Cabinets of curiosities : four artists, four visions : Martha Glowacki, Mark Lorenzi, Natasha Nicholson, Mary Alice Wimmer.

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, 2000

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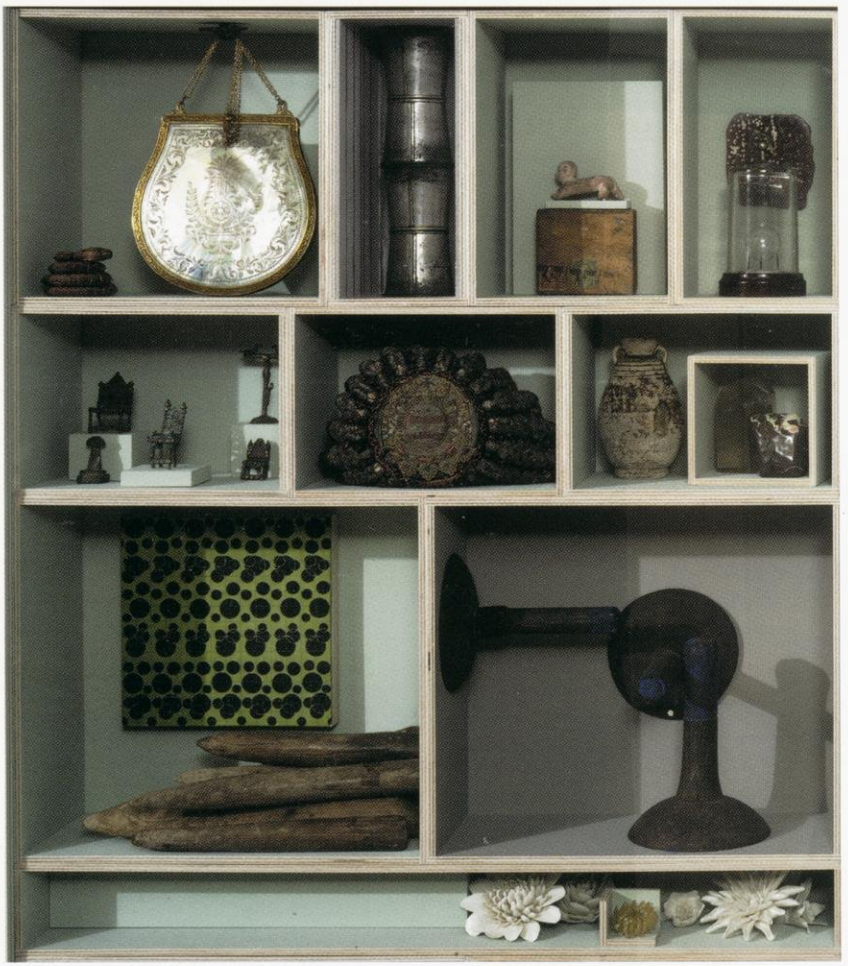

CABINETS OF CURIOSITIES
Four Artists, Four Visions

Martha Glowacki
Mark Lorenzi
Natasha Nicholson
Mary Alice Wimmer

Exhibition organized by Natasha Nicholson

Essays by Joseph Goldyne and Thomas H. Garver

Elvehjem Museum of Art
University of Wisconsin–Madison
2000

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CONTENTS

FOREWORD

When in the spring of 1999 the four artists, Martha Glowacki, Mark Lorenzi, Natasha Nicholson, and Mary Alice Wimmer, approached me with a proposal for an exhibition of their respective works configured as modern cabinets of curiosities, I was intrigued. The cabinets, with which I was familiar, dated back to the sixteenth and seventeenth centuries and were a means to showcase collections of marvelous natural and manmade objects, which because of their extraordinary qualities elicited a sense of wonder and awe. With the encroachment of the eighteenth century, with its proclivity toward a scientific approach to understanding the world, and later, the nineteenth with its marvels of the machine age, cabinets of curiosities disappeared from view and were ultimately supplanted by the modern museum. During the past two centuries, interest in these cabinets has been primarily academic.

The exhibition *Cabinets of Curiosities: Four Artists, Four Visions* reintroduces us to that wonderful sense of the marvelous that we had before the demise of the historical cabinet of curiosities. An intense curiosity about the eccentricities of our world, like that which drove the collectors of the past who formed the original cabinets of curiosities, imbues each of the four artists in the present exhibition. They all search out and take visual and intellectual pleasure in rare and exotic objects including such collectibles as old scientific and medical instruments, ritual objects and masks, mummified or skeletal animal remains, unusually shaped plants, and exotic mineral formations. Their interest in these objects, in turn, inspires and informs the art of each of them. In many cases, they even include the collectibles in their own creations. In the present exhibition, Martha Glowacki, Mark Lorenzi, Natasha Nicholson, and Mary Alice Wimmer take a self-conscious look at this peculiar common bond of their work. For this exhibition, each of the three sculptors has cre-

ated a contemporary cabinet of curiosities, the draftsman a parallel installation, which is filled with their respective collectibles juxtaposed to and integrated with a set of personal creations, which have been inspired directly or indirectly by the collectibles. Each cabinet together with its contents becomes a new entity encompassing and melding the sources of inspiration with its results. In effect, the cabinet is a metaphor for the artist him/herself and gives us a glimpse into the complex workings of the creative mind.

