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Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, June/July/August 1992

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Elvehjem Museum of Art artscene

University of Wisconsin-Madison
Volume 8, Number 3
June/July/August 1992

Prints by Contemporary Women Highlight Summer

Feminist writer and lecturer Gloria Steinem will open the exhibition *Presswork: The Art of Women Printmakers* with a brief talk at a reception on June 23 from 6:00 to 8:00 p.m. Steinem represents Lang Communications Corporation which both publishes *Ms.* magazine, which Steinem cofounded, and is the source of the exhibition. The public is invited to the reception and talk.

With its lively range of prints from gaudy to monotone, from naive to sophisticated, the exhibition runs through August 16 in galleries VII and VIII. *Presswork* opened in September 1991 at The National Museum of Women in the Arts in Washington and will travel through October 1994.

The sixty-six women artists represented in the exhibition were born from the teens through the mid-fifties, but all were active printmakers during the eighties. "They were selected on the basis of excellence," says collection curator Ellen Frautschi Johnson of Madison, "and they just happened to represent different kinds of women."

By focusing on the rich diversity of prints made by women, this collection suggests the variety of art produced by women today. Women explore the formal aspects of abstraction and the traditions of realism, as well as social problems and personal psychological states, the intimacy of the domestic realm and the varied rhythms of the urban world.

This exhibition includes a generous sample of work by feminist artists grappling with meaning of female experience and expression, such as Hollis Sigler with her deceptively childlike style concerned with romance, abandonment, escape or Harmony Hammond who explores such female imagery as a podlike shape that serves as metaphor for primal life force. Other voices which emerge in the show include Faith Ringgold, who explores traditions and bitter realities of African-American life. Such genres as



Juane Quick-to-See Smith (American, b.1940) *Fancy Dancer*, 1988, lithograph, 29 1/2 x 41 1/2 in., Lang Communications Corporate Collection

still lifes, landscapes, cityscapes, and abstracts are all incorporated in this group exhibition.

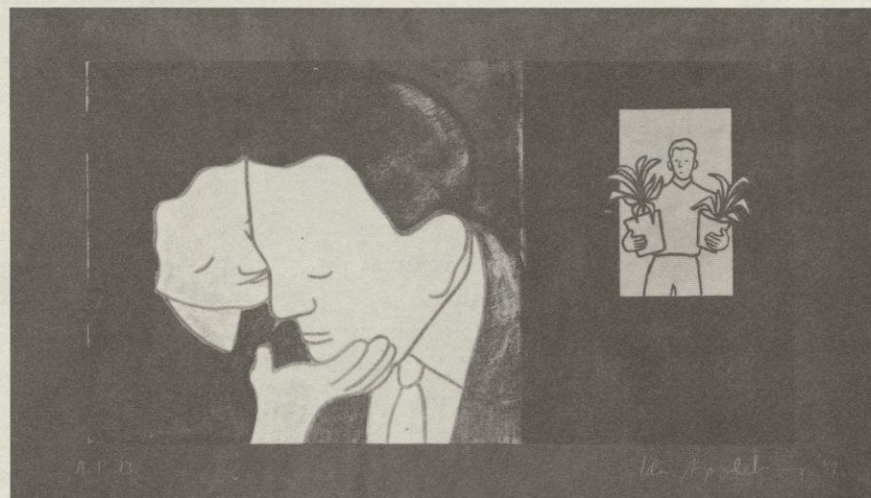
The decade of the 1980s was remarkable for innovations in printmaking; creative techniques stretched the boundaries of the field. The complete range of techniques employed by printmakers is demonstrated in the show from relief prints to intaglio, including etchings, engravings, aquatints, and carborundum prints, to lithographs, screenprinting, monoprints, and combinations such as wood-relief with aquatint, engraving, and soft-ground etching or lithography with colored Xerox collage and added fabric.

Whether technically simple or complex, these examples illustrate the exciting and significant prints being created by women today. The decade of the eighties witnessed a broadening of opportunities for American women artists, greater critical attention, and an improved market for their projects. The situation looks even better for the nineties.

A catalogue, published in 1991 by Lang Communications, will be available. Heidi A. Lang is assistant curator of this exhibition of prints from the Lang Communications Corporate Collection, the country's largest corporate-owned collection of women's prints. The exhibition coordinator is Smith Kramer Fine Art Services.



