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ELVEHJEM MUSEUM OF ART



UNIVERSITY OF WISCONSIN-MADISON

Bulletin / Biennial Report 1997-99

ELVEHJEM
MUSEUM OF ART

Bulletin / Biennial Report 1997-99

UNIVERSITY OF WISCONSIN-MADISON
2000

MUSEUM OF ART
EIGHTH

Bulletin Biennial Report 1997-99



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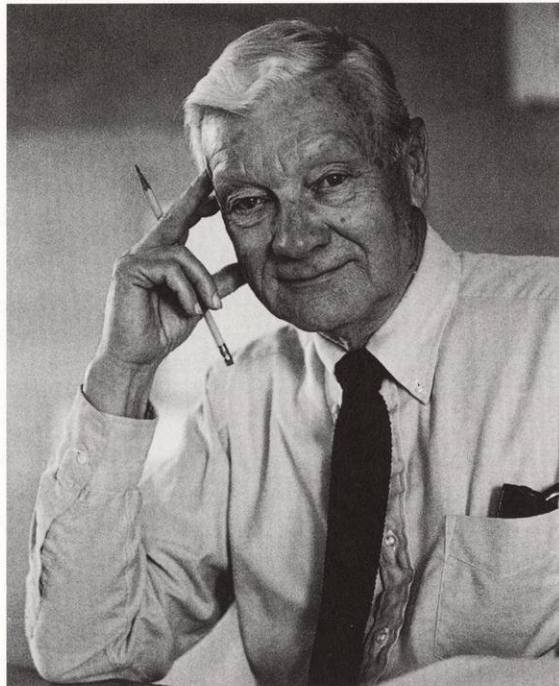
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This volume is dedicated to

JAMES WATROUS
1908–1999



Bulletin

Studies in the Permanent Collection

July 1997
through
June 1999



Figure 1. [Faint text, likely a caption for the image above]

Reminiscences

The Elvehjem's First Years

MILLARD F. ROGERS, JR.

I have always liked to reminisce about the past. Memories, both pleasant and otherwise, can be helpful and educational aids for the present and future, and, I hope, most are enjoyable recollections of things past. I like what Oscar Wilde said in *The Importance of Being Earnest*: “Memory is the diary that we all carry about with us.” As the first director of the Elvehjem Museum of Art (titled the Elvehjem Art Center during my directorship, 1967–1974), I was the unique participant and observer of many rewarding, enjoyable, even threatening events in the Elvehjem's earliest years. What a joy it is to see the continuing development of this jewel in the crown of the University of Wisconsin!

As the Elvehjem celebrates the thirtieth anniversary of its opening in 2000, I was asked to share some of the stories “about building the collection as well as building the building,” as editor Patricia Powell posed it to me at the meeting of the Elvehjem Council in 1999. I told her then about some events affecting the Elvehjem during the campus antiwar protests in the late 1960s. I knew that looking back and recalling a few incidents might breed more recollections than one expects, but I was happy to accept her invitation, especially because of my great affection for the Elvehjem and gratitude for my years as its director and professor in the Department of Art History.

The Elvehjem's history is published in several places, such as the first *Handbook of the Collection* (1974), Professor James Watrous's *A Century of Capricious Collecting* (1987), and Director Russell Panczenko's *Handbook of the Collection* (1990). Thus, retelling the museum's history is not needed to add to these well-written accounts. My life as the Elvehjem's director began when I answered the persuasive call of Jim Watrous and arrived on campus in the spring of 1967. The Elvehjem's first office was a cramped, second-floor room in Bascom Hall. There, with one part-time secretary, some file cabinets, and an art storage room in the basement, we planned to hire a staff, contact collectors and donors, and oversee the construction of the new

building (then a large hole in the ground, sitting idle due to a workers' strike) (see Fig. 1). Added to this array was the need to study the university's art collection and plan future exhibitions and collections growth. Many paintings and prints belonging to the university, and thus considered part of the Elvehjem's collection, were scattered throughout the campus in professors' offices. Tracking them down, I found many works of art were lost, and some of them were assumed to be a professor's personal property after so long on office walls!

The hunt for missing objects was, usually, successful, and occasionally a work of art turned up in a strange place. A highly sought painting by the Dutch seventeenth-century master Cornelis Bega (1631–1664), a gift of Charles R. Crane in 1913, was not located when I arrived at the university in 1967. It was one among several lost paintings we never expected to find. There was no trace of it until a telephone call from the Memorial Union asked me to come and identify a painting just discovered in a room below the cafeteria. The canvas, wedged

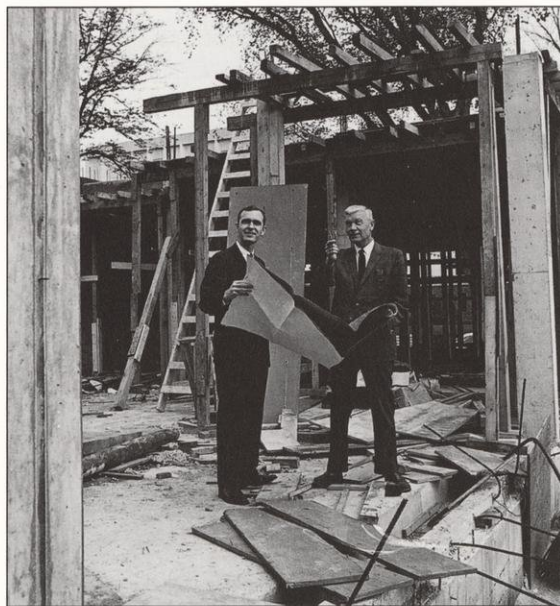


Figure 1. Millard F. Rogers, Jr. and James Watrous (right) at the construction site of the new museum, September 1967.

behind a conveyor belt and covered with years of dust and fossilized food, was the missing Bega. Cleaned and reframed, it was proudly displayed at the Elvehjem's opening in 1970.

Probably my strongest memories of my first years on campus, as we planned the Elvehjem's programs, hired staff, and sought works of art by gift and purchase, are those involving demonstrations, riots, and student activism. The activist environment affected everyone on campus, of course, but I felt particularly protective of the museum in its birth throes. Some months after my arrival and as the staff enlarged, we were moved to the ground floor of Bascom Hall. This was too close, unfortunately, to a band of protestors when Dow Chemical Company came on campus with its employment recruiters. A riot soon developed based on the objections to Dow's alleged involvement in napalm production for the Vietnam conflict. Tear gas flooded the halls and a brass fire extinguisher was hurled through the glass in my office door, sending my secretary flying homeward. It was the first of several incidents threatening life and limb, not to mention the well-being of the art collection and the slowly emerging Elvehjem. Antiwar protest demonstrations, Wisconsin National Guard presence on campus to quell rioters, clouds of tear gas wafting into the buildings all became commonplace in the late 1960s. I complained often about the tear gas that was required to disperse rioters. I was properly rebuked one day as I led a visiting scholar through a hail of tear gas and bands of soldiers into Bascom Hall. I had contracted Professor Pramod Chandra, a University of Chicago art historian, to write the Elvehjem's catalogue of the collection of Indian paintings given by Jane and Earnest Watson. Wiping the tears from his face, he said, "Don't worry. I'm used to this, Professor Rogers. And don't forget, I'm from India, where this much tear gas and rioting are nothing."

State Street was not a pedestrian-friendly walkway in the 1960s. Automobiles, buses, and bicycles crowded together with students, and its shops and stores attracted shoppers. Many of the stores had broad expanses of glass windows, easy targets for demonstrations. Trashings were frequent, and everyone in Madison learned to live with plywood-covered storefronts. The National Guard was called out by

Governor Warren P. Knowles four times, I think, during the troubled years in Madison to restore order on campus. One night after midnight, I was called at home by a security guard in the Wisconsin Center, adjacent to the Red Gym, where many of the Elvehjem's most valuable Old Master paintings were exhibited. A violent riot was in progress, the city police could not control the situation, and trash cans were burning in the streets. It was necessary, I determined, to remove the paintings from their ground floor rooms for safekeeping, as the Red Gym and possibly the Wisconsin Center, were in danger of being torched. Against my wife's pleadings not to go, I drove from our home in Nakoma to a deserted parking garage near the Center, and soon linked up with the curator, Arthur Blumenthal, and others to begin removing the canvases from their frames. We carried them quickly to the more secure basement. We were grateful that our courageous (foolish?) post-midnight escapade wasn't needed after all, for both buildings were spared that frantic night.

Later, when the handsome Elvehjem building opened in August, 1970, there were smaller events that amused the staff and me, but were certainly far less threatening. College pranks are expected, and they were harmless. One day a breathless staff member burst into my office, telling me, "Mr. Rogers, Mr. Rogers, the students are throwing coins in the esophagus!" I feared the worst for someone's body cavity, but quickly realized she meant that the massive, ancient Roman marble sarcophagus in the Paige Court was the target for bombing practice by students. They congregated on the balcony above it to try their skill at deceiving the guards while improving their aim. It was an innocent prank and one that probably bored the students before the Elvehjem's security force could stop them. The Elvehjem even made a few dollars on the venture when we collected the contributions. Another day shortly after our opening, we heard shrieks in the galleries as the security guards tried, unsuccessfully, to apprehend a very fast streaker who ran through the building clad only in sneakers and a face mask. Perhaps he was seeing how he stacked up against the marble sculpture of the nude Roman satyr on exhibit?

The most outrageous, widely read, and wildly humorous landmark during the protest period

was the wooden fence surrounding the construction site of the Elvehjem (see Fig. 2). The palings were plastered regularly with posters and sprayed with graffiti. Periodically, someone from the university's maintenance department arrived to paint over obscenities or remove riot-inciting slogans, but they missed my favorite: "On this site there will be a block long erection." Reciting its bawdy message to listeners years after the fence was taken down, Professor James Watrous never failed to double over with laughter, his face beet red with glee. I loved to get Jim to repeat the story to unknowing listeners just to watch his reaction.

Building the collection is a principal duty of an art museum director. The director's work, in concert with curators and other staff members in this part of a museum's mission, results in a growing, more important foundation for the museum. It is no secret among fund-raising officers and alumni associations at universities that most men and women recall their four undergraduate years as the most enjoyable ones of their lives. In the years before the Elvehjem opened, and certainly after the building was completed and receiving visitors, I spent much time visiting potential donors of art. I played shamelessly on their alumni connections and the fond memories they had of their years at the University of Wisconsin. The alumni network spreads far and wide. Art museums at universities do not have the same geographical limits as city or urban-area museums. With some who had no alumni relationship, I argued that their collections would be more appreciated and utilized at the Elvehjem than in some large city art museum, where storage rooms bulge with unexhibited art.

Two of my first contacts with donors in the 1960s illustrate both the importance of the alumni connection and the appeal of a new museum to a nonalumnus. My first contact with a donor occurred when I met Jane Werner Watson and her husband, Earnest. They were avid and well-informed collectors of Indian miniature paintings. During their years spent in India, they formed a world-class collection, and because Jane was a graduate of the University of Wisconsin and loved her alma mater, the Elvehjem became the collection's intended home, even before the building was completed. It was important to make a courtesy call on the Watsons



Figure. 2. A portion of the infamous fence around the construction site.

to express the Elvehjem's gratitude for their continuing support. My wife and I flew out to California in 1969, accompanied by our ten-month old son (we were young and foolish about traveling with a baby) to encourage their gifts and to insure, we hoped, their continuing interest. I was able to show the depth of the Elvehjem's interest through plans we were developing for a major exhibition of their collection. This would include a catalogue written by a distinguished scholar of Indian painting (the tear-gassed Professor Pramod Chandra mentioned earlier), that accompanied the exhibition staged in 1971. Their generosity towards the university and the Elvehjem never waned. The Elvehjem's holdings of Indian paintings rank it among the best in American museums.

The second contact began with a neatly typed letter that arrived at my office shortly after my arrival in Madison. I was invited to lunch in Milwaukee as the guest of a man who claimed he had some interesting "artifacts" to show me. Possibly these would be of interest to the Elvehjem, he said. I was intrigued. Was this a wild goose chase or a chance to capture a major collection? I made an appointment by telephone, and I met the shy, soft-spoken letter writer some days later in the lounge of his private club. Before having lunch, he showed me some photographs of ancient Greek vases. Arthur J. Frank, the collector and owner, referred to them usually as "umbrella stands" or "punch bowls," but he obviously was well read and knew the proper terms of

hydria and kylix. After viewing and later handling a few of the actual vases, I was staggered by their quality, beauty, and importance.

Arthur Frank was a graduate of Yale University, as I recall, and had no direct connection with the University of Wisconsin. He longed to see his collection in a museum where it might have a special significance and where professorial and curatorial expertise would be supportive. Generous gifts and loans flowed from Arthur and his wife, Deedie, beginning in 1968, two years before the Elvehjem's opening, and continued thereafter until their deaths. It was difficult for me to tell Arthur in 1974 that I had been offered the directorship of the Cincinnati Art Museum and would be leaving the Elvehjem. "But, Millard," he said, "what about my Greek vases?" "Arthur, they're all here on view and always will be. You gave them to the University of Wisconsin," I told him. "No, Millard, I gave them to you," was his reply. I was touched by that remark, of course, and grateful that he thought so highly of the Elvehjem and the relationship that had been created between us. His remark illustrated the significance of establishing good, encouraging relationships with collectors and donors as well as the rewards that follow. The credit lines on labels in the Elvehjem's splendid collection of Greek vases are dominated by the names of Mr. and Mrs. Arthur J. Frank, who responded to a museum's need and the opportunities the Elvehjem provided for the sharing of their collection with an appreciative audience.

At the top of a museum director's list of enjoyable responsibilities is the enrichment and extension of the permanent collection through art purchases. During my tenure, 1971 stands out particularly. In that year, I was fortunate to purchase for the Elvehjem Thomas Gainsborough's *Packhorses: The Midday Rest*, a splendid pair of *capricci* by French painter Hubert Robert, and Mateo Cerezo's *St. Francis Receiving the Stigmata*, a painting I purchased at auction. The London dealer who sold the Gainsborough has since told me several times that the Gainsborough was one of the most important pictures he has handled, even wondering if he might repurchase it from the Elvehjem. My mind swirls when I recall the pittance we paid at auction for the Cerezo, a seventeenth-century master of the Madrid



Figure 3. The unveiling ceremony for the Mateo Cerezo painting of *St. Francis*.

School (see Fig. 3). The Cerezo also provided a thoughtful lesson in conservation before it was installed at the Elvehjem. As soon as the painting arrived in this country, I led a group of students to the Art Institute of Chicago to meet the conservator, Alfred Jakstas, and to witness the early stages of its cleaning and reframing. Jakstas extolled the painting's importance, he opened the students' eyes to mysteries uncovered by a conservator's swabs, and he demonstrated a career opportunity to the art history majors who wondered about the job market after graduation.

Exhibitions are a mainstay of an art museum's mission, and since its opening in 1970, the Elvehjem has an enviable record in organizing and presenting shows of national and international stature. Directors are not often privileged to curate an exhibition and write its accompanying catalogue, for the pressures of other duties and the limits of one's art historical specialization and expertise may preclude this pleasant work. But directors must have ideas and concepts for exhibitions. The exhibition that remains my favorite from my tenure is *Canadian Landscape Painting: 1670–1930*, shown at the Elvehjem in the spring of 1973. It resulted from a trip I made to Montreal in 1970, where I became infected with the lush landscape images painted by the Group of Seven, the basis of Canada's rich visual arts heritage. I soon realized that a major exhibition of Canadian painters of landscape, focusing on the Group of Seven, had never been organized by any museum in the United States. I became an ardent partisan of things Canadian and

discussed my hopes with Jean Sutherland Boggs, then director of the National Gallery of Canada, and its chief curator, Robert Hubbard. I learned earlier that Bob Hubbard, a Canadian, received his Ph.D. in art history from the University of Wisconsin. That helped put our foot in the door, and Jean Boggs and her Canadian museum colleagues agreed to lend their most important paintings.

The Canadian landscape exhibition opened on a bitter cold April evening at the Elvehjem, blessed by a snowstorm that raged all day. I apologized needlessly to our Canadian guests, who were used to such weather challenges. They considered the snowfall nothing more than a flurry. The most touching episode occurred, however, during the show's installation (see Fig. 4). One afternoon, as I worked with the exhibition installers arranging pictures in the galleries, I noticed a young man lingering at a gallery entrance. He looked longingly at Tom Thompson's *Jack Pine*, perhaps the most loved and best-known Canadian painting. Reproductions of the painting hang in many Canadian schoolrooms, just as Gilbert Stuart's *George Washington* graces grade schools across the United States. The picture is the icon of Canada. "To think I had to come to the United States to see it," the student said to me, "and here it is at the University of Wisconsin."

These are just a few of my memories of the Elvehjem Museum of Art and its collections, exhibitions, donors, patrons, staff, and friends. The greatness of the University of Wisconsin was recognized early in my seven years in Madison. I adapted to the university's methods and appreciated the support from many academic disciplines, professors, deans, and students. Above all, I am most grateful to the late Professor James Watrous, who brought me to the Elvehjem with his fatherly persuasion, and who helped along every avenue of the Elvehjem's development and launch. I always consulted with Jim on major proposals before I requested assistance, usually financial, from a chancellor or dean. I reasoned, quite rightly, that an administrator who



Figure 4. Chief curator, National Gallery of Canada, Robert H. Hubbard (left) with Elvehjem director, Millard F. Rogers, Jr. in the exhibition Canadian Landscape Painting, 1670–1930 at the Elvehjem, April 1973. They stand in front of The Jack Pine, painted by Tom Thomson in 1916–1917 (painting on right).

was reluctant to advance funds for an exhibition or another staff position at the Elvehjem might feel better about my request if he knew that Jim Watrous approved of it. More than once, Jim told me that his telephone rang just as I left the dean's office with a query about Jim's opinion on my appeal. Everyone respected Jim's knowledge and wise counsel. Jim knew the university better than anyone, and he was the true father, after all, of the Elvehjem. Anyone who did not know Jim Watrous has missed one of life's finest encounters.

My family loved the collegiate atmosphere, disliked the Wisconsin winters, and affectionately remembers the city as our son's birthplace. I will never forget the joy of accomplishment in seeing the museum building rise from an excavated site to the outstanding institution it is today. In these few paragraphs, I've shared some of my recollections of events during the Elvehjem's formative years, 1967–1974.

Perhaps for the fortieth anniversary of the Elvehjem, I'll recall a few more choice experiences to share.

Millard F. Rogers, Jr. was director of the Cincinnati Art Museum from 1974 through 1994. He has published numerous articles on American art as well as books on the Cincinnati Art Museum collection.

Works by Theodore Roszak in the Elvehjem collection

DOUGLAS DREISHPOON

Theodore Roszak's career spans more than five decades, from the late 1920s, when he was a student at the School of the Art Institute of Chicago, until his death, in New York, in 1981. Like other twentieth-century vanguard sculptors—David Smith, Herbert Ferber, Louise Bourgeois, Alberto Giacometti—Roszak began as a painter and continued to paint even after sculpture became his main preoccupation; throughout his life he continually explored various options for developing ideas. Early on, a cross-fertilization among media characterized his way of working. Drawing was the backbone of a creative process whose extensions included paintings, constructions, welded-steel sculptures, prints, and photograms. Roszak's versatility is evident in the Elvehjem Museum of Art's collection, with a welded-steel sculpture and the preparatory drawing for it, a construction, three photograms, and two drawings.

The son of Polish immigrants who brought him to America at age two, Roszak attended the School of the Art Institute while still in high school and enrolled there full time after graduation, studying with the émigré artists Boris Anisfeld and Albin Polasek.¹ Aside from a brief stint in New York, in 1925–1926, when he studied with Charles W. Hawthorne and George Luks, he remained in Chicago, joining the faculty of the Art Institute in 1927 as a part-time instructor of drawing and lithography. A fellowship allowed him to visit the East Coast for a few months in 1928, after which he was appointed a full-time faculty member of the Art Institute. During these early years drawing and printmaking were his favored media.

The decade of the 1930s marks a turning point in the artist's development—a transition from what he considered his “student work” of the late 1920s to his first mature achievements. The catalyst, a fifteen-month sojourn in Europe from 1929 to 1931, funded by a fellowship from the School of the Art Institute, was his artistic *wanderjahre* (spent for the most part in Prague and Paris, but also including side trips to Germany, Austria, and Italy).

It was an intense period of experimentation and assimilation, a time of gathering impressions and new information. Encounters with avant-garde magazines and books (many, brought back from Europe, entered his personal library), scientific displays, architectural monuments, and the museums of Europe not only exposed him to vanguard art—surrealism, constructivism, the Bauhaus—but inspired his own artistic ambitions. He returned to New York brimming with ideas, many of which became the basis for a prolific investigation of various media over the next decade.

A triumphal homecoming, however, was dampened by the Depression. “I remember being in Europe between 1929 and 1930,” the artist reminisced to Harlan Phillips in 1964. “I had money. Everything was paid for. I was studying and bubbling over with enthusiasm—new things, new ideas, new people, new sights. I didn't know there was a depression. Then coming back to America—nothing could have been harder than getting off the boat and discovering that my brother, who was waiting for me, couldn't get a job for love of money.”² Still, in spite of trying circumstances, Roszak's return was buffered by a Tiffany Foundation Fellowship and a two-month residence at the foundation's headquarters in Oyster Bay, Long Island. The fellowship supported him for about two years, during which time he married Florence Sapir and settled on Staten Island, where he procured a small studio and began to produce paintings, sculptures, and drawings. He also began to photograph himself, as well as his work, and from this point on photography becomes an integral part of his process.

By the end of 1933, he and his wife had moved from Staten Island to Manhattan. These were lean times, and like most artists unable to earn a living selling their work, Roszak found employment through the government-sponsored projects instituted under President Roosevelt's Works Progress Administration. For many artists—actors, writers, and musicians, as well as painters and sculptors—the projects were the only life-support systems

available. From January 1934, when he put in an application to the Public Works of Art Project, until July 1938, when he became a faculty member of the Laboratory School of Industrial Design, various WPA projects were his primary means of survival.³

While employed on the projects and producing second-rate paintings (most of which were subsequently destroyed), Roszak maintained his own studio, where he painted far better pictures, designed sculptural constructions, and made photographs. A series of self-portraits photographed in situ make his studio look like a cross between a traditional painter's atelier and a state-of-the-art machine shop, with lathes, drill presses and dies; built-in shelves with glass jars full of spare parts, screws, nuts and bolts; and a stock of various materials, including metals, solders, and plastics (Fig. 1). An interest in things mechanical dates back to childhood. As an adolescent in Chicago, he had built his own telescope and had seen astronomical instruments on display at the Field Museum. His fascination with industrial machines and scientific equipment was rekindled during his trip to Europe, where he visited scientific museums and contemporary expositions of industrial design in Munich, Berlin, and Brno. On Staten Island, he had enrolled in a machine-shop course to learn more about making and using tools. Now, living in New York with access to a larger studio, he began buying his own equipment and devoting more time to sculpture.

Over the course of about thirteen years, from 1932 to 1945, Roszak fabricated about forty-five constructions, including *Crescent Throat* (Fig. 2) and *Airport Sentinel* (both 1932), the first metal, copper, bronze, and aluminum objects executed on Staten Island. As a group, the constructions display structural and formal variance—small-scale reliefs and monumental free-standing sculptures—from the most severe geometric formulations to the most amorphic ruminations. As he moved his studio from Staten Island to 241 East Thirty-third Street, from there to 325 East Thirtieth Street, and ultimately to 1 St. Lukes Place, the constructions moved with him. Many are sculptural counterparts to painting; color is an essential skin. They also became a transition to welded-steel sculpture.

About thirty constructions were exhibited simultaneously at Julien Levy Gallery and Hugh



Figure 1. Theodore Roszak in his New York studio, about 1938. Photo courtesy Theodore Roszak Estate.

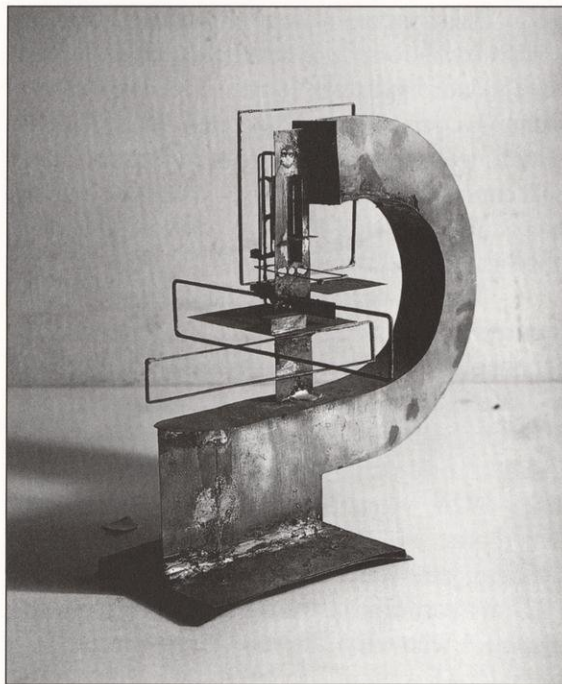


Figure 2. Theodore Roszak (American, b. Poland, 1907–1981), *Crescent Throat*, 1932, soldered sheet metal and wire, H. 10 in. Photo courtesy Theodore Roszak Estate.

Stix's Artists' Gallery in 1940. Coming when it did, this occasion signaled a turning point not only in Roszak's career, but in his aesthetic disposition as well. Both exhibitions received mixed reviews and few pieces sold.⁴ Afterwards, most of the work was disassembled, boxed up, and put into storage. (When he took up the oxyacetylene torch and began welding steel, after 1945, the constructions remained in the closet, so to speak, as discarded ideas.) Except



Figure 3. Installation of Theodore Roszak's constructions at Zabriskie Gallery, New York, 1978. Photo by John A. Ferrari.

for a few pieces included in his 1956–1957 retrospective at the Walker Art Center in Minneapolis, they remained obscure until 1978, when Zabriskie Gallery mounted a show in New York that took the art world by surprise (Fig. 3).

Roszak referred to the constructions as a preoccupation with pure form and formal considerations. “The constructions,” he told James Elliott in 1956, “were precisely a concern with form itself . . . the love of form for its sheer beauty, for its sheer involvement, for the sheer commitment to form.”⁵ While this statement may be true for some of the work, it is not inclusive for all; distinctions are necessary.

Some of the constructions are models for perfectly ordered systems. Circles, cones, squares, rectangles, ellipses, cubes, and spheres are the essential motifs that comprise these austere compositions, whose Euclidean orientations recall El Lissitzky's *Prouns*, Naum Gabo's *Column* (1923), Piet Mondrian's neoplastic worlds, as well as more contemporary constructions by Vaclav Vytalil, Charles Biederman, and Gertrude Greene. As a pure product of constructivism, Roszak saw this work as a “utopian symbol for perfection, a . . . diagram of the unification of architecture and engineering, an idealized conception of man's creative potential”⁶—referring specifically to *Construction in White* of 1938 (fabricated in two versions), although the same could be said for the Elvehjem's *Red Monument to Lost Dirigible* of 1939–1940 (Fig. 4).

As analogues for progressive technology, many of the constructions embody a positivistic point of view. A pedagogic disciple of Laszlo

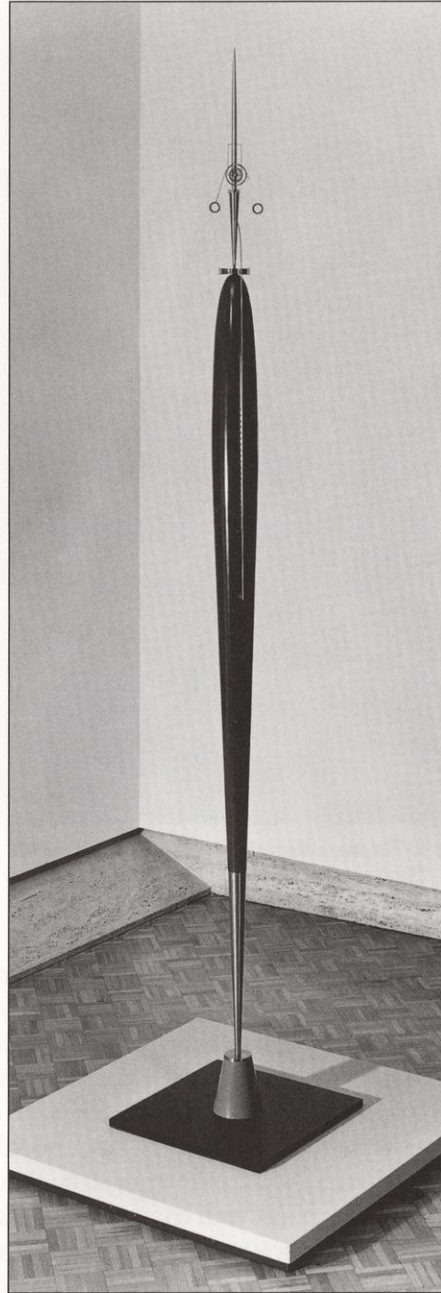


Figure 4. Theodore Roszak, *Red Monument to Lost Dirigible*, ca. 1939–1940, painted wood, steel, brass, plastic, H. 113 1/4 in. Elvehjem Museum of Art. Carolyn T. Anderson, Frank and Roa Birch, Eugenie Mayer Bolz, Brittingham, Cecil and Jessie Jennings Burleigh, Madeleine Doran, Elvehjem Museum of Art, Harry and Margaret P. Glicksman, Juli Plant Grainger, Joen Greenwood, Alexander and Henrietta W. Hollaender, Walter J. and Cecille Hunt, John S. Lord, Jean McKenzie, Cyril W. Nave, Bertha Ardt Plaenert, F. J. Sensenbrenner, Richard E. Stockwell, John H. Van Vleck, Earl O. Vits, and Ruth C. Wallerstein Endowment Funds purchase, 1998.15a-d

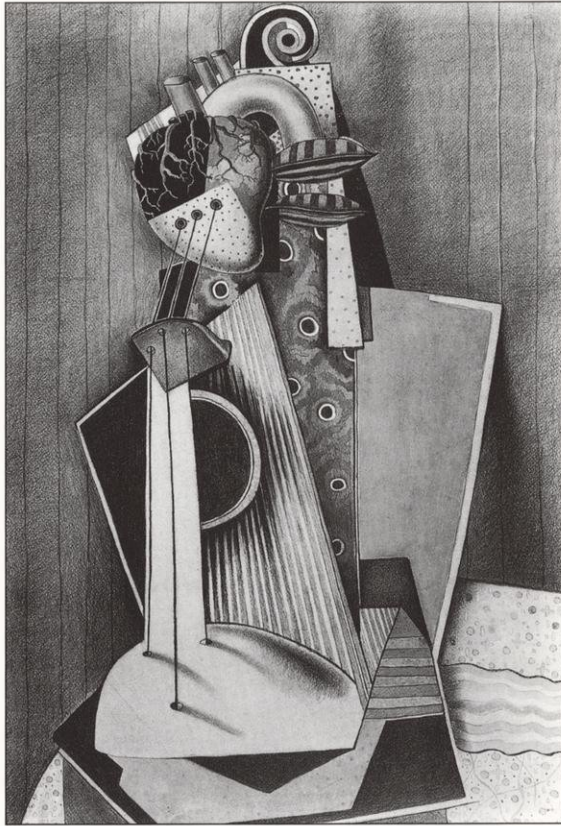


Figure 5. Theodore Roszak, *Musical Still Life with Heart*, 1931, colored pencils, 20 x 13 1/2 in. Private collection. Helga Photo Studio.

Moholy-Nagy's Bauhaus precepts, Roszak entertained the possibility of a utopian order, a worldview that equated progress with the unification of architecture and engineering, product production, and useful design. After all, he probably felt more effective as a theoretical designer than, say, a social realist or an American scene painter, or so he thought.

But his rapport with constructivism and the Bauhaus was complicated. Skepticism seeps into the work early on in the form of a heart (Fig. 5) (the poetic symbol of human emotion and the antithesis of a rational mind) and a prostate man entrapped under a sinister-looking machine (Fig. 6).⁷ As time went on he seriously questioned technology's ability to be humanized. (From this perspective, perhaps his involvement with surrealism and biomorphism could be seen as an affirmation of irrational and subjective tenets of creativity.) Though Roszak was not the only artist of his generation to question, and ultimately reject, a utopian and technological order,⁸

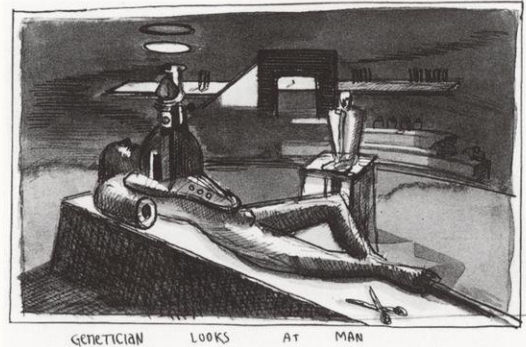


Figure 6. Theodore Roszak, *Study for "Mechanical Man,"* 1932–1933, ink and wash on paper, 5 7/8 x 9 1/8 in. Private collection. Helga Photo Studio.

as a sculptor experimenting with abstraction, his quandary assumed distinctive forms.

Red Monument to Lost Dirigible is both an homage to flight, to humankind's ability to harness natural forces to ascend, and a small-scale monument memorializing the tragic explosion of the German dirigible *Hindenburg* over Lakehurst, New Jersey, in 1937. Several versions exist, varying in dimensions and material constitution. Most have streamlined torsos that culminate in complicated upper sectors where some kind of sculptural drama is enacted. Metaphors for a state of precarious balance, these constructions embody an ambivalence befitting their theme.

Between about 1937 and 1941 Roszak developed an extended series of photograms that occupy a special place in his production. Photography had long been important to him as a means of documenting his sculpture and serving as *aide-memoire* for painting.⁹ But the photograms signaled his investigation of photography as an experimental medium,¹⁰ whose potential was probably recognized during his earlier trip to Europe. Though he probably did not see the influential *Film und Foto* exhibition in Stuttgart, he did acquire Franz Roh and Jan Tschichold's *Foto-Auge, 76 Fotos der Zeit* (1929) and Moholy-Nagy's *Malerei, Fotografie, Film* (1925), both of which reproduced photograms and lauded their potential as works of art. It is not surprising, therefore, given Roszak's involvement with Bauhaus and constructivist theory, his interest in abstraction and the elusive properties of light, and his introduction to Moholy-Nagy through the

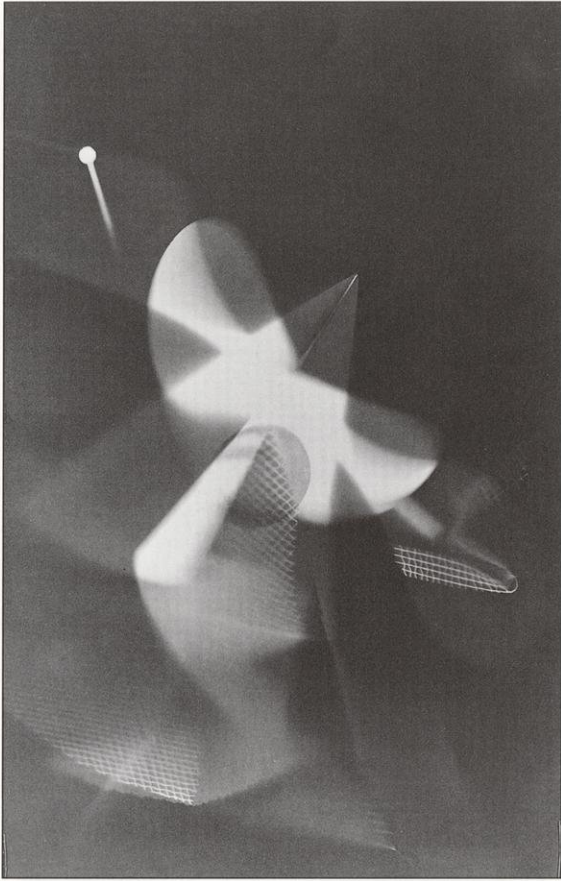


Figure 7. Theodore Roszak, Photogram, ca. 1937–1941, gelatin silver print, 8 x 5 in. Elvehjem Museum of Art. Amanda Berls Fund, Charles R. Crane Fund, Miss Charlotte C. Gregory Fund, Mary Woodard Lasker, in honor of her parents Mr. and Mrs. Frank E. Woodard Fund, William R. Mitchell Endowment Fund, Dr. and Mrs. Leon Rostker Fund, Harry Steenbock Fund, Richard E. Stockwell Endowment Fund purchase, 1999.3.

Laboratory School of Design in New York, that he experimented with photograms at this time. Besides, the cost of darkroom materials during these lean years was relatively inexpensive compared, to say, copper, brass, and stainless steel.

Many of the photograms relate both stylistically and formally to constructions made about the same time. Indeed, some of the same materials were used in both. In the Elvehjem collection, the more diaphanous and amorphous print (Fig. 7) recalls an earlier plaster piece, *White Construction* of 1932–1933, as well as biomorphic and bipolar constructions, while its counterpart (Fig. 8), incorporating bits and fragments of lucite and wire mesh, relates to the geometric reliefs. Another photogram in the

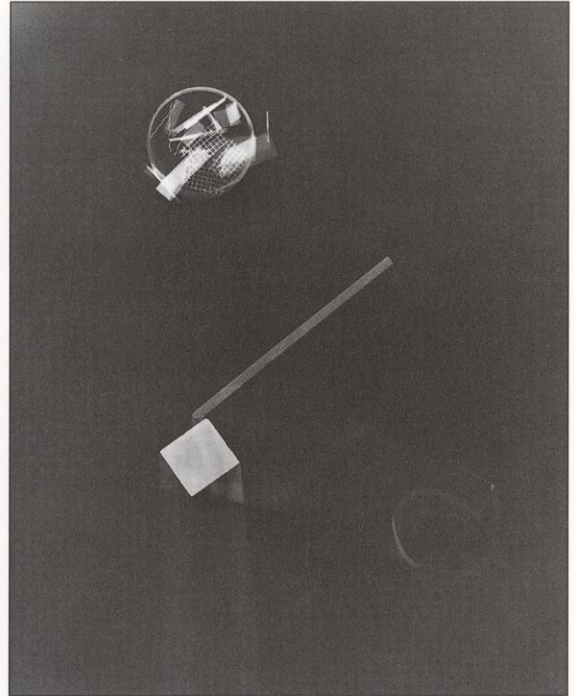


Figure 8. Theodore Roszak, Photogram, ca. 1937–1941, gelatin silver print, 9 5/8 x 7 5/8 in. Elvehjem Museum of Art. Amanda Berls Fund, Charles R. Crane Fund, Miss Charlotte C. Gregory Fund, Mary Woodard Lasker, in honor of her parents Mr. and Mrs. Frank E. Woodard Fund, William R. Mitchell Endowment Fund, Dr. and Mrs. Leon Rostker Fund, Harry Steenbock Fund, Richard E. Stockwell Endowment Fund purchase, 1999.2.

collection (Fig. 9), distinguished by the appearance of Roszak's own face partially obscured by shadows, is especially poignant, considering the artist's frequent forays into self-portraiture during this period and the implications of an image in which human and mechanical elements are married. Perhaps this was Roszak's way of humanizing an otherwise mechanical medium, by inserting, as El Lissitzky did in a photomontage titled *The Constructor* (1924), the maker into his imagined universe.

While Roszak's photograms, as fabricated images using light-sensitive paper and darkroom techniques, can be seen as extensions of constructions, they probably appealed to him for other reasons as well. For one, the element of chance was always operative, in the sense that certain materials, depending on how they refract or reflect light, would produce different effects on the photographic paper. Considering the artist's meticulous nature, this unpredictable procedure would



Figure 9. Theodore Roszak, Self Portrait, ca. 1934–1938, gelatin silver print, 2 x 2 9/16 in. Elvehjem Museum of Art. Amanda Berls Fund, Charles R. Crane Fund, Miss Charlotte C. Gregory Fund, Mary Woodard Lasker, in honor of her parents Mr. and Mrs. Frank E. Woodard Fund, William R. Mitchell Endowment Fund, Dr. and Mrs. Leon Rostker Fund, Harry Steenbock Fund, Richard E. Stockwell Endowment Fund purchase, 1999.4.

have intrigued him. Also, as light-generated images that emerge out of darkness, the photograms are conceived around the same binary contrast as the “bipolar” forms. Black came to have several connotations for Roszak: extraterrestrial space, the unknown, void, and, in later drawings and prints, death. In the photograms, forms hover between darkness and light, suspended in time and space. Space became a metaphor for the last frontier and a realm for the projection of imagination and myth. The photograms embody a dreamlike, spatial dimension in which constructivism and biomorphism assume their most poetic and ethereal incarnations.

World War II had a profound impact on the way sculptors viewed themselves and their work. In Roszak’s case, war completely altered his worldview

and the direction of his art. Death, destruction, and the devastation of two Japanese cities revealed the darker side of technological progress. What previously had been a positivistic embrace of utopian systems was seriously in question by the war’s end. Roszak’s shattered faith in science and technology was replaced by a renewed faith in nature, in change and transformation, and in atavistic motifs that reaffirmed basic values. After 1945, he wanted his work to ask questions (rather than posit definitive answers), to provoke, disturb, even rankle. He also wanted it to evoke archetypal themes and embody a life force that was destructive as well as constructive. In his rejection of constructivism and conversion to expressionism, drawing played a catalytic role.

During the war years, when materials such as steel, aluminum, bronze, and copper were a military priority, expensive and hard to come by, many



Figure 10. Theodore Roszak, *Cosmic Landscape*, ca. 1954, pen and ink and wash on paper, 43 x 83 1/2 in. Elvehjem Museum of Art General Endowment Fund, Harry and Margaret P. Glicksman Endowment Fund, Alexander and Henrietta W. Hollaender Endowment Fund, and John H. Van Vleck Endowment Fund purchase, 1993.32

sculptors were sustained by drawing. With Roszak, drawing drove his sculptural conception. “Instead of working the medium for ideas,” he proposed during the “The New Sculpture Symposium,” “I prefer to have an idea before working.”¹¹ A piece might undergo dramatic changes during its construction, but the basic character of its image, derived from a drawing, usually remained intact. The insistent linearity of Roszak’s postwar work, coupled with his method of constructing welded-steel armatures covered, or partially covered, with sheets of brazed steel, was a direct extension of drawing. A facile draftsman who preferred various pens and nibs, he first drew the basic outline of an image, then further articulated the interior with a variety of strokes, dots, dashes, cross-hatching, and brushed-in washes. Any given image, and this is especially true for the Elvehjem’s *Cosmic Landscape* of about 1954 (Fig. 10), often contains secondary and tertiary imagery, a fascinating aspect of Roszak’s drawings, whose scale varies from modest notebook sketches to monumental sheets extending more than six feet across.

Drawing had always been the generative pulse of the sculptor’s vision, and he recalled doing it by the time he was five or six. “Drawing was one

of my earliest responses,” he admitted to Harlan Phillips, “it was automatic. It was simple to do. It was available. There was always paper and something to scratch with, and I began drawing very, very early in life.”¹² For Roszak, the product of a lower-middle-class Polish family that immigrated to Chicago in 1907, drawing provided a creative outlet for many adolescent frustrations. At that time he must have realized its expressive potential, because it functioned in a similar capacity for the rest of his life.

As a result of the war, Roszak reworked certain themes with intense concentration and formal invention. Flight, a central theme, underwent a dramatic metamorphosis in the late 1940s. What had been a positivistic projection in earlier constructions such as *Red Monument to Lost Dirigible*, where chromium finish and streamlined forms signified a machine-age culture going places, discovering new planets and galaxies, took on more mythic and sinister connotations. Also, what had been a predominately abstract conception became more figurative.

The figure stands out as a leitmotif in Roszak’s development, a fundamental connection to a sculptural tradition revitalized during the late 1940s and ’50s through its conflation with surrealist anatomies, mythical themes, and literary sources.

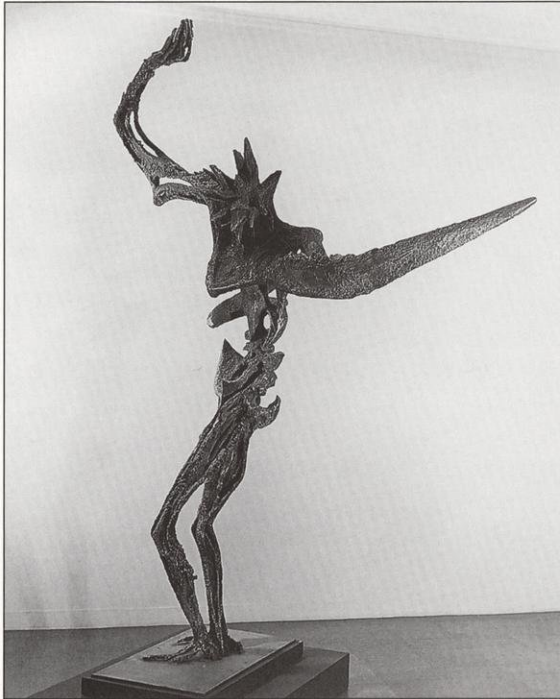


Figure 11. Theodore Roszak, *Skylark*, 1950–1951, steel, H. 99 in. Courtesy Theodore Roszak Estate.

During this period, a series of abstract “Star Bursts,” “Novas,” and imaginary terrains, of which *Cosmic Landscape* is a stellar example, complements more representational images in which some kind of figure is central. The origins of a monumental figuration can be found in Roszak’s late constructions, the eight-foot-high “bipolar” forms he fabricated after the war, and in the margins of his earliest sketches for *Spectre of Kitty Hawk* (1946–1947), where the preoccupation with a more totemic and primitivistic personage is already evident.

During the 1950s these possibilities were pursued in a series that began with *Skylark* (1950–1951; Fig. 11), a study for which is in the Elvehjem collection (Fig. 12). Numerous studies exist in which a life-sized personage with flailing extremities and a fragile constitution reflects an inherent dilemma: a desire for flight but an inability to rise. In most of these, a faceless figure is reduced to a skeletal core with deformed limbs, an emaciated abdomen, and spindly legs. Based on a poem by Gerard Manley Hopkins, *Skylark* was described by Roszak as an archetypal entity, “like Icarus in flight and his downfall . . . his constant rise and fall, very much like Sisyphus in the process of doing it all over



Figure 12. Theodore Roszak, Study for “*Skylark*,” 1950–51, ink drawing, 11 ¹⁵/₁₆ x 8 ⁷/₈ in. Elvehjem Museum of Art. Gift of Barbara Mackey Kaerwer, 1991.86.

again. . . . a Christ figure and a devil.”¹³ In another interview, he described the sculpture as “Mephistophelian” and “Promethean,” as “man descended from his Promethean heights, captivated within the bonds of civilization, and reduced to the ashes of his own bones, a very powerful allusion to the spiritual plight of man.”¹⁴

What united Icarus, Sisyphus, Mephistopheles, Prometheus, and Christ, in Roszak’s mind, was their heroic and tragic nature; they were all entrapped between heaven and earth, the spiritual and the corporeal. One could also see *Skylark* as the mythic counterpart to Alberto Giacometti’s postwar effigies, particularly his *Man Pointing* (1947), which Roszak saw exhibited at the Pierre Matisse Gallery in 1948. There is the same sense of fragility and vulnerability, ambivalence and tension, morbidity and destitution. Giacometti conceived of the figure—whole or partial—as a battleground of perceptual forces. Though not entirely new to Roszak, Giacometti’s conception offered him a sculptural analogue for a phenomenological condition: the

figure as a spiritual and psychological casualty, a victim of political circumstances, a personage existing somewhere between being and becoming, physicality and dissolution.

