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Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, Spring 1996

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ELVEHJEM
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ARTSCENE

Elvehjem Museum of Art

University of Wisconsin-Madison



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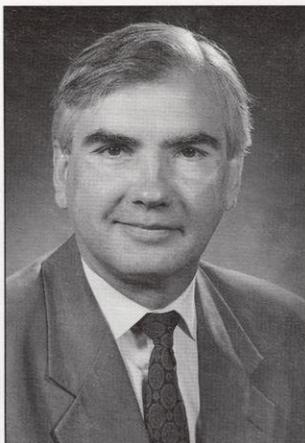
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Spring 1996

On the cover: Marc Chagall (Russian,
1887–1985), *The Praying Jew (The Rabbi of
Vitebsk)*, 1923, oil on canvas. The Art Institute
of Chicago, Collection Joseph Winterbotham

Photograph © 1995, The Art Institute of Chicago



From the Director

During 1994–95, a special committee, drawn from members of the university faculty and administration and members of the Madison community, developed a long-term strategic plan for the Elvehjem that was unanimously endorsed by the Elvehjem Council on April 28, 1995. As part of the planning process, the importance of the Elvehjem to the university was discussed and reaffirmed. In the words of the new mission statement: "We collect, preserve, interpret, and exhibit works of art and present related educational programs in support of the teaching,

research, and public service missions of the UW–Madison. We do this because the visual arts enrich individual human experience and because knowledge of art is essential to understanding diverse cultures, past and present."

The strategic plan not only contains revised mission and vision statements, but also four strategic goals that are to guide the Elvehjem into the twenty-first century. These are as follows: 1) To increase access to art that complements the diverse programs of the university; 2) to achieve leadership as a teaching museum; 3) To attract and engage current and prospective audiences; and 4) To assure a stable funding base and other resources that support the Elvehjem's flexibility and growth.

As pithy as these statements are, they represent broad guidelines. For our strategic plan to be effective, we must develop specific objectives during these spring months that will tell us exactly what we must do, who will do it, and by when. The process of strategic planning is like a giant jigsaw puzzle where the whole consists of myriads of pieces coming together. However, each piece must be precisely planned and crafted from the perspective of the whole or they will never fit together.

This next step of the planning process is complex and will require input from various constituents. To assist us in this effort, we will be forming several committees in the coming year: specifically an exhibitions committee, a museum studies committee, and a building committee. Each of these will focus on a specific area of the strategic plan. The exhibitions committee will look at long-range museum exhibition programming and will address such questions as: What should the mix of exhibitions be in the next five to ten years?; How can museum exhibitions serve as broad a cross-section of our students and audience as possible?; and What kind of exhibitions should the Elvehjem generate as its contribution to scholarship? The museum studies committee will be charged with developing a program and accompanying curriculum to train people for the museum profession. There are currently thirteen collecting institutions in the Madison area. These, combined with the university's academic strengths, represent an exceptionally rich base of expertise from which to draw. Finally, there will be a building committee. In order to achieve two of our strategic goals, i.e., to provide access to more and more varied art and to expand educational programs and opportunities, the Elvehjem needs additional space. This committee will identify and quantify specific needs and prioritize them.

The Elvehjem indeed faces an exciting future. Needless to say, I will keep you informed in more detail on all of these matters.

Russell Panczenko

Rare Russian Jewish Art Exhibition



Grisha Bruskin
(Russian, lives in
America, b. 1945),
Memorial, 1983, oil
on canvas, 40½ x 47 in.
Collection Mirielle and
James I. Levy,
Lausanne
© 1995 Grisha
Bruskin/Licensed by
VAGA, New York

Russian Jewish Artists in a Century of Change, 1890–1990, organized by the Jewish Museum in New York, will be on view at the Elvehjem Museum of Art, March 16 through May 19, 1996. The exhibition incorporates historical, political, cultural, and aesthetic elements through the display of over 200 works of art by close to fifty Jewish artists working in Russia during this dynamic period of change. We hope to enable people of all cultural and ethnic backgrounds to understand and appreciate more fully the Russian Jewish experience and perspective.

Many of these works have never been seen in the United States, and a significant number have rarely been exhibited outside Russia. On view are paintings, sculpture, photographs, and graphics by such artists as Natan Altman, Léon Bakst, Marc Chagall, Ilya Kabakov, Anatoly Kaplan, Isaak Levitan, El Lissitzky, Ernst Neizvestny, and Oscar Rabin.

Through art and documents gathered together for the first time from collections in Russia, Israel, and the United States, this

exhibition chronicles the emergence of Jews as artists in Tsarist Russia, their important role in avant-garde activities during the revolutionary period, and their complex situation as artists and as Jews from the time of Lenin and Stalin to that of Gorbachev. In Russia and the Soviet Union, even more than in the West, artistic life has always been intimately affected by politics and economics. The exhibition also focuses on a dilemma of modern Jewish existence: the degree to which Jews can become integrated into their surrounding culture without losing or effacing their own heritage, traditions, and future.

Following the break-up of the Soviet Union, countries and cultures under Soviet control began to open their barriers to the West, enabling art historians to reexamine subjects and concerns in the light of newly accessible information. The exhibition is divided into four parts chronicling the major periods of Russian and Soviet history.

Twilight of Imperial Russia, 1898–1917, features the work of

such successful Jewish artists as Isaak Levitan (often described as the father of Russian landscape painting), costume and set designer Léon Bakst, and Leonid Pasternak. Under Tsarist rule, Jews were confined to communities within the Pale of Settlement, and only in rare cases were they able to break the barriers and gain entry to the established art academies. Nonetheless, a small but significant Jewish presence existed on the Russian art scene before the Revolution.

Identity and Revolution, 1917–1928, examines the renaissance in Jewish culture as Jews lent their support to the Revolution, believing the promises of equality and freedom of the new regime.