Barbara Kruger (American, b. 1945), *Savoir c'est pouvoir*, 1989, lithograph 36 x 25 1/2 in., Lang Communications Corporate Collection



Ida Applebroog (American, b. 1929), *I will go before thee, and make the crooked places straight*, 1989, lithograph, 21 x 37 in., Lang Communications Corporate Collection

Russian Art Exhibited Through Summer

Selections from the Joseph E. Davies Collection of Icons and Soviet Socialist Realist Paintings opens on June 6 in the Mayer Gallery and will remain on display through September 27. This collection was given to the University of Wisconsin in May 1937 by then Ambassador to the Soviet Union Joseph E. Davies, a Watertown, Wisconsin native and graduate of the University of Wisconsin in 1898 and the UW Law School in 1901.

Ambassador Joseph Davies donated to his alma mater ninety-six paintings in the Soviet Socialist Realist tradition and twenty-two traditional Russian icons, which he purchased during his first months in Moscow. Although most of the paintings are originals and many are by famous artists, Davies had fourteen paintings copied by state artists from paintings hanging in museums which had particularly attracted him. His intention was to form a representative collection of Soviet paintings and thus to engender friendship between the U.S. and U.S.S.R.—not to gather valuable works of art. The term Socialist Realism was current in 1932 but it was established as the only artistic style available to the Soviet artist at the First All-Union Congress of Soviet Writers in Moscow in 1934.

Davies explained in a letter to his daughter that he had taken advantage of the state-run Commission Shops to purchase art as well as porcelain and jewelry which had once belonged to private citizens: "We have all had a lot of fun doing a little shopping in these places" (from his best-selling book *Mission to Moscow*, 94). In some cases these objects had come from individuals who had voluntarily divested themselves of bourgeois—and thus personally dangerous—pieces; in other cases they represented the possessions of royal and noble families nationalized by the state.

That Davies was able to purchase the icons was also a result of changing social policies in the Soviet Union. The Communist Party was closing churches and confiscating or destroying ecclesiastical accoutrements. Davies received government permission to acquire icons, chalices, and such relics to "save for ultimate sacred purposes some at least of these beautiful things of the religious life of old Russia" (*Mission to Moscow*, 93-94).

He described the collection of icons he was donating in a letter to University of Wisconsin President Clarence A. Dykstra of February 10, 1938:

I procured approximately twenty icons. They were selected by the most notable experts in Russia connected with the Tretyakof Gallery. These icons were selected from museum pieces, and had been exhibited in the Kremlin, Tretyakof, and other galleries in the Soviet Union. I was particularly fortunate in being able to purchase them from the government . . . this is probably the most distinctive and valuable single collection of icons outside of Russia.



B.E. Vladimirski, *Collective Threshing*, oil on canvas, 29 x 40 in. gift of Joseph E. Davies, 37.2.76



Russian, *Our Lady of the Sign*, late 16th early 17th century, gift of Joseph E. Davies, 37.1.3

August Artwork of the Month

The Artwork of the Month for August is a recent gift to the Elvehjem by Professor and Mrs. R. Keith Chapman of Madison. Not only did the Chapmans offer the painting, a significant addition to our representation of nineteenth century Scandinavian painting, but they generously provided funds to conserve the work. The painting is now being conserved and cleaned at the Upper Midwest Conservation Association laboratory in Minneapolis; we may well be surprised at the newly conserved painting, as brilliant qualities of light, now obscured by darkened varnish, are revealed. In featuring the work in August, we will be unveiling the work for the public.

Born in Bodoe, Norway in 1848,

Adelsteen Normann studied art at the Düsseldorf Academy in Germany. Taking his own country as the subject of his landscapes, he painted numerous views of Norway's fjords during the 1880s, after he moved to Berlin. One of the best known, perhaps, is the *View on Sogne Fjord*, ca. 1885, now in the Stockholm Museum. Although the gift to the Elvehjem is not dated on the canvas, it was probably painted during the mid 1880s, at the height of Normann's career, as it shows his complete mastery of the tight, detailed pictorial style and the delight in light effects that are hallmarks of the Düsseldorf school. After August the painting will be hung in the nineteenth-century gallery.

