



## Artscene. Vol. 11, No. 2 April/May 1995

Elvehjem Museum of Art

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# Elvehjem Museum of Art *artscene*

University of Wisconsin–Madison  
Volume 11, Number 2  
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## Pfaff Prints in Mayer for Summer

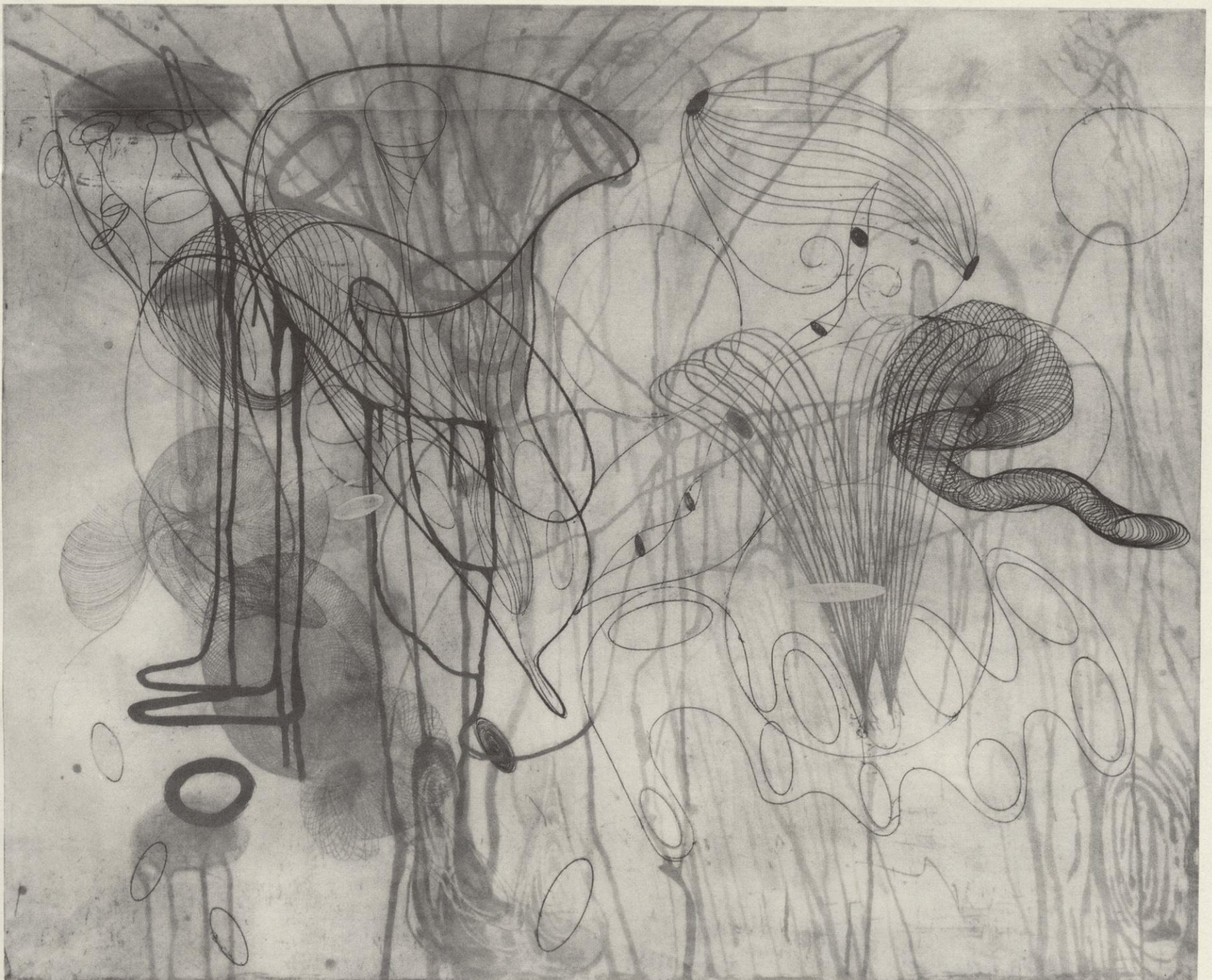
The Elvehjem Museum will present the prints of Judy Pfaff in an exhibition in the Mayer Gallery from May 6 through August 12. Judy Pfaff is known for her three-dimensional work, which brought her wide recognition in the early 1970s. Her best-known works are large installations which viewers literally enter, but she has continually worked in painting and collage as well as printmaking.

