



## **Artscene. Vol. 21, No. 1 January-June 2004**

Elvehjem Museum of Art

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# ARTSCENE

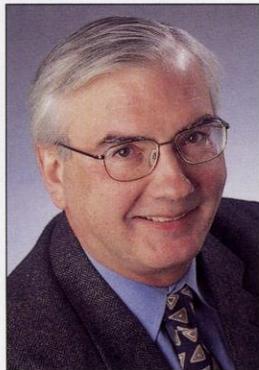
ELVEHJEM MUSEUM OF ART



**JANUARY - JUNE 2004**  
VOLUME 21 NUMBER 1

## FROM THE DIRECTOR

A popular and successful series of exhibitions we have been offering Elvehjem visitors are the periodic installations in Paige Court. This wonderful space, which measures approximately sixty by forty feet, with forty-foot high ceilings and an overhead skylight, has been host to such wonderful site-specific works as *Fireflies and Ferris Wheels* by Sam Gilliam, *Ghosts Pounding the Wall* by Xu Bing, *Labyrinth* by Patrick Ireland, *If I Had a Boat* by Judy Pfaff, and *Spiral* by Gillian Jagger.



As visitors who saw the exhibition of Xu Bing's work at the Elvehjem in 1990–1991 may recall, that was the first time that a major installation of his was presented outside of Asia. It was also the only time that *Ghosts Pounding the Wall* was presented in its entirety. For the Elvehjem this was a major coup. This spring the Elvehjem again will present a Xu Bing first. The installation *Net*, which will be on view from March 2004 through February 2005, is a new work that has been specifically conceived and designed for Paige Court. *Net* consists of a text, approximately 600 words in length taken from *Walden* by Henry David Thoreau. The text, which will be legible from the floor below, is written in large aluminum letters, in a font designed by the artist, and extends across the entire expanse of Paige Court. Rendered in a lighter weight, an image of a bird is discernible in the body of the text. In the very center, a portion of the text breaks free and cascades to the floor below into a pile of illegible random letters.

The 4,000 letters that comprise *Net* are being produced in Thailand of cast aluminum as we go to press with this newsletter. They will be shipped to Madison in January or early February. The artist will then assemble them and install this net of words in Paige Court. The logistics of the project are daunting. Xu Bing visited the Elvehjem several times last year to take measurements and determine an appropriate size for the letters. He also designed a font that would have the desired visual effect. Next was the calculation of how many words could be accommodated in the space and finally production of the letters themselves. Xu Bing himself, after consulting with colleagues in China, located the company in Thailand, which he visited last summer, that could produce the letters to his specifications. The issues of assembling the letters into a correctly rendered text and finally stretching this net of words over the large expanse of Paige Court are still to be resolved. This is very much part of the excitement of working with living artists. They invent fantastic things in their imaginations and only later grapple with the practicality of their physical realization. We are proud to be part of this creative process.

Xu Bing is a contemporary artist of international stature and arguably the most important visual artist to come out of China in recent years. Since coming to the United States fourteen years ago, Xu Bing has worked indefatigably to lessen the impact of the many cultural clichés that separate the east from the west. His artistic efforts received special recognition in 1999, when he was awarded the celebrated MacArthur Award. We are truly delighted and honored to have him back in Madison.

A handwritten signature in black ink that reads "Russell Lynes".

# Masterworks of Chinese Painting

On view in Brittingham Galleries VI and VII from January 17 through March 14, 2004 is *Masterworks of Chinese Painting: In Pursuit of Mists and Clouds*, an exhibition with sixty paintings spanning over 900 years. Primarily drawn from the private collection of renowned art historian James Cahill and family, these works represent the Song, Yuan, Ming, and Qing dynasties. Although most of the work included is landscape painting, the exhibition also features major figure and bird-and-flower paintings. The paintings represent traditional media: hanging

scrolls, hand scrolls, and album leaves.

This exhibition was organized and circulated by the Berkeley Art Museum and guest curated by Julia M. White, curator of Asian Art at the Honolulu Academy of Arts. The exhibition was made possible by Dorothy Dunlap Cahill, Hsingyuan Tsao and James Cahill, Nicholas Cahill, and Sarah Cahill, and by an anonymous donor. Major support was provided by United Commercial Bank, the Shenson Foundation, and Jane R. Lurie.