From the Director

More bangs and clatters, sounds of construction, reverberated throughout the Elvehjem in April, scarcely a year and a half after the museum reopened following a year of extensive renovations. What is going on?

The galleries with the permanent and temporary exhibitions, of course, are merely the visible tip of the iceberg in any museum. At the Elvehjem only 5 percent of the permanent collection is on view at any given time. That other 95 percent must be stored. With the dramatic growth of the collection in the past twenty years, from 1,600 objects in 1970 to about 15,000 this year, expanding storage space is an ever-present dilemma. Since the original building plans did not anticipate such striking expansion of the collection, storage space has been remodeled several times to make increasingly more efficient use of the space available to the museum.

In 1986 the painting storage areas were filled to 80 percent capacity and the sculpture and decorative arts storage areas were filled to 90 percent capacity. Prints and drawings had filled the space to 15 to 20 percent *over* capacity. The College of Letters and Science funded a reorganization of painting and sculpture storage areas on the first floor. The sculpture reorganization entailed converting two areas previously used as general storage and work spaces into high-security art storage rooms, one for furniture and one for sculpture. Special

cabinets were also installed in painting storage for small decorative arts objects. As I predicted in my March/April 1986 column in *Artscene*, "The effect of these changes has been to extend the grace period for storage for approximately two to four years. The question 'What then?' looms very large on a fast-approaching horizon."

During the general renovation of 1990 new cabinets were added to the print study room to provide for the increased number of works on paper—at least for the present. This year both the University and the College of Letters and Science made funds available to reorganize the storage space for greater efficiency. Architect Sarah Roberts, from the university's Planning and Construction, drew up the plans for remodeling. The Division of Physical Plant, with Dean Spaith supervising, did the actual construction. Workers tore out a section of wall to incorporate a corridor into the sculpture/furniture storage area and removed the wall between the two areas. This added 346 square feet of storage space in a far more efficient arrangement. Now all spaces for art storage will be climate controlled to 70 degrees F., with 45 percent humidity plus or minus 5 percent, the latest museum standards.

While the university has not been able to allocate funds for new glass-door cabinets, we hope to raise the necessary \$27,000 through private donations in the

coming several months. Any assistance that our readers could offer in this regard would be greatly appreciated.

The master storage design calls for three walls to be lined with glass-fronted cabinets, with three double, free-standing glass-fronted cabinets in the center, adding fifteen new cabinets with 750 running feet of storage for smaller decorative art objects. The current wooden cabinets being filled to capacity requires moving fragile objects to see what is there and to gain access to other objects. The new glass fronts will permit curators, students, and visitors to see immediately the collection available for study. Each shelf of each cabinet will be divided into quadrants, with a space permanently marked for each object, making inventory and location for loans or exhibitions far easier.

The museum's workshop was also expanded by this reorganization of space with an additional 310 square feet floor space containing cabinet storage space.

In order to facilitate the construction and protect the objects, all the art work formerly stored in sculpture and furniture rooms had to be inventoried and moved to the Whyte Gallery. The new storage rooms will be ready for the return of the artwork by the end of June.

Russell Panczenko

July Artwork of the Month

This sensuous lithograph by Matisse was donated to the Elvehjem in 1991 by Rosemary Johnson of Cross Plains; the artwork had been given to her mother many years ago by a friend. The print was conserved and cleaned by the Elvehjem and is inaugurated into its place as a gem of the print collection by being Artwork of the Month for July.

Henri Matisse focused on printmaking when he wanted to work within the limits of black and white and to concentrate on line and form: in 1906, in 1914 when the outbreak of war disturbed his oil painting, and from 1922 to 1930. During these periods he made more etchings than lithographs, but the latter played a more important role in the development of his work. The lithographs of 1906 and 1914 have more in common with his drawings than his paintings.

In 1922 Matisse again began to make prints along with his paintings. By 1925 he had produced around fifty lithographs of models, nude or scantily costumed as odalisques in diaphanous clothing or ex-

otic oriental patterns or dressed in summer frocks. He used local girls from Nice (where he lived between 1916 and 1929) for models. In these lithographs of the 1920s, more than at any other period in his life he used shading and highlights to define forms. These highly modeled figures reach a climax in the series of large prints which began in 1924 and include this 1925 print. During this period Matisse also made numerous oil paintings of these same subjects, sometimes identical to or a reversed copy of a lithograph.