The drawing for *Skylark*, one among many figurative images Roszak conceived during the 1950s, epitomizes his postwar sensibility. It embodies an amalgam of personal and collective experiences; it reflects a cross-fertilization of ideas—from mythology and literature to poetry and anthropology—and a comprehensive overview of art history, as a continuum extending backward and forward; and it reaffirms the primacy of the psyche as the ultimate source of visual ideas. Roszak, like other sculptors of his generation—Louise Bourgeois, Dorothy Dehner, Herbert Ferber, Seymour Lipton, Isamu Noguchi, David Smith—set out after the war to revitalize monumental figurative sculpture. The new figuration, however, had a disquieting edge and posed difficult questions. It also challenged sculptors to find ways of combining abstraction and representation without compromising the work's humanism and formal integrity.

Cosmic Landscape represents another side of Roszak's sculptural sensibility: his ability to push drawing to monumental dimensions and, in the process, to create another kind of world. Drawing was his way to dream on paper, to avoid sculpture's material constraints, and to generate an image with multiple layers of meaning. To appreciate Roszak's large-scale drawings, one has to confront them head-on in order to grasp their spatial complexity, the subtlety with which motifs are stated and developed, and the ways in which an image evolves. *Cosmic Landscape* is ambitious not only in size but in constitution, for it incorporates several motifs—star bursts, novae, and crescents—that distinguish Roszak's postwar graphic production.

The crescent is one of most ubiquitous forms in Roszak's work, reappearing in various sculptures, drawings, and prints from 1932 on. Depending on its context and the way in which it is conceived, the implications of the crescent shape change dramatically; it meant different things to the artist at different times. Its origin was twofold, relating on the one hand to the crescent moon that bears the Virgin in ecclesiastical art, and reflecting on the other hand the essential shape of

a microscope or an astronomical instrument, such as a ring dial.¹⁵ The half-moon, C-shaped configuration functions symbolically on many levels. In its earliest incarnation, in *Crescent Throat* (1932; see Fig. 2), it is quintessentially constructivist, technological and geometric, and it serves as a supportive base, or armature, for a series of planar and rectilinear elements that crisscross within its arch. In later postwar pieces such as *Thorn Blossom* (1947), *Invocation II* and *V* (1950–1951, 1957), *Thistle in the Dream* (1955–1956) and *Sea Sentinel* (1956), it is more anthropomorphic, a female principle, a concave pocket, a passive receptor, a yielding shield that receives rather than deflects. In *Spectre of Kitty Hawk* (1946–1947) its significance is both male and female, projective and recessive, aggressive and passive. When Roszak made *Crescent Throat*, his perception encompassed a vast terrain, from the microscopic world of cellular biology to the extraterrestrial world of stars and planets. About twenty-two years later, the same motif reappears as the dominant passage in an imaginary mindscape whose seething atmosphere and exploding forms suggest an apocalyptic end or perhaps a dramatic beginning.

The crescent shape also appears in a sculpture titled *The Great Moth* (1960; Fig. 13), as well as in numerous drawings for the piece, one of which (Fig. 14) was given by the artist to the Elvehjem in 1968, when the museum purchased the sculpture. What seemed to captivate Roszak's imagination, in addition to the motif, was the idea of a mutating insect, in this case a moth of potentially monumental proportions and sinister features. In the sculpture, essentially a sketch in steel, the insect's wings and thorax are suggested through the most abbreviated forms: a thin wedge of steel descending from the head and stabilized at its bottom by steel rods that ascend to become part of the wing span. In the drawing, the sculpture's primary contours have been filled in, especially in the area of the wings. In the margins, two other variations are sketched in, along with what appears to be two versions of larva.

Rozzak's fascination with larval concretions, moths and butterflies, began in 1937 with an enigmatic construction titled *Chrysalis*, and persisted into the early 1970s with a series of lithographs and



Figure 13. Theodore Roszak, *Great Moth*, 1960, welded steel, H. 21 in. Elvehjem Museum of Art. Dr. C.V. Kierzkowski Fund purchase, 68.2.1.

drawings variously titled *Song of Moth* (1971 and 1974) and *Papillon* (1971 and 1972). Perhaps what intrigued him was the notion of metamorphosis implicit in the insect's life cycle, its ability to transform itself from a crusty pupa into a delicate creature of flight. But in the aftermath of war, with the advent of atomic weaponry and the imminent threat of radioactive fallout, even insects morphed into horrific, hybrid creatures and continued to do so as disturbing images issuing from the darker recesses of an aging mind.

Throughout his life, Roszak sustained a philosophical perspective that elevated human values—intuition, sensuality, emotion—above technocratic ones. His rapport with culture was intellectual and highbrow, rather than popular and lowbrow. In his mind, art and art history existed as a grand continuum. Tradition and continuity meant a great deal to him. So did figuration, dream imagery, mythic and literary associations. But the art world changed dramatically after World War II, and new

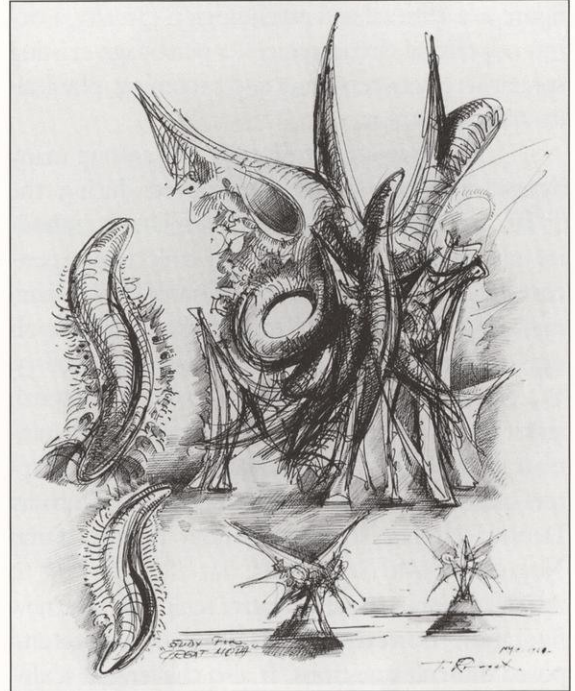


Figure 14. Theodore Roszak, *Study for "Great Moth,"* 1959, ballpoint pen on cardboard, 14 1/8 x 11 in. Elvehjem Museum of Art. Gift of the Artist, 1968.2.2.

critical alliances were forged. Roszak's persistent involvement with figuration was one of the main reasons (his courting surrealism another) why his work began to fall out of favor during the late 1940s and 1950s, when the influential critic Clement Greenberg declared such influences European and *retardataire*. When it came to vanguard sculpture, Greenberg, it seems, had definite notions about what constituted a viable direction.¹⁶ Roszak, however, was unwilling to make the transition from an art that was figurative and humanistic to one more formal and nonrepresentational. For him, humanism and formalism had always been two sides of the same sensibility, and, in the end, there was no reason to change because of popular tastes or critical polemics.

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Notes

1. For a more detailed discussion of Roszak's life, especially from the early 1920s through the later 1930s, see Douglas Dreishpoon, "Theodore Roszak (1907–1981): Painting and Sculpture" (Ph.D. diss., City University of New York, 1993), 2 vols.; H. H. Arnason, *Theodore Roszak*, exh. cat. (Minneapolis: Walker Art Center, 1956); and Joan Seeman Robinson, "The Sculpture of Theodore Roszak: 1932–1952" (Ph.D. diss., Stanford University, 1979), 2 vols.
2. "Theodore Roszak Reminisces: As Recorded in Talks with Dr. Harlan B. Phillips," 1964, transcript, Archives of American Art, Brandeis University, Waltham, Massachusetts, 347. Theodore Roszak Estate.
3. The Public Works of Art Project lasted less than a year, from December 1933 to June 1934. When it terminated, Roszak applied for assistance, in the spring of 1934, to the Emergency Home Relief Bureau. He even put in an application to the Special Skills Division of the Resettlement Administration. Eventually, he registered with the Treasury Relief Art Project and, from January 1936 to February 1937, undertook illustrative jobs for the Labor Department and painted several murals.
4. Described as "mysteriously and engagingly expressive" by Robert Coates in the *New Yorker* (November 23, 1940), Roszak's constructions were less favorably reviewed by others. Milton Brown saw them as all technique and no content, as "non-functional machines" that merely revived "the barren and long dead 'Purism' of Ozenfant, Mondrian, and Arp." George L.K. Morris declared that Roszak, who "has not yet penetrated through the limitations of expressive means . . . has reached the stage in which Gabo and Pevsner found themselves in the early nineteen-twenties; they had mastered the technical difficulties of construction and their work resembled well-made optical or hydraulic accessories." See Milton Brown, "Three American Sculptors," *Parnassus* 12 (December 1940): 36; and George L.K. Morris, "Art Chronicle: Sculpture by Theodore Roszak," *Partisan Review*, no. 8 (January–February 1940): 57–58.
5. James H. Elliott, "Interview with Theodore Roszak," February 13, 1956, transcript, Theodore Roszak Papers, Archives of American Art, Smithsonian Institution, Washington, D.C., roll N69–81, p. 25.
6. Quoted in Robinson, "The Sculpture of Theodore Roszak," 66.
7. See Dreishpoon, *Theodore Roszak: Paintings and Drawings from the Thirties*, exh. cat. (New York: Hirschl & Adler Galleries, 1989), 32–39, 54, 57, 61–62.
8. Anna Chave has discussed Mark Rothko's aversion to "Bauhausism" and the American Abstract Artists group; see Anna C. Chave, *Mark Rothko: Subjects of Abstraction* (New Haven: Yale University Press, 1989), 27, 202 n. 69. And Stephen Polcari addresses abstract expressionist's contempt for politics, political systems, and social utopianism; see Stephen Polcari, *Abstract Expressionism and the Modern Experience* (New York: Cambridge University Press, 1991), 31–33.
9. Roszak often used a Graphic Folmer & Schwing camera as an alternative to sketching on the spot, as a means of documenting things he saw on the street that might later be incorporated into paintings.
10. See Joan Marter and Michael Zakian, "Photograms by Theodore Roszak: In Light of the Bauhaus," *Arts Magazine* 59 (November 1984): 120–25.
11. Theodore Roszak, "The New Sculpture Symposium," February 12, 1952, transcript, The Museum of Modern Art, New York, 16.
12. "Theodore Roszak Reminisces," 1–15.
13. *Ibid.*, 472–73.
14. Elliott, "Interview with Theodore Roszak," 74.
15. Roszak told Joan Seeman Robinson that the meaning and origin of the crescent in his work is feminine and ecclesiastical; see Robinson, "The Sculpture of Theodore Roszak," 111–12.
16. When it came to tracking postwar American sculpture, no one was more attentive or dogmatic than Greenberg. In "The New Sculpture," his most definitive statement, he laid down the ground rules; see Clement Greenberg, "The New Sculpture," *Partisan Review*, no. 16 (June 1949): 637–42; reprinted in *Clement Greenberg: The Collected Essays and Criticism*, ed. John O'Brian. (Chicago: University of Chicago Press, 1986), vol. 2, 313–19. On almost all counts, Roszak's postwar work was antithetical to Greenberg's canon.

Two Works by Lester Bentley in the Elvehjem Museum of Art: The Presidential *Portrait of Conrad Elvehjem* and *Pivonka's Kitchen*

ANTON RAJER

It was his boundless energy and devotion to the University of Wisconsin that led art history professor James Watrous (1908–1999) to acquire artwork for the university art museum. He included two paintings by Wisconsin artist Lester Bentley (1908–1972) that document Bentley's style from his early and late periods. *Pivonka's Kitchen* is an American regionalist genre scene painted in 1938, and the polished presidential portrait of the museum's namesake, Conrad Elvehjem, was painted in 1962 after Elvehjem's death. This article describes Bentley's career as a painter and these two paintings in particular and recognizes some important contributions Bentley and Watrous made to the development of art in Wisconsin.

Early in his career, Bentley focused on painting scenes of local life along the shores of Lake Michigan, including images from the Pivonka farm. Born on March 29, 1908 in Two Rivers, Wisconsin, Bentley was the son of amateur artist George Bentley. Lester's artistic talent surfaced in grade school, where he won an art contest at age ten and gave a solo art show in Manitowoc at age twelve. During high school in Two Rivers in the late 1920s Lester worked in a commercial art studio before moving to Chicago. Bentley was confronted with a bewildering variety of art styles when he arrived in Chicago for art school. Whether it was the influence of his teachers such as Karl Buehr or Louis Ritman, or his personal inclination, he chose to focus on the American scene.

He attended the School of the Art Institute of Chicago on scholarships from 1930 to 1933. In 1933 he painted a large series of murals for Sacred Heart Catholic Church in his hometown of Two Rivers. In 1934 the Art Institute awarded him an additional scholarship for postgraduate work. Travel, beginning in 1935 in Mexico, extended his educational opportunities. He studied painting and drawing with Miguel Covarrubias, Roberto Montenegro, and Valentine Vedaureta. Kittigawa taught him egg

tempera painting techniques on his first Mexican journey. These productive trips resulted in group exhibitions at the Art Institute of Chicago in 1935 and the Albright Art Gallery in Buffalo, New York in 1938 and in various cities in Wisconsin, including a one-man show at The Layton Art Gallery in Milwaukee in 1937, a group exhibition at the Neville Public Museum in Green Bay in 1935, and group shows at the Little Gallery in Manitowoc in 1935, 1936, 1937.¹ Bentley traveled to Haiti and Key West before and after World War II as well as Cuba. He lived in Chicago part of the winter and traveled to warmer climates before returning to Wisconsin in the summer.

Pivonka's Kitchen, 1938

Bentley was pleased with the recognition that *Pivonka's Kitchen* (Fig. 1) brought him. He showed the painting then titled *At Pivonka's* in 1938 at the 49th *Annual Exhibition of American Paintings and Sculpture* at the Art Institute of Chicago.² In February 1938 the painting won a second prize in oil painting at the Kansas City Art Institute's *Annual Midwestern Artists' Exhibition*.³

It was also exhibited at the Oshkosh Public Museum annual art show. Within a year of its creation it had been in three shows. Because of the success of this work, Bentley continued participating in regional art shows. The press praised it for the rustic American subject.

The painting's subject is from the Pivonka farm, located in rural Tisch Mills in Manitowoc County on County Trunk B not far from Two Rivers, where Bentley lived. Tom and Mary Pivonka, originally from Bohemia, settled in northeastern Wisconsin and took up farming. Attached to their simple house was a tavern and dance hall. Lester and friends enjoyed going to the Pivonka's farm, especially on Saturday nights, both because of the opportunity to draw inspiration from American life and

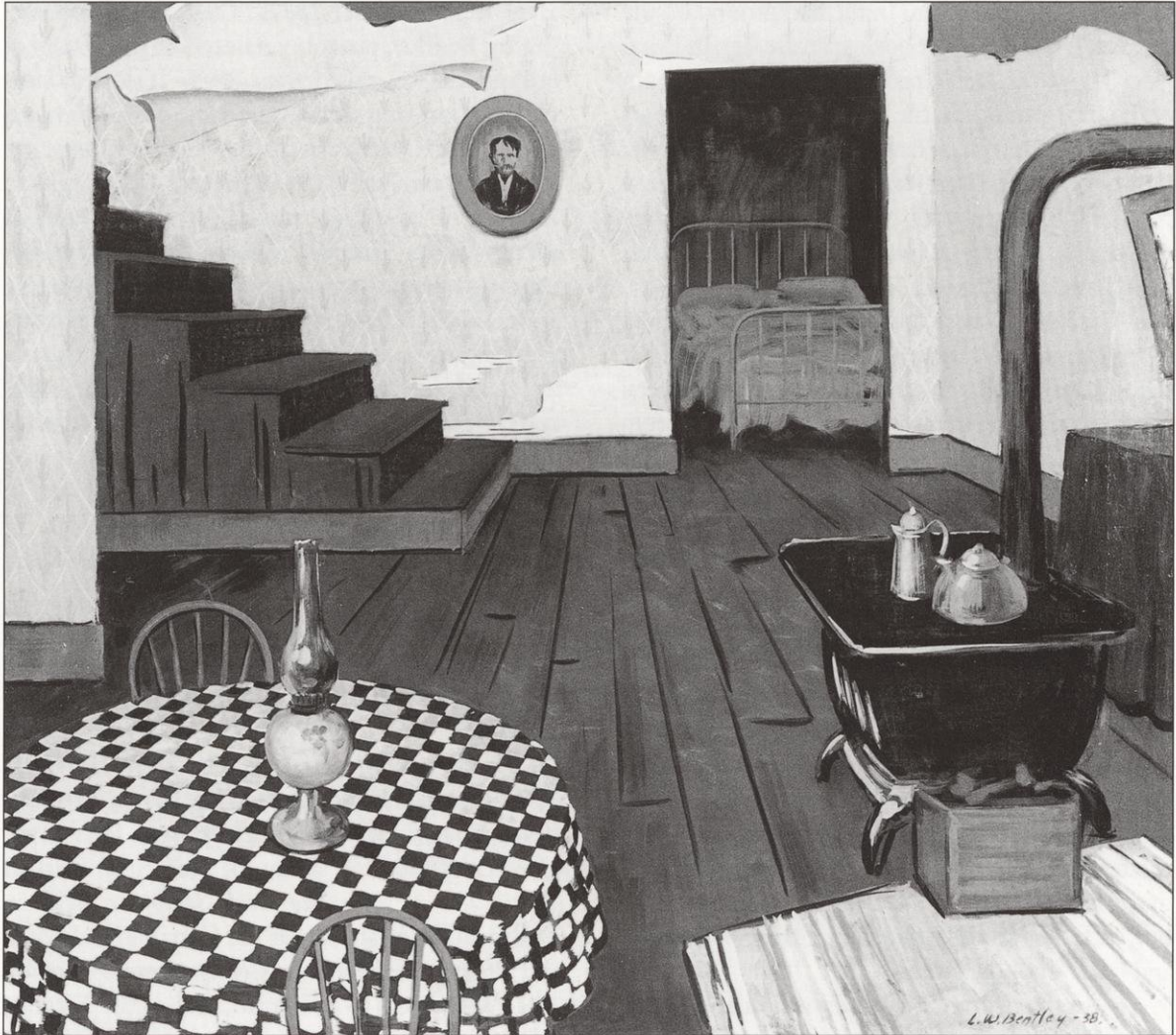


Figure 1. Lester W. Bentley (American, 1908–1972), *Pivonka's Kitchen*, 1938, oil on panel, 26 x 32 in. Elvehjem Museum of Art. Gift of Mr. and Mrs. Wilbur Dickson, 64.17.1.

because the Pivonkas had six daughters who occasionally posed for him. Many years later Francis Pivonka, Tom's grandson, still remembered the good times at Pivonka's, hence the first title he gave the painting, *At Pivonka's*, changed to its present title by 1939. The painting is actually a combination of scenes from the Pivonka farm, not a straightforward documentation of the kitchen, but a synthesis of visual elements from the locale, including other Bohemian farms. As Bentley put it, "*At Pivonka's* represents a composite of all the interesting qualities of these rural homes."⁴

The scene is a simple domestic kitchen interior in a 1930s farmhouse. To the left, a round kitchen table, covered with a checkered tablecloth,

supports a hurricane oil lamp. Two simple bentwood side chairs, drawn up to the table, enclose a sitting space that balances an iron wood-burning stove to the right. Atop the stove, a teakettle and a coffeepot point their spouts into the center of the room, balancing the arching curve of the stovepipe, which leads the eye off the right edge of the painting and a truncated picture frame, hanging at an angle from the wall. Bentley did another version of the painting, nearly identical but with a red tablecloth rather than checkered, but I have been unable to trace its present whereabouts. Next to the stove, toward the foreground, a simple wooden box holds firewood. The boards of the rough plank floor establish a simple, one-point perspective, drawing

the viewer into the room. In the background on the left, facing the stove, an open staircase signals living space above the visible room, as does the bedroom in the background on the right, whose open doorway reveals an iron bedstead. And, finally, on the wall between the stairway and bedroom, an oval portrait of a man with a moustache hangs surrounded by peeling wallpaper with a diamond fleur-de-lis pattern in green.

Bentley was still spending time in Chicago when he painted *Pivonka's Kitchen*, particularly at the Art Institute, where he had worked on several occasions, helping at receptions and other museum events. It might be speculation, but *Pivonka's Kitchen* has certain stylistic and formal similarities to van Gogh's *Bedroom at Arles*, which had been at the Art Institute since 1926. As a student, Bentley sketched in the museum galleries and admired van Gogh's art. In addition, from August 26 through September 23, 1936 the Art Institute presented a large exhibition called *Paintings and Drawings by Vincent van Gogh*. Bentley probably saw the show and may have made mental notes about van Gogh's work that he referred to when painting *Pivonka's Kitchen*. Like the *Bedroom at Arles*, *Pivonka's Kitchen* has converging lines of one-point perspective, rough floorboards, and a simple domestic interior with bed on the right side of the composition and other quotidian items.

In the matter of its composition and execution, *Pivonka's Kitchen* has a painterly quality called *alla prima*, meaning painted directly without preparatory drawing. It is a study in abstract geometric forms with its use of simple, one-point perspective established by the rough wooden floorboards, the curved black stovepipe, and the abstract checkerboard tablecloth in muted blue-and-white tones. It provides a marvelous interplay of abstract shapes and recognizable objects unified by muted colors, clear delineation of forms, and rhythmic use of shapes, such as the curves of the two chair backs, the portrait frame, the bed frame, the lamp, and the stovepipe.

Bentley was fascinated by the warm, worn interior of this home—visually signifying a well-lived-in space occupied by people of modest means. The torn and peeling wallpaper he repeated in several paintings from this period such as

Attic Room and later *The All Clear*. Another painting by Bentley, probably painted at the Pivonkas around 1939, is called *Attic Room*. It shows a simple bedroom and utilizes the same motif of rough converging floorboards, torn, worn wallpaper, and a staircase and a similar oval portrait as in *Pivonka's Kitchen*. It is as if the model for *Attic Room* lies directly above *Pivonka's Kitchen*, as the two paintings each have a staircase on the left: the staircase starts on the left in *Pivonka's Kitchen* and continues upward in the *Attic Room*. Both paintings are executed in the same painterly manner, with restrained earth tones. *Attic Room*, like *Pivonka's Kitchen*, won critical acclaim for Bentley in the 44th annual *Exhibition of Works by Artists of Chicago and Vicinity* at the Art Institute of Chicago in 1940. Between 1934 and 1942, he showed every year at the Art Institute of Chicago either in the annual *Exhibition of Works by Artists of Chicago and Vicinity* or the annual *Exhibition of American Paintings and Sculpture* and occasionally in both.⁵

He exhibited regularly between 1934 and 1942 at such invitational exhibitions as the *Carnegie International Exhibition of Painting* in Pittsburgh; the Pennsylvania Academy of Fine Arts' *Annual Exhibition of Painting and Sculpture* held in Philadelphia in January; at the Corcoran Gallery of Art *Biennial Exhibition of Contemporary American Oil Paintings* in Washington; and at the Virginia Museum of Fine Arts, Richmond. He exhibited at the Golden Gate Exposition in San Francisco in 1939.⁶ He won prizes at the Kansas City Art Institute's annual *Midwestern Artists' Exhibition* in February 1938 and again in 1939;⁷ at the Wisconsin Painters and Sculptors annual exhibition held at the Milwaukee Art Institute in April 1941;⁸ at the Layton Art Gallery's annual exhibition in Milwaukee;⁹ and at the 4th annual Wisconsin Salon of Art in Madison (November–December, 1937). He won prizes at the Art Institute of Chicago's 47th *Annual Exhibition of American Paintings and Sculpture* in 1936 for his *Pink Room*, in 1942 at the 53rd *Annual Exhibition of American Paintings and Sculpture* for *An Autobiography*, and in 1942 in the 46th *Annual Exhibition of Works by Artists of Chicago and Vicinity* for *And the Place Shall Know It No More*.¹⁰

Lester Bentley and James Watrous During the New Deal Era

In the 1930s, Bentley met James Watrous while they both were working in Wisconsin for the New Deal Works Progress Administration (WPA) Section of Fine Arts and the Federal Art Project (FAP). Under the direction of Charlotte Partridge, director of the Layton Art Gallery in Milwaukee, the FAP began operation in 1935. It was disbanded in 1943 because of World War II. Bentley's and Watrous's names appear in the roster of the artists employed by the FAP, alongside such other notable Wisconsin's artists as Schomer Lichtner, Ruth Grotenrath, Santos Zingale, and Edmund Lewandowski. Bentley and Watrous both created paintings, prints, and drawings for the FAP, documenting life in Wisconsin, including agriculture, fishing, and local industry. Bentley worked for the FAP on two occasions, between 1936 and 1937 and again briefly in 1939. It was out of this interest in the local scene that he created *Pivonka's Kitchen*. He shipped several of his FAP paintings to Washington, D.C. for the Federal Art Project exhibition at the Corcoran Gallery of Art in 1939. His experience with the FAP honed his drawing and painting skills.

Watrous's and Bentley's path crossed many times during this period. In 1937 they were both represented at the *4th Annual Salon of Wisconsin Art*, held at the Memorial Union on the University of Wisconsin campus in Madison. Bentley won first place with *Georgia Cracker* and received a \$75 prize. The judges included John Steuart Curry, then artist in residence at the University of Wisconsin, Walter Gropius of Harvard University, and sculptor Alexander Archipenko, then living in Chicago. The judges awarded Bentley's work the "most meritorious work" in the show.¹² The painting depicts the havoc wrought by a tornado in the American south. In the same show James Watrous won an honorable mention with his painting *Legendary Pacing White Mustang*. Watrous also exhibited his print *Lumberjack Fight on the Flambeau River*, which is a detail of the large mural of he was undertaking for the Park Falls, Wisconsin, Post Office.

Bentley and Watrous met again on the occasion of the *Seventh Annual Wisconsin Salon of Art*,

held at the Wisconsin Memorial Union, University of Wisconsin in November and December 1940. Bentley won first prize with his painting *An Off Moment*, which depicts coach Curly Lambeau of the Green Bay Packers and Captain Milt Gantenbein at summer practice in Egg Harbor, Door County, Wisconsin. The jury, composed of Aaron Bohrod of Chicago, C. J. Bulliet of the *Chicago Daily News*, and artist John De Martelly, presented Bentley with the \$100 cash prize. He showed *An Off Moment* again at the *45th Annual Exhibition of Works by Artists of Chicago and Vicinity* in 1941. Years later in 1962, Watrous recalled Bentley receiving the award.¹³ His top award at the Madison show marked the fifth consecutive year that Bentley had won prizes in exhibitions throughout the Midwest.

Watrous and Bentley both won WPA, Section of Fine Arts competitions to decorate new post offices. Bentley painted three small murals for the new DePere, Wisconsin, Post Office; he completed the project in 1942 and installed the murals in the lobby. They are in triptych form with Father Claude Allouez, who was an early French Jesuit missionary, on the left. In the center, Allouez holds the famous Jesuit silver monstrance, a religious treasure known as the Red Pietà, accompanied by a woman who holds a Native American man in her arms as a pietà. The panel on the right is a portrait of the French explorer Nicholas Perrot.

In 1938 Watrous won the competition to decorate the new post office in Park Falls, Wisconsin. His mural, still in place, is the largest single post-office mural painted for a Wisconsin post office during the New Deal. *Lumberjack Fight on the Flambeau River* is a colorful interpretation of local legends pertaining to lumberjack contests on log drives in the river. The mural, painted on canvas and glued to the wall, is nearly 25 feet tall by 20 feet wide. I had the pleasure of conserving it in 1983.

The War Years

While genre scenes were a favorite of Bentley, his style continued to develop during and after World War II. Increasingly he turned to portraiture. During the war, he worked in public relations for the United States Navy and Coast Guard, painting

wartime posters. Perhaps his most widely known work is SPARS, a recruiting poster that depicts a woman in U.S. Coast Guard attire. The name derives from Latin, *Semper Paratus* (always ready), which is the Coast Guard woman's service motto. The resulting poster was extensively distributed during and after the war.

Chief Petty Officer Bentley was kept busy during the war producing posters, but also was creating paintings for his own pleasure, some with themes depicting war. Two of the paintings, *Saboteur* and *The All Clear*, were selected for an international show at the National Gallery in London in November 1943.¹⁴ The show promoted solidarity with the British people.

Bentley's manner of painting portraits evolved during the war years and took on a polished, refined quality. This is undoubtedly the result of the demands made upon him by his subjects, who were mostly military officers wanting exact likenesses of themselves in a realistic manner, essentially a mirror image. Working in Washington, D.C., Bentley painted many portraits, including those of Commander James Hirshfield and two portraits of Rear Admiral R. R. Weasche, commander of the Coast Guard for the Coast Guard Academy in New London, Connecticut and for the Coast Guard headquarters in Washington, D.C.¹⁵ Lester had problems dealing with the military brass, especially Admiral Weasche, who would not stand still and pose as requested. While painting his portrait, Bentley suggested: "Look here, admiral, you're standing in the wrong light with papers in your face. Under these circumstances it's best that I act as the admiral and you the noncommissioned officer if we wish to get results."¹⁶ The resulting portrait, in both versions delighted the admiral. This experience established his credentials as a respected portrait painter with the military.

In 1946 after completing his military service Bentley decided to stay in White Plains, New York. Two years later he married Constance (Connie) Lolien, from New York City. The couple first lived in White Plains and a few years later moved to Connecticut. He still returned to Wisconsin, to paint and teach, particularly in Two Rivers and Door County every summer.¹⁷ Lester was a well-respected teacher. Mike Kazar, a friend and occasional student,

noted, "What I admired about Lester was that he always had a word of encouragement and told us about the Chicago and New York art scenes, not in a patronizing but in a supportive way. He was full of energy, always talking, showing us art, not just his own."¹⁸ He also taught at Scarsdale, New York, in the adult education art program.¹⁹

In 1948 Bentley joined the roster of artists at New York's Portraits Incorporated, founded in 1942 by Lois Shaw to promote portraiture. Patrons could select from several artists and styles for a portrait. The organization appealed to a social elite capable of paying the fees. Bentley's portraits over the next three decades in part constitute a who's who of mid-twentieth century American society. The bulk of the portrait clients were drawn from mercantile and professional classes and dignitaries.

Bentley built a studio when they moved to Greenwich, Connecticut in 1953. He found portraiture sufficiently interesting that he chose to specialize in it. It also provided him with a reliable income. The formal portraits he did while under contract with Portraits Incorporated, with their meticulous finish, differed from the informal quality of spontaneous portraits of friends. In addition to his work for Portraits Incorporated he also worked on private commissions. He depicted such notable Americans as President Dwight David Eisenhower; Eisenhower's Secretary of the Treasury, Robert Anderson; Detroit's Cardinal Mooney; U.S. Supreme Court Chief Justice William O. Douglas, such Wisconsin governors as Oscar Rennebohm, Warren Knowles, Fred Zimmerman, and Philip La Follette, and most notably for this article, University of Wisconsin president Conrad Elvehjem.

President Eisenhower's Portrait

New York attorney Samuel Chapin approached Bentley to inquire if he wished to be considered for the Eisenhower portrait competition. The theme was a formal portrait of Ike as president of Columbia University, a position that Eisenhower held from 1948 to 1953. His resignation took effect the day he was sworn in as President of the United States, January 20, 1953. The university wanted Eisenhower shown seated in his academic robes, with the hood of the Honorary Doctor of Laws

degree that he received from Columbia in 1947. In addition the university requested a three-quarters view portrait, life size, 48 1/2 by 39 inches with a simple background. These requirements of pose and size would be repeated throughout Bentley's career, as it was later in the Elvehjem portrait.

Bentley won the competition and began the Eisenhower project in January, 1953, by making several trips to Washington D.C. to paint directly from the model. In the first sitting he concentrated on the head. Lester continued the work using photographs and Ike's academic robes as a guide back in his Greenwich studio. Several months later Lester returned to Washington to complete the portrait, especially the head. At the same time he requested permission of the President to make a second version of the painting. Eisenhower approved and in turn asked Bentley for artistic advice, as Ike was an amateur painter. Bentley obliged with a few tips. Columbia University formally accepted the completed portrait on April 5, 1954 (Fig. 2).²⁰ The portrait today hangs in the Low Memorial Library at Columbia University. Bentley's skills continued to improve, as well as his ability to capture a likeness. Throughout the 1950s until the early 1970s Bentley painted several hundred portraits. For major paintings he could command up to \$7,000 per portrait. In his day Bentley was a well-known and respected portrait painter. Rarely did he have a moment when there was not a portrait on his easel and another in the works.

Conrad Elvehjem (1901–1962)

It was UW President Elvehjem who had given Professor Watrous and others permission to seek funding for a new museum of art and for acquiring works for the collection. After the untimely death of Elvehjem, the new museum was named in his honor.²¹ The thirteenth president of the University of Wisconsin in Madison, Conrad Elvehjem served in that role from 1958 until his unexpected and tragic death in 1962. Prior to that, Elvehjem had a long and distinguished career in biochemistry. As a scientist, he had little interest in art, but had a profound understanding of the role that all disciplines play in the formation of a great university.

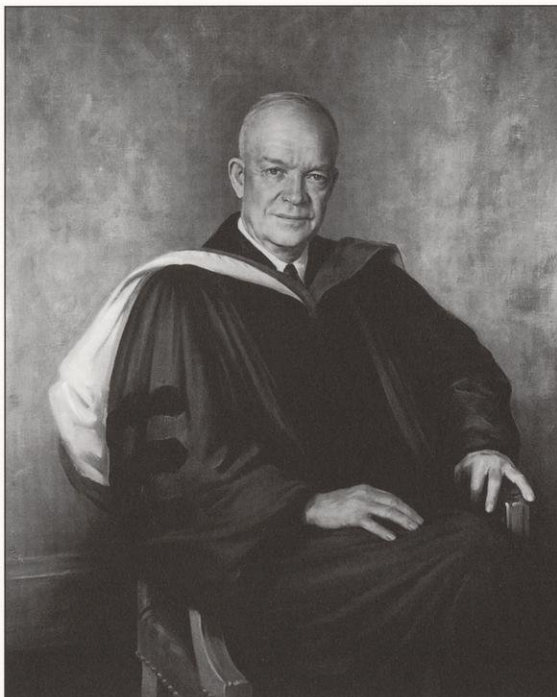


Figure 2. Lester W. Bentley, Portrait of Dwight D. Eisenhower, 1953, oil on canvas, 48 1/2 x 39 in. Columbia University in the City of New York, Gift of Samuel M. Chapin, COO.673. Photograph: John D. Schiff.

A look at Elvehjem's background sheds light on Bentley's formal portrait. Conrad Elvehjem was born on his family's farm in McFarland, Wisconsin, on May 27, 1902. He was the son of Norwegian immigrants Ole and Christine Elvehjem. He spent nearly his entire life at the University of Wisconsin, first as an undergraduate in the 1920s; he received his B.S. in 1923, M.S. in 1924, and Ph.D. in 1927. He remained at the university as an instructor, rising through the ranks of professor to become dean of the Graduate School in 1946. Between 1923 and 1946 he left the university only once: to conduct research on biological catalytic oxidation at Cambridge University, in England, between 1929 and 1930.

His death in his Bascom Hall office of a heart attack, on July 24, 1962, left the university community in shock. It also focused the attention of his friends on the need for a formal portrait of him to hang with portraits of other presidents at the university. At this point James Watrous contacted Lester Bentley for the commission, because of their previous connection and because Bentley had completed

several portraits of such Madison residents as George Haight, Clifford Lord, and Donald Slichter, some of which Watrous and Mrs. Elvehjem had seen and admired.²²

The offer interested Bentley and worried him as well, for the posthumous portrait would have to be created using only photographs and oral descriptions as references. This was a challenge that he accepted in 1962, and Bentley's portrait of Conrad Elvehjem was completed in 1963. It was well received.

Creating Elvehjem's Portrait

The quest for immortality—or at least mortality extending beyond their lives—has led many individuals to commission portraits. Since the Renaissance, the Western world has conceived of portraiture as a representation of visual elements, particularly the face. The shift toward visual representation and the development of portraiture evolved slowly as princes, burghers, and merchants of the Renaissance sought to immortalize their physical appearance. Much of that was accomplished within frameworks of convention and tradition, such as the faithful rendering of clothing styles, with details of fabric, ornament, fashion, and modeling emerging as important elements in a portrait. The portrait artist also achieves a type of immortality by his work, as a good portrait is a lasting tribute to the sitter and artist. In describing portraits author and critic Simon Schama noted: "Portraits are a three-way negotiation involving the sitter's sense of identity, the painter's perception of that identity, and the social conventions that the portrait is expected to satisfy."²³

Several works of art that come to mind immediately as examples of this interplay include Leonardo da Vinci's *Mona Lisa* and the portraits by Rembrandt. In the best of these works, the artist has imbued the portrait with such human qualities as talent, affection, and acumen, as well as the visage of the sitter. Such was Lester Bentley's challenge in executing a posthumous portrait of Conrad Elvehjem: to convey the unique personality of a man he'd never met, through a representation of his physical self... after his death.

Some elements converged to help him lay out the project. First was the proposed function of the portrait. It was intended to hang in the

university administration building along with other university portraits. The function of a portrait is an important factor in how the artist renders the sitter. Portraits intended for private use differ greatly from those intended for public display. Portraits intended for private display are generally smaller with the sitter taking a more informal pose in nonformal attire. In contrast public portraits are generally larger, grander, and show the sitter in a noble pose, such as in the case with Elvehjem, attired the academic robes of a Doctor of Philosophy (Fig. 3). He wears a black gown, with sleeves and front panel trimmed in blue velvet. The interior of the gown's hood is red, symbolizing the University of Wisconsin.

Government buildings and historical societies are filled with innumerable examples of formal, public portraiture. The genre in fact reached its height in the nineteenth century, with such artists as Jean-Auguste-Dominique Ingres and his portraits of French notables. The Elvehjem portrait is an honorific portrayal suitable for a boardroom or public area. As such, Bentley needed to represent and evoke the qualities of Elvehjem that were most appropriate for that setting. Another limitation on Bentley was the canvas size and appearance, which had to conform to other official portraits of university presidents. A letter to Bentley from Watrous, dated September 24, 1962, specifies that the portrait must be approximately 24 by 30 inches, with a neutral, somber, background.²⁴ Next, Bentley requested information from Mrs. Elvehjem, regarding her husband's physical characteristics—eye color, stature, and suit size being among the most important. Bentley also asked to see as many photos as the family had of Elvehjem, including any particular photo that the family thought would show him at his best, to help him develop a sense of his subject's character. Bentley needed good sharp photos of Elvehjem's head to use, as he put it "as the nucleus" of the portrait. In a February, 1963, letter to the artist, Mrs. Elvehjem noted that her husband stood slim, straight, and tall, about six feet in height, between 154 and 160 pounds, with deep-set, gray-blue eyes, dark brown hair, and high cheekbones.

The portrait itself and related documents reveal that it was no easy task for Bentley to merge these facts about Conrad Elvehjem into a portrait that was not only a recognizable visage but also a

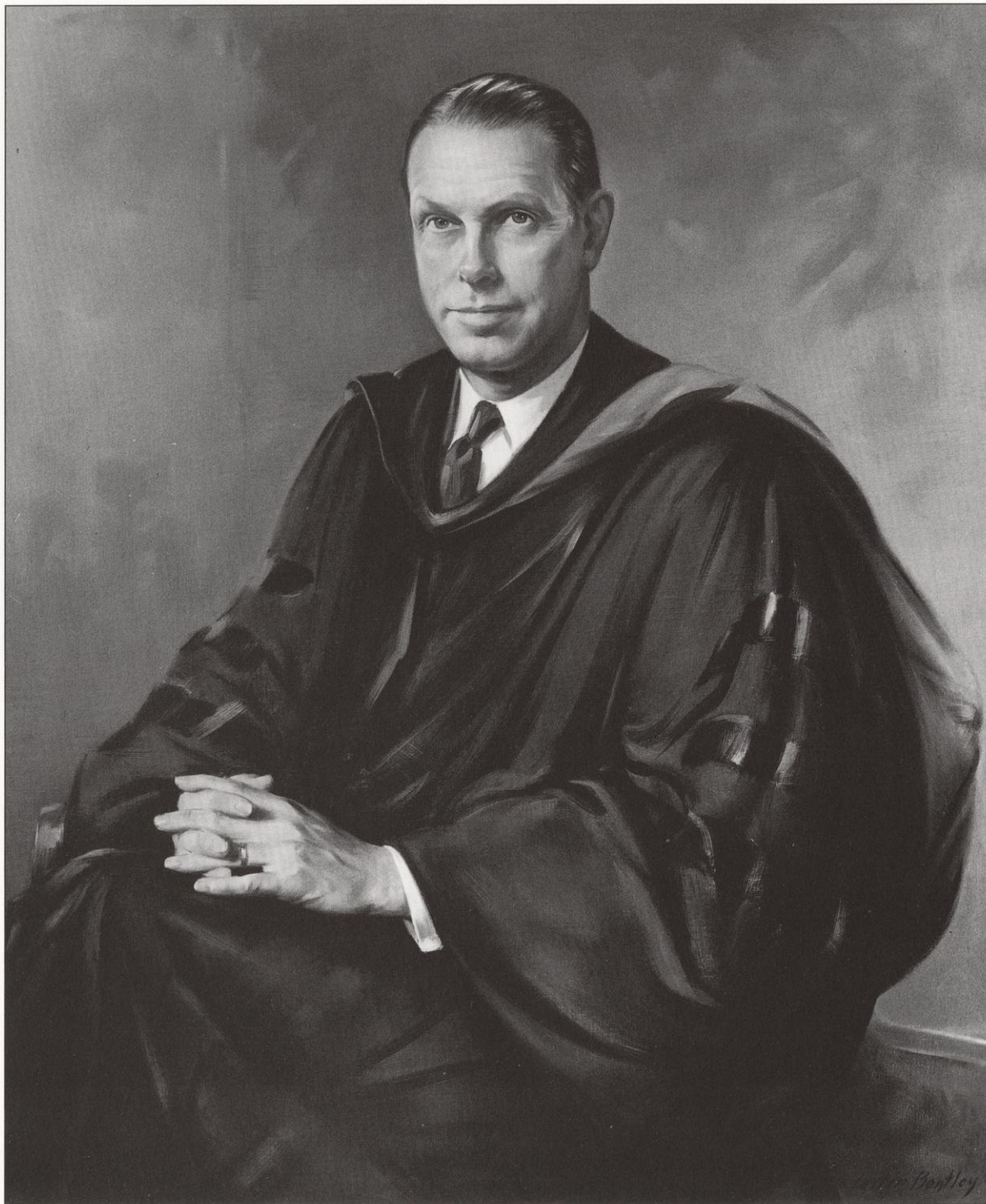


Figure 3. Lester W. Bentley, Portrait of Conrad Elvehjem, ca. 1963, oil on canvas, 42 x 34 in. Elvehjem Museum of Art. Gift of Friends of Conrad Elvehjem, 64.7.1.

depiction of his personality and stature. For instance, the portrait's head shows reworkings of the face and hairlines, indicating that Bentley had some difficulty with scale and proportion. Yet, despite these problems, Elvehjem's portrait shows a vital, confident, and authoritative man in the prime of his career. The portrait is delineated vigorously, with forceful modeling and a finished, almost enamellike appearance. The illusion of depth is achieved through the play of light on his hair, hands, and academic robes. The face is broadly modeled, and the hands are fully articulated and resting closed on his lap. He wears a gold band as wedding ring. The figure appears as a three-quarters length portrait; he is seated upright in a chair, not unlike the portrait of Eisenhower. When completed, the portrait was actually larger than the commission had specified. Bentley decided to increase the height of the painting to include Elvehjem's hands and to portray him seated in a chair. The completed painting measures 42 by 34 inches.

Like Bentley's *Pivonka's Kitchen*, the Elvehjem portrait found its way into the museum's collection through the efforts of James Watrous. In May 1964 Carol Smith Dickson, UW alumna of 1916 and formerly of Two Rivers, wrote to Watrous offering the painting to the Elvehjem Art Center. Watrous responded in June, saying "an example of Bentley's work would be a very welcome addition." *Pivonka's Kitchen* arrived in Madison in 1965 and hung for several years in Bascom Hall; it was moved along with many others to the new Elvehjem museum when the building opened on September 12, 1970. This was the culmination of two decades of work by Watrous to establish a proper museum for the university art collections.

For many years, Bentley lived in Greenwich, Connecticut and in Wisconsin's Door County peninsula, where he maintained a summer studio (Fig. 4). His wife still continues that family tradition. In honor of his successful career as an artist, the University of Wisconsin at Oshkosh presented Bentley with the Citizens Council Distinguished Service Award at the campus's commencement ceremonies on May 31, 1969. Bentley died three years later, on September 12, 1972, in Madison, at the University of Wisconsin hospital.²⁵

Bentley is best remembered as an American artist of the Depression era whose art captured the



Figure 4. Portrait of Lester Bentley, ca. 1940.
Photograph: Bonnie Zuehl, Two Rivers, Wisconsin.

spirit of the times in many different subjects including genre, still life, landscape, murals, and portraiture. Later his portrait work was characterized by great attention to detail and the ability to bring out the personality of his subject, many of whom were notable Americans of the period. His art is part of an enduring legacy, a record of Wisconsin life and portraits of an age that document a pivotal period in American history. These two works, *Pivonka's Kitchen* and the *Portrait of Conrad Elvehjem*, provide an opportunity to appreciate the diversity of Bentley's art and demonstrate his ability to paint in a variety of styles.

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This article is dedicated to the memory of James Watrous (1908–1999). I want to acknowledge the help of the following people in my research on Lester Bentley: Lester Bentley family; Sue Corran; Two Rivers (Wisconsin) Historical Society; Portraits Incorporated, New York City; Columbia University, New York City; Art Institute of Chicago.