Chen Hongshou (Ch'en Hung-shou) (Chinese, 1598-1652), *Birds, Flowers, and Landscapes*, 17th century, album (6 of 12 leaves); ink and color on silk. Lent by the University of California, Berkeley Art Museum, gift of James Cahill, 1996.49.2.a-l

## Circles of Reflection

On view through February 29, 2004 in Mayer Gallery, the 100 mirrors in *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors* span more than two millennia, range from  $1\frac{1}{2}$  to almost 14 inches across, and have one polished side and one decorative. Most are circular, most have perforated knobs in the centers of their decorated sides, through which ribbons were strung to hold the mirrors. One outstanding mirror is an Eastern Han dynasty mirror of the late second century AD. In addition to Chinese inscriptions are mythical figures, winged dragons, a chariot, a tiger with rider, elegant paired birds, a giant tortoise, and other creatures that circle the mirror in an endless chase.

Madison residents Martha Limbach Carter and Thomas Carter donated these works to the Cleveland Museum of Art. This exhibition was organized and circulated by the Cleveland Museum of Art. The exhibition curator is Cleveland curator of Chinese art, Ju-hsi Chou.



Double-tier Mirror, 4th century BC, Warring States period (475–221 BC). Cleveland Museum of Art, 1999.220



Octafoil Mirror with Paired Phoenixes, Birds, and Flowers, late 8th century, Tang dynasty (618–907). Cleveland Museum of Art, 1995.366



Henri de Toulouse-Lautrec (French, 1864–1901), *Mlle Marcelle Lender, Bowing (en buste)*, 1895, color lithograph,  $12\frac{7}{8} \times 9\frac{5}{8}$  in. Gift of Mr. and Mrs. Alfred S. Lunt through the Lunt-Fontanne Foundation, Inc., 1972.65

## Nineteenth-Century European Prints

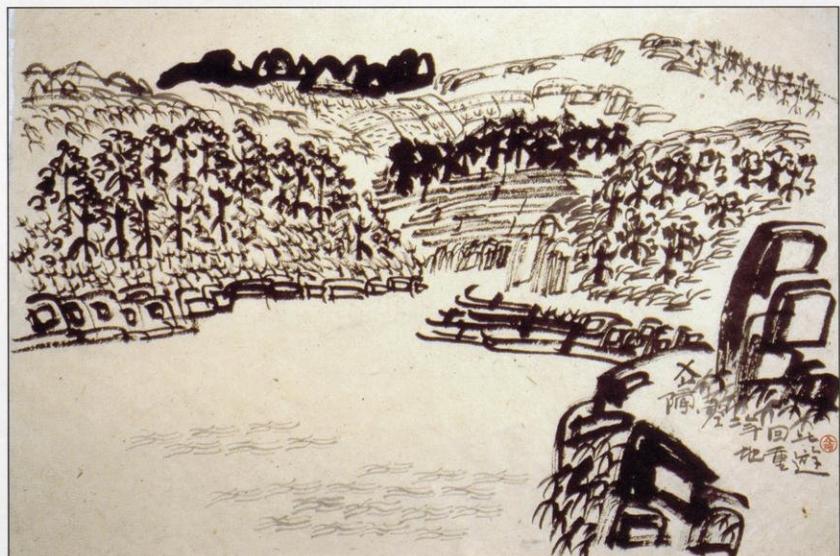
From March 13 through May 30 the Elvehjem will present a selection of European prints from the permanent collection in Mayer Gallery. These prints show the transformation of printmaking in the nineteenth century, from traditional, academic images, through the work of experimental printmakers Rodolphe Bresdin (French, 1822–1885) and James Ensor (Belgian, 1860–1949), impressionists Edgar Degas (French, 1834–1917) and Édouard Vuillard (French, 1868–1940), and artists influenced by Japanese art such as Henri de Toulouse-Lautrec (French, 1864–1901) and James Abbott McNeill Whistler (American, 1834–1903), who worked for many years in London, Paris, and Venice.