With the lifting of the sanctions on Jews, many found jobs in the new Soviet cultural bureaucracy or as influential teachers, designers, and photographers. Yehuda Pen, Marc Chagall's teacher, established the first Jewish art school in the Russian Empire, which became an important training ground for a second generation of artists. Some, like El Lissitzky and Chagall, became major figures in the international avant-garde. But even at its height, avant-garde art never supplanted the mainstream of figurative art as reflected in the diverse work of Robert Falk, David Shterenberg, and Aleksandr Tyshler, shown in this section.

The Stalin Era covers the stifling of cultural life during the years from 1932 to 1956, when artistic diversity was no longer tolerated, and the Socialist Realist style was the only approved form of artistic expression. With the advent of Stalin, the eternal political game played by Russian governments with ethnic minorities took another diabolical turn. Many Jews who had attained positions of responsibility became victims of Stalin's purges. Some survived, adopting the officially sanctioned Socialist Realist style; others created art which remained hidden. Artists Isaak Brodsky, Evgeny Katsman, Grigory Shegal, and Boris Iofan, among others, stayed and produced heroic images of such Soviet leaders as Lenin and Stalin.

The final section, From Thaw to Perestroika, includes noncon-

formist art from the period following Stalin's death in 1953. Highlights in this section include work by Grisha Bruskin, Eric Bulatov, and Komar & Melamid. Beginning in the Khrushchev years, the alternative art activities gradually gained momentum. Jewish artists, who played an essential role in the development of unofficial art, worked solely for themselves or exhibited in their own apartments, providing a slow, underground impetus for change. The exhibition concludes with the late 1980s, when the first commercial auction of contemporary Soviet art at Sotheby's in Moscow neutralized the distinction between official and unofficial art. Today the new openness between Russia and the West has made it possible for the work of these individuals to be set against a narrative of tragedy and transcendence stretching back over many years.

The exhibition was organized by The Jewish Museum, New York. It was supported by leadership grants from the National Endowment for the Humanities and the National Endowment for the Arts, federal agencies, The Skirball Foundation, The Dorot Foundation, the American Express Company, and a gift in memory of Kurt Hurst. Transportation was provided with the kind support of Lufthansa German Airlines. Additional support was provided by Eugene and Emily Grant, the Trust for Mutual Understanding, The Louis and Anne Abrons Foundation, The Joseph Alexander Foundation, The Gloria and Sidney Danziger Foundation, The Lucius N. Littauer Foundation, The Joe and Emily Lowe Foundation, and the Alfred J. Grunbaum Fund. The exhibition was endorsed by the Ministry of Culture of the Russian Federation.

Local support has been provided by Anonymous Fund, Hilldale Foundation, Brittingham Foundation, Rita J. and Stanley H. Kaplan Foundation of New York City, Laurence and Frances Weinstein, Madison Community Foundation, Wisconsin Department of Development's Division of Tourism, Michael S. Goodman, Dane County Cultural Affairs Commission, and Hope and Elmer Winter.

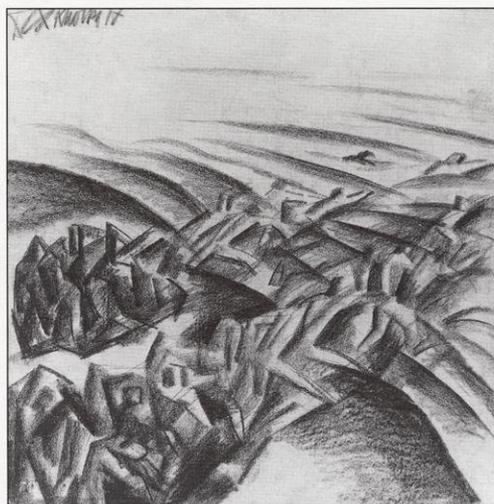


Oscar Rabin (Russian, lives in France, b. 1928) Passport, 1964, oil on canvas. Private collection.

Alumni Collections Shown in Mayer Gallery

German Expressionism

German Expressionists Prints from an Alumna's Collection remains on view in Mayer Gallery through March 17. This group of prints is described by the collector as being "modest. Individual prints will speak to the aesthetic needs of viewers. A broader value may lie in the capacity of the body of prints, though limited, to reflect and thus clarify the explosive capsule of time which ushered in our present age." The collection examines the work of Die Brücke (The Bridge) artists whose powerful compositions with deliberate crudities protested against nineteenth-century German sentimentality. The Blaue Reiter (Blue Rider) group's more idealized works are informed by a spirituality and style derived from sources outside of Germany. The collection also includes works by such fine independent artists as Käthe Kollwitz and Max Beckmann.

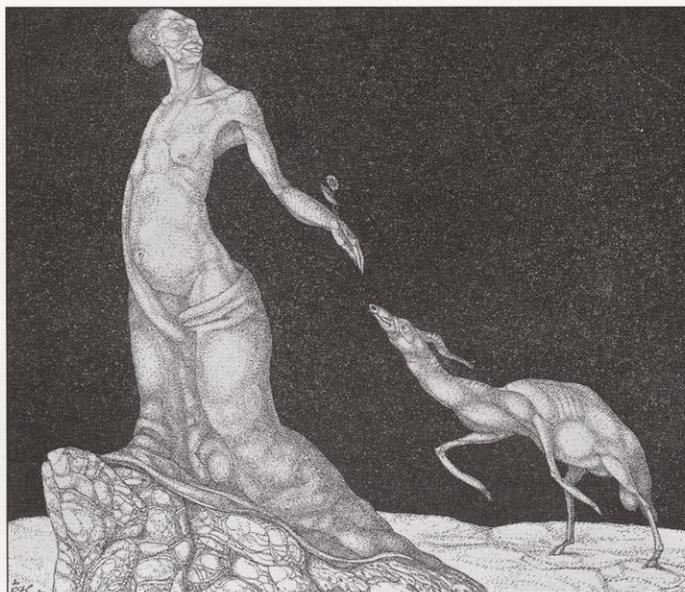


Otto Dix (German, 1891–1969), *Knocke*, 1917, charcoal drawing. Private collection

Klee

Paul Klee: Themes and Variations—The Carl Djerassi Collection will be on display in the Mayer Gallery from March 23 through April 14. This exhibition of the works of eminent Swiss-born artist Paul Klee focuses on recurring subjects, styles, and techniques in the artist's oeuvre. The selection includes drawings, prints, and hand-colored prints. Earliest among the works included in the exhibition are all of Klee's "Sour Prints," classically influenced etchings parodying the bourgeoisie and establishing his fascination with the human figure. The landscape, a preoccupation throughout the artist's life, is here represented by dense cubist abstractions from 1913–1915, while a set of ink drawings from the 1920s shows linear, plantlike creatures. Spanning thirty years, this exhibition also presents prints in their hand-colored and unworked states.