Notes

1. Art Institute of Chicago scrapbook, vol. 73, p. 147; Milwaukee Art Museum exhibition archives for Layton Art Gallery; Neville Public Museum exhibition archives; Manitowoc Rahr West exhibition archives.
2. *The Annual Exhibition Record of the Art Institute of Chicago, 1888–1950*. Ed. Peter Falk (Madison, Conn.: Sound View Press, 1990), 108.
3. *American Art Annual 34* for 1937–1938 (Washington, D.C. The American Federation of Arts, 1938), 280.
4. *Herald-Times-Reporter*, Manitowoc, October 12, 1939.
5. *The Annual Exhibition Record of the Art Institute of Chicago, 1888–1950*, 108.
6. *Who's Who in American Art*, ed. Dorothy B. Gilbert (New York: Bowker, 1962), 47; *American Art Annual 34* (1937–38) (Washington, D.C. The American Federation of Arts, 1938], 476, 478.
7. *American Art Annual 34* (1937–38), 280.
8. *American Art Annual 35* (1941–42), 455.
9. *American Art Annual 35* (1941–42), 476.
10. *The Annual Exhibition Record of the Art Institute of Chicago, 1888–1950*, 108.
11. Archives of American art, artist biographies, Lester Bentley, MSS 1, reel 1036.
12. *Milwaukee Journal*, November 12, 1937.
13. Letter from James Watrous to Lester Bentley dated September 24, 1962 concerning the Elvehjem portrait commission, Elvehjem Museum object file.
14. *Milwaukee Journal*, November 28, 1943, p. 7.
15. *Herald-Times-Reporter*, Two Rivers, July 1, 1946.
16. *Herald-Times-Reporter*, Manitowoc, September 21, 1946, p. 5.
17. *Herald-Times-Reporter*, Two Rivers, September 15, 1953.
18. Author's interview with Mike Kazar, April 1991.
19. *Dispatch Reporter*, White Plains, New York, 1954.
20. *New York Times*, April 6, 1954.
21. James Watrous, *A Century of Capricious Collecting, 1877–1970* (Madison: Elvehjem Museum of Art, 1987), 23.
22. Letter from Connie Elvehjem to Bentley, dated February 1963, Elvehjem Museum object file.
23. *New Yorker* (October 11, 1999): 65.
24. Letter from James Watrous to Lester Bentley, dated September 24, 1962. Elvehjem Museum object file.
25. *Herald-Times-Reporter*, Two Rivers, September 12, 1972.

Sir George Hayter's *Portrait of Lady Caroline Montagu*

JAMES E. BRYAN

The *Portrait of Lady Caroline Montagu* (1993.44; Fig. 1) is a visually compelling and intriguing work by George Hayter, a nineteenth-century English painter well known in his day as a fashionable miniaturist and portrait painter. His portrait of Queen Victoria hangs in the National Portrait Gallery in London, of George Tierney in the National Gallery of Ireland in Dublin, and of himself in the Uffizi Gallery in Florence. This major acquisition by the museum was purchased in memory of Mrs. Frederick Miller, a longtime member of the Elvehjem Council. Prominently displayed in Paige Court, the painting and the painter therefore deserve a serious look.

This painting illustrates significant conventions of portraiture, as well as a significant time in the career of the artist. By showing Lady Caroline in a masquerade costume, rather than in her usual attire, the picture follows important traditions of allegorical and fancy dress portraiture, for which it had noteworthy precedents in earlier portraits in the sitter's family. The costume may even hint at something slightly saucy or flirtatious in her personality, which may have resembled that of the painter, a bit of a rogue himself. Also, the portrait was done at a critical point in Hayter's career, when he had just returned to England after years on the Continent. As such, it shows the artist's work while he was trying to return to his former eminence as a fashionable portraitist. At the same time, it serves as a fine example of Hayter's glamorous style that displayed a much flashier and more virtuoso manner of brushwork than was typical for British painters.

Lady Caroline Montagu was the daughter of a duke and wife of a member of Parliament.¹ Although a member of the English aristocracy, she is shown dressed as a feminine pirate, in a vaguely Mediterranean costume, with such accessories as the dagger tucked into her sash and a casket of treasure at her side to demonstrate her buccaneer character. She sits on a seashore of rugged rocks and exotic greenery, while on the beach armed corsairs patrol and appear to bury treasure. With these features the

painting participates in the romanticism current in the early nineteenth century, tempered with the decorum appropriate to an aristocratic portrait.

A large painting, it shows a life-size figure in colors that are rich and often saturated, of mostly light and bright tones. Although clear and effective, the contrasts are not stark, even when at their greatest. The left third of the background is lighter and cooler in color, while the right two thirds is darker and warmer, with the figure set against them. Lady Caroline's lounging pose roughly forms a right triangle sloping from lower left to upper right. With a soft, slightly bluish pink complexion and auburn-brown hair, she wears a costume of mostly intense reds, pinks, and grayish white, with gold trim and jewelry and deep blue accents. Behind her legs are the blue and white sky, sea, and distant hills; while behind her torso and head are the greenish gray and tan rocks of a cliff topped with dark green plants.

The composition mainly uses an arrangement of diagonals and horizontals, with few verticals. Lady Caroline's face is located just to the right of center of the picture. Slightly tilted from upper left to lower right, it creates a line that continues from the sitter's left shoulder to her elbow. Other elements aligned along this upper left to lower right axis include the striations in the rocks of the cliff, the area filled with foliage in the upper right corner, the edge of and trim on her bodice at her right breast, the scarlet and gold ribbons on her left shoulder and the folds of that sleeve, the handle of the dagger tucked in her belt, the stripes of her skirt, and the pistol at her knee. These diagonals are also found in the left background, specifically in the near shore of the beach and the profile of the hills beyond, and in a lumpy fashion, in the edge of the clouds.

Diagonals that run in the opposite direction, from lower left to upper right, are less numerous but given stronger emphasis. The most important of these is, of course, the hypotenuse of the triangle formed by Lady Caroline's body, which begins at her right foot, continues up her leg to her right forearm and sleeve (intensified by an outline of bright



Figure 1. George Hayter (English, 1792–1871), Portrait of Lady Caroline Montagu, 1831, oil on canvas, 77 1/4 x 57 3/4 in. Evjue Foundation purchase in honor of Mrs. Frederick W. Miller, 1993.44.

red ribbon), and then follows her right shoulder to her face. This line is echoed to the left by the far shore of the beach, and on the right by the tilt of her relaxed left hand, and most emphatically by the long bamboo handle of the distaff.

There are even fewer strong horizontals. One is formed by Lady Caroline's belt and is continued by her left arm resting on a draped ledge. Just above this horizontal is another, the neckline of her dress, which is reinforced by the gold embroidery on her bodice. A third can be found in the very long hatpin, which is subtly strengthened by the stripes and fringe of her veil.

All of the diagonals give movement to the picture surface, with most guiding the viewer's eye towards the subject's face in the center. This dynamism is calmed by a few precise horizontals that stabilize and frame the area surrounding the face. This emphasis on the face, while demonstrated by line, is also achieved by color; for the soft, cool pink of the face and body, with the vibrant carmine of the bodice and veil, is surrounded by the less intense, warm grays and greens of her sleeves and the cliff. This framing area is in turn surrounded by strongly valued areas, with some much darker and others much lighter.

The arrangement of pose, costume, and background focuses the viewer's gaze on the face, but the painting is kept from stagnating by many eye-catching details, especially in its lower half. These include Lady Caroline's shoe buckle, rosary, and crystal-handled dagger, the ribbons at her shoulders, the still-life in the lower right, and the figures in the left middle distance, particularly the two white-shirted fellows in a patch of sunlight.² While these little touches divert entertainingly, they do so just enough to give the arrangement vitality, without diffusing entirely the compositional importance given the sitter's face, which is after all the seat of her identity and point of a portrait.

Because a full account of Lady Caroline's life and character has not appeared, we cannot determine if there is a psychological appropriateness to her piratical guise. Nor is it clear if this costume and setting were chosen by the sitter, the artist, or by some other party. Still, the picture seems so successful that it appears unlikely that either Lady Caroline or Hayter objected to the conceit. Yet something of

her character may have informed the general air of the picture.³ If her personality imitated those of her parents, or if they had anything to do with the commission, the slightly irreverent aspect of her sham corsair garb should not be surprising.

During his nineteen years abroad as governor of the colony of Jamaica, William Montagu, the fifth duke of Manchester, left his wife in England. The people of the island considered this situation somewhat scandalous. He told a self-deprecating story that while hiking the countryside he wore clothes so old and tattered that a slave woman scolded him mercilessly because she mistook him for a beggar.⁴ Though a person of considerable importance and influence, the duke may not have taken society's opinions or himself too seriously, but he was not so unconventional as to jeopardize his position. If Lady Caroline's father was not a slave to propriety, neither was her mother, who left the duke for one of her footmen.⁵ Perhaps something of their outlook can be found in Hayter's portrait of their daughter. By tempering the outlaw costume of a pirate with elements of dress suited to a proper lady, the portrait may hint at just such a devil-may-care type of aristocrat.

Her costume corresponds to a type worn to masquerade parties and so accords with the fancy dress approach then typical in such portraits. For instance, in the early nineteenth century it was fashionable to appear as Mary, Queen of Scots both at costume balls and in portraits.⁶ Sometimes nineteenth-century masquerades could be almost pedantic in the scholarly precision and historical accuracy of the costumes worn, as at Queen Victoria's 1842 ball with the medieval reign of Edward III as its theme.⁷ However, fancy dress that was a mere pastiche of exotic or archaic garments was also a well-established tradition. Often, such elegant evening wear as was usually worn to formal events was transformed into a costume simply by adding a few attributes appropriate to the guise chosen.⁸

Such is the case here, for besides following the general rules of fashion for the early 1830s, Lady Caroline's dress conforms, with a few exceptions, to the court, evening, and ball gowns illustrated in fashion plates of the time (Fig. 2). For such formal attire ladies wore a low neckline and short sleeves, while morning, walking, or carriage dresses usually



Figure 2. Plate for March 25, 1832, in Judy Johnson, *French Fashion Plates of the Romantic Era in Full Color from the "Petit Courier des Dames," 1830–34*, (New York: Dover, 1991).

had collars and long sleeves. (It was also conventional in these fashion plates to show elegant women holding in their hands some small accessory, perhaps a fan or posy, much as Lady Caroline holds a rosary.⁹ Also, ladies' evening shoes were black satin,¹⁰ which Lady Caroline's appear to be. The exceptions to the rules that transform her evening gown into a costume include an absence of gloves and her half-length sleeves, which are slightly longer than those normally seen on evening or ball gowns. Also, while colorful decorative aprons were popular accessories in the 1830s and 1840s,¹¹ they probably were seen more in the day than in the evening at formal affairs.

Lady Caroline's attire seems to be based in large part on nineteenth-century traditional Italian peasant dress, with which Hayter would have surely been familiar, as he had spent many years on the peninsula. Elements of Italian folk costume worn by Lady Caroline include her veil secured with a prominent hatpin, her loosely flowing white sleeves, the ribbons at her shoulders, her chunky jewelry, and her horizontally striped apron¹² (Fig. 3). However, her costume is not exactly that of an Italian peasant



Figure 3. Italian Folk Dress: Genzano: Piper from the *Neapolitan Apennines*, plate 91 from Braun and Schneider *Historic Costume in Pictures* (London: Grevel, 1907; reprint New York: Dover, 1975).

girl, but is instead a stylish adaptation of it. In keeping with the dictates of high-style evening gowns in the 1830s, Lady Caroline's neckline is much lower than those seen in traditional dress. Also, her costume is made of rich stuffs, probably silk, with gold fringe and embroidery, as was appropriate for fancy evening clothes.¹³

Certain accessories indicate that Lady Caroline is disguised as a lady pirate rather than as a peasant girl. Besides the still life of pistol and treasure chest at her side, she wears a jeweled dagger in her sash, all contributing to the atmosphere of brigandage. Hayter reinforced this air by concocting a balmy coastal setting staffed with gun-toting background figures. Not particularly piratical, but adding to the sense of foreignness, is the rosary Lady Caroline casually holds.¹⁴ However, these details aside, Lady Caroline's costume is still basically a fashionable formal gown.

That Lady Caroline is in festive attire and not meant to be taken seriously as a pirate is established by her dress, in that she wears skirts. During the seventeenth and eighteenth centuries, pirates were seen



Figure 4. Anonymous, Ann Bonny and Mary Read, after *A General History of the Robberies and Murders of the Most Notorious Pirates* by Captain Charles Johnson [Daniel Defoe, supposed author], edited by Arthur L. Hayward (New York: Dodd, Mead, 1926), 131.

as deviants, dangerous antisocial threats to decency and order. Women pirates were considered especially extreme cases, and their adoption of trousers—men’s garments—indicated a serious flouting of traditional propriety and peaceful order. As a result, the convention arose of depicting female pirates wearing pants, particularly the notorious Ann Bonny and Mary Read (Fig. 4).¹⁵ If Lady Caroline were meant to be seen as a true pirate, she would wear breeches rather than skirts. But such identification would have placed her outside the bounds of polite society. Flirtatious irreverence might be acceptable in an aristocratic portrait; sociopathy was not.

There is more than a little irony in Lady Caroline’s attire, and not simply because she is an aristocrat playfully dressed as a member of a criminal underclass. In the 1830s British authorities considered costume parties one of those amusements suitable to the upper classes but not to the lower ones, for the license allowed by anonymity and disguises was considered too dangerous to permit in the supposedly unruly lower orders.¹⁶ Therefore, by showing her in a masquerade costume, even that of a pirate-cum-peasant-girl, Hayter’s elegant portrait reaffirms her elevated social status.

When Hayter painted this picture there was already a precedent for unusual attire and assumed guises in portraits in the Montagu family. Lady Caroline’s grandfather George, fourth duke of Manchester, was portrayed in his Masonic robes, which though not a fancy dress costume, was also certainly not the typical daily attire of an English nobleman.¹⁷ More important, his wife Elizabeth was depicted with one of her young sons as Diana disarming Cupid by Sir Joshua Reynolds.¹⁸ Reynolds also portrayed Elizabeth’s younger sister and Lady Caroline’s great-aunt, Anne Dashwood, as an Arcadian shepherdess (Fig. 5).¹⁹

The portraits by Reynolds of Lady Caroline’s grandmother and great-aunt must have had a definite impact on Hayter’s conception of this painting. Reynolds was an inescapable presence for an English portrait painter at the time, and Hayter surely knew that two of his allegorical portraits were in the family. Lady Caroline’s grandmother Elizabeth was still alive when this painting was done in 1831 (she died the next year at the age of ninety-two), and her great-aunt Anne had died just the previous year.

While Reynolds possibly inspired either the artist or the patron to choose a fancy dress theme,



Figure 5. Joshua Reynolds (English, 1723–1792), *Anne Dashwood*, n.d. oil on canvas, 52 1/2 x 46 3/4 in. The Metropolitan Museum of Art, New York, Gift of Lillian S. Timken, 1950.

Hayter appears to have deliberately selected an opposite approach to Reynolds's example. In keeping with time-honored conventions Reynolds gave the two Dashwood sisters sober expressions, clad them in pseudo-classical drapery, and placed them in temperate forests as pastoral or mythological characters. In striking contrast, Hayter gave his sitter a coquettish smile, dressed her in a gorgeous pastiche of Mediterranean finery, and put her on a warm seashore in the playfully naughty guise of a lady pirate. Why should Hayter's approach differ so much from Reynolds's? Besides the mere passage of time and change in fashions, they had radically different approaches to painting. Reynolds avoided material specificity, preferring what he considered timeless generalities and employing a smoky, hazy, Rembrandtesque twilight. Hayter reveled in precision and detail and used a fluid, sparkling, van Dyckian panache.

I have found no monograph on Hayter nor any discussion of the portrait *Lady Caroline Montagu*, and my information on Hayter comes only from a few sources. Barbara Bryant has written the most on him, and the biography that follows is taken mostly from her research.²⁰

Born in 1792, George Hayter came from an artistic family and enjoyed early success. He entered the Royal Academy Schools in 1808 at the age of fifteen and established himself as an independent artist with his own studio and clients by the time he was seventeen. In 1815 he received both an official appointment as painter of miniatures to Princess Charlotte and a prize of 200 guineas from the British Institution. He was married at sixteen, but the marriage turned unhappy and by 1815 Hayter was openly living with his mistress, Louisa Cauty. Although such an arrangement was to a degree socially acceptable during the Regency, it and events that it led to later seriously hampered his career, as did Hayter's sometimes irritating, pompous, and egocentric personality.²¹

Yet at this stage of his life Hayter was successful and had many aristocratic friends and patrons. Encouraged by them, he went abroad in 1816, traveling through Paris and Florence before an extended stay in Rome. While on this tour he studied antiquities and Old Masters and in Rome won election to the Academy of St. Luke (the prestigious artists' guild) as one of the youngest members ever admitted. He returned to London in 1818 and set up a practice as a fashionable portrait painter.

Although prospering in this pursuit, like many portraitists Hayter aspired to be a history painter. This was considered a more prestigious and intellectual occupation, and it was one in which he had already achieved critical and prize-winning success. Hayter's history paintings were especially ambitious in scale and detail, becoming mammoth group portraits with sometimes hundreds of specific likenesses. Despite these achievements, in 1826 he was denied election to the Royal Academy, perhaps because of his abandonment of his wife for his mistress.²² This rejection might have led to his return to Italy that year. Another incentive for this move was the lower cost of living on the Continent, because he understood the decrease in his income a shift from portraiture to history painting would bring.

At the same time Hayter's style shifted from neoclassicism towards romanticism. This can be seen in the exotic and violent subject matter of his large painting *The Banditti of Kurdistan Assisting Georgians in Carrying Off Circassian Women* (now lost), which gained him election to the Florentine

Academy.²³ Besides the *Circassian Women*, romantic themes Hayter depicted included illustrations of scenes from Tasso's *Jerusalem Delivered*, Shakespeare's *Romeo and Juliet* and *Othello*, and *Schedoni*, a popular romantic novel. His *Portrait of Lady Caroline Montagu* has a somewhat "criminal" air akin to many of his drawings and prints of bandits done about this time, such as *Banditti Having Heard the News of the Death of Salvator Rosa*, and *Guerilla Bandit*. These show a similar treatment of exotic costume and rocky locale, as well as the strong use of diagonals in the composition.²⁴

Romantics were attracted to themes that were considered strange, foreign, colorful, exciting, or dangerous. In this regard Hayter's *Lady Caroline Montagu* may be compared to other English romantic fancy dress portraits, such as Thomas Phillips's, *George Gordon, Sixth Baron Byron*, from around 1835, now in the National Portrait Gallery, London. Lord Byron is shown in an Albanian costume of red, white, and gold, holding a rifle or musket, and so with its Levantine color and weaponry his image is remarkably similar to Lady Caroline's, although his is much more serious in its sensibility.

While Hayter was working on the *Circassian Women*, his mistress, Louisa, committed suicide, and the picture's patron died without paying him for his work. Some said that his callous treatment had driven Louisa to her death, and the scandal cost him his bread-and-butter portrait work for the aristocratic British expatriate colony in Florence. Unpaid and without prospects for further employment, Hayter left Florence for Rome, then Bologna, Venice, and Paris.

In France he experienced renewed success painting the members of the court and local English society. After receiving an appointment as painter of history and portraits from Leopold, king of the Belgians, Hayter returned to England in 1831 in order to paint a portrait of Princess Victoria. He resumed his portrait practice but still aspired to history painting, particularly large group portraits of legislative assemblies.²⁵

In 1837 Queen Victoria ascended to the throne and appointed Hayter painter of portraits and history. She commissioned him to paint many official state portraits, which was lucrative employment. She also commissioned a painting of her coro-

nation, for which Hayter sold the reproduction rights for 2000 guineas, and in 1840 she commissioned a painting of her wedding to Prince Albert. In 1841 Victoria promoted Hayter to principal painter in ordinary, her highest ranking court painter.²⁶ In 1842, she knighted him.

However, Prince Albert preferred the work of other artists and disapproved of Hayter's having lived openly with his mistress as something unsuitable to the royal household. The company Hayter had kept was also fairly questionable by emerging Victorian standards. His friends included such actors as Charles Young and Edmund Kean.²⁷ Hayter received no further royal commissions.

His enthusiasm for painstakingly accurate history paintings of gargantuan dimensions now proved disastrous; public interest in such works declined, and selling them became difficult. However, he persisted in this approach through the 1850s, concentrating mostly on biblical and church history without much financial reward. He remarried twice before he died at seventy-nine in 1871.

The *Portrait of Lady Caroline Montagu* fits into Hayter's oeuvre at an interesting juncture. Done in 1831, the year of his return from the Continent, it must have been one of his first important commissions in England in the period of his renewed success following the scandal in Italy. Its style, which shows the influence of Hayter's stay abroad, might be linked to the later decline in his fortunes that may have led him to a different approach to painting. Although the composition is fresh and engaging, it is the application of paint that most particularly displays what has been called Hayter's continental manner.²⁸ This is a virtuoso painterly flair using lavish and fluid brushwork. These produce smooth impastos that are neither polished to the point of brittle coldness nor broken into rugged crusts, but instead give a glossy poise to the paint surface.

Andrew Wilton asserts that the British always have had a love/hate relationship with such a style, being always attracted to its flashy brilliance, but often troubled by its seeming lack of earnestness. Since the arrival of Anthony van Dyck, English portraiture has been torn between "Protestant" respectability, with its practical documentation of status and appearances, and "Catholic" (or at least foreign) ornament and panache, with its dazzling

display.²⁹ None of the three greatest British painters of the eighteenth century, William Hogarth, Joshua Reynolds, and Thomas Gainsborough, used this sort of bravura style. Hogarth had a rather straightforward, practical approach; Reynolds produced a shadowy Rembrandtesque glow; and Gainsborough a diffuse, impressionistic sparkle of fractured brushstrokes.

Indeed, the successful and fashionable painters practicing this slick manner and admired and patronized by the English tended to be such foreigners such as van Dyck, Pompeo Batoni, Franz Xaver Winterhalter, and later, John Singer Sargent. Sir Thomas Lawrence, from the generation just before Hayter's, is a rare example of an Englishman celebrated for showy virtuosity with the fluid brushstroke.³⁰ George Hayter derived something of his style from Lawrence,³¹ and certainly he must have noticed the works of his great predecessor. Yet, if the application of paint he favored was seen as foreign, we may suppose reasonably that a great part of it came from his years abroad; and that this influence would have still been strong immediately after his return.

It might be worth noting that Batoni, an eighteenth-century Italian famous for this approach, never actually went to England, but specialized in painting portraits of English visitors to Florence, which was Hayter's own occupation a few years prior to painting *Lady Caroline Montagu*. Also, Hayter's successor to royal favor, F. X. Winterhalter, engaged in a similarly elegant handling, which was viewed with suspicion outside court circles. The newspapers and middle classes thought his dash a bit too glamorous for propriety, and after the death of Prince Albert, a fellow German, Winterhalter was in little demand in England.³²

Perhaps this popular British ambivalence towards his fluid and vivid style in portraiture, along with Hayter's personal inclinations, encouraged his return to enormous, studiously detailed history paintings. Because virtuoso brushwork was seen as appealing to aristocratic taste and as suspect by the middle classes, the growing power of the bourgeoisie in the mid-nineteenth century led to an increasing earnestness in art.³³ This development must have further encouraged the direction Hayter took. However, later developments aside, the

Portrait of Lady Caroline Montagu eloquently demonstrates George Hayter's continental handling of the medium.

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This article was originally written as a paper for Professor Quitman E. Phillips's graduate art history methods seminar, and I would like to thank him for all of his insights and assistance while working on it. I would also like to thank Patricia Powell, the Elvehjem's editor, for her worthy suggestions and considerate support, and I would like to thank the anonymous reader for helpful comments. While I owe a great deal to these individuals for anything of merit in my account of this picture, any faults or errors in it are of course entirely my own.

Notes

1. Her father was William Montagu, fifth duke of Manchester, and her husband the M.P. was John James Calcraft, who represented Wareham, Dorset, three times between 1820 and 1859. Letter from Christopher Wood Gallery, London, to Russell Panzenko, 14 September 1993, Elvehjem Museum files.

2. Some of these figures look particularly sketchy, and perhaps unfinished. I refer to the two figures standing closest to the viewer, which are not so detailed as those further back. In these, much canvas shows through, with the pointing figure on the right made of only the merest outline. However, these two seem to be in shadow, and they work pictorially, so their treatment is likely intentional. Rubens, for instance, frequently left canvas showing when its color and value suited his compositional ends.

3. Doubts are sometimes expressed about the reading of sitters' personalities in their portraits, as being perhaps a romantic notion. However, the goal of serious allegorical portraiture was to supply a fictional persona appropriate to the sitter's character or place in society. Therefore, when considering an allegorical or fancy dress portrait, it seems pertinent to ask how seriously such an approach was taken in the particular case, and thus how much the guise chosen suits the sitter. In fact, in a convention as contrived as this the question seems unavoidable. Besides, if these concerns often involve romantic misconceptions, this artist was a Romantic, for whom such ideas might have played a role.

4. H. P. Jacobs, *Sixty Years of Change, 1806–1866: Progress and Reaction in Kingston and the Countryside* (Kingston: Institute of Jamaica, 1973), 34–35. *The Dictionary of National Biography* (1973), 173. Given the length of his term of office, 1808–1827, the modern general histories of Jamaica consulted have surprisingly little to say about him as a person, and I found no study specifically concentrating on him. Even if Lady Caroline was

nothing like her father, and he was not involved in the commission of her portrait, he may still have provided an inspiration for its buccaneer theme. He had returned to England from Jamaica a few years before this picture was done. He was the longest serving governor in the history of the tropical island, which had been a center of Caribbean piracy during its golden age in the previous century. Such a connection may have suggested the conceit of the portrait, or this might be coincidental.

5. George F.E. Cockayne, *The Complete Peerage of England, Scotland, Ireland, Great Britain and the United Kingdom, Extant, Extinct, or Dormant* (London: St. Catherine's, 1910–1959), 7: 376.

6. Sara Stevenson and Helen Bennett, *Van Dyck in Check Trousers: Fancy Dress in Art and Life, 1700–1900* (Edinburgh: Scottish National Portrait Gallery, 1978), 5–8.

7. Stevenson and Bennett, *Van Dyck in Check Trousers*, 67.

8. Stevenson and Bennett, *Van Dyck in Check Trousers*, 93–95.

9. Stella Blum, ed., *Ackermann's Costume Plates: Women's Fashions in England, 1818–1828* (New York: Dover, 1978), see especially the plates on 2, 8, 9, 11. The differences in ladies' day and evening wear are also noted in Phyllis Tortora and Keith Eubank, *A Survey of Historic Costume* (New York: Fairchild, 1989), 222–23.

10. James Laver, *English Costume of the Nineteenth Century* (London: Black, 1929), 34.

11. Penelope Byrde, *Nineteenth Century Fashion* (London: Batsford, 1992), 46 (caption).

12. All of these elements may be found in various regional costumes illustrated in *Braun and Schneider, Historic Costume in Pictures* (London: Grevel, 1907; reprint New York: Dover, 1975, the 1907 book being a reprint of a series issued from 1874 to 1893), plate 91. Mary Evans, in *Costume Throughout the Ages* (Philadelphia: Lippincott, 1930), notes that traditional Italian women's dress often included a bodice worn over a white linen chemise or blouse. These bodices had detachable sleeves, tied on by ribbons or laces (p. 202), which may account for the bows at Lady Caroline's shoulders.

13. Interestingly, about this time Sir Charles Eastlake also painted portraits of Englishwomen dressed in Italian peasant costume, such as his 1835 portrait of Mrs. Charles Bellenden Ker, now in the Tate Gallery, London. According to his wife, Eastlake could have gotten as many commissions for this sort of portrait as he could have painted, except that he refused to devote himself to portraiture. Stevenson and Bennett, *Van Dyck in Check Trousers*, 18. Eastlake was among Hayter's friends in the English colony at Florence in the 1810s, and they may have shared an admiration for colorful Italian folk dress. Barbara Bryant, "Sir George Hayter's Drawings at Duncombe Park: Family Ties and a 'Melancholy Event,'" *Apollo* 135 (April 1992): 242.

14. The rosary is probably used as an exotic detail and not as an emblem of personal religious devotion. Lady Caroline's father was a successful army officer and colonial administrator, and her husband was a member of Parliament, at a time when Roman Catholics were barred from such careers and disenfranchised in England. Thus her being Catholic seems unlikely, but not enough of her life is known to state that definitely. The inclusion of the rosary is also interesting in light of Andrew Wilton's description of the virtuoso use of the fluid brushstroke, which Hayter practiced, as "Catholic." Wilton, *The Swagger Portrait: Grand Manner Portraiture in Britain from Van Dyck to Augustus John, 1630–1930* (London: Tate Gallery, 1992), 14. It is also interesting considering that according to Ann V. Gunn, Hayter was later connected to the widespread anti-Catholic bigotry that followed the Vatican's September 29, 1850 reintroduction of Catholic bishoprics in Britain. In her account, Hayter's participation was manifested in his *Latimer Preaching at Paul's Cross* and *The Martyrdom of Ridley and Latimer*. These church history paintings of the mid-1850s depicted Protestant bishops executed by the Catholic Queen Mary. Ann V. Gunn, "Sir George Hayter, Victorian History Painting, and a Religious Controversy," *Record of the Art Museum (Princeton University)* 53, no. 1 (1994): 16–17.

15. For a general discussion of this, see Jo Stanley, ed., *Bold in Her Breeches: Women Pirates Across the Ages*, (London, San Francisco: Pandora, 1995). A singular exception occurs a little more than a decade after Hayter's portrait of Lady Caroline in the illustrations to Lieutenant Murray's (pen name for Maturin Murray Ballou) novel *The Female Pirate: A Tale of the Revolution of 1776*, later published as *Fanny Campbell, or, The Female Pirate*. First published in 1845, the frontispiece of this American book shows the title character with a machete and jolly roger, but also wearing skirts and delicate curls, with a shapely figure and soft features. In the text, Fanny goes about dressed as a man throughout most of her pirate career, which is respectably motivated by a mission to free her fiancé from a Cuban jail. Once that is accomplished, she turns over her command to him and reverts to being a middle-class housewife. Apparently, even though the narrative explicitly states that she wore pants, Fanny's virtue would have been called into question had she been depicted visually in masculine attire. Stanley, 194–98.

16. Stevenson and Bennett, *Van Dyck in Check Trousers*, 77.

17. In another picture he was shown with his wand of office as Lord Chamberlain, *Dictionary of National Biography*, 692.

18. Elizabeth Montagu was the eldest daughter of Sir James Dashwood, member of Parliament for Oxford. Nicholas Penny, ed., *Reynolds* (New York: Abrams, 1986), 240. *The Dictionary of National Biography*, 722, identifies the child as William, the fifth duke, Lady Caroline's father; he is identified as William's elder brother George, Viscount Mandeville, who died as a child, in Penny, *Reynolds*, 240, and in Edward Hamilton, *The Engraved Works, 1755–1822, of Sir Joshua Reynolds* (London: 1884. Reprint. Amsterdam: Hissick, 1973), 116. According to Penny, the painting was shown at the Royal Academy's premier exhibition of 1769. Since George was born in 1763 and William in 1768, the apparent age of the child in the painting would suggest that it depicts the older boy, assuming the date of exhibition given by Penny is correct. Whether Lady Caroline's uncle

or father is shown as Cupid, her grandmother is definitely shown as Diana, which is a direct connection to an earlier important allegorical portrait in the family.

19. Anne Dashwood was the second daughter of Sir James. In 1764 she married John Stewart, Lord Garlies, member of Parliament for Morpeth, who succeeded as the seventh earl of Galloway in 1773. Penny, *Reynolds*, 221–22. Reynolds also did a portrait of another Lady Caroline Montagu, which he treated somewhat allegorically. However, as she is a little girl bundled in furs in a wintry landscape, Reynolds's Lady Caroline is so different from Hayter's that the former does not seem to have influenced the latter. Properly she was Lady Caroline Montagu-Scott, but often in regards to this portrait she was known as Montagu. She was the third daughter of Henry Scott, third duke of Buccleuch, and Elizabeth, daughter of George, duke of Montagu. In 1803 she married Sir Charles Douglas, who in 1810 succeeded as the fifth marquis of Queensbury. Though she performs none of the actions traditionally considered attributes of the season, such as warming her hands by a brazier or playing cold weather sports, so keenly was Reynolds's chilly atmosphere felt that the picture was known as "Winter." It was engraved by John Raphael Smith and published on November 1, 1777, by John Boydell, Cheapside, London. Hamilton, *Engraved Works*, 19.

20. Barbara Bryant's research includes (as Barbara Coffey) *Drawings by Sir George Hayter and John Hayter* (London: Morton Morris, 1982); "Sir George Hayter's Drawings at Duncombe Park: Family Ties and a 'Melancholy Event,'" *Apollo* 135 (April 1992): 240–50; and the entry on Hayter in the *Dictionary of Art*, 1996.

21. Upon meeting him in 1832, John Constable called him a "very prosperous disagreeable person—but a great man in his own opinion." Bryant, "Sir George Hayter's Drawings at Duncombe Park," 245.

22. Bryant, "Sir George Hayter's Drawings at Duncombe Park," 240.

23. With this election he contributed his self-portrait to the collection in the Uffizi, Coffey (Bryant), *Drawings by Sir George Hayter and John Hayter*, 10.

24. Coffey (Bryant), *Drawings by Sir George Hayter and John Hayter*, 28, 29, 44, 45; figs. 56, 68, 20, 22, 23, 25, 35, 39a, 51, 55, 57. David Alexander, "George Hayter (1792–1871); a Printmaker of the 1820s," *Print Quarterly* 2, no. 3 (September 1985): 218–29, figs. 134, 141, 142.

25. It could be argued that he had never abandoned it, for in Paris he had begun a series of sketches for an assembly-portrait of the trial of Prince Polignac in the Chamber of Deputies, Coffey (Bryant), *Drawings by Sir George Hayter and John Hayter*, 10.

26. Painter in ordinary was considered by many a position due to the president of the Royal Academy, and Hayter's appointment angered many academicians, Coffey (Bryant), *Drawings by Sir George Hayter and John Hayter*, 11.

27. Young and Kean, along with the artist Edwin Landseer, and perhaps the Duchess of Bedford, other friends of his, all posed for one of Hayter's early history pieces, *The Trial of William, Lord Russell, in the Old Bailey in 1683*, Coffey (Bryant), *Drawings by Sir George Hayter and John Hayter*, 9.

28. Robin Simon, *The Portrait in Britain and America: With a Biographical Dictionary of Portrait Painters, 1680–1914* (Boston: Hall, 1987), 187.

29. Wilton, *The Swagger Portrait*, 12–16.

30. Wilton, *The Swagger Portrait*, 12–16.

31. Wilton, *The Swagger Portrait*, 55; Simon, *The Portrait in Britain and America*, 187.

32. Wilton, *The Swagger Portrait*, 57.

33. Wilton, *The Swagger Portrait*, 55.

10. The first section of the report is devoted to the study of the general situation in the country.

11. The second section is devoted to the study of the economic situation in the country.

12. The third section is devoted to the study of the social situation in the country.

13. The fourth section is devoted to the study of the cultural situation in the country.

14. The fifth section is devoted to the study of the political situation in the country.

15. The sixth section is devoted to the study of the international situation in the country.

16. The seventh section is devoted to the study of the future of the country.

17. The eighth section is devoted to the study of the role of the country in the world.

18. The ninth section is devoted to the study of the role of the country in the region.

19. The tenth section is devoted to the study of the role of the country in the world.

20. The eleventh section is devoted to the study of the role of the country in the world.

21. The twelfth section is devoted to the study of the role of the country in the world.

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25. The sixteenth section is devoted to the study of the role of the country in the world.

26. The seventeenth section is devoted to the study of the role of the country in the world.

27. The eighteenth section is devoted to the study of the role of the country in the world.

Biennial Report

July 1997
through
June 1999



We are grateful to the Elvehjem Council for their fund-raising activities, their advice to the director, and their liaison between the museum and the public.

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July 1, 1997–June 30, 1999

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ACCESSIONS COMMITTEE

July 1, 1997–June 30, 1999

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David Ward (right) addresses the Elvehjem Council meeting at the UW Foundation

Report of the Director

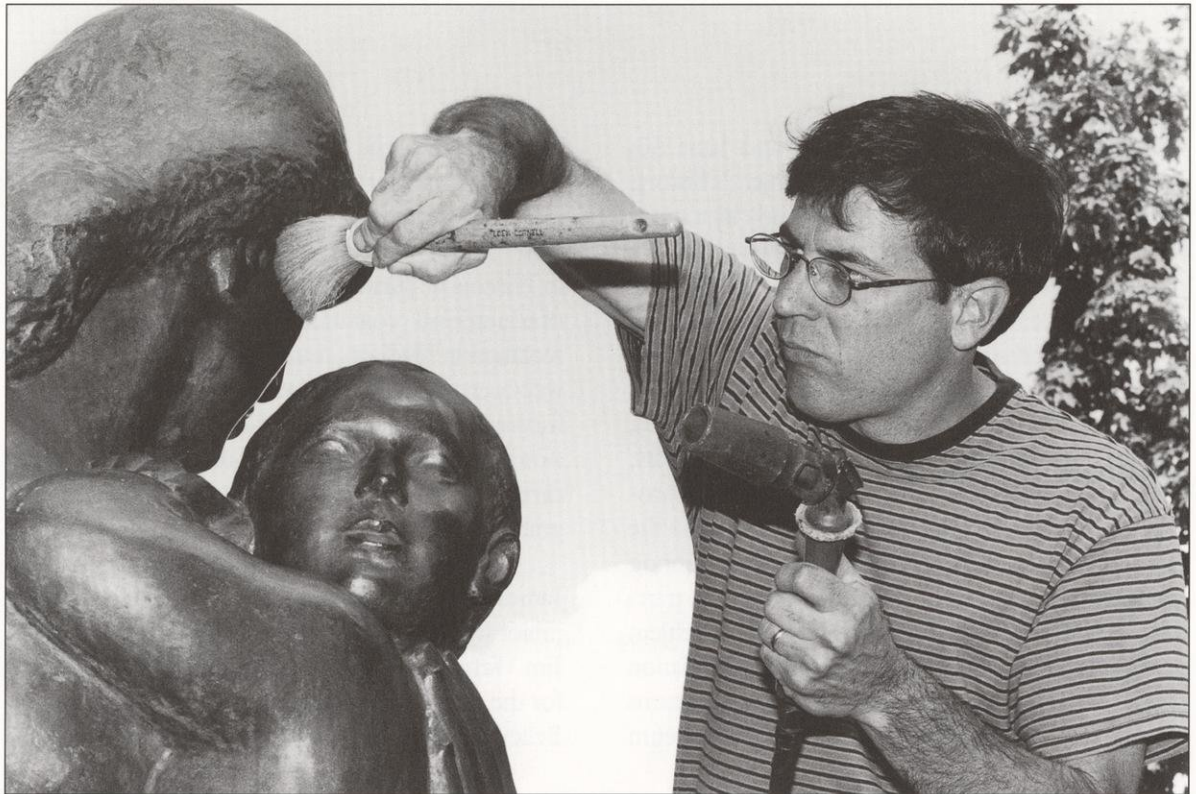
The period between July 1, 1997 and June 30, 1999 saw many milestones in the Elvehjem's history. The collection was enhanced significantly by a number of excellent additions, most notably perhaps *The Horse* by Raymond Duchamp-Villon, which is featured on the cover of this publication. Exhibitions, which included such gems as *John Steuart Curry: Inventing the Middle West* and *Great Cities, Small Treasures: The Ancient World of the Indus Valley*, were of high scholarly import and aesthetic quality, eliciting great popular interest. Educational programs and services for both UW students and the community were rich and varied, including, among other things, a circus act in Paige Court. In partnership with other Madison museums, the Elvehjem hosted the 1998 annual conference of the Association of Midwest Museums (formerly Midwest Museums Conference), bringing over five hundred museum

professionals to the city, many for the first time. The Elvehjem also participated in the sesquicentennial celebrations of both the state and the University of Wisconsin with a special exhibition of printmaking in Wisconsin during the past 150 years and a variety of educational programs. The exhibition, after its presentation in Madison, toured throughout the state for well over a year. Finally, and most significantly for the future, a preliminary program for building expansion was developed and a funding feasibility study carried out. These were two very successful and gratifying years.

There was sadness as well during this period. James Watrous died on May 25, 1999. When a junior faculty member at the UW in the early 1940s, Jim Watrous was given the responsibility of caring for the university's dispersed collection of paintings. Believing profoundly in the educational value of the



Following the retrospective, this newly conserved John Steuart Curry painting on the left, Our Good Earth, was installed on the mezzanine as a long-term loan from the College of Agricultural and Life Sciences



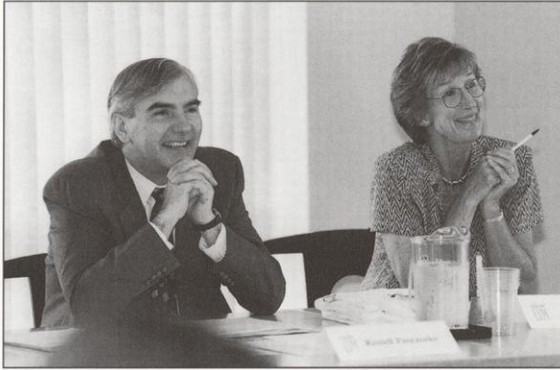
Cameron Wilson of Brooklyn, N.Y. cleans and conserves the Zorach Mother and Child sculpture at the north entrance to the museum

visual arts, he envisioned a place where the paintings could be assembled, cared for, and made accessible for study and enjoyment not only by students and scholars but also by every member of the Madison community. It was this vision and his tenacity in its pursuit that resulted in the opening of the Elvehjem in the fall of 1970. Jim remained a staunch and loyal supporter of the museum and an important and gracious mentor to everyone who has had the privilege of serving as its director. We miss his wise but unassuming counsel.

Also deceased during this period were Constance Elvehjem, wife of Conrad Elvehjem, president of the University of Wisconsin from 1958 to 1962, after whom the museum is named; Ora Roehl, one of the original contributors and fundraisers for the museum building and a member of the Elvehjem Council from 1992 until his death; and

Walter Frautschi, community leader and major contributor to the museum, as well as Elvehjem Council member from 1978 through April 1996. We miss them all.

For the many successes of the year we are thankful for the generosity and efforts of many individuals, organizations, and institutions that helped to make them possible. First of all, we must acknowledge the commitment and loyalty of the Elvehjem Council. The members of this group, including several who have served since its founding in 1971, are among the most dedicated and enthusiastic supporters of the museum. Jane Coleman again served selflessly and valiantly as its chairperson. Her able leadership continues to invigorate the Elvehjem Council and encourage its ever-increasing financial support of the museum's collections and activities. We bade farewell to retiring



Director Russell Panczenko and Chair Jane Coleman lead a council meeting

council members Dolly Schoenberg, James Carley, and Michael Goodman and welcomed new member Polly Beal.

It is to the credit of the University of Wisconsin–Madison, the Elvehjem’s parent institution, that the museum continues to thrive. I wish to acknowledge Chancellor David Ward for his ongoing support of the arts and for his personal commitment to the museum’s place in higher education. We especially want to recognize Phil Certain, dean of the College of Letters and Sciences, under whose jurisdiction the Elvehjem is located, for his steadfast patronage and support. His counsel and personal touch have always been thoughtful and helpful. We also thank Sandy Wilcox, president of the UW Foundation, and his staff, especially Walt Keough and Robert Lange, who worked tirelessly on the museum’s behalf.

Numerous members of the UW–Madison’s faculty, especially those from the departments of art and art history and the School of Human Ecology, again contributed to the museum’s success. Many selflessly shared their knowledge, curating exhibitions, serving on museum committees, and providing expert advice on various matters. We are especially grateful to Mark Kenoyer, professor of anthropology, who curated the scholarly and highly popular exhibition *Great Cities, Small Treasures: The Ancient World of the Indus Valley*. We also thank the university’s many professional, administrative, and



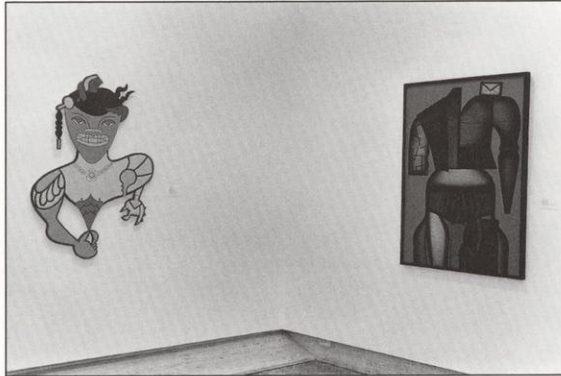
Curatorial minicourses have proved increasingly popular; here Curator Drew Stevens discusses print techniques

support staff who industriously turned institutional wheels and helped to make things happen.

As always, volunteers were at the very heart of educational and outreach services. The Elvehjem’s docents were and are truly dedicated, tireless, and generous with their time. During this biennium they guided 24,075 school children and adults through the museum’s exhibitions and permanent displays free of charge. As educators and good-will ambassadors, they have no equal. Members of the Elvehjem League and numerous individual student volunteers assisted with projects in many areas of the museum. We could not accomplish as much as we do without their help.

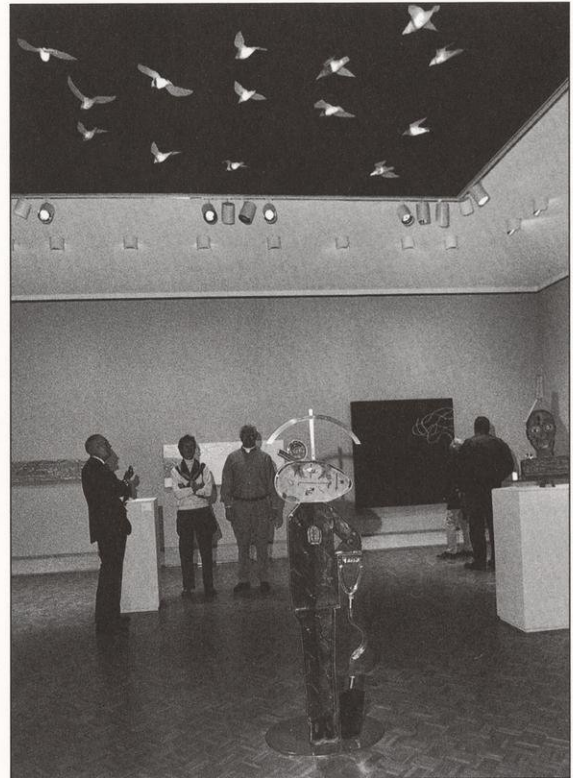
I wish also to acknowledge the Elvehjem staff members for their professionalism and hard work; they are essential to the museum’s every success. Their individual creativity and unfaltering dedication combine into a unified team effort on which the Elvehjem completely depends.