We are very appreciative of all four artists whose work is included in this exhibition. I wish, however, to make a special acknowledgement of Natasha Nicholson's contribution. She not only created a unique and wonderful cabinet of curiosities for the exhibition but also organized the exhibition and all of its concomitant programming. Her passion and enthusiasm for the subject infected everyone from the very beginning; her subsequent hard work and attention to detail carried the project to it successful fruition.

I also wish to express the museum's gratitude to the two essayists: to Joseph Goldyne for his informative essay on historic cabinets of curiosities and his discourse on the artist as collector; to Thomas Garver for his insightful introduction to the work of the four artists in the exhibition and his critical analysis of their respective cabinets. We are grateful to both for their erudition and intellectual generosity.

Finally I would like to add my thanks to those of the curator to the many donors and lenders who are listed in her acknowledgements elsewhere in this catalogue. This exhibition truly has been a community effort comprised of generous local donors, gracious local lenders both institutional and private, as well as local artists. It is a project such as this that confirms what a culturally rich community Madison is.

Russell Panczenko, Director

INTRODUCTION

On a cabinet in my bedroom is a picture that I've had for more than fifty years. It is a black-and-white photograph, small, measuring only an inch and a quarter by an inch and three quarters, showing a child, about three years old, holding a doll. Off to one side is the doll's wardrobe with the clothes carefully arranged on tiny hangers. The doll's kitchen has a miniature stove with a teapot and cookware. An ottoman is pressed into service as a table, laid out with soup pots, skillets, and baking pans. The kitchen utensils are still in their box with elastic bands keeping the tools neat and orderly. The little girl seems to be in a reverie, distant from the adult seated on her left and separate from the room itself with its large, grown-up size furniture.

I am the child in the photograph. While my toys have clearly become more sophisticated, the need to arrange, order, and control my surroundings has only intensified. During the past two years spent in organizing this exhibition, I have read about collectors and their collections, visited countless museums and exhibitions, and researched the history of and the current renewed interest in cabinets of curiosities. This photograph, as much as my recent endeavors, convinces me that collectors, like artists, are born, not made.

When work in the studio becomes stalled or intolerable, a visit to the art section of the nearby bookstore will often spark an idea or image that can force me back into my work. Such an event occurred about eight years ago when the title and cover image of the book *Finders, Keepers: Eight Collectors* caught my attention. I purchased several copies of the book, fearful that if one were lost or lent and never returned, the deprivation would be too great. At the time it seemed as if the only copies that existed were in my possession. *Finders, Keepers* profoundly affected my work, my

collecting and my philosophy. It gave my ideas and feelings about *things* a historical legitimacy and made my eye more demanding and less easily pleased. It became, in a word, my education as it led me into books, concepts, and images with which I was not familiar. I slowly began to become more comfortable with the idea that my work as an artist was not separate from my collecting or my past, and in fact one informed the other. The artist as collector has always intrigued me, and I feel strongly that artists who collect are better artists than those who don't.

In the mid–1990s, in a conversation with Martha Glowacki I casually proposed an idea about organizing an exhibition that would in some manner combine our work and the influence collecting has had in creating that work. Like many ideas it floated along for a while, until two separate experiences resurrected the concept and its possibilities. In the fall of 1998 the National Gallery of Art, in Washington D.C., organized *A Collector's Cabinet*. The exhibition recreated the spirit of Dutch and Flemish encyclopedic collections commonly called *kunstkammers* or *wunderkammers*. These accumulations or cabinets included natural and man-made wonders—natural history specimens, scientific and musical instruments, sculpture, painting, and all manner of oddities and marvels. The exhibition, of primarily seventeenth-century work, installed in three small galleries comprising only 800 square feet, was indeed a wonder. The show received rave reviews and was immensely popular, so much so that its run was extended by three months. After my fourth visit to the galleries in two days, I became intrigued with the idea of organizing a similar exhibition from a slightly different point of view by using the cabinet as a structure in a more literal sense and having the artist/collector select and install material of a broader nature, including objects that might not

fall within traditional museum classifications. I returned from Washington captivated by the possibilities. A few months later after an artist friend suggested that my studio, installed in situ, would make a provocative and compelling show, I began to explore seriously the viability of assembling a collection or collections with the artist's hand and eye as the primary elements of an exhibition about *things*.

