced with an attention to quality one would expect in an Elvehjem exhibition catalogue. And indeed many of the illustrations in the publication were featured in the highly successful exhibition of the same name held in the fall of 1988; it would, however, be erroneous to consider it a mere catalogue of the exhibition, for the significance of the narrative equals or exceeds the impact of the images. There are twenty-five essays from five scholarly authors: Mary Jane Hamilton, independent researcher, Wright historian, curator for the Elvehjem exhibition, principle contributor of essays to the publication, and the person who should be credited for initiating this study; Paul Sprague, professor of architectural history at the University of Wisconsin–Milwaukee and Wright historian; Jack Holzhueter, Madison social historian and associate editor at the State Historical Society of Wisconsin; Donald Kalec, director of research and restoration at the Frank Lloyd Wright Home and Studio in Oak Park, Illinois; Timothy Heggland, architectural historian; and Diane Filipowicz, architectural historian in Raleigh, North Carolina (formerly of Madison). Being of diverse backgrounds and disciplines, the authors offer a variety of perspectives and insights to the social, architectural, and cultural ramifications of Wright's thirty-two Madison designs. The nearly exclusive use of primary sources and the exceptional attention to thoroughness with which the research was conducted has led to new discoveries about Wright and his work, setting straight several long-standing misconceptions.

Frank Lloyd Wright and Madison should prove to be an important contribution to Wright scholarship worldwide, for the architect's long and intimate relationship with the city spans his entire professional career, affording an overview by which recurring themes in procedure, philosophy, and architecture can be observed. In



The Lake Mendota boathouse, a public facility at the end of Carroll Street, was designed by Frank Lloyd Wright in 1893.

every decade, from his first year of independent practice in 1893 until his death in 1959, Wright was involved in a Madison design. According to General Editor Paul Sprague, "This is the first time so many designs have been dealt with in such detail in one text." Being focused on Wright's numerous and diverse Madison commissions, the book provides a microcosm of the range in scale of Wright's work: from the first Usonian house (Jacobs House I), an everyman's house built for a modest \$5,000 in 1938 to the grand, complex Monona Terrace civic center project initiated that same year, though embroiled in controversy for the next twenty years and ultimately never built.

As the Monona Terrace project suggests, this book will interest Madison residents because Wright's long and tumultuous involvement with the city encompasses the major portion of its existence; tracing its development from an emerging frontier town in the 1870s to a thriving metropolis in the late 1950s. Contributing author Jack

Holzhueter explains: "This book should lay to rest old contentions about Wright's work and involvement in Madison." In discussing the designs, the authors also give insight to the history of Madison's development: facts, figures, and dates as well as the political, social, and economic climates in which this development occurred.

This book will interest a variety of people for a variety of reasons. And if we may judge from the overwhelming success of the *Frank Lloyd Wright and Madison* exhibition, attended by 52,000 people from forty states and nineteen nations—the Elvehjem Museum's most widely attended exhibition—Wright and his work fascinate the public. For the Wright scholars, this book weaves biography with social and architectural history, derived from exacting research of original drawings and documents and interviews with people who helped to make the history. It sets forth new information and corrects old misconceptions, making it an important publication on the local, national, and international level.

Handbook of the Collection

The only previous handbook of the Elvehjem collection was published in 1974, four years after the museum opened. A compact 5×7" paperback, it contained ninety-four black-and-white illustrations of highlights of the collection. This handy guide has long since been out-of-print. In 1987 Emeritus Professor James Watrous told the story of the donations and pressures which culminated in the building of the museum in *A Century of Capricious Collecting 1877–1970*. Prof. Watrous documents the haphazard storage and display of early art donations and outlines the sustained campaign by a few dedicated faculty members to erect a proper building and to assemble a teaching collection for the University.

His wonderful account—available at the museum shop—makes us grateful for a professional curatorial staff.

Since the collection has grown from the 1,800 pieces when the museum opened to over 14,500 today, a new guide to highlights is obviously needed. For the re-opening and reinstallation the Elvehjem Museum is producing a new handbook, which will be available in late spring. A handsome 9×10" format features 154 illustrations of major works in the collection, including 56 photographs in full color. High-quality reproductions will make this volume a delight to own or give to friends of the museum or University.

STAFF NOTES

Patricia Powell has been hired as the Elvehjem Museum’s staff editor. A native of Texas, Patricia earned her B.A. in English from the University of Texas–Austin and continued graduate studies in English at the University of California–Berkeley. She received her M.A. in library and information science from UW–Madison. Patricia was editor of the *Wisconsin Academy Review* for ten years and art coordinator for the Wisconsin Academy of Sciences, Arts and Letters. Traveling extensively in the Mediterranean, Patricia frequently writes about the art and archaeology of the region.