Her early work, both sculptural and printed, borrowed from the iconography of pop art for its vocabulary of forms and multiplied the shapes and texts of commercial logos and messages to construct of them an abstracted space. Her more recent works tend to borrow from the imagery of the undersea world. Her sculptures ranged from woven pieces that have forms similar to jellyfish and medusa, while her large installations can be seen as entire undersea environments suggesting, for instance, a dense tangle of seaweed which the viewer moves through to discover new juxtapositions and elements by changing perspectives.

Her works on paper have similar textures and structures, though

the viewer does not have the opportunity to move through these two-dimensional works and so change the relationship between one part of her composition and another. However, the prints of the artist still convey motifs of shape and texture that invite the viewer to puzzle out the ideas that bring elements of the works together. For instance, a sea creature in one part of a print might become an analog to another shape of knitted lines elsewhere in the composition, or an advertising logo or fragment like *Tatoes* might be lifted out and placed into a new context, referring to its utilitarian past but contributing to a new composition as well.

Judy Pfaff's exhibition at the Elvehjem is held in conjunction with her creation of a print commissioned by the Madison Print Club, which has been in operation since 1972. This is their twenty-third commission. In addition to presenting a print by the commissioned artist to each member of the club, the print club also presents an impression of the print to the Elvehjem. The group also supports student printmakers through an annual purchase prize.



Judy Pfaff (American, b. England, 1946), *Che cosa è acqua*, 1992, from the series *Half a Dozen of the Other*, drypoint, aquatint, 42 $\frac{7}{8}$  x 50 $\frac{3}{4}$  in. Courtesy of Crown Point Press



# View Our Monumental Contemporary Prints Beginning May 12

The Elvehjem will exhibit some of the more striking large works from its contemporary print collection from May 12 until June 18 in Brittingham Gallery VII. These works reflect the trend among printmakers in the last three decades to use the technical advances in printing to create larger and larger prints.

For an exhibition of large woodcuts called *Blockbusters* in 1986 Jessie Nebraska Gifford noted some of the reasons printmakers make such large works:

Ours is not exactly a period of nuance. Instead, our immediate world is one of spectacle; of endless miles of Christo's running fence; an American armada in the Gulf of Sidra; hundreds of pairs of tapping feet on "42nd Street"; tens of thousands of marathoners on the Verrazzano Bridge. . . .

However modern the trend, the urge to create monumental prints goes back at least 450 years. Albrecht Dürer's largest print, the *Triumphal Arch of Maxmillian I*, created in 1515 measured eleven feet high and over nine feet wide. But, while Dürer's *Triumphal Arch* had to be assembled from smaller printed sheets, contemporary printmakers can create works of this scale on a single sheet made available by modern paper manufacturers. Larger presses also provide printmakers greater ease in producing monumental prints. But the most important reason for exploiting the possibilities made available by technology is the realization by artists and audience alike of the extraordinary power of the large print.

As part of the Elvehjem's continued commitment to printed art, we have added such works as Jim Dine's *Nine Views of Winter, I* and Frank Stella's *Shards III* to our collection. Frank Stella's *Shards* is closely related to the artist's painting and sculpture. Consequently, in designing this print, Stella chose its scale to magnify the french curves, which appear frequently in his work, that are disposed through the composition. In drafting an irregular curve, one which is neither a circle nor an ellipse, the draftsman uses the various edges of the french curve to approximate a shape. That this tool, whose edges usually appear in anonymous fragments, should itself be the magnified subject of a work and provide the form which carries Stella's experiments with colors is typical of the artist's work of this period.



Frank Stella (American, b. 1936), *Shards III*, 1982, mixed-media color print, 45¼ x 39½ in. Juli Plant Grainger Endowment Fund purchase, 1988.11

Dine has often turned to images which are familiar almost to the point of being cliché and addressing them with his own vocabulary of style. In this case, the image's starting point is the classical Venus, whose torso, headless and armless though it is, has still been felt to represent the pinnacle of classical sculptural achievement. Dine, in reworking this icon of beauty into a more angular form, but providing it with a life-sized stature, at once makes it more abstract and gives it more presence than the small photographs by which most come into contact with such sculptures. Consequently, the print itself, its balances of form and line, color and light, comes to reillustrate not

merely an icon of the past, but claims its own prerogative as an art form as important as antique sculpture.

Such large works demand more care than smaller works on paper because of their sheer size; they are even more delicate than many paintings because the printing inks and papers used are intrinsically thinner and less sturdy than oil and canvas. However, monumental prints are important not only because of their beauty and power, but because they mark a fundamental shift in the art world in the last three decades, as both the importance and as the size of prints has burgeoned.