Martha Glowacki and I instinctively knew that we wanted Mark Lorenzi involved in this project and invited Mary Alice Wimmer to participate in order to create a balance between objects and pictures. In the spring of 1999 we presented our proposal to Russell Panczenko, director of the Elvehjem Museum of Art, who enthusiastically signed on for the exhibition and its programs. The exhibition we have created, *Cabinets of Curiosities: Four Artists, Four Visions,* consists of four installation pieces that investigate the relationship between historical cabinets, the artist's work, the artist as collector, and life in the studio. This project is similar to a seventeenth-century cabinet in more than its physical construct. As a cabinet, within a cabinet, within a cabinet—*the work of art, the museum, the university*—the contents, philosophies, and relationships continuously reveal themselves in unexpected ways and in nontraditional categories. The artists in this exhibition share fragments of a past and interests and experiences that have become ever more visible as work on this project has progressed.

As one might expect, the finished installations in this exhibition are quite different from the proposals submitted to the Elvehjem in the spring of 1999. Each artist has been coerced by the force of the work itself to change and redefine ideas and intentions. We have all struggled with holding a balance in creating work that requires a look into the history of cabinets and into ourselves as artist, collector, and

acquirer, and as a result, performance art seems to have been added to the repertoire by exposing our idiosyncrasies, foibles, and secrets. A more traditional medium or format can offer the artist a place to hide, or at the very least provide the kind of anonymity that allows the work of art to be the primary focus for the viewer. This exhibition puts the artist, as much as the work itself, on display, an idea that was easier in concept than in reality. In a strange way, it's as if we've gone from artist/collector to the "collected" as the works have become our autobiographies.

The nature and size of the project has by necessity involved the artists in areas that are not traditionally a part of studio work—providing attributions, catalogue entries, and object labels, participating in fund-raising and lecture programs, and functioning in a bureaucratic system dedicated to a sense of fairness and democracy. These activities have raised questions about the overlapping roles of the museum as classifier and the artist as provocateur and defier of labels. At times they have seemed compatible and at other times stunningly contradictory, but the first responsibility of the artist to produce good work remains constant in spite of the particular distractions and ambitions of this exhibition. These challenges also serve as an important reminder that the studio is not a democratic place nor especially fair or forgiving.

In most group exhibitions, the focus is on one's own work and the artists who are asked to participate generally don't have much contact with each other. *Cabinets of Curiosities: Four Artists, Four Visions* has been an exception and could more accurately be compared to a family relationship than to a group exhibition. We have supported one another and disagreed with each other, been frustrated and angry, elated and despairing. We have been annoying and at times selfish, for-

tunately not all at the same time. Sibling rivalry and envy have occasionally appeared, usually flaring up when one of us feels behind or stalled in the progress of our work. Most of all, we have encouraged and rallied one another, sharing sources, collections, objects, books, *New York Times* articles, friends, and good food. Our project-family has been enriched by the work of the catalogue authors Thomas Garver and Joseph Goldyne, who have inspired us with their extraordinary knowledge and passion for both art and scientific history. Their words have provided the accompaniment (and should perhaps be renamed "music at an exhibition") for a concept and way of life that extends the idea of a *cabinet* and its function into our own time and technology. This exhibition asks and answers the question of the cabinet's viability, 500 years after its inception.

A primary goal of this exhibition is to reintroduce the idea of magic. The viewer is encouraged to look at the juxtaposition of objects with a new sense of possibility and in doing so, adopt wonder as a valid way of contemplating the unfamiliar. *Cabinets of Curiosities: Four Artists, Four Visions* also provides an opportunity to respond to the artist's freshly conceived and highly personal systems and associations, not with cynicism, but with respect and appreciation. Artists *use* art and objects. We need them in order to learn how to see and how to do and to remind us constantly that the making of art is an act of faith. This exhibition has the capability to instruct, amuse, entertain, and awe if one can, for a brief time, suspend belief and enter the magic realm each of the artists has created.