Finally, I want to thank the many generous individuals, foundations, corporations, and museum members, who are individually named and discussed elsewhere in this report, for their financial contributions to the museum. Although the Elvehjem receives significant support from the University of Wisconsin–Madison, it is dependent on private dollars for its collections, exhibitions, and public educational programs. We are most grateful to all our donors. However, I would like



The new installation of the fourth floor includes recent gifts by Mr. and Mrs. Scott Anixter of Chicago School work, such as the Wirsum and Bamberg shown here

to acknowledge several individuals whose generosity was exceptional during this period. Thanks to their thoughtful estate planning, bequests, and annual gifts, six new endowment and art acquisition funds have been created. Named after the donors, they are the Delphine Fitz Darby Endowment Fund, the Madeleine Doran Endowment Fund, the Emile H. Mathis Endowment Fund, the Richard E. Stockwell Endowment Fund, the Joen Greenwood Fund, and the Mary K. Williams Fund. Earnings from these funds will make it possible for the museum to continue to acquire art for years to come in the donor's name and to fill the many art historical gaps that exist in the Elvehjem's collection.



Visitors enjoy the glass bird installation by Steve Feren for the quadrennial art faculty exhibition

In the following sections of this biennial report, we provide specific information on the accomplishments of the various departments of the museum.

Russell Panczenko

PAINTING, SCULPTURE, AND DECORATIVE ARTS

In the last two years, the Elvehjem has purchased paintings and sculpture representing some of the most important developments of European and American modernism in the first half of the twentieth century. The art-historical period when the movements of modern abstraction and nonobjective art first emerged is particularly vigorous. We acquired the objects to fill significant gaps in the collection and to provide historical context for works already in the museum. They will play a critical role in the teaching and appreciation of abstract art. The new additions include an untitled work from 1949–1950 by the American Burgoyne Diller; *Relational Painting* #73, 1954, by the American Fritz Glarner; *L'Ecolier* (The Schoolboy), ca. 1924, by the Frenchman Albert Gleizes; *Red Monument to Lost Dirigible*, ca. 1939–1940, by the American Theodore Roszak; and *Le Cheval* (The Horse), 1914; cast 1950s, by the Frenchman Raymond Duchamp-Villon.

In November 1998, the Elvehjem acquired one of the twentieth-century's most important and influential sculptures, *The Horse* (1914), by Raymond Duchamp-Villon at Sotheby's Auction House in New York City. Entranced by the idea of the machine as an aesthetic force, Duchamp-Villon transformed the traditional equestrian portrait into compressed abstract forms that suggest piston and turbine more than muzzle and hoof. The sleekly intertwined parts of *The Horse* convey the endless energy of the future. Duchamp and his equally gifted brothers, Jacques Villon and Marcel Duchamp, were prominent in the artistic revolutions of the early twentieth century that supplanted the conventions of perspective and illusion inherited from the Renaissance with a significantly more fragmented and abstract visual language. Duchamp-Villon began *The Horse* in the spring of 1914, and the final version was in progress when France



Theodore Roszak, Red Monument to Lost Dirigible, ca. 1939–1940, painted wood, steel, brass, plastic, H. 113 1/4 in. Carolyn T. Anderson, Frank and Roa Birch, Eugenie Mayer Bolz, Brittingham, Cecil and Jessie Jennings Burleigh, Madeleine Doran, Elvehjem Museum of Art, Harry and Margaret P. Glicksman, Juli Plant Grainger, Joen Greenwood, Alexander and Henrietta W. Hollaender, Walter J. and Cecille Hunt, John S. Lord, Jean McKenzie, Cyril W. Nave, Bertha Ardt Plaenert, F. J. Sensenbrenner, Richard E. Stockwell, John H. Van Vleck, Earl O. Vits, and Ruth C. Wallerstein Endowment Funds purchase, 1998.15a-d



Albert Gleizes, The Schoolboy, ca. 1924, gouache or glue tempera on canvas, Elvehjem Council 25th Anniversary Fund purchase, 1997.31

entered World War I, and the artist entered the army. Duchamp-Villon finished the sculpture in the fall while on leave. In the 1950s one lead and seven bronze casts were made in Paris under the supervision of Jacques Villon. The Elvehjem Horse is the unique lead cast—a material that might have been chosen for its steel-like color and its association with machines.

The Elvehjem's first cubist painting, *L'Ecolier* (The Schoolboy), was executed by Albert Gleizes in 1924. Gleizes had joined the cubist movement in 1909 and by the 1920s had developed a style based on dynamic intersections of vertical, diagonal, horizontal, and circular movements. Depicting a schoolboy clutching his books as a series of interconnected rectangles, diagonals, and circles, the Elvehjem painting exemplifies Gleize's work of the 1920s while articulating his belief that painting constructed from essential rhythms was more universal and thus superior to painting filled with subjective and personal gestures. The Elvehjem Council provided the funds to purchase the Gleizes painting as a celebration of the museum's twenty-fifth anniversary.

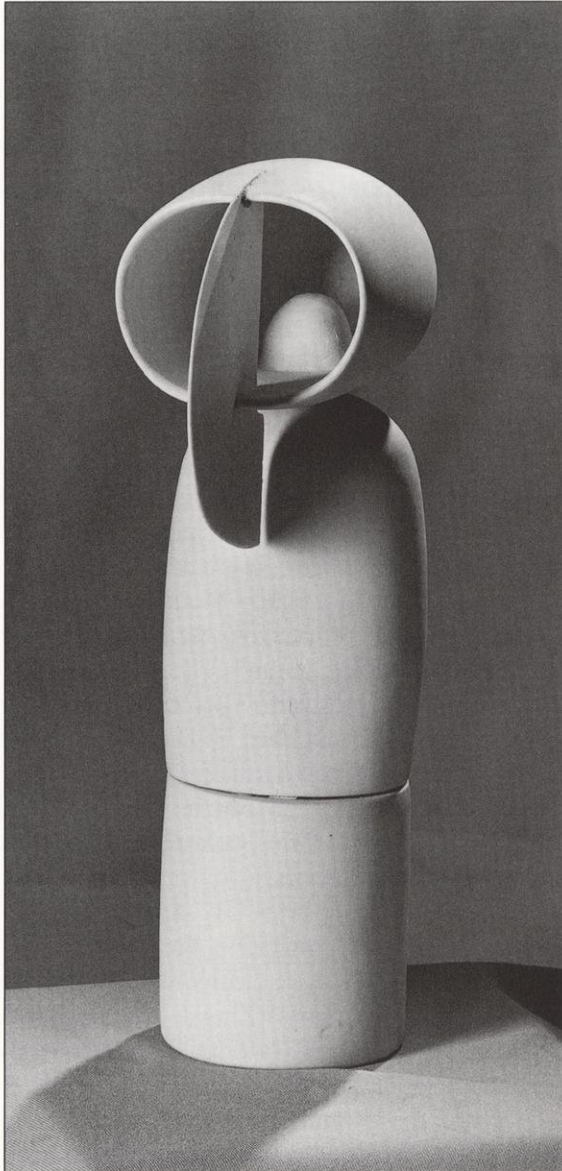
A recent acquisition by the important American sculptor Theodore Roszak both complements and contrasts with his work already in the collection. In 1968, the Elvehjem purchased Roszak's expressionist sculpture *Great Moth* (1960), in which Roszak uses welded steel to create highly textured effects. Thirty years later the Elvehjem purchased an earlier work by Roszak, *Red Monument to Lost Dirigible* (ca. 1939–1940). With its slender, red columnar forms, the dirigible expresses Roszak's formative experiment with constructivism, which like cubism was concerned with reducing the diverse shapes of the natural world into geometric essences.

With the purchase of Burgoyne Diller's untitled wall relief and Fritz Glarner's *Relational Painting #73*, the museum acquired its first works of art related to neoplasticism. Through his writings and his own paintings, the Dutch artist Piet Mondrian defined neoplasticism as an artistic system which employed only grids of horizontals and verticals in a palette limited to the primary colors (red, blue, and yellow) and black, gray, and white. By

eliminating diagonals and circles along with the vagaries of naturalistic colors, Mondrian sought to achieve an art of perfect harmony and balance. While basing their visual ideas on some of neoplasticism's formal qualities, Diller and Glarner achieved different and distinctive results. In his use of thin wood strips of yellow, red, and white against a rectangular blank, Diller brings the poise and balance of Mondrian's compositions into three dimensions. Glarner uses the full range of the neoplastic palette in irregularly shaped rectangles and squares with angled sides to create an energetic pattern quite different from Mondrian's absolute ideals.

In her own way, Ruth Duckworth also broke boundaries. She made porcelain her primary medium in 1958, drawn by its fragility and sensuality. Duckworth's clay works are analogous to the sculpture of Brancusi, Henry Moore, and Barbara Hepworth whose art refers to natural forms without specifically imitating nature. The Elvehjem has acquired four of Duckworth's porcelains, which are white with slender, unglazed bodies and represent her most consistent and significant themes. In particular, *Untitled* (1997.68), an ancestral figure of locked together ovoid forms, expresses Duckworth's interest in primitive forms.

Following the 1999 UW–Madison Department of Art Faculty Exhibition, the Elvehjem purchased paintings by three faculty members. From emeritus professor Santos Zingale, the Elvehjem acquired *Tricks or Treats* (1952). Zingale took his inspiration from the life of Madison's neighborhoods, and this painting gives an ominous cast to what might be local Halloween antics. David Becker's *Empty Every Night* (1998) has the appearance of an outright nightmare. Becker himself asserts, however, that he is not trying to tell a particular story with this painting. Rather he hopes that viewers will make up their own private morality play from the painting—or at least be forced to look closely. Becker creates reality in his pictures by including “real” objects and persons such as the double self-portrait in *Empty Every Night*. As a child T. L. Solien's extensive viewing of cartoons shaped his vision of reality. He sees cartoons as surrogate human figures that both explain the world around us and confuse our understanding of it.



Ruth Duckworth, *Untitled*, 1996, porcelain, Elvehjem Museum of Art General Endowment Fund purchase, 1997.68

His *Seduction of Innocence* (1998) illustrates the title. Portraying two whimsically drawn goats, the painting shows the older and larger one literally leading the younger goat away from the innocence of his youth to premature sexual knowledge.

Other acquisitions include American paintings, some with distinct Madison roots. Bryan Reid donated two paintings by masters of the modern still life, Walter Murch and Aaron Bohrod. While

working as a commercial illustrator, Murch created an oeuvre of still lifes, like the Elvehjem's *Pigeon and Cylinder*, 1961–1962 that contain natural and mechanical forms executed with a deft sense of texture and lyrical light. The clear, cold light in Bohrod's *Medusa* (1974) gives a disquieting realism to his red-eyed image of this frightful, mythological figure.

Gifts also added to the growing African collection ten wooden figures and head or neckrests, some several centuries old, from the Dogon peoples of Mali in West Africa. They were collected in Mali and given by Dr. and Mrs. Pascal James Imperato, who also gave us several Dogon works in 1996 and 1997.

CONSERVATION

In October 1997, Cameron Wilson, independent conservator from Brooklyn, New York, cleaned the outdoor sculpture that marks the north entrance to the Elvehjem Museum. He gave the popular *Mother and Child* (1927) by William Zorach (American, 1887–1966) a high-pressure bath to remove the accumulated grime, then scraped off the corrosion with a scapula and bronze wool, inch by inch. He finished by giving the sculpture a protective wax finish. The Elvehjem's cast bronze sculpture is 65 inches high; it is number six of an edition of six. It was purchased in 1977 with gift money provided by The Class of 1927.

William Zorach was one of the first American artists to participate in the modern movement and to break completely with the traditional art of the academies. Born in Eurberg, Lithuania, he immigrated to America with his parents in 1891, and settled in Ohio. In 1917 he began carving wood and completely gave up oil painting, later working in marble and casting in bronze. His contribution to the American style of sculpture has been enormous; his sculpture has come to embody form in a monumental massive style with inner strength and power.

WORKS OF ART ON PAPER

The Elvehjem has strengthened its holdings of British watercolors with its acquisition of Daniel Maclise, *Ithuriel's Pursuit of Satan*, from the



Daniel Maclise, Ithuriel's Pursuit of Satan, n.d., gouache on paper, Edward Blake Blair Endowment Fund purchase, 1998.17

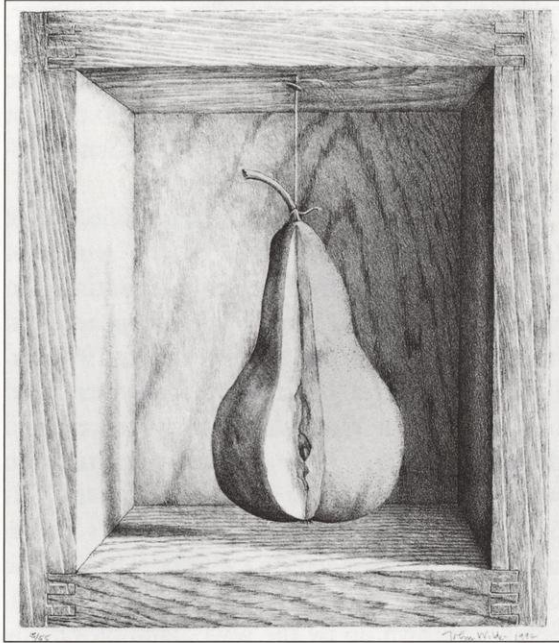
mid-nineteenth century, and John Flaxman's *Evil Spirits Cast Out*. Although neither illustrates a text, both look to literature for inspiration; Maclise's imagery and heroic figures are drawn from the writings of William Blake, and Flaxman draws imagery from a passage of Emanuel Swedenborg's *Arcana Coelestia*. Both artists create flesh out of their authors' stories of spiritual conflicts, choosing as their subject the timeless battles between good and evil. Edward Reginald Frampton's *Spring*, from the beginning of this century, with its waiflike woman apparently entranced by the flight of butterflies as she gathers crocuses, relies more upon bright colors and the evocation of our memories of spring than upon literature for its effect. The museum supplemented its holdings of British drawings with Andy Goldsworthy's 1996 *Snowball and Windfallen Wood/Oak Tree*. The artist made this drawing when he gathered fallen wood in Scotland. Goldsworthy made a fire of the branches and a snowball from a nearby drift, which he rolled through the ashes, then onto a piece of paper where it melted.

Mrs. John Stuart Curry gave the museum two of her late husband's drawings. Both are of Chris Christensen, the dean of the agriculture school at the University of Wisconsin, where Curry was artist in residence from 1936 until his death in 1946. These two drawings served as studies for a

painting of the dean for the College of Agriculture. Mrs. Curry's gifts to the museum, which coincided with the conclusion of the Elvehjem's retrospective of her husband's work, are a monument to the first artist-in-residence position in the United States, created by Christensen and held by Curry.

In support of its extraordinary collection of Japanese prints, particularly of the works of Utagawa Hiroshige, the Elvehjem has continued to acquire prints by this artist. The museum acquired twenty prints by Hiroshige between July 1997 and June 1999 through the generous endowment fund of John H. Van Vleck. Most prints represented designs not already in the collection; an exception was the print *Rough Seas in Naruto Province*. This particularly lovely design from Hiroshige's *Thirty-six Views of Mt. Fuji* depicts a whirlpool just off the coast, between craggy outcroppings in the ocean. Spray is thrown up by the waves, and plovers fly from the scene, an allusion to the Japanese folklore that plovers are born from the foam blown from sea waves. Although there was already a good impression of this print in the collection, we obtained another impression that is unusual in its elaborate printing and fine condition. Being able to show both a good impression of this fascinating print as well as a rare, splendid impression serves the many people who come to learn more about Japanese printmaking.

Western printmaking was also well represented in the museum's acquisitions. The generosity of University of Wisconsin professors of art Dean Meeker and John Wilde permits the museum to represent the important contributions of the university's art department to printmaking better. Wilde's donation of thirteen prints represents his entire printmaking output to the present. Meeker's donation of ten of his own prints was accompanied by one of his plates for *Machero Roto*. The plate allows us to observe the unique technique Meeker developed of printing intaglio from a built-up plate, a technique closely related to his development of the famous Meeker press. The Elvehjem's continued role as the archive of Tandem Press helps document the important contributions of the university to the art of printmaking. It also helps the museum maintain contact with such contemporary artists as David



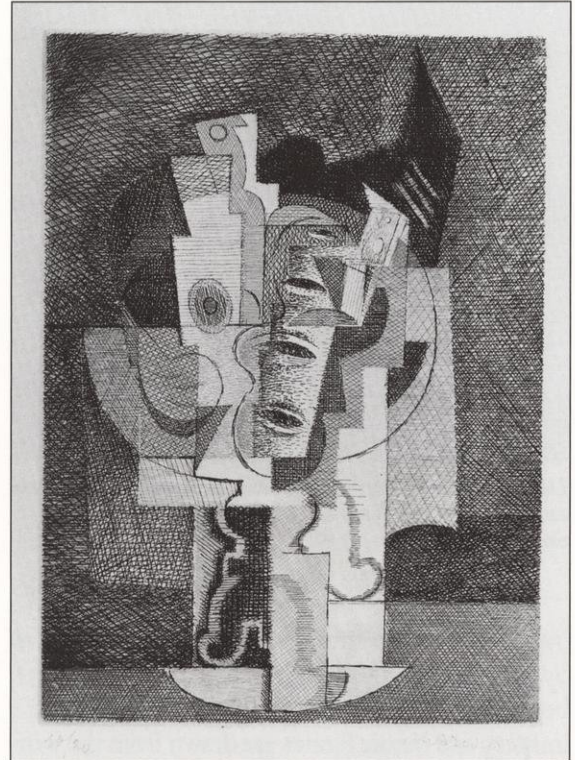
John Wilde, A Boxed Pear, 1992, stone lithograph, Gift of John and Shirley Wilde, 1998.6.6

Lynch and Judy Pfaff, whose work at Tandem set a standard to be envied by any contemporary press.

Because the collection supports teaching in the art department, the museum values works that help students understand the technical developments of printmaking. For this reason, the museum was happy to add prints of technical innovator Glen Alps to the collection. Alps's experiments with the technique he christened the collagraph and his use of burnt laquer in his printmaking are examples from which printmakers can still learn. Consequently, the museum gratefully accepted the Alps estate's selection of the artist's works.

Frank Utpatel was a less technically innovative printmaker, pursuing the traditional medium of wood engraving for most of his career; however, he was a Wisconsin printmaker who was uniquely involved with the writer August Derleth and illustrated Derleth's writings for decades. Consequently, when over 100 prints that had been donated to the Sauk Prairie Memorial Hospital were offered to us, the Elvehjem acquired a substantial holding of this homegrown artist.

The Elvehjem added to its holdings of sixteenth-century Italian prints a work by Giorgio



Louis Marcoussis, La Table, 1930, color etching, Walter J. and Cecille Hunt Endowment Fund purchase, 1998.8

Ghisi, which joins works by his contemporaries in Mantua, Adamo Scultori and Diana Scultori, already in the collection. Seeking to document the rise of nonobjective art in the first decades of this century, the museum added to its collection splendid prints by Jacques Villon and Louis Marcoussis, both deeply influenced by cubist ideas about simultaneous perspective. This period also saw the rise of surrealism, represented in the collection by a rare, hand-colored etching by Kurt Seligman. Seligman's anonymous figures composed of inanimate objects convey a dreamlike sense, which is heightened by the artist's addition of bold colors. In Mexico such artists as Siqueiros were celebrating their culture, memorializing it in murals and in such prints as his monumental image of Zapata, who appears in a heroic pose, dwarfing both his mount and the landscape behind him by his stature. Americans in the same period attempted to document the life of America with the Works Progress Administration prints and the work of such artists as Robert Riggs,



Utagawa Hiroshige, No. 55 Rough Sea at Naruto in Awa Province, 1855, color woodcut, John H. Van Vleck Endowment Fund purchase, 1997.36

who strove to bring artistic order to the familiar world of everyday life.

The Elvehjem’s small collection of photography was increased by twenty-three works by two artists. Theodore Roszak’s name may be familiar to

visitors to the museum as the artist who created the very large drawing *Cosmic Landscape*, and the sculpture *Great Moth* has been part of the museum’s collection since it opened in 1970. Consequently, it seemed appropriate to acquire from his daughter three photograms by the artist. Photograms differ from photographs in being made directly by placing objects onto sensitized photographic paper. When exposed to light, the shadows cast by the objects are captured on the paper, creating abstract forms. Two of Roszak’s photograms are made in this way, but the third bears a small portrait of the artist as well, a result of his putting a photographic negative onto the paper along with other objects.

The twenty photographs by Larry Towell were acquired as part of the exhibition organized by the Elvehjem in cooperation with the Madison Photo Club, *Close to Home: Photographs by Larry Towell and the Madison Photo Club*. Towell, well known as a photojournalist, is also a photographer of his own home and family, and these photographs were shown in the Elvehjem’s exhibition. As part of the agreement, Towell spent a year adding to this body of work, to be included in the exhibition along with older images, dating back to his first serious photographic images. At the end of the exhibition, the Elvehjem acquired twenty of Towell’s photographs from these works and from his photojournalistic images. The photographs capture and blur the professional and personal work of this gifted photographer; Towell brings the same respect and clarity of vision to his immediate family as he does to the global community.

Acquisitions

AFRICAN ART

Applied and Decorative Art and Sculpture

Dogon Peoples, Village of Bamba, Cercle of Bandiagara, Mali

Walu Antelope Mask, 18th–19th century
Wood, 25 x 4 1/4 in.

Gift of Dr. and Mrs. Pascal James Imperato,
1998.12.1

Dogon Peoples, Yendouma district, Mali
Tellem-style Figure, n.d.

Wood, H. 21 1/2 in.

Gift of Dr. and Mrs. Pascal James Imperato,
1998.12.2

Dogon Peoples, Cercle of Bandiagara, Mali
Figure, 18th–19th century

Wood, H. 10 1/2 in.

Gift of Dr. and Mrs. Pascal James Imperato,
1998.12.3

Dogon Peoples, Cercle of Bandiagara, Mali
Tellem-style Figure, before 19th century

Wood, H. 15 in.

Gift of Dr. and Mrs. Pascal James Imperato,
1998.12.4

Dogon Peoples, Cercle of Bandiagara, Mali
Classical Tellem Figure, n.d.

Wood, H. 12 5/8 in.

Gift of Dr. and Mrs. Pascal James Imperato,
1998.12.5

Dogon Peoples, Cercle of Bandiagara, Mali
Tellem-style Neckrest, 11th–13th centuries

Wood, 6 x 6 in.

Gift of Dr. and Mrs. Pascal James Imperato,
1998.12.6



Dogon Peoples, Mali, Figure, 18th–19th century, wood, gift of Dr. and Mrs. Pascal James Imperato, 1998.12.3

Dogon Peoples, Cercle of Bandiagara, Mali
Tellem-style Headrest, 11th–13th century

Wood, 6 x 9 in.

Gift of Dr. and Mrs. Pascal James Imperato,
1998.12.7

Dogon Peoples, Cercle of Bandiagara, Mali
Tellem-style Headrest, 11th–13th century
Wood, 7 ¹¹/₁₆ x 11 ⁵/₈ in.

Gift of Dr. and Mrs. Pascal James Imperato,
1998.12.8

Dogon Peoples, Cercle of Bandiagara, Mali
Tellem-style Neckrest, 11th–13th century
Wood, 7 x 9 ¹/₂ in.

Gift of Dr. and Mrs. Pascal James Imperato,
1998.12.9

Dogon Peoples, Cercle of Bandiagara, Mali
Tellem-style Neckrest, 11th–13th century
Wood, 5 x 10 ¹/₂ in.

Gift of Dr. and Mrs. Pascal James Imperato,
1998.12.10

ASIAN ART

Prints

Okie Hashimoto (Japanese, 1899–)
Pond with Bridge, 1960
Color woodcut print, 15 ¹/₂ x 15 ¹/₂ in.
Gift of Robert Page Koehler, 1998.27

Utagawa Hiroshige (Japanese, 1797–1858)
Bijin Walking by the Light of a Lantern, ca.
1847–1852
Color woodcut, 9 ¹/₂ x 12 ¹/₁₆ in.
John H. Van Vleck Endowment Fund purchase,
1997.80

Utagawa Hiroshige (Japanese, 1797–1858)
*The Blind Masseurs and Their Kuzu Drinks;
Badger, Hotei, Toad, and Blowfish*, ca.
1840–1842
Color woodcut, 7 ¹/₂ x 10 ¹/₄ in.
John H. Van Vleck Endowment Fund purchase,
1997.43



Utagawa Hiroshige, *Dogs and Emergency: Ill Man; Shojo and Turtle Stealing Sake from an Errand Boy*, ca. 1840–1842, color woodcut, John H. Van Vleck Endowment Fund purchase, 1997.42

Utagawa Hiroshige (Japanese, 1797–1858)
The Cherry Festival at Nakanochō in the Yoshiwara
from the series *Famous Places in Edo*, ca. 1850s
Color woodcut, 9 ¹³/₁₆ x 13 ¹³/₁₆ in.
John H. Van Vleck Endowment Fund purchase,
1997.39

Utagawa Hiroshige (Japanese, 1797–1858)
Crescent Moon from the series *Twenty-eight Views of
the Moon*, ca. mid-1830s
Color woodcut, 14 ¹/₂ x 6 ¹/₂ in.
John H. Van Vleck Endowment Fund purchase,
1998.84



Utagawa Hiroshige, *Crescent Moon*, ca. 1832, color woodcut, John H. Van Vleck Endowment Fund purchase, 1998.84

Utagawa Hiroshige (Japanese, 1797–1858)
Dogs and Emergency: Ill Man; Shojo and Turtle Stealing Sake from an Errand Boy, ca. 1840–1842

Color woodcut, 14 1/2 x 10 1/8 in.
 John H. Van Vleck Endowment Fund purchase, 1997.42

Utagawa Hiroshige (Japanese, 1797–1858)
A Kabuki Performance at Saruwakacho from the series *Famous Places of the Eastern Capital*, ca. 1849–1850

Color woodcut, 9 5/8 x 14 1/2 in.
 John H. Van Vleck Endowment Fund purchase, 1997.40

Utagawa Hiroshige (Japanese, 1797–1858)
The Manpachi Restaurant from the series *Famous Restaurants of Edo*, ca. 1840

Color woodcut, 10 1/4 x 14 3/8 in.
 John H. Van Vleck Endowment Fund purchase, 1998.4

Utagawa Hiroshige (Japanese, 1797–1858)
The Nakagawa River Ferry Crossing from the series *Famous Ferry Crossings in Edo*, 1854

Color woodcut, 9 x 11 1/2 in.
 John H. Van Vleck Endowment Fund purchase, 1999.63

Utagawa Hiroshige (Japanese, 1797–1858)
No. 1. Morning View of Nihon Bridge, from the series *Fifty-three Stations of the Tokaido Road*, ca. 1833–1834

Color woodcut, 13 1/8 x 8 3/4 in.
 John H. Van Vleck Endowment Fund purchase, 1997.37

Utagawa Hiroshige (Japanese, 1797–1858)
No. 55. Rough Sea at Naruto in Awa Province from the series *Pictures of Famous Places in the Sixty-odd Provinces*, 1855

Color woodcut, 13 1/2 x 9 in.
 John H. Van Vleck Endowment Fund purchase, 1997.36

Utagawa Hiroshige (Japanese, 1797–1858)
Suitengu Shrine at Akabane from the series *Famous Views of Edo*, 1853

Color woodcut, 8 9/16 x 13 7/16 in.
 John H. Van Vleck Endowment Fund purchase, 1997.38

Utawaga Hiroshige (Japanese, 1797–1858)
View of the Hoteia Store in Tokyo, ca. 1857
Color woodcut, 10 1/4 x 14 3/8 in.
John H. Van Vleck Endowment Fund purchase,
1998.3

Utawaga Hiroshige (Japanese, 1797–1858)
Yumatao Hot Spring from the series *A Tour of the
Seven Hot Springs of Hakone*, 1830s
Color woodcut, 8 1/2 x 11 1/4 in.
John H. Van Vleck Endowment Fund purchase,
1997.41

Utawaga Hiroshige (Japanese, 1797–1858)
Utawaga Kunisada (Japanese, 1786–1864)
No. 1. Nihonbashi from the series *Fifty-Three
Stations by Two Brushes*, 1854
Color woodcut, 15 x 10 in.
John H. Van Vleck Endowment Fund purchase,
1997.73

Utawaga Hiroshige (Japanese, 1797–1858)
Utawaga Kunisada (Japanese, 1786–1864)
No. 6. Totsuka from the series *Fifty-Three Stations
by Two Brushes*, 1854
Color woodcut, 14 1/8 x 10 in.
John H. Van Vleck Endowment Fund purchase,
1997.79

Utawaga Hiroshige (Japanese, 1797–1858)
Utawaga Kunisada (Japanese, 1786–1864)
No. 7. Fujisawa from the series *Fifty-Three Stations
by Two Brushes*, ca. 1854
Color woodcut, 14 3/4 x 10 in.
John H. Van Vleck Endowment Fund purchase,
1997.77

Utawaga Hiroshige (Japanese, 1797–1858)
Utawaga Kunisada (Japanese, 1786–1864)
No. 8. Hiratsuka from the series *Fifty-Three
Stations by Two Brushes*, 1854
Color woodcut, 14 5/8 x 10 in.
John H. Van Vleck Endowment Fund purchase,
1997.78

Utawaga Hiroshige (Japanese, 1797–1858)
Utawaga Kunisada (Japanese, 1786–1864)
No. 9. Oiso from the series *Fifty-Three Stations by
Two Brushes*, 1854
Color woodcut, 14 11/16 x 10 in.
John H. Van Vleck Endowment Fund purchase,
1997.75

Utawaga Hiroshige (Japanese, 1797–1858)
Utawaga Kunisada (Japanese, 1786–1864)
No. 11. Hakone from the series *Fifty-Three Stations
by Two Brushes*, 1854
Color woodcut, 14 3/4 x 10 in.
John H. Van Vleck Endowment Fund purchase,
1997.74

Utawaga Hiroshige (Japanese, 1797–1858)
Utawaga Kunisada (Japanese, 1786–1864)
No. 18. Okitsa from the series *Fifty-Three Stations
by Two Brushes*, 1854
Color woodcut, 15 x 10 1/4 in.
John H. Van Vleck Endowment Fund purchase,
1997.76

Utawaga Hiroshige (Japanese, 1797–1858)
Utawaga Kunisada (Japanese, 1786–1864)
No. 20. Fuchu from the series *Fifty-Three Stations
by Two Brushes*, 1854
Color woodcut, 15 x 10 in.
John H. Van Vleck Endowment Fund purchase,
1997.72

Utawaga Hiroshige II (Japanese, 1826–1869)
Kintai Bridge from the series *One-Hundred Views
of Famous Places in the Provinces*, 1859
Color woodcut, 14 3/8 x 10 1/4 in.
John H. Van Vleck Endowment Fund purchase,
1998.5

Applied and Decorative Art

Ah-Leon (Taiwanese, b. 1953)
Teapot, 1997
Stoneware, 3 5/8 x 5 7/8 in.
Eugenie Mayer Bolz Endowment Fund purchase,
1997.81a-b

CENTRAL AMERICAN ART

Prints

David Alfaro Siqueiros (Mexican, 1896–1974)
Zapata, 1931
Lithograph, 21 x 15 ³/₄ in.
John H. Van Vleck Endowment Fund purchase,
1999.60

EUROPEAN ART

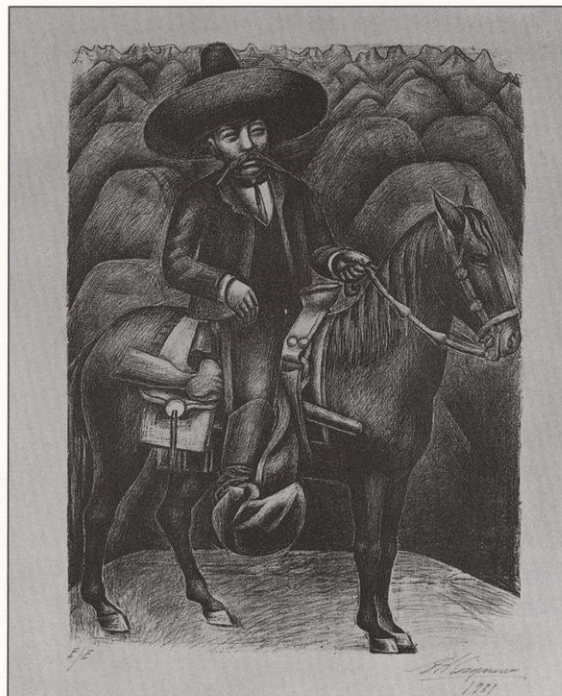
Painting

Albert Gleizes (French, 1881–1953)
L'Ecolier (The Schoolboy), ca. 1924
Gouache or glue tempera on canvas, 35 ¹/₂ x
27 ¹/₂ in.
Elvehjem Council 25th Anniversary Fund
purchase, 1997.31

Sculpture

Raymond Duchamp-Villon (French, 1876–1918)
The Horse (Le cheval), 1914; cast 1950s
Lead, 17 ³/₈ x 16 ¹/₈ in.
Carolyn T. Anderson, Frank and Roa Birch,
Eugenie Mayer Bolz, Brittingham, Cecil and
Jessie Jennings Burleigh, Madeleine Doran,
Elvehjem Museum of Art General, Harry and
Margaret P. Glicksman, Juli Plant Grainger,
Joan Greenwood, Alexander and Henrietta W.
Hollaender, Walter J. and Cecille Hunt, John S.
Lord, Jean McKenzie, Cyril W. Nave, Bertha
Ardt Plaenert, F. J. Sensenbrenner, Earl O. Vits,
Ruth C. Wallerstein, Malcolm K. and Bertha
Whyte Endowment Funds, and Dr. and
Mrs. Leon Rostker Fund purchase, 1999.1

Boris Orlov (Russian, b. 1941)
Three-headed Totem, 1987
Aluminum, 68 x 64 x 20 in.
Gift of Struve Gallery, 1999.65



David Alfaro Siqueiros, Zapata, 1931, lithograph, John H. Van Vleck Endowment Fund purchase, 1999.60

Watercolor

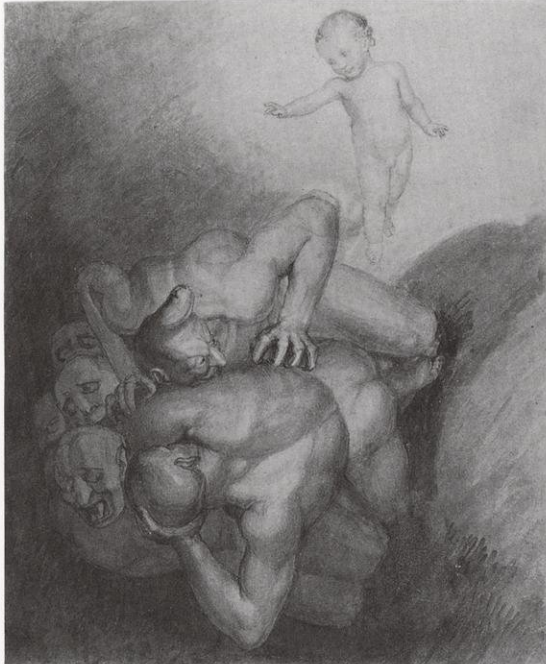
John Flaxman (British, 1755–1826)
Evil Spirits Cast Out; illustration for Emanuel
Swedenborg's *Arcana Coelestia*, No. 1272, n.d.
Watercolor, 8 ¹/₄ x 7 ¹/₈ in.
Edward Blake Blair Endowment Fund purchase,
1999.68

Edward Reginald Frampton (British, 1872–1923)
Spring, 1911
Tempera on paper, 13 ¹/₂ x 15 ¹/₂ in.
Edward Blake Blair Endowment Fund purchase,
1997.32

Daniel Maclise (English, 1806–1870)
Ithuriel's Pursuit of Satan, n.d.
Gouache on paper, 24 ¹/₂ x 29 ¹/₄ in.
Edward Blake Blair Endowment Fund purchase,
1998.17



Raymond Duchamp-Villon, The Horse (Le cheval), 1914; cast 1950s, lead. Carolyn T. Anderson, Frank and Roa Birch, Eugenie Mayer Bolz, Brittingham, Cecil and Jessie Jennings Burleigh, Madeleine Doran, Elvehjem Museum of Art General, Harry and Margaret P. Glicksman, Juli Plant Grainger, Joen Greenwood, Alexander and Henrietta W. Hollaender, Walter J. and Cecille Hunt, John S. Lord, Jean McKenzie, Cyril W. Nave, Bertha Ardt Plaenert, F. J. Sensenbrenner, Earl O. Vits, Ruth C. Wallerstein, Malcolm K. and Bertha Whyte Endowment Funds, and Dr. and Mrs. Leon Rostker Fund purchase, 1999.1



John Flaxman, *Evil Spirits Cast Out*; n.d., watercolor, Edward Blake Blair Endowment Fund purchase, 1999.68

Drawing

Andy Goldsworthy (British, b. 1956)
Snowball and Windfallen Wood/Oak Tree, 1996
 Snowball mixed with burnt wood melted on paper, with small text photo, 92 1/2 x 66 3/4 in.
 Elvehjem Museum of Art General Endowment Fund purchase, 1998.20ab

Jacob de Wit (Dutch, 1695–1754)
Putto, 1749
 Chalk and wash, 9 3/8 x 9 3/4 in.
 Gift in memory of Mary M. Waite, 1998.83

Prints

Joseph Albers (German, 1888–1976)
Variant MM, 1968
 Serigraph, 25 15/16 x 22 15/16 in.
 Transfer from the Wisconsin Center, 1997.60

Charles William Bartlett (British, 1860–1940)
Benares, 1916
 Color woodcut, 11 7/8 x 8 3/4 in.
 Elvehjem Museum of Art Print Portfolio purchase, 1998.11

Félix Buhot (French, 1847–1898)
Pharmacie ivoire, 1891
 Etching on gold-specked vellum, 7 3/16 x 5 5/8 in.
 John H. Van Vleck Endowment Fund purchase, 1998.22

Giorgio Ghisi (Italian, 1520–1582)
Angelica and Medoro, 1570
 Engraving, 11 5/8 x 8 1/8 in.
 William R. Mitchell Endowment Fund purchase, 1997.45

Henri Guerard (French, 1856–1897)
Calendar for 1884, 1883
 Etching and drypoint, 8 15/16 x 12 15/16 in.
 John H. Van Vleck Endowment Fund purchase, 1999.58

Stanley William Hayter (British, 1901–1988)
 Untitled from *Aquarius Suite*, 1970
 Screenprint, 21 1/4 x 17 1/4 in.
 Gift of Richard E. Brock, 1998.82.5

Hubert von Herkomer (British, 1849–1914)
Head of a Turk, 1895
 Herkomagravure or spongotype, 9 1/8 x 7 1/4 in.
 John H. Van Vleck Endowment Fund purchase, 1998.23

Franz Hofer (German, 1885–1915)
Deposition, 1914
 Drypoint, 38 1/2 x 24 3/8 in.
 Gift of Richard E. Brock, 1997.51.2

Vitaly Komar (Russian, b. 1943)
 Alexander Melamid (Russian b. 1945)
Judith on Red Square, 1993
 Silkscreen, 21 1/16 x 21 1/16 in.
 Gift of Delmar D. Hendricks, 1997.85



Edward Reginald Frampton, *Spring*, 1911, tempera on paper, Edward Blake Blair Endowment Fund purchase, 1997.32

Henri-Arthur Lefort des Ylouses (French,
1846–1912)
Moulin à vent près de la mer (Windmill near the
Sea), 1898
Gypsograph, 7 ⁷/₈ x 8 ⁷/₈ in.
John H. Van Vleck Endowment Fund purchase,
1998.24

Louis Marcoussis (French, 1878–1941)
La Table, 1930
Color etching, 9 ⁵/₈ x 6 ⁷/₈ in.
Walter J. and Cecille Hunt Endowment Fund
purchase, 1998.8

Santiago Moix (Spanish, b. 1960)
Untitled, 1995
Woodcut, 21 ³/₄ x 22 in.
Transfer from Tandem Press, 1997.54

Ben Nicholson (British, 1894–1982)
Olympic Fragment, 1967
Etching and watercolor, 8 x 9 ³/₄ in.
UW Art Collections Fund purchase, 1998.78



Andy Goldsworthy, Snowball and Windfallen Wood/Oak Tree, 1996, Snowball mixed with burnt wood melted on paper, with small text photo, Elvehjem Museum of Art General Endowment Fund purchase, 1998.20ab

Wynand Otto Jan Nieuwenkamp (Dutch, 1876–1950)

Brug a Mechelin (A Bridge in Malines), n.d.
Woodcut, 8 ¹/₈ x 14 ³/₄ in.

John H. Van Vleck Endowment Fund purchase, 1998.25

Pablo Picasso (Spanish, 1881–1973)

Tête de femme, 1933

Drypoint, 12 ¹/₂ x 9 in.

John S. Lord Endowment Fund, F. J.

Sensenbrenner Endowment Fund purchase, 1997.33

Kurt Seligman (Swiss, 1900–1969)

Fantômes appréciables, 1934–1935

Etching, 21 ¹/₄ x 17 ¹/₂ in.

John H. Van Vleck Endowment Fund purchase, 1999.59

Jacques Villon (French, 1875–1963)

Le Petit equilibriste (The Little Tightrope Walker), 1914

Drypoint, 8 ³/₈ x 6 ³/₁₆ in.

John H. Van Vleck Endowment Fund purchase, 1999.62

Jack Butler Yeats (Irish, 1871–1957)

A Sligo Ballad Singer, n.d.

Hand-colored lithograph, 4 ¹/₄ x 13 ³/₈ in.

John H. Van Vleck Endowment Fund purchase, 1998.21

NORTH AMERICAN ART

Painting

David Becker (American, b. 1937)

Empty Every Night, 1998

Oil on canvas, 62 x 109 in.

Elvehjem Museum of Art General Endowment Fund purchase, 1999.57

Aaron Bohrod (American, 1907–1992)

Medusa, 1974

Oil on panel, 12 x 16 in.

Gift of Bryan S. Reid, Jr., 1998.14

Paul Clemens (American, 1911–1992)

Woman in Blue, 1950

Oil on canvas, 15 ¹/₈ x 18 in.

Bequest of Mary C. Hoard, 1998.30



Félix Bubot, Pharmacie ivoire, 1891, etching on gold-speckled vellum, John H. Van Vleck Endowment Fund purchase, 1998.22

Fritz Glarner (American, b. Switzerland, 1899–1972)
Relational Painting #73, 1954

Oil on canvas, 22 ³/₄ x 24 in.

Carolyn T. Anderson Endowment Fund, Eugenie Mayer Bolz Endowment Fund, Elvehjem Museum of Art General Endowment Fund, Alice Drews Gladfelter Memorial Fund, Harry and Margaret P. Glicksman Endowment Fund, Juli Plant Grainger Endowment Fund, Walter J. and Cecille Hunt Endowment Fund, Cyril W. Nave Endowment Fund, Earl O. Vits Endowment Fund purchase, and the estates of Mr. and Mrs. John Cleaver and Cyril W. Nave purchase 1997.30

Rockwell Kent (American, 1882–1971)
Sacco and Vanzetti, 1927

Oil on panel, 15 ³/₄ x 20 in.

Gift of Eugene and Beulah Link, 1997.67

Walter Murch (American, 1907–1967)

Pigeon and Cylinder, 1961–1962

Oil on canvas mounted on board, 20 x 18 in.

Gift of Bryan S. Reid, Jr., 1997.83

Dale Nichols (American, 1904–1989)

End of the Day, 1940

Oil on canvas, 13 ³/₄ x 21 ³/₄ in.

Gift of Thomson “Tommy” Bartlett, 1999.66.1

Dale Nichols (American, 1904–1989)

Spring Plowing, 1940

Oil on canvas, 17 ¹/₂ x 23 ¹/₂ in.

Gift of Thomson “Tommy” Bartlett, 1999.66.2

T. L. Solien (American, b. 1949)

The Seduction of Innocence, 1998

Oil on canvas, 48 x 72 in.

Michael J. Kretschman Fund purchase, 1999.55

Santos Zingale (American, 1908–1999)

Tricks or Treats, 1952

Oil and tempera on panel, 32 x 46 in.

Michael J. Kretschman Fund purchase, 1999.5

Sculpture

Burgoyne Diller (American, 1906–1965)

Untitled, 1949–1950

Wood, 62 x 29 x 2 in.

Elvehjem Museum of Art General Endowment Fund purchase, 1998.16

Ruth Duckworth (American, b. Germany 1919)

Untitled, 1996

Porcelain, 12 ¹/₂ x 7 in.

Elvehjem Museum of Art General Endowment Fund purchase, 1997.68

Ruth Duckworth (American, b. Germany 1919)

Untitled, 1993

Porcelain, 4 x 7 in.