# Rosenquist Prints on View Through April 30

*James Rosenquist: Time Dust, Complete Graphics 1962–1992* is the first comprehensive retrospective documenting the renowned pop artist's thirty-year career as one of America's most innovative printmakers. Over a hundred prints, from the artist's first tiny etching to the largest and most complex print ever made, are displayed together for the first time in galleries VII, VIII, in Mayer, and on the entire top floor.

Born in 1933, Rosenquist grew up in the Midwest and studied at the University of Minnesota. In 1955, he moved to New York City to attend the Art Students League and continued painting billboards to support himself. After joining such pop artists as Robert Rauschenberg, Jasper Johns, and Robert Indiana, Rosenquist became well known himself by the early 1960s.

He produced graphics that increasingly challenged the boundaries of size and traditional techniques. The images, appropriated from newspaper and magazine clippings, juxtaposed male-trousered legs, glossy red lips, food projects, and ephemera from what he calls "the world of supermarket junk and plenty." His heroic prints created between 1972 and 1974 were among the

first to approach the scope of contemporary paintings. *Horse Blinders*, 1972, *Flamingo Capsule*, 1973, and *F-111*, 1974, reiterated in lithography his monumental canvases of the 1960s, as did the pop art series that included *Zone*, *Pushbuttons*, and *Marilyn*. Concurrently, a large, technically difficult print, *Off the Continental Divide*, 1973–74, explored new autobiographical concerns.

During the 1970s Rosenquist worked with master printers at such workshops as Styria Studio, Petersburg Press, Mourlot New York, Gemini G.E.L., and Graphicstudio at the University of South Florida, where he developed a long-standing relationship with artist/printmaker Donald Saff. From their first collaboration came the beautiful and poignant *Cold Light Suite*. It was also in Florida, at Graphicstudio and in his own studio on Indian Bay in Aripeka that Rosenquist developed the stunning cross-hatch technique that dominated his work of the 1980s.

Technological invention and colorful printmaking pyrotechnics reach a pinnacle in Rosenquist's final contributions to this exhibition. The mural-scale works created with Kenneth Tyler during the artist's

1988–89 and 1991–92 residencies at Tyler Graphics, Ltd. include the *Welcome to the Water Planet* series, which curator Constance Glenn calls "virtuoso papermaking and printmaking with Rosenquist's most expansive vision." *Time Dust*, 1992, the grand finale work, is a thirty-five foot print composed of seven panels made of colored pressed-paper pulp involving lithography, screenprint, relief, etching, collage, and a production crew of sixteen. Its free-floating images range from a shiny, empty soda can and a log jam of 100-dollar bills to musical instruments and colorful asteroids floating through a fiery galaxy littered with the debris of our time on earth. "It really is amazing," James Rosenquist muses, "what one's life is represented by: it's time dust."

Constance W. Glenn, director of the University Art Museum, California State University, Long Beach is curator of this traveling exhibition, which is supported by a grant from the National Endowment for the Arts. It is being circulated by Curatorial Assistance of Los Angeles. Glenn's 180-page catalogue, with 150 color plates is available in the Museum Shop.



James Rosenquist works directly on the plate for his aquatint *Welcome to the Water Planet* at Graphicstudio, University of South Florida, Tampa. Courtesy of Graphicstudio/USF. Photo George Holzer



## Keep Spring Graduates in Touch—with a Museum Membership

Give the gift of membership to someone you know who is graduating this year. With an Elvehjem membership, they will receive issues of *Artscene* and other special announcements in the mail keeping them abreast of Elvehjem events. Whether the graduate is leaving Madison or staying here in town, an Elvehjem membership will keep them close to campus. Give a gift that keeps giving all year long—give an Elvehjem Museum of Art membership.

## Finale of Sunday Afternoon Live

The final six Sunday Afternoon Live concerts in April and May mark the close of the series' 16th season. On April 2, the concert will feature the winner of the WPR Young Artist Competition, this year featuring a young Wisconsin woodwind musician. Both solo and ensemble performances round out the year with piano and cello recitals as well as ensemble music from the

Wausau Conservatory Faculty and Madison's own Pro Arte Quartet. On May 14 the final concert of the season will feature Jae-Kyung Kim on violin. There will be no live concert on Easter Sunday, April 16. All concerts will be broadcast live on WPR and begin at 2:30 p.m. Come and join the audience in Brittingham Gallery III for the free concert or enjoy browsing the current special exhibitions while the music resounds throughout the building.