I have a simple requirement for art—it must tell me something I don't know and take me somewhere I have never been. Cabinets of Curiosities: Four Artists, Four Visions *has*

been a remarkable journey. It has allowed me to work with Martha Glowacki, Mark Lorenzi, and Mary Alice Wimmer, who are not only artists with great vision and passion, but friends who have shared their collections and their secrets. I am especially indebted to Russell Panczenko and the Elvehjem Museum of Art for giving me the opportunity and freedom to create an exhibition that breaks all the rules. I am grateful for the education and access that have been extended to me by a university of great diversity and generosity. Thomas Garver, collector, museum director, writer, and husband, and Joseph Goldyne, artist, collector, and writer, are two of my best friends in art and life, and their essays for this catalogue add greatly to its scholarship and sense of history. Eric Ferguson's remarkable photographs ensure not only a quality publication, but one that has a life of its own, independent of the exhibition. As soon as the Elvehjem scheduled this exhibition, the delicate task of funding the project began. Benefactors, supporters, and friends who have been generous in the past gave crucial financial support with enthusiasm and devotion. I am most grateful to Pleasant Rowland, Tom and Judy Pyle, and Alliant Energy for donating the seed money that allowed this project to move forward. The quality and trueness of this work has benefited enormously from the influence and vision of three remarkable people: Rosamond Wolff Purcell, author and photographer; Alastair B. Martin, unparalleled collector; and Kenneth Frazier, friend and supporter of this project. An extraordinary aspect of this exhibition is its inclusiveness. The sheer number of people who have participated in this project is thrilling, and I thank everyone for the act of faith.

Natasha Nicholson
Madison, Wisconsin
July 2000

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M.G. and M.L. and N.N. and M.A.W., Madison, July 2000

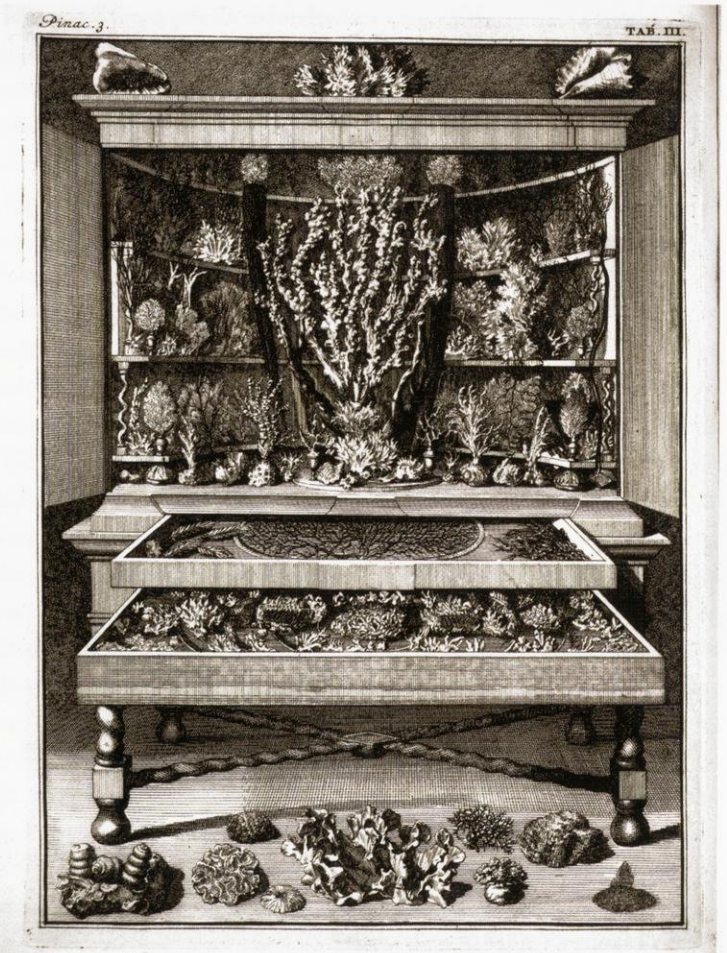


Illustration from Levinus Vincent, *Elenchus tabularum, pincothecarum, atque nonnullorum cimeliorum* (1719). Department of Special Collections, Memorial Library, University of Wisconsin–Madison.

THE WONDER OF IT ALL
CONTEMPORARY CABINETS OF CURIOSITY

JOSEPH GOLDYNE

. . . If much of poetry, music, and the arts aims to 'enchant'—and we must never strip that word of its aura of magical summons—much also . . . aims to make strangeness in certain respects stranger. It would instruct us of the inviolate enigma of the otherness in things and in animate presences. Serious painting, music, literature, or sculpture make palatable to us, as do no other means of communication, the unassuaged, unhoused instability and estrangement of our condition. We are, at key instants, strangers to ourselves, errant at the gates of our own psyche.

George Steiner[1]

Ironically, the awesome pageant of twentieth-century science has made us more aware than ever that the notion of a perfect understanding of this universe remains an incomprehensible state for any mortal. Science provides, teasingly, only snippets of structural and functional understanding as visual art offers only occasional passages of transformative beauty.[2] In the earlier years of the modern world, the lesser understanding of the former encouraged a closer relation with the latter. Thus, the unexplained but fascinating specimen might be displayed in proximity to the spectacularly crafted object. Both could be equally regarded as "curiosities" and were thus worthy of attention and study for both pleasure and knowledge. So-called cabinets of curiosity (whether pieces of furniture made to display small collections or a suite of rooms outfitted to exhibit larger ones), gathered together specimens and artworks that might inform and/or enchant.