Matisse usually drew the more densely modeled subjects directly on the lithographic stone, sometimes taking many sessions before the print reached its final state. However, the print shown here was drawn on paper and transferred on to the surface of the stone. Unlike drawings made directly on stone, the transfer lithograph is not printed in reverse and does not require the artist to perform mental gymnastics to anticipate how the composition will appear when printed.



Henri Matisse (French, 1869-1954), *Grande odalisque à la culotte bayadère* 1925, lithograph, 21 1/2 x 17 3/8 in., gift of Rosemary Johnson, 1991.40.

Student Volunteers Gain Work Experience

The marketing and membership office depends on students to assist with its projects. These volunteers supplement their classroom learning with practical experience and provide essential support to the Elvehjem. Balancing their roles as students, citizens, and volunteers, these individuals are asked to work both in and out of the office for ten hours a month; many give four to five hours each week. They begin projects which require autonomy and initiative and tackle long-term or rote tasks resolutely. All bring diverse skills and commendable energy to their work; they are committed to service and self-education.

University students Mary Jo Ziesel and Jennifer Weber and recent graduate Gretchen Keller (who is currently working at Valley Bank) have given up many weekend hours to help at Sunday Afternoon Live concerts. Jonathan Novick and Sheila DuCharme find time between the pressures of finishing their senior years and job-searching to work at the museum. We look forward to the continued commitment of freshman Julie Ruedebusch, sophomore Tracy Germ, and junior Craig Hudson. We are grateful to all our student volunteers including Suzanne DuVair, Tanya Janule, and Natalie Rozen whose contributions have made a difference this academic year.

Staff Notes

Registrar Lucille Stiger comes to the Elvehjem from the Museum of American Folk Art in New York City, where she has been assistant registrar since November 1989, having served as an NEA intern at that museum since the previous January. Stiger received her B.A. in journalism and M.A. in art history from The Ohio State University in Columbus. While pursuing her master's degree, she worked as a teaching assistant in art history and as a sales associate at a fine arts gallery. In New York Stiger, who is certified by the Aerobics and Fitness Association of America, also taught aerobic exercise.



Lucille Stiger

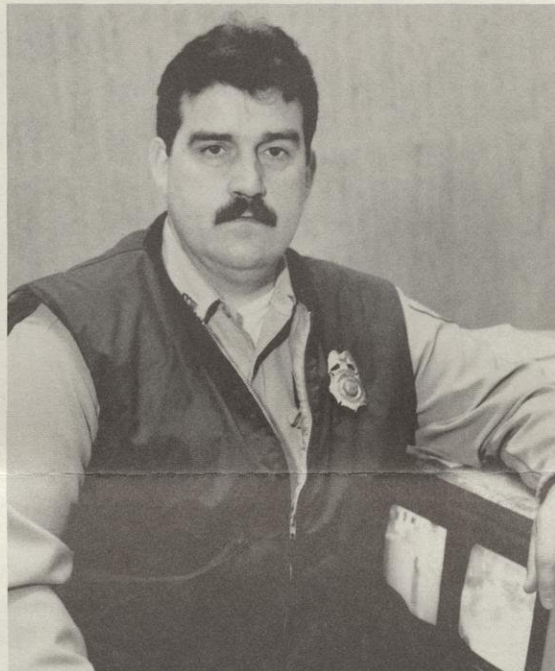
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Join now and don't miss the next *Artscene's* announcement of exhibitions, receptions, lectures, and film series.

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 Address _____
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 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

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



Terry Wilson

Terry Wilson is the Elvehjem's new security supervisor. After graduating from Kickapoo High School, Wilson spent six years in the U.S. Marine Corps, serving in Japan for thirteen months. Having earned an associate degree from the Madison Area Technical College in police science, he has worked on the university campus for the past six years as security officer and lead officer. Wilson counts his hobbies as music and drama; a bass-baritone, he has acted in several musicals.

Andrew Stevens, curator of prints, drawings and photographs, has been elected a member of the Print Council of America by his peers, print curators and scholars across the nation.