Carl Djerassi, who received his Ph.D. from the University of Wisconsin, is professor of chemistry at Stanford University, former president of Syntex Research, and the winner of the 1992 Priestley Medal, the highest American award in chemistry. He is also a published poet and novelist whose books include *Politics of Contraception* (1979), the novel *The Bourbaki Gambit* (1994), and his autobiography *The Pill, Pygmy Chimps, and Degas' Horse* (1992). He founded an artists' colony, the Djerassi Foundation Resident Artists Program, in the redwood forest near Santa Cruz, California. His collection of about 100 paintings, watercolors, drawings, and prints by Paul Klee has been on extended loan to the San Francisco Museum of Modern Art since 1984.



Paul Klee (Swiss, 1879–1940), *Wieb und Tier (Woman and Beast)*, 1904, etching. San Francisco Museum of Modern Art, extended loan of the Djerassi Art Trust

American Printmakers

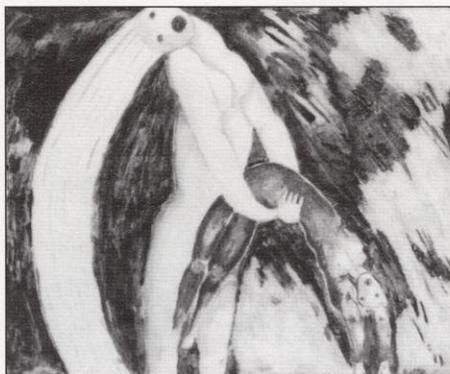
Provincetown Prints: An American Legacy can be seen in Mayer Gallery from April 20 through May 26. Provincetown, Massachusetts had been a summering place for artists for years, but in the fall of 1915 six artists, having returned to the US following the outbreak of World War I, decided to make Provincetown their winter home as well. In France they may have seen the woodcuts produced by Gauguin and other artists who were reviving the art of the woodcut. This may have inspired the returned expatriots to work exclusively in color woodcut.

continued on page 6

New Bourgeois Work on Third Floor

Study for the Red Room by the well-known sculptor Louise Bourgeois is currently on display on the top floor of the Elvehjem. The triptych is one of a pair of impressions that we recently acquired. One is a unique proof printed with only a thin, drypoint outline of the figures, but copiously hand colored with acrylic paint; the other is the finished drypoint and etching.

This theme of the arched woman has been taken up before by Bourgeois in a couple of prints about which she commented in her 1994 catalogue for the Museum of Modern Art, New York: "... the arched body ... the hysterical woman ... was a subject of entertainment ... she was made to be ridiculous and laughable." Of a figure in a print published in 1993 which is quite similar to center panel of the Elvehjem's work, she said, "You can tell by the mouth ... she is absolutely hysterical. This is the child threatening to commit suicide" It is possible to read this triptych, then as the mother-son on the left, the daughter caught in the middle, and the father-daughter on the right. Bourgeois goes on, "But in defense of the



Louise Bourgeois (American, b. France 1911), Study for the Red Room, 1994, acrylic and drypoint, Elvehjem Museum of Art General Endowment Fund and Alexander and Henrietta W. Hollaender Endowment Fund, 1995.42a-c (only left panel shown)

parent ... talking as a parent. ... If you do things to the best of your ability, you cannot be responsible ... your intentions were good."

Louise Bourgeois was born December 25, 1911 in Paris to parents who owned a successful gallery. She studied at various art schools in Paris and mathematics at the Sorbonne before emigrating to New York in 1938. Her work reflects above all her experiences as a woman—a daughter, a wife, a mother. A recurring image in her work is a female carrying a house on her

shoulders. During the forties with three small children, she worked in painting, drawing, and printmaking. In 1947 she turned to sculpture, and in the fifties, sixties, and seventies she made her reputation with wood, bronze, steel, marble, rubber, culminating in a sculpture retrospective at the Museum of Modern Art, New York in 1982.

Her primary printmaking occurred from 1938 to 1947 and from 1973 to the present, with increased activity from 1989 to 1993. By the mid 1980s the audience was again receptive to the content of works of art, and pain, confusion, personal struggle, and issues of sexuality became acceptable subject matter. This audience was sympathetic to Bourgeois's prints. In 1990 she decided to give her complete print oeuvre of more than 150 images to the Museum of Modern Art, which celebrated with a print retrospective in 1994. It is from the catalogue for this exhibition, *The Prints of Louise Bourgeois* by Deborah Wye and Carol Smith, that we take artist's words and our reading of the work now hanging on the top floor of the Elvehjem.

Continued from page 5

During this winter these artists, Ada Gilmore, Mildred McMillen, Ethel Mars, Maud Squire, Bror Julius Olsson Nordfeldt, and Juliette Nichols developed a unique approach to the color woodcut which could be created simply, without the use of press or complicated printing procedures. Each work is printed from a single block which is carved to create the composition inked in a succession of colors to achieve a rich intensity in the final print. This technique became identified with the group which became known as the Provincetown Printmakers.

The collection of prints on display at

the Elvehjem, assembled by an alumnus of the University of Wisconsin—Madison, surveys the tradition that started with the six original pioneers and remains today a distinct, regional style. It includes works by some of the original artists as well as beautiful works by later artists such as Blanche Lazzell, who brought the medium its greatest nuances of design and color. It is an exhibition which explores this uniquely American branch of color woodblock printmaking.

