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Elvehjem Museum of Art

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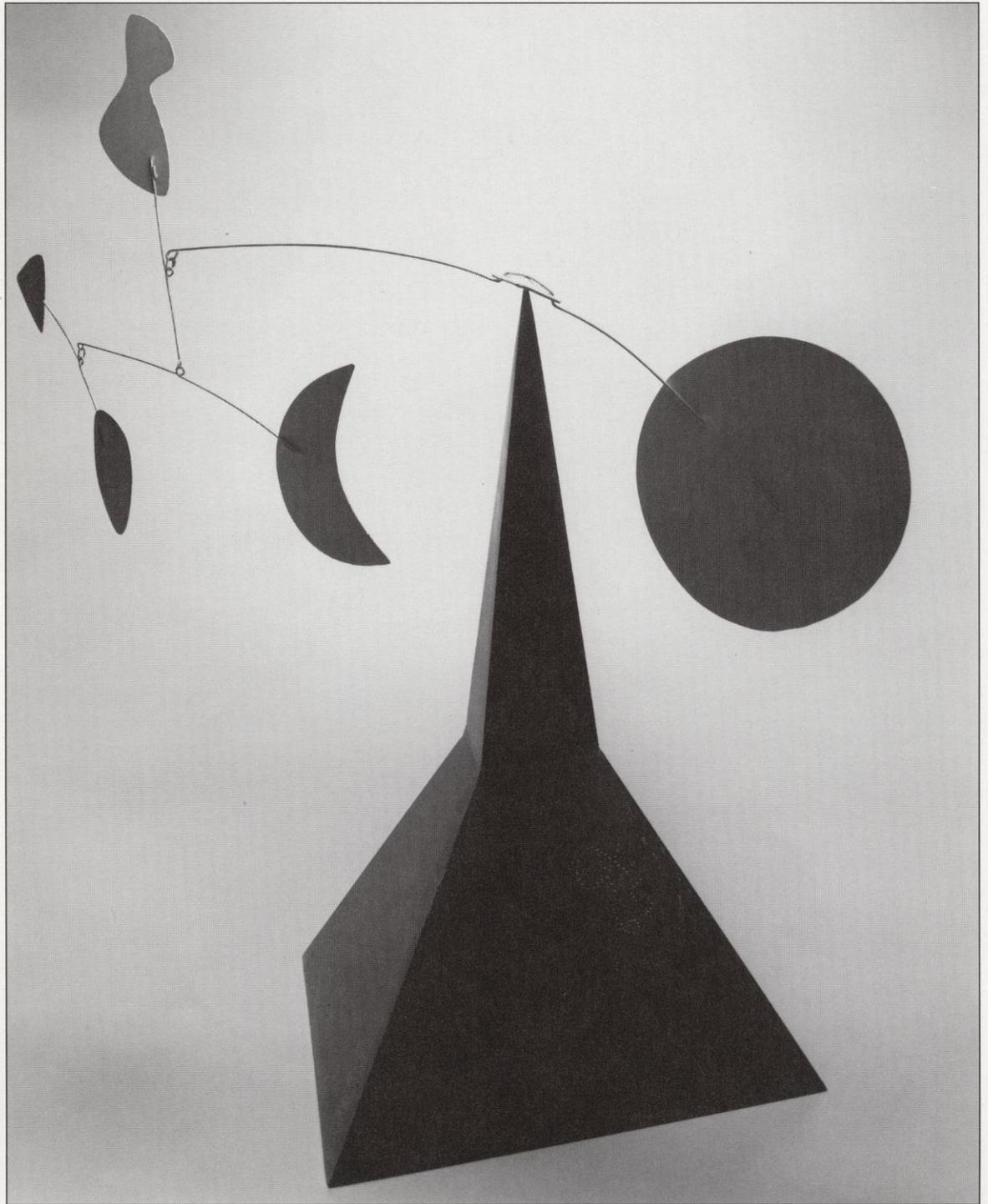
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ELVEHJEM
LVM

ARTSCENE

Elvehjem Museum of Art

University of Wisconsin-Madison



FALL

1995

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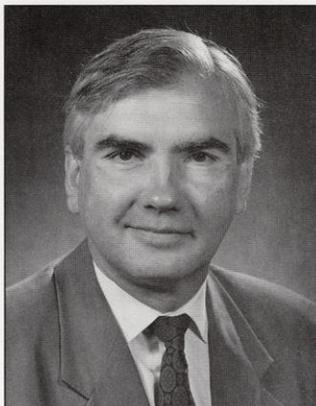
ARTSCENE

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On the cover:
Alexander Calder (American, 1898-1976)
Snowy Sky over the Steeple, 1965
Sheet metal and steel wire, 32 x 38 in.
The Terese and Alvin S. Lane Collection



From the Director

As we all know, the Elvehjem Museum of Art first opened its doors in September of 1970. The present issue of *Artscene*, with its new look and logo, celebrates the Elvehjem's twenty-fifth birthday. The museum's first quarter-century has been a rich period of development and achievement. Thanks to the generosity of our numerous benefactors, the permanent collection has increased from 1,600 objects in 1970 to over 15,500 today and comprises such outstanding treasures as

the masterpiece by Bernardo Strozzi; the Van Vleck Collection of Japanese Prints; the Hollaender Collection of Twentieth-century Art; and the Watson Collection of Indian Miniatures. In the same period, approximately 3000 exhibitions complemented the collection displays: perhaps the most notable for our readers were *The Art of Norway*; *Frank Lloyd Wright and Madison*; *African Reflections*; and *Three Installations by Xu Bing*. Numerous educational programs and publications also contributed to the educational mission of the university and enhanced the cultural climate of the community. Over two million visitors passed through the galleries and participated in museum events between September of 1970 and the close of FY 1995. Undoubtedly, the Elvehjem has achieved leadership status in the visual arts both locally and nationally.

Birthdays, however, not only celebrate the past but also point to the future. Significantly, we inaugurate the next quarter-century with *The Terese and Alvin S. Lane Collection: Twentieth-century Sculpture and Sculptors' Works on Paper*. Modern art has been and will be increasingly an area of focus for the Elvehjem, given the diminishing availability of quality art of the past. The Lanes' collection of sculpture and drawings by sculptors is especially appropriate to our unfolding vision of the Elvehjem collection in the next century because of its clear and thoughtful focus on the creative process; it truly is an ideal vehicle for teaching the artists and critics of the future. We are very grateful to Mr. and Mrs. Lane (Mr. Lane is a graduate of the UW-Madison, Class of 1940) for so graciously sharing this excellent collection with Elvehjem audiences.

