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Elvehjem Museum of Art

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Elvehjem Museum of Art *artscene*

University of Wisconsin-Madison
Volume 10, Number 2
April/May 1994

Prints from the University Fine Arts Press

Tandem Press: Five Years of Collaboration and Experimentation opens April 9. We invite the university and local communities to a reception celebrating the exhibition on April 15, from 5:30 to 7:30 p.m. Use this opportunity to introduce your friends to the Elvehjem by bringing guests. Sign up for the free drawing for a copy of the exhibition catalogue or a Tandem Press demonstration print.

The museum's curatorial staff has selected fifty-six prints to represent the thirty-three artists who visited Tandem, the university's fine art press, from 1987 through 1992. The work produced at Tandem is a broad cross-section of contemporary printmaking with the range of subjects from realist representations to abstract constructions, in processes as diverse as monochromatic woodblock prints and multiple plate lithographs, done by artists who have spent their life in making prints as well as painters being introduced to printmaking for the first time. This exhibition reflects Tandem Press's versatility and innovation in printmaking processes during its first five years of collaboration with artists.

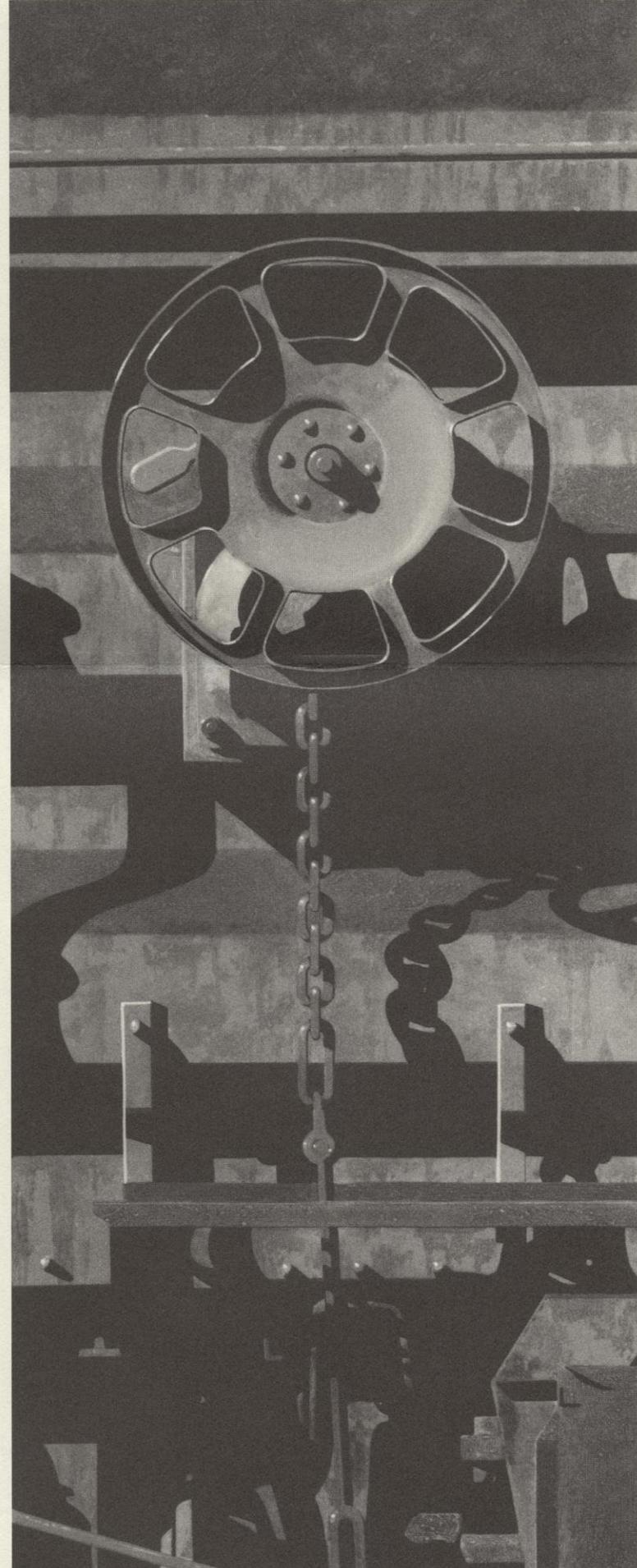
Tandem Press was founded in 1987 by Professor William Weege as a branch of the UW-Madison Art Department, which is in the School of Education. Tandem brings in prominent artists to create prints while training graduate students in printmaking and supporting the operation through sales of editions. At its inception the Elvehjem Museum was designated its official archive. The museum catalogues, stores, insures, and conserves the archive prints and makes them available for viewing and study.