Curator Patricia Junker received the Henry Allen Moe prize for the best art book published in New York State in 1990 in recognition of her catalogue, *Winslow Homer in the 1890s: Prout's Neck Observed*, New York: Hudson Hills Press, 156 pages. The volume is devoted to Homer's great landscape and marine paintings; it reproduces thirty-eight color paintings with an additional seventy-eight black-and-white illustrations. Junker, while at the Memorial Art Gallery of the University of Rochester, was curator of the traveling exhibition and wrote the catalogue with four guest authors.

Mission to Moscow

You've heard about it—
 You've read about it—
 Now SEE IT!

This cajolery introduced Warner Brothers's 1943 screen version of *Mission to Moscow*. The book by Joseph E. Davies was the record of his ambassadorship to the Soviet Union from January of 1937 to June of 1938 selected from diary notes and official dispatches. The book and the film were credited with galvanizing American sympathy for the Soviets during World War II. The film promotes the fascinating propaganda of Ambassador Joseph Davies, played by Walter Huston, about nonaligned Russia, and it gives insights into American views of the U.S.S.R. at the time. Ann Harding plays Mrs. Davies, Marjorie Merriweather Post; Joseph Davies himself introduces the film. It was directed by Michael Curtiz and runs 123 minutes. The Wisconsin Center for Film and Theater Research lent the film to the Elvehjem. Screening will be Wednesday, July 8 at 7:30 p.m. in room 160 of the Elvehjem. Admission is free.



Still from Warner Brothers's *Mission to Moscow* showing Davies meeting with Stalin. Photo courtesy of the Wisconsin Center for Film and Theater Research

JUNE

2 Tuesday

A docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

6 Saturday

Selections from the Joseph E. Davies Collection of Icons and Soviet Socialist Realist Paintings opens in Mayer Gallery and runs through September 27

7 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

9 Tuesday

A docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

14 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

16 Tuesday

A docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

21 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

23 Tuesday

A docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

23 Tuesday

Public reception for *Presswork: The Art of Women Printmakers*, 6:00 to 8:00 p.m. Feminist lecturer and author Gloria Steinem will give a short talk at 7:00 p.m. to open exhibition

24 Wednesday

Presswork: The Art of Women Printmakers opens in galleries VII and VIII

28 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

30 Tuesday

A docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

JULY

5 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

7 Tuesday

A docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

8 Wednesday

Film, *Mission to Moscow*, Warner Brothers's 1943 screen version of Joseph E. Davies's ambassadorship to the Soviet Union from January of 1937 to June of 1938. Starring Walter Huston as Davies and Ann Harding as Marjorie Merriweather Post Davies. 7:30 p.m., room 160. Free admission

12 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

14 Tuesday

A docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

19 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

21 Tuesday

A docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

26 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

28 Tuesday

A docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

AUGUST

2 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

4 Tuesday

A docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

9 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

11 Tuesday

A docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

16 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

16 Sunday

Last day to view *Presswork: The Art of Women Printmakers*

18 Tuesday

A docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

23 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

25 Tuesday

A docent gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

30 Sunday

A docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

Gloria Steinem Opens Exhibition

Acting as a spokesperson for the Lang Communications Corporation, which publishes such women's magazines as *Working Woman*, *Ms.*, and *Working Mother*, Gloria Steinem will open the exhibition of the Lang Communications Corporate Collection entitled *Presswork: The Art of Women Printmakers*. Steinem will speak at 7:00 p.m. on Tuesday, June 23 in Paige Court at a reception open to the public.

Gloria Steinem, perhaps America's best-known feminist, grew up in the Midwest and graduated Phi Beta Kappa from Smith College in 1956. She lived in India for two years as a Chester Bowles Asian Fellow and a writer for Indian publications. In 1972 she co-founded *Ms.* magazine, a national feminist bimonthly. Steinem has received the Penney-Missouri Journalism Award, the Front Page and Clarion Awards, the first Doctorate of Human Justice awarded by Simmons College, and the Bill of Rights Award from the American Civil Liberties Union of Southern California.