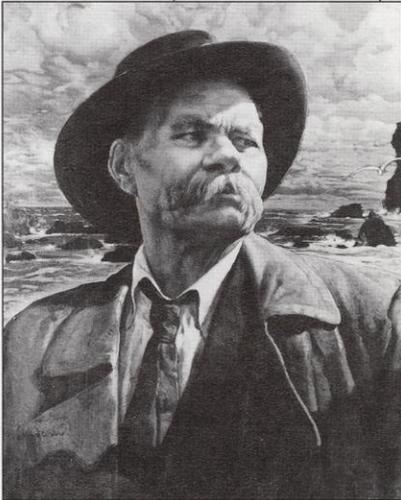
Nettie Blanche Lazzell (American, 1878–1956), Star Phlox, 1931, color woodcut. Private Collection



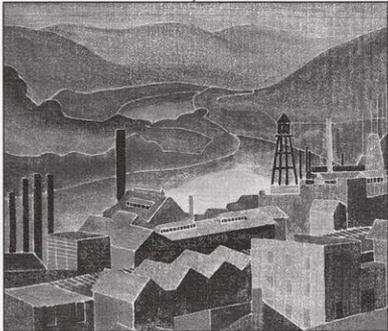
M A R C H

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1 7:30 p.m. 4070 Vilas Hall, Early German film shorts	2 7:30 p.m. 4070 Vilas Hall, Early German film shorts
3 12:30 p.m. Concert Gallery III, Wingra Woodwind Quintet 2 p.m. Tour of temporary exhibition, 40 minutes, docent Sybil Robinson 2:30 p.m. Readings, "The German Expressionists," Mayer Gallery	4 MUSEUM CLOSED	5	6 4-6 p.m. Panel Discussion, "The Expressionist Image," Elvehjem room L140	7 12:20 p.m. Tour of permanent collection, 40 minutes, docent Karen Zilavy	8	9
10 12:30 p.m. Concert Gallery III, Wang-Lovelace Duo 2 p.m. Tour of temporary exhibition, 40 minutes, docent Susan Stanek	11 MUSEUM CLOSED			14 12:20 p.m. Tour of permanent collection, 40 minutes, docent Sybil Robinson	15	16 EXHIBITION OPENS <i>Russian Jewish Artists</i> , Galleries IV-VIII Video <i>USSR Art</i> continuously
17 EXHIBITION CLOSES <i>German Expressionist Prints</i> 12:30 p.m. Concert Gallery III, Timothy E. Johnson 2 p.m. Tour of temporary exhibition, 40 minutes, docent Sallie Olsson	18 MUSEUM CLOSED 4 p.m. Lecture, Memorial Union, Michael Stanislawski 7-9 p.m. Mini-course on Russian Jewish Artists, preregistration and fee required, 608-262-2452	19	20 4 p.m. Lecture, L150, Thomas A. Wilson, "Role of Ritual... China"	21 12:20 p.m. Tour of permanent collection, 40 minutes, docent Sylvia Hultkrans	22 7:30 p.m. 4070 Vilas Hall, Early German film shorts	23 EXHIBITION OPENS <i>Paul Klee, The Carl Djerassi Collection</i> 6-8 p.m. Reception, Russian Jewish Artists 7:30 p.m. 4070 Vilas Hall, Early German film shorts
24 12:30 p.m. Concert Gallery III, Pro Arte Quartet 2 p.m. Tour of temporary exhibition, 40 minutes, docent	25 MUSEUM CLOSED	26 7-9 p.m. Mini-course on Russian Jewish Artists, preregistration and fee required, 608-262-2452	27	28 12:20 p.m. Tour of permanent collection, 40 minutes, docent	29 7:30 p.m. 4070 Vilas Hall, Early German film shorts	30 7:30 p.m. 4070 Vilas Hall, Early German film shorts
31 12:30 p.m. Concert Gallery III, Parry and Frances Karp 2 p.m. Tour of temporary exhibition, 40 minutes, docent Sallie Olsson 5:30 p.m. Lecture, room L140, Alison Hilton						

A P R I L

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 MUSEUM CLOSED	2 4 p.m. Lecture, LI50, Maggie Bickford, "A Nation's Fragrance . . ." 7-9 p.m. Mini-course on Russian Jewish Artists, preregistration and fee required, 608-262-2452	3	4 Passover 12:20 p.m. Tour of permanent collection, 40 minutes, docent Susan Stanek	 <p><i>Paul Klee, Kopf, bärtiger Mann (Head, Bearded Man), 1925. San Francisco Museum of Modern Art, extended loan of the Djerassi Art Trust</i></p>	
7 Easter Museum open No Concert No Tour	8 MUSEUM CLOSED	9 7-9 p.m. Mini-course on Russian Jewish Artists, preregistration and fee required, 608-262-2452	10	11 12:20 p.m. Tour of permanent collection, 40 minutes, docent Sybil Robinson		
14 EXHIBITION CLOSURES <i>Paul Klee</i> , Mayer Gallery 12:30 p.m. Concert Gallery III, Brass Competition winner 2 p.m. Tour of temporary exhibition, 40 minutes, docent Sybil Robinson	15 MUSEUM CLOSED 7:30 p.m. Lecture, room LI40, Seth Wolitz	16 7-9 p.m. Mini-course on Russian Jewish Artists, preregistration and fee required, 608-262-2452	17 7:30 p.m. Film, room LI60, <i>The Man Without a World</i> (98 minutes)	18 12:20 p.m. Tour of permanent collection, 40 minutes, docent Jane Pizer 4:30 p.m. Lecture, Joseph Koerner, Elvehjem LI40, University Lectures Committee	19	20 EXHIBITION OPENS <i>Provincetown Prints</i> , Mayer Gallery
21 12:30 p.m. Concert Gallery III, Wisconsin Brass Quintet 2 p.m. Tour of temporary exhibition, 40 minutes, docent Ellen Lewis	22 MUSEUM CLOSED	23 4 p.m. Lecture, Marsha Weidner, "Buddhist Painting . . ." 7-9 p.m. Mini-course on Russian Jewish Artists, preregistration and fee required, 608-262-2452	24 7:30 p.m. Film, room LI60, <i>Commissar</i> (111 minutes)	25 12:20 p.m. Tour of permanent collection, 40 minutes, docent Cathy Bertucci	26	27
28 12:30 p.m. Concert Gallery III, Wausau Conservatory Faculty 2 p.m. Tour of temporary exhibition, 40 minutes, docent Sylvia Hultkrans	29 MUSEUM CLOSED	30 4:30 p.m. Lecture by Susan T. Goodman, room LI40 7-9 p.m. Mini-course on Russian Jewish Artists, preregistration and fee required, 608-262-2452		 <p><i>Isaak I. Brodsky, Portrait of Maxim Gorky, 1936 from Russian Jewish Artists</i></p>		