The Elvehjem Museum of Art would like to thank the following individuals and groups for their efforts in making the 1994–95 season a success: SAL coordinator Julia Helmstadter and the SAL crew for their great enthusiasm and professionalism; the Elvehjem League for hosting the postconcert teas and their donation of cookies; Steep and Brew for their donation of tea; La Brioche for their donation of cookies; the many individuals who shared their expertise during the intermission segments; and the staff of Wisconsin Public Radio for helping to make this collaboration a Madison tradition.

Next fall, the Elvehjem and WPR will return with the 17th season of Sunday Afternoon Live from the Elvehjem. We hope you will be able to join us then as we celebrate the museum's twenty-fifth anniversary.

## Behind-the-Scenes Tour

On May 5, in conjunction with Madison's Gallery Night, the Elvehjem will be open from 5:00–7:00 p.m. to offer visitors a behind-the-scenes museum experience. Director Russell Panczenko and curators Leslie Blacksberg and Drew Stevens will present the “working” side of the museum. Visitors will be able to view the museum's on-site storage and preparation areas and view an exhibition in the process of being installed. Aspects of exhibition coordination, art conservation, and installation will be discussed. Presentations by Panczenko, Blacksberg, and Stevens will be given at 5:00 p.m., 5:30 p.m., and 6:00 p.m. The museum's permanent collection galleries will also be open for viewing.

# Contemporary Art in Chicago

The Elvehjem Museum of Art, in conjunction with the Madison Art Center, invites you to join us on a special one-day tour to Chicago's Museum of Contemporary Art and an exclusive private tour of select art galleries on Friday, June 2, 1995.

The tour falls on the final weekend of the Museum of Contemporary Art's exhibition *Franz Kline: Black and White, 1950–1961*. The exhibition, organized by curator David Whitney and The Menil Collection staff in Houston, examines Kline's classic period and its relationship to abstract expressionism in a collection of paintings and drawings. The group will be given a private tour of the exhibition with a discussion of Kline's work and place within art history.

After seeing the exhibition, the group will have time to tour other portions of the museum or stop at the many fine shops and restaurants located in the immediate vicinity—on famous Michigan Avenue. Lunch will be on your own.

At approximately 2:30 p.m. the group will travel to the River North area of Chicago for a tour of select private galleries. For about two hours a guide will lead the group through several galleries specializing in contemporary art by some of the nation's leading artists. The group will be provided with in-depth information on artists and new art works as well as an inside look at art gallery operations.

Tickets are available to Elvehjem

Museum of Art and Madison Art Center members for \$45 each and to nonmembers for \$50 each.

Tour fee includes coach transportation to and from Chicago (departing from Nakoma Plaza), pastries and juice served on the bus, admission to the MCA and docent tour, and private tour of River North galleries. The group will leave Madison on Friday, June 2 at 8:30 a.m. promptly and return at approximately 8:00 p.m.

Registration and payment must be received by May 25. Space is limited. For more information call the Elvehjem Membership offices at (608) 263-3686.

## Registration Form

If reservations are being made for more than one person, please attach a list of all names, addresses, and phone numbers of participants. Registration deadline is May 25.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone day: \_\_\_\_\_ evening: \_\_\_\_\_

Chicago Trip  
Number of reservations: \_\_\_\_\_ at \$45 per Elvehjem or MAC member

\_\_\_\_\_ at \$50 per nonmember

Total amount enclosed: \$\_\_\_\_\_

\_\_\_\_\_ Check enclosed (payable to Elvehjem Museum of Art)

\_\_\_\_\_ Charge my credit card: \_\_\_\_\_ VISA \_\_\_\_\_ Mastercard

Card no: \_\_\_\_\_ date: \_\_\_\_\_

Signature: \_\_\_\_\_

Mail registration form and payment to:  
Elvehjem Museum of Art, 800 University Avenue, Madison, WI 53706

## Tour Itinerary

8:30 a.m.	Bus departs from Nakoma Plaza en route, pastries and juice served
11:30 a.m.	Tour of Franz Kline exhibition at the Museum of Contemporary Art
12:30 p.m.	Free time to explore the museum and nearby shops and restaurants
2:30 p.m.	Private tour of galleries
5:00 p.m.	Bus departs from Chicago



## APRIL

Through April 30 the video "Welcome to the Water Planet," showing James Rosenquist making prints in 1989, will be screened daily at the south entrance to Paige Court

### 2 Sunday

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

### 2 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Winner of the Wisconsin Public Radio's Neal-Silva Woodwind Competition, 2:30 p.m., Gallery III

### 6 Thursday

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

### 6 Thursday

Tandem Press/Department of Art Visiting Artist lecture by Jane Goldman, 5:30 p.m., Elvehjem room 140