Other Elvehjem initiatives for the next century I would like to mention include an increased focus on collection diversity and accessibility and specialized museum education. Already, new open-storage cases have been installed on the lower level making available for the first time the Elvehjem's collection of chairs. A detailed plan for training museum professionals and complementing the university's teaching programs in art and culture is being prepared as part of our strategic planning process and will be unveiled in the spring.

Please come and help us celebrate.

Russell Panczenko

Lane Collection Shows Sculptors' Creative Process

The Terese and Alvin S. Lane Collection: Twentieth-century Sculpture and Sculptors' Works on Paper opens in galleries I, IV, V, VI, VII, and VIII on September 30 and remains on view through December 3. Elvehjem Director Russell Panczenko explains the extraordinary significance of this collection for a university community:

It is rare that an exhibition of thematic coherence and intellectual depth can be based on the taste and aesthetic considerations of a single collector. The Lanes' focus on twentieth-century sculpture and sculptors' works on paper has been very deliberate and, almost from the outset, was intended ultimately to provide opportunities for students of art and/or art history to explore the creative process itself.

Terese and Alvin Lane purchased their first sculpture, José de Rivera's *Construction #46* in 1958. In their thirty-seven years of collecting, they followed two principles: to buy work which they would enjoy living with daily and to buy work from artists whom they believed would still be considered important in fifty years. The artists they bought in depth during the late fifties and sixties were Louise Nevelson, Alexander Calder, and David Smith.

All the works were on display in the Lanes' home, until they packed them up for the Elvehjem in early September. This exhibition marks the first time this collection of over 300 works by fifty-nine artists has been shown all together, although individual pieces were lent to the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, and the Museum of Modern Art in New York.

The three-dimensional works in the collection, dating from around 1915 through the mid-1980s, represent the Lanes' personal view of which modern sculptors have lasting importance, such



Terese and Alvin Lane



Seymour Lipton (American, 1903–1986), *Desert Briar*, 1955, sheet steel brazen with nickel-silver, 29 in. H. The Terese and Alvin S. Lane Collection

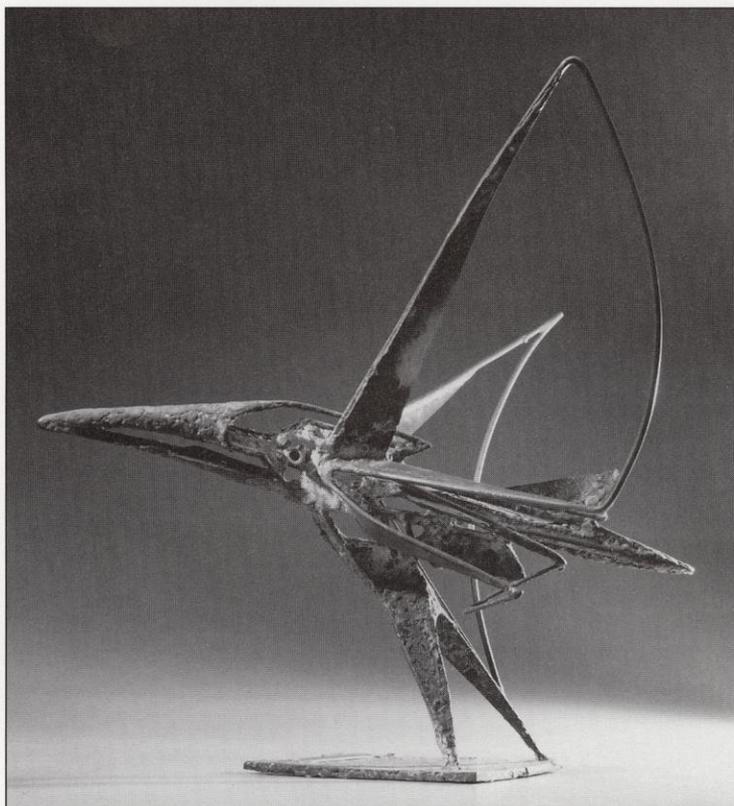
artists as Arp, Picasso, Storrs, Calder, Gabo, Noguchi, Nevelson, Smith, Oldenburg.

In his introduction to the catalogue, Alvin Lane explains how he came to extend the collection from sculpture to sculptors' works on paper:

The purchase of Seymour Lipton's Desert Briar in 1959 had a significant impact on our method of collecting because it was our first acquisition that had preliminary drawings, and as a lawyer, I am naturally interested in the background material and the creative process—the tangible evidence of creativity. . . . I told [Lipton] that I would like to see all of his drawings and pick out those that were used in the creation of his major sculptures. . . . I purchased approximately sixty-five; fifty-three of those are in this show.

Drawings that complement sculptures make up a substantial part of the Lane collection. While some artists—Alberto Gia-

Theodore Roszak
(American, b. Poland,
1907–1981), *Flying
Fish*, 1959, steel
brazed with brass and
silver-nickel, 23 x 24
in. The Terese and
Alvin S. Lane Collection



cometti, Raoul Hague, Barbara Hepworth, Conrad Marca-Relli, and Tony Smith—are represented by only one or two works, others such as Lee Bontecou, Alexander Calder, Christo, Gaston Lachaise, Seymour Lipton, Louise Nevelson, Claes Oldenburg, Theodore Roszak, David Smith, and John Storrs constitute impressive holdings.

Chronologically, the collection begins with American and European modernism (Jean Arp, Alexander Archipenko, Lachaise, Elie Nadelman, Antoine Pevner) then moves through the postwar period (1945–1959) and into the present, with works by Christo, Oldenburg, and John Chamberlain. The most comprehensive representation focuses on postwar drawings by Smith, Roszak, and Lipton.

Born in New Jersey, Alvin Lane graduated from the University of Wisconsin in 1940. His study at the Harvard Law School was interrupted while he served as a lieutenant in the U.S. Navy from 1942 to 1946. He practiced business law in New York City until his retirement in

1983. Terese Lyons was born in Brooklyn and attended Columbia; they were married in 1949 and have two daughters, Mary-Jo and Judy.

As a result of his interest in art, Alvin Lane served on the Art Commission of the Association of the Bar of the City of New York (as chairman from 1963–1965) and on the New York Artists Equity Association (as director from 1982–1984). He has been on the Elvehjem Museum of Art Council since 1993.

CATALOGUE AVAILABLE

The catalogue of the exhibition, *The Terese and Alvin S. Lane Collection: Twentieth-century Sculpture and Sculptors' Works on Paper* (196 pages, 312 duotones, 24 full-page color plates), is available in Museum Shop. This outstanding publication features an essay by Alvin S. Lane giving his perspective on collecting and offering anecdotes about his relationship with the artists whose work he collected. The

collection is examined by Douglas Dreishpoon, curator of collections at Weather-spoon Art Gallery, The University of North Carolina at Greensboro; Dreishpoon is author of *Between Transcendence and Brutality: American Sculptural Drawings from the 1940s and 1950s* (Tampa Museum of Art, 1994) and *Theodore Roszak: Constructivist Works, 1931–1947* (Hirschl & Adler Galleries, 1992). Photography is by Gavin Ashworth, and design is by Earl Madden of University Publications.