M A Y

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1	2 12:20 p.m. Tour of permanent collection, 40 minutes, docent Nancy Webster 3 p.m. Lecture, room L140, and tour, Judith Nysenholz, room L140 8 p.m. Concert, Gallery III, Uri Vardi	3	4
5 12:30 p.m. Concert Gallery III, Pro Arte Quartet 2 p.m. Tour of temporary exhibition, 40 minutes, docent Sylvia Hultkrans 3 p.m. "Words with Pictures and Music," in Paige Court 7:30 p.m. Lecture, Memorial Union, Michael Stanislawski	6 MUSEUM CLOSED 7-9 p.m. Mini-course on Russian Jewish artists, preregistration and fee required, 608-262-2452	7	8	9 12:20 p.m. Tour of permanent collection, 40 minutes, docent Sybil Robinson	10	11
12 12:30 p.m. Concert Gallery III, Sally Chisholm 2 p.m. Tour of temporary exhibition, 40 minutes, docent Sybil Robinson	13 MUSEUM CLOSED			16 12:20 p.m. Tour of permanent collection, 40 minutes, docent Cathy Bertucci	17	18
19 EXHIBITION CLOSES <i>Russian Jewish Artists</i> , Galleries IV-VIII 2 p.m. Tour of temporary exhibition, 40 minutes, docent Susan Stanek	20 MUSEUM CLOSED	21	22	23 12:20 p.m. Tour of permanent collection, 40 minutes, docent Jane Pizer	24	25
26 EXHIBITION CLOSES <i>Provincetown Prints</i> , Mayer Gallery 2 p.m. Tour of temporary exhibition, 40 minutes, docent	27 MUSEUM CLOSED	28	29	30 12:20 p.m. Tour of permanent collection, 40 minutes, docent Jane Pizer	31	

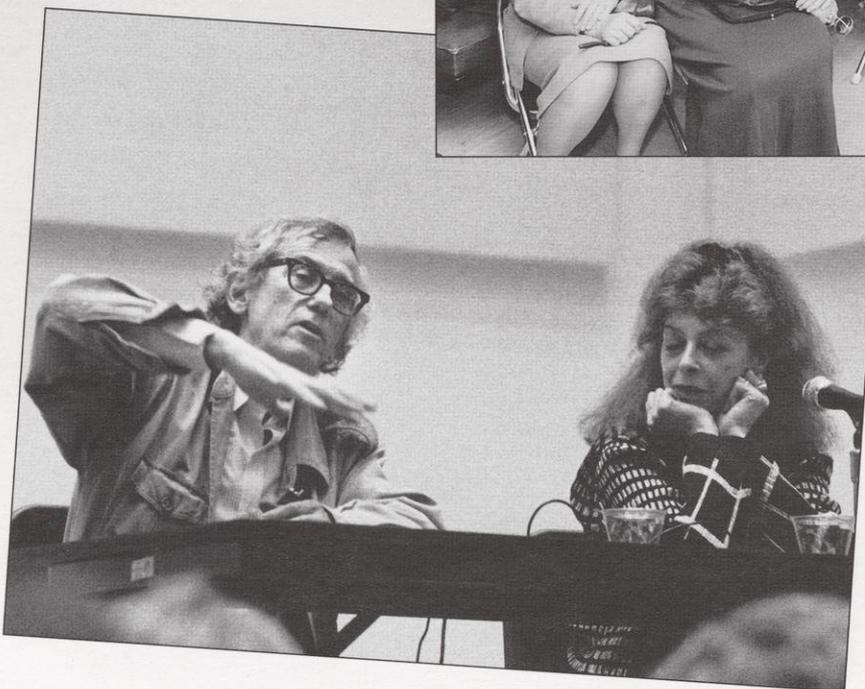
Nettie Blanche Lazzell, The Monongahela at Morgantown, 1935, from Provincetown Prints



The Wingra Woodwind Quintet performs for Sunday Afternoon Live from the Elvehjem on March 3 at 12:30 p.m., a concert free and open to the public.



Andrew Stevens, curator of prints, gives a gallery talk on the sculptor Henry Moore's drawings



*Christo and Jeanne-Claude spoke about their recent work *Wrapped Reichstag, Project for Berlin* to a standing-room-only audience.*

Lectures, Programs

German Expressionist Prints from an Alumna's Collection displays images shaped and even distorted in response to social and historic forces. These forces were manifest in printmaking, painting, film, and literature in the first decades of the twentieth century. Several university colleagues from the departments of art history and German and from film studies have organized programs related to the exhibition to examine German expressionism as it relates to German culture in general and their disciplines in particular.

Educational programs will begin with the artworks themselves. Art historian Barbara M. Kaerwer will present a gallery talk "The Distorted Matrix: An Introduction to German Expressionist Prints" on Thursday, February 29 at 4:30 p.m. Mrs. Kaerwer will discuss printmakers in a range of media from the major artists' groups, *Die Brücke* (The Bridge) and *Blaue Reiter* (Blue Rider), and independent masters. The talk will take place in Mayer Gallery; a reception will follow in Paige Court at 5:00 p.m. Barbara Kaerwer has lectured widely on the arts, having been an instructor in the museum education division of the Minneapolis Institute of Arts.