### 9 Sunday

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

### 9 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Esther Wang, piano, Platteville, 2:30 p.m., Gallery III

### 13 Thursday

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

### 16 Sunday

Easter Sunday, no tour of the temporary exhibitions

No Concert

MUSEUM IS OPEN

### 20 Thursday

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

### 23 Sunday

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

### 23 Sunday

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

### 27 Thursday

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

### 30 Sunday

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

### 30 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Wausau Conservatory Faculty Concert, 2:30 p.m., Gallery III

### 30 Sunday

Last day to see *James Rosenquist: Time Dust, Complete Graphics 1962-1992* in galleries VII, VIII, Mayer, and the top floor

## MAY

### 4 Thursday

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

### 5 Friday

Behind the Scene at the Elvehjem: tours by director Russell Panczenko and curators Leslie Blacksberg and Andrew Stevens provide visitors an opportunity to learn about the workings of the museum, 5:00-7:00 p.m. as part of Madison's Gallery Night activities

### 7 Sunday

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

### 7 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Jae-Kyung Kim, violin, Madison, 2:30 p.m., Gallery III

### 11 Thursday

Book Fair starts today and lasts through Sunday, Paige Court

### 11 Thursday

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

### 12 Friday

*Monumental Contemporary Prints from the Permanent Collection* opens in gallery VII and remains on view through June 18; *Judy Pfaff: Prints* opens in Mayer Gallery and remains on view through August 6

## Frame Sale

**When:** Friday, May 5, 3:00-7:00 p.m.  
Thursday, May 11 and Friday, May 12  
9:00-5:00 p.m.

**Where:** Paige Court

**What:** preowned wooden and metal frames sized from 12 x 18 in. to 36 x 60 in.; plain and carved, painted and gilt, contemporary and historic; some matched sets

**How much:** \$5.00 up

### 14 Sunday

Last day to purchase books at Book Fair

### 14 Sunday

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

### 14 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Uri Vardi, cellist, Madison, 2:30 p.m., Gallery III. Last concert of the 1994-95 season

### 18 Thursday

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

### 21 Sunday

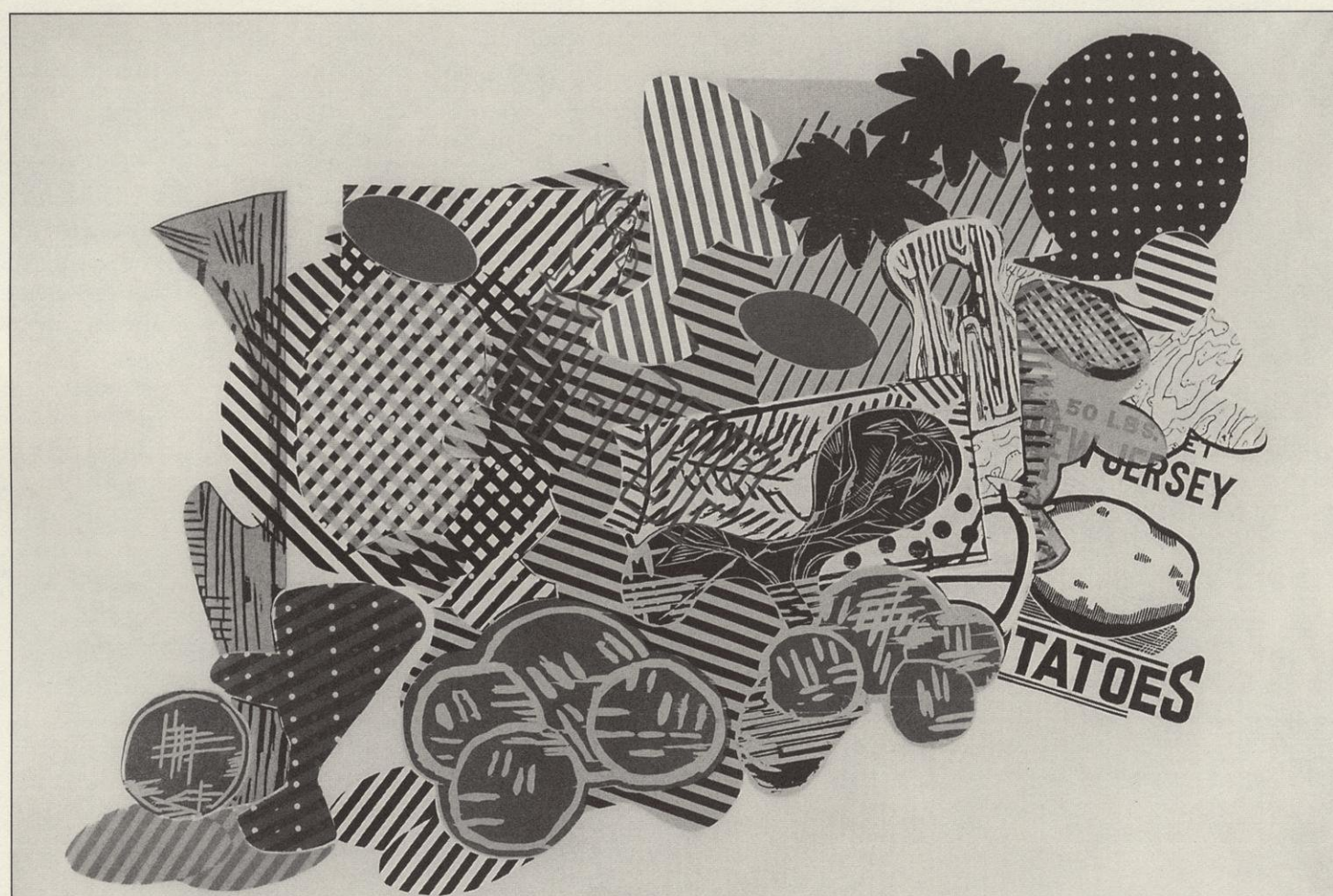
Docent Joan Hamann will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