Elvehjem Museum of Art General Endowment Fund purchase, 1997.69



Kurt Seligman, *Fantômes appréciables*, 1934–1935, etching, John H. Van Vleck Endowment Fund purchase, 1999.59

Ruth Duckworth (American, b. Germany 1919)
 Untitled, 1996
 Porcelain, 8 x 6 in.
 Elvehjem Museum of Art General Endowment
 Fund purchase, 1997.70

Ruth Duckworth (American, b. Germany 1919)
 Untitled, 1989
 Porcelain, 6 x 4 $\frac{3}{4}$ in.
 Elvehjem Museum of Art General Endowment
 Fund purchase, 1997.71

Theodore Roszak (American b. Poland, 1907–1981)
Red Monument to Lost Dirigible, ca. 1939–1940
 Painted wood, steel, brass, plastic, H. 113 $\frac{1}{4}$ in.
 Carolyn T. Anderson, Frank and Roa Birch, Eugenie
 Mayer Bolz, Brittingham, Cecil and Jessie
 Jennings Burlleigh, Madeleine Doran, Elvehjem
 Museum of Art, Harry and Margaret P.
 Glicksman, Juli Plant Grainger, Joen Greenwood,
 Alexander and Henrietta W. Hollaender, Walter J.
 and Cecille Hunt, John S. Lord, Jean McKenzie,
 Cyril W. Nave, Bertha Ardt Plaenert, F. J.
 Sensenbrenner, Richard E. Stockwell, John H.
 Van Vleck, Earl O. Vits, and Ruth C. Wallerstein
 Endowment Funds purchase, 1998.15a-d

Watercolor

Jimmy Ernst (American, 1900–1984)
 Untitled, n.d.
 Gouache, 8 x 6 in.
 Gift of Richard E. Brock, 1998.82.4

David Klamen (American, b. 1961)
 Untitled, 1998
 Ink and watercolor on paper, 10 x 13 $\frac{5}{8}$ in.
 Michael J. Kretschman Fund purchase, 1999.56

Drawing

Allyn Amundson (American, 1934–1975)
 Untitled (*Bouquet of Flowers*), 1960
 Pen and ink, 8 $\frac{3}{8}$ x 5 $\frac{7}{8}$ in.
 Bequest of Dr. Alfred David Sensenbach,
 1998.81.1

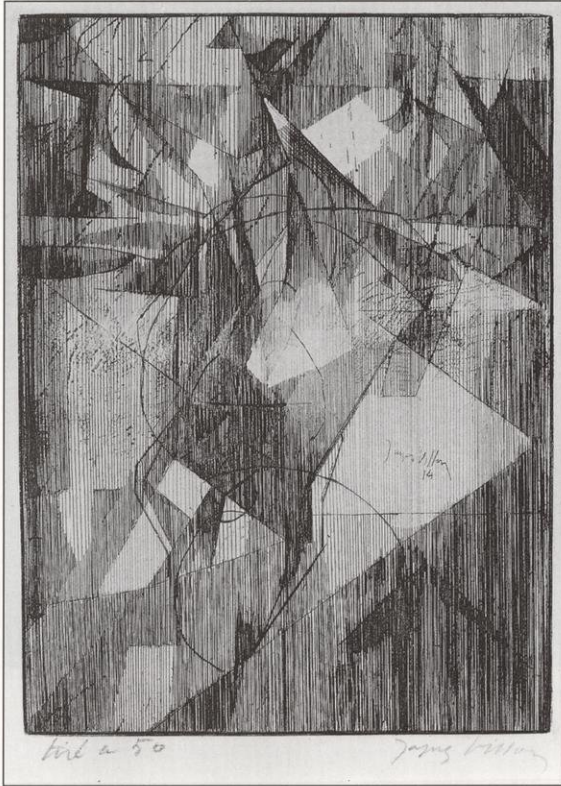
Allyn Amundson (American, 1934–1975)
 Untitled (*Sea Shell*), 1965
 Brown ink, 4 $\frac{1}{2}$ x 6 in.
 Bequest of Dr. Alfred David Sensenbach,
 1998.81.2

Allyn Amundson (American, 1934–1975)
Venetian with Artichoke, 1970
 Silverpoint, 19 $\frac{1}{4}$ x 11 $\frac{5}{8}$ in.
 Bequest of Dr. Alfred David Sensenbach,
 1998.81.3

Aaron Bohrod (American, 1907–1992)
The Illinoise, n.d.
 Ink, pastel, and gouache, 8 x 10 in.
 Gift of The Robert S. Heide Trust, 1998.26.4

John Stuart Curry (American, 1897–1946)
Study for Chris L. Christensen, ca. 1941
 Sanguine, 14 $\frac{1}{4}$ x 10 $\frac{3}{4}$ in.
 Gift of Mrs. John Stuart Curry, 1998.79.1

John Stuart Curry (American, 1897–1946)
Study for Chris L. Christensen, ca. 1941
 Sanguine and graphite, 21 x 15 in.
 Gift of Mrs. John Stuart Curry, 1998.79.2



Jacques Villon, *Le Petit equilibriste (The Little Tightrope Walker)*, 1914, drypoint, John H. Van Vleck Endowment Fund purchase, 1999.62

Frank Utpatel (American, 1905–1980)
Book Plate Design (Anna French Johnston), n.d.
 Ink and graphite, 5 ⁵/₈ x 2 ³/₈ in.
 Gift of Sauk Prairie Memorial Hospital,
 1997.82.106

Frank Utpatel (American, 1905–1980)
Man in Archaic Dress Pointing Finger, n.d.
 Ink, 7 ¹/₂ x 6 ³/₄ in.
 Gift of Sauk Prairie Memorial Hospital,
 1997.82.102

Frank Utpatel (American, 1905–1980)
Red Crayon Portrait, n.d.
 Red crayon, 10 ¹/₂ x 7 ¹/₁₆ in.
 Gift of Sauk Prairie Memorial Hospital,
 1997.82.108

Frank Utpatel (American, 1905–1980)
Riverfront Scene with Beached Sailboats, n.d.
 Ink and graphite, 7 x 7 in.
 Gift of Sauk Prairie Memorial Hospital,
 1997.82.107

James Watrous (American, 1909–1999)
Hels Helson and Paul Bunyon, ca. 1935
 Ink, sepia wash, 6 ⁵/₈ x 13 ¹/₂ in.
 Carolyn T. Anderson Endowment Fund purchase,
 1997.35

John Wilde (American, b. 1919)
Myself, Age 35, 1955
 Graphite, 23 ¹/₂ x 18 ¹/₂ in.
 Gift of David Decker in memory of Mary E.
 Decker, 1999.67

Prints

Ida Abraham (American, b. 1910)
Countryside, 1939
 Color woodcut, 12 x 16 in.
 Transfer from State Historical Society of
 Wisconsin, 1999.53

Albert Abramovitz (American, 1879–1963)
Smelting Plant, n.d.
 Wood engraving, 8 ¹/₈ x 12 ¹/₈ in.
 Transfer from State Historical Society of
 Wisconsin, 1999.42

Glen Alps (American, 1914–1996)
Evolving, Involving, 1960s
 Collagraph, 24 ¹¹/₁₆ x 25 ¹/₄ in.
 Gift of the Estate of Glen Alps, 1998.80.9

Glen Alps (American, 1914–1996)
Mountain Seclusion, 1943
 Lithograph, 9 ³/₈ x 12 ⁷/₈ in.
 Gift of the Estate of Glen Alps, 1998.80.1

Glen Alps (American, 1914–1996)
The Red Dot, 1956
 Collagraph, 24 x 24 in.
 Gift of the Estate of Glen Alps, 1998.80.8



David Becker, *Empty Every Night*, 1998, oil on canvas, Elvehjem Museum of Art General Endowment Fund purchase, 1999.57

Glen Alps (American, 1914–1996)
Sun Valley Sun, 1981
 Collagraph / burnt lacquer process, 11 $\frac{3}{8}$ x
 9 $\frac{7}{8}$ in.
 Gift of the Estate of Glen Alps, 1998.80.11

Glen Alps (American, 1914–1996)
Three Plates (Geometric Forms), 1949
 Intaglio, 16 x 6 $\frac{7}{8}$ in.
 Gift of the Estate of Glen Alps, 1998.80.3

Glen Alps (American, 1914–1996)
Three Shadows, ca. 1958
 Collagraph, 22 $\frac{1}{4}$ x 33 $\frac{1}{4}$ in.
 Gift of the Estate of Glen Alps, 1998.80.5

Glen Alps (American, 1914–1996)
Two Figures, 1953
 Serigraph, 28 $\frac{1}{4}$ x 19 $\frac{5}{8}$ in.
 Gift of the Estate of Glen Alps, 1998.80.4

Glen Alps (American, 1914–1996)
The Vase of Flowers, 1947
 Lithograph, 13 $\frac{1}{4}$ x 8 $\frac{3}{4}$ in.
 Gift of the Estate of Glen Alps, 1998.80.2

Glen Alps (American, 1914–1996)
 Untitled, 1961
 Lithograph, 26 $\frac{1}{8}$ x 18 in.
 Gift of the Estate of Glen Alps, 1998.80.6

Glen Alps (American, 1914–1996)
 Untitled, 1961
 Lithograph, 15 $\frac{1}{2}$ x 12 $\frac{1}{4}$ in.
 Gift of the Estate of Glen Alps, 1998.80.7

Glen Alps (American, 1914–1996)
The White Necklace, 1990
 Collagraph, 19 $\frac{1}{4}$ x 19 $\frac{1}{2}$ in.
 Gift of the Estate of Glen Alps, 1998.80.12

Glen Alps (American, 1914–1996)
Yellow Circle, n.d.
 Collagraph, 21 x 27 $\frac{1}{4}$ in.
 Gift of the Estate of Glen Alps, 1998.80.10

Charles Arnoldi (American, b. 1946)
Fair-weather Friend, 1998
 Lithograph, 30 x 23 $\frac{3}{4}$ in.
 Transfer from Tandem Press, 1999.9

Charles Arnoldi (American, b. 1946)
Next of Kin, 1998
Lithograph and stencil, 30 x 23 ³/₄ in.
Transfer from Tandem Press, 1999.8

Dotty Attie (American, b. 1938)
The Forbidden Room, 1998
Lithograph and collage, 5 ⁷/₈ x 5 ⁷/₈ in.
Transfer from Tandem Press, 1998.29.3

Andrew Balkin (American, b. 1947)
Auriga from the *AGB Encore*, 1997
Color etching, 17 ⁷/₈ x 21 ³/₄ in.
Elvehjem Museum of Art General Endowment
Fund purchase, 1998.18.1

David Becker (American, b. 1937)
A Tremble in the Air, 1969–1971
Etching, 23 ³/₄ x 18 in.
Gift of Richard E. Brock, 1997.84.2

Jolan Gross Bettelheim (American, 1902–1972)
Employment Office, n.d.
Lithograph, 11 ¹/₈ x 8 ¹/₂ in.
Transfer from State Historical Society of
Wisconsin, 1999.20

Jolan Gross Bettelheim (American, 1902–1972)
Industrial Scene, 1938
Lithograph, 14 ¹/₈ x 10 ¹/₂ in.
Transfer from State Historical Society of
Wisconsin, 1999.47

Aaron Bohrod (American, 1907–1992)
Model, ca. 1931
Lithograph, 5 ³/₄ x 3 ³/₈ in.
Gift of Richard E. Brock, 1998.28.1

Aaron Bohrod (American, 1907–1992)
Untitled (Nude), ca. 1930
Drypoint, 4 ⁵/₈ x 3 in.
Gift of Richard E. Brock, 1998.28.2

Aaron Bohrod (American, 1907–1992)
Untitled (Woman in Coat), ca. 1930
Etching, 4 ¹⁵/₁₆ x 4 in.
Gift of Richard E. Brock, 1998.28.3



Aaron Bohrod, *Medusa*, 1974, oil on panel, Gift of Bryan S. Reid, Jr., 1998.14

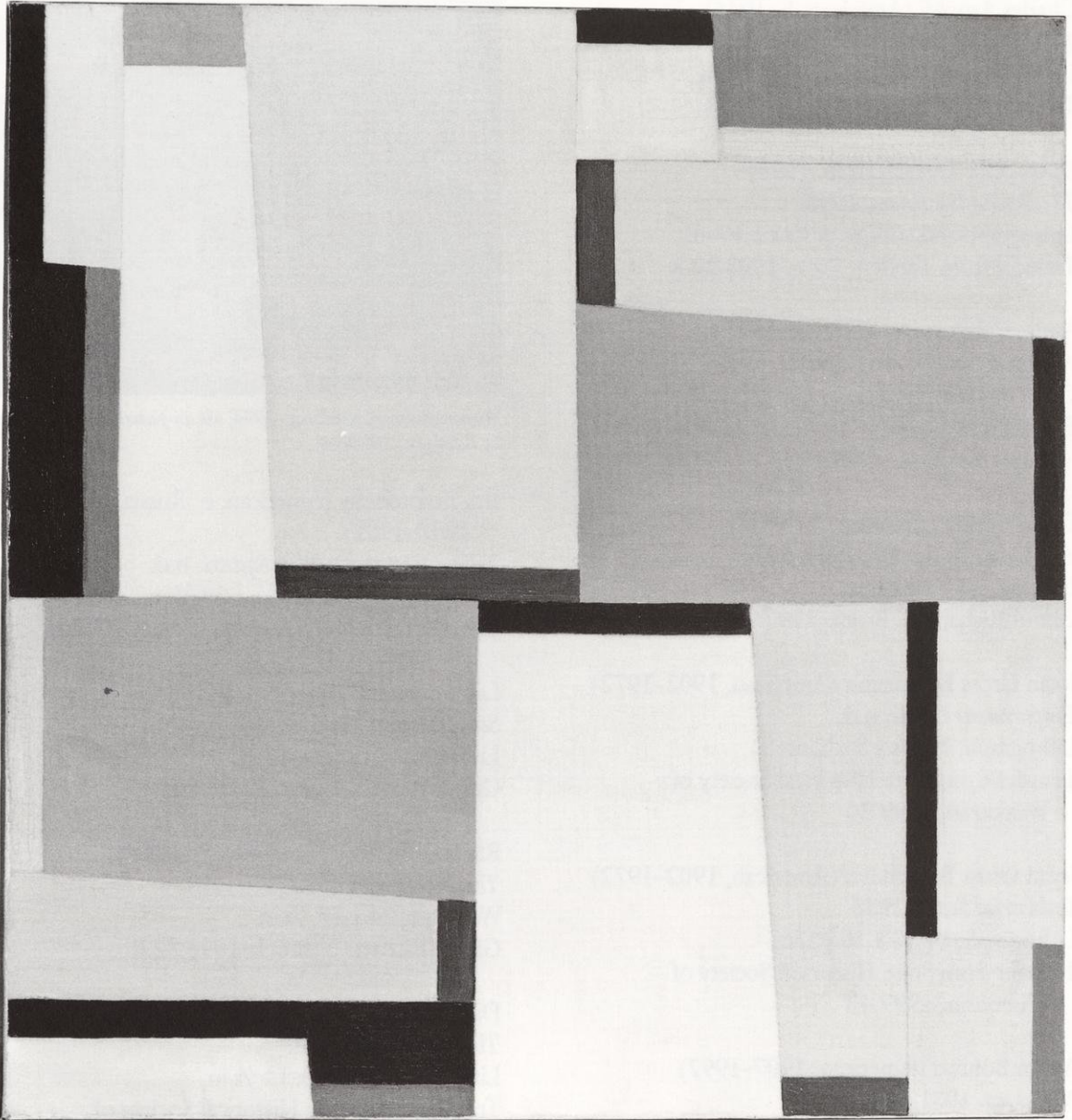
Ilya Bolotowsky (American, b. Russia,
1907–1981)
Yellow Rectangle, Blue Square, n.d.
Color screenprint, 21 ⁷/₈ x 29 ³/₄ in.
Transfer from the Wisconsin Center, 1997.65

Lee Bontecou (American, b. 1931)
Second Stone, 1962
Lithograph, 12 ³/₄ x 17 in.
Gift of Richard E. Brock, 1998.82.1

Richard Bosman (American, b. 1944)
The Navigator, 1993
Woodcut, 24 x 17 ¹/₂ in.
Gift of Richard E. Brock, 1998.82.8

Dayton Brandfield (American)
The Blasted Oak, n.d.
Lithograph, 11 ¹/₈ x 14 ⁷/₈ in.
Transfer from State Historical Society of
Wisconsin, 1999.18

Dayton Brandfield (American)
Provincetown Landscape, 1938
Color lithograph, 12 ³/₄ x 16 in.
Transfer from State Historical Society of
Wisconsin, 1999.17



Fritz Glarner, Relational Painting #73, 1954, oil on canvas, Carolyn T. Anderson Endowment Fund, Eugenie Mayer Bolz Endowment Fund, Elvehjem Museum of Art General Endowment Fund, Alice Drews Gladfelter Memorial Fund, Harry and Margaret P. Glicksman Endowment Fund, Juli Plant Grainger Endowment Fund, Walter J. and Cecille Hunt Endowment Fund, Cyril W. Nave Endowment Fund, Earl O. Vits Endowment Fund purchase, 1997.30

Dayton Brandfield (American)
Woodstock Barns, n.d.
Color lithograph, 12 ³/₄ x 16 ¹/₄ in.
Transfer from State Historical Society of
Wisconsin, 1999.23

James Brown (American, b. 1951)
Head 2 from the suite *Untitled*, 1986
Woodcut, 24 ³/₈ x 19 ³/₈ in.
Gift of Richard E. Brock, 1998.71

Bernard Brussel-Smith (American, b. 1914)
City Scene II, 1949
Wood engraving, 5 ¹¹/₁₆ x 6 ¹³/₁₆ in.
John H. Van Vleck Endowment Fund purchase,
1999.61

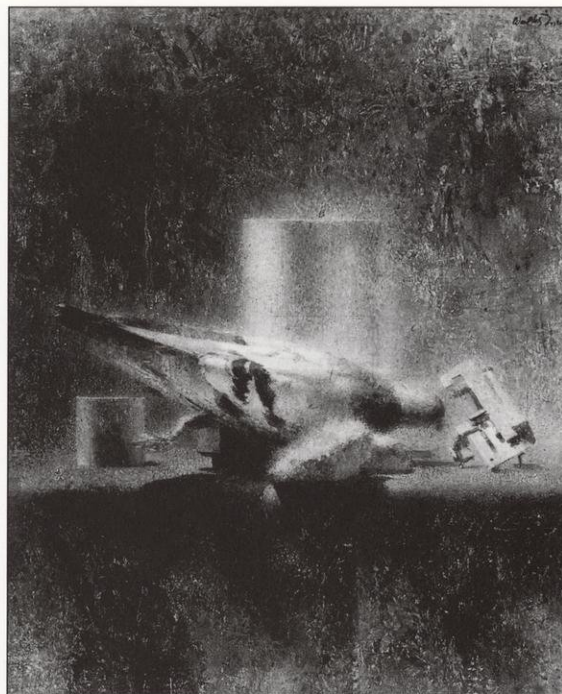
Blendon Campbell (American, 1872–1969)
New Hampshire Auction, 1938
Lithograph, 9 ¹/₄ x 12 ¹/₄ in.
Transfer from State Historical Society of
Wisconsin, 1999.16

Blendon Campbell (American, 1872–1969)
Graduation, 1938
Lithograph, 10 ¹/₄ x 15 ³/₈ in.
Transfer from State Historical Society of
Wisconsin, 1999.41

Suzanne Caporael (American, b. 1949)
Chrome Orange: Cr, O, H, Pb, 1998
Etching with hand painted gouache, 29 ⁷/₁₆ x
20 ¹/₈ in.
Transfer from Tandem Press, 1998.48

Suzanne Caporael (American, b. 1949)
Cobalt Violet: O, Co, P, 1997
Etching with hand painted gouache, 29 ³/₈ x
20 in.
Transfer from Tandem Press, 1998.47

Suzanne Caporael (American, b. 1949)
Coloration—Albinism, 1997
Intaglio, 15 ¹³/₁₆ x 12 ³/₄ in.
Transfer from Tandem Press, 1997.55



Walter Murch, *Pigeon and Cylinder*, 1961–1962, oil on
canvas mounted on board, Gift of Bryan Reid, 1997.83

Suzanne Caporael (American, b. 1949)
Coloration—Flavinism, 1997
Intaglio, 15 ¹⁰/₁₆ x 12 ¹³/₁₆ in.
Transfer from Tandem Press, 1997.59

Suzanne Caporael (American, b. 1949)
Coloration—Nigrism, 1997
Intaglio, 15 ¹¹/₁₆ x 12 ³/₄ in.
Transfer from Tandem Press, 1997.58

Suzanne Caporael (American, b. 1949)
Coloration—Rufinism, 1997
Intaglio, 15 ¹³/₁₆ x 12 ³/₄ in.
Transfer from Tandem Press, 1997.57

Suzanne Caporael (American, b. 1949)
Coloration—Scarab, 1997
Intaglio, 15 ⁵/₈ x 12 ³/₄ in.
Transfer from Tandem Press, 1997.56

Suzanne Caporael (American, b. 1949)
Stars of Autumn, 1997
Lithograph, 20 ⁵/₈ x 17 in.
Transfer from Tandem Press, 1998.43



T. L. Solien, *The Seduction of Innocence*, 1998, oil on canvas, Michael J. Kretschman Fund purchase, 1999.55

Suzanne Caporael (American, b. 1949)
Stars of Spring, 1997
 Etching, 20 1/2 x 17 in.
 Transfer from Tandem Press, 1998.42

Suzanne Caporael (American, b. 1949)
Stars of Summer, 1997
 Lithograph, 20 1/2 x 17 in.
 Transfer from Tandem Press, 1998.44

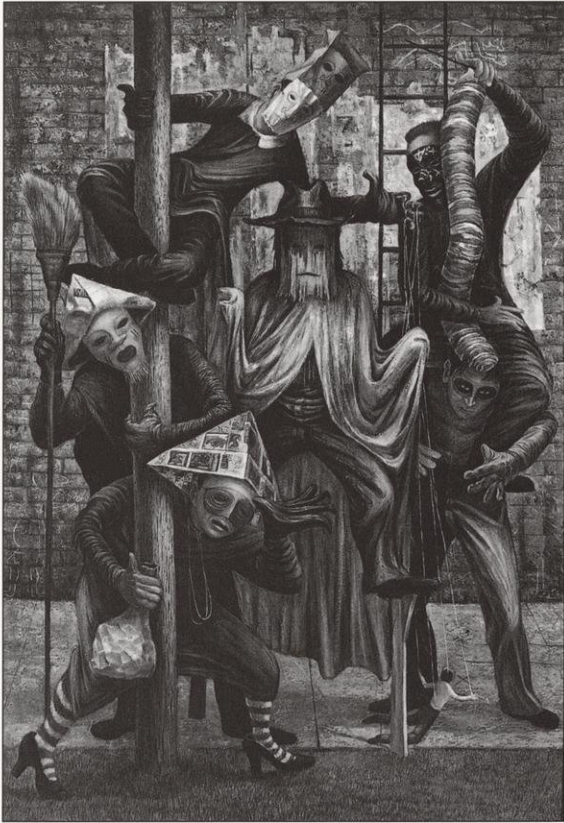
Suzanne Caporael (American, b. 1949)
Stars of Winter, 1997
 Lithograph, 20 7/8 x 17 1/8 in.
 Transfer from Tandem Press, 1998.41

Suzanne Caporael (American, b. 1949)
Zinc White: O, Zn, 1997
 Etching with hand-painted gouache, 29 1/2 x
 20 1/8 in.
 Transfer from Tandem Press, 1998.46

Enrique Chagoya (American, b. Mexico 1953)
Hand of Power, 1997
 Color lithograph and woodcut, 25 1/8 x 37 1/8 in.
 Eugenie Mayer Bolz Endowment Fund purchase,
 1998.13

Enrique Chagoya (American, b. Mexico 1953)
Flame Boys from the portfolio *Collective
 Impressions*, 1998
 Color lithograph, 18 x 24 1/8 in.
 Transfer from Tandem Press, 1998.29.4

Fay Chong (American, 1912–1973)
Main Street, 1938
 Wood engraving, 10 x 8 in.
 Transfer from State Historical Society of
 Wisconsin, 1999.43



Santos Zingale, Tricks or Treats, 1952, oil and tempera on panel, Michael J. Kretschman Fund purchase, 1999.5

Fay Chong (American, 1912–1973)
Ninth Avenue South, 1938
 Wood engraving, 8 $\frac{1}{16}$ x 10 $\frac{1}{16}$ in.
 Transfer from State Historical Society of
 Wisconsin, 1999.44

David Chun (American, 1899–)
Chinese Shrimp Camp, 1939
 Lithograph, 9 $\frac{5}{16}$ x 14 in.
 Transfer from State Historical Society of
 Wisconsin, 1999.48

Chuck Close (American, b. 1940)
Alex Reduction Print, 1991–1993
 Silkscreen, 72 x 58 $\frac{1}{8}$ in.
 Elvehjem Museum of Art General Endowment
 Fund purchase, 1998.19

Robert Coleman (American)
 Untitled (Pink), 1997
 Etching, 23 $\frac{3}{4}$ x 17 $\frac{3}{4}$ in.
 Transfer from Tandem Press, 1999.11

Warrington Colescott (American, b. 1921)
Choupitoulas Street (Chef Emeril) from the portfolio *AGB Encore, 1997*
 Color etching, 17 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in.
 Elvehjem Museum of Art General Endowment
 Fund purchase, 1998.18.2

Warrington Colescott (American, b. 1921)
The Great Moon Trip, 1972
 Color etching, 16 $\frac{1}{2}$ x 20 $\frac{1}{2}$ in.
 Gift of Richard E. Brock, 1998.28.4

Warrington Colescott (American, b. 1921)
Stag Night Smoker at Key Biscayne, 1974
 Color etching, 20 x 15 $\frac{7}{8}$ in.
 Gift of Richard E. Brock, 1998.28.5

Richard Correll (American)
Log Bucker, 1939
 Lithograph, 9 $\frac{1}{2}$ x 8 in.
 Transfer from State Historical Society of
 Wisconsin, 1999.49

Robert Cottingham (American, b. 1935)
An American Alphabet: D, 1998
 Lithograph, 24 x 17 in.
 Transfer from Tandem Press, 1999.10

Robert Cottingham (American, b. 1935)
An American Alphabet: F, 1997
 Color lithograph, 24 x 16 $\frac{11}{16}$ in.
 Transfer from Tandem Press, 1998.49

Robert Cottingham (American, b. 1935)
An American Alphabet: K, 1997
 Color lithograph, 24 x 17 in.
 Transfer from Tandem Press, 1998.50

Allan D'Archangelo (American, b. 1930)
From Highway 69, 1969
 Color screenprint, 25 $\frac{1}{2}$ x 22 $\frac{5}{8}$ in.
 Transfer from the Wisconsin Center, 1997.61

Hubert Davis (American, b. 1902)
Sea Board Castles, 1937
Lithograph, 13 1/4 x 19 1/2 in.
Transfer from State Historical Society of
Wisconsin, 1999.26

Werner Drewes (American, 1899–1985)
Le Coq Jaloux (The Jealous Rooster), 1944
Hand-colored woodcut, 11 3/8 x 18 1/8 in.
Harry and Margaret P. Glicksman Endowment
Fund purchase, 1998.10

Werner Drewes (American, 1899–1985)
Cree, 1973
Woodcut, 17 x 11 1/4 in.
Gift of Richard E. Brock, 1998.82.2

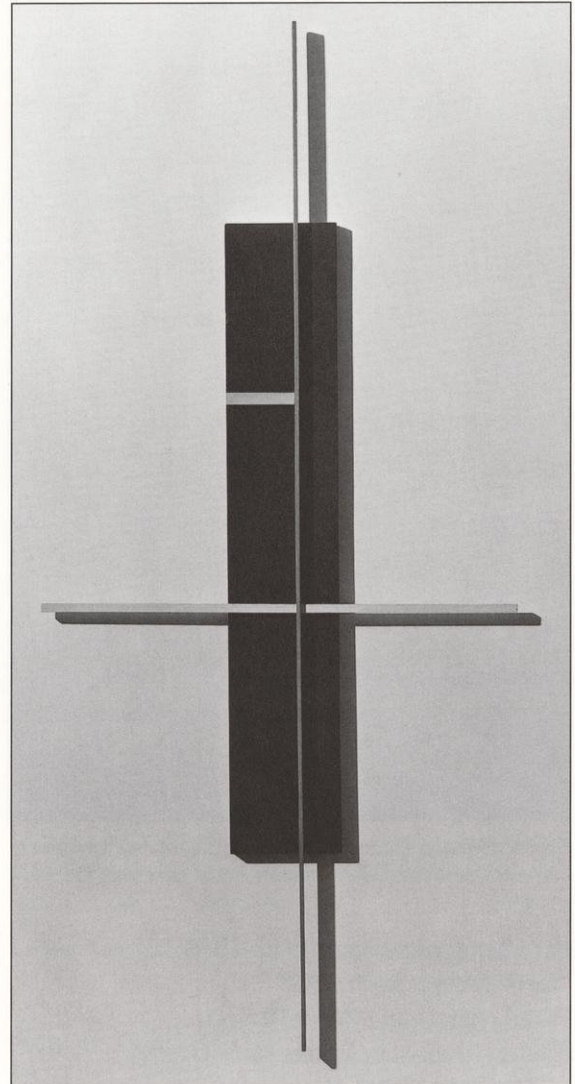
Werner Drewes (American, 1899–1985)
Kickapoo, 1973
Woodcut, 17 7/8 x 13 1/2 in.
Gift of Richard E. Brock, 1998.82.3

Werner Drewes (American, 1899–1985)
Self-Portrait, 1975
Etching, 4 7/8 x 3 15/16 in.
Gift of Richard E. Brock, 1997.51.1

Werner Drewes (American, 1899–1985)
Self-Portrait, 1978
Etching and drypoint, 12 x 8 7/8 in.
Gift of Richard E. Brock, 1998.28.6

Fritz Eichenberg (American, 1901–1990)
Erasmus: Dame Folly Speaks from the series
Desiderius Erasmus, In Praise of Folly, 1972
Wood engraving, 18 x 11 7/8 in.
Gift of Richard E. Brock, 1997.84.3.4

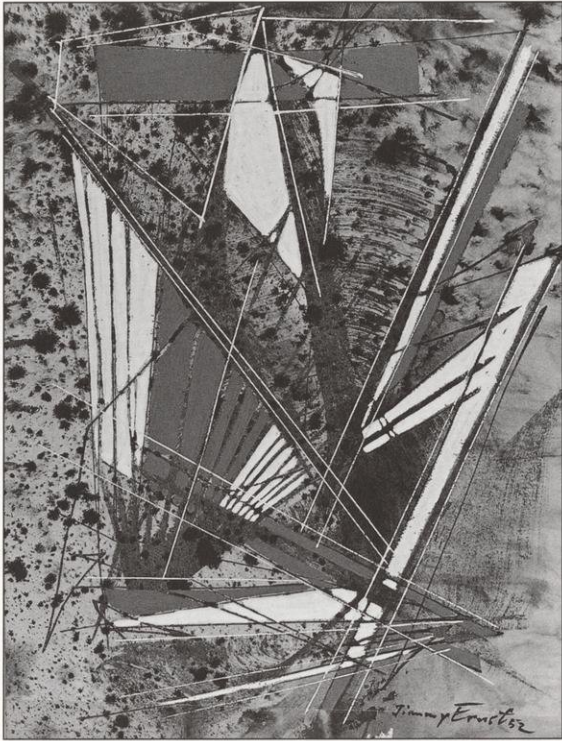
Fritz Eichenberg (American, 1901–1990)
Erasmus: The Follies of Teaching from the series
Desiderius Erasmus, In Praise of Folly, 1972
Wood engraving, 18 x 11 7/8 in.
Gift of Richard E. Brock, 1997.84.3.3



Burgoyne Diller, *Untitled*, 1949–1950, wood, Elvehjem
Museum of Art General Endowment Fund purchase,
1998.16

Fritz Eichenberg (American, 1901–1990)
Erasmus: The Follies of the Court from the series
Desiderius Erasmus, In Praise of Folly, 1972
Wood engraving, 18 x 11 7/8 in.
Gift of Richard E. Brock, 1997.84.3.7

Fritz Eichenberg (American, 1901–1990)
Erasmus: The Follies of the Monks from the series
Desiderius Erasmus, In Praise of Folly, 1972
Wood engraving, 18 x 12 in.
Gift of Richard E. Brock, 1997.84.3.1



Jimmy Ernst, *Untitled, n.d., gouache*, Gift of Richard E. Brock, 1998.82.4

Fritz Eichenberg (American, 1901–1990)
Erasmus: The Follies of the Popes from the series
Desiderius Erasmus, In Praise of Folly, 1972
 Wood engraving, 18 x 12 in.
 Gift of Richard E. Brock, 1997.84.3.2

Fritz Eichenberg (American, 1901–1990)
Erasmus: The Follies of War from the series
Desiderius Erasmus, In Praise of Folly, 1972
 Wood engraving, 18 x 11 ⁷/₈ in.
 Gift of Richard E. Brock, 1997.84.3.8

Fritz Eichenberg (American, 1901–1990)
Erasmus: The Follies of Worshipping Idols from the
 series *Desiderius Erasmus, In Praise of Folly*,
 1972
 Wood engraving, 18 x 12 in.
 Gift of Richard E. Brock, 1997.84.3.6

Fritz Eichenberg (American, 1901–1990)
Erasmus: The Human Comedy from the series
Desiderius Erasmus, In Praise of Folly, 1972
 Wood engraving, 18 x 12 in.
 Gift of Richard E. Brock, 1997.84.3.5

Richard V. Ellery (American, b. 1909)
Clammer, 1938
 Drypoint and etching, 11 ¹⁵/₁₆ x 9 ⁷/₈ in.
 Transfer from State Historical Society of
 Wisconsin, 1999.27

Edward R. Ferguson (American, b. 1914)
Grain Elevator, 1938
 Double-sided lithograph, 7 ¹⁵/₁₆ x 11 ⁵/₈ in.
 Transfer from State Historical Society of
 Wisconsin, 1999.40

LeRoy Flint (American, b. 1909)
Distraction, n.d.
 Etching, 6 x 4 ¹/₂ in.
 Transfer from State Historical Society of
 Wisconsin, 1999.54

Sam Gilliam (American, b. 1933)
Mabet, 1998
 Mixed media on handmade paper, 18 ¹/₈ x
 23 ⁵/₈ in.
 Gift of the Madison Print Club, 1999.6

Minetta Good (American, 1895–1946)
Columbia Heights, Brooklyn, n.d.
 Lithograph, 14 ¹/₈ x 9 ¹/₄ in.
 Transfer from State Historical Society of
 Wisconsin, 1999.51

Boris Gorelick (American)
Discarded, 1937
 Lithograph, 11 ¹/₂ x 14 ⁵/₈ in.
 Transfer from State Historical Society of
 Wisconsin, 1999.32

Harry Gottlieb (American, 1895–1992)
Makers of Steel, 1939
 Color lithograph, 13 ¹/₈ x 19 ¹/₂ in.
 Transfer from State Historical Society of
 Wisconsin, 1999.25

Samuel Green (American, b. 1909)
House, Maine, 1937
 Etching, 6 x 10 ¹/₂ in.
 Transfer from State Historical Society of
 Wisconsin, 1999.50

Isabelle Greenberger (American)
Down to the Sea Again, n.d.
Lithograph, 12 1/2 x 15 5/8 in.
Transfer from State Historical Society of
Wisconsin, 1999.14

Gronk (Glugio Gronk Nicandro) (American, b.
1954)
Flip Side, 1997
Color woodcut, 12 x 17 3/4 in.
Transfer from Tandem Press, 1998.56

Gronk (Glugio Gronk Nicandro) (American, b.
1954)
The Return, 1998
Color woodcut, 43 x 40 1/8 in.
Transfer from Tandem Press, 1998.57

William Gropper (American, 1897–1977)
Witness, n.d.
Etching, 3 7/8 x 5 7/8 in.
Gift of Richard E. Brock, 1998.28.7

William Gropper (American, 1897–1977)
Designer, n.d.
Etching, 6 x 3 15/16 in.
Gift of Richard E. Brock, 1998.28.8

Paul Hammersmith (American, 1857–1937)
At the Docks, 1897
Etching, 5 7/8 x 4 1/4 in.
James Watrous Fund purchase, 1997.44

Grace Hartigan (American, b. 1922)
Pallas Athene, 1961
Color lithograph, 20 3/4 x 14 in.
Cyril W. Nave Endowment Fund purchase,
1997.34

Leonard Havens (American, b. 1914)
Fall Patterns, 1938
Linocut, 10 1/8 x 14 1/8 in.
Transfer from State Historical Society of
Wisconsin, 1999.13



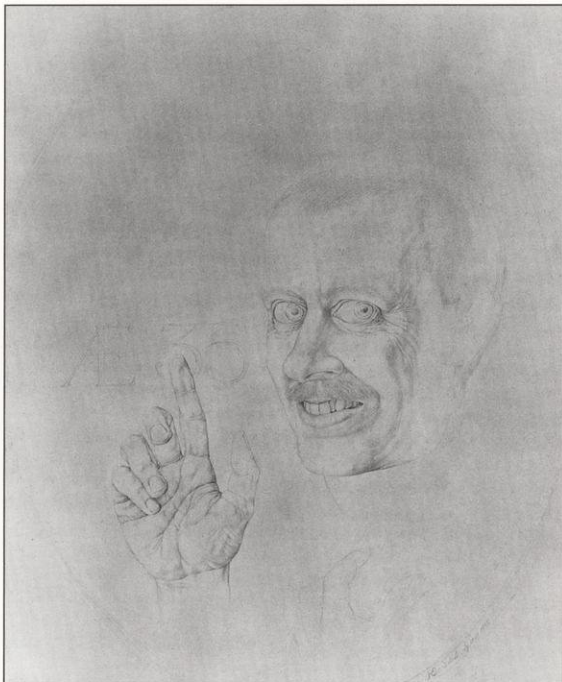
John Stuart Curry, Study for Chris L. Christensen, ca. 1941, sanguine on paper, Gift of Mrs. John Stuart Curry, 1998.79.1

Lee Hayes (American, 1854–1923)
Logging Machinery, 1923
Etching, 5 7/8 x 4 in.
James Watrous Fund purchase, 1997.46

Z. Vanessa Helder (American, b. 1904)
Rainstorm, 1938
Lithograph, 9 7/8 x 14 1/4 in.
Transfer from State Historical Society of
Wisconsin, 1999.52

Knute Heldman (American, 1886–)
Swing Low, Sweet Chariot, n.d.
Etching, 9 x 9 3/8 in.
Transfer from State Historical Society of
Wisconsin, 1999.36

Robert Overman Hodgell (American, b. 1922)
The Burning Bush, n.d. (1955?)
Color woodcut, 31 x 20 in.
Transfer from the Wisconsin Center, 1997.63



John Wilde, Myself, Age 35, 1955, graphite, Gift of David Decker in Memory of Mary E. Decker, 1999.67

Robert Overman Hodgell (American, b. 1922)
Hoot and Annie, n.d.
 Woodcut, 23 x 24 ⁷/₈ in.
 Transfer from the Wisconsin Center, 1997.64

Richard Hood (American, b. 1910)
Corn Husking, 1936
 Etching and drypoint, 7 ¹/₂ x 7 in.
 Transfer from State Historical Society of Wisconsin, 1999.35

Robert Indiana (American, b. 1928)
Love Cross, 1968
 Color screenprint, 28 ¹/₂ x 22 ⁹/₁₆ in.
 Transfer from the Wisconsin Center, 1997.66

Dorothy Jeakins (American, 1914–1995)
Bruce's House, 1937
 Lithograph, 8 ¹/₂ x 10 ¹/₂ in.
 Transfer from State Historical Society of Wisconsin, 1999.29

Jasper Johns (American, b. 1930)
Leo from the *Leo Castelli 90th Birthday Portfolio*, 1997
 Etching, 37 x 27 in.
 Gift of Jean-Christophe Castelli, and tribute from Jasper Johns, in honor of Leo Castelli, 1999.64.4

Roberto Juarez (American, b. 1952)
Apple Oil I from the *Collective Impressions* portfolio, 1998
 Color lithograph, 24 ¹/₈ x 18 in.
 Transfer from Tandem Press, 1998.29.5

Sheffield Kagy (American, 1907–1989)
Sugar Bush, 1938
 Woodcut, 11 x 15 ¹/₈ in.
 Transfer from State Historical Society of Wisconsin, 1999.45

Alex Katz (American, b. 1927)
Jessica, 1994
 Color woodcut, 7 ¹/₈ x 7 ¹/₈ in.
 Gift of Richard E. Brock, 1997.51.3

Ellsworth Kelly (American, b. 1923)
Blue (for Leo) from the *Leo Castelli 90th Birthday Portfolio*, 1997
 Serigraph, 37 x 27 in.
 Gift of Jean-Christophe Castelli, and tribute from Ellsworth Kelly, in honor of Leo Castelli, 1999.64.5

Elbridge Kingsley (American, 1842–1918)
In the Harbor by the Sea, 1889
 Wood engraving on satin, 16 ³/₄ x 11 ⁷/₈ in.
 Cecil and Jessie Jennings Burleigh Endowment Fund purchase, 1997.47

Elbridge Kingsley (American, 1842–1918)
In the Harbor by the Sea, 1889
 Wood engraving on paper, 16 ³/₄ x 11 ⁷/₈ in.
 Cecil and Jessie Jennings Burleigh Endowment Fund purchase, 1997.48

Agatha Kirsch (American, 1879–)
Railroad Avenue, n.d.
Lithograph, 11 ⁵/₈ x 16 ⁵/₈ in.
Transfer from State Historical Society of
Wisconsin, 1999.24

Joseph Kosuth (American, b. 1945)
Titled Quotation (for L. C.) from the *Leo Castelli
90th Birthday Portfolio*, 1997
Serigraph and hot stamping on paper, 27 x 37 in.
Gift of Jean-Christophe Castelli, and tribute from
Joseph Kosuth, in honor of Leo Castelli,
1999.64.6

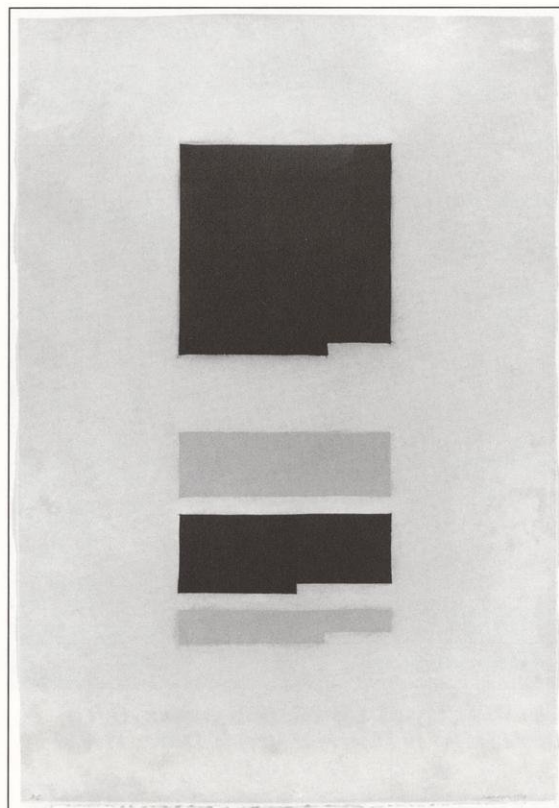
Lawrence Kupferman (American, 1909–1982)
Gothic Cottage, 1937
Drypoint, 8 ¹/₄ x 5 ¹/₄ in.
Transfer from State Historical Society of
Wisconsin, 1999.38

Mauricio Lasansky (American, b. Argentina 1914)
Self-Portrait, 1957
Etching and drypoint, 35 ³/₄ x 20 ⁷/₁₆ in.
Gift of The Robert S. Heide Trust, 1998.26.2

Clare Leighton (British, 1901–1989)
The Haricot Planters, n.d.
Wood engraving, 6 ⁵/₁₆ x 8 in.
Gift of Sauk Prairie Memorial Hospital,
1997.82.110

Roy Lichtenstein (American, 1923–1997)
Interior with Chair from the *Leo Castelli 90th
Birthday Portfolio*, 1997
Serigraph, 37 x 27 in.
Gift of Jean-Christophe Castelli, and tribute from
Roy Lichtenstein, in honor of Leo Castelli,
1999.64.7

Charles Loeke (American)
The Tip, 1937
Etching, 6 ⁷/₈ x 4 ¹⁵/₁₆ in.
Transfer from State Historical Society of
Wisconsin, 1999.37



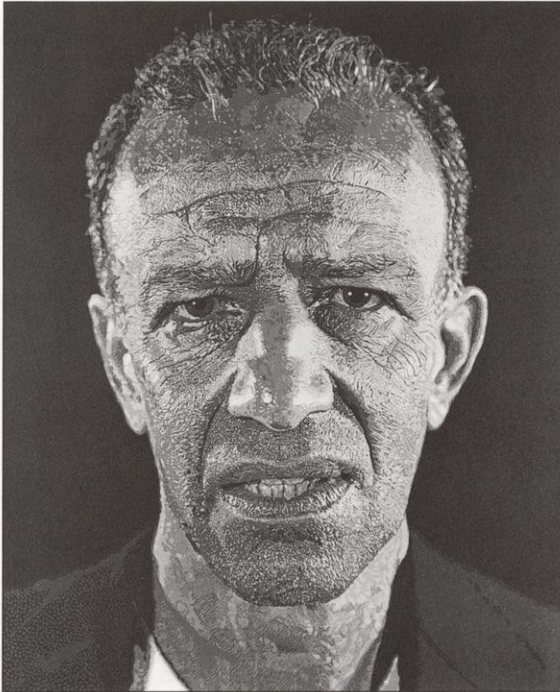
Suzanne Caporalet, Cobalt Violet: O, Co, P, 1997,
etching with hand painted gouache, Transfer from
Tandem Press, 1998.47

David Lynch (American, b. 1946)
Ant Bee Tarantula, 1998
Collograph, 35 x 46 ³/₄ in.
Transfer from Tandem Press, 1998.54

David Lynch (American, b. 1946)
The Eight Quarters, 1998
Collograph and intaglio with ink wash, 93 ¹/₂ x
46 in.
Transfer from Tandem Press, 1998.55

Guy MacCoy (American, b. 1904–1981)
It Is Evening, 1944
Screenprint, 11 x 14 ³/₁₆ in.
Gift of Mary-Louise Butts, 1997.50.1

Guy MacCoy (American, b. 1904–1981)
Two Cows, 1943
Screenprint, 11 ⁷/₈ x 15 ⁷/₁₆ in.
Gift of Mary-Louise Butts, 1997.50.2



Chuck Close, *Alex Reduction Print*, 1991–1993, silkscreen, Elvehjem Museum of Art General Endowment Fund purchase, 1998.19

Stanton Macdonald-Wright (American, 1890–1973)
Untitled, 1962
Etching, 4 $\frac{3}{8}$ x 5 $\frac{5}{8}$ in.
Gift of Richard E. Brock, 1998.28.9

Munio Makuuchi (American, b. 1934)
Adolescence with Test Tube Bomb from the *AGB Encore* portfolio, 1997
Etching, 24 x 17 $\frac{7}{8}$ in.
Elvehjem Museum of Art General Endowment Fund purchase, 1998.18.3

Conrad Marca-Relli (American, b. 1913)
Repeat Collage C, 1968
Aluminum, 18 x 18 in.
Gift of Richard E. Brock, 1997.84.1

Dean Meeker (American, b. 1920)
Astrological Hand, 1971
Intaglio, 38 $\frac{1}{8}$ x 25 in.
Gift of the Artist, 1999.7.6

Dean Meeker (American, b. 1920)
Ball Court #1, 1981
Silkscreen intaglio, 23 x 30 $\frac{3}{4}$ in.
Gift of the Artist, 1999.7.8

Dean Meeker (American, b. 1920)
Le Clochard de Paris, 1958
Copper etching, 20 $\frac{3}{4}$ x 31 $\frac{1}{2}$ in.
Gift of the Artist, 1999.7.7