German expressionism left its imprint on works of art on paper and on film of the period as well. The Wisconsin Center for Film and Theater Research has organized six evenings of film entitled "Red for Danger, Fire, and Love." The series presents Elvehjem's public with the rare opportunity to view German films from 1911–1918, dates concurrent with the artists in *German Expressionist Prints* and a period when film began to attract the attention of significant German writers, actors, and other artists. These films feature copies of high quality prints from the Desmet Collection, which have been recently restored with their original color. (Much archival material from these years has only been saved in black and white.)

Directors whose films will be featured are Franz Hofer, Max Mack, and Emil

Albes; Joseph Delmont; and Max Reinhardt. Other evenings feature film stars Asta Nielsen (the first European film star), Wanda Treumann, and Martha Novelly. Dates are selected Fridays and Saturdays in March. All films are free and will be shown at 7:30 p.m. in 4070 Vilas Hall on the campus. See the calendar of events listings for dates and programs or call the center at 608–262–9706, for more information. Support for the series has been provided by the University of Wisconsin Anonymus Fund Committee and the Goethe Institute, Chicago.

"German Expressionists: In their Own Words," a program of readings of expressionist texts, will be held in the exhibition on Sunday, March 3 at 2:30 p.m. University faculty members and students will read from plays, fiction, and poetry by writers and artists whose words reveal the philosophies of the expressionist movement. Selections by artists Oskar Kokoschka and Wassily Kandinsky, who are represented in the exhibition, and writer August Stramm will be included.

"The Expressionist Image" will be the subject of a panel discussion by University of Wisconsin faculty members. Barbara Buenger, associate professor of art history, has organized a group of colleagues, including Marc Silberman, professor of German, and other faculty members from German and film studies to discuss the ways expressionism manifested itself in their respective disciplines. The discussion will be Wednesday, March 6, from 4:00–6:00 p.m. in room L140 of the Elvehjem.

Programs Related to Russian Jewish Artists

The UW–Madison Center for Jewish Studies has enthusiastically planned their teaching to include and collaborated on programming to enhance *Russian Jewish Artists* from its initiation on the museum's exhibition schedule.

Alison L. Hilton, associate professor of



Alison L. Hilton

fine arts at Georgetown University, will present a slide lecture entitled "A Question of Identity: Jewish Artists in Russian and Soviet Culture" on March 28 at 5:30 p.m. in L140 of the Elvehjem. The lecture is made possible by the University Lectures Committee and is cosponsored with the Center for Jewish Studies and the Department of Art History. Professor Hilton will address the Russian and Jewish experience of artists in the Russian and Soviet culture at large and examine their spiritual expression as revealed in fine art. She has written widely on Russian art of the period covered by the exhibition, including these books: *Russian Folk Art*, *Kasimir Malevich 1878–1935*, *New Art from the Soviet Union: The Known and the Unknown*, with Norton Dodge, and, in progress, *Golden Autumn: Impressionism in Russian Art*.

Susan T. Goodman, chief curator of The Jewish Museum, New York, and curator of *Russian Jewish Artists* will discuss the exhibition in a slide lecture entitled "Alienation and Adaptation: Jewish Artists in Russia, 1890–1990," on Tuesday, April 30 at 4:30 p.m. in room L140.

Two scholars who wrote catalogue essays for the exhibition will lecture at the Elvehjem under the auspices of the Center for Jewish Studies. Michael Stanislawski, Nathan J. Miller Professor of Jewish History at Columbia University, will present a public lecture, "Jews and the Russian Revolution: Art and Politics," on Monday, March 18 at 4:00 p.m. at Memorial Union. He will give another talk on Sunday, May 5 at 7:30 p.m. at Memorial Union entitled "Emigration and the Revival of Jewish Culture, 1967 and Beyond." Professor Stanislawski will be the Center for Jewish Studies' Kutler Lecturer in Contemporary Jewish Studies in conjunction with the Harvey Goldberg Center for Contemporary History in the Department of History.

Seth Wolitz, also a catalogue essayist and Gale Professor of Jewish Studies and French and Slavic Languages at the University of Texas at Austin, will lecture on "Chagall's Last Soviet Performance," on Monday, April 15, 7:30 p.m. at Memorial Union. The University Lectures Committee will sponsor this lecture.

Judith Nysenholc, a UW–Madison doctoral candidate in English, will present a short slide-lecture and gallery talk exploring the collaborations between Yiddish writers and Jewish artists. Her lecture, "Yiddish Book Illustrations by Russian Jewish Artists," will be Thursday, May 2. It will begin in room L140 at 3:00 p.m. and continue about 3:45 p.m. with a tour in the exhibition's galleries in which she will concentrate on the Yiddish materials.

An eight-week mini-course "Russian Jewish Artists in a Century of Change, 1890–1990," organized by the Center for Jewish Studies, is offered for credit by the UW–Madison and as a noncredit option through the Division of Continuing Education Studies, Department of Liberal Studies. For registration information and fee for course, call 608–262–2452.

We will also offer a concert on Thursday, May 2, 8:00 p.m. in Baroque Gallery III. Uri Vardi, assistant professor UW–Madison School of Music, and col-

leagues will play selections from the St. Petersburg School.

Films

Russian and Soviet filmmakers have been important innovators in the history of film. These films, selected by Vance Kep-ley, Jr., professor of communication arts and a specialist in Russian and Soviet film, reflect themes in the exhibition.

The Man Without a World, 1991, directed by Eleanor Antin
In Yiddish with subtitles, black & white, 98 minutes
Wednesday, April 17, 7:30 p.m., L160
This comic melodrama is a devoted tribute to the *shtetl* (small town) film, imitating the style of Yiddish filmmaking in the 1920s and 30s in Russia.