The original arrangement also stipulated that the museum would organize periodic exhibitions of the work produced at the press. Although individual prints have been on view as Artworks of the Month and in such exhibitions as the 1993 show of recent acquisitions, *Tandem Press: Five Years of Collaboration and Experimentation* is the first retrospective overview of the work produced by Tandem. The exhibition will remain on display through July 17 in galleries VII and VIII.

The continuing relation with Tandem Press is vital to the educational mission of the Elvehjem. The museum has always been a center for the study of prints and printmaking, and prints comprise 56 percent of its permanent collection. Obviously, Tandem Press as an experimental laboratory is an important source of contemporary prints for the museum's permanent collection. However, Tandem is also a vital resource for research and learning. Museum curators and art history students regularly visit the press and through interaction with the visiting artists and study of the projects underway are kept up to date on the latest ideas and techniques being explored through the print medium.

A catalogue of the exhibition will be available in the Museum Shop featuring an essay by Elvehjem curator of prints Andrew Stevens, thirty-three color plates, a checklist of the exhibition, biographical material on the artists, and an illustrated list of prints produced at Tandem from 1987 to 1992. The list price is \$24.95, before members' discount.

This exhibition is made possible by the generous support of Rayovac Corporation and the Anonymous Fund.



Robert Cottingham, *Rolling Stock Series No. 7, for Jim, 1991*, sixteen-color collograph, etching, and monoprint from one steel and five plastic plates on Arches Cover white paper, 83 x 37 3/4 in., Tandem Press Archive, 1991.110.

Sculpture by Polish Artist

Magdalena Abakanowicz: Crowd No. 2 will be on display on the fifth floor from April 9 through June 12. These twenty figures formed of burlap and resin are on loan from the Richard Gray Gallery in Chicago, and we are grateful to them for sharing this emotionally powerful work.

A sculptor of many media, Abakanowicz came to international prominence in the mid 1960s with monumental woven works that brought a sculptural dimension to the traditionally flat medium of textiles. She began producing outdoor sculpture in 1965 and took up this medium again in the 1980s filling commissions for the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts, the State University of California at Fullerton, and other commissions in Italy, Germany, and Israel.

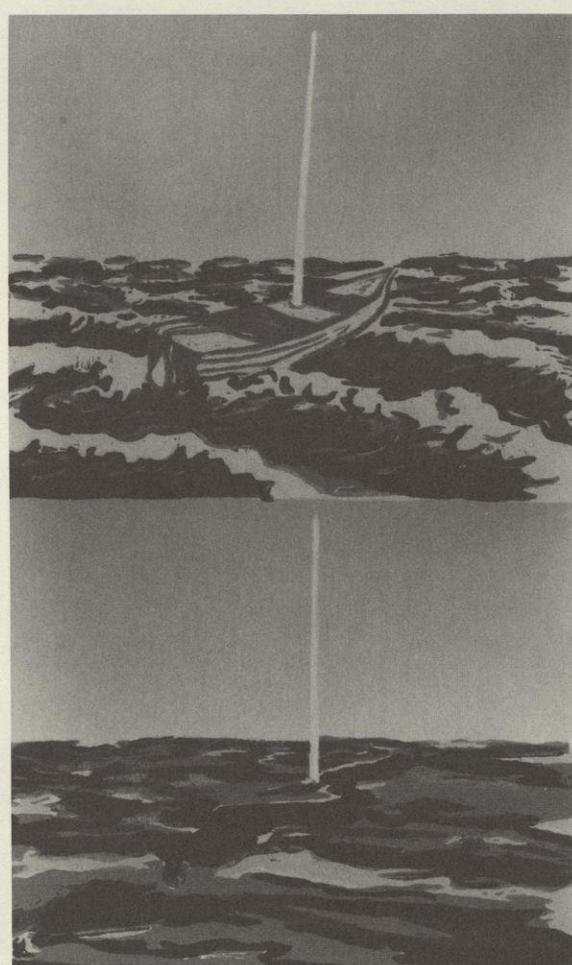
In the 1980s and early 1990s she experimented with bronze, along with textiles and other metals, in creating monumental vertical sculptures depicting fragments of the human body. In 1987 she created *Crowd*, a group of forty-seven erect, headless anonymous figures drawn up like a battalion in rank and file. She used soft materials like muslin, burlap, jute, nylon arranged in layers like skin or applied like bandages to parts of the body. The work at the Elvehjem is the second in this intense series. These vertical, mutilated figures make up the terrifyingly uniform crowd which populates the theater of war located in the history of Poland and in the psyche of Magdalena Abakanowicz.



Magdalena Abakanowicz (Polish, b. 1930) *Crowd No. 2*, 1988 (detail), burlap and resin, twenty figures, approx. 67 x 24 x 12 in. each. Courtesy of Richard Gray Gallery, Chicago

Born in Poland in 1930, Abakanowicz has witnessed the physical and psychological violence of war from the conquest of Nazi Germany through the totalitarian

regime of the USSR. She has responded to the violence around her by creating works which at once signify destruction and redemption.