Patricia Powell

Mark J. Stallsmith was born in Savannah, Georgia, and grew up in Green Bay. He received his B.A. in instrumental music education from UW–Green Bay. In addition to being a school band director, Mark has played in orchestras backing up such celebrities as The Lettermen, The Mills Brothers, Bob Newhart, and Jerry Lewis; he played lead trumpet for the Green Bay Packer Band as well as the First Marine Division Band at Camp Pendleton. He began work with the UW Police and Security in 1989.

Stephan Flannagan joined the UW Police and Security in May 1989. Medically



Mark J. Stallsmith, Stephan Flannagan, Nancy Cozzens-Ellis

retired from the U.S. Navy, Stephan has also worked in clientele security. He studied at the Central Bible College in Springfield, Missouri and did mission work for the Assembly of God.

Originally from Ontario, Canada, Nancy Cozzens-Ellis has also lived in New Hampshire, Virginia, and Alabama. After moving to Wisconsin, Nancy worked as a specialist in medical genetics and medicine at UW Medical School. In 1974 she joined the UW Police and Security and worked on campus and at the Clinical Sciences Center. Nancy graduated from the Police Academy in 1981.

Publications Order Form

These prepublication prices are for members only and are good only through June 30, 1990. They include the 15% member discount plus an additional 5% for orders postmarked by June 30, 1990.

Unit Price	Title	No. of copies	Total
\$39.95	<i>Frank Lloyd Wright and Madison</i>	_____	\$ _____
\$11.95	<i>The Elvehjem Museum: Handbook</i>	_____	\$ _____
		book total	\$ _____
Add \$4.00 per book for UPS shipping and handling		shipping total	\$ _____
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May

6 Sunday

Pro Arte Quartet, Madison. **Sunday Afternoon Live: The Elvehjem Concert Series.** Wisconsin Union Theater, 12:30 p.m. Free and open to the public.

11 Friday

Bus tour to Chicago, International Art Exhibition, leaves Madison 8:30 a.m., returns 7 p.m.

13 Sunday

Lydia Seifter, piano, Madison. **Sunday Afternoon Live: The Elvehjem Concert Series.** Wisconsin Union Theater, 12:30 p.m. Free and open to the public.

20 Sunday

Lecture on *Monet and the 90s* by Professor Robert Beetem, Madison Art Center auditorium, 4 p.m. Free and open only to those registered for Elvehjem bus trip to the exhibition.

24 Thursday

Bus tour to Art Institute of Chicago, *Monet and the 90s*, leaves Madison 6:30 a.m., returns 6 p.m.

DOCENT CONFESSIONS:

How I Came to Do Time at the Elvehjem

When she was being interviewed for the docent training program, one volunteer provided the perfect responses. In an articulate and charming manner she professed to want to serve the Elvehjem and community by sharing information about the fine arts with visitors. Then, sheepishly, she added, "The real reason I want to become a docent is so I may talk to my daughter-in-law, an art historian, about art!" Her candor belied traits that characterize the best docents, healthy self-interest for learning about art and philanthropic zeal for sharing that knowledge with others.

This year thirty-five docents will contribute 4,000 hours of service and considerable expense in gas and parking fees to bring outreach programs to students and adults in Dane County. Half a dozen graduates of the first docent class in 1971 are still active. When asked recently about their motivations for servitude as docents, they responded in a variety of ways. Initially, some had volunteered because of a long-time interest in the arts, or because family members were artists. Others found study in the visual arts a complement to an abiding interest or profession.

Pat Luberg, who is interested in history, said, "Becoming acquainted with art adds a new and different dimension to the general understanding of our world—its beauty, its struggles and accomplishments . . . my sense of history is sharpened by the study of paintings and sculptures." Beverly Calhoun contributes her skills as a former social studies teacher and history major to her tours. Sybil Robinson, an actress who has always been in "the arts," decided to be a docent because the program provides the opportunity to explore a new field. Marie-Louise Nestler, a retired French teacher, can increase her knowledge of French culture while giving tours in the French language. Some docents join the program, not because they have a background in art, but because they desire to obtain that knowledge.

Though not exactly a cultural rockpile, the requirements of docent training are rigorous. In order to become a tour guide the trainees must attend twenty-two lectures about the museum's permanent collections and operations as well as tour-giving techniques. In addition, they audit two art history survey courses and present a tour which is evaluated by the curator of education. In order to remain in good standing as a docent, each person must attend monthly continuing education meetings about the temporary exhibitions and give a minimum of twelve tours per year. How fortunate the Elvehjem is to have nearly eighty devoted lecturers!



Docent Gail Goode lectures about the icon triptych to the 1986 docent training class.