American Prints Through September 17

American Prints from the Gunther W. Heller Collection remains on view in Mayer Gallery through September 17, the first of a year-long series of exhibitions highlighting collections of Elvehjem patrons and donors. Gunther W. Heller, who received three degrees from the University of Wisconsin, Madison during the 1940s, donated over 150 prints to the Elvehjem in 1985, and this exhibition presents the best known of this collection. Mr. Heller acquired much of this collection through the Associated American Artists gallery in New York over several decades. The works range from the 1930s through the 1970s and include such regional artists as Thomas Hart Benton, John Steuart Curry, and Grant Wood.

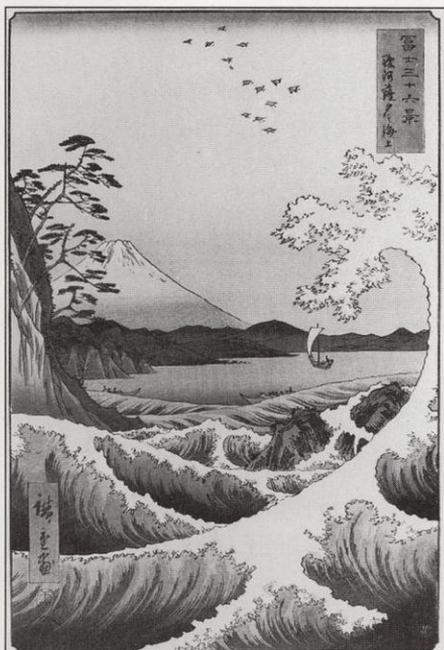
Benton, Curry, and Wood were all artists whose work reflected their mid-western roots. Not ignorant of European avant-garde art, they still looked to America for their subject matter and for their styles. It is thus appropriate that their works were promulgated through printmaking, in which identical images forty, fifty, or as with the lithographs of Benton, Curry, and Wood, even two hundred times are created. For the public, this kept prices low, making prints a democratic artform—a medium that was affordable to everyone.

American, Japanese, and British Prints in Mayer

Hiroshige's Woodcuts

September 23–October 22

Color Woodcuts by Hiroshige from the Van Vleck Collection of Japanese Prints will be on display in Mayer Gallery from September 23 through October 22. Old friends of the museum and newcomers alike are often surprised by the richness of our collection of Japanese prints. The anniversary year is an ideal time to reveal the depth of this collection by showing prints by one of the most famous Japanese printmakers, Utagawa Hiroshige. This is the artist represented most completely in the Van Vleck collection with more than 2,000 Hiroshige prints, many of them in fine condition and some unknown outside of this collection. Hiroshige was among the first of the Japanese printmakers whose work was



Utagawa Hiroshige (Japanese, 1797–1858), No. 23, *The Sea off Satta in Suruga Province, 1858*, 13³/₈ x 8³/₄ in. Bequest of John Hasbrouck Van Vleck, 1980.1427

widely available and influenced many artists in Europe. Monet owned Hiroshige prints, and Van Gogh actually painted a copy of one print from Hiroshige's famous series 100 Views of Edo.

Hiroshige is primarily known as a landscape artist, and many of his landscapes were organized into series. Hiroshige's series often traced the route from the two centers of trade and administration in his era, Kyoto and Edo (now called Tokyo). Hiroshige memorialized this route in designs for more than twenty series, each of which records fifty-five images starting from the Nihon Bridge in Edo and finishing with the Great Bridge in Kyoto.

However, Hiroshige also did other series, including images of the provinces of Japan, of the four rivers called "Tama" (jewel), and of scenes around his home city of Edo. Among these latter are his famous *100 views of Edo*, his last and best-known series. This series, with its bold designs and frequent use of dramatic cropping of images, marks this artist as a pioneer among Japanese artists. Westerners have fallen in love with his works since the mid-1800s.

This collection came to the museum from John Hasbrouck and Abigail Van Vleck, who inherited it from his father, Edward Burr Van Vleck, a professor of mathematics at the University of Wisconsin from 1906 until 1929.

Henry Moore Prints and Maquettes

October 28–November 26

About twenty-seven lithographs and etchings and five bronze maquettes done between 1950 and 1982 by the famed British sculptor Henry Moore will be on display in Mayer Gallery from October 28 through November 26 in *Henry Moore*

Prints and Maquettes from the William S. Fairfield Collection. Mr. Fairfield's prints, collected over more than fifteen years, is a careful assemblage of Moore's graphics which draws from the best of each of the motifs that Moore explored in his prints.

William Fairfield was born in Green Bay and educated at Phillips Exter Academy, Harvard, and in Europe as a Fulbright scholar. After a decade reporting for national magazines from Washington, D.C., he returned to Door County where he lived from 1958 until his death in 1993.

Henry Moore was born in Yorkshire, England in 1898 in a coal-mining family. When he died in 1986, the New York Times acclaimed him the "Sculptor of an Age." For the whole of his artistic life Moore continually studied his subjects through drawings. The forms of his sculptures are often closely related to these studies, and many of the prints also echo Moore's biomorphic sculptures.

Moore's maquettes are an intermediate step between his drawings and prints of sculptural forms and the realization of those forms as large sculptures. The maquettes are often studies for larger works, providing the artist a sense of what the final work would look like; they were cast in editions once they met Moore's approval.

Typical of his method in exploring a subject is his series of prints of sheep. In 1972 Moore noticed a neighbor's sheep grazing. When he tapped on the window, the sheep froze, unable to see him inside the house. They thus held poses long enough for him to sketch. He drew the entire annual life cycle of the sheep from lambing to full coat to shearing and back to the new spring's lambs. Some of the works in this series were brought together in the 1974 Sheep album of sixteen etchings, from which five are selected for this exhibition.

The Style of the Denial of St. Peter

By Leslie Ann Blacksberg, Curator of Collections

We often think of visual style as something which can be firmly defined in the work of one artist and is synonymous with that artist. Giorgio Vasari's painting of the *Adoration of the Shepherds* (Brittingham Gallery II), for example, can be considered as a textbook example of mannerism because of the exaggerated posture of the figures, the sharp colors of the palette and the highly compressed pictorial space. Vasari is so well known as a practitioner of this style of art, mannerism, that the style and the person seem to be fused: Vasari is mannerism.