Édouard Vuillard (French, 1868–1940), *Two Sisters-in-Law (Les Deux belles-sœurs)*, 1899, color lithograph, 14 x 11 1/4 in. Edna G. Dyer Fund purchase, 70.11

## Xu Bing

From March 27 through May 23 in Brittingham Galleries VI and VII, the Elvehjem presents an exhibition and installation that showcases the evolution of Xu Bing's work during the thirteen years that the artist has lived and worked primarily in the United States and Europe, where his encounter with alien linguistic and cultural environments stimulated him to explore further issues of communication and authority in his work. Xu Bing's installations are based on elements of language, including Chinese characters and legible English letters deployed within Chinese character-like structures. Combining traditional crafts, techniques, and materials with contemporary conceptualism, his works are often interactive, inviting the



Xu Bing (Chinese, b. 1955), *Landscape*, ink on Nepalese rice paper



A student works on Xu Bing's *Square Word Calligraphy*

visitor's interventions to produce some kind of transformation.

In Gallery VII is the installation *Square Word Calligraphy Classroom*. Visitors are encouraged to experiment with Xu Bing's unique and whimsical form of writing, his square calligraphy font. The classroom consists of traditional desks with traditional writing implements—brushes, brush holders, ink, ink holders—calligraphy copy books, and examples. The gallery will also display his series of *Landscript* ink drawings on Nepalese rice paper created for the Elvehjem.

In Gallery VI will be the premier of Xu Bing's installation *Touching Without Touching*. This series works with new means of communication permitted by current technology, a mutation of Xu Bing's previous language-based works. The design of the installation is based upon works both artistic in nature and scientific in form. The creative process behind making art and making scientific objects is actually similar. The technological series *Slowly Changing Configurations* is comprised of the *Slowly Varying Computer Desktop* that changes position slowly to use all muscles instead of the traditional design that only uses a couple of muscle groups. The *Slowly Changing Lamp* allows for the brightness and color emanating from the lamp to change to permit the user to read and work in a more natural setting. The artistic series *Interactive Adult Toys* provides a method of touching for couples separated by distance. This software offers many choices of settings that can meet the users' own needs.

## Quilts: Artistry

*Quilts: Artistry from the Helen Louise Allen Textile Collection* held from June 5 through August 15, in Brittingham Galleries VI and VII brings to a close the year-long celebration of the centennial anniversary of the School of Human Ecology. It features approximately twenty-five stunning historic quilts, twelve of which have never been exhibited. One particularly unusual crazy quilt displays landscapes hand painted on silk, embroidered imagery, and black cotton lace edging. The imagery stems from Victorian popular culture local sources; one scene, possibly from Wausau where the quilt was made, depicts logging on the river. A rare stenciled bed cover (1830–39) has patterning that is both hand stenciled and pieced. A log cabin pattern variation (1880–1899) has small pieces formed around a central core into diamond shapes, which are then pieced together to create six-pointed stars that interconnect.

The collection at the UW–Madison Helen Louise Allen Textile Collection (HLATC) houses over 100 quilts and blocks, tops, and backs. It is a historical representation of the various quilt genres between 1800 and 1997, mostly from the United States, but with examples from other cultural traditions. Professor Helen Louise Allen, who taught at the UW from 1927 to 1968, amassed this outstanding textile collection to support her teaching and research, and the HLATC has continued to collect.