Commissar, 1968, directed by Alexander Askoldov
In Russian with subtitles, black & white, 111 minutes
Wednesday, April 24, 7:30 p.m., L160
Set in 1922 this film chronicles a Jewish family's struggles to survive the Russian Civil War. It was banned by the Communist Party but released in 1986 during Glasnost and has gained a place in the canon of Soviet filmmaking. Professor Kep-ley will write program notes to accompany both films.

All ages are invited to "Words and Music with Pictures: A Program of Russian Voices" Sunday, May 5. This program of readings and performance will begin at 3:00 p.m. in Paige Court with the klezmer band Shira playing music to draw the audience to the lower level (L160) of the Elvehjem for a program of readings. Playwright Marc Kornblatt has conceived and directed the afternoon to feature literary selections related to each of the four historic divisions of *Russian Jewish Artists*. The divisions "Twilight of Imperial Russia," "Identity and Revolution," "The Stalin Era," and "From Thaw to Perestroicka" will be augmented by great works of Russian literature, including short stories,

memoirs, poems, and letters. Musical accompaniments will introduce each theme and readings will be presented by politicians, entertainers, UW–Madison sports figures, and Russian émigrés living in the community.

Tours and Courses

With the aid of curriculum and human relations specialists at the Madison Metropolitan School District (MMSD) the Elvehjem will share the exhibition *Russian Jewish Artists* with their teachers and students in social studies, art, and language arts. Leora Saposnik, Holocaust consultant to MMSD, will write a teacher packet illustrated with slides of works from the exhibition to cover historic and artistic themes associated with Russian Jewish artists. The packet will be available on loan free for teachers who arrange a guided tour of the exhibition. Marc Kornblatt, writer and storyteller, will work with the docents on tours for upper elementary school students to tell stories which relate to the historic divisions of the exhibition. Guided tours may be arranged by appointment for children's and adult groups with at least three weeks advanced notice by calling 608–263–4421.

The Elvehjem's curators will teach summer curatorial classes which offer an intimate, behind-the-scenes investigation of works of art from the museum's permanent collection. The classes will feature limited enrollment to ensure personal attention and the opportunity for participants to examine and discuss the artworks in an interactive setting. Leslie Blacksberg, curator of collections, will repeat "Painting Techniques and Conservation: An Introduction," and Andrew Stevens, curator of prints and drawings, will delve into another specialty area of the Elvehjem's vast print collection. Classes meet on Tuesday and Thursday afternoons in June and July. A registration form and complete description will be sent to members in April. Anyone may request a registration by calling 608–263–4421 after April 1.

New Guidelines for the NEA

During the past year, the fate of the National Endowment for the Arts was often in the headlines. While the NEA survived congressional debate, the size of the organization itself and its granting ability have been greatly reduced. The NEA's budget reduction first affected its own staff, which was reduced by half in 1995. The overall award amount of support for the arts has been reduced, and the granting categories have been restructured to streamline the review process. There are now four thematic areas for proposals as opposed to seventeen grant programs in the past. Art museums will now compete against theater, music, dance, and other arts organizations under these new classifications. All institutions will also be allowed to submit only one proposal each year in one of the four categories. In the past, museums proposals were judged against only other museum projects, and organizations could submit proposals as often as they wanted.

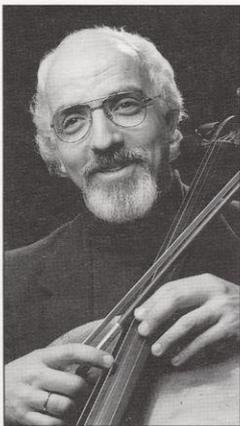
The National Endowment for the Arts has been a strong supporter of Elvehjem



The immensely popular exhibition African Reflections was supported by a grant from the NEA

Museum of Art. In 1994, the museum conserved metals in the permanent collection with NEA funding, and two upcoming exhibitions on the artists William Hogarth and John Steuart Curry have also secured NEA support. Under

the new rules, the Elvehjem will continue to apply for grants from the endowment although there will be fewer and smaller awards. We will also seek alternative sources for the many projects presented each year.



In conjunction with the exhibition *Russian Jewish Artists* Uri Vardi will be performing music from the St. Petersburg school on Thursday, May 2, 8:00 p.m. in Baroque Gallery III. He has researched and selected the pieces that reflect the Russian Jewish theme of the exhibition. The concert is free and open to the public. Plan to arrive early, since seating is limited.

Vardi was born in 1947 in Hungary and grew up in Israel, where he began playing the cello. He received his diploma from the Rubin Academy of Music in Tel Aviv and his MM degree from Yale University. Following an extensive teaching career at the Israel Conservatory and the Jerusalem Music Center, Vardi joined the faculty of the UW-Madison School of Music in 1990 as professor of cello.



Leonid Pasternak (Russian, 1862–1945), News from the Motherland, 1889, oil on canvas, State Tretyakov Gallery, Moscow. From Russian Jewish Artists, March 16–May 19

Corporate Membership at the Elvehjem

A new program at the Elvehjem in 1996 will provide unique funding opportunities and exceptional benefits: Corporate membership. In response to continuing decreases in government funding and an ever-increasing need for project and annual support, the Elvehjem is offering new opportunities for large and small businesses to become an active part of the museum. Corporate membership brings vital funding while building important ties with the corporate community through benefits that offer community recognition and opportunities for company employees and representatives to experience museum exhibitions and programs. Benefits and opportunities

increase with each membership level, starting at \$250.

The Elvehjem Museum of Art welcomes Wisconsin State Journal/Capital Times, Inc. as new corporate members. Having joined in December, the Wisconsin State Journal/Capital Times, Inc. has already begun to enjoy the benefits of membership. On Friday, December 29, they hosted a special corporate event at the museum, a privilege available to the university and nonprofit organizations and now open to corporate members.

For more information on the benefits of corporate membership and how to become an active member, please call the Elvehjem's Development office at 608-263-2495.

Recruit a Member— Extend Your Own Membership!