The Denial of St. Peter (Brittingham Gallery III), however, offers another kind of insight into the natures of pictorial style and artistic persona. This painting demonstrates the distinct styles of Michelangelo Caravaggio and Peter Paul Rubens. Style, in this case, does not reflect the individual identity of a single painter but rather the strong tug of artistic influence in seventeenth-century Antwerp where the Elvehjem's *Denial of St. Peter* was most likely executed.

The painting depicts the episode described in Mark 14: 54, 66–72 in which Peter, after following the men who took Jesus to the palace of the high priest, enters the palace and warms himself by the servants' fire. When one of the maids accuses him of being a follower of Jesus, Peter denies this and two other charges that he was with Jesus. "Then began he [Peter] to curse and to swear, saying I know not the man. And immediately the cock crew. And Peter remembered the word of Jesus, which said unto him, 'Before the cock crew, thou shalt deny me thrice.' And he went out and wept bitterly."

In the Elvehjem painting, Peter acts out his denial by glanc-

ing warily at the maid as he points towards himself in a "who me?" gesture. The use of light, which seems to project out from the candle on the table, illuminates the dramatic expressions of the figures. The silhouetting of the figures against a dark background further intensifies the action of the moment.

Michelangelo Caravaggio is credited with "inventing" this style of pictorial action frozen in the glare of sharply cast light. Caravaggio's treatment of light and action had a far-

reaching impact on seventeenth-century art. The Flemish painter Gerard Seghers was believed to have been in Italy (and possibly Spain) between 1611 and 1620. Upon his return to Antwerp, Seghers painted in the manner of a confirmed Caravaggist. Because the Elvehjem painting closely resembles the Caravaggesque portrayal of the *Denial of St. Peter* by Seghers in the North Carolina



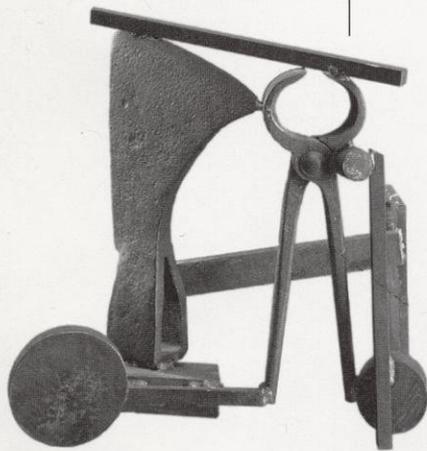
Attributed to the Circle of Gerard Seghers, *Denial of St. Peter*, ca. 1640, oil on canvas, 46 1/4 x 65 1/4 in. Gift of Mr. and Mrs. Marc B. Rojzman, 59.6.4

Museum of Art in Raleigh, our painting has been attributed to a member of Seghers's artistic circle.

The story of the style of the Elvehjem's *Denial of St. Peter*, however, does not end there. Our painting has a more vibrant use of the brush and a warmer pink flesh tone than is typical of Caravaggio and his circle. Peter Paul Rubens, the dominating artistic presence in Antwerp from 1608 to 1640, is the source of this quality of visual lushness. In the course of his artistic career, Seghers completely shifted his style from painting like Caravaggio to painting like Rubens. The painter of the Elvehjem's *Denial of St. Peter* thus merges two of the greatest forces of seventeenth-century painting into a singular stylistic expression.

S E P T E M B E R

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					<p>1</p> <p>EXHIBITIONS American Prints from the Gunther W. Heller Collection [through Sept. 17]; From Ansel Adams to Andy Warhol [through Sept. 4]</p> <p>Student Welcome: \$5 off Museum Shop posters through Sept. 5</p>	<p>2</p>
<p>3</p> <p>2 p.m. Docent tour of temporary exhibitions. 40 minutes: Sybil Robinson</p>	<p>4</p>	<p>5</p>	<p>6</p>	<p>7</p> <p>12:20 p.m. Docent tour of permanent collection. 40 minutes: Cathy Bertucci</p>	<p>8</p>	<p>9</p>
<p>10</p> <p>2 p.m. Docent tour of temporary exhibitions. 40 minutes: Susan Stanek</p>	<p>11</p>	<p>12</p>	<p>13</p>	<p>14</p> <p>12:20 p.m. Docent tour of permanent collection. 40 minutes: Jane Pizer</p>	<p>15</p>	<p>16</p>
<p>17</p> <p>AMERICAN PRINTS EXHIBITION CLOSURES</p> <p>2 p.m. Docent tour of temporary exhibitions. 40 minutes: Henryka Schutta</p>	<p>18</p>	<p>19</p>	<p>20</p>	<p>21</p> <p>12:20 p.m. Docent tour of permanent collection. 40 minutes: Sylvia Hultkrans</p>	<p>22</p>	<p>23</p> <p>EXHIBITION Color Woodcuts by Hiroshige from the Van Vleck Collection of Japanese Prints [through October 22]</p>
	<p>24</p> <p>2 p.m. Docent tour of temporary exhibitions. 40 minutes: Beverly Calhoun</p>	<p>25</p>	<p>26</p>	<p>27</p>	<p>28</p> <p>12:20 p.m. Docent tour of permanent collection. 40 minutes: Jane Pizer</p>	<p>29</p>
						<p>30</p> <p>EXHIBITION Lane Collection of Twentieth-century Sculpture and Sculptors' Works on Paper [through December 3]</p> <p>6:30 to 8:30 p.m. Gala Celebration \$25/ person</p>

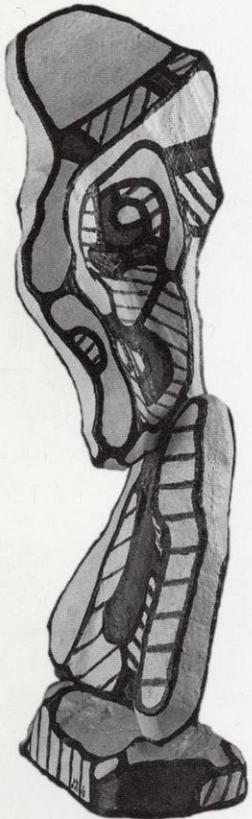


Anthony Caro (English, b. 1924), *Writing Piece "Knob,"* 1979, welded steel, 14½ x 16 x 10½ in. The Terese and Alvin S. Lane Collection.