Dean Meeker (American, b. 1920)
Don Quixote, 1966
Silkscreen, intaglio, 36 x 23 in.
Gift of the Artist, 1999.7.2

Dean Meeker (American, b. 1920)
Esther, 1968
Silkscreen intaglio, 34 $\frac{1}{2}$ x 22 $\frac{3}{4}$ in.
Gift of the Artist, 1999.7.3

Dean Meeker (American, b. 1920)
Gregory as Lorenzo, 1969
Silkscreen intaglio, 37 $\frac{5}{8}$ x 24 in.
Gift of the Artist, 1999.7.9

Dean Meeker (American, b. 1920)
Indian, ca. 1957
Silkscreen, 35 $\frac{1}{8}$ x 23 $\frac{1}{8}$ in.
Gift of the Artist, 1999.7.1

Dean Meeker (American, b. 1920)
Mardi Gras Monk, 1974
Silkscreen intaglio, 24 x 32 $\frac{7}{8}$ in.
Gift of the Artist, 1999.7.4

Dean Meeker (American, b. 1920)
Mardi Gras: To Bestow or Withhold, 1974
Silkscreen intaglio, 25 x 36 in.
Gift of the Artist, 1999.7.10

Dean Meeker (American, b. 1920)
The Performer, 1949
Screenprint, 20 $\frac{5}{8}$ x 10 $\frac{1}{2}$ in.
Gift of Richard E. Brock, 1998.82.6

Dean Meeker (American, b. 1920)
Le Vitrier, 1962
Silkscreen intaglio (proof), 30 x 10 ³/₈ in.
Gift of the Artist, 1999.75

Will Mentor (American, b. 1958)
Put in Winter Garden from *Collective Impressions*
portfolio, 1998
Color lithograph, 24 x 18 in.
Transfer from Tandem Press, 1998.29.6

Ann Michalov (American, b. 1904)
Bridge Tender's Cottage, n.d.
Lithograph, 9 ³/₈ x 12 ³/₈ in.
Transfer from State Historical Society of
Wisconsin, 1999.39

Peter Milton (American, b. 1930)
Rehearsal, 1977
Etching, aquatint, 19 ¹/₂ x 35 ¹/₄ in.
Gift of Richard E. Brock, 1997.51.4

Nancy Mladenoff (American, b. 1957)
Cityscape, 1998
Color wood relief and lithograph, 28 x 28 ¹/₄ in.
Transfer from Tandem Press, 1998.53

Robert Motherwell (American, 1915–1991)
Beside the Sea, 1966
Lithograph from zinc plate, 30 ¹/₈ x 22 ¹/₈ in.
Transfer from the Wisconsin Center, 1997.62

Lloyd Moylan (American, 1893–)
Vacas, 1937
Lithograph, 10 x 14 ⁷/₈ in.
Transfer from State Historical Society of
Wisconsin, 1999.22

Lois Murphy (American, 1901–1962)
Summer Day, 1937
Wood engraving, 7 ¹/₈ x 9 in.
Transfer from State Historical Society of
Wisconsin, 1999.34

Elizabeth Murray (American, b. 1940)
Night and Day, 1995
Lithograph, silkscreen, intaglio, 8 ³/₄ x 9 ¹/₂ in.
Gift of Richard E. Brock, 1998.72



Werner Drewes, *Le Coq Jaloux* (The Jealous Rooster),
1944, hand-colored woodcut, Harry and Margaret P.
Glicksman Endowment Fund purchase, 1998.10

Bruce Nauman (American, b. 1941)
Life Fly Lifes Flies from the *Leo Castelli 90th*
Birthday Portfolio, 1997
Etching, 37 x 27 in.
Gift of Jean-Christophe Castelli, and tribute from
Bruce Nauman, in honor of Leo Castelli,
1999.64.8

Robert Nelson (American, b. 1925)
Electric Duck—Stuck-Up, 1980
Lithograph, collage, 23 x 32 ¹/₈ in.
Gift of Richard E. Brock, 1998.7.3

Louise Nevelson (American, 1900–1988)
The Magic Garden, 1953–1966
Hand-colored etching and aquatint, 5 ⁷/₈ x
8 ¹/₂ in.
Harry and Margaret P. Glicksman Endowment
Fund purchase, 1998.9

Galdys Nilsson, (American, b. 1940)
Camp Shopalong from the *AGB Encore* portfolio,
1997
Etching, 17 ⁷/₈ x 23 ⁷/₈ in.
Elvehjem Museum of Art General Endowment
Fund purchase, 1998.18.4

Jim Nutt (American, b. 1938)
Twixt from the *AGB Encore* portfolio, 1997
Etching, 20 ³/₁₆ x 14 ⁷/₁₆ in.
Elvehjem Museum of Art General Endowment
Fund purchase, 1998.18.5



David Lynch, *The Eight Quarters*, 1998, collograph and intaglio with ink wash, Transfer from Tandem Press, 1998.55

Ed Paschke (American, b. 1939)
In America from the *AGB Encore* portfolio, 1997
 Color etching, 17 ³/₄ x 23 ⁷/₈ in.
 Elvehjem Museum of Art General Endowment
 Fund purchase, 1998.18.6

S. Peztchak (American)
Side Track, n.d.
 Lithograph, 11 ¹/₄ x 14 ¹/₂ in.
 Transfer from State Historical Society of
 Wisconsin, 1999.28

Judy Pfaff (American, b. England 1946)
Cost of Seed, 1998
 Color lithograph, encaustic, hand dyed, 18 x
 24 in.
 Transfer from Tandem Press, 1999.12

Judy Pfaff (American, b. England 1946)
Cost of Seed from the *Collective Impressions*
 portfolio, 1998
 Color lithograph with hand coloring, 18 x
 24 ¹/₈ in.
 Transfer from Tandem Press, 1998.29.7

T. C. Polos (American, b. 1902)
8 am, ca. 1940
 Lithograph, 11 ³/₄ x 15 ⁵/₈ in.
 Transfer from State Historical Society of
 Wisconsin, 1999.21

Jeb Prazak (American, b. 1944)
Carry Us All from the *AGB Encore* portfolio,
 1997
 Etching, 23 ³/₄ x 17 ³/₄ in.
 Elvehjem Museum of Art General Endowment
 Fund purchase, 1998.18.7

Jaune Quick-To-See Smith (American, b. 1940)
The Sacred, 1996
 Lithograph, 15 x 11 in.
 Transfer from Tandem Press, 1997.52

Jaune Quick-To-See Smith (American, b. 1940)
Not out of the Woods, 1996
 Collograph lithograph, 54 x 34 ¹/₄ in.
 Transfer from Tandem Press, 1997.53

Robert Rauschenberg (American, b. 1925)
Caucus from the *Leo Castelli 90th Birthday*
Portfolio, 1997
 Lithograph, 37 x 27 in.
 Gift of Jean-Christophe Castelli, and tribute from
 Robert Rauschenberg, in honor of Leo Castelli,
 1999.64.9

Krishna Reddy (Indian, b. 1925)
Clown Dissolving from the *AGB Encore* portfolio,
1997

Color etching, 12 1/2 x 19 1/2 in.
Elvehjem Museum of Art General Endowment
Fund purchase, 1998.18.8

Sam Richardson (American, b. 1934)
Slate, 1998

Intaglio, collage, hand drawing, 19 1/4 x 16 7/16 in.
Transfer from Tandem Press, 1998.51

Donato (Dan) Rico (American, b. 1912)
Casualty, 1930

Wood engraving, 6 x 8 in.
Transfer from State Historical Society of
Wisconsin, 1999.33

Robert Riggs (American, 1896–1970)
On the Lot, ca. 1934

Lithograph, 12 1/8 x 17 7/8 in.
Carolyn T. Anderson Endowment Fund purchase,
1998.1

Robert Riggs (American, 1896–1970)
Ward Rounds, ca. 1940

Two-color lithograph, 14 3/8 x 19 in.
Carolyn T. Anderson Endowment Fund purchase,
1998.2

James Rosenquist (American, b. 1933)
The Flame Dances on Leo's Book from the *Leo
Castelli 90th Birthday Portfolio*, 1997

Lithograph, 37 x 27 in.
Gift of Jean-Christophe Castelli, and tribute from
James Rosenquist, in honor of Leo Castelli,
1999.64.10

James Rosenquist (American, b. 1933)
Paper Head on a Nuclear Pillow from the series
The Glass Wish, 1982

Color aquatint, 23 x 16 in.
Gift of Richard E. Brock, 1998.74

James Rosenquist (American, b. 1933)
Tin Roof, 1977

Color etching, 17 1/4 x 35 7/16 in.
Gift of Richard E. Brock, 1998.28.10



Dean Meeker, *Don Quixote*, 1966, silkscreen, intaglio,
Gift of the Artist, 1999.7.2

Edward Joseph Ruscha (American, b. 1937)
L. C. from the *Leo Castelli 90th Birthday Portfolio*,
1997

Serigraph, 37 x 27 in.
Gift of Jean-Christophe Castelli, and tribute from
Edward Joseph Ruscha, in honor of Leo
Castelli, 1999.64.11

Isaac Sanger (American, b. 1899)
Lake Winnepesaukee, n.d.

Wood engraving, 7 7/8 x 9 5/8 in.
Transfer from State Historical Society of
Wisconsin, 1999.46

George Schreiber (American, b. Belgium,
1904–1977)

Untitled, n.d.
Lithograph, 9 7/8 x 13 in.
Gift of Richard E. Brock, 1998.82.7

Richard Serra (American, b. 1939)
Leo from the Leo Castelli 90th Birthday Portfolio, 1997
Etching, 27 x 37 in.
Gift of Jean-Christophe Castelli, and tribute from
Richard Serra, in honor of Leo Castelli,
1999.64.12

Alan Shields (American, b. 1944)
Bookworm from the *AGB Encore* portfolio, 1997
Etching, 14 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in.
Elvehjem Museum of Art General Endowment
Fund purchase, 1998.18.9

Hollis Sigler (American, b. 1948)
She Dreams of Escaping to Hope, 1997
Color intaglio with silkscreened mat, 17 $\frac{7}{8}$ x
23 $\frac{3}{4}$ in.
Transfer from Tandem Press, 1998.52

Steven Sorman (American, b. 1948)
in step out of step i, 1997
Intaglio, woodcut, 23 $\frac{1}{2}$ x 8 $\frac{5}{8}$ in.
Transfer from Tandem Press, 1998.32

Steven Sorman (American, b. 1948)
in step out of step ii, 1997
Intaglio and lithograph, 23 $\frac{1}{4}$ x 8 $\frac{5}{8}$ in.
Transfer from Tandem Press, 1998.33

Steven Sorman (American, b. 1948)
in step out of step iii, 1997
Intaglio, lithograph, woodcut, 23 $\frac{1}{4}$ x 8 $\frac{5}{8}$ in.
Transfer from Tandem Press, 1998.34

Steven Sorman (American, b. 1948)
in step out of step iv, 1997
Intaglio, lithograph, woodcut, 23 $\frac{5}{16}$ x 8 $\frac{5}{8}$ in.
Transfer from Tandem Press, 1998.35

Steven Sorman (American, b. 1948)
in step out of step v, 1997
Intaglio, lithograph, woodcut, 23 $\frac{3}{8}$ x 8 $\frac{5}{8}$ in.
Transfer from Tandem Press, 1998.36

Steven Sorman (American, b. 1948)
in step out of step vi, 1997
Intaglio, woodcut, 22 $\frac{7}{8}$ x 8 $\frac{5}{8}$ in.
Transfer from Tandem Press, 1998.37

Steven Sorman (American, b. 1948)
in step out of step vii, 1997
Intaglio, lithograph, woodcut, 23 $\frac{1}{2}$ x 8 $\frac{11}{16}$ in.
Transfer from Tandem Press, 1998.38

Steven Sorman (American, b. 1948)
in step out of step viii, 1997
Intaglio, lithograph, woodcut, 23 $\frac{5}{8}$ x 8 $\frac{5}{8}$ in.
Transfer from Tandem Press, 1998.39

Steven Sorman (American, b. 1948)
in step out of step ix, 1997
Intaglio, lithograph, woodcut, 23 $\frac{1}{4}$ x 8 $\frac{5}{8}$ in.
Transfer from Tandem Press, 1998.40

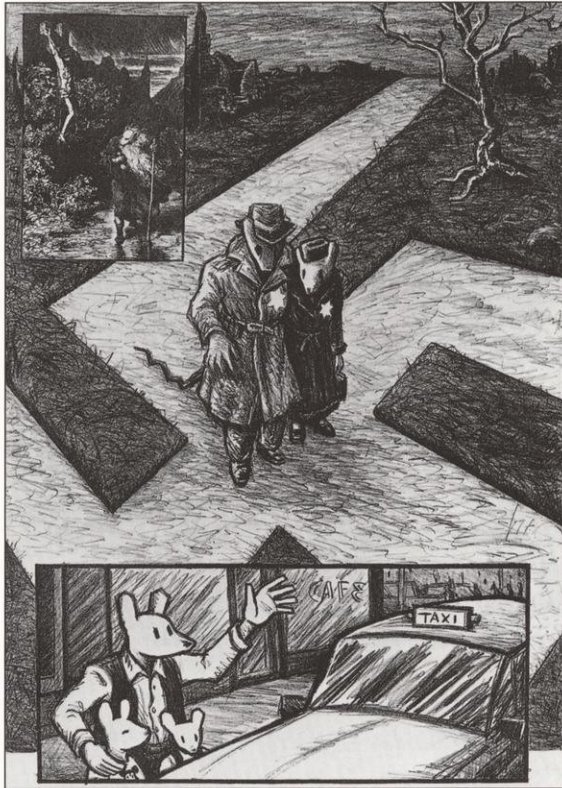
Art Spiegelman (American, b. 1948)
Lead Pipe Sunday #2 (Derby Dugan), 1997
Color lithograph, 22 $\frac{5}{8}$ x 30 $\frac{3}{4}$ in.
Transfer from Tandem Press, 1998.31

Art Spiegelman (American, b. 1948)
Crossroads, 1997
Color lithograph, 25 $\frac{1}{8}$ x 17 $\frac{7}{8}$ in.
Transfer from Tandem Press, 1998.45

Carol Summers (American, b. 1925)
Cove, n.d.
Color woodcut, 10 x 10 in.
Gift of The Robert S. Heide Trust, 1998.26.1

Chuzo Tamotzu (American, 1891–1975)
Apple Trees, 1937
Lithograph, 15 $\frac{1}{4}$ x 11 $\frac{7}{8}$ in.
Transfer from State Historical Society of
Wisconsin, 1999.19

Arthur Thrall (American, b. 1926)
Initial Joy, n.d.
Simultaneous color print, 22 $\frac{7}{8}$ x 17 $\frac{3}{4}$ in.
Gift of The Robert S. Heide Trust, 1998.26.3



Art Spiegelman, *Crossroads*, 1997, color lithograph,
Transfer from Tandem Press, 1998.45

Frank Utpatel (American, 1905–1980)
108 wood engravings and woodcuts
Gift of Sauk Prairie Memorial Hospital,
1997.82.1–1997.82.101,
1997.82.103–105, 1997.82.109–112

April / Cowslips, n.d.
Wood engraving, 2 $\frac{7}{8}$ x 3 $\frac{1}{2}$ in.
Gift of Sauk Prairie Memorial Hospital,
1997.82.5

Atmosphere of Houses, n.d.
Wood engraving, 3 x 3 $\frac{1}{4}$ in.
Gift of Sauk Prairie Memorial Hospital,
1997.82.14

Atmosphere of Houses, n.d.
Wood engraving, 3 x 3 $\frac{1}{16}$ in., 1997.82.15

Atmosphere of Houses, n.d.
Wood engraving, 2 $\frac{15}{16}$ x 3 in., 1997.82.17

Atmosphere of Houses, n.d.
Wood engraving, 2 $\frac{1}{16}$ x 3 $\frac{1}{4}$ in., 1997.82.18

Atmosphere of Houses, n.d.
Wood engraving, 2 $\frac{15}{16}$ x 3 $\frac{1}{4}$ in., 1997.82.19

Atmosphere of Houses, n.d.
Wood engraving, 3 x 3 $\frac{5}{8}$ in., 1997.82.20

Atmosphere of Houses, n.d.
Wood engraving, 3 x 3 $\frac{5}{16}$ in., 1997.82.21

Atmosphere of Houses (Cobbler), n.d.
Woodcut, 3 $\frac{1}{8}$ x 3 $\frac{3}{8}$ in., 1997.82.16

August / Bergamotte, n.d.
Wood engraving, 2 $\frac{13}{16}$ x 3 $\frac{6}{8}$ in.,
1997.82.10

Barn and Silo, n.d.
Wood engraving, 2 $\frac{13}{16}$ x 3 $\frac{7}{8}$ in., 1997.82.91

Berries, ca. 1941
Wood engraving, 1 $\frac{1}{4}$ x 3 $\frac{5}{8}$ in., 1997.82.28

Bird in Nest on Dead Tree Trunk, 1966
Wood engraving, 3 x 2 in., 1997.82.36

Brook in Winter, n.d.
Wood engraving, 2 $\frac{3}{4}$ x 4 in., 1997.82.25

Brook in Winter, n.d.
Wood engraving, 6 x 3 $\frac{3}{16}$ in., 1997.82.84

Buckwheat, n.d.
Wood engraving, 1 $\frac{5}{8}$ x 2 $\frac{5}{8}$ in., 1997.82.22

Cactus, 1967
Wood engraving, 2 x 3 $\frac{1}{16}$ in., 1997.82.112

Common Bullfrog, 1944
Wood engraving, 3 $\frac{1}{4}$ x 4 $\frac{1}{2}$ in., 1997.82.71

Consuming Gold, 1939
Wood engraving, 8 $\frac{3}{4}$ x 6 $\frac{1}{2}$ in., 1997.82.104

Crocuses, n.d.
Wood engraving, 2 $\frac{3}{16}$ x 4 in., 1997.82.26

Crocuses, n.d.

Wood engraving, 1 1/4 x 4 7/16 in., 1997.82.111

Dark Sailors, n.d.

Wood engraving, 8 15/16 x 6 3/8 in., 1997.82.93

December / Milkweed Pods, n.d.

Wood engraving, 3 3/4 x 3 5/8 in., 1997.82.12

December / Milkweed Pods, n.d.

Wood engraving, 3 3/4 x 3 1/2 in., 1997.82.13

False Climbing Buckwheat, n.d.

Wood engraving, 3 7/8 x 4 in., 1997.82.24

Farmer's Holiday, n.d.

Wood engraving, 8 15/16 x 11 15/16 in.,
1997.82.95

February / Pussy Willows, n.d.

Wood engraving, 5 1/16 x 5 in., 1997.82.2

Feeding Time (For Allan De Voe), n.d.

Wood engraving, 3 1/8 x 4 3/16 in., 1997.82.58

Field Mice, 1942

Wood engraving, 3 5/16 x 4 5/8 in., 1997.82.74

Fish, n.d.

Wood engraving, 3 1/4 x 4 1/2 in., 1997.82.70

Fish, n.d.

Wood engraving, 3 x 3 7/8 in., 1997.82.88

The Footbridge, n.d.

Woodcut, 3 1/4 x 4 1/2 in., 1997.82.47

Fox Ridding Himself of Fleas, 1943

Wood engraving, 3 1/4 x 4 1/2 in., 1997.82.72

Fresh Water Mussel, n.d.

Wood engraving, 3 3/8 x 4 1/2 in., 1997.82.66

Geese at Night, n.d.

Woodcut, 2 1/8 x 3 1/8 in., 1997.82.39

The Harness Maker, n.d.

Wood engraving, 5 1/16 x 4 1/16 in., 1997.82.90

Harness Shop, n.d.

Wood engraving, 2 5/16 x 3 7/8 in., 1997.82.87

Harness Shop Window, n.d.

Wood engraving, 3 11/16 x 3 15/16 in.,
1997.82.23

Hawk, 1971

Wood engraving, 3 3/16 x 4 1/2 in., 1997.82.63

Hawk in Cloud, ca. 1965

Wood engraving, 3 x 2 in., 1997.82.51

Hay Mow, n.d.

Woodcut, 2 1/8 x 3 1/8 in., 1997.82.52

Horned Owl, n.d.

Wood engraving, 3 1/2 x 3 7/8 in., 1997.82.64

House Fly, n.d.

Wood engraving, 3 5/16 x 4 5/8 in., 1997.82.76

January / Soft Maple Buds, n.d.

Wood engraving, 5 3/16 x 4 7/8 in., 1997.82.1

July / Black-eyed Susans, n.d.

Wood engraving, 3 3/16 x 3 1/2 in., 1997.82.8

July / Black-eyed Susans, n.d.

Wood engraving, 3 3/16 x 3 1/2 in., 1997.82.9

June / Wild Strawberries, n.d.

Wood engraving, 2 1/2 x 3 7/16 in., 1997.82.7

Kids, ca. 1965

Wood engraving, 2 x 3 in., 1997.82.50

Killdeer, n.d.

Wood engraving, 3 5/16 x 4 1/2 in., 1997.82.57

Landscape, n.d.

Wood engraving, 1 3/8 x 3 in., 1997.82.31

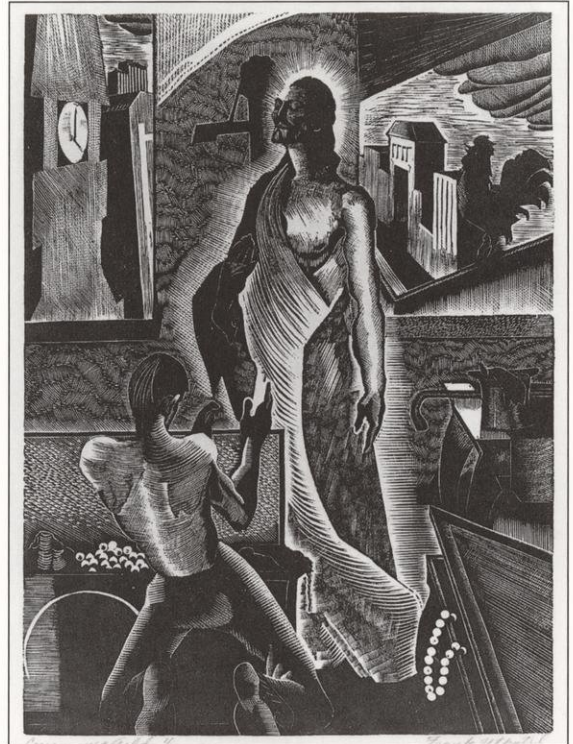
The Mail Plane, 1938

Wood engraving, 8 5/8 x 11 3/4 in., 1997.82.109

March / Woodcock, n.d.

Wood engraving, 2 1/2 x 3 5/8 in., 1997.82.3

- March / Woodcock*, n.d.
Wood engraving, 2 1/2 x 3 5/8 in., 1997.82.4
- May / Morels*, n.d.
Wood engraving, 1 3/4 x 3 1/2 in., 1997.82.6
- Moonlight*, n.d.
Wood engraving, 1 x 4 in., 1997.82.78
- Moonlight, Wisconsin River*, n.d.
Wood engraving, 3 1/8 x 4 1/2 in., 1997.82.48
- Morels Drying*, n.d.
Wood engraving, 3 1/8 x 4 7/16 in., 1997.82.89
- Mushrooms*, 1970
Wood engraving, 1 11/16 x 2 3/4 in., 1997.82.46
- Newt*, n.d.
Wood engraving, 3 1/4 x 4 3/16 in., 1997.82.65
- November / Witch Hazel*, n.d.
Wood engraving, 2 7/8 x 3 9/16 in., 1997.82.11
- Otter*, n.d.
Wood engraving, 3 5/16 x 4 1/2 in., 1997.82.69
- Pine Trees with Snake Fence*, n.d.
Wood engraving, 3 1/16 x 2 in., 1997.82.82
- Potato Diggers*, n.d.
Wood engraving, 6 15/16 x 7 3/4 in., 1997.82.97
- Pussy Willows*, 1966
Wood engraving, 3 x 2 in., 1997.82.32
- Rattlesnake*, n.d.
Wood engraving, 3 1/4 x 4 1/2 in., 1997.82.67
- Red Crayon Portrait*, n.d.
Red crayon, 10 1/2 x 7 1/16 in., 1997.82.108
- The Rill*, n.d.
Wood engraving, 3 1/4 x 4 3/16 in., 1997.82.83
- Rural Burial*, n.d.
Wood engraving, 7 15/16 x 12 in., 1997.82.99



Frank Utpatel, Consuming Gold, 1939, wood engraving, Gift of Sauk Prairie Memorial Hospital, 1997.82.104

- The Slough*, n.d.
Wood engraving, 3 3/16 x 4 1/2 in., 1997.82.85
- Snow Fence*, n.d.
Wood engraving, 2 7/16 x 3 7/8 in., 1997.82.81
- Snow Shoe Rabbit*, n.d.
Wood engraving, 3 1/4 x 4 1/2 in., 1997.82.73
- Spring Peepers*, n.d.
Wood engraving, 3 1/4 x 4 1/2 in., 1997.82.68
- Starling*, n.d.
Wood engraving, 3 1/4 x 4 1/2 in., 1997.82.60
- Strawberry Plants*, c. 1941
Wood engraving, 3 1/2 x 3 7/8 in., 1997.82.27
- Storm over Wisconsin*, 1936
Wood engraving, 9 1/16 x 8 5/16 in., 1997.82.94
- Swan*, n.d.
Wood engraving, 3 x 4 1/16 in., 1997.82.61

3 Chickadee, 1962
Wood engraving, 1 x 3 in., 1997.82.30

To Men about War, n.d.
Woodcut, 8 ³/₄ x 6 ¹/₂ in., 1997.82.105

Thoreau's Grave, ca. 1968
Wood engraving, 2 ³/₈ x 3 in., 1997.82.55

Toadflax, 1970
Wood engraving, 2 ⁵/₈ x 1 ¹³/₁₆ in., 1997.82.44

The Train, n.d.
Wood engraving, 1 ⁹/₁₆ x 2 ¹¹/₁₆ in., 1997.82.80

Trees in Winter, n.d.
Wood engraving, 3 ¹/₂ x 3 ⁷/₈ in., 1997.82.92

Untitled (Cactus in Window), ca. 1969
Wood engraving, 3 ¹/₁₆ x 2 in., 1997.82.40

Untitled (Corn Stalk), 1966
Wood engraving, 3 x 2 in., 1997.82.33

Untitled (Farmscape after style of Benton, Curry), 1941
Wood engraving, 8 ³/₈ x 11 ³/₁₆ in., 1997.82.96

Untitled (Female Portrait), ca. 1969
Wood engraving, 2 ¹/₁₆ x 1 ⁵/₈ in., 1997.82.43

Untitled (Hay Wagon on Rural Road), n.d.
Wood engraving, 6 ⁷/₁₆ x 8 ¹³/₁₆ in., 1997.82.98

Untitled (Landscape with Apple Branch), ca. 1969
Wood engraving, 2 ¹/₈ x 3 ¹/₁₆ in., 1997.82.42

Untitled (Landscape with Bird), 1970
Wood engraving, 2 ⁷/₈ x 2 ¹¹/₁₆ in., 1997.82.45

Untitled (Man in Dark Room; Clawed Creature Opening Door), n.d.
Ink on paper, 4 ¹/₁₆ x 7 ¹/₁₆ in., 1997.82.101

Untitled (Maple Sap Tree), ca. 1965
Wood engraving, 3 x 2 in., 1997.82.49

Untitled (Maple Tree with Sap Buckets), 1966
Wood engraving, 3 x 2 in., 1997.82.34

Untitled (Night Landscape), c. 1969
Wood engraving, 2 ¹/₁₆ x 3 ¹/₃ in., 1997.82.41

Untitled (Plant), ca. 1965
Wood engraving, 3 x 2 in., 1997.82.53

Untitled (Red-winged Black Bird), 1967
Wood engraving, 3 ¹/₁₆ x 2 ¹/₁₆ in., 1997.82.38

Untitled (Seated Man), n.d.
Wood engraving, 7 ⁷/₁₆ x 5 in., 1997.82.100

Untitled (Three Morels), 1966
Wood engraving, 3 x 2 in., 1997.82.35

Violets, n.d.
Wood engraving, 2 ¹¹/₁₆ x 2 in., 1997.82.79

Vultures, n.d.
Wood engraving, 3 x 4 in., 1997.82.62

Walden Pond, ca. 1968
Wood engraving, 2 ¹/₂ x 3 in., 1997.82.54

Walden Pond (with Train), ca. 1968
Wood engraving, 2 ¹/₈ x 3 in., 1997.82.56

The Wasp, n.d.
Wood engraving, 3 ¹/₂ x 3 ³/₁₆ in., 1997.82.77

Water Spider, n.d.
Wood engraving, 3 ⁵/₁₆ x 4 ⁹/₁₆ in., 1997.82.75

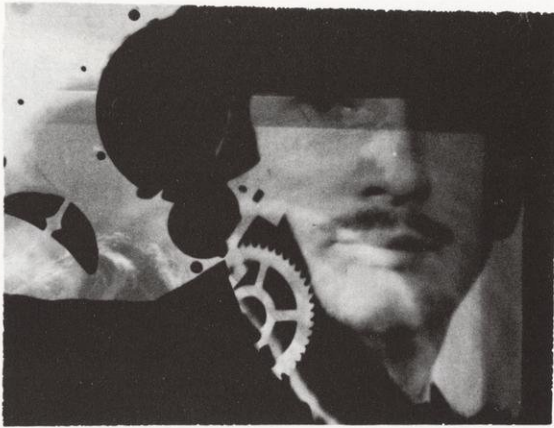
Wind in the Elms, 1942
Wood engraving, 5 ¹/₈ x 4 ¹/₂ in., 1997.82.86

The Wish Bone, 1937
Wood engraving, 6 ¹/₁₆ x 10 in., 1997.82.103

Witch Hazel, ca. 1941
Wood engraving, 1 ¹/₂ x 3 ³/₈ in., 1997.82.29

Woodpecker, n.d.
Wood engraving, 3 ¹/₄ x 4 ¹/₂ in., 1997.82.59

- Young Owls*, n.d.
Woodcut, 2 $\frac{3}{8}$ x 3 $\frac{1}{6}$ in., 1997.82.37
- Volz (American)
Lunchtime, n.d.
Lithograph, 14 x 20 in.
Transfer from State Historical Society of Wisconsin, 1999.31
- Kara Walker (American, b. 1969)
Untitled from the *Collective Impressions* portfolio, 1998
Lithograph, 24 $\frac{1}{8}$ x 18 in.
Transfer from Tandem Press, 1998.29.8
- William Godfrey Watt (American, 1885–1946)
A Spanish Woman Seated, 1912
Wood engraving, 11 $\frac{1}{4}$ x 7 $\frac{3}{4}$ in.
Cecil and Jessie Jennings Burleigh Endowment Fund purchase, 1997.49
- Glen Wessels (American, 1895–1982)
Old Iron for Japan, 1937
Lithograph, 11 $\frac{5}{8}$ x 14 $\frac{3}{4}$ in.
Transfer from State Historical Society of Wisconsin, 1999.30
- John Wilde (American, b. 1919)
J & J Enter the Kingdom of Heaven from the *AGB Encore* portfolio, 1997
Color etching, 17 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in.
Elvehjem Museum of Art General Endowment Fund purchase, 1998.18.10
- John Wilde (American, b. 1919)**
13 prints
Gift of John and Shirley Wilde,
1998.6.1–1998.6.13
- A Boxed Pear*, 1992
Stone lithograph, 20 x 18 in., 1998.6.6
- Eight Russets*, 1987
Color etching, 15 $\frac{3}{4}$ x 19 $\frac{7}{8}$ in., 1998.6.9
- Jake and Joan Enter the Kingdom of Heaven*, 1997
Color etching, 17 $\frac{3}{4}$ x W. 23 $\frac{3}{4}$ in., 1998.6.13
- A Kiss*, 1996
Siligraph, 11 $\frac{1}{4}$ x 13 $\frac{1}{4}$ in., 1998.6.1
- The Kiss*, 1991
Etching, 8 x 10 in., 1998.6.5
- Myself, Jan 9 1944 & Myself, May 6 1993*, 1993
Stone lithograph, 14 x 16 $\frac{1}{2}$ in., 1998.6.4
- Portrait of Joan*, 1996
Siligraph, 8 x 10 in., 1998.6.2
- Seven Kiefers*, 1987
Color etching, 15 $\frac{3}{4}$ x 19 $\frac{7}{8}$ in., 1998.6.10
- Untitled, 1991
Etching, 5 $\frac{7}{8}$ x 3 $\frac{7}{8}$ in.
Gift of John and Shirley Wilde, 1998.6.3
- Walter's Box*, n.d.
Stone lithograph, 22 $\frac{1}{2}$ x 17 $\frac{1}{4}$ in., 1998.6.7
- Wildeview*, 1985
Stone lithograph, 23 $\frac{3}{4}$ x 35 $\frac{3}{4}$ in., 1998.6.11
- Wildeview*, 1985
Stone lithograph, 23 $\frac{3}{4}$ x 35 $\frac{3}{4}$ in., 1998.6.12
- Wildeview II*, 1985
Etching, 13 $\frac{3}{4}$ x 22 in., 1998.6.8
- William T. Wiley (American, b. 1937)
Spooky on the Line, 1979
Lithograph, 30 x 22 in.
Gift of Richard E. Brock, 1998.28.11
- Mildred Williams (American, 1892–1960)
Washington Square, n.d.
Lithograph, 9 $\frac{7}{8}$ x 12 in.
Transfer from State Historical Society of Wisconsin, 1999.15
- Karl Wirsum (American, b. 1940)
Oops Goops! from the *AGB Encore* portfolio, 1997
Color etching, 23 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in.
Elvehjem Museum of Art General Endowment Fund purchase, 1998.18.11



Theodore Roszak, Self Portrait, ca. 1934–1938, gelatin silver print, Amanda Berls Fund, Charles R. Crane Fund, Miss Charlotte C. Gregory Fund, Mary Woodard Lasker, in honor of her parents Mr. and Mrs. Frank E. Woodard Fund, William R. Mitchell Endowment Fund, Dr. and Mrs. Leon Rostker Fund, Harry Steenbock Fund, Richard E. Stockwell Endowment Fund purchase, 1999.4

Print Educational Materials

Dean Meeker (American, b. 1920)

Plate for *Machero Roto*, 1971

Acrylic medium on aluminum plate, 26 x 18 in.

Gift of the Artist, 1999.7.11

Photography

Theodore Roszak (American, b. Poland
1907–1981)

Photogram, ca. 1937–1941

Gelatin silver print, 9 ⁵/₈ x 7 ⁵/₈ in.

Amanda Berls Fund, Charles R. Crane Fund, Miss Charlotte C. Gregory Fund, Mary Woodard Lasker, in honor of her parents Mr. and Mrs. Frank E. Woodard Fund, William R. Mitchell Endowment Fund, Dr. and Mrs. Leon Rostker Fund, Harry Steenbock Fund, Richard E. Stockwell Endowment Fund purchase, 1999.2

Theodore Roszak (American, b. Poland
1907–1981)

Photogram, ca. 1937–1941

Gelatin silver print, 8 x 5 in.

Amanda Berls Fund, Charles R. Crane Fund, Miss Charlotte C. Gregory Fund, Mary Woodard Lasker, in honor of her parents Mr. and Mrs. Frank E. Woodard Fund, William R. Mitchell

Endowment Fund, Dr. and Mrs. Leon Rostker Fund, Harry Steenbock Fund, Richard E. Stockwell Endowment Fund purchase, 1999.3

Theodore Roszak (American, b. Poland
1907–1981)

Self Portrait, ca. 1934–1938

Gelatin silver print, 2 x 2 ⁹/₁₆ in.

Amanda Berls Fund, Charles R. Crane Fund, Miss Charlotte C. Gregory Fund, Mary Woodard Lasker, in honor of her parents Mr. and Mrs. Frank E. Woodard Fund, William R. Mitchell Endowment Fund, Dr. and Mrs. Leon Rostker Fund, Harry Steenbock Fund, Richard E. Stockwell Endowment Fund purchase, 1999.4

Larry Towell (Canadian, b. 1953)

20 gelatin silver prints

Alice Drews Gladfelter Memorial Endowment Fund purchase, 1998.58–1998.77

Army Maneuvre, Cuscatlan, El Salvador, n.d.

Gelatin silver print, 12 ⁵/₈ x 18 ⁷/₈ in., 1998.69

Banjo and Coon, Lambton County, Ontario,
1995

Gelatin silver print, 12 ¹/₄ x 18 ³/₈ in., 1998.77

La Batea, Zaratecos, Mexico, 1993

Gelatin silver print, 12 x 17 ⁷/₈ in., 1998.74

Black Locust Tree, Lambton County, Ontario,
1990

Gelatin silver print, 12 x 17 ⁷/₈ in., 1998.61

Day of the Dead, San Salvador, El Salvador,
1992

Gelatin silver print, 12 ¹/₂ x 19 in., 1998.68

Dorothy and Shelley, Lambton County, Ontario,
1974

Gelatin silver print, 12 ³/₈ x 18 ¹/₂ in., 1998.59

Drought, Lambton County, Ontario, 1992

Gelatin silver print, 12 ¹/₄ x 18 ³/₈ in., 1998.67

The Front Porch, Lambton County, Ontario, 1998

Gelatin silver print, 18 ¹/₂ x 12 ¹/₄ in., 1998.66



Larry Towell, The Pear, Lambton County, Ontario, 1983, gelatin silver print, Alice Drews Gladfelter Memorial Fund purchase, 1998.60

Good Dog, Lambton County, Ontario, 1996
Gelatin silver print, 12 1/4 x 18 1/2 in., 1998.65

Isaac's First Swim, Lambton County, Ontario, 1997
Gelatin silver print, 12 1/2 x 18 1/2 in., 1998.62

Naomi at 12, Lambton County, Ontario, 1996
Gelatin silver print, 12 1/4 x 18 1/4 in., 1998.58

Nuevo Ideal, Durango, Mexico, 1994
Gelatin silver print, 12 1/8 x 18 in., 1998.75

The Pear, Lambton County, Ontario, 1983
Gelatin silver print, 12 1/2 x 18 5/8 in., 1998.60

San Salvador City, Danys Sryapango, El Salvador, 1991
Gelatin silver print, 12 3/8 x 18 7/8 in., 1998.70

San Salvador, El Salvador, 1991
Gelatin silver print, 12 5/8 x 18 5/8 in., 1998.71

Shati Refugee Camp, Gaza, 1993
Gelatin silver print, 17 x 11 3/8 in., 1998.76

The Skating Pond, Lambton County, Ontario, 1992
Gelatin silver print, 12 1/4 x 18 3/8 in., 1998.64

Untitled, 1994
Gelatin silver print, 12 1/2 x 18 1/2 in., 1998.72

Untitled, 1995
Gelatin silver print, 12 3/4 x 18 7/8 in., 1998.73

Winter Morning, Lambton County, Ontario, 1992
Gelatin silver print, 18 5/8 x 12 1/2 in., 1998.63

Other Collection Activities

DONORS OF WORKS OF ART

Estate of Glen Alps
Thomson "Tommy" Bartlett
Richard E. Brock
Mary-Louise Butts
Jean-Christophe Castelli
Mrs. John Steuart Curry
David Decker
The Robert S. Heide Trust
Delmar D. Hendricks
Mary C. Hoard
Dr. and Mrs. Pascal James Imperato
Robert Page Koehler
Eugene and Beulah Link
Madison Print Club
Dean Meeker
Bryan S. Reid, Jr.
Sauk Prairie Memorial Hospital
Dr. Alfred David Sensenbach
Struve Gallery, Chicago
John and Shirley Wilde

LONG-TERM LENDERS OF WORKS OF ART

July 1, 1997–June 30, 1998

Alpha of Wisconsin Sigma Phi Corporation
Sarah M. Bekker
Helen B. Boley
Fiji Building Association
First Unitarian Society
H. J. and Marion T. Fisher
The J. Paul Getty Museum
Estate of Elizabeth Gilmore Holt
Jon Holtzman
Herbert M. Howe, Jr.

Catharine Krueger
Dr. and Mrs. Jeffrey R. M. Kunz
George Mosse
Charles and Evelyn H. Payson
E. James Quirk
State Historical Society of Wisconsin
Struve Gallery
Jon G. and Susan Udell
Lorin A. Uffenbeck
Jane Werner Watson
Emily Howe Wilson

July 1, 1998–June 30, 1999

Alpha of Wisconsin Sigma Phi Corporation
Sarah M. Bekker
Helen B. Boley
College of Agricultural and Life Sciences
Donald D. Dufek
Daniel and Claude Einstein
Fidelity Asset Resources LLC
Fiji Building Association
First Unitarian Society
H. J. and Marion T. Fisher
The J. Paul Getty Museum
Estate of Elizabeth Gilmore Holt
Jon Holtzman
Herbert M. Howe, Jr.
Catharine Krueger
Dr. and Mrs. Jeffrey R. M. Kunz
M & I Bank of Southern Wisconsin
The Estate of George Mosse
Charles and Evelyn H. Payson
E. James Quirk
State Historical Society of Wisconsin
Jon G. and Susan Udell
Lorin A. Uffenbeck
Jane Werner Watson
Emily Howe Wilson

LOANS FROM COLLECTION TO OTHER INSTITUTIONS

July 1, 1997–June 30, 1998

City of Madison, Wisconsin
Display in Madison Municipal Building,
January 7, 1997–January 7, 1998

Designed by Frank Lloyd Wright, model
constructed by Bruce Severson, Model of
Monona Terrace, 1992.145

Waupaca Area Public Library, Waupaca, Wisconsin
Frank Lloyd Wright, Wisconsin's Architect,
July 7–August 9, 1997

Designed by Frank Lloyd Wright, model
constructed by Bruce Severson, Model of
Mendota Boathouse, 1992.146

Designed by Frank Lloyd Wright, model
constructed by Bruce Severson, Model of
Nakoma Country Club, 1992.147

State Historical Society of Wisconsin, Madison,
Wisconsin

*Of Craftsmen and Consumers: the Arts and Crafts
Movement in Wisconsin, 1885–1915*, September
22, 1997–September 22, 1998

Frank Lloyd Wright, Adult's Chair from the
Avery Coonley House, 1982.8

Frank Lloyd Wright, Child's Chair from the
Avery Coonley House, 1982.9

Frank Lloyd Wright, Dining Chair from the
Beachley House, 1982.10

George Mann Niedecken, Desk from the
Bresler House, 1.1977

Milwaukee Art Museum, Milwaukee, Wisconsin
*Strung, Woven, Knitted and Sewn: Beadwork from
Europe, Africa, Asia and the Americas*, November
21, 1997–January 18, 1998

Yoruba Peoples, Nigeria, Royal Beaded Crown,
1992.75

Yoruba Peoples, Nigeria, Beaded Royal Crown,
1992.79

Yoruba Peoples, Nigeria, Beaded Royal Crown,
1992.80

Yoruba Peoples, Nigeria, Beaded Ceremonial
Royal Knife, 1992.78

Yoruba Peoples, Nigeria, Beaded Ceremonial
Fly-Whisk, 1992.83

Laguna Art Museum, Laguna Beach, California
*Defining the Edge: Early American Abstraction
from the Peter B. Fisher Collection*,
January 1–March 30, 1998

Fritz Glarner, *Relational Painting #73*, 1997.30

Hillwood Art Museum, Brookville, New York
Chanoyu: Objects from The Tea Ceremony, February
2–April 3, 1998

Yoshu Chikanobu, *Women Taking Tea—
Customary Japanese Female Etiquette*,
1980.0629

Utagawa Hiroshige, *The Tea House with the
View of Mt. Fuji at Zoshigaya*, 1980.1413

Muskegon Museum of Art, Muskegon, Michigan
Exchange for loan to Elvehjem traveling exhibition
February 2, 1998–February 2, 1999

Anna Mary Robertson (Grandma Moses),
Going from the Mill, 1983.59

Wisconsin Association of Manufacturers and
Commerce, Madison, Wisconsin
*Exhibition of Fifteen Works of Original Wisconsin
Art Presented to Recipients of the Governor's
Awards in Support of the Arts*, March 9–April 15,
1998

Robert Burkert, *Georgia O'Keeffe*, 1983.65

Warrington Colescott, *Night of the Artists*,
1986.73

Schomer Lichtner, *Dancers*, 1985.108

Dean Jackson Meeker, *Hamlet*, 1983.48

Frances Myers, *Shining Brow—Taliesen*,
1984.88

Dagny Quisling Myrah, *Indian Lake*, 1987.15

Arthur Thrall, *Celebration*, 1984.87

William Weege, *The Great Escape*, 1988.55

Organized by the Contemporary Museum,
Honolulu, Hawaii

Ray Yoshida—A Retrospective 1968–1998

Contemporary Museum, Honolulu, Hawaii,
April 15–June 14, 1998

Chicago Cultural Center, Chicago, Illinois,
June 30–August 30, 1998

Madison Art Center, Madison, Wisconsin,
September 12– November 15, 1998
Ray Yoshida, *Meticulous Mesmerist*, 1996.24.5

Organized by the Vitra Design Museum with the
assistance of Exhibitions International, New York,
New York, in cooperation with the Frank Lloyd
Wright Foundation, Scottsdale, Arizona
Frank Lloyd Wright: Building the Living City
Vitra Design Museum, Weil am Rhein, Germany,
June 11–October 11, 1998
Grassimuseum Leipzig, Leipzig, Germany,
November 11, 1998–January 17, 1999
Kelvingrove Museum, Glasgow, Great Britain,
February 2–November 4, 1999
De Beurs van Berlage, Amsterdam, Netherlands,
June 19–December 5, 1999
Stockholm Architectural Museum, Stockholm,
Sweden, October 8–December 5, 1999
Museum für Kunst und Kulturgeschichte,
Dortmund, Germany, January 12–April 30, 2000
Frank Lloyd Wright, *Tree of Life*, Darwin D.
Martin House, 1982.7

July 1, 1998–June 30, 1999

Monona Terrace Convention Center, Madison,
Wisconsin
Permanent Display, July 11, 1998–July 11, 2000
Designed by Frank Lloyd Wright, model
constructed by Bruce Severson, Model of
Monona Terrace, 1992.145

Madison Art Center, Madison, Wisconsin
*Surreal Wisconsin: Surrealism and Its Legacy in
Wisconsin Art*, August 23– November 15, 1998
John Wilde, *The Blind Lead the Blind I*,
1985.1.1
John Wilde, *The Blind Lead the Blind II*,
1985.1.2

Rock County Historical Society, Janesville,
Wisconsin
American Paintings from the Tweed Museum,
November 2–December 11, 1998
Theodore Robinson, *Volk, S.A.D.*, 1977.221
Theodore Robinson, *Chateau de Dieppe*,
1992.342

Museum of Our Natural Heritage, Lexington,
Massachusetts
*Designing in the Wright Style: Furniture and
Interiors by Frank Lloyd Wright*,
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George Mann Niedecken, Desk from the
Bresler House, 1.1977

REPRODUCTIONS OF THE COLLECTION IN OTHER PUBLICATIONS

July 1, 1997–June 30, 1998

Mollie Buckley, *University of Wisconsin Foundation
1997 Annual Report*. Madison: UW Foundation,
1998.