Metaphorically today's university, like the "cabinets" of old, sets diverse disciplines and their practitioners in proximity and encourages interchange. Yet aca-

demic discipline, strengthened by the vast information generated by scientific research, often snubs what it perceives as the freewheeling and seemingly irrational course of artistic creativity. It allots attention to the arts as it would relegate time for recreation, both perceived as necessary although, pragmatically, of distinctly lesser importance.

However, we may be witnessing the commencement of a radically different age to which the twentieth century was only a prelude. Aspects of the "new" physics as well as the "new" biology seem inexorably to confront evidence that begs for aesthetic insight and/or poetic description. [3] Categorization, so dear to pedagogues and once resisted only by the lazy or rebellious student, is now challenged by discourses of disenchantment from academics. As George Steiner has written, "historians of thought, of social institutions, of the arts, constantly remind us that the epochal breaks in our textbooks and museums, the disjunctions between Medieval and Renaissance or between enlightenment and Romanticism, are largely arbitrary. . . . The implicit agencies of feeling are so complex, our own engagement in the material of so selective and enmeshed a kind, that it is almost impossible to be confident of one's finding." [4]

What we do know is that complexities and crises of confidence have never deterred art; in fact art thrives on the problematic, for it sees chaos as well as order as its rightful domain. When the artist addresses the problematic, it is at heart an investigative act no less so than the probing of a confusing fog of illness by the epidemiologist. Good art is frequently a process of learning before it becomes an act of expressing. To learn, many artists gather images and objects as well as make them, and occasionally they make them from what they gather. For

artists the possession of works of art by others or of mementos of nature that are art-like is rarely an obsession or an act of competition. It may be an expression of nostalgia, but frequently, it is something less romantic, but equally compelling: the desire to have and learn from the production of another maker.

Because artists produce their *own* art, they are not too frequently moved to fill their space with the productions of others merely to decorate (a superb chef rarely desires to eat from the kitchen of another esteemed cook merely for nourishment). As imitation is regarded as the sincerest form of flattery, so inspiration may be said to be the greatest gift of acquaintance. And because artists pursue inspiration with a vengeance (it is the fuel for the engine), they are often compelled to get acquainted through outright possession.[5] Thus what an artist-maker may want and may even need for fulfillment is a person-made image or object or a natural artifact that he or she either believes to be beyond their ability to equal or one which they may judge achievable, given the opportunity for study. The former would likely be desired as proof of discrimination in an inner discourse driven by ambition, the later as a kind of passive tutor.

Another reason for possession may be a more strategic one: it is a kind of transtemporal peer review. Now this is not terminology taken from parapsychology. It is a fact that for artists, the young especially, there is little fear of testing their talent against the best of all time, and certainly no fealty to those arbitrary epochs and disjunction's cited by Steiner.[6] Time as well as deference are, in fact, macerated by their hunger for inspiration. All periods are fair game and the art inspired from such gathering is, of course, an amalgam. And to the degree that the amalgam appears integrated and seamless, it may be judged successful.

The distinction between acquisition for artistic use and for pleasure or even social standing is not made with sufficient frequency, yet to do so gives one a fuller and important understanding of "art collecting," an activity that has been covered voluminously by many (most notably and impressively of late by Joseph Alsop), but not exhaustively.[7] For instance, a comprehensive understanding of the truly significant nature of artists' collections of art is rare, even among art historians.

That artists come to collect may not be a surprise for those aforementioned reasons involving personal inspiration, but that they have succeeded so impressively despite relatively impecunious circumstances does amaze. Most of the world's major museums provide evidence of artists as serious collectors of superior objects. As an example, some of the greatest treasures in the National Gallery, London belonged to artists. These include Leonardo da Vinci's monumental *Virgin of the Rocks,* which was bought in 1785 by the Scottish painter Gavin Hamilton; Michelangelo's grand though unfinished *Entombment*, bought in Rome by Robert Macpherson, another Scottish painter, and sold by him to the gallery in 1868; Titian's *Men of the Vendramin Family,* which belonged to Van Dyck (who owned many other works by Titian); Delacroix's *Baron Schwitter,* which came to the gallery in 1918 from the sale of Degas's estate; and Degas's richly colored *Combing the Hair*, which belonged to Matisse and was bought from his son, Pierre, in 1937.

To ascribe the history of seriously ambitious acquisition by artists to the adventurous and insightful manifestations of an artistic temperament alone would not provide a full and accurate historic account. It would be necessary, as well, to include the important example provided by the cabinets of princely patrons and

the attendant ambiance to which artists were exposed in earlier centuries as a result of their own privileged employment. Clearly, life at the palace had its powerful attractions, and the role of court influence must have been significant in stimulating a desire to acquire and display. Aside from the availability of marvels, exposure to the *studiolo* or *kunstkammer* would have been associated with opportunities for the senses and soul: warmth, nourishment, status, attractive company, and patronage.