The reasons docents give for continuing involvement at the Elvehjem are quite specific. Helene Metzenberg, a docent since 1971, notes that when leading young people and adults through the collections she finds it wonderful "whenever a few people on a tour seem to be excited about a design or a new idea or technique. I hope that anyone who takes a tour comes away paying a little more attention to detail and color and the designs they see around them in everyday things." "I have remained a docent for seventeen years because the program provides me with continued challenges and opportunities to learn about the world of art and to improve my ability to communicate with a variety of people," Jane Pizer noted. She cited the chance to study in depth particular areas of the collection that interest her and the corresponding challenge of learning the entire history of art.

Docents describe the experience of sharing a good tour as revitalizing, stimulating, and even addicting. "There's nothing quite so satisfying as a good tour." "A good tour gives me a high!" And about their Elvehjem inmates (the other docents, the staff, and the art history faculty members) our guides agree, "They are outstanding people to work with!" Joan Hamann summarized, "I became a docent because of the art and the [beautiful] building. I will remain one because of the warm associations I am developing with other docents and staff members."

The museum will select a new docent training class prior to the reopening in fall. Please call Anne Lambert, curator of education, at (608) 263-4421, by July 1 for more information about recruitment and training.

Netsuke (net' skē) were used as toggles to suspend an *inro* (box) or a pouch from the *obi* (sash) of a Japanese kimono, which lacked pockets. The pouch might contain tobacco, medicine, or a family seal. The earliest *netsuke* were bamboo rings made in the sixteenth century; by the mid-eighteenth century they were exquisitely carved miniatures of people, animals, and landscapes in ivory, wood, amber, and horn. As there was little demand for sculptures at this time, *netsuke* provided one of the few outlets for Japanese sculptors. Today they are highly prized collectibles. Seen here is Hotei (one of the seven gods of good fortune) all reproduced in polymer and available in the Museum Shop.



The Elvehjem Tours Navy Pier and *Monet in the '90s*

The Elvehjem Museum of Art is pleased to host two exciting trips to Chicago. On Saturday, May 11, the museum has organized a revisit to Chicago’s historic Navy Pier for the International Art Exhibition (from May 11 to 15). This event is the largest and most prestigious gathering of art galleries in the country. On Thursday, May 24, Elvehjem members and friends will be able to view *Monet in the ‘90s* at the Art Institute of Chicago.

The Chicago International Art Exposition, now celebrating its tenth anniversary, represents over one-hundred dealers from the United States, in addition to more than fifty well-known galleries from cities such as London, Paris, Milan, Berlin, Tokyo, and Toronto. Altogether galleries from seventeen states and thirteen countries will be present. The unique atmosphere of the Navy Pier Show combines the sophisticated presence of a Madison Avenue gallery with the excitement of an open market, where hundreds of thousands of dollars can be exchanged every day. In past years, Elvehjem Director Russell Panczenko has discovered works at Navy Pier which were later purchased by the museum. The bus tour is scheduled to leave Madison at 8:30 a.m. on May 11 and to return at 7:00 p.m.

In addition to the annual trip to Navy Pier, the Elvehjem is planning a second excursion on May 24 to the Art Institute of Chicago to view *Monet in the ‘90s*, sponsored by Digital Equipment Corporation. Claude Monet’s youthful years in Paris through his final years in Giverny are represented in the approximately ninety works featured in this exhibition. His revolutionary ideas about light and color and his reverence for nature are clearly seen in

these luminous paintings. A room has been reserved for luncheon in the Art Institute restaurant. This bus tour will leave Madison at 6:30 a.m. and return at 6:00 p.m.

Elvehjem tour participants are invited to a lecture by Robert Beetem, professor of art history, on *Monet and the 90s* to be held on Sunday, May 20, at 4:00 p.m. in the Madison Art Center auditorium. For more information, call Barbara Scherz at (608) 257-0158.

Madison gallery owner and museum league member Valerie Kazamias has generously given her time to help organize these expeditions for Elvehjem Museum members. Members should have received a brochure with a registration form through the mail. For more information about either of these tours, contact Karlene Beck at (608) 263-4368.

Museum Sales and Responsibility

Ivory—the word evokes images of the exotic Orient and ancient India. For centuries this material has been carved into innumerable objects including jewelry, sculpture, *netsuke*, piano keys, and even billiard balls. Unfortunately, the human race’s quest for ivory has led to the near-destruction of the great African elephant. It is estimated that 200-300 elephants are slaughtered and mutilated each day to feed the ravenous appetite for ivory. Between 1979 and 1989 the elephant population was cut in half. If the trend continues, wild African elephants will be totally eliminated in twenty years!