A highlight of the Tandem Press exhibition: Richard Bosman, *Awash*, 1988, woodcut and stencil, 37 3/8 x 23 1/4 in., Tandem Press Archive, 1988.29

Mini Exhibitions in Niche Cases

Drawing from our marvelous Ernest and Jane Werner Watson collection of Indian miniature paintings, Gautam Vajracharya, a lecturer at the university in South Asian studies and in art history, has selected representative works in the later Mughal, Rajput, and Pahari styles for the niche between galleries VI and VII. These complement earlier works shown from January to mid March to provide a broad survey of South Asian art and bring out treasures of the museum's collection.

The Watsons collected these prints when Ernest was science attaché to the United States Embassy in New Delhi in 1960-62 and on subsequent visits to India. Jane Werner Watson, an alumna of the University of Wisconsin, and her husband began making generous donations to the Elvehjem in 1964; after the demise of her husband in 1970, Mrs. Watson continued giving to the collection which now numbers over 250 outstanding Indian miniatures.

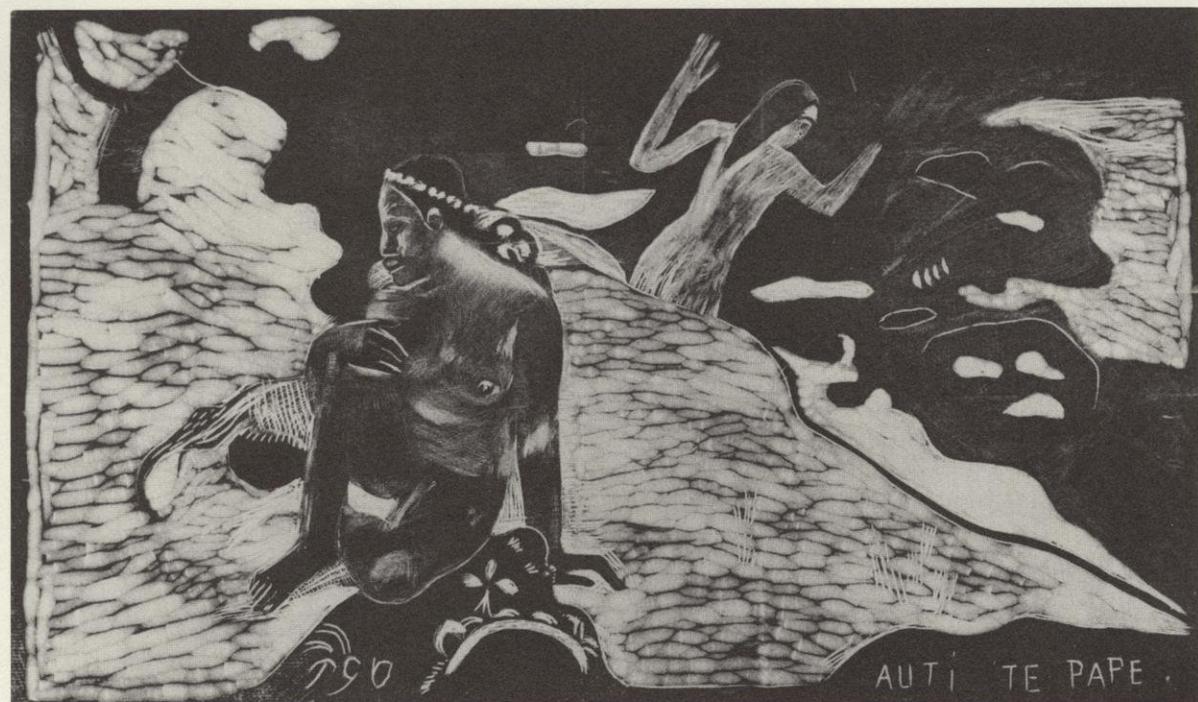
The niche between galleries III and IV will feature Japanese pillar prints from the Van Vleck collection through April 10th. The tall, narrow format of the pillar print, popular throughout most of the eighteenth century, encouraged experiments with dramatic compositions. The display contains three prints by Kōryūsai (active in the 1760s to 1780s), one of the most prolific and innovative designers of pillar prints. Also included are single prints by four major contributors to the development of wood-block prints in the mid to late eighteenth century: Harunobu (active about 1725-1770), Masunobu (active 1740s-1750), Kiyonaga (1752-1815), and Utamaro (1750-1806). The display incorporates the research of students from two Japanese art history classes held in the spring of 1993. The final preparation was carried out by two of those students, Sarah Cohen and Rahel Goldstein.

Museum Is Laboratory for Student Experiments

The exhibition that opens on May 14, *Lasting Impressions: The Art of Printmaking*, is the tangible result of a year-long class, Art History 602: Museum Training and Connoisseurship. It points up the use of the university museum as classroom for training future museum personnel and art historians. It demonstrates how the objects in the museum's collections form part of the university learning experience. The class, taught by museum director Russell Panczenko, has been offered for the past three years.