New York, Stenciled Bed Cover, 1830–1839, Helen Louise Allen Textile Collection

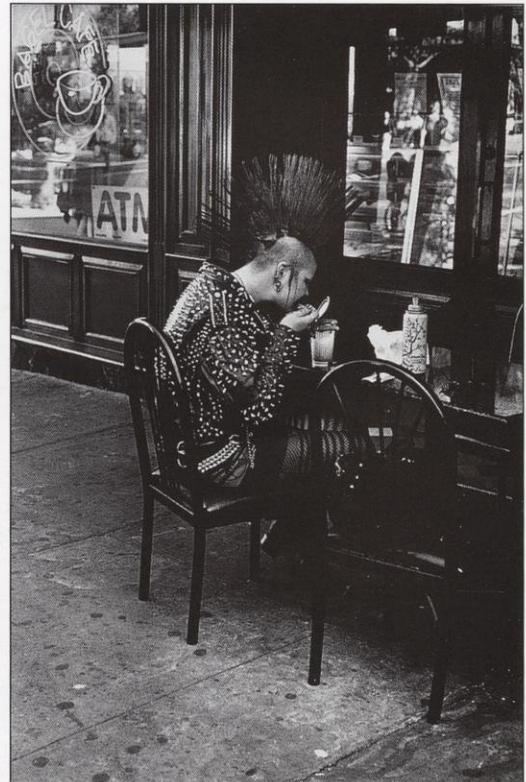


Wausau, Wisconsin, Crazy Quilt, 1880–1890, Helen Louise Allen Textile Collection

## Smokers and Sleepers

Jerome Mallman, who has been a photographer since the late 1960s, has captured images of New Yorkers in unguarded moments. *Smokers and Sleepers: Photographs by Jerome Mallmann*, on display from June 12 through August 22 in Mayer Gallery, captures a dispossessed population, those driven or escaping to the streets of New York to indulge in the compulsion to smoke or the need to sleep. The works are the result of twenty years of photography, always with small cameras, fast film, and without a flash, in order to intrude as little as possible into subjects' lives. Candid and spontaneous, the photographs capture the complex rituals and terrifying realities of life on the streets of New York.

Jerome Mallmann (American, b. 1931), *Finishing Touches*, East Village, New York City, 2000, gelatin silver print



Jerome Mallmann (American, b. 1931), *untitled*, Brooklyn, New York, 1992, gelatin silver print

# Old Master Painting Conservation

In the past two years several Old Master paintings have been removed from the Elvehjem galleries and sent to Minneapolis for conservation treatment at the Upper Midwest Conservation Association (UMCA). Experts from Christie's examined the collection and identified works that needed to be cleaned and conserved; this project was funded by the Institute of Museum and Library Services (IMLS).

Back from UMCA and gracing the walls of Brittingham Gallery III are landscapes by **Hubert Robert**, *Capriccio of Classical Ruins with Boats* and *Capriccio of Classical Ruins with Pyramids* of about 1760. The paintings were cleaned of grime trapped between layers of aged varnish, and the discolored natural resin varnish was reduced and replaced with nonyellowing synthetic resin varnish. In addition, paint losses, holes, tears, and abrasion that had been repaired and retouched with oil medium in the past had badly discolored and interfered with the viewing of the painting, especially in the light blue areas of the sky. These retouchings were removed or reduced better to match the surrounding areas of original paint in color and texture. **Gaspard Dughet's** *Classical Landscape with Figures by a Lake*, from about 1660, was cleaned of surface grime and dull varnish. Conservator David Marquis used dry pigments to restore paint loss and abrasion to the paint surface particularly in areas of the landscape and applied new synthetic resin varnish to improve dramatically color saturation overall. *The Triumph of Galatea*, a French Rococo painting recently reattributed by a Christie's expert to the Circle of Noël Nicolas Coypel (1690–1734), is another work back on view in Brittingham Gallery III after cleaning and removal of old discolored retouching. Also on view again is **Frans Jansz Post's** painting *Village of Olinda, Brazil*, ca. 1660; and on view for the first time in many years after cleaning is a 17th-century Dutch School Portrait of a Lady. The



After cleaning and resurfacing, Gaspard Dughet (French, 1615–1675), *Classical Landscape with Figures by a Lake* (detail), ca. 1660. University purchase, 66.9.1

**Byzantine icon Triptych of the Great Deësis**, ca. 1534–1549, a gift from the first U.S. Ambassador to the Soviet Union, Joseph E. Davies, is back on view in the niche between galleries II and III.

In the Brittingham Gallery IV hangs **William Beechey's** portrait *Sir Thomas Littledale of Rotterdam* [1744–1809], 1797. The conservator strengthened the margins of the canvas by strip lining, allowing the canvas to be properly tensioned. Surface layers of severely yellowed varnish were removed, dramatically revealing the sitter's rosy complexion and bright white collar. The painting was resurfaced with a thin layer of synthetic nonyellowing varnish.

*The care of the collection is a trust that the museum fulfills with all the resources at its command.*



Detail during treatment of *Still Life with Game, Fowl, and Vegetables*, n.d., attributed to Adriaen van Utrecht (Flemish, 1599–1652). Gift of Lorin A. Uffenbeck, 2000.50

## Hiroshige's *Bijin* Looking at Prints



Utagawa Hiroshige (Japanese, 1797–1858), *Bijin Looking at Prints*, 1820–1822, color woodcut,  $15\frac{3}{16} \times 10\frac{3}{16}$  in. John H. Van Vleck Endowment Fund purchase, 2000.85

stick. The museum has also acquired works that fill in certain areas of Hiroshige's work; for instance, the Elvehjem owned two panels of a triptych, which was completed with the acquisition of the missing third. A significant area of the artist's early work that was not well represented in the original gift is Hiroshige's *bijin* prints.