O C T O B E R

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>1</p> <p>12:30 p.m. Concert: Dolce Trio, Eau Claire, Gallery III</p> <p>2-4 p.m. Birthday Party, Family Program</p>	<p>2</p>	<p>3</p>	<p>4</p>	<p>5</p> <p>12:20 p.m. Docent tour of permanent collection. 40 minutes: Beverly Calhoun</p>	<p>6</p> <p>Madison Gallery Night, Museum open until 7 p.m.</p>	<p>7</p> <p>10 a.m.-1 p.m. Class: "Copying the Elvehjem Masters" with Tony Rajer</p>
<p>8</p> <p>12:30 p.m. Concert: UW-Stevens Point Faculty, Gallery III</p> <p>2 p.m. Docent tour of temporary exhibitions. 40 minutes: Peg Stiles</p>	<p>9</p>	<p>10</p>	<p>11</p>	<p>12</p> <p>12:20 p.m. Docent tour on "Contemporary Art". 40 minutes: Jane Pizer</p>	<p>13</p> <p>12:00-2:00 p.m. UW Parents' Weekend reception, Paige Court</p>	<p>14</p> <p>10 a.m.-1 p.m. Class: "Copying the Elvehjem Masters" with Tony Rajer</p>
<p>15</p> <p>12:30 p.m. Concert: James & Kathryn March, duo-pianists, Gallery III</p> <p>2 p.m. Docent tour of temporary exhibitions. 40 minutes: Suzanne Chopra</p>	<p>16</p>	<p>17</p>	<p>18</p>	<p>19</p> <p>12:20 p.m. Docent tour of permanent collection. 40 minutes: Sallie Olssen</p> <p>5:30 p.m. Gallery talk: Alvin S. Lane, Gallery I</p>	<p>20</p>	<p>21</p> <p>10 a.m.-1 p.m. Class: "Copying the Elvehjem Masters" with Tony Rajer</p>
<p>22</p> <p>HIROSHIGE EXHIBITION CLOSES</p> <p>12:30 p.m. Concert: Pro Arte Quartet, Gallery III</p> <p>2 p.m. Docent tour of temporary exhibitions. 40 min.: Suzanne Chopra</p> <p>4 p.m. Poetry reading by Sybil Robinson at Canterbury Books</p>	<p>23</p>	<p>24</p>	<p>25</p>	<p>26</p> <p>12:20 p.m. Docent tour of permanent collection. 40 minutes: Henryka Schutta</p> <p>5:30 p.m. Lecture: D. Dreishpoon, room L140</p>	<p>27</p>	<p>28</p> <p>EXHIBITION Henry Moore Prints and Maquettes from the William S. Fairfield Collection [through November 26]</p> <p>10 a.m.-1 p.m. Class: "Copying the Elvehjem Masters" by Tony Rajer</p>
<p>29</p> <p>12:30 p.m. Concert: Lawrence Conservatory Faculty, Appleton, Gallery III</p> <p>2 p.m. Docent tour of temporary exhibitions. 40 minutes: Ellen Louise Schwartz</p>	<p>30</p>	<p>31</p>				
<p>Henry Moore (British, 1898-1986), <i>Reclining Torso</i>, 1981, bronze, 8 1/2 x 21 1/2 in. The William S. Fairfield Collection</p>						

N O V E M B E R

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
			1 Holiday Shop opens	2 12:20 p.m. Docent tour of permanent collection. 40 minutes: Beverly Calhoun 5:30 p.m. Lecture: Christo and Jeanne-Claude. Ticket information, 263-2240	3	4 10-12 a.m. Teachers' Workshop: "20th-century Sculptors," Judith Mjaanes, room L166	
5 12:30 p.m. Concert: Jonathan Overby, baritone, Madison, Gallery III 2 p.m. Docent tour of temporary exhibitions. 40 minutes: Henryka Schutta	6	7	8	9 12:20 p.m. Docent tour on "Contemporary Art". 40 minutes: Jane Pizer 4 p.m. Symposium: "Drawing/Sculpture and the Creative Process" L140	10	11	
12 12:30 p.m. Concert: Wisconsin Arts Quintet, Stevens Point, Gallery III 2 p.m. Docent tour of temporary exhibitions. 40 minutes: Peg Stiles	13			15	16 Winter Members' Sale in Museum Shop through November 19 12:20 p.m. Docent tour of permanent collection. 40 minutes: Sallie Olssen	17	18
19 12:30 p.m. Concert: UW-Whitewater Faculty Concert, Gallery III 2 p.m. Docent tour of temporary exhibitions. 40 minutes: Sybil Robinson	20			22	23 Thanksgiving MUSEUM CLOSED	24	25
26 HENRY MOORE EXHIBITION CLOSES No concert 2 p.m. Docent tour of temporary exhibitions. 40 minutes: Ellen Louise Schwartz	27			29	30 12:20 p.m. Docent tour on "Conflict in Art." 40 minutes: Sybil Robinson		

Jean Dubuffet (French, 1901-1985), *Buste au visage en lame de couteau II*, 1968, cast polyester resin, paint, 24 1/4 in. H., The Terese and Alvin S. Lane Collection

New Time for Sunday Afternoon Live Concerts

The 1995–96 Sunday Afternoon Live: The Elvehjem Concert Series will be presented at a new time in the baroque gallery, beginning at 12:30 p.m. and ending at 2:00 p.m. The concerts offer a unique opportunity to enjoy live chamber music in the museum's galleries. Seating for approximately 100 people is provided on a first come, first serve basis, beginning at 12:15 p.m., or enjoy the music while touring the galleries. Presented in conjunction with Wisconsin Public Radio and broadcast throughout the state on WPR, the concert series is one of the museum's most popular continuing programs.

Sunday Afternoon Live: The Elvehjem Concert Series 12:30 p.m. in Brittingham Gallery III

October 1

Dolce Trio, Eau Claire

October 8

UW–Stevens Point Faculty

October 15

James and Kathryn March, duo pianists

October 22

Pro Arte Quartet, Madison

October 29

Lawrence Conservatory Faculty,
Appleton

November 5

Jonathan Overby, baritone, Madison

November 12

UW–Stevens Point: The Wisconsin Arts
Quintet

November 19

UW–Whitewater Faculty Concert

November 26

No Live Concert

December 3

Pro Arte Quartet, Madison

December 10

Wingra Woodwind Quintet, Madison

December 17

Wisconsin Public Radio performers

December 24 and 31

No Live Concerts



Public reception for Rosenquist exhibition brought together members, townspeople, students, and faculty for visceral and visual satisfaction

STAFF ACTIVITIES

Attending professional conferences is an excellent way to meet with colleagues to share research interests as well as more practical problems and solutions.

Leslie Blacksberg, curator of collections, gave a paper on "Frans Post's *Village of Olinda* and the Power of Translation" at the College Art Association Annual Conference in San Antonio, Texas in January. She also published "Death and the Contract of Salvation: the Rohan Master's Illumination for the Office of the Dead" in *Flanders in European Perspective: Manuscript Illumination Around 1400 in Flanders and Abroad* (Leuven, Belgium: Peeters, 1995). Leslie was appointed to the board of the Midwest Art History Society.