In response to this distressing news, President Bush, earlier this year, ordered

an immediate ban on the import of ivory. In addition, the Convention on International Trade in Endangered Species (CITES) has moved the African elephant from “threatened” to “endangered,” thus banning ivory trade worldwide. The Museum Store Association (MSA) has also responded by revising its code of ethics to read: “The African elephant is listed by CITES as ‘endangered.’ All commercial activity in African elephant ivory is strictly prohibited by law. The MSA fully supports all existing laws protecting the African elephant, its parts, and products.”

The Elvehjem Museum Shop wholeheartedly supports these actions. No products containing ivory have been purchased in the last five years; no products containing ivory will be sold.

However, this is still not enough. The demand for ivory or for any product that results in the wanton slaughter of any animal species must be eliminated. An individual can make a difference by refusing to buy or wear ivory and encouraging others to follow suit. The pursuit of artistic and creative endeavors are of prime importance to an art museum and its shop, but not at the expense of the earth’s dwindling wildlife populations.

Commercial stores are permitted to sell fossilized ivory products and old ivory for which the age can be certified. However, the MSA suggests that this sale indirectly promotes the idea that owning ivory is acceptable and thus perpetuates the trade.

More information on these policies is available from the Museum Store Association at 501 South Cherry Street, #406, Denver, CO 80222 or the World Wildlife Fund at 1250 24th Street, NW, Washington, DC 20037.

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
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- The Bulletin/Annual Report
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Members in categories above Family receive additional benefits such as complimentary Museum publications.

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

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 Membership Office
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 Madison, WI 53706

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 - ☐ Associate \$250
 - ☐ Founder \$100
 - ☐ Dual/Household \$45
 - ☐ Individual \$30
 - ☐ Special Household \$40
 - ☐ Special \$20
- Check Special Category:
- ☐ Non-resident (Living beyond 75-mile radius of Madison)
 - ☐ Senior citizen (age 62 and over)
 - ☐ Full-time student

My additional gift for programming is \$ _____

"Sunday Afternoon Live: the Elvehjem Concert Series" to Feature the Pro Arte Quartet

On May 6, 1990, the Pro Arte Quartet will perform on "Sunday Afternoon Live: The Elvehjem Concert Series." The Pro Arte Quartet has become a tradition since the inception of the series ten years ago. As the staff at the Elvehjem prepare for the concert series' tenth anniversary in the fall of 1990, we are proud to recognize the long-standing commitment to classical and contemporary chamber music espoused by both the Pro Arte Quartet and the Elvehjem Museum of Art.

In the 1990-1991 season, the Pro Arte will celebrate its fiftieth anniversary at the University of Wisconsin-Madison. The quartet has the distinction of being the oldest string quartet in continuous existence in the world and the first quartet-in-residence at an American university.

The quartet, founded in 1912, was the court quartet to Queen Elizabeth of Belgium. In 1926, the quartet made its debut in New York and toured several American cities. Their first visit to Madison was in 1938. Two years later, the musicians were stranded in the United States by the outbreak of World War II and accepted a residency at the University—an affiliation which has been maintained ever since.

The quartet tours nationally and internationally. In 1988, the Pro Arte Quartet and the Madison Symphony Orchestra premiered Gunther Schuller's *Concerto for String Quartet and Orchestra*, which was written for them. This composition was a finalist for the 1988 Pulitzer Prize. In addition, they have performed at Carnegie Hall in New York and at the Library of Congress in Washington, DC.

In numerous South American tours, the group has established close ties with South American composers and musicians. The quartet has also performed in Central America, Canada, and Eastern and Western Europe.

The Pro Arte Quartet has been described by *The Milwaukee Journal* as "a venerable organization playing with the inspiration of youth and the wisdom of age." This is an appropriate characterization for a group with a nearly eighty-year dedication to classical and contemporary string chamber music.

The Pro Arte Quartet will be featured on "Sunday Afternoon Live: The Elvehjem Concert Series" on May 6, 1990. The concert begins at 12:30 p.m. and admission is free. The series is presented by the Elveh-



The Pro Arte String Quartet: l-r Norman Paulu, violin; Richard Blum, viola; Jae Kim, violin; Parry Karp, violin-cello. Photo by Jim Gill.

jem Museum of Art and will be held at the Wisconsin Union Theater during the temporary closing of the Elvehjem for renovation.

In addition, Bill Lutes hosts a live broadcast of the concerts on Wisconsin Public Radio stations WHRM 90.9 FM Wausau, WERN 88.7 FM Madison, WPNE 89.3 FM Green Bay, and WUEC 89.7 FM Eau Claire.

For more concert information, please call (608) 263-4368.

Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706



Museum Shop Hours:
Monday-Friday 9 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



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Important Dated Information!