Steinem recently published *Revolution from Within: A Book of Self Esteem* (Boston: Little Brown and Company, 1992). The book explores the difficulties that women face as a result of poor self-esteem, including lack of assertiveness, distorted body image, and overdependence on love and romance. It also covers the problems many men face, such as overaggressiveness, lack of understanding of their own emotions, and lack of connection with other people. Steinem explores the social origins of these problems and prescribes methods for overcoming them.



Gloria Steinem, photo by Rick Bard, 1990, courtesy of Little, Brown and Company

Museum Publishes Studies of Collections

One benefit of membership entitles all museum members to a copy of the *Bulletin/Annual Report*. Published in late April, this issue will cover academic years 1988-89, 1989-90, and 1990-91. Studies on the permanent collection include an article by J. T. Haldenstein on unpublished Greek vases on view in the Gallery I; an analysis of an anonymous seventeenth-century devotional painting executed during the Protestant Reformation by Valerie Lind Hedquist; and an identification of the individuals portrayed with an interpretation of the iconography in the *Bestiarii Series 1-30*, 1984, drawings by Dmitri Prigov, by Beatrice Lindberg and Henryka Schutta. The volume also includes short articles on Robert Barnes's *Durham Beauchamp (Reclining Knight)* by Edward Guerriero; on George William Russell's painting *Children Dancing on the Strand* by Barbara Stinson; and on Jack

Butler Yeats's *Sligo Quay* by Reed McMillan. The annual report covers in text and photographs all museum activities for the past three academic years, from exhibitions and acquisitions to construction.

The *Bulletin* is available to all members of the museum for any part of the period of July 1988 through June 1991. Members will be mailed a postcard which can be used to acquire the publication in the Elvehjem's Museum Shop. If this is inconvenient, members may write or call (608) 263-2246 to request that their *Bulletin* be mailed.

Porcelain Collection Interpreted

A new handbook on the museum's important collection of Chinese porcelain will be produced in the summer. *Chinese Export Porcelain from the Ethel (Mrs. Julius) Liebman and*

Arthur Liebman Collection features a short, lucid essay by Catherine Brawer on the history of the porcelain trade between China and Europe and, later, America beginning in the sixteenth century and continuing through the early nineteenth century, when the European porcelain factories were firmly established. Chapters treat the various styles of porcelain popular in various countries, the changing shapes and usages of the complete dinner sets, and the evolving designs and techniques through more than three centuries. Brawer has also written detailed entries on 124 pieces of the most spectacular of these porcelain works for the catalogue. The catalogue has 160 pages, with 134 illustrations. The finest examples of this porcelain collection can be seen in the niche case between galleries V and VI on the fourth floor.



Masami Teraoka (American, b. Japan, 1936), *31 Flavors Invading Japan: Chocolate Chip*, 1979, serigraph, 55 x 11 in., gift of James Jensen, 1991.39

June Artwork of the Month

Masami Teraoka, a contemporary Japanese-born artist, created the print *31 Flavors Invading Japan: Chocolate Chip*, as part of a humorous series on the Americanization of Japan. He formed his personal style of drawing figures and landscapes by studying brush drawings of Utagawa Kunisada (1786-1864) and color prints of Katsushika Hokusai (1760-1849), both artists known primarily for woodblock prints. Like these artists Teraoka uses a print medium to create works that closely mimic the lines of his painted works. However, he combines this traditional nineteenth-century style and technique with a content at once sensual and comic, grave and ironic to display a startling postmodern sensibility.

For instance, in 1974 Teraoka began a major series entitled *McDonald's Hamburg-*

ers Invading Japan, a burlesque of the Japanese zeal for products of Western popular culture, which used his mastery of nineteenth-century-style draftsmanship to place traditionally garbed figures in modern situations—eating hamburgers and french fries. Continuing his exploration of the effect of Japan's collision course with the West, he painted and produced prints for the series *31 Flavors Invading Japan* (a reference to Baskin-Robbins ice cream) between 1977 and 1979. In the print *31 Flavors Invading Japan: Chocolate Chip*, the woman in an elaborate kimono is almost hidden among the flowing, calligraphic lines that describe the image, so that it seems a pure homage to a bygone style of brushwork, until the viewer discovers the ice-cream cone central to the composition.