*Bijin*, literally “beautiful woman,” was an important subject of the print market in Japan in the nineteenth century. Although it was illegal to print portraits of people of the upper classes, the pictures of famous courtesans and tea-house beauties were apparently very popular, to judge by the numbers that still survive. Even generic beauties who are not named or otherwise associated with any particular person were standard fare for Edo printmakers.

So it is understandable that a young artist

The Elvehjem's collection of prints by Utagawa Hiroshige (1797–1858) is among the strongest anywhere. The collection, amassed by Professor Edward B. Van Vleck in the first half of the twentieth century, was donated to the museum by his son John H. Van Vleck in the 1980s; however, the museum has continued to acquire works that expand our understanding of this prolific artist. Among these have been examples of comic prints that reveal the lighter side of the artist and his fondness for slap-

who was determined to make his mark as a print designer should try his hand at *bijin* prints. The example most recently added to the Elvehjem's collection shows a sumptuously clad beauty in full length as she peruses, of all things, *bijin* prints. It is particularly charming to see Hiroshige placing his beauty in exactly the situation where he hopes his prints will be appreciated. Moreover, the tiny signatures visible on two of the prints are those of two established artists known for their *bijin* prints, Toyokuni and Kunisada.

Utagawa Toyokuni and Utagawa Kunisada were both also members of the same school of artists as Hiroshige, the Utagawa school. We still observe this affiliation when we refer to these artists by the name “Utagawa,” which they took in honor of their association with the other Utagawa artists. Toyokuni was a master of the group at the time when Hiroshige and Kunisada were young artists. Artists learned their craft through such schools, and the master could favor students with important assistance, often even bequeathing an artist's name to a particularly favored student. (Kunisada, for instance, eventually uses the name Toyokuni after the demise of the first inheritor of his master's name.)

So Hiroshige's inclusion of the names of these two artists is most likely intended as homage to a master and a successful fellow-artist. Hiroshige created other *bijin* prints at the beginning of his career, but these prints were nowhere near as successful with the public as his first Tokaido Road series. It is with this series of landscapes that Hiroshige finds the style that we still associate with him. Hiroshige's reputation as a landscape artist is so firmly set that later in his career, in compositions that require large figures, Hiroshige collaborates with Kunisada. Hiroshige would supply the landscapes for these prints, and his Kunisada would supply the figures.

*Bijin Looking at Prints* thus represents not only an interesting sidelight in the artist's career, but it also gives an intriguing insight into the nature of relationships among printmakers in Edo in the nineteenth century.

## The Docents Honor their Own

On a beautiful day in May last year seventy people—docents, art history faculty, Elvehjem staff, docents' guests—gathered at the Blackhawk Country Club in Madison for a luncheon to honor three Elvehjem docents: Louise Clark, Susan Stanek, and Margy Walker, all members of the docent group from its first year of 1971.

Initiated, planned, and financially underwritten by docents, "Honoring Our Own" was a sophisticated and joyful affair to show appreciation for three outstanding individuals. As Barbara Klokner, who conceived the event, noted, these "founding" docents had many common traits: longevity and deep commitment to the docent program, wide knowledge and appreciation of art through dedication and study, a drive to continue improving their tour skills, and being exceptional role models for the other docents.

A string quartet composed of James Crow, Martha Maxwell, Rictor Noren, and Hiram Pearcy played chamber music. The speaker was Professor Jane C. Hutchison, whose topic was "Museum Memories." Jane was a member of the UW art history faculty when the Elvehjem opened and for many years has been a favorite and generous teacher for docents auditing her courses in Dutch, Flemish, and German art. Jane delighted and amused the group with empathetic tales of her gallery teaching experiences from Oberlin to Madison to museums in Europe.

Elvehjem curator of education Anne Lambert introduced each honoree, citing her background and individual contributions to the Elvehjem. Russell Panczenko, Elvehjem's director, expressed his appreciation to Louise, Susan, and Margy for their outstanding contributions. Each honoree received a permanent art metal docent nametag made by Barbara Klokner, engraved with her name, the Elvehjem, and the date of the event.