Albert Gleizes, *The School Boy*, 1997.31

Lloyd Herman, *TRASHFORMATIONS: Recycled
Materials in Contemporary American Art and
Design*. Bellingham, Wa.: Whatcom Museum of
History and Art, 1998.

Alexander Calder, *Head of Michael Tapie*,
1992.310

Susan Klein, Master's Thesis in Art Education,
University of Wisconsin–Madison, Design for
World Wide Web, 1998.

Indian, Mughal style, *The Hoopoe*, 1973.17

Tom Blackwell, *Takashimaya (Department Store
Window, Tokyo)*, 1978.33

Giorgio de Chirico, *Metaphysical Interior with
Biscuits*, 58.1.1

Severin Roesen, *Still Life with Watermelon*,
68.22.1

David Smith, *The Bar Head*, 1992.247

Barry Wind, "Hogarth's *Industry and Idleness*
Reconsidered," *Print Quarterly* 14, no. 3
(September 1997): 235–51.

William Hogarth, *The Fellow Prentices at Their
Looms: Plate 1 from Industry and Idleness*,
66.8.44, p. 237

William Hogarth, *The Idle Prentice at Play:
Plate 3 from Industry and Idleness*, 66.8.46, p.
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William Hogarth, *The Industrious 'Prentice: Plate 4 from Industry and Idleness*, 66.8.47, p. 245
 William Hogarth, *The Industrious 'Prentice out of His Time: Plate 6 from Industry and Idleness*, 66.8.49, p. 250
 William Hogarth, *The Idle 'Prentice Returned from the Sea: Plate 7 from Industry and Idleness*, 66.8.50, p. 244
 William Hogarth, *The Industrious 'Prentice Grown Rich: Plate 8 from Industry and Idleness*, 66.8.51, p. 241
 William Hogarth, *The Idle 'Prentice Executed at Tyburn: Plate 11 from Industry and Idleness*, 66.8.54, p. 240
 William Hogarth, *The Industrious 'Prentice Lord Mayor of London: Plate 12 from Industry and Idleness*, 66.8.55, p. 249

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The Art Book Biannual. Ithaca, N.Y.: Worldwide Books, 1998.
 William Hogarth, *Beer Street* (from the pair *Beer Street and Gin Lane*), 66.8.74

Colleen Denney, *At the Temple of Art: The Grosvenor Gallery, 1877–1890*. London: Associated University Presses, 1998.
 Marie Spartali Stillman, *La Pensierosa*, 1993.40

Exhibition postcard and gallery guide for *The Cult of Ruins: Visions of Antiquity in the Eighteenth Century*. Milwaukee: Haggerty Museum of Art, 1999

Postcard: Giovanni Battista Piranesi, *The Aqueduct of Nero Leading to the Palatine*, 05.1.50
 Gallery Guide: Giovanni Battista Piranesi, *The So-Called Temple of Bacchus*, 05.1.38
 Giovanni Battista Piranesi, *The Colosseum, Bird's Eye View*, 05.1.24
 Hubert Robert, *Capriccio of Classical Ruins with Boats*, 71.17

Barbara Buhler Lynes, *Georgia O'Keeffe: Catalogue Raisonné*. 2 vols. New Haven: Yale University Press in association with the National Gallery of Art and the Georgia O'Keeffe Foundation, 1999.
 Georgia O'Keeffe, *Still Life: Flowering Branches in a Mason Jar*, 1981.129

Lisa N. Peters, *John Twatchmann: An American Impressionist*. Atlanta: High Museum of Art 1999.
 Utagawa Hiroshige, *The Bridge over the Yahagi River at Okazaki*, 1980.825

David Wible, ed., *Ceramics of Ah-Leon*. Taiwan: Purple Sands, 1998.
 Ah-Leon, Teapot, 1997.81ab

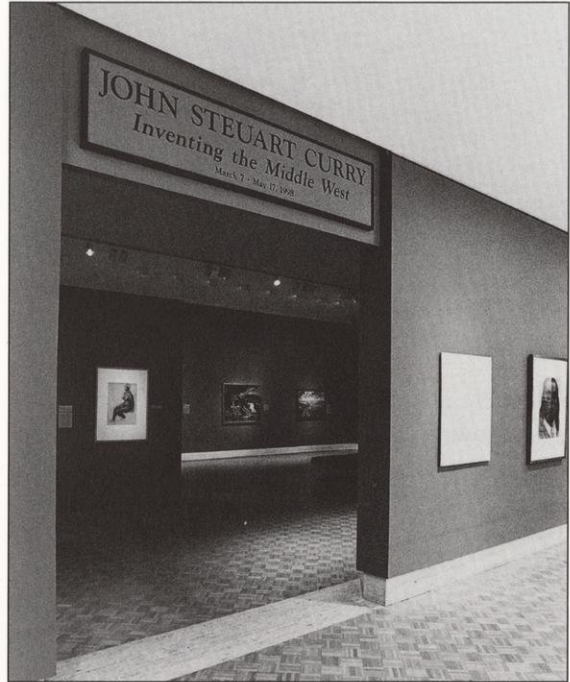
Barry Wind and Laurie Winters, *Escape to Eden: The Pastoral Vision in 18th Century France*. Milwaukee: Milwaukee Art Museum, 1999.
 Janinet, after Hubert Robert, *Villa Madonna*, 65.1.2
 Janinet, after Hubert Robert, *Villa Sachetti*, 65.1.3

Debora Wood, "Art and Transformation," *Issues in Integrative Studies: An Interdisciplinary Journal* 16 (1998): 57–71.
 John Sloan, *Turning Out the Light*, 64.1.2

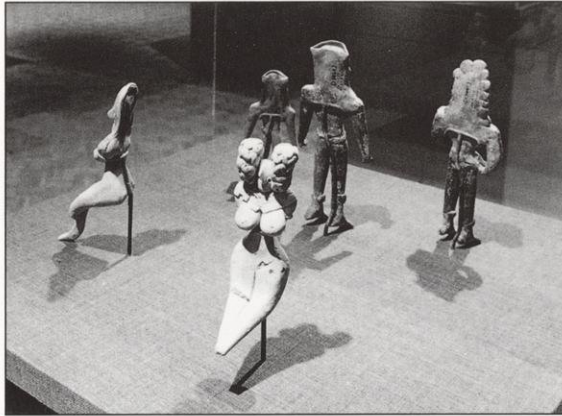
Exhibitions

The Elvehjem intends to present its visitors with a richly varied museum experience. The museum's changing exhibition program provides access to works drawn from the museum's own collection and from the best of other museums' collections to survey the broad and constantly changing world of art.

The museum presented twenty exhibitions, from the Middle West to the Far East, from contemporary art to the roots of craft, between July 1997 and June 1999. The Elvehjem organized seventeen of these exhibitions. Among the most important was the milestone exhibition *John Steuart Curry: Inventing the Middle West*, on view from March 21 through May 7, 1998. Fifty-two years after the death of this important artist, his work was reevaluated in an exhibition organized by the Elvehjem and former Elvehjem curator Patricia Junker. Scholars from across the country contributed essays to the catalogue copublished by the



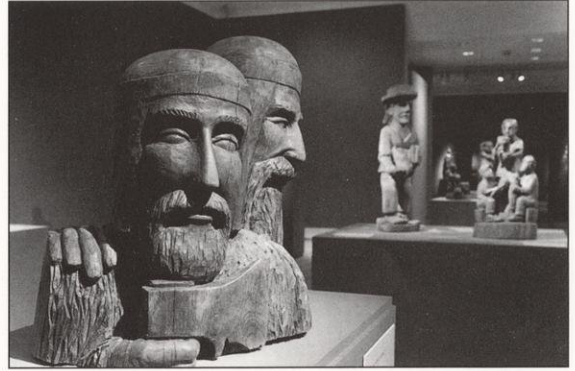
John Steuart Curry exhibition shows his famous 1927 Self-Portrait on right and John Brown on far left.



The fall of 1998 blockbuster Great Cities, Small Treasures showed objects never seen outside Pakistan

Elvehjem and Hudson Hills Press of New York. The show permitted Madison community members to recall or learn about Curry's years as artist in residence at the University of Wisconsin from 1936 to 1946. The exhibition then toured to the Fine Arts Museums of San Francisco and the Nelson-Atkins Museum of Art in Kansas City. Celebrating this Wisconsin artist during 1998 was particularly appropriate, since the year marked the sesquicentennial of the state.

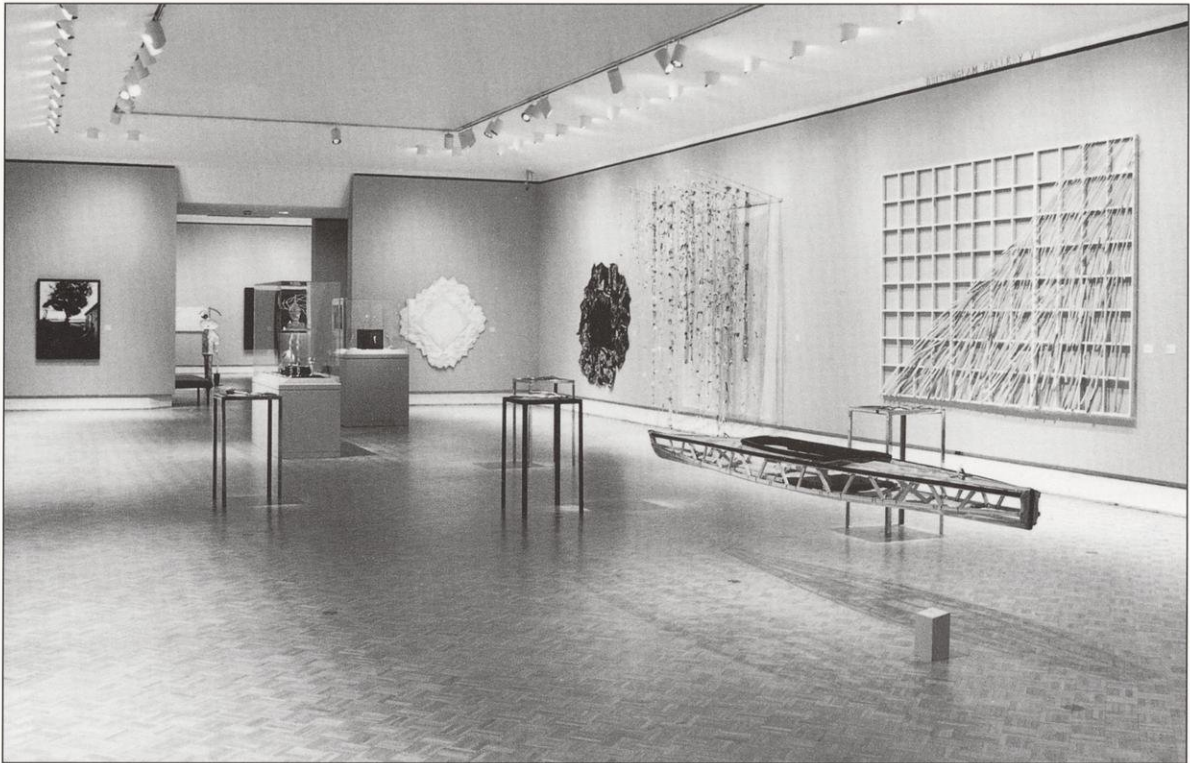
Another show that brought the art of the state into close focus was *150 Years of Wisconsin Printmaking*, held November 21, 1998 through January 10, 1999. James Watrous, David Prosser, Art Hove, and Andrew Stevens were cocurators of the show, which was the first to bring together the examples of the most important printmaking done in state. The exhibition revealed the deep roots of Wisconsin printmaking, through immensely varied works that traced development of particular styles and movements of art, expressed in prints made before the founding of the state up to the present day. Printmaking, brought to Wisconsin by immigrant German lithographers, flourished in Milwaukee by the turn of the century. Artists teaching in Milwaukee spread the process throughout the state, a dissemination accelerated through federal sponsorship of the WPA just before World War II. After being shown at the Elvehjem, the show toured the state, visiting Sturgeon Bay, Marshfield, Neenah, La Crosse, and West Bend.



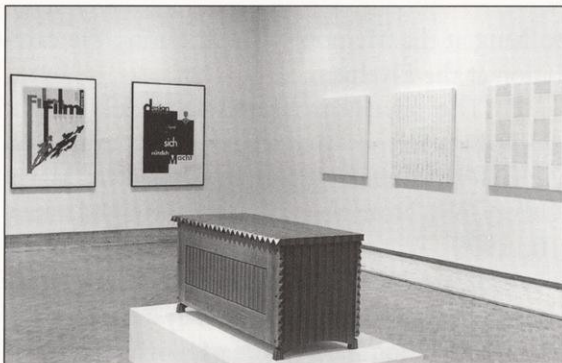
Summer of 1998 brought Sacred Wood

Because the Elvehjem is a university museum, exhibitions are often linked to a department's curriculum or faculty. *Great Cities, Small Treasures: The Ancient World of the Indus Valley*, on view September 19 through November 8, 1998, brought art and artifacts from Pakistan that had not before been seen in the U.S. The 100 pieces in the exhibition represented extraordinary artifacts of the culture that thrived in the Indus Valley in from 2800 through 1900 B.C. Jonathan Mark Kenoyer, associate professor of anthropology at the UW-Madison brought the exhibition together under the auspices of the Asia Society. The artifacts gave a compelling sense of the rich life and skilled crafts that developed in the Indus Valley. One theme of the exhibition was the continuation from the ancient culture to the contemporary culture in the area. Some crafts represented in the exhibition and still made there today provided a fascinating adjunct to the exhibition; craftsmen from Pakistan demonstrated potmaking, beadmaking, and cloth printing in the Elvehjem. The year marked the celebration of the fiftieth anniversary of Pakistan's independence. A concurrent exhibition of Pakistani textiles was shown at the School of Human Ecology's Gallery of Design.

The exhibition *Sacred Wood: The Contemporary Lithuanian Woodcarving Revival*, on view May 30 through July 12, 1998, also originated in cooperation with the School of Human Ecology. Recent Ph.D. candidate Ruta Saliklis shared her expertise and enthusiasm for these sculptures that combine traditional techniques and motifs with contemporary Lithuanian political concerns for



University of Wisconsin–Madison Department of Art Faculty Exhibition



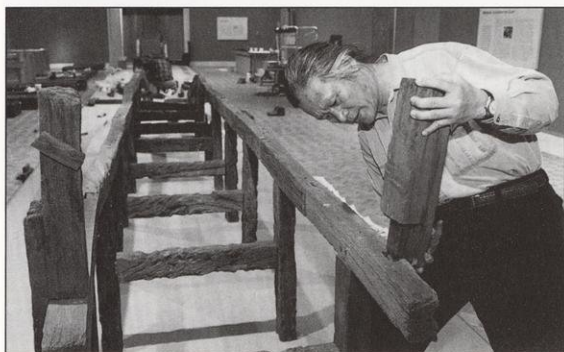
independence. As we do every four years, the Elvehjem hosted an exhibition of the work of the faculty of the University of Wisconsin–Madison’s Department of Art, on view January 30 through March 21, 1999. The show included works by faculty, teaching assistants, and emeritus faculty. Ranging from a metal sculpture that could be held in the palm of a hand to a painted installation that covered the larger part of Paige court, media included glass, computer-generated imagery, even a 200-pound bale of paper scrap in addition to extraordinary examples of the more traditional

media. Students in the art department are especially interested in seeing their professors’ art, but the exhibition showed the beauty and power that members of the art department bring to the entire community in their works.

The Elvehjem reached out to the Madison photographic community to organize *Close to Home: Photographs by Larry Towell and the Madison Photo Club*, on display June 22 through August 23, 1998. This exhibition included eighty works by photojournalist Larry Towell. Towell made three visits to Madison in the year prior to



Staff members view the completed 66-foot Bridge.



The artist Ah-Leon constructing Bridge: Illusion in Clay.

the exhibition to conduct clinics with the Madison Photo Club. These clinics gave a general focus to the exhibition as imagery “close to home.” The museum encouraged photographers to bring their own works for Towell to discuss. This process culminated in an exhibition of photographs by the members of the photo club that hung in conjunction with Larry Towell’s photographs, drawn from his home life in southern Ontario. An exhibition of Towell’s journalistic photographs was coordinated

to hang at the Memorial Union during the exhibition at the Elvehjem.

The Elvehjem hosted an exhibition of works by a former Madisionian in the exhibition *Joe Wilfer: Collaborations on Paper* in Mayer Gallery from November 21, 1998 through January 10, 1999. Wilfer was a dynamic voice on the Madison art scene during his term as director of the Madison Art Center. Nationally he was known as one of the founders of the papermaking revival during the 1970s at his Upper Midwest Paper Mill. He had served as master printer for the important New York print publisher Pace Editions, but during the same period regularly returned to Madison in his role as board member at Tandem Press. This exhibition included some of his own work, but consisted mostly of prints he had made in collaboration with some of the finest artists of the day.

The Taiwanese artist Ah-Leon’s monumental sculpture, *Bridge: Illusion in Clay*, December 13, 1997 through March 1, 1998, filled the Elvehjem’s gallery VII from end to end with what

was apparently a wooden bridge in decay. In actuality, the piece was created entirely of clay, sculpted into boards, beams, and chips of wood. Even the nails protruding from the boards were made of clay. Ah-Leon works in the *yixing* style of pottery, traditionally associated with high-fire teapots that imitate other objects' shapes and textures. The work for the Elvehjem retains the trompe l'oeil effect but on a vastly larger scale. The piece came to the Elvehjem in six crates that each weighed more than 500 pounds, with an extra three crates of such related materials as tools and spare pieces to the work. A week later Ah-Leon arrived to construct the heavy pieces that formed the main part of the fallen bridge, then arranged smaller clay "wood chips" on the pedestal around the collapsed section of the bridge. When completed, the piece measured some 66 feet long. It was shown with some of Ah-Leon's more traditional *yixing* style teapots, and an assortment of extra pieces that people could touch and heft, giving them a genuine feel for his art.

Another contemporary installation was brought to the Elvehjem by Gronk, whose fourth-floor murals entitled *Gronk: Iron Weave* had been a great success in 1994. For the installation *Four Directions*, December 20, 1997–March 1, 1998, Gronk set four painted chairs facing one another in the center of gallery VI. Each chair had a button in the seat, so that when someone sat in the chair, one voice of a five-voice composition could be heard, the fifth voice, a simple, insistent drum beat played continuously. Consequently, in order to hear all the voices of the composition, four people had to sit in the chairs at once, obliging them to interact not only with the work, but with each other. The music was written by Joseph Julian Gonzalez and performed on CD by Kronos Quartet. During the run of the exhibition, the Elvehjem sponsored a concert of Kronos Quartet that featured a piece Gonzalez had written based on the rhythm of Gronk's painting. During this piece Gronk joined the musicians on stage and recreated the strokes of one of his paintings in an almost balletic accompaniment to the music.

A temporary exhibition of French prints was displayed in *Images of Épinal*, September 6 through

November 30, 1997. The exhibition, which brought together popular prints from the early nineteenth through the twentieth centuries, was organized by the Musée du Québec. The original production of religious images and playing cards was expanded to board games, famous battles, moralistic stories, and paper dolls. The exhibition at the Elvehjem, which consisted of over 150 examples of these brightly colored works, also included such gallery decorations as a vastly enlarged playing board for the game of "goose," and giant dice and markers so that modern audiences, young and old, could play this century-old game again.

Mayer Gallery usually serves as a showcase for the museum's extensive collection of works on paper. At times these shows are counterpoints to other temporary exhibitions; during the Indus Valley exhibition of works from Pakistan, the Mayer Gallery held *Indian Miniatures from the Watson Collection*, September 19–November 8, 1998. A selection of these delicate paintings was drawn from the Elvehjem's collection donated by Jane Werner Watson. Likewise, during the exhibition of *Images of Épinal*, Mayer Gallery displayed *Childhood Portrayed in the Elvehjem Collection of Prints and Drawings*, September 13–November 9, 1997, a show organized by the museum's docents. This exhibition brought together images that celebrated the joys and sorrows of childhood. Coordinated with the John Steuart Curry exhibition, the museum mounted its collection of prints by Curry and his fellow artists in *Regionalist Prints: Benton, Curry, Wood*, February 7–March 29, 1998.

The Elvehjem's marvelous collection of works on paper permits regular exhibitions on special subjects. Not only do these provide another area of insight into the visual arts, but such shows let people see the "hidden wonders" of this large segment of the museum's holdings. The Japanese print collection is a favorite for its colorful images, and *Frank Lloyd Wright and Hiroshige*, July 4–August 17, 1997, exhibited some 150 of about 3,000 Japanese prints in the Elvehjem's collection once owned by Frank Lloyd Wright. Wright traveled to Japan many times in the 1920s, during which he often purchased Japanese prints both for himself and for American collectors. The presence



Images of Épinal

of over 2000 prints by Hiroshige in Wright's collection implies the great respect the architect had for the print designer. Summer of 1998 saw another exhibition from the Japanese collection, *Carving Changes: Japanese Woodblock Prints*, June 6 through July 12.

Selections from another strong collection, the prints of Honoré Daumier, were brought out for the exhibition *Daumier's Royalty and Rogues: Images of Louis-Philippe and Robert Macaire*, April 3–August 1, 1999. Daumier designed these images during the first part of his career, just before and after a law was passed forbidding caricatures of the king. Deprived of one of his favorite subjects, Daumier invented Robert Macaire, the embodiment of the charlatan, to replace the vacuum created when the king became off-limits for him.

Color Intaglio from the 1950s and 1960s, July 19–September 21, 1997, explored the printmaking experiments carried out during the period by the pioneers of intaglio printing. Deeply influenced by the printmaking carried out by Stanley William Hayter, these innovators brought their



own insights and styles to the inventive printing practices that poured out of Hayter's collaborative studio. Between 1977 and 1981 Mark and Helen Hooper donated many prints that were shown in this exhibition. Another print exhibition focused on process. *Two Hundred Years of Lithography*, November 22, 1997–January 25, 1998, documented the medium from its invention at the end of the eighteenth century until the present. It became the most widely used printing process and is still used for the newspapers and magazines. Throughout its history it has attracted artists because lithography can be much freer than woodcut and gravure, often just like drawing.

One of the museum's paintings was the focus of the exhibition *Frans Post's Village of Olinda, Brazil (1660)*, April 11–May 31, 1998. Frans Post, a painter who specialized in images of far-flung Dutch colonies, depicted Olinda to include the flora, fauna, and customs of the colony. Maps and other paintings were used to place the Elvehjem's work into context with the artist and his time.

The Elvehjem's print collection has seen consistent growth in its contemporary holdings. Not only has the number of works grown, but their sheer scale often rivals that of paintings. Many such works were included in the exhibition *Art of Allusion: Monumental Works on Paper*, April 10–August 2, 1999, which filled galleries VII and VIII with works whose large scale connected or alluded to the broader world of art.

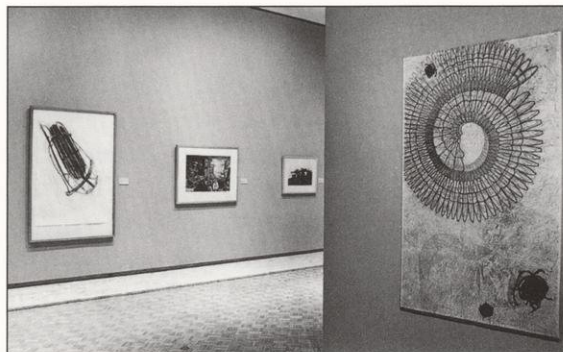
EXHIBITIONS

July 97 – June 99

Frank Lloyd Wright and Hiroshige
July 4 – August 17, 1997

Color Intaglio from the 1950s and 1960s
July 19–September 21, 1997

Images of Épinal
September 6–November 30, 1997



150 Years of Wisconsin Printmaking

Childhood Portrayed in the Elvehjem Collection of Prints and Drawings
September 13–November 9, 1997

Two Hundred Years of Lithography
November 22, 1997–January 25, 1998

Bridge: Illusion in Clay
December 13, 1997–March 1, 1998

Four Directions
December 20, 1997–March 1, 1998

Regionalist Prints: Benton, Curry, Wood
February 7–March 29, 1998

John Steuart Curry: Inventing the Middle West
March 21–May 7, 1998

Frans Post's Village of Olinda, Brazil (1660)
April 11–May 31, 1998

Sacred Wood: The Contemporary Lithuanian Woodcarving Revival
May 30–July 12, 1998

Carving Changes: Japanese Woodblock Prints
June 6–July 12, 1998

Close to Home: Photographs by Larry Towell and the Madison Photo Club
June 22–August 23, 1998

Great Cities, Small Treasures: The Ancient World of the Indus Valley

September 19–November 8, 1998

Indian Miniatures from the Watson Collection

September 19–November 8, 1998

150 Years of Wisconsin Printmaking

November 21, 1998–January 10, 1999

Joe Wilfer: Collaborations on Paper

November 21, 1998–January 10, 1999

University of Wisconsin–Madison Department of Art Faculty Exhibition

January 30–March 21, 1999

Daumier's Royalty and Rogues: Images of Louis-Philippe and Robert Macaire

April 3–August 1, 1999

Art of Allusion: Monumental Works on Paper

April 10–August 2, 1999



Art of Allusion

Program topics during this biennium reflected the diversity of exhibitions and the alliance of scholars, educators and students, and volunteer docents who cooperated on them. Certain exhibitions warranted more ambitious programming, due to their size, complexity of the issues covered, and opportunities for university and community audience development.

Programs in many formats and for many audiences were the result. *Images of Épinal* inspired interdepartmental programs. In addition to lectures and faculty discussion of the importance of these prints to popular culture and children's literature and family programs of storytelling and cartooning, the exhibition itself was designed with a strong educational focus. The installation featured interactive games, including a giant game board for Game of the Goose (*Jeu de l'Oie*). *John Stuart Curry: Inventing the Middle West* presented didactic opportunities in many forms. Lectures by visiting scholars and those from the campus, who commented on the contributions of Curry's art and his subjects of social justice, complemented an audio tour about his pictures. The Wisconsin Center for Film and Theater Research collaborated with us on a series of films about the Great Depression that provided context for his work. The Elvehjem commissioned a variety show for families entitled "Following Curry's Yellow Brick Road from Kansas to Wisconsin" from children's book author John Duggleby and invited people of all ages to partake of Curry's circus experience.

The museum continued recent efforts to present artists at work by bringing craftsmen from Pakistan to demonstrate pottery-making, beadmaking, and textile printing for the first three weeks of *Great Cities, Small Treasures: The Ancient World of the Indus Valley*. Exhibition curator Mark Kenoyer brought from Pakistan especially trained artists who illustrated continuity between their contemporary methods and those of ancient artists represented in the exhibition. As they threw pots and drilled beads in processes unchanged in thousands



Children play board games and listen to storytelling during Images of Epinal

of years, graduate student Mark Felten provided explanation of the technology. Over 3,500 people watched them work in Whyte Gallery. An ambitious lecture series accompanied the exhibition, and the orientation video in a theater built into the exhibition was particularly effective. Thousands of people saw the video, which included footage of the ancient cities being excavated and pictures of the terrain of the Indus Valley. Informational brochures and text panels available in the galleries for both *Great Cities, Small Treasures* and *John Stuart Curry* provided valuable background for visitors viewing the exhibitions without the aid of formal programs. Programs and text to encourage enjoyment and understanding enhanced most exhibitions, regardless of scope.

Faculty members of the University of Wisconsin–Madison Department of Art presented lunchtime gallery talks during their sesquicentennial celebration faculty exhibition. These popular events provided an informal setting for the public and art students to learn about the current work of the faculty. Other faculty members lent their expertise to enrich exhibitions: Julia Murray, professor of art history and East Asian studies, for example, planned a lecture series related to Yixing ceramics to augment Ah- Leon's *Bridge: Illusion in Clay*. We are grateful to the many university faculty members who contributed to their success.



Craft demonstrations were immensely popular during Great Cities, Small Treasures: left, Mohammad Anwar (l) and Mohammad Sidque (r) demonstrate blockprinting of textiles; right, potter Zaman shows ancient techniques of potting

Museum education encourages relationships with teachers and students k–12 from around the state. Under the leadership of art teacher and potter Don Hunt, for the first time Madison high school ceramics students gathered at the museum at one time, for a gallery lecture by Taiwanese artist Ah-Leon. Ah-Leon walked along his artwork, *Bridge: Illusion in Clay*, telling students about his influences and techniques and answering their questions. Docent zeal fueled our school tour program. They presented many tours of *John Steuart Curry. Great Cities, Small Treasures* attracted a record number of sixth graders who study the ancient world in social studies. During this biennium 15,441 students had educational materials provided by the Elvehjem before their tour in the form of introductory slide packets, exhibition brochures, videos for *Images of Épinal* and *Great Cities, Small Treasure*, or vocabulary and game sheets. Cartoonist Jay Rath connected *Images of Épinal* with the history of the comics in cartooning lessons offered as part of guided tours. The

Elvehjem offered five teacher inservice workshops. Of special note is the three-session class covering John Steuart Curry and his work as it related to art, art history, and social studies, taught by Tom Kleese, Katharine Goray, and Phil Paulson. Madison Metropolitan School District elementary school art teachers initiated one inservice. At their invitation curators of education Sheri Castelnuovo of the Madison Art Center and Anne Lambert of the Elvehjem gave presentations about representative works from the museums' collection. Teachers selected eleven works from the two institutions and embarked on ambitious plans for a school/art museum project to create poster reproductions and teacher guides about these works for classroom use in support of the state art standards.

The Elvehjem cooperated with the Wisconsin Alliance for Arts Education to bring the visual artist Gronk and composer Joseph Julian Gonzalez from California as keynote lecturers at their annual conference in Madison, in February 1998. This conference attracts the state's best art, music, theater, and dance teachers for programs about the latest theories on learning and the arts. Gronk and Gonzalez lectured jointly about their collaborations, answered questions, and enhanced the related performance with the Kronos Quartet. A dozen docents attended the Wisconsin Alliance for Arts Education annual conference. Their registration fees were a memorial gift from Tom Fox, in memory of his wife Marietta, a long-time docent.

Educational Programs

July 1, 1997–June 30, 1999

Museum education continues to serve university students through guided tours related to coursework and the lecture programs. Working with Professor William Cronon, in spring 1998 and 1999 we instituted an annual event with the university Honors Program and the Chadbourne Residential College. The events began with a dinner served for students in the Paige Court and concluded with visits to the galleries. In 1998 students took guided tours of the *John Steuart Curry* exhibition; in 1999 they were given Elvehjem passports and encouraged to visit sites in the permanent collection, talk to curators, and answer specific questions before redeeming their passports in the Museum Shop.

The Elvehjem education programs on site during 1997–99 and the opportunity to showcase museum education at the museum and in the city during the Midwest Museums Conference annual meeting held in Madison in fall of 1998 allowed us to take stock and be proud of our activities within the profession.

MINICOURSES

Curatorial course: “Handsome Prints: History and Techniques,” instructor Andrew Stevens
Tuesdays and Thursday, June 16, 18, 23, 25, 30,
and July 2, 1998

Curatorial course: “Painting Techniques and Conservation: An Introduction,” instructor Leslie Ann Blacksberg
Tuesdays and Thursdays, July 7, 9, 14, 16, 21,
and 23, 1998

Curatorial course: “The Woodblock Print in Japan, Europe, and America,” instructor Andrew Stevens
Tuesdays and Thursdays, June 15, 17, 22, 24, 29,
and July 1, 1999

ATTENDANCE STATISTICS

| <i>1997–98</i> | |
|----------------|-------|
| school tours | 7,579 |
| adult tours | 4,130 |
| programs | 3,801 |
| <i>1998–99</i> | |
| school tours | 8,867 |
| adult tours | 3,499 |
| programs | 6,379 |



Curator Drew Stevens offers a minicourse on print-making techniques

Curatorial course: “Painting Techniques and Conservation: An Introduction,” instructor Leslie Ann Blacksberg
Tuesdays and Thursdays, July 6, 8, 13, 15, 20,
and 22, 1999

SYMPOSIUM AND PANEL DISCUSSIONS

Short lectures and discussion of Épinal prints by University of Wisconsin–Madison faculty members in the context of their individual disciplines: Laird Boswell, assistant professor in the Department of History; Maurice Gras, emeritus professor in the Department of French and Italian; Anne H. Lundin, assistant professor in the School of Library and Information Studies; Nicholas Mirzoeff, associate professor in the Department of Art History

“Reading” Images of Épinal: Faculty Perspectives
Thursday, October 2, 1997

Panel Discussion: “Good Impressions: A Panel on Wisconsin Printmaking”

Moderator: The Honorable David Prosser, Justice, Wisconsin Supreme Court

Panelists: James Auer, art critic, Milwaukee Journal-Sentinel; Thomas Lidtke, executive director, West Bend Art Museum; Dean Meeker, emeritus professor, UW–Madison Department of Art; Kevin Mileager, collector
Sunday, December 13, 1998

LECTURES

Gertrude Herman, professor emerita, UW–Madison
“Les Images d’Épinal: French Popular Literature for Children”
Thursday, October 16, 1997

Larry Towell, photographer
“On My Work”
Thursday, October 23, 1997

Kevin Consey, director, Museum of Contemporary Art, Chicago
“A Museum of Contemporary Art for Chicago—The Art of the Possible”
Tuesday, October 28, 1997

Leslie Ann Blacksberg, curator, Elvehjem Museum of Art
Curatorial Tour: “The Divine Image”



Larry Towell talks about his documentary photographs

Thursday, November 20, 1997, repeated Sunday, November 23, 1997

Bruce Breckenridge, professor, UW–Madison Department of Art; Ah-Leon, artist; Don Hunt, artist and educator
Gallery Talk “Bridge: Illusion in Clay”
Sunday, December 14, 1997

Jan Stuart, assistant curator of Chinese art, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution
“Illusion in Clay: Taiwanese Ah-Leon’s ‘Bridge’ between East and West”
Sunday, February 1, 1998

Ellen Johnston Laing, research associate, University of Michigan Center for Chinese Studies
“Ceremonial Paper Buildings in Taiwan: Tradition and Innovation”
Sunday, February 8, 1998

Terese Tse Bartholomew, curator of Himalayan art and Chinese decorative art, Asian Art Museum of San Francisco
“The Purple Sand Pottery of Yixing: Its Past and Present”
Sunday, February 15, 1998

Gronk, visual artist, and Joseph Julian Gonzalez, composer
Keynote address for the Wisconsin Alliance for Arts Education annual conference: “Collaboration and the Arts”
February 27, 1998



Artist Ab-Leon discusses ceramics techniques with area high school ceramics students

Patricia Junker, associate curator of American art,
Fine Arts Museums of San Francisco
“John Steuart Curry and Wisconsin: The Twilight
of Americanism’s Golden Age”
Sunday, March 22, 1998

Emily Teeter, associate curator of the Oriental
Institute Museum, University of Chicago
“How King Tut Changed American Museums”
Tuesday, March 24, 1998

Charles C. Eldredge, Hall Distinguished Professor
of American Art, University of Kansas
“John Steuart Curry’s Kansas”
Thursday, March 26, 1998

Leslee Nelson, professor, UW–Madison
Departments of Art and Liberal Studies and the
Arts and director, Wisconsin Regional Arts
Program
“John Steuart Curry’s Legacy: The Wisconsin
Regional Arts Program Today”
Sunday, March 29, 1998

James M. Dennis, professor, UW–Madison
Department of Art History
“Curry’s Images of Women from the Sun Bonnet
Myth to Social Criticism”
Thursday, April 2, 1998

Leslie Ann Blacksberg, curator, Elvehjem Museum
of Art
Gallery lecture “Village of Olinda, Brazil, ca. 1660”
Thursday, April 16, 1998

Sandra Adell, associate professor, UW–Madison
Afro-American Studies
“John Steuart Curry: Representations of Race”
Thursday, April 30, 1998

Norman Lenburg, photography professor and
former photographer, Office of Information
Services, UW–Madison
“People of the University”
Thursday, August 13, 1998

Nicolette Bromberg, curator of photography and
film, State Historical Society of Wisconsin
“The Wisconsin Sesquicentennial Rephotography
Project”
Thursday, August 27, 1998

Gautama V. Vajracharya, lecturer, UW–Madison
Department of South Asian Studies
“An Art Historical Study of Harappan Seals”
Thursday, September 24, 1998

Hector Feliciano, journalist and fellow, Columbia
University School of Journalism
“Lost Museum: The Nazi Conspiracy to Steal the
World’s Greatest Art”
Friday, September 25, 1998

Jonathan Mark Kenoyer, associate professor,
UW–Madison Department of Anthropology
“Harappa and the Indus Valley Civilization”
Sunday, October 11, 1998

Doris Srinivasan, curator of South and Southeast
Asian art, The Nelson-Atkins Museum of Art
“Indus Art and the Buddhist Art Traditions”
Thursday, October 15, 1998

Catherine B. Asher, associate professor, University
of Minnesota Department of Art History
“Gardens for Eternity: The Indus under Islam”
Thursday, November 5, 1998

Arthur O. Hove, special assistant emeritus,
UW–Madison
“The Evolution of Wisconsin Prints and
Printmakers”
Tuesday, December 1, 1998

Edward S. Cooke, Jr., Charles F. Montgomery
Professor of American Decorative Arts, Yale
University
“The Development of American Studio Furniture,
1930–1990”
Thursday, February 4, 1999

Jack Damer, artist
Gallery Talk: Department of Art Faculty
Exhibition
Thursday, February 4, 1999

George Cramer, artist
Gallery Talk: Department of Art Faculty
Exhibition
Friday, February 5, 1999

Cavaliere Ketchum, artist
Gallery Talk: Department of Art Faculty
Exhibition
Tuesday, February 9, 1999

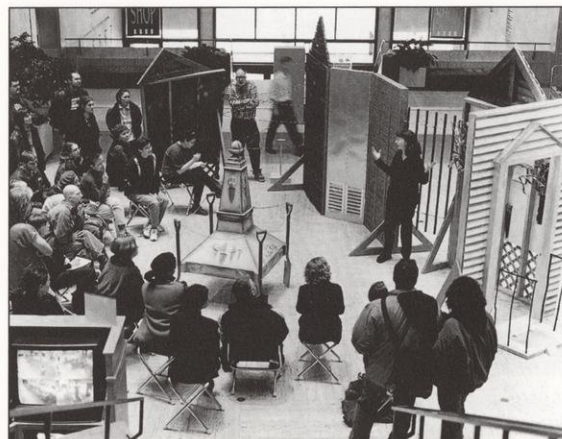
Tom Loeser, artist
Gallery Talk: Department of Art Faculty
Exhibition
Wednesday, February 10, 1999

Michael Connors, artist
Gallery Talk: Department of Art Faculty
Exhibition
Friday, February 12, 1999

Steve Feren, artist
Gallery Talk: Department of Art Faculty
Exhibition
Tuesday, February 16, 1999

Derrick Buisch, artist
Gallery Talk: Department of Art Faculty
Exhibition
Wednesday, February 17, 1999

Michelle Grabner, artist
Gallery Talk: Department of Art Faculty
Exhibition
Thursday, February 18, 1999



Professor Pat Fennell gives a noontime gallery talk about her installation for the faculty exhibition

T. L. Solien, artist
Gallery Talk: Department of Art Faculty
Exhibition
Tuesday, February 23, 1999

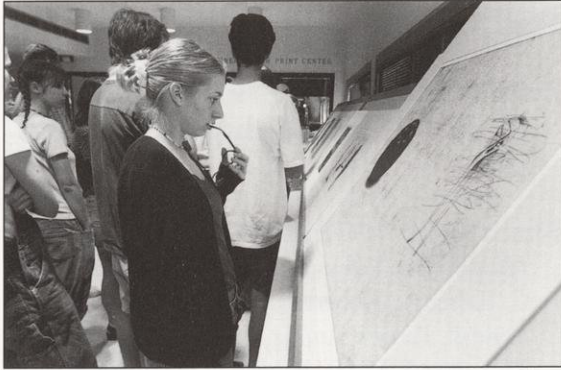
Pat Fennell, artist
Gallery Talk: Department of Art Faculty
Exhibition
Wednesday, February 24, 1999

Carol Pylant, artist
Gallery Talk: Department of Art Faculty
Exhibition
Thursday, February 25, 1999

Elaine Scheer, artist
Gallery Talk: Department of Art Faculty
Exhibition
Tuesday, March 2, 1999

Leslee Nelson, artist
Gallery Talk: Department of Art Faculty
Exhibition
Thursday, March 4, 1999

Fred Fenster, artist
Gallery Talk: Department of Art Faculty
Exhibition
Tuesday, March 9, 1999



Students visit the Print Room to have a close look at works on paper

Leslie Ann Blacksberg, curator, Elvehjem Museum of Art
 Curatorial Tour: "Frames and Supports"
 Thursday, March 18, and repeated Sunday,
 March 21

Catherine B. Sullivan, docent, Elvehjem Museum of Art
 Gallery Talk: "Daumier's Royalty and Rogues"
 Thursday, April 8, 1999

Polly Laffitte, chief curator, South Carolina State Museum
 "Contemporary Southern Folk Art Environment and Their Makers"
 Friday, April 23, 1999

Pat Gilmour, art critic and print curator
 "Art of Allusion: Monumental Works on Paper"
 Wednesday, May 5, 1999

TANDEM PRESS/DEPARTMENT OF ART VISITING ARTIST SERIES

Symposium in Celebration of Tandem Press Tenth Anniversary: "The Current State of Printmaking in America"
 Lecturers: John Cone, George Cramer, Bruce Crownover, Jack Damer, Marjorie Devon, Richard Field, Stephen Fleischman, Art Hove, Cavalliere Ketchum, David Kiehl, Jennifer Mahlman, Russell Marx, Frances Myers, Paula Panczenko, Timothy Rooney, Andrew Rubin,

Bud Shark, Richard Solomon, Andrew Stevens, William Weege
 Friday, March 20 and Saturday, March 21, 1998

Sam Richardson, "Time Based Studies"
 April 14, 1998

Charles Arnoldi
 April 27, 1998

Robert Stackhouse
 Thursday, December 10, 1998

David Klamen
 Thursday, February 18, 1999

Carmen Lumas Garza
 Thursday, March 25, 1999

FILM SERIES

"Films of America's Great Depression"
Wild Boys of the Road (William Wellman, 1933),
Our Daily Bread (King Vidor, 1934), *Black Fury* (Michael Curtiz, 1935), and *The Plow that Broke the Plains* and *The River* (Pare Lorentz, 1936 and 1937)
 Thursdays, March 26, April 2, April 9, and April 16, 1998

SPECIAL EDUCATIONAL EVENTS

Images of Épinal: Stories and Fables
 Program of storytelling for families by graduate students of children's literature at the UW-Madison School of Library and Information Studies
 Sunday, September 21, 1997

Jay Rath, Madison writer and cartoonist
 Family Day "Tour and Cartooning Workshop"
 Saturday, September 27, 1997

John Duggleby and Henrietta the Hen
 Family Program: "American Gothic in Your Face: Grant Wood Up Close"
 Sunday, April 19, 1998

Family Day featured circus music, food, and juggling and a program, “Following Curry’s Yellow Brick Road: From Kansas to Wisconsin” by John Duggleby and friends.
Sunday, April 26, 1998

Crafts demonstrations: master craftsmen from Pakistan practiced traditional techniques of pottery, beadmaking, and textile printing
Daily, Tuesday, September 22–Thursday, October 8, 1998

EVENTS FOR EDUCATORS

Teacher Workshop: Madison Metropolitan School District “Madison Snapshot—Survey of Cultural Organizations”
Wednesday, October 8, 1997

Teacher Workshop: Shorewood Elementary School (Madison)
“Ancient Greek Art”
Monday, October 20, 1997

Teacher Workshop: DeForest School District
“Using Math, Language Arts, and Technology at the Elvehjem”
Wednesday, October 29, 1997

Teacher Workshop: Madison Metropolitan School District Elementary Visual Arts Teachers, with the Madison Art Center
Monday, January 19, 1998

Teacher Workshop: “John Steuart Curry: Reinventing the Middle West”
Thursdays, April 2, 16, and 23, 1998

Teacher Workshop: Madison Metropolitan School District “Beads, Body, and Soul: Art and Light in the Yorùbá Universe, a Preview”
Monday, April 19, 1999

PUBLICATIONS

Bulletin / Biennial Report. July 1995–June 1997, 200 pp. 171 black-and-white illustrations. May 1998.

Patricia Junker. *John Steuart Curry: Inventing the Middle West*. Essays by Henry Adams, Charles C. Eldredge, Robert L. Gambone, M. Sue Kendall, Patricia Junker, Lucy J. Mathiak, Theodore F. Wolff. Published in conjunction with Hudson Hills Press. 252 pp. 68 color, 111 black-and-white illustrations. March 1998.

Ruta Saliklis. *Sacred Wood: The Contemporary Lithuanian Woodcarving Revival*. Essays by Beverly Gordon, Ale Pociulpaite, Milda Baksys Richardson, Ruta Saliklis. 56 pp. 54 black-and-white illustrations. June 1998.

Andrew Stevens. *150 Years of Wisconsin Printmaking*. 88 pp. 16 color, 67 black-and-white illustrations. November 1998.

UW–Madison Department of Art Faculty Exhibition. Essay by Laurie Beth Clark. 84 pp. 38 color, 18 black-and-white illustrations. January 1999.