### 25 Thursday

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

### 28 Sunday

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



Judy Pfaff (American, b. England, 1946), *Tatoes*, 1987, from the series *Six of One*, color woodcut, 43 x 63 in. Courtesy of Crown Point Press



## Summer Curatorial Courses

The Elvehjem is pleased to present two summer classes taught by the museum's curators that 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.

Each class, divided into six sessions, is presented on Tuesday and Thursday afternoons. Class size is limited and preregistration is required. The course fee is \$60 per course, per person for nonmembers of the museum or \$51 for Elvehjem members.

### The Woodblock Print in Japan, Europe, and America

From amateur to expert, individuals with an interest in prints can explore world-class examples of woodblock printing from the Elvehjem's collection of works on paper, including the extensive Van Vleck collection of Japanese prints. The course will provide an in-depth look at printing techniques, connoisseurship, and history through discussion and detailed examination of prints. The course will be taught by Andrew Stevens, Elvehjem curator of prints and drawings.

Print class dates: June 15, 20, 22, 27, 29 and July 6 (no class July 4)

### Introduction to Painting Techniques and Conservation

This class explores painting methods employed by artists from the late medieval to the modern periods. Participants will examine paintings in the Elvehjem collection to learn the specific technical and visual qualities of the major pictorial media: tempera, oil, and acrylic. The class will also look at paintings that have been conserved to gain an understanding of the process, the result, and the art historical questions involved. In addition, the class will inspect the different supports painters have used over time and will consider the history of frames. The course will be taught by Leslie Blacksberg, Elvehjem curator of collections.

Painting class dates: July 11, 13, 18, 20, 25, and 27.

For more information and a registration form call the Elvehjem education department at 608-263-4421 after April 3.



(l-r from front) Helene Metzenberg, Henryka Schutta, Rosemary Penner, Carolyn Gaebler, Christine Alfery, Beverly Calhoun, Virginia Dymond, Anne Lambert; Ginger Long, Peg Stiles, Betty Wright, Susan Stanek, Marion Stemmler; Jane Eisner, Sally Jones, Ingrid Russell, Dorothy V. Little, Suzanne Chopra, Emy Andrew; Jean-Pierre Golay, Dorothy Berg, Marian Thompson, Cathy Bertucci, Emma Strowig, Louise Clark; Ruth Kaczor, Pauline Scott, Marjorie Nestingen, Nancy Webster, Olive Wile; Sybil Robinson, Judy Christenson, Susan Daugherty, Greta Lindberg, Jo Meier, Arlene Smith, Ellen Simenstad; Lynn Schten, Fred Polenz, Arnold Brown, Hiram Percy, Elizabeth McCoy, Sylvia Hultkrans; Mary Brennan, Ellen Louise Schwartz, Victoria Meyer, and Ann Kramer

## Museum Welcomes New Docent Training Class

The roster of new docents at the Elvehjem reminds one of the variety of vocations in the children's rhyme "Doctor, lawyer, merchant, chief . . ." Substitute "teacher" for "tinker," in "tinker, tailor," and there you have our new docent class. The twenty trainees include a physician, a doctor of jurisprudence, a former art dealer, a business executive, a half dozen former teachers, and an artist who makes quilted clothing!