For our purposes, it might be helpful to provide some specific insight into the range and quality of a number of famous as well as lesser-known artists' collections. To begin with the great fifteenth-century painter and draftsman Andrea Mantegna (ca. 1431–1506), it should be sufficient to note that no less a Maecenas and collector than Lorenzo de' Medici admired his collection of antiquities.[8] Consistent with what we have explained as the potentially formative influence of an artist's collection, Mantegna's work was strongly affected by his exposure to and possession of antiquities. His adoptive father, Squarcione, was both an antiquarian and a painter and clearly swayed the young artist-collector. The linear rigor of Mantegna's depictions in drawing and painting and his often monochromatic presentations are evidence of the effect of ancient sculpture on his style.

Antiquities were, likewise, one of the collecting passions of Rembrandt van Rijn (1606–1669). Born exactly a century after Mantegna's death, Rembrandt, while still a young man, began to buy works of "modern" art as well as "old masters," antiquities, and specimens of natural history. But alas, as the story goes, despite the initial patronage of wealthy merchants, the master's passions drove him to destitution. That impoverishment, at the height of his artistic powers, iron-

ically provides us with the critical document for evaluating Rembrandt as a collector: the inventory of the painter's possessions drawn up on July 26, 1656 in preparation for his bankruptcy sale of 1657. [9]

What was in Rembrandt's house would be quite beyond the reach of any individual or institution today. The inventory begins in the entrance hall with thirty-two listings: ten small paintings by Rembrandt; also four paintings by Adriaen Brouwer and a landscape painting by Hercules Seghers, one of the rarest of Rembrandt's contemporaries and one of the most inventive figures in the history of landscape. Also, there were two landscapes by Jan Lievens. [10] In the antechamber, forty-four paintings are listed; again, the owner's work is most numerous with six paintings and one drawing.[11] The list begins to tantalize though because there is a also a portrait by Raphael in this room (thought perhaps to be one of three subsequently purchased by Charles II and destroyed by fire at Whitehall palace in 1697). Among the extensive embarrassment of riches further documented are cited another Raphael painting and a large work, *The Samaritan Women*, by one of the greatest Venetian Renaissance painters, Giorgione. Of the over 200 lots of so-called books, a good number were albums of drawings or prints: lot 199 was reported as "an album with drawings by the leading masters of the whole world;" lot 200, the precious book of Andrea Mantegna (thought to be a set of illuminated woodcuts after Mantegna's *Triumph of Caesar*); lot 230 is recorded as a book full of the work of Michelangelo Buonarroti. Of course, there were also gatherings of drawings by the collector himself, such as lot 220, "a large book filled with sketches by Rembrandt."[12]

In addition to his own masterworks, as well as those of others, Rembrandt's

broad interests and his need for reference objects or props from which to copy and teach certainly accounted for his collection of "curios."[13] Surely the artist possessed the shell he selected and memorialized in his great and only still-life etching [fig. 1]).[14] We must recall that in the seventeenth century, there were few easily acquired illustrated reference books in the physical or biological sciences and that actual specimens or studies of them by others were eagerly sought by artists.

Exactly a century after Rembrandt's death, an English artist who emulated the Dutch master's style, Sir Joshua Reynolds (1723–1792), became the first president of the newly established Royal Academy. To have been in Hanoverian London in the second half of the eighteenth century was to have been in the capital of perhaps the most voraciously acquisitive society in the history of the world at precisely the right time. To have been a successful artist in that society and recognize and covet drawing as the principal revelation of genius in pictorial art was to have chosen one of the most edifying acquisitive adventures of the millennium.

Over his lifetime, Reynolds built a collection of approximately 5,000 drawings, as well as a very important group of paintings. He spent about £20,000 on this lifelong pursuit and acquired a collection probably worth upward of one-half billion in today's dollars. In the eighth of his fourteen famous discourses delivered to the students of the Royal Academy, he spoke of his passion for drawings, explaining that the expectation derived from the sketch may be more satisfying than the finished work and noting that insight into the "power of the imagination is one of the causes of the great pleasure we have in viewing a collection of drawings by great painters."[15]