In 1979 his exhibition of twenty-two works in this carefully rendered, yet ironic style was organized at the Whitney Museum of American Art, New York, and then traveled to two California Museums and to the Honolulu Academy of Arts in Hawaii. After visiting Hawaii to see the exhibition, Teraoka moved there and maintains a studio on the east shore of Oahu.

James Jensen, an alumnus of the university and assistant director of the Museum of Contemporary Arts in Honolulu, presented the Elvehjem with a color screen print of *McDonald's Hamburgers Invading Japan: Chochin-me* done in 1982 as well as this serigraph of *31 Flavors Invading Japan: Chocolate Chip* of 1979.

Poetry about Art

Last February docents Bea Lindberg and Sybil Robinson wrote and presented a gallery talk entitled "Poetry about Art." They selected paintings and sculptures from the permanent collection and the deinstallation of a temporary exhibition to explicate with poetry. Bea Lindberg introduced each artwork to the audience and provided art historical observations, after which Sybil Robinson read a related poem. Madison poets Jennifer McCorkle and Karen Updike wrote seven poems especially for this program.

Educators believe that the visual, literary, and musical arts, especially when used in combination, use and strengthen the multiple kinds of intelligence of which human beings are capable. Hearing the words of a poet while looking at an artwork is a very effective way to learn. Certainly, at "Poetry about Art" the ideas of the docents, artists, and poets converged to make the art objects vital and memorable. Selected poems are printed here.



Charles Sprague Pearce (American, 1851-1914), *Portrait of Mrs. Pearce*, 1888, oil on canvas, Members of the Elvehjem Museum of Art Fund and Art Collections Fund purchase. 1985.2.

Mrs. Pearce

You are indeed beautiful, Mrs. Pearce
and richly deserve that plumed hat
which quite sets off your coal-black hair.
And oh! the silver head
of your beribboned walking stick!
It must be the latest sensation.
I hate to think what beguiling things
you manage with that gorgeous shawl,
pure sacrilege, of course, to cover
shoulders snowy as yours.
Now I don't know whether you wanted to pose,
or anything else, for your husband that day,
but I do call your attention to the thistles
he chose to include in your portrait,
not pansies or roses, but thistles, Mrs. Pearce,
and quite frankly, I counsel you to look to your manners,
lest you provoke him further, for it does seem to me,
and I may be mistaken, that he has painted the darkness
of your bonnet's chinstrap more severely
yes, indeed, rather more severely,
than any satisfied man would deem necessary.

Karen Updike



Taking down Xu Bing's *Ghosts Pounding the Wall*

Slow Day at the Museum

they're only taking down the great wall of china

They're
Only
Taking
Down
The
Great
Wall
Of
China

only wrapping up the Great Wall of China
condensing the bricks of the GWofC
only sliding down the Great Wall of China
They're merely freeze-drying the Wall to fit into tubes.

Everyone washes up. You have to be clean to brush and roll.
It is like rolling up your sleeping mat in the morning.
Twelve sleepers. Twelve sections of Wall.

As it shrinks, the ancient becomes medieval;
the battlements could be scaled,
the stairways climbed.

The twelve roll and pull and halt, the velcro ripping sounds,
pull, roll and halt.
Just before the west Wall falls, I think I see someone, high in
the doorway. He is tentatively waving, lost as he is in this
century.

They lower the wooden frame.
It's down—
the Great Wall
the guy wires swing ever so slightly.

Jennifer Jones McCorkle

Bea Lindberg and Sybil Robinson will offer other programs of poetry about art, and they invite *Artscene* readers to submit poetry about artworks at the Elvehjem to the museum education department for inclusion on another occasion.

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



Gallery and Museum Shop Hours:

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

Kohler Art Library Hours:

Monday-Thursday 8 a.m.-9:45 p.m.

Friday 8 a.m.-4:45 p.m.

Saturday-Sunday 1-4:45 p.m.

For library hours during UW-Madison

holiday periods call (608) 263-2258

Information: (608) 263-2246

Admission is free

artscene

June/July/August 1992

Important Dated Information!