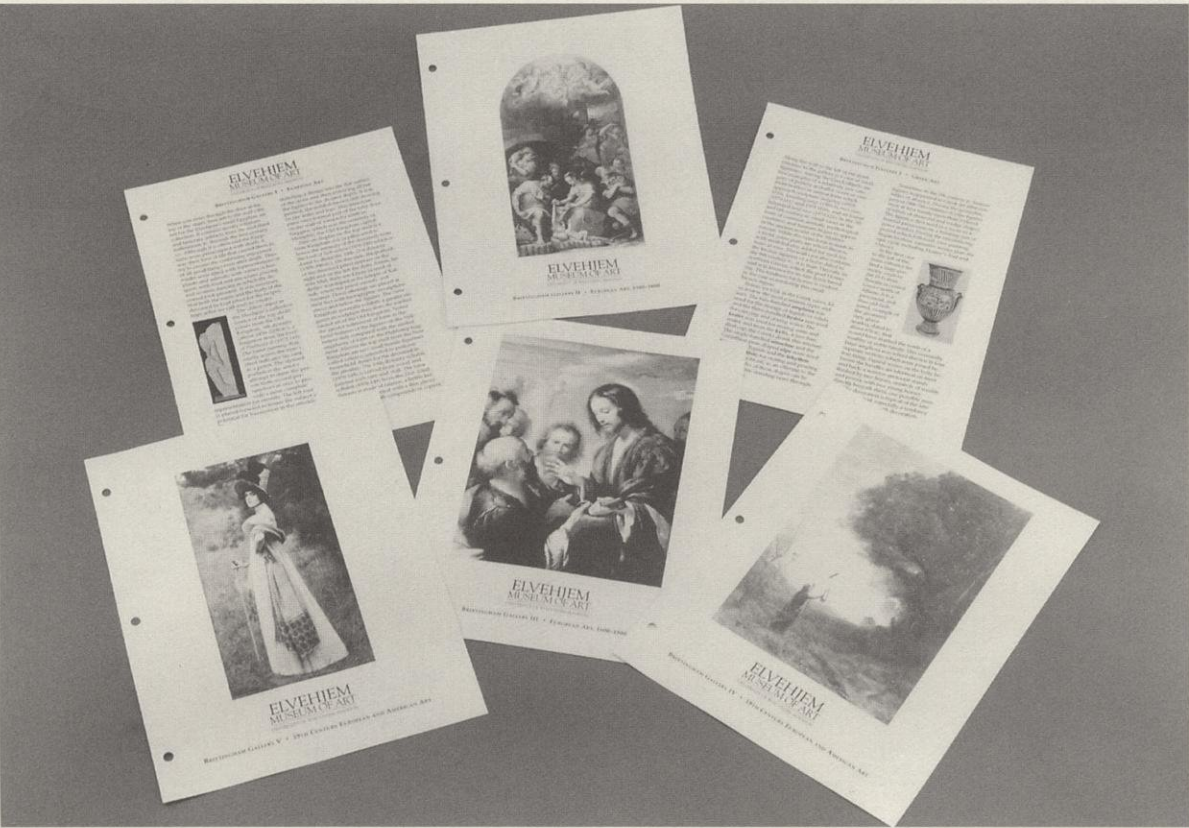
The docent training, which took place in fall of 1994, had as its goals taking these talented people from various professions and backgrounds and preparing them to be art museum teachers. These trainees audited two art history survey classes and attended twenty-two sessions of instruction on the Elvehjem's collections, operations, and tour-giving techniques: Christine Alfery, Mary Brennan, Arnold L. Brown, Amy Endres, Jerry Germanson, Robin Goetz, Sally Jones, Ruth Kaczor, Ann Kramer, Greta Lindberg, Ginger Long, Victoria Meyer, Peg Olsen, Rosemary Penner,

Fred Polenz, Elizabeth Quinn, Lynn Schten, Ellen Louise Schwartz, Glenna Shannahan, and Emma Strowig.

The docent training began with an animated and inspiring gallery lecture on the museum's ancient art collection by art history assistant professor Nicholas Cahill and concluded with introductions to the rich offerings of some of the Elvehjem's more hidden resources such as the Kohler Art Library and the Mayer Print Center. We are grateful to the art history faculty, the staff members of the Kohler Art Library and the Elvehjem, and experienced docents for contributing to our new docents' preparation. In the spring semester 1995 the new docents have been presenting practice tours and have been evaluated on their performance by the curator of education.

As the leisure time for most members of society shrinks, we at the museum feel fortunate to have volunteers with such estimable skills who are willing share their time.