The students in this class come from diverse educational backgrounds with varying experience in art. In the fall semester they learned about types of museums, issues facing museums today, the structural divisions within museums, job descriptions. The spring semester is devoted to working with art, with objects as objects. Class members working on the exhibition are Laura Caruso, Yoo-Kyoung Choi, Rahel Goldstein, Mila Gomez, Joseph King, Mary Catherine Robinson, Allison Smith, and Susan Sutherland.

The topic for this semester's class is print connoisseurship: how to identify the process from looking at the print and learning how the process works. The class has divided up into pairs who are each respon-



Paul Gauguin (French, 1848–1903), *Auti te Pape*, 1898, woodcut, 8 x 13 15/16 in. Bequest of Alexander and Henrietta W. Hollaender, 1992.281.

sible for a type of printing—relief, nonacid intaglio, acid intaglio, and lithography. Each pair selects fifteen to twenty works from the museum's collection and explains them to the class, giving information which will become the didactic wall labels for the exhibition. From these presentations the class will narrow down the selection to

about forty prints to be exhibited. The students are also responsible for arranging, hanging, and such attendant elements as the reception and invitation to give them a full understanding of how an exhibition is put together.

Popular Illustrations by Winslow Homer in Mayer Gallery

Winslow Homer the Illustrator: His Wood Engravings, 1857–1888, which covers thirty-one of Homer's creative years, records the growth of an artist from a self-taught, popular illustrator to a deeply moving, major artist. The exhibition shows scenes of daily life and nearly fifty engravings of the Civil War which, though not as harshly realistic as the photographs of Matthew Brady, are the most complete artistic record we have of the American Civil War. In the years following the war we see his illustrations of the joyous aspects of middle-class life—holidays, balls, children at play. The popularity of his illustrations is comparable to those of Norman Rockwell in the middle decades of this century.

Winslow Homer's private life is less well known. He was born in 1836 near Boston Harbor and grew up in then-rural Cambridge, where he developed an enduring love of the outdoors. At eighteen, Homer apprenticed himself to a Boston lithographic shop owner. In 1857 as a free-lance artist, he contributed illustrations to almost every issue of *Harper's Weekly*. He moved to New York in 1859 just as the illustrated newspaper and magazine became an inte-

gral part of the life of the nation. He eventually contributed engravings to such broadly distributed publications as *Harper's Bazaar* and *Scribner's Magazine*, before photographs

ings required for the publication of magazines with a national circulation. Because the blocks were planed down and reused for the next issue, no blocks from Homer's engravings survived. Indeed, few complete sets of Homer's illustrations survived because of their source—the equivalent of the Sunday newspaper.

During the Civil War, Homer was sent to the front as artist-correspondent. His engravings of the war allow us to see the battlefield and the soldiers' lives behind the lines. Following the war, Homer continued to depict the rural life he loved, gaining a popular following. In the 1870s Homer turned to painting. His last illustrations were done in May 1886 for *The Century Magazine*. Winslow Homer died in 1910.

This exhibition was organized by the George D. and Harriet W. Cornell Fine Arts Museum at Rollins College in Winter Park, Florida and has toured the nation under the auspices of Smith Kramer, a fine arts service in Kansas City, Missouri.

The exhibition at the Elvehjem, which has been generously supported by the Webcrafters-Frautschi Foundation, will be on display in Mayer Gallery through May 1.



Winslow Homer (American, 1836–1910), "Snap-the-Whip," from *Harper's Weekly* (September 20, 1873). Photo courtesy Cornell Fine Arts Museum

were printed for mass distribution.

For these illustrations, Homer drew in pencil or pen directly upon the surface of a hardwood block; engravers then cut away all the white surfaces to leave a linear design. The raised lines were inked and an impression was made; the hardwood block withstood the tens of thousands of print-

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Please return this form to Elvehjem Museum, Membership Office, 800

University Avenue, Madison, WI 53706.

Thank you. Your membership contribution supports acquisitions, exhibitions, publications, programs, and receptions.

From the Director

The Elvehjem Museum presents a full schedule of exhibitions and associated programs that delight old and interest new audiences. Over the past several years, thousands of visitors have enjoyed presentations that span the globe and explore the ages. Work from the museum's permanent collection is augmented by work from other institutions and private donors. Artists and leading authorities in art history and associated subjects supplement the exhibitions with slide-lectures and demonstrations.

Some of the best-attended exhibitions in the recent past include *Frank Lloyd Wright and Madison* in fall 1988, *Irish Decorative Arts* in spring 1991, *Richard Artschwager: PUBLIC/public* in fall 1991, *The Integrative Art of Modern Thailand* in spring 1992, *American Color Woodcuts* in winter 1993, and most recently *African Reflections* in fall 1993. Popular programs include the John

Cale-Dennis Nechvatal performance in April 1991, Gloria Steinem's talk in June 1992, and the African Reflection's Festival of Music and Dance in September 1993.