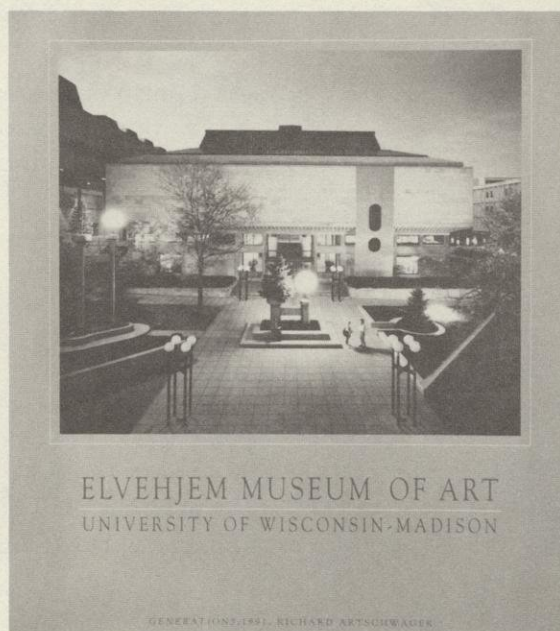
Museum Publications for 1991-92 Available

The museum produced three important catalogues of exhibitions held in the 1991-92 academic year. Whether you missed or attended the exhibitions, the catalogues offer an opportunity to learn more about the imagery and techniques employed by these three dramatically different contemporary artists. The catalogues are available at the Museum Shop or can be ordered by telephone.

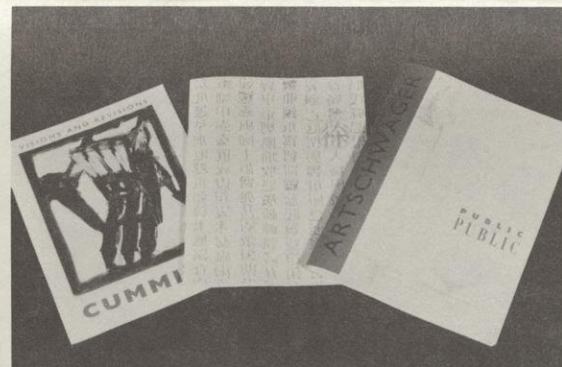
Robert Cumming: Visions and Revisions provides an essay by Andrew Stevens, assistant curator of prints, drawings, and photographs, on the artist and the exhibition which was held August 24 to November 3, 1991. Stevens traces the networks of imagery that join and run through this literate artist's thirty-nine works on paper included in the exhibition. The forty-eight-page publication has forty-two illustrations, including twelve in color. The cost is \$14.00.

Richard Artschwager: PUBLIC (public) offers three substantial essays on this influential New York artist. Germano Celant, curator of contemporary art at the Solomon R. Guggenheim Museum, New York, links Artschwager through his imaginative transformation of materials to the seventeenth-century artist Peter Paul Rubens and the modern artist René Magritte. Herbert Muschamp, architecture critic at Parsons School of Design, New York, connects Artschwager to Frank Lloyd Wright in his metamorphosis of private art into public art. Russell Panczenko,

director of the Elvehjem Museum, chronicles the Artschwager large-scale sculpture from the first idea through its completion. This exhibition, from September 14 to November 10, 1991, opened with the inauguration of the new Artschwager sculpture in front of the Elvehjem Museum on University Avenue. This catalogue provides the first illustrated checklist of Artschwager's outdoor sculptures. The catalogue has eighty pages, with twenty-seven color and thirty-five black-and-white photographs. It sells for \$19.95.



This handsome full color poster of the new outdoor sculpture by Richard Artschwager, *Generations*, sells for \$15.00 at the Museum Shop.



Three Installations by Xu Bing presents an essay by Britta Erickson, from the Stanford University Department of Art, on this most unusual Chinese artist's first U.S. exhibition. Erickson provides the necessary historical context of the government's impact on Chinese art from the pronouncements of Mao Zedong in 1942 to Tiananmen Square. The exhibition, from November 30, 1991 to January 19, 1992, had an extraordinary impact on viewers because of its monumental size and its transformation of the museum space. The forty-page catalogue has twenty-seven black-and-white photographs. It sells for \$10.00.

To order by telephone (608) 263-2240 have credit card number and expiration date ready. For all three of the above publications a \$4.00 charge for tax, postage, and handling will be added on mail orders.