Louise Clark came to the docent program in 1971 with a background as a teacher and world traveler; she brought a scholar's dedication and zeal. In her early years as a docent, Louise taught short courses about the Elvehjem collection for UW Extension. While completing her MA in art

history, she remained an active tour guide and shared her increasing expertise in the field of ancient art with docents. She prepared papers for her courses alongside papers for the docents; she lectured often to active docents and trainees on the ancient art at the Elvehjem and added considerably to their knowledge of recent research in this field. Despite her growing absorption in scholarship, she presented many outreach programs in Madison public school classrooms. Louise was a frequent visitor to elementary schools with the museum's "Daily Life in Ancient Times" outreach program and as an accomplished storyteller of ancient myths and legends.

Susan Stanek had been a docent as a college student. Spending her junior year in college in Paris, she nurtured her interest in learning and teaching about art as a gallery lecturer in the Dutch and Flemish galleries of the Louvre. When the Elvehjem opened, becoming a docent gave her the opportunity to resume this avocation. Susan audited many art history courses and for over two decades she guided dozens of tours annually to people of all ages: she was the most frequently requested docent for tours—elementary school to



Founding docents who began the docent program in 1971 were honored at a luncheon. Front: Honoree Susan Stanek. Back: guest speaker professor Jane C. Hutchison, honorees Margy Walker and Louise Clark, and Elvehjem curator of education Anne Lambert and director Russell Panczenko. Photo by Ann Hartmann



Among the docents at the "Honoring Our Own" luncheon were Joan Feldman (training class of 1990), Victoria Meyer (1995), Sue Berthouex (2001), Irmgard Carpenter (1975), Barbara Obst (2001), and Donna Peterson (1971 and 2001). Photo by Ann Hartmann

college students. Her knowledge about the Elvehjem's collections and exhibitions was wide and deep, particularly in the area of Christian iconography. She exhibited a charismatic touring style. Susan could persuade even the most reluctant visitor of the importance of looking at and knowing about the artworks. She gave sage advice and encouragement to every new class of docent trainees. Susan articulated publicly, on behalf of the docent corps, their appreciation for the expertise that art history faculty members, Elvehjem staff, and guest speakers contributed to the training of docents.

Margy Walker brought expertise as an educator and the eye of a practicing artist to the docent program. She studied art metals in college and beyond, at the University of Wisconsin with artist Fred Fenster. Margy has made ceramic artworks since 1980 and exhibited them at the Madison Art Center. Margy has trained many docents on ceramics through lectures and handouts for their study. In addition to her long association with the Elvehjem and its collections, she taught elementary art in the Madison Metropolitan School District and brought her knowledge of both studio practice and educational methodology to her guided tours for public school students. She was an

organizer of *Docents' Choice* in 1996, an exhibition in honor of the twenty-fifth anniversary of the docent program, and wrote educational materials for it. She was a delegate to the National Docent Symposium in Oakland, California. Margy is widely involved in the visual arts in Madison, being a member of the Madison Print Club and active in historic preservation efforts for Madison buildings. The docents are grateful for her knowledge and community connections so generously and modestly shared.

The planning committee for "Honoring Our Own" included docents from all decades of the docent program: Audrey Dybdahl (class of 1981), Jane Eisner (1972), Ann Hartmann (1998), Barbara Klokner (1984), Barbara Obst (2001), Hiram Pearcy (1990), Jane Pizer (1972), Ann Rahn (2001), Linda Savage (1976), and Nancy Webster (1990). They invited docents from all years of the program, both active and retired. Many came, including one who was visiting from Israel, to honor their Elvehjem friends.

Their convivial event recognized the founding docents and made all who attended proud of *all* the docents. The room full of people was tangible evidence of admiration for the honorees and of the collective commitment of docents to the Elvehjem.

# Generous Gifts and Grants

The Elvehjem Museum of Art depends on the valuable support of individuals, businesses, and private foundations, as well as government grants and funds from the UW-Madison, to carry out its mission.

The following individuals and organizations deserve special recognition for their recent support of Elvehjem Museum programs and exhibitions as we go to press:

- The Anonymous Fund has provided generous support for the 2003–2004 exhibitions at the Elvehjem.
- The Wisconsin Arts Board, with funds from the State of Wisconsin, has provided funds for the museum's 2003–2004 exhibitions through an Artistic Program Support II grant and through an Arts Challenge Initiative grant.
- The Brittingham Fund, Inc. and Hilldale Fund have both provided generous support for the exhibitions *Masterworks of Chinese Painting: In Pursuit of Mists and Clouds*, *Xu Bing*, and *Quilts: Artistry in Pattern from the Helen Louise Allen Textile Collection*.
- Thomas and Martha Carter have made a generous contribution for the Elvehjem's presentation of *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors*.
- The Dane County Cultural Affairs Commission, with additional funds from the Madison Community Foundation and the Overture Foundation, has provided support for the exhibitions *Masterworks of Chinese Painting: In Pursuit of Mists and Clouds* and *Quilts: Artistry in Pattern from the Helen Louise Allen Textile Collection*.
- The Elizabeth Firestone Graham Foundation awarded the museum a grant for the *Xu Bing* exhibition.
- The Wisconsin Humanities Council, with funds from the National Endowment for the Humanities are supporting the exhibitions *Masterworks of Chinese Painting: In Pursuit of Mists and Clouds*, *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors*, and *Xu Bing*.
- Educational programming for *Masterworks of Chinese Painting: In Pursuit of Mists and Clouds*, *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors*, and *Xu Bing* has been coorganized by the Elvehjem Museum and Department of Art History and funded in part by The Anonymous Fund, Center for East Asian Studies, International Institute, and Religious Studies Program.



The Pro Arte Quartet, performing October 5, helps Wisconsin Public Radio and the Elvehjem Museum of Art celebrate the twenty-fifth anniversary of Sunday Afternoon Live from the Elvehjem. Their spring appearances on SAL are on February 29 and April 4.

## DONOR PROFILE

*"It is amazing that you can do wonderful things to help the Elvehjem Museum of Art ... through an endowment fund."*

Joen E. Greenwood, who has a head for economics and an eye for art, has been extraordinarily generous towards the Elvehjem Museum of Art for several decades, and her gifts will continue to serve the museum in countless ways into the future. In 1991 she established an endowment fund in her name for the Elvehjem Museum through the UW Foundation, with the stipulation that funds generated from the endowment support costs associated with publications, exhibitions, and the purchase of works of art.

The Joen E. Greenwood Endowment Fund supported the newly published catalogue of work by contemporary artist Judy Pfaff, who is a pioneer in the fields of installation art and multidimensional printmaking. This publication serves as a significant documentation of the work of an artist who challenges traditional artistic processes and media. The museum and Hudson Hills Press copublished the retrospective catalogue in conjunction with the exhibition and installation of work by Pfaff presented in Madison in 2000–2001.

The Joen E. Greenwood Endowment Fund also enabled the museum to add a wonderful mixed-media piece by Judy Pfaff to the permanent collection in 2001. Currently on view in the museum's contemporary gallery on the fourth floor, *Honey Bee, for Holly Solomon* has inspired a program of piano music tying late twentieth-century American artists to late twentieth-century American composers. Scheduled for performance by UW–Madison music students in February, this will inaugurate a new educational series entitled "In My View." Other additions to the permanent collection made possible with support from Joen include modern sculptural pieces by Raymond Duchamp-Villon and Theodore Roszak.

Born in Mineral Point, Wisconsin, Joen credits the beginning of her interest in art to a visit to the University of Wisconsin–Madison's Memorial

Union during her high school years, where her aunt introduced her to the Union's art collection on view. While she has lived on both coasts, she continues to keep close ties with her alma mater, the UW–Madison. A Fulbright Scholar, Joen holds both an undergraduate and graduate degree in economics from UW–Madison (1956 and 1957). In addition to serving on the UW Foundation board of directors, Joen serves as the chair of the National Steering Committee for the Women's Philanthropy Council. She is currently vice president of Charles River Associates, an economics, finance, and business consulting firm in Boston, Massachusetts.

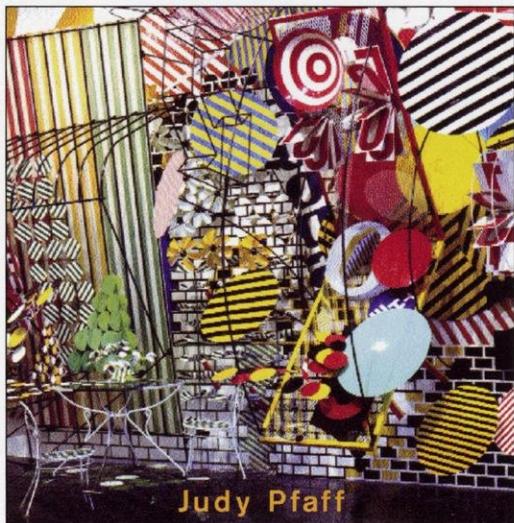
In 1991 Joen received an Award of Honor from the Elvehjem Museum of Art Council in recognition of her commitment and generosity to the museum. Since that time, Joen has continued to contribute to the endowment fund in her name, helping to secure the museum's legacy for years to come.