The Elvehjem strives to balance historical with contemporary exhibitions, western art with other artistic traditions. The popular *African Reflections* brought in people who had never visited the Elvehjem and others who seldom visit art museums. The *Heritage of the Brush* exhibition of historical Chinese paintings and the contemporary Thai art exhibition in 1992 drew people particularly interested in Asian art, whereas artists well known in New York art circles such as Richard Artschwager or Patrick Ireland brought in another group. While audiences certainly overlap, many people are attracted to one exhibitions but not another.

Through exhibitions and educational activities, the museum strives to address

Page Wins Book in Drawing

Michelle Page, a graduate student in cell and molecular biology, is the winner of a stunning book of black-and-white photographs by Archie Lieberman, *Neighbors: A Forty-Year Portrait of an American Farm Community*.

Guests at the reception for the exhibition *Archie Lieberman: Close to the Land* were encouraged to register for the drawing, and Elvehjem director Russell Panczenko selected the winning entry.

Page, who herself does black-and-white photography, came to the exhibition for new ideas, which, she says, she found in abundance. This was the first Elvehjem reception she has attended, although she often comes to exhibitions. We congratulate Michelle Page, who says she is delighted to receive the signed copy of *Neighbors*.

the interests and concerns of museum members, the university and local communities, and visitors from the state and region. The museum staff continues to explore new and better ways of creating presentations that are accessible and enjoyable, using current museum technology and research, contemporary exhibition techniques, and by incorporating responses and suggestions from our audiences.

To be as effective as possible in fulfilling our objectives, we need responses from our members and our audience. We ask you, our members and visitors, to tell us which exhibitions in the past three or four years you particularly liked. Please take a moment to answer these brief questions. Then bring your survey with you during your next visit or mail it to Development Department, Elvehjem Museum of Art, 800 University Avenue, Madison, WI 53706. Your responses are valuable to us.

1. What recent Elvehjem exhibitions or programs have you especially enjoyed?

2. What about these programs made them particularly interesting?

3. What exhibitions, programs, or events would you like to see at the Elvehjem?

4. Please comment on other ways the Elvehjem can provide satisfying programs.

MARCH**24 Thursday**

Lecture, "The Narrative Style of Winslow Homer," by Patti Junker, assistant curator of American painting at the M.H. de Young Memorial Museum in San Francisco, 5 p.m. Elvehjem room 140

27 Sunday

Docent Ellen Lewis will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

27 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Mary Fritz, piano, Green Bay, 2:30 p.m., Gallery III

31 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

APRIL**3 Sunday**

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

3 Sunday

NO CONCERT

6 Wednesday

Lecture, "Building the Eternal City: Imperial Rome," by Janet DeLaine, Oxford University, 4:00 p.m., Elvehjem room 130. Sponsored by the departments of art history and classics

7 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

9 Saturday

Tandem Press: Five Years of Collaboration and Experimentation in galleries VII and VII and Magdalena Abakanowicz: Crowd No. 2 on the fifth floor open to the public, 9:00 a.m.

9 Saturday

Calligraphy demonstration, "The Nature and Characteristics of Chinese Calligraphy as Art," by Tse-heng Chow, 2:00 p.m., Elvehjem room 170. Seating is limited; classes or groups of three or more should call 608 263-4421 by April 9 to reserve space.

10 Sunday

Docent Henryka Schutta will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

10 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Winner's concert—Wisconsin Public Radio Neale-Silva Young Artist's Competition, 2:30 p.m., Gallery III

10 Sunday

Slide-lecture, "Seljuk Ornament in Medieval Turkey," last in series "The Eye of a Peripatetic: Frank Horlbeck on Art and Architecture Abroad," 4 p.m., Elvehjem room 140

14 Thursday

Docent Susan Stanek will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

14 Thursday

Tandem Press Visiting Artist Joseph Goldyne speaks about his work, 5:30 p.m., Elvehjem room 140

15 Friday

Public reception in celebration of the exhibition *Tandem Press: Five Years of Collaboration and Experimentation* 5:30-7:30 p.m., Paige Court

16 Saturday

Family activity, tour-and-art project related to *Winslow Homer the Illustrator*, directed by Dona McComas, UW-Madison, 10:30 a.m., Paige Court. Phone registration required. For more information, see next page

16 Saturday

Printmaking demonstration by printer from Tandem Press, 2:00 p.m., Gallery VII

17 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

17 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Pro Arte Quartet, Madison, 2:30 p.m., Gallery III

21 Thursday

Docent Sybil Robinson will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

21 Thursday

Slide-lecture by visiting artist Mierle Uklates, 5:30 p.m. Elvehjem room 140. Sponsored by the art department