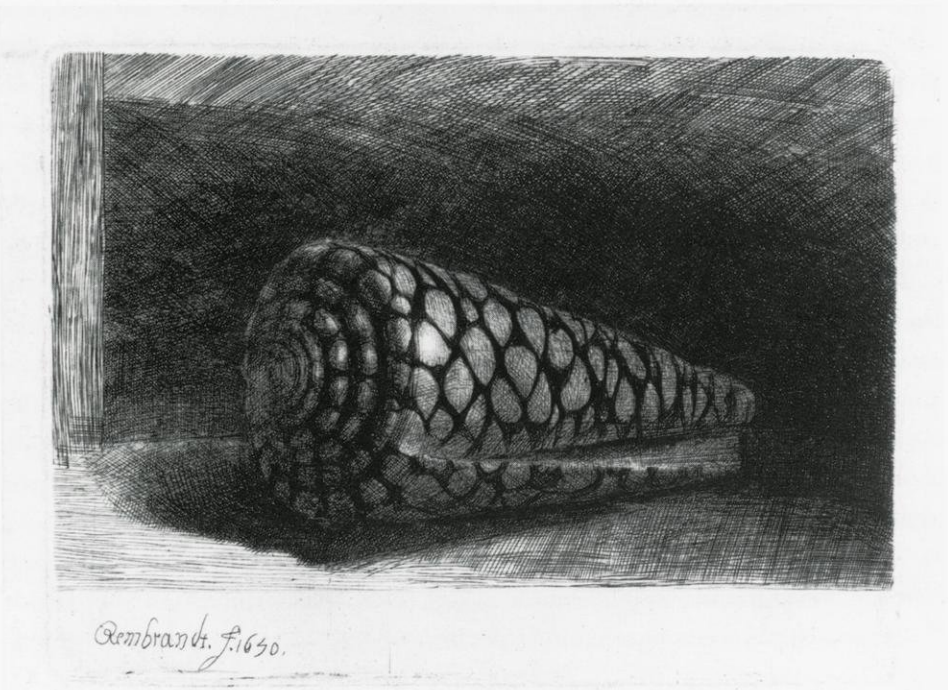


Fig. 1. Rembrandt van Rijn (Dutch, 1606–1669), *Conus marmoreus* (2nd state), 1650, etching, drypoint, and engraving, 3 13/16 x 5 3/16 in. Fine Arts Museum of San Francisco, Achenbach Foundation for Graphic Arts purchase, Anonymous Bequest, and gift of Dr. T. Edward and Tullah Hanley by exchange, 1997.42

The first part of Reynolds's drawing collection was sold on May 26, 1794, approximately two years after his death. Any contemporary collector will be numbed by the contents of that sale. Just a brief statement of intimidation would include forty-four Michelangelos, twenty-three Raphaels, twelve Leonardos, nine Fra Bartolommeos, fifty-one Correggios, thirteen Titians, forty-two Tintorettos, twenty-two Veroneses, and sixty-two Parmigianinos. Northern drawings included twenty-two Rubens, seventy Van Dycks, and forty-nine Rembrandts.[16] The highest price in the sale was the twenty-one pounds paid for a Raphael drawing. To compare that figure with the prices he himself charged is informative, but we must keep in mind that his ascent to fame was considered rather astonishing. At twenty-five guineas for a small portrait head in 1760, his own lesser paintings had brought more than his most expensive master drawing in 1794. This, of course, tells us about how great drawings were valued by all but artists and connoisseurs.

Reynolds's feat as a collector was not to stand unchallenged. Sir Thomas Lawrence, born in 1769, the first year of Sir Joshua's presidency of the Royal Academy, advanced from astonishing prodigy to celebrated maturity and could claim during his lifetime the greatest fame of any English artist of his generation.[17] Lawrence died suddenly in 1830 deeply in debt. A splendid funeral was arranged, and *The Times* noted that "Byron's funeral did not excite nearly so much public attention."

Much more so than Reynolds, Lawrence dedicated his life and fortune, made entirely as a painter, to his collection, on which, it was estimated, he spent in excess of £40,000. This enormous sum has been explained as resulting in part

from the artist's willingness, as recorded, to purchase an entire collection in order to acquire a single Raphael drawing. His brilliant group of drawings, simply unrivaled, was refused by both king and the British Museum at the bargain price stipulated in the artist's will of £18,000, and then dispersed through what Pignatti has termed the most extraordinary sequence of events ever to befall an art collection.[18]

Almost all the 270 drawings by Michelangelo and Raphael now at the Ashmolean Museum at Oxford come from Lawrence's collection. The largest such holding in the world, they were exhibited by the artist's friend and executor, Samuel Woodburn, in the hopes of urging the government to buy the sheets and to present them to the British Museum or to Oxford. In the end, after years of haggling, and due to the generosity of a few alumni who understood the artistic value of the works and appreciated the opportunity, the Ashmolean was able to acquire this trove of treasure. In retrospect, such tales show where true devotion or obsession resides. It was hard, almost impossible, to get Oxford University, with its many rich alumni, to pay £7,000 for 200 priceless treasures, but one man, Lawrence himself, an artist, had years before paid £10,000 for the superb collection of drawings in the collection of William Young Ottley, and it was to constitute but a part of his enormous holdings.