Publications for 1997–1999

Docent Program

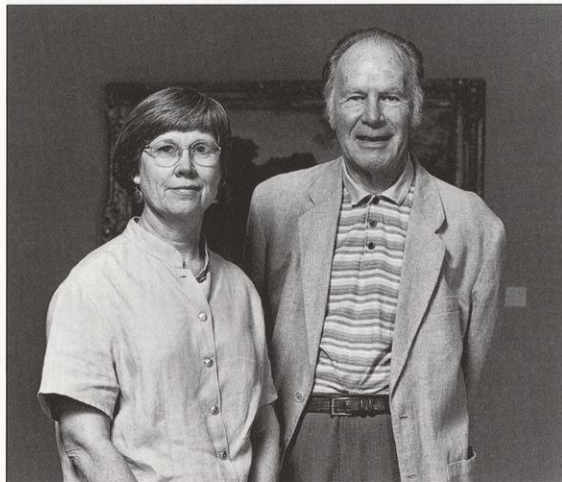
July 1, 1997–June 30, 1999

Docents devoted 11,800 hours to giving tours, presenting outreach programs, and being trained during these two years. Docents Greta Lindberg and Jean-Pierre Golay, gave presentations on our classical and French art collections, respectively, at the Wisconsin Association of Foreign Language Teachers annual meeting in Appleton in 1997. Ann Kramer represented the Elvehjem at the 1998 Wisconsin Docent Symposium at the Milwaukee Public Museum. She gave a presentation in the session “Sensational Docent Programs: Training.” Marion Stemmler, who for a dozen years planned bus travel for docents to see important art collections and exhibitions in the region, has retired from that endeavor. We are grateful for her efforts to extend docent education and experience. We recruited and trained a new docent class in fall of 1998. By the end of the year sixteen had graduated, and we welcomed them to the ranks of tour giving. In spring 1998 we designated a new status of docent, the associate, to recognize the long and exemplary service of some of our guides.

Docents’ language skills are listed

*Docent associate

Christine Alfery
Emy Andrew (German)
Dee Baumann (FY99)
Dorothy Berg
Judy Berry (FY99)
Mary Berthold*
Mary Brennan
Arnold Brown
Ellen Browning
Helene Byrns
Beverly Calhoun
Irmgard Carpenter
Suzanne Chopra
Lynn Christensen (FY99)
Judy Christenson



Docents Greta Lindberg and Jean-Pierre Golay represented the Elvehjem at the Association of Foreign Language Teachers in 1997

Louise Clark
Sue Conley (FY99)
Susan Daugherty
Beverly Dougherty
Audrey Dybdahl
Virginia Dymond*
Jane Eisner
Joan Feldman
Mark Felten (FY99)
Joan Fliegel (FY99)
Carolyn Gaebler*
Jerry Germanson
Jean-Pierre Golay (French)
Gail Goode
Mary Jane Hamilton
Brenda K. Harrop (FY99)
Mary Harshaw
Ann Hartmann
Gertrude Herman*
Sylvia Hultkrans
Crellin Johnson
Jean Jolin (FY99)
Sally Jones
Ruth Kaczor
Belkis Kalayoglu (French)



Docents Sybil Robinson and Barbara Klokner

Phyllis Kauffman (FY99)
 Tom Kleese (1997-98)
 Barbara Klokner
 Ann Kramer
 Lynne Krainer (FY99)
 Joan Kuypers
 Ellen Lewis
 Beatrice Lindberg
 Greta Lindberg
 Dorothy V. Little
 Ginger Long
 Elizabeth McCoy
 Robin Mendelson (FY99)
 Victoria Meyer (Spanish)
 Judith Mjaanes
 Bob Najem (French, FY99)
 Marjorie Nestingen
 Amy Newell (FY99)
 Sue Niemann
 Nicole Nitchman (FY98)
 Peg Olsen
 Sallie Olsson
 Marjon Ornstein (FY99)

Hiram Percy
 Rosemary Penner
 Marcia Philipps Hyzer
 Jane Pizer
 Fred Polenz
 Ann Polzer (FY99)
 Toni Richards
 Sybil Robinson
 Ingrid Russell
 Claire Ryan (FY99)
 Miriam Sacks*
 Ann Sauthoff
 Linda Savage (FY99)
 Lynn Schten
 Henryka Schutta*
 Ellen Louise Schwartz
 Pauline Scott
 Glenna Shannahan
 Ellen Simenstad
 Jan Smart
 Susan Stanek*
 Fran Starkweather (FY99)
 Kitty Steinwand (French)
 Marion Stemmler
 Peg Stiles
 Emma Strowig
 Catherine B. Sullivan (French)
 Pat Thomas
 Marian Thompson*
 Shirley Vandall
 Margaret Walker
 Nancy Webster
 Olive Wile
 Betty Wright (FY98)
 Mikii Youngbauer (FY99)
 Karen Zilavy

FINANCIAL SUPPORT

The Elvehjem Museum owes its success over the past two years to the hundreds of donors, members, and organizations that provided generous financial support and in-kind contributions for exhibitions, programs, special events, and the permanent collection. It is a pleasure to thank the Elvehjem's many friends and supporters, whose dedication to the museum continues to strengthen our mission to serve the UW–Madison community and the general public. The Elvehjem's broad base of support ensures a healthy funding balance. Contributions from the University of Wisconsin–Madison; local, regional, and federal government grants; special events; corporate, foundation, and private donations; and in-kind contributions of goods and services all demonstrate the importance of the museum to our many constituents.

We especially want to thank several funders for their support during the period of this publication. From July 1, 1997 to June 30, 1999, the Elvehjem competed successfully for funds from federal, state, and local agencies. Major awards from the National Endowment for the Arts supported two exhibitions in 1998: *John Steuart Curry: Inventing the Middle West* (\$23,080) and *Great Cities, Small Treasures: The Ancient World of the Indus Valley* (\$87,000). A significant grant from the National Endowment for the Humanities (\$100,000) also supported the *John Steuart Curry* exhibition. The Elvehjem received \$12,286 in support from the Wisconsin Arts Board's Arts Challenge Initiative program as a result of increased museum fundraising efforts, and the Wisconsin Sesquicentennial Commission provided two generous grants to the Elvehjem for exhibitions organized in conjunction with the state's 150th anniversary. Continuing support from the Norman Bassett Foundation, the Evjue Foundation Inc./The Capital Times, and the Madison Community Foundation highlighted the strong commitment by local foundations to the museum's programming.



Clay Lewis (right), senior program officer for the National Endowment for the Humanities, talks to Professor David Hayman and Loni Hayman at the opening for John Steuart Curry, which was partially funded by the NEH

Several private foundations provided important funds to the Elvehjem for the first time during this period, including the Henry Luce Foundation, Inc., the Lynde and Harry Bradley Foundation, The Richard Florsheim Art Fund, and the Lithuanian Foundation. The Erdman Family Foundation also supported the Elvehjem with a significant grant. The museum received generous corporate support for exhibitions from Lands' End, Inc., Consolidated Papers Foundation, Inc., and Madison Newspapers, Inc. Significant contributions from many wonderful individual donors were greatly appreciated, including gifts from Alvin and Terese Lane, Ms. Joen Greenwood, Mr. Emile H. Mathis II, and from many Elvehjem Museum Council members.

The museum's 1998 Gala celebrated the *John Steuart Curry: Inventing the Middle West* exhibition in grand style. Over 350 guests enjoyed an evening of circus food, music, and thrilling entertainment as the Elvehjem's Paige Court was transformed into a circus tent. The Circus World Museum in Baraboo generously provided a circus float, wagon, and banners to help decorate the museum. We greatly appreciate the hosts and hostesses of the Galas and their efforts to bring friends and acquaintances to the event.



Long-time League member Susan Stanek advocates museum membership

MEMBERSHIP HIGHLIGHTS

The Elvehjem's membership base has grown steadily in the past two years. As of June 30, 1999, some 1,100 members were actively supporting the museum's operations and in turn, receiving valuable benefits. Festive receptions celebrating the opening of temporary exhibitions offered entertainment and refreshments for some 3,800 members and guests throughout the two years. The receptions for *Great Cities*, *Small Treasures: The Ancient World of the Indus Valley*, and *University of Wisconsin-Madison Department of Art Faculty* were particularly well attended. The Print Portfolio Group, a membership category formed to give members access to important print dealers, continued to thrive under the guidance of Curator of Prints and Drawings Drew Stevens. The Elvehjem cooperated with the Madison Art Center on two bus trips to the Art Institute of Chicago, and participants enjoyed an exhibition of work by Scottish architect, artist, and designer Charles Rennie Mackintosh (summer, 1997) and *Renoir's Portraits: Impressions of an Age* (fall, 1997). In February of 1999 the Elvehjem and Wisconsin Public Television organized a five-day excursion to Los Angeles to enjoy the major exhibition *Van Gogh's Van Goghs* and visit the newly completed J. Paul Getty Museum and other California arts venues. All trips offered a special discount for Elvehjem members.



Volunteers Rebecca Beverstein (left) and Natalie Petersky (right) aid staff members Ina Dick and Anne Lambert in checking coats for reception

VOLUNTEERS

The development department benefited greatly from the help of dedicated volunteers from the Elvehjem League and a corps of UW-Madison students. These individuals assisted the Elvehjem by promoting the museum and its membership opportunities and working on mailings and other office duties. During several exhibition receptions, league members served as welcoming ambassadors for the museum by greeting guests and answering questions. Several league members embarked on special membership promotion projects, including a dinner for the Alpha Delta Kappa Society. League members who were active during this two-year period include Fran Bryson, Nancy Doll, Vicki Hallam, Mary Ann Halvorson, Marcia Philipps Hyzer, Valerie Kazamias, Ellen Lewis, Madeleine Litow, Rosanna Patch, Sybil Robinson, Annetta Rosser, Henryka Schutta, Susan Stanek, and Hat Stevens. Volunteers from Wisconsin Public Radio also assisted with a number of teas following the Sunday Afternoon Live at the Elvehjem chamber music concerts. In the spring of 1999, the Elvehjem honored volunteers from all museum departments with a special recognition event.

Development Activities

July 1, 1997–June 30, 1999

SUNDAY AFTERNOON LIVE FROM THE ELVEHJEM CONCERT SERIES

The Sunday Afternoon Live from the Elvehjem concert series has proven to be one of the museum's most popular on-going programs, featuring ninety-minute concerts presented each Sunday at 12:30 p.m. during the academic year in the museum's baroque gallery. The concerts are free and are broadcast statewide via the Wisconsin Public Radio network. During the 1998–99 season, the Elvehjem Museum and Wisconsin Public Radio celebrated their twentieth year of partnership on this program through the production of a full-color poster and concert schedule. Sunday Afternoon Live attendance figures for FY98 were 3,269 and for FY99 were 3,125 for a total of 6,394. Promotional support was provided by Wisconsin Public Radio.

Sunday Afternoon Live from the Elvehjem
1997–1999

Sundays, 12:30 p.m. in Baroque Gallery III
Broadcast live over Wisconsin Public Radio:
WERN, 88/7FM Madison; WHRM, 90.9
Wausau; WPNE, 89.3 Green Bay; WUEC, 89.7
Eau Claire; WVSS, 90.7 Menomonie; WHSA,
89.9 Brule; WGTD, 91.1 Kenosha; WLSU, 88.9
La Crosse

FY98

October 1997

- 5 Pro Arte Quartet, Madison
- 12 Whitewater Brass and Woodwind Quintets
- 19 Michael Kim, piano, Appleton
- 26 Matthew Michelic, viola, and Kathleen Murray, piano, Appleton

November 1997

- 2 Pro Arte Quartet, Madison
- 9 Paul Rowe, tenor, and Michael Keller, piano, Stevens Point
- 16 Wingra Woodwind Quintet, Madison
- 23 Robb Seftar, bassoon, and friends, Milwaukee
- 30 Leo Ornstein 105th Birthday Concert

December 1997

- 7 WYSO chamber ensembles
- 14 Philharmonic Chorus of Madison, Patrick Gorman, conductor
- 21 UW–Stevens Point Music Faculty

January 1998

- 4 Madison Tuba Consort
- 11 UW–Oshkosh Music Faculty
- 18 Artemis Horn Quartet
- 25 Oakwood Chamber Players, Madison

February 1998

- 1 Pro Arte Quartet, Madison
- 8 Martin David Jones and Clara Park, piano, La Crosse
- 15 Wisconsin Brass Quintet, Madison
- 22 Linda Bartley, clarinet, Madison

March 1998

- 1 Pro Arte Quartet, Madison
- 8 Lawrence Chamber Players, Appleton
- 15 Flutes Quatre
- 22 Duo Coriolan, Milwaukee
- 29 Uri Vardi, cello, and friends, Madison

April 1998

- 5 Marc Fink, oboe, and friends
- 12 Anthony Padilla, piano, Appleton
- 19 Wausau Conservatory Faculty
- 26 Winner of Neale-Silva Young Artist Competition

May 1998

- 3 Pro Arte Quartet, Madison
- 10 Ilona Kombrink and Wendy Rowe, sopranos
- 17 Lawrence Chamber Players, Appleton

FY99

October 1998

- 4 Whitewater Brass & Woodwind Quintets
- 11 Pro Arte Quartet, Madison
- 18 Festival Choir, Eric Townell, conductor, Madison
- 25 Parry Karp, cello, and Howard Karp, piano, Madison

November 1998

- 1 David Perry, violin; Uri Vardi, cello; Uriel Tsachor, piano
- 8 Michael Kim, piano, Appleton
- 15 Wingra Woodwind Quintet, Madison
- 22 Les Favorites, Eau Claire
- 29 Andrea Gullickson, oboe; Marianne Chaudoir, piano, Oshkosh

December 1998

- 6 Catalin Rotaru, double bass; Charles Goan, piano, Stevens Point
- 13 Pro Arte Quartet, Madison
- 20 Klara Fenyo Bahcall, violin, and Esther Wang, piano, Oshkosh

January 1999

- 10 Myung-Hee Chung, piano, Whitewater
- 17 Lawrence Chamber Players, Appleton
- 24 Steven Bjella, violin, and Michael Keller, piano, Stevens Point
- 31 Wingra Quintet Soloists & Friends, Madison

February 1999

- 7 Oakwood Chamber Players, Madison
- 14 Pro Arte Quartet, Madison
- 21 Wisconsin Youth Symphony Orchestras chamber ensembles
- 28 Pro Arte Quartet, Madison

March 1999

- 7 Tim Lane, flute, & Nancy Baker, piano, Eau Claire
- 14 Wausau Conservatory Faculty
- 21 UW-Madison Voice Faculty: Mimmi Fulmer, Ilona Kombrink, James Doing, Paul Rowe, with Martha Fischer, piano
- 28 Bach Dancing and Dynamite Society, Madison

April 1999

- 4 Solon Pierce, piano
- 11 Neale-Silva Young Artist Competition Finalist
- 18 Pro Arte Quartet, Madison
- 25 Paul Kosower, cello, Eau Claire

May 1999

- 2 Wisconsin Brass Quintet
- 9 Lawrence Chamber Players

**SUNDAY AFTERNOON
LIVE FROM THE ELVEHEJM**

October 1998
4 Whitewater Brass & Woodwind Quintets
11 Pro Arte Quartet (Madison)
18 Festival Choir, Eric Townell, cond. (Madison)
25 Parry Karp, cello, and Howard Karp, piano (Madison)

November 1998
1 David Perry, violin; Uri Vardi, cello; Uriel Tsachor, piano
8 Michael Kim, piano (Appleton)
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April 1999
4 Solon Pierce, piano
11 Neale-Silva Young Artist Competition Finalist
18 Pro Arte Quartet (Madison)
25 Paul Kosower, cello (Eau Claire)

May 1999
2 Wisconsin Brass Quintet
9 Lawrence Chamber Players

Celebrating its 20th year, Sunday Afternoon Live is a series of weekly chamber music concerts presented by the Elvehjem Museum of Art and Wisconsin Public Radio with the cooperation of the University of Wisconsin-Madison School of Music.

Sundays at 12:30 at Elvehjem Museum of Art, Madison

Radio Live on Wisconsin Public Radio
WISN, 630 AM Madison; WISN, 90.3 FM Beaver
WISN, 89.3 FM Janesville; WISN, 89.3 FM Clinton
WISN, 90.3 FM Stevens Point; WISN, 89.3 FM Port
WISN, 90.3 FM Oshkosh; WISN, 89.3 FM Eau Claire

RECEPTIONS AND SPECIAL EVENTS

July 1, 1997–June 30, 1999

Saturday, July 19, 1997, Opening reception for *Hiroshige and Frank Lloyd Wright*

Friday, September 5, 1997, Opening reception for *Images of Épinal*; prereception lecture by Denis Martin, curator of prints and drawings, Musée du Québec, “Épinal Popular Imagery and the Rediscovery of Childhood”

Friday, December 12, 1997, Opening reception for *Bridge: Illusion in Clay*

Saturday, December 13, 1997, UW Horn Choir concert

Friday, December 19, 1997, Reception for the exhibition *Four Directions* with performance by the Chicago-based group Sones de Mexico

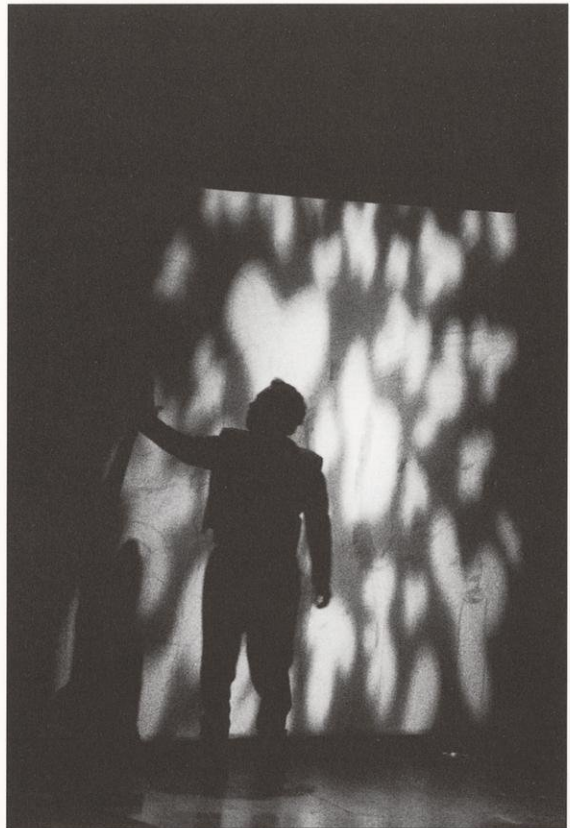
Thursday, February 26, 1998, Performance of Kronos Quartet and the artist Gronk at the Wisconsin Union Theater, in conjunction with the exhibition *Four Directions*

Thursday, March 19, 1998, Reception and tours for UW–Madison Chadbourne Residence College

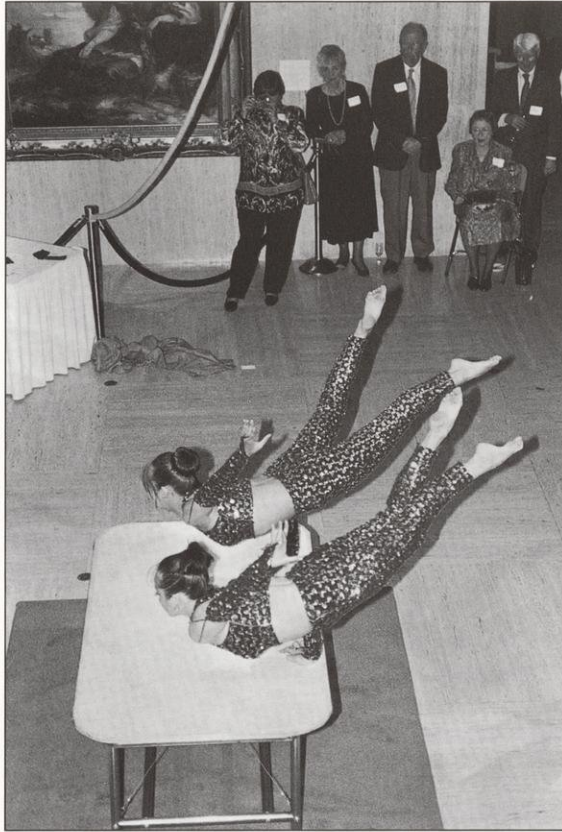
Saturday, March 21, 1998, Opening reception for *John Steuart Curry: Inventing the Middle West*; prereception gallery talk by Patricia Junker, guest curator: “Meet the Curator”



*The opening ceremony for the exhibition *Four Directions* featured a performance by Sones de Mexico*



Above: Los Angeles artist Gronk paints to the music of Joseph Julian Gonzalez played by the Kronos Quartet during a special performance at the Union Theater; Below: Gronk, Gonzalez, soprano Yvonne Regaldo, and the Kronos Quartet take a bow



The 1998 Gala Under the Elvehjem Bigtop featured circus performers from the Midnight Circus and a calliope recital by David Saloutos from the Circus World Museum in Baraboo



Director Russell Panczenko and Dean of the School of Education Charles Read gave opening remarks for the reception for the quadrennial art faculty exhibition

Saturday, April 25, 1998, Gala fundraising event, "Under the Elvehjem Big Top"

Friday, May 15, 1998, Downtown Gallery Night

Saturday, May 30, 1998, Opening reception for *Sacred Wood: The Contemporary Lithuanian Woodcarving Revival*; prereception gallery tour by Ruta Saliklis, guest curator, "A Stroll Through the Woods"

Saturday, July 25, 1998, *Close to Home: Photographs by Larry Towell and the Madison Photo Club*; prereception gallery talk by artist Larry Towell, artist

Friday, September 18, 1998, Opening reception for *Great Cities: Small Treasures: The Ancient World of the Indus Valley*; prereception gallery talk by Jonathan Mark Kenoyer, associate professor, UW–Madison Department of Anthropology: "The Ancient World of the Indus Valley"

Thursday, October 29, 1998, Midwest Museums Conference dinner

Saturday, November 21, 1998, Opening reception for *150 Years of Wisconsin Printmaking*; prereception gallery talk by Andrew Stevens, curator of prints and drawings, Elvehjem Museum of Art

Friday, December 4, 1998, Opening reception for *Joe Wilfer: Collaborations on Paper*

Saturday, December 5, 1998, UW Horn Choir concert

Friday, January 29, 1999, Opening reception for *University of Wisconsin–Madison Department of Art Faculty*

Thursday, March 25, 1999, Reception for residents of UW–Madison Chadbourne Residence College

Friday, May 14, 1999, Downtown Gallery Night/Opening reception for *Art of Allusion: Monumental Works on Paper and Daumier's Royalty and Rogues*

Sources of Revenue

July 1, 1997- June 30, 1999

FEDERAL, STATE, AND LOCAL GRANTS

Dane County Cultural Affairs Commission
Madison CitiARTS Commission
National Endowment for the Arts
National Endowment for the Humanities
Wisconsin Arts Board
Wisconsin Humanities Council
Wisconsin Sesquicentennial Commission

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(* signifies matching gift)

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In Memory of Frances Broc

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Madison hosted a Midwest Museum Conference in October 1998, and the Elvehjem featured a dinner for attendees

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Financial Report

July 1, 1997– June 30, 1999

The Elvehjem Museum of Art essentially has seven sources of revenue and support: the university's allocation of resources (both services and a financial allocation); government, foundation, and UW Trust fund grants; gifts from friends of the museum and the university (both restricted and unrestricted); interest income (primarily generated by our endowment funds); and other earned income. Total revenue and support for FY98 totaled \$2,399,166 compared to \$2,430,651 in FY99.

The dollar amount of revenue and support will vary from year-to-year based upon the complexity and size of the museum's exhibition programs for the current and subsequent years. Especially increases in gifts and grants will be noted as the museum prepares for an ambitious exhibition schedule. In FY98, both government grants and gift income totals were above the corresponding totals in FY99 as gifts were sought and received in support of the John Steuart Curry exhibition. In FY99, the John Steuart Curry exhibition was on tour resulting in an increase in touring exhibition fees when compared to FY98.

Expenses totaled \$2,359,044 in FY98 compared to \$2,816,049 in FY99. The majority of this increase in expenses was due to the increase in dollars disbursed for the purchase of art. In addition, building operations expense increased from

\$227,586 to \$323,364 in FY99. Both numbers are an estimate calculated by the university's department of physical plant. The increase occurred because of improved methods in calculating the museum's allocation of those expenses.

Personnel expenses include salaries and fringe benefits for thirteen permanent full-time museum employees, fully funded by the University of Wisconsin. The salary expense category also includes the wages of temporary student employees, approximately twenty-two per year, who work in all areas of the museum and are given valuable museum work experience in addition to their salaries. Security and building maintenance personnel are assigned to the Elvehjem Museum by the university; their respective salaries in addition to related supplies and prorated university utilities are reflected under the Security and Building Operations expense categories.

The exhibition expense category includes all expenses associated with organizing and mounting an exhibition such as salaries of temporary installation crew employees, loans, shipping, exhibition catalogues, announcements, opening activities, etc. Educational program expenses related to exhibitions, however, are not included in the exhibition category; the cost of educational activities related to exhibitions and those of a general nature are displayed in their own category.

COMPARATIVE FINANCIAL STATEMENTS

| | Year Ended 6/30/98 | Year Ended 6/30/99 |
|----------------------------------|---------------------------|---------------------------|
| SUPPORT:AND REVENUE | | |
| Support: | | |
| Government grants | \$132,754 | \$35,625 |
| UW Trust Fund grants | \$70,500 | \$72,575 |
| Foundation/corporate grants | \$202,500 | \$123,975 |
| Membership | \$52,795 | \$54,711 |
| Gifts | \$104,253 | \$138,148 |
| UW support | \$1,243,428 | \$1,318,873 |
| | <u>\$1,806,230</u> | <u>\$1,743,907</u> |
| Revenue: | | |
| Touring exhibition fees | \$3,454 | \$82,310 |
| Interest income | \$384,889 | \$430,718 |
| Museum Shop (gross) | \$155,182 | \$163,415 |
| Art deaccession proceeds | \$27,414 | \$0 |
| Other proceeds | \$21,997 | \$10,301 |
| | <u>\$592,936</u> | <u>\$686,744</u> |
| Total Support and Revenue | <u>\$2,399,166</u> | <u>\$2,430,651</u> |
| EXPENSES | | |
| Salaries: | \$632,177 | \$682,596 |
| Program: | | |
| Permanent collection | \$56,594 | \$45,459 |
| Exhibitions | \$304,646 | \$307,570 |
| Education programs | \$22,767 | \$11,433 |
| Membership | \$5,452 | \$8,860 |
| Sunday Afternoon Live | \$5,805 | \$11,954 |
| Publications | \$35,486 | \$25,269 |
| Art Purchases | \$541,521 | \$875,660 |
| | <u>\$972,271</u> | <u>\$1,286,205</u> |
| Supporting services: | | |
| General administration | \$119,549 | \$166,962 |
| Building operations | \$227,586 | \$323,364 |
| Security | \$263,210 | \$196,474 |
| Remodeling/equipment | \$36,765 | \$11,263 |
| Museum Shop expenses | \$107,486 | \$149,185 |
| | <u>\$754,596</u> | <u>\$847,248</u> |
| Total Expenses | <u>\$2,359,044</u> | <u>\$2,816,049</u> |

| | Year Ended 6/30/98 | Year Ended 6/30/99 |
|---|-----------------------|-----------------------|
| Surplus (Deficit) before additions to endowment | \$40,122 | (\$385,398) |
| Gifts to endowment | \$854,056 | \$57,095 |
| Surplus (Deficit) after additions to endowment | \$894,178 | (\$328,303) |
| | | |
| FUND BALANCES, beginning | \$8,904,064 | \$10,500,326 |
| NET UNREALIZED INVESTMENT GAIN, endowment | \$702,084 | \$756,600 |
| | | |
| FUND BALANCES, ending | \$10,500,326 | \$10,928,623 |

Note: The endowment funds of the Elvehjem Museum of Art are held and managed either by the University of Wisconsin Foundation or the University of Wisconsin System Trust Funds. Gifts to specific endowment funds in FY98 totaled \$894,178; in FY99, additions to endowment funds totaled \$57,095.

The fund balances noted above on the comparative financial statements include two components: 1) the carry-forward fund balances of acces-

sible unrestricted and restricted museum accounts plus 2) the total market value of all endowment funds held for the Elvehjem Museum by the UW Foundation and UW Trust Funds. On June 30, 1998, the ending fund balance included 1) carry-forward of \$1,015,882 and 2) endowment fund market values of \$9,484,444. On June 30, 1999, ending fund balance consisted of 1) carry-forward of \$922,938 and 2) endowment fund market values of \$10,005,685.

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JULY 1, 1997– JUNE 30, 1998

* signifies Print Portfolio member

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Pleasant Frautschi enjoys an Elvehjem reception

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Robert Bolz and council member Anne Bolz marvel at the deceptive ceramic planks of Bridge: Illusion in Clay

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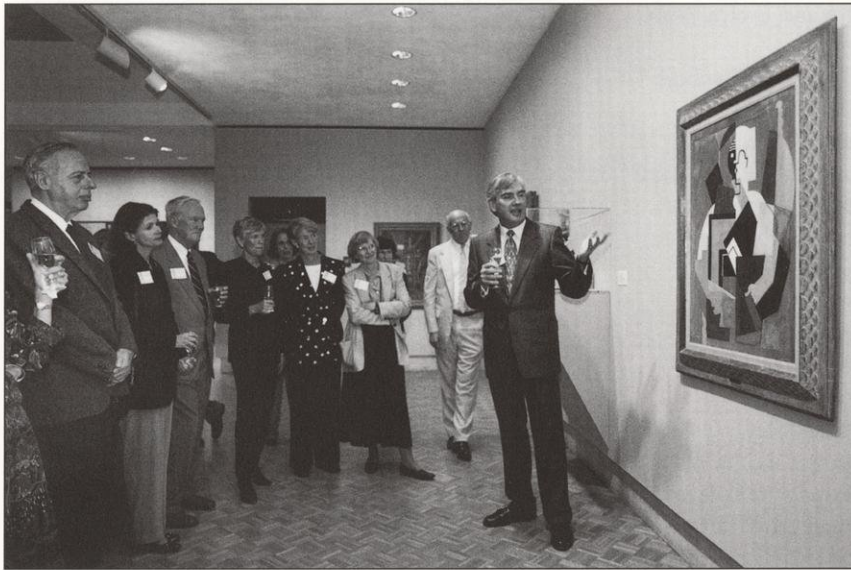
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Russell Panczenko unveils the new cubist painting by Albert Gleizes to council members

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Lise Hawkos
Phyllis Hawthorne
Helen Hay
Lori Hayward
Judith Heidelberger

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Phyllis R. Helmer
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K. Louise Henning
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Linda Merriman
Hitchman
Lois Hodgell
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Jaroslawa Horiatshun
William Horlick High
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Leslie Ann Howard
Evelyn A. Howell
Edna Huggett
Kathryn Dey Huggett
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C. Richard Hutchinson
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Sandra Ihle
Irene M. Ilgen
Don and Donna Jacobson
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Leo and Sheilah Jakobson
Elizabeth Jallings
James and Susan Jefferson
Janet L. Jensen
David and Marjorie
Johnson
Greg Johnson

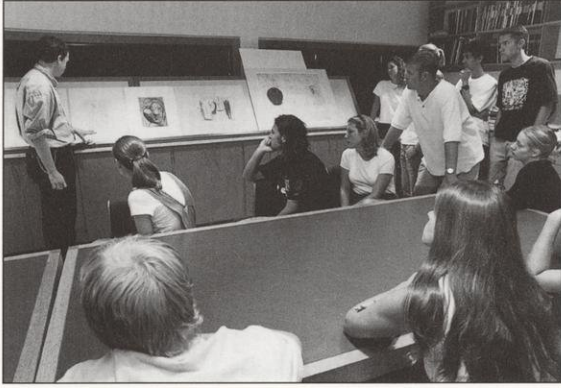
Crellin Johnson
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Ellen K. Johnson
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Clarice L. Johnson
Brian and Laurel Joiner
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Sally Jones
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Victoria Junco-Meyer
Kim Kachelmyer
Ruth Kaczor
Sylvia Kadushin
Ellen S. Kaim
Lydia B. Kalaida
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Mertz
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Phyllis Kauffman
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Dorothy Helman
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Richard and Joyce Kiesling
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Caroline R. Mallatt
Claire Mangasarian
Dino Maniaci
Valerie Mannis
Menahem Mansoor
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Kahn
Helen F. Marsh
Lil Marsh
Wayne S. Martin
Mrs. R. Guy Martin
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Russell and Donna Marx
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Marie S. McCabe
Colleen McCabe
Mary E. McCarty
William H. McClain
Catharine McClellan
Pat McCorkle
Richard and Elizabeth
McCoy
Nola McGann
Maryjean McGrath
Nora A. McGuire
Judith H. McGuire
Chandler and Beverly
McKelvey
Bruce H. McLean
Marjorie McNab
Delores Meagher
Gladys S. Meier
Jo Meier
Harry Mertz
Ellen W. Meyer



Elvehjem receptions bring campus and community together

Gale W. Meyer
Victoria J. Meyer
Marion P. Meyer
Thomas Meyer
Sven F. Midelfort
Meryl Miles
Charles and Sally Miley
James and Barbara Miller
Carol and Elaine Miller, Jr.
Steven E. Miller
Anne Minahan
Doris S. Mita
Gene Mitchell and Janis
Arnoviche
Mr. and Mrs. John
Mitchell
Donna Mitchell
Akira Miura
Rolf and Judith Mjaanes
Galila Morahg
Mattie E. Morin
Nanette C. Mosher
Kathleen Mosher
Gene Mueller
Peter Munoz
Mary Lou Munts
Robert and Arabel
Murphy
A. C. Murphy
Wynona H. Murray
Kevin C. Myren
Monona H. Nafziger
Inaam S. Najem
Gil Nathanson and Mary
Saecker
George and Judith Nelson
Marilyn Nelson
Donald G. Nelson
Evelyn V. Nelson
Marjorie Nestingen
Daniel and Gillian Nevers
Eldon and Joy Newcomb
Brent Nicastro and Nora
Cusack
Donald and Barbara
Nichols
Daniel W. Nickolie
Robert and Joan Niebauer
Eugene and Olive Nordby
Buzz and Kit Nordeen
Agatha A. Norton
Joan F. Nugent
Tom O'Connor
Oconto Falls Public
Schools
Clarence W. Olmstead
Peg Olsen
Jo C. Olson
Edith M. Olson
Daniel and Bonnie Olson
Sallie Olsson
Virginia Oosterhous
Peter and Artie Orlik
Marjon B. Ornstein
Johanna Viche-Naess
Osborne
Ilah M. Ostrum
Asher and Perle Pacht
Fredericka Paff
John and Carol Palmer
Portia Paradise
Seymour V. Parter
George Pasdirtz



University classes study prints in the Mayer Print Center

William and Rosanna
Patch
C. Duane Patterson
Fred Paul
Arline Paunack
Eileen Payne
Dr. and Mrs. Douglas
Pearce
Hiram Percy
Mrs. Howard L. Peck
Ron Penkoff
Rosemary Penner
Merle and Barbara Perkins
Kato L. Perlman
Irv and Becky Perlman
Jean Petersen
Martha Peterson
Dushanka Petrovich
Thomas and Brenda
Pfaehler
Lois M. Pieper
Jane A. Piliavin
Robert Pitcher
Evan and Jane Pizer
Mary Kay Plantes
Sidney and Mary Podell
Frederick and Lois Polenz
Ann E. Polzer
Arthur and Elizabeth Pope
Pamela Porter
Patricia Poses
James and Jean Potter
Suzanne Potthast
Julianne W. Powell
E. Arthur Prieve
Sally Probasco and Topf
Wells

Marie B. Pulvermacher
Alice Punwar
Marvin and Rhoda Rabin
Bob Rader
Louis and Fran Rall
Richard Ralston
Kathryn Ramberg
Richard and Lorraine
Ranney
Nanette T. Rasmussen
James and Elizabeth
Rasmussen
Roger and Nancy Rathke
Elaine D. Rattunde
Edward K. Ream
Mary J. Reinke
Fran and Lois Renz
Joy K. Rice
Walter and Jean Rideout
Vincent C. Rideout
Richard and Nina
Rieselbach
Kenneth and Joan Riggs
Jane Ridders
Paula Rinelli
Mark and Patricia Riordan
Hans and Theron Ris
Nancy N. Risser
Orville M. Robbins
Leigh Roberts
Christine Robertson
Jeanne C. Robichaud
Patricia H. Roedell
John Rogerson
Shirley Roman
James W. Rose
Brigitte Rosemeyer

Jeanette Ross
Annetta H. Rosser
Joanne Rothe
H. Jean Rowley
Robert and Judith Rubin
Eric R. Rude
Ron and Perine Rudy
Louise M. Rusch
Marvin and Ingrid Russell
Catherine Ryan
Claire Ryan
Karen H. Sack
Norman and Miriam Sacks
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Ruth M. Sanderson
Marta Sanyer
Ellen W. Sapega
Thomas and Audrey
Sargeant
Harry and Ann Sauthoff
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Michelle Schaufler
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Ronald E. Scherer
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Marilyn J. Schilling
Roth Schleck
Gerald M. Schnabel
Hans and Miriam
Schneider
Helen Schneider
Fay L. Schoenemann
Yvonne Schofer
Richard and Therese
Schoofs
Dean and Carol Schroeder
Gloria H. Schroeder
Barbara W. Schuette
Eugene P. Schuh
Lillian Schultz
Virginia L. Schumann
Theodore Schuster
Maxine G. Schuster-Symes
Dr. and Mrs. Henry
Schutta
Suzanne Schwab
Mathilda V. Schwabach
Ralph and Esther Scott
Betty Scott

Pauline C. Scott
Merton M. Sealts, Jr.
Millie Seaman
Betty M. Seiler
Gail Selk
William and Elizabeth
Sewell
Michael H. Shank
Dorothy Shannon
Joseph and Grace Shaw
Barbara Shaw
J. Thomas Shaw
Jeremy and Ann Shea
Margret S. Siedschlag
Carl and Elizabeth
Silverman
Anne Sims
Russell and Rita Sinaiko
Marcus and Blanche
Singer
Mr. and Mrs. Philip
Siskind
Sarah Siskind
Maureen D. Skelton
Robert and JoAnn Skloot
Richard and Lisa
Skofronick
David and Marilyn
Slautterback
Jean L. Sloan
Laura L. Smail
Chuck and Connie Smalley
Avis H. Smart
Morton and Paula Smith
Donald and Eileen Smith
Roland and Nancy Smith
Verna W. Smith
Janna Smith
Rose B. Smith
Sandra Smith
David Smithson
Jeanne B. Snodgrass
Louis Solomon
Rita Somers
Catherine T. Sommer
Glenn and Cleo
Sonnedecker
Emma-Lou Sorum
William F. Spengler
Harvey Sperling
James and Charlotte
Spohn

Joe and Betty Spradling
 Susan Stanek
 Frances Starkweather
 Debra Steaffens
 Ramona J. Steele
 Karen S. Stein
 Charlotte Stein
 John Steines
 Marion P. Stemmler
 Margaret Stephenson
 James Stern and Judith
 Rose
 Andrew and Anna Stevens
 Hat Stevens
 Celia K. Stevenson
 Michael Stieghorst and
 Sue Conley
 Margaret G. Stiles
 Grace Stith
 Norton Stoler
 Anne L. Stoll
 Emma Strowig
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 Deb Sutinen
 Bob Sutton and Gretchen
 Kreuter
 Ida Swarsensky
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 Tabachnick
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 Dorothy Taft
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 Robert and Judith Taylor
 John Tedeschi
 Rayla G. Temin

Sylvia L. Temkin
 Waltraud B. Tepfenhardt
 Jean Tews
 Gerald and Priscilla Thain
 Elizabeth Theisen
 H. Dale and Sue Ann
 Thieben
 Judith S. Thomas
 Donald and Joanna
 Thompson
 Cliff Thompson
 Howard and Judith
 Thompson
 Barbara Thoreson
 Connie Threinen
 John and Barbara Tolch
 Ray and Marion
 Tomlinson
 Maxine Triff
 Martisha E. Turk
 Walter and Phyllis Turner
 Ben and Jane Tybring
 Jon and Susan Udell
 Peg Unger
 University of Iowa
 Libraries
 David and Laura Uphoff
 Louise Uphoff
 Marvin and Naomi
 VanCleave
 Shirley B. Vandall
 Dr. and Mrs. A. Paul
 Vastola, Jr.
 Betty Vaughn
 Susanne C. Voelr
 Richard E. Volbrecht
 Burton and Georgia
 Wagner
 Marion J. Wagner
 Lore E. Wahl
 Gloria Waity
 Richard and Margy Walker
 Patricia D. Watkins



A new exhibition is to be examined and enjoyed

Elwyn and Evelyn Weible
 Tilly Weinstein
 Lee Weiss
 Anthony J. Weitenbeck
 Wally I. Welker
 Thelma J. Wells
 John and Celeste Wencil
 Ruth M. Werner
 Nancy K. Westman
 Marsha L. Wetmore
 Betty Whitehead
 Betty Whitney
 Mary E. Wiegand
 Joseph Wiesenfarth
 Doris Wight
 Mary N. Wilburn
 Terry and Linda Wiley
 Barbara Wiley
 James and Lorna Will
 Paul and Coe Williams
 Margaret A. Williams
 Lucille Williams
 Dorothy E. Wineke
 Hermine Wirthlin
 Wisconsin World
 Organization of China
 Painters

Robert and Patricia
 Wochinski
 Kathleen Woit
 Michelle Woldt
 Martin and Anne Wolman
 Jane H. Wood
 Delma D. Woodburn
 Jim Woodford
 David and Rosalind
 Woodward
 Eva Wright
 Aaron Wunsch
 Louise A. Young
 Susan J. Young
 Jin-Wen Yu
 Peggy F. Zalucha
 Helen Zawacki
 Theodora Zehner
 Shirley A. Ziegelmaier
 Ethel Ziegler
 Bonnie L. Ziegler
 Tom and Karen Zilavy
 Marjorie N. Zimmerman
 Faith M. Zobel
 Gabriele Zu-Rhein

While we make every effort to ensure that our lists are accurate, we know we may make errors. Please let us know of any changes or omissions and accept our apologies.

Elvehjem Museum of Art Staff

Russell Panczenko, Director

Leslie Ann Blacksberg, Curator

Lori DeMeuse, Assistant to the Director

Connie Diring, Secretary (FY99)

Ina Dick, Development Intern

Shari Jacobson, Word Processor

Christa Knudsen, Marketing Intern (FY98)

Anne Lambert, Curator of Education and Outreach

Laura Larkin, Sunday Concert Intern (FY98)

Corinne Magnoni, Assistant Director for Administration

Brenda Mikeo, Sunday Concert Intern (FY99)

Amy Parkel, Secretary (FY98)

Kathy Paul, Development Specialist

Liese Pfeifer, Museum Shop Manager

Patricia Powell, Publications Editor

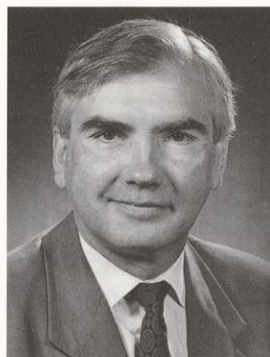
Pam Richardson, Registrar

Jerl Richmond, Exhibition Designer

Andrew Stevens, Curator of Prints, Drawings, and Photographs

STAFF PROFESSIONAL ACTIVITIES

July 1, 1997–June 30, 1999



Director Russell Panczenko continues to serve on the UW Foundation for Arts advisory board. In 1997 and 1998 he served on the professional practices committee of the Association of Art Museum Directors (AAMD) and on the

UW Sesquicentennial committee. He was cochair for the conference of the Association of Midwest Museums, held in Madison October 28–31, 1998. He taught Museum connoisseurship (Art History 601) in fall 1997. In fall 1998 he hosted the UW Alumni Tuscan College program. He gave a gallery tour to UW Alumni of the exhibition John *Steuart Curry* at the Nelson-Atkins Museum of Art in Kansas City, October 23, 1998. He attended a conference, *The Two Art Histories: The Museum and the University*, at the Clark Art Institute on April 9–10, 1999. He attended two meetings of the AAMD in 1998, one in January held at the Getty complex in Malibu, California and one in May held at the Worcester Art Museum in Massachusetts. Panczenko also gave verbal critiques of UW–Madison graduate art student exhibitions in 1997 and 1998.



Curator of Prints, Drawings, and Photograph Andrew Stevens attended the spring meetings of the North American Print Council in Lawrence, Kansas in 1998 and in New York City in 1999. He gave lectures on the

traveling exhibition *The Sculptor's Line: Henry Moore and Printmaking* at the Cornell Fine Arts Museum at Rollins College in Winter Park, Florida and at the Baum Gallery at the University of Central Arkansas in Conway, Arkansas. He wrote the catalogue for *150 Years of Wisconsin Printmaking* and gave talks on the exhibition to the Print Forum of the Milwaukee Art Museum and at the New Visions Gallery in Marshfield, Wisconsin.



Curator of Education and Outreach Anne Lambert organized the Education Committee (AAM EdCom) "Ideas Marketplace" at the Association of Midwest Museums Conference annual meeting held in Madison, October 1998. Also at that conference,

she presented at a session entitled "What Makes a Good Education Program for College and University Students," sponsored by the Association of College & University Museums & Galleries and AAM EdCom. She continued to serve on the board of the Friends of the UW-Madison Libraries; she served on the planning committee for the UW Sesquicentennial Summer Celebration in 1998 and 1999 and attended the Wisconsin Alliance for Arts Education annual conference in February 1998 and 1999.

Assistant Director for Administration Corinne Magnoni served as finance chair for the annual meeting of the Association of Midwest Museums, which was held in Madison October 28-31, 1998 and was hailed as one of the most successful conferences in AMM's history. She served as a reviewer of grants for the Institute of Museum and Library Services in both 1998 and 1999.

Assistant to the Director Lori DeMeuse served as coordinator for the planning committee of and attended the 1998 Association of Midwest Museums Conference annual meeting in Madison.



Development Specialist Kathy Paul attended the annual meeting of the American Association of Museums in Los Angeles in May 1998, the Association of Midwest Museums Conference in Madison in October 1998, and a seminar on Non-Profits and

Technology in Chicago in May 1999. In 1998 and 1999 she served on the planning committee for the UW-Madison Sesquicentennial Summer Celebration. She regularly participates in meetings with a local group of development officers who represent Madison-area arts organizations. She presented a lecture on publicity for the Wisconsin Porcelain Artists in August 1998 and served as a reviewer for the Institute of Museum and Library Services General Operating Support grant process in April 1999.

Editor Patricia Powell served on the UW Arts Institute's Standing Committee on the Visual Arts and its Arts Communicators Committee. She attended the Midwest Museums Conference on Madison and the UW Graduate School Seminar Series on Patents and Copyrights in October 1998. She wrote extended labels for images of the Chinese Cultural Revolution for CNN.com used on their website on the Cold War and on the fiftieth anniversary of the founding of the People's Republic of China.

Registrar Pam Richardson participated on an advisory panel in 1999 for Upper Midwest Conservation Association's (UMCA) field services that evaluated the effectiveness of UMCA's professional development workshops and suggested future programming. She attended the Midwest Registrars Committee, as the Wisconsin State Representative. In June 1999 she hosted two workshops given by UMCA on preservation planning and collections care for museums and archives professionals in Wisconsin.

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