By creating a named endowment fund, donors can ensure the long-term financial future of the Elvehjem. Endowments established with the UW Foundation for the Elvehjem Museum of Art are long-term or invested accounts with a minimum balance requirement of \$10,000. An endowment fund is a form of gift in which the principal accrues over time through sound financial investment. Annual amounts are distributed to the museum for expenses the contributor designates, while the fund principal remains to provide support in perpetuity. As Joen Greenwood proudly notes, "It is amazing that you can do wonderful things to help the Elvehjem Museum of Art for relatively small amounts of money through an endowment fund." For questions related to named endowment funds for the Elvehjem Museum of Art, please contact Anne Lucke, director of development at the UW Foundation, 608 262–6242.

## JUDY PFAFF

Irving Sandler, *Judy Pfaff*, with introduction by Russell Panczenko, 156 pp. 104 color plates. New York: Hudson Hills Press in association with Elvehjem Museum of Art, 2003. (Hardcover \$50, members \$42.50)

Pfaff's career from the mid-1970s to the present is explored in this book that originated in the Elvehjem's exhibition in 2001. Pfaff's irreverent, idiosyncratic installations have regularly challenged expectations to produce an art of great originality and strong emotional impact.



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### ARTSCENE

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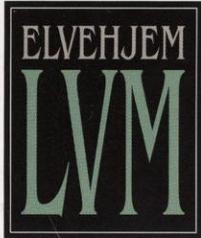
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**On the cover:** Shen Shichong (Shen Shih-ch'ung) (Chinese, active 1611–1640), *Man and Servant Beneath Trees*, 1616, album leaf: ink and color on paper. Lent by the University of California, Berkeley Art Museum, purchase made possible through a gift from Jane Lurie, 1997.4.1



Information  
608 263-2246

Free admission  
to all galleries  
and programs

**Gallery and Museum  
Shop Hours**

Tuesday–Friday  
9 a.m. - 5 p.m.

Saturday–Sunday  
11 a.m.- 5 p.m.

CLOSED MONDAY

**Kohler Art  
Library Hours**

Monday–Thursday  
8 a.m.–9:45 p.m.

Friday 8 a.m.–4:45 p.m.

Saturday and Sunday  
11–5 p.m.

For hours between  
terms call  
608 263-2258



**Parking**

General public parking is available in university lots 46 on Johnson Street and 47 on Lake Street or the city's Lake Street ramp.

Reception parking options include the city ramp between Lake and N. Frances streets; UW lot 83 under the Fluno Center with entrance on N. Frances St.; UW lot 7 under Grainger Hall with entrance on Brooks St.

**For Visitors with Disabilities**

Wheelchair access is through the north entrance from Murray Street. Elevator is across from Kohler Library entrance. Guide dogs for the blind and hearing impaired are permitted. The Elvehjem will provide sign language interpreters for programs by request in advance. To request a sign language interpreter, call Anne Lambert, curator of education, weekdays, 608 263-4421 (voice) as soon as possible.

**Tours**

Drop-in tours given by docents are offered on Thursdays at 12:30 p.m., a 40-minute tour of the permanent collection and on Sundays at 2:00 p.m., a 40-minute tour of temporary exhibitions, beginning in Paige Court.

For **group tours** by schools and organizations at other times please call for an appointment at least three weeks in advance of the desired date (608 263-4421).

**Museum Etiquette**

Museum rules promote the safety of artworks and pleasant viewing conditions for visitors. Food and drink and smoking are not permitted in the building. Animals except guide dogs for the blind and hearing impaired are not permitted.

Objects such as packages and purses larger than 11 x 14 inches and backpacks, umbrellas, and rigid baby carriers are not permitted in the galleries. Lockers that require a 25-cent deposit for storing parcels are available on the second-floor level, in the north and south hallways. Items too large for lockers and umbrellas may be checked at the Paige Court security desk.

Running, pushing, shoving, or other physical acts that may endanger works of art are prohibited.

Touching works of art, pedestals, frames, and cases is prohibited.

Photographs of the permanent collection may be taken with a hand-held camera without a flash. Written permission must be obtained from the registrar for any other photography.

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