Anne Lambert, curator of education, attended the annual meeting of the American Association of Museums in Philadelphia from May 21–25. The theme of the meeting was "Museums Educating for the Future."

Liese Pfeifer, Museum Shop manager, attended the Museum Stores Association meeting in Pittsburgh from April 29 to May 3 this year to catch up on new products related to art and share the Elvehjem's successes with others.

Pat Powell, editor, attended the 6th Annual National Museum Publishing Seminar in Los Angeles in May for an intensive three-day course on the impact of new technologies on print production, new design ideas, and dealing with skyrocketing publication costs.

Drew Stevens, curator of prints, drawings, and photographs, attended the Print Council of America meeting in Cincinnati in April. Print Council is an organization of curators from the U.S. and Canada. In Washington, D.C. he studied works by William Hogarth in preparation for an exhibition of this artist to be shown at the Elvehjem during 1997, 200 years after his birth.



Elvehjem staff in winter 1995 (left-right): Rebecca Garrity, Lucille Stiger, Leslie Blacksberg, Liese Pfeifer, Lori DeMeuse, Russell Panczenko, Pat Powell, Corinne Magnoni, Jill Nolan, Shari Jacobson (back), Anne Lambert (front)

Lectures

Collector Alvin Lane described the sculptors' drawings in his collection as "the tangible evidence of creativity." **Dr. Douglas Dreishpoon**, art historian and curator, will offer a public slide lecture, "Tangible Evidence: Postwar American Sculptors' Drawings from the Lane Collection. Because the Lane collection is particularly strong in this area, Dr. Dreishpoon will concentrate on works by David Smith, Theodore Roszak, and Seymour Lipton. Like many sculptors working in the wake of World War II, Smith, Roszak, and Lipton refused to see abstraction and representation as diametrically opposed tendencies. Instead, each artist believed in the continuation of a figurative tradition and saw abstraction as a means of making figuration responsive to contemporary issues. Dr. Dreishpoon will discuss the importance of drawing in each artist's creative process as it develops after World War II. His lecture will be Thursday, October 26 at 5:30 p.m. in room L140.



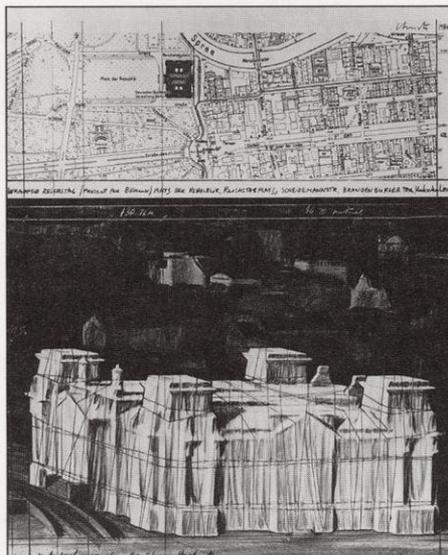
Douglas Dreishpoon

Douglas Dreishpoon is curator of collections at the Weather-spoon Art Gallery, The University of North Carolina at Greensboro. He wrote the

essay for the catalogue which accompanies this exhibition.

Christo and Jeanne-Claude give a slide-lecture, "Wrapped Reichstag, Berlin, 1971-95, and Works in Progress," at 5:30 p.m. on Thursday, November 2. Please call 608-263-2240 for ticket information.

The *Wrapped Reichstag, Berlin, 1971-95* project was carried out in mid-June this year using 1,111,000 square feet of thick, high-strength woven polypropylene fabric with an aluminum surface and



Christo (American, b. Bulgaria 1935), *Wrapped Reichstag, Project for Berlin, 1980*, collage in two parts: pencil, fabric, twine, pastel, charcoal, and map on board, 11 x 28 in.; 22 x 28 in. Collection *Terese and Alvin S. Lane*

49,210 feet of blue polypropylene rope. The richness of the silvery fabric, shaped by the blue ropes, created a sumptuous flow of vertical folds highlighting the features and proportions of the imposing structure and revealed, the artists believe, the essence of the Reichstag. The building remained wrapped for two weeks, then the materials were removed and recycled.

Christo and Jeanne-Claude financed the temporary work of art *Wrapped Reichstag* as they do all their projects, through the sale of preparatory studies, drawings, collages, scale models as well as early works and original lithographs. Just such a collage for the project done in 1980 is on view in the *The Terese and Alvin S. Lane Collection* on view at the Elvehjem from September 30 through December 3.

Symposium on Drawing and Sculpture

In honor of *The Terese and Alvin S. Lane Collection* the Elvehjem will present a symposium featuring sculptors who will discuss drawing and its relation to their cre-

ative processes. An announcement of the date, speakers, and schedule will be sent

Videos to Augment the Lane Collection

This selection of videos highlights four artists who feature prominently in *The Terese and Alvin S. Lane Collection* and who are major innovative figures in twentieth-century sculpture as well. Alexander Calder introduced lightness and movement into the weighty world of three-dimensional art. *Calder's Circus* employs vintage film footage of the artist serving as ringmaster of the wire circus he created in Paris in the 1920s. This sculpture, with its many tiny moving figures, became "a laboratory in which some of his later and most original features were to be developed." David Smith used his background in industrial welding to create spatial abstractions with symbolic content. *David Smith: American Sculptor (1906-1965)* is a fine portrait of the artist and his work. It includes Smith discussing his creative process and working methods and interviews with fellow artists and friends Helen Frankenthaler and Robert Motherwell.

Christo is a leader among the sculptors who have foregone permanence altogether through temporary, site-specific sculptures in urban spaces and landscapes. For Christo drawings not only provide a means of planning the sculpture and recording the creative process, but they also become the primary documentation of the project. *Christo: The Artist's Decision* shows him in his New York City studio using diagrams and large-scale drawings to review his past projects and to describe his future plans. Collaboration is an essential ingredient for Christo's success as it is for Claes Oldenburg's huge site-specific sculptures of everyday objects. *Schoolbus Yellow Adirondack Green* traces the conception and installation of *Flashlight* by Oldenburg and Coosje van Bruggen. They discuss this 35-foot project

and show drawings and models of others. The videos will be available during gallery hours in a niche in the exhibition.

Bibliography

A bibliography of titles related to twentieth-century sculpture and selected artists in the Lane Collection will be available as a handout in the Lane Collection exhibition galleries. This bibliography was compiled by Shannen Hill, a University of Wisconsin-Madison graduate student.