It should not be surprising that artist-collectors, such as Lawrence, bought from the collections of other artists and that drawings (the old-master studio equivalent of archives or formularies), especially, had particular appeal for painters and sculptors. As drawings were frequently imprinted with the stamps of their collectors (marks of pride as well as declarations of taste), it is still possible to view the hard evidence, however fragmentary, of artists' drawings collec-

tions. A small sheet depicting angel musicians (fig. 2) by Pomponio Amalteo (1505–1588) or his father-in-law, the esteemed Pordenone (1484–1539), and executed around 1538, is a good example of such a sheet.[19] The drawing, a study for the pendentives in the choir of the church of S. Maria delle Grazie at Pordolone, gives physical evidence of its history by sporting the stamps of Lely (on the lower right) and Jonathan Richardson (on the lower left).

By means of these two small stamps this little sheet tells us that two remarkable artist-collectors appreciated it. The most renowned portrait painter of his age and principal painter to King Charles II, Sir Peter Lely (1618–1680) also built one of the superb nonprincely collections of all time. When this was sold at his death, it created a sensation, and Waterhouse has referred to the dispersal as "the first of the spectacular picture auctions of the modern world."[20] Jonathan Richardson, senior (1665–1745) was an influential scholar and writer on art as well as one of the preeminent portraitists of the first decades of the eighteenth century. Today he is remembered for his sustained series of self-portrait drawings (there may be hundreds yet in existence) as well as for his drawing collection, which was considered among the finest in the world and took eighteen days to auction.

Clearly, the historical record shows remarkable acts of commitment via acquisition on the part of artists compelled by what they perceived to be the achievement inherent in certain works of art. To live with such achievement is obviously a privilege and for some a necessity. But the event that this catalogue commemorates is not really a celebration of collecting by artists, but rather of the value to the artistic mind of selecting, gathering, and ordering. Before there was

Fig. 2. Pomponio Amalteo (Italian, 1505–1558), Music-Playing Angels, ca. 1538, pen and ink wash, red chalk on blue paper, 2 1/4 x 2 in. (octagonal). Private collection. This drawing, formerly in the collections of the artists Sir Peter Lely and Jonathan Richardson, senior, and displaying their respective stamps, is a study for the pendentives in the choir of the church of S. Maria delle Grazie at Pordolone.

a mathematics of statistics, the collector of specimens knew innately that the larger the number of examples, the more assurance there could be about the conclusions drawn from an observation of those examples. Also, extremely rare variations, whether beautiful or valuable for scientific reasons, require a sufficiently large pool of standard examples to make themselves manifest. Setting out to find the rare and beautiful, with or without material value, can be a daunting task, one that can completely consume the lay collector.

For the artist, it was usually less important to possess what others coveted because artists by nature, if not by necessity, are oriented toward creating their own hierarchy of desirability and, more broadly, their own artistic domain. Naturally, it can be argued that, in so far as they have had ambitions for such domain and have wished others to acknowledge its presence, they have manifested essentially the same inspiration that has driven both the merely wealthy and the nobility for whom many great artists and artisans worked. Thus an artist would have been employed by a European court to provide works for a prince's *kunstkammer* (northern Europe) or *studiolo* (Italy). These were essentially "cabinets of curiosity" (exhibiting art and/or marvels of natural history).

Going well beyond the typical *kunstkammer* or *studiolo*, one of the most important patrons of the seventeenth century, Cassiano dal Pozzo (1588–1664), undertook a project that he called his Museo Cartaceo or "paper museum." It was an act that was, for its day, virtually a piece of conceptual art as well as a truly encyclopedic undertaking. A veritable *studiolo* or museum, if you will, "without walls," this endeavor involved commissioning and gathering drawings and prints of antiquities, geological specimens, and living plants and animals from around the

globe. Passionate about natural history, a friend of Galileo, and a dedicated student of antiquity, Cassiano also cultivated a deep affection for the visual arts and, among other acts of patronage, commissioned more than forty paintings from Nicolas Poussin.

As an example of the ambition of the paper museum and its value to art and scientific scholarship, one might cite the section devoted to citrus fruits, the biodiversity of which fascinated Cassiano's contemporaries. The many varieties of *Citrus* thus enjoyed far greater appreciation and ornamental garden use than today.[21] Typical of Cassiano's citrus sheets, the specimen illustrated here in pencil and watercolor is *Citrus limonimedica* (fig. 3).[22] Engraved for Ferrari's *Hesperides* by Cornelis Bloemart (page 267) the drawing features the irregularly shaped, furrowed, nippleless fruit together with its three elliptic-lanceolate leaves. We now know 118 life-size drawings of specimens representing 161