This spring the Elvehjem is asking members to tell their friends about all the exciting exhibitions and programs at the museum and invite them to become new Elvehjem members. When your friend becomes a new member, we will extend your own membership for an additional six months. Share all the benefits of museum membership with your friends; through the involvement of our current members we are striving to increase the museum's membership. If you know of an arts lover or just someone you think would enjoy learning more about painting, sculpture, prints, and photography, ask them to become a new Elvehjem member! When they join, your museum membership expiration date will be extended six months. This is our special thanks to our members who continue to support the Elvehjem through their membership and their involvement.

To recruit new members, ask them to fill out the membership form in this *Artscene*. Include your name and phone number on the form as the recruiting member to receive your six-month membership extension. Note: your name must be included on the form when submitted to receive the credit. For more information please call the Elvehjem membership and development office at 608-263-2495.

Upcoming Event at the Elvehjem

**Saturday, March 23
6:00 p.m.-8:00 p.m.
Paige Court and throughout the galleries**
**Community celebration of the exhibition
Russian Jewish Artists in
a Century of Change,
1890-1990**

Join curators, museum staff, university faculty, and special guests for the opening of this important international exhibition. Hors d'oeuvres offer a taste of Russian and Jewish cultures with special dishes prepared by The Russian House Restaurant. Music performed by Shira will feature a mix of folk melodies from Eastern Europe, klezmer, and jazz.



Léon Bakst (Russian, 1866-1924), Syrian Dancer (Costume design for Cleopatra), 1909, pencil, watercolor, and gold paint on paper. Private collection. From Russian Jewish Artists, March 16-May 19

Information: 608-263-2246

Admission is free

Gallery and Museum Shop Hours

Tuesday–Friday 9 a.m. –5 p.m.
 Saturday–Sunday 11 a.m.–5 p.m.
 CLOSED MONDAY

Kohler Art Library Hours

Monday–Thursday 8 a.m.–9:45 p.m.
 Friday 8 a.m.–4:45 p.m.
 Saturday and Sunday 1–4:45 p.m.
 For hours between terms call 608–263–2258

Museum Membership Benefits

Membership enables you to become an integral and essential part of the Elvehjem Museum of Art.

Annual benefits include

- Invitations to openings, receptions, and special events
- Subscription to *Artscene* for advance notice of exhibitions, education and membership programs, and special events
- 15% discount on Museum Shop purchases
- Discounts on trips and special programs
- The *Bulletin/Annual Report*

As a member you support

- Acquisitions
- Exhibitions
- Publications
- Educational programs
- Special events

Parking

The city of Madison's Lake Street and Frances Street ramps and in university lots 46 and 83 on Lake Street between Johnson Street and University Avenue. University lot 47 on Johnson Street between Park and Lake streets is available on weekends only.

For Visitors with Disabilities

Wheelchair access is via the north entrance from Murray Street. Elevator is across from Kohler Library entrance. The Elvehjem will provide sign language interpreters for programs by request in advance. To request a sign language interpreter, call Anne Lambert, curator of education, weekdays, 608–263–4421 (voice) as soon as possible.

Tours

Drop-in tours given by docents are offered on Thursdays at 12:20 p.m., a 40-minute tour of the permanent collection and on Sundays at 2:00 p.m., a 40-minute tour of temporary exhibitions, beginning in Paige Court.

For group tours by schools and organizations at other times please call for an appointment at least three weeks in advance of the desired date (608–263–4421).

Museum Etiquette

Museum rules promote the safety of artworks and pleasant viewing conditions for visitors. Food and drink are not allowed, and smoking is not permitted in the building. Animals except guide dogs for the blind and hearing impaired are not permitted.

Objects such as packages and purses larger than 11 x 14 inches and backpacks, umbrellas, and rigid baby carriers that could damage art are not permitted into the galleries. Lockers that require a 25-cent deposit for storing parcels are available on the second-floor level, in the north and south hallways. Items too large for lockers and umbrellas may be checked at the Paige Court Security desk.

Running, pushing, shoving, or other physical acts that may endanger works of art are prohibited. Touching works of art, pedestals, frames, and cases is prohibited.

Photographs of the permanent collection may be taken with a hand-held camera without a flash. Written permission must be obtained from the registrar for any other photography.

MEMBERSHIP FORM

Yes, I want to become a member of the Elvehjem Museum of Art.
 (If you are already a member, please encourage a friend to join you in supporting the museum through membership.)

Name _____

Address _____

City/State/Zip _____

Home phone _____ Business phone _____

Check level: Founder \$100 Family \$45 Individual \$30 Student or senior \$20

Find check payable to Elvehjem Museum of Art enclosed for \$ _____

Charge my Visa MasterCard

Card # _____ Expir. date _____ Signature _____

Recruiting Member: _____ Phone _____

Please return this form to Elvehjem Museum, Membership Office, 800 University Avenue, Madison, WI 53706.

**Russian Jewish Artists
in a Century of Change,
1890-1990**

This excellent 272-page illustrated catalogue, *Russian Jewish Artists in a Century of Change, 1890-1990*, with essays by Ziva Amishai-Maisels, John E. Bowlt, Boris Groys, Viktor Misiano, Alexandra Shatskikh, Michael Stanislawski, Susan Tumarkin Goodman, and Seth L. Wolitz, accompanies the exhibition. Also included are biographies of all the artists and a general bibliography. The softcover book contains 45 full color and 300 black-and-white illustrations and will be available for purchase in the Museum Shop for \$35.00 (members \$29.75).



Cards from the Jewish Theological Seminary and from The Jewish Museum, both sets are \$12.95 (members \$11.01).

In addition to the catalogue, the Museum Shop will be carrying various related items in conjunction with the exhibition, including the cards featured here. Other items in the selection include posters, Chagall silk scarves and jewelry, books and cards.

ARTSCENE

Elvehjem Museum of Art
University of Wisconsin-Madison
800 University Avenue
Madison WI 53706-1479



Spring 1996
Important Dated Information!