New guides offer information of significant works in galleries I-V

Monument Prints in Gallery VII



Gallery Guides  
Now Available

In an effort to make the works in the permanent collection more accessible to visitors, we have just published guides to Brittingham galleries I–V, covering ancient art from Egypt, Greece, and Rome through European and American art of the nineteenth century. For each gallery we selected a dozen of the more important works to offer information about the artist, the subject, the technique, the social and historical context, or other pertinent elements. These guides are available in the galleries at no fee, although donations are always welcome and appreciated.

The written materials supplement the audiotape tour of the collection and offer another approach to the art. Recent research emphasizes varied learning styles; some learn through more easily through reading and others through hearing. The audiotape, which discusses twenty-three objects in the permanent collection ranging from ancient to twentieth-century, is still available in the Museum Shop for a dollar.

Other educational materials on the permanent collection are still being researched and written. For our planning and evaluation, we would find suggestions and opinions on the gallery guides helpful. Comments can be sent to curator of education Anne Lambert or can be left with any museum personnel.

The publication of these gallery guides was made possible by the generous support of the Madison Community Foundation.

Jim Dine (American, b. 1935), *Nine Views of Winter, #1*, 1985, woodcut with handwork, 52 $\frac{1}{8}$  x 37 in. Edward Rolke Farber Fund purchase, 1985.92



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



#### Gallery Hours

Sunday-Saturday 9 a.m.-5:00 p.m.

Museum is open Easter Sunday

#### 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

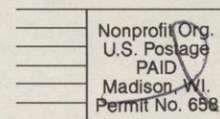
Information: (608) 263-2246

Admission is free

## artscene

April/May 1995

*Important Dated Information!*

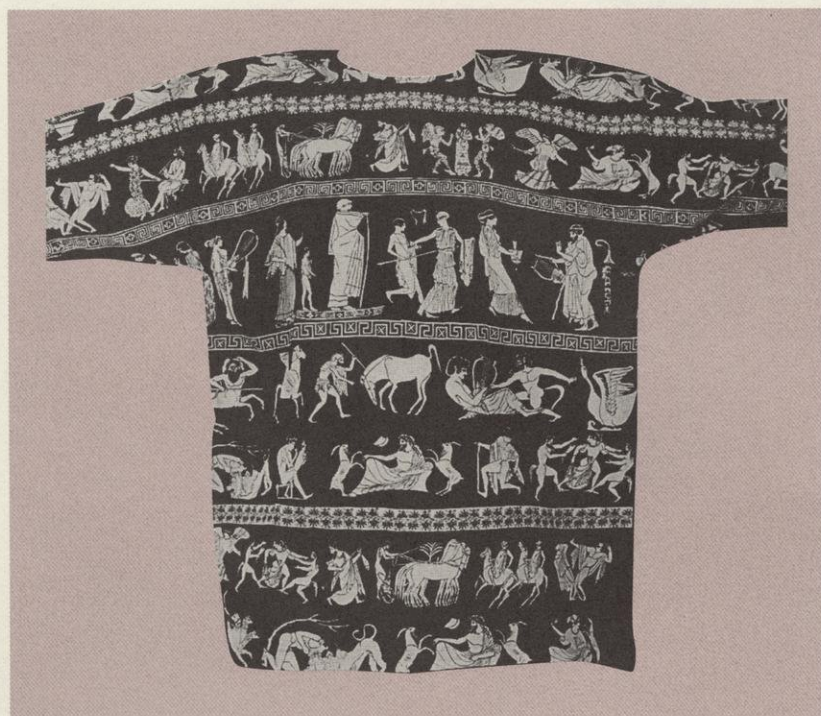


## ELVEHJEM

## MUSEUM SHOP



# Never Has History Been So Stylish



Wear a black-figure or red-figure (pictured at left) **GREEK VASE T-SHIRT** by Wildwood while you tour the ancient gallery to view the real thing. Wildwood t-shirts are 100% cotton and silk screened with water based inks. ▲ **\$24.00 members/\$20.40**

### Shop News:

#### Book Fair in Paige Court May 11-14

This event was so well-received last year, we decided to repeat it annually. The **BOOK FAIR IN PAIGE COURT** highlights Elvehjem's own publications from the museum's inception in 1970 to the present. Furthermore, these publications are available for purchase at a reduced rate. Art book remainders will be available for up to 50% off. These make great gifts for graduates!

#### Museum Shop Remodel in June

Can it be true? Yes! The Museum Shop will get a floor-to-ceiling face lift with construction taking place in the month of June. During this time, you will find a small version of the shop in Paige Court.