New Resources for Teachers

For teachers who would like to learn more about *The Terese and Alvin S. Lane Collection*, the Elvehjem offers a new curriculum slide packet and a teacher workshop. The slide packet serves as an excellent introduction to twentieth-century sculpture in Europe and America. Written by Shannen Hill, it may be used by teachers in advance of guided tours of the Lane Collection. Artists such as Picasso, Dubuffet, Alexander Calder, David Smith, and Oldenburg are illustrated and discussed in relation to modern art movements, theory, historical context, and artistic processes. The slide packet will be lent free of charge to teachers requesting a group guided tour. Call 608-263-4421.

Judith Mjaanes, Madison elementary

school art teacher and Elvehjem docent, will present a teacher workshop on twentieth-century sculpture in the Lane Collection, on Saturday, November 4, from 10 a.m.–12 noon beginning in room L166. Teachers may receive in-service credit. The workshop is offered by the Madison Metropolitan School District. For information on registration call 608-266-6181. These offerings related to the Lane Collection will be most beneficial to art teachers and to teachers of social studies.

High school social studies, art, and literature teachers may borrow a new slide packet entitled "*Chushingura: The Storehouse of Loyal Retainers*" for showing in the classroom. The packet, which contains a script and nineteen slides, explicates one of the most famous of Japanese plays, *Chushingura*. The play and its representations in Japanese prints from the Elvehjem's Van Vleck Collection reveal a great deal about Japanese culture in the seventeenth through nineteenth centuries. The script was written by Trey Hoffman, UW-Madison graduate student in art history, with funds provided by the Japan America Society. These slides are lent free of charge for up to three weeks. To borrow "*Chushingura*" slides, call 608-263-4421.

The Elvehjem will offer a new poster, Hiroshi Yoshida's *Sailing Boats* of 1926, as a bonus to teachers requesting a tour or loan of the "*Chushingura*" slide packet during the period September through November.

Docents Plan Museum Birthday Party

On Sunday, October 1, as part of the birthday weekend celebration, docents will be wearing both their touring hats and their party hats. A committee of docents—Joan Feldman, Marcia Philipps-Hyzer, Jan Smart, and Karen Zilavy—has planned a variety of birthday activities for people of all ages.



Birthday Party – Bring Your Family and Friends SUNDAY, OCTOBER 1

What would a birthday celebration be without opportunities for people of all ages to participate in and enjoy? Join the Elvehjem docents on Sunday, October 1 at the museum from 2:00–4:00 p.m. where they will greet you with a schedule of activities, a silver medallion to be adorned, and a birthday hat to be decorated. Join the scavenger hunt for "hidden hats" in the paintings and sculpture (including the Lane Collection), strategically placed throughout the museum. Bring your imagination! What is a birthday party without musical chairs? Join us in Gallery III from 3:00–4:00 p.m. for live music and the challenge to occupy an empty chair! And finally, party favors will be awarded to every participant.



Curator of education Anne Lambert leads a tour of Gallery II for fifth graders at Madison's Emerson School

Curatorial Courses

Following the two summer curatorial courses in woodblock prints and painting conservation and techniques taught by the Elvehjem's curators Drew Stevens and Leslie Blackberg, respectively, the museum is pleased to host "Copying the Elvehjem Masters." Art galleries have served as a classroom for painters for centuries, a place from which they could learn the techniques of the old masters. The instructor, Tony Rajer, is a fine-art restorer who has planned the course for students who already know how to paint. These artists learn how the Elvehjem paintings were created. The course will cover techniques, materials, and styles. Students will use acrylic paints and set up their easels in the galleries of the Elvehjem following the same procedures used at the Louvre and the National Gallery of Art in Washington.

The course meets four Saturdays, October 7, 14, 21, and 28 from 10:00 a.m. to 1:00 p.m. The fee is \$48 per person, and the course is limited to six students. Experience in painting is required, and students will provide their own painting supplies, easel, and floor fabric. Preregistration is required. This course is organized by Continuing Education in the Arts, University of Wisconsin-Madison. For information about course content, call Leslee Nelson at 608-263-7814; for information about registration call 608-262-2451.

Collector Alvin Lane to Speak

Alvin S. Lane will present a gallery lecture on the sculpture and drawing in the exhibition *The Terese and Alvin S. Lane Collection* entitled, "The Collectors' Perspective," on October 19 at 5:30 p.m. The public is welcome.

Generous Support of Museum Programs

Through the generosity of local funding agencies the Elvehjem Museum of Art is continually able to present exhibitions and educational programming of the finest quality. The Elvehjem is especially grateful for the continuing involvement of the Dane County Cultural Affairs Commission and the Evjue Foundation/The Capital Times, both of which have a long history of supporting the museum and are currently assisting with the Elvehjem's publication *Wisconsin Poets at the Elvehjem Museum of Art*.

The Dane County Cultural Affairs Commission (DCCAC), led by executive director Lynne Eich, has provided steady support for the Elvehjem's innovative museum programs. Last year DCCAC supported the Elvehjem's 1994 artist-in-residence Gronk in painting a mural on gallery walls. Past exhibitions funded by the DCCAC include *Heritage of the Brush* and *Artschwager: PUBLIC(public)*.

The Evjue Foundation/The Capital Times has been involved on a personal level through Mrs. Frederick W. (Violet) Miller, who served on the Elvehjem Museum Council from 1980 until her death in 1992. The Evjue Foundation has supported educational programming and publications. In 1993, the foundation donated *Portrait of Lady Caroline Montagu, 1831*, by English artist George Hayter in Mrs. Miller's memory. The Evjue Foundation/The Capital Times continues to honor Mrs. Miller's memory through their continued dedication to museum programming.

With deep thanks the Elvehjem acknowledges the commitment of the Dane County Cultural Affairs Commission and the Evjue Foundation/The Capital Times to past programs and our current publication of *Wisconsin Artists at the Elvehjem Museum of Art*.

Poets Look at Art

Wisconsin Poets at the Elvehjem Museum of Art brings together the visual and the written arts in an interplay of ideas guaranteed to bring new insights to both media. The publication, which coincides with the celebration of the Elvehjem's twenty-fifth anniversary, includes thirty-two poems by thirty-two poets about thirty-two different artworks in the museum. Each work of art is presented in glorious color on the page facing the poem written about it. Because poetry is an aural as well as a visual art, an audio-tape with readings by professors Sybil Robinson and John Staniunas of theater and drama at UW-Madison is also available. Thus the book can stand alone or be used with the tape as a guide to the museum (book \$15.95, with tape \$19.95).

Wisconsin Poets at the Elvehjem Museum of Art comes from a program organized by docents Beatrice Lindberg

and Sybil Robinson to teach art appreciation to museum visitors. The two docents invited individual poets and members of poetry societies to compose poems on objects in the museum's collection. They received over 150 new poems of a quality that the museum decided to publish a selection. Professor Ron Wallace, director of the program in creative writing at UW-Madison, with a committee from the museum, selected poems for publication. Art professor Jim Escalante designed this elegant volume. Funding was generously provided by the Evjue Foundation/The Capital Times and by the Dane County Cultural Affairs Commission.