23 Saturday

"Poetry about Art," poems written about Elvehjem art on display, presented by docents Bea Lindberg and Sybil Robinson, 2:00 p.m., Paige Court

24 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

24 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Christina Dahl, piano, Appleton, 2:30 p.m., Gallery III

28 Thursday

Docent Judy Christenson will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

28 Thursday

Lecture, "Collaboration Cubed: Designer, Printer, Audience," by Andrew Stevens, Elvehjem curator of prints, 5:30 p.m., Elvehjem room 140

MAY**1 Sunday**

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

1 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Howard Karp, piano, Madison, 2:30 p.m., Gallery III

1 Sunday

Last day to view *Winslow Homer the Illustrator: His Wood Engravings, 1857-1888*

5 Thursday

Docent Cathy Bertucci will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

8 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

8 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Lawrence Chamber Players, Appleton, 2:30 p.m., Gallery III

12 Thursday

Docent Henryka Schutta will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

13 Friday

Spring Gallery Walk, 5:00-9:00 p.m., in cooperation with galleries and museums on and off State Street. Galleries will remain open for art tourists

13 Friday

Public reception for *Lasting Impressions: The Art of Printmaking*, 5:00-7:00 p.m.

The Elvehjem Museum of Art and Students in Art History 602

Invite you to come to a reception
And bring a friend

Friday, May 13, 1994
5:00-7:00 p.m.

**Lasting Impressions
The Art of Printmaking**

Refreshments

14 Saturday

Lasting Impressions: The Art of Printmaking opens and runs through July 10

15 Sunday

Docent Peg Stiles will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

15 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Katherine Proctor, mezzo soprano, Eau Claire, 2:30 p.m., Gallery VII. Last concert of the 1993-94 season

19 Thursday

Docent Jane Pizer will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

22 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

26 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

29 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

Tandem Press Exhibition Educational Events

To celebrate the opening of *Tandem Press: Five Years of Collaboration and Experimentation* Andy Rubin, master printer/studio manager at Tandem Press, will demonstrate printmaking. Using a small press, he will ink and print a six-color woodcut. He will explain the techniques involved and answer questions related to the demonstration and similar prints in the exhibition.

The master printer is the closest collaborator with the designer at a fine art press. The two solve problems and work together to achieve the designer's intention in the finished prints. Andy Rubin, who earned his M.F.A. degree in printmaking from Arizona State University, has been the master printer at Tandem Press for over five years and therefore has worked closely with many of the artists in the exhibition. A demonstration will be held Friday, April 15 during the reception and another on Saturday, April 16, at 2:00 p.m. in Gallery VII.

To continue the theme of artistic collaboration Andrew Stevens, Elvehjem's curator of prints and drawings and essayist for the *Tandem Press* catalogue, will explore the relationship between artist, master printer, and the public through a slide lecture. In "Collaboration Cubed: Designer, Printer, Audience" he will address the twentieth-century phenomenon of viewers' involvement in the collaborative and thus the creative process. Audience, defined broadly, includes museum staffs and visitors, collectors and patrons, critics, and even the institutions of fine art presses. Drew Stevens's lecture will be Thursday, April 28 at 5:30 p.m. in room 140 of the Elvehjem.

Calligraphy Demonstration

Tse-heng Chow will demonstrate Chinese calligraphy, on Saturday, April 9 at 2:00 p.m. in room 170. He has entitled this event "The Nature and Characteristics of Chinese Calligraphy as Art." Mr. Chow is a well-known calligrapher in China, and examples of his work are found in major museums and historical sites. His inscriptions have been carved in stone stelae at the tomb of the Yellow Emperor and at the Yellow Crane Tower in Wuhan in central China. Examples of his writing are in the house museums of General Yueh Fei, a twelfth-century poet and calligrapher, and Mao Tun, a famous twentieth-century novelist. Tse-tsung Chow, professor of East Asian languages and literature at UW-Madison, will provide commentary. Seating is limited; classes or groups of three or more should call 608-263-4421 by April 9 to reserve space.



In Memoriam—Sara Fellman

The museum staff and docents are saddened by the death of Sara D. Fellman on February 1, 1994. Sara Fellman was a member of the first Elvehjem docent training class in 1971 and continued active service as a guide for over twenty years. A very friendly and exuberant lecturer, she often gave school tours and presented many gallery talks to adults on special subjects, most recently on the museum's collection of Lalique glass. Sara was an avid student who eagerly researched our artworks and transferred her enthusiasm for learning about art to her tour groups through hundred of tours and talks. Memorial gifts in Sara's name may be sent to the Elvehjem Museum of Art.

Winslow Homer the Illustrator Family Activity

In association with the exhibition *Winslow Homer the Illustrator: His Wood Engravings, 1857-1888*, the museum will offer a tour-and-art activity for young people ages nine to eleven who are accompanied by an adult. Under the direction of Dona McComas, UW-Madison art history graduate student, children and adults will briefly tour the exhibition and participate in an art project related to Winslow Homer's work. The program will be Saturday, April 16. It begins in the Paige Court of the museum at 10:30 a.m. and ends in the same location at 11:45 a.m. Although there is no charge, phone registration is required by Friday, April 8 at noon. Call 608-263-4421 for more information and to register.

Poetry about Art

Docents Bea Lindberg and Sybil Robinson will present "Poetry about Art" on Saturday, April 23 at 2:00 p.m. This program, in which they ask poets to write about a work of art in the permanent collection and then read the poems on a gallery tour, is a lively forum for looking at art and a catalyst to poetry writing. Anyone wishing to submit a poem for this event and for subsequent consideration for a publication should send it by Friday, April 15 at noon to Anne Lambert, curator of education, at the Elvehjem. For more information call 608-263-4421.

A Gentle Reminder of Museum Behavior

The museum has the responsibility of protecting the works of art while allowing people to see them. The museum also has the obligation to assure that one person's behavior does not interfere with the pleasure of other visitors. The museum staff wants visitors to feel welcome, but also needs visitors to know what behavior is compatible with the safety of the works of art.

Several rules are intended to promote safety and pleasant viewing conditions. Food and drink cannot be taken into the museum. Animals except guide dogs for the blind and hearing impaired are not permitted. Smoking is not permitted in the building. Radios and cassettes are permitted only with ear phones and with no sound audible to others.

Objects which could damage works of art are not permitted into the galleries; these include packages and purses larger than 11 x 14 inches and backpacks, umbrellas, and rigid baby carriers. Lockers for storing parcels are available on the third floor level, in the north and south hallways. These lockers require a twenty-five cent deposit. Large items which do not fit into the lockers may be checked at the Paige Court Security desk. An umbrella stand is also available behind the 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. Persons who are visually impaired may make an appointment in advance with the curator of education in order to touch selected works of sculpture under the supervision of a docent.

Photographs of the permanent collection may be taken with a hand-held camera without a flash. Written permission must be obtained from the registrar before tripods and lights may be used. Written permission must be obtained from the registrar before photographing a temporary exhibition.

Bulletin Available to Members

The 1992-93 *Bulletin/ Annual Report* will be published in mid May. This issue will cover two years of Elvehjem activities and is available to all who were members of the museum between July 1991 and June 1993. The *Bulletin* will be mailed to members who live outside the local zip codes of 535 and 537. Members in the local area will be mailed a postcard which can be used to acquire the publication in the Elvehjem's Museum Shop.

The *Bulletin* will also be available at exhibition openings: just show your postcard to the League member attending the information table to pick up your copy. If it is inconvenient to come into the museum for your copy, you may call (608) 263-2246 to request your *Bulletin* be mailed.

This issue will feature more articles on the permanent collection than any previous *Bulletin*. The wide-ranging and incisive studies include "Edwin Blashfield's Drawing of *The Mississippi River* for the Wisconsin

State Capitol Assembly Mural" by Anton Rajer, a conservator working on the restoration of the state Capitol, who explains the place of the Elvehjem's drawing in the painting in the Capitol. In "New Acquisitions of Lalique at the Elvehjem" Nicholas M. Dawes, a New York dealer specializing in glass, gives a careful description and evaluation of recent purchases for the Lalique collection made possible by the Ineva T. Reilly Purchase fund. In "Generations: A Singular Addition to the Permanent Collection" Russell Panczenko tells the story of the selection of an artist and work to adorn the facade of the museum and the completion of the project. Braden K. Frieder, a former graduate student in the art history department, explains the imagery and history of one of the more important pieces from the Vernon Hall Collection of European Medals in "A Portrait Medal of Giovanna degli Albizzi Tornabuoni." Gautam Vajracharya, a lec-

turer in the departments of art history and southeast Asian studies, outlines a theory of the development of Rajput painting based on the magnificent Watson Collection of Indian Miniatures in "Traditions and Change in Rajput Painting from the Watson Collection." In "Reading Utamaro's Unaccomplished" Quitman E. Phillips, assistant professor of art history, studies the iconography of a print in the famed Van Vleck Collection of Japanese Prints. Andréi Nakov, a specialist in Exter and the Russian avant-garde, gives a context and new dating for the three Exter figures owned by the Elvehjem in "A Modern-day *Modello*: On Three Figurines by Alexandra Exter."

The publication has over 250 pages with numerous photographs of works of art and installations of exhibitions. Plan to pick up your copy at the first opportunity. It is well worth taking advantage of this benefit of membership.

Students Gain Experience in Museum

The Elvehjem Museum offers many opportunities for students to learn about the profession. Students work and volunteer with curator of prints and drawings Andrew Stevens, registrar Lucille Stiger, education curator Anne Lambert, publications editor Patricia Powell, preparator Jerl Richmond, membership coordinator Rebecca Garrity, and Museum Shop manager Liese Pfeifer. The museum also employs two graduate students from the arts administration program as intern in public relations and as coordinator for Sunday Afternoon Live performances.

Many students volunteer to gain experience in a museum. Both paid workers and volunteers receive training which helps them determine career choices and confers credentials for their resumes. The museum benefits, too, from the enthusiasm and energy of the students.

Curator of prints Andrew Stevens's new assistant this semester is graduate student in art **Cara Cik**. Students in the print room supply patrons with works of art and materials from the files; they help preserve the works of art by matting and framing, and they update the museum's information.

Registrar Lucille Stiger has a new volunteer, **Allison Smith**, a graduate student in School of Library and Information Studies, who is making an inventory and adding

data to computer on the renaissance medals collection.

Education curator Anne Lambert's new student assistant **Siri Nilson**, a native of Portland, Oregon, is probably familiar to museum visitors because she was employed in the museum shop. Siri, who is studying for a master's degree in art history, has a special interest in museum education. She is a liaison between group leaders and docents and schedules tours and provides confirmations and study materials for students.

Jennifer Gassert, freshman art major, worked last semester as publications photography assistant to Patricia Powell and in the spring semester has added on the position of courier, working for Lori DeMeuse. **Chris Maltais**, a senior English major, is volunteering in the publications department to gain experience for a career in publishing; as she learns about aspects of print production, she works on press releases and special projects.

Preparator Jerl Richmond has new work-study student **Steve Johanowicz**, a freshman art major, who plans to pursue a double major in studio art and film.

Jill Nolan is an assistant in the development department, where she works with Rebecca Garrity in researching funding sources, writing grants, and planning special events. She also works on membership pro-

motions and the creation of a corporate support program. Jill, a first-year graduate student in art history, worked for a year as the development assistant at the Whitney Museum of American Art in New York before coming to Madison for graduate school. **Jennifer Haft**, an undergraduate in art history, volunteers in the development department on special membership and development programs and planning special events.

Stephanie White, a freshman nursing major, and **Jamie Salvo**, a freshman psychology and math major, are assistants to Sunday Afternoon Live coordinator **Suzy Beck**. **Keith Bieneman**, who received his M.B.A. in August, is a volunteer concert assistant and is working on an inventory of current space and laying the groundwork for a space requirement survey for building expansion.

The Museum Shop employs students to take care of sales, including phone orders, customer service, and handling cash. They also act as advocates for the museum, informing and encouraging the visitors to see the exhibitions and take out museum membership, and explaining the relation of the product to the permanent collection. New in the spring semester is **Kimberly Kingma**, a senior majoring in art.

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



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Gallery Hours
Sunday-Saturday 9 a.m.-4:50 p.m.

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

Kohler Art Library
For library hours call (608) 263-2258

Information: (608) 263-2246

Admission is free

artscene

April/May 1994

Important Dated Information!

ELVEHJEM

MUSEUM SHOP

Museum Shop Supports Exhibitions

The Museum Shop features several items related to printed artwork, a rich art form which dates back centuries and crosses many cultural lines.

Books in stock to inform you about prints include *A Century of American Printmaking, 1880-1980* by James Watrous (\$50); *How to Identify Prints* by Bamber Gascoigne (\$50); and two of our own publications, *Tandem Press: Five Years of Collaboration and Experimentation* with essay by Andrew Stevens (\$24.95), and *American Color Woodcuts: Bounty from the Block* with essay by James Watrous and catalogue entries by Andrew Stevens (\$29.95). Come in the night of the opening, or after you have viewed the exhibition.

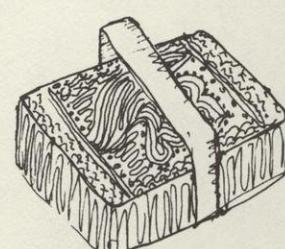
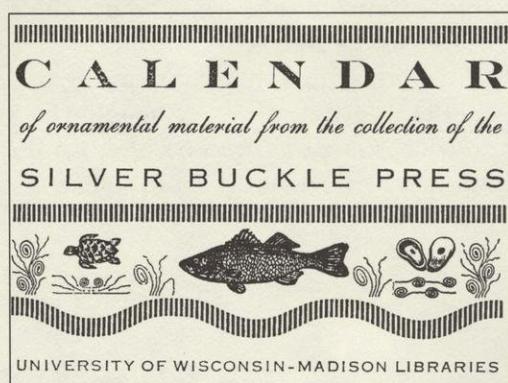
Other new objects in the shop are authentic copper batik stamps and wood blocks from textile prints (\$16-\$60). Place these handsome objects on your book shelf, table, or wall to add visual interest.

A different type of printmaking can be seen in the "any year" calendar of ornamental material from the collection of the Silver Buckle Press of UW-Madison (\$10). Another special features the collaboration of Madison artist Marta Gomez and UW philosophy professor Ivan Soll. They have

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