Canterbury Booksellers will host a reading of the poems in this volume, illustrated with slides, on Sunday October 22, at 4:00 p.m. at Canterbury at 315 W. Gorham Street. Sybil Robinson will read the poems, and poets will be invited to sign the books.

LVM Kicks Off XXV

The Elvehjem celebrates twenty-five years as the university's art museum with a gala evening event on Saturday, September 30. Join fellow museum supporters from 6:30 to 8:30 p.m. for hors d'oeuvres and a hosted bar, live music, and special presentations. Tickets to the event are \$25 per person. Call 263-2246 to receive an invitation.

Balloons, cake, and a full day of activities will mark the Elvehjem's Twenty-fifth Birthday Bash on Sunday, October 1. Beginning with the first Sunday Afternoon Live concert of the season, there will be something for everyone at the museum. Bring friends and family and help us blow out the birthday candles! All activities and admission are free.

12:30 -2:00 Sunday Afternoon Live concert in Gallery III

2:00 -4:00 Birthday cake and refreshments served in Paige Court. Hands-on art activities and birthday activities in the galleries organized by docents

Join us during extended evening hours on Friday, October 6 as part of Madison's Gallery Night. Stroll down State Street to visit the galleries and museums participating in the semiannual arts event. The Elvehjem Museum of Art's galleries and Museum Shop will be open until 7:00 p.m. Make an evening of it! For more information call 608-263-2246.



There was fun for people of all ages during the museum's FIESTA GRONK. Family activities kept visitors busy all day long while learning about art.

HOLIDAY SHOP AND WINTER MEMBERS' SALE

The Elvehjem's annual Holiday Shop opens on November 1, with an exceptional array of gift items, holiday decorations, and cards for Hanukkah and Christmas. "The Holiday Shop was established in 1982, and each year brings a greater response from the public," notes Museum Shop manager Liese Pfeifer. "Madison shoppers are always looking for unique gifts and decorations, which the Elvehjem is able to offer, as well as quality arts-related products. It's also a wonderful way to combine a little shopping with a visit to the museum. And as always, purchases at both shops help support the museum's exhibitions and programs." The Holiday Shop is located across from the Museum Shop, at the Murray Street entrance to the museum. Holiday Shop and Museum Shop hours are Monday

through Saturday 9:00 a.m. to 5:00 p.m. and Sunday 11:00 a.m. to 5:00 p.m.

Just in time for holiday shopping, the Winter Members' Sale will be held Thursday, November 16 through Sunday, November 19. In acknowledgment of and thanks to the many members who support the museum, the sale provides a 20-percent discount on all Museum Shop and Holiday Shop merchandise. It's the perfect opportunity to find just the right gift at an exceptional price! A current membership card must be presented to receive the discount, which is not valid in conjunction with other discounts. To become a new or rejoining member, call the Elvehjem at 608-263-2246 to receive a membership form, or join at either museum shop!

LVM
XXV

Information: 608-263-2246

Admission is free
 Gallery Hours
 Sunday–Saturday 9 a.m.–5 p.m.

Museum Shop Hours
 Monday–Saturday 9 a.m.–5 p.m.
 Sunday 11 a.m.–5 p.m.

Kohler Art Library Hours
 Monday–Thursday 8 a.m.–9:45 p.m.
 Friday 8 a.m.–5:45 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, programs, and special events
- 15% discount at 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 INFORMATION

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 _____

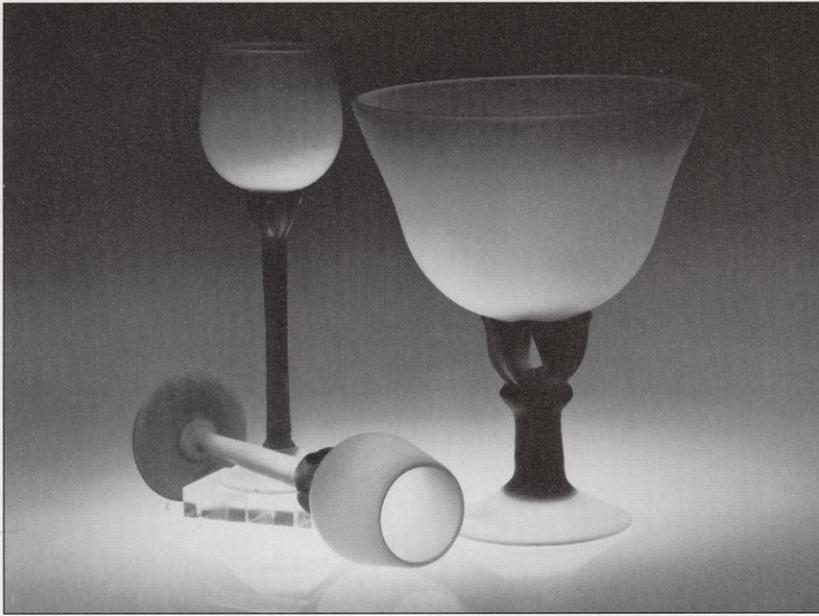
Check level: Founder \$100 Family \$45 Individual \$30 Student or senior \$20

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

Charge my Visa MasterCard

Card # _____ Expir. date _____ Signature _____

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



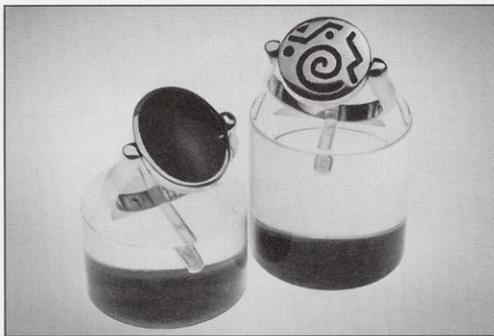
Check Out Our Glass!

Handblown glass bowl in variegated cobalt blue, 10 x 9.5-inch Bowl
 \$46.00, members \$39.10
 Goblet/votive holders, 11 inches H. \$30.00 each, members \$25.50



Anniversary T-Shirt!

Celebrate our twenty-fifth anniversary by wearing a t-shirt. Text on back reads:
 Elvehjem Museum of Art
 University of Wisconsin-Madison
 1970-1995
 White print on a black T
 available in large, and extra-large.
 \$14.00, member \$11.90



New Jewelry Selections!

Reversible sterling silver rings;
 semi-precious stone and
 embossed design. \$20.00,
 members \$17.00.

**Holiday Shop
 Opens November 1
 Closes January 6**

ARTSCENE

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



Fall 1995
 Important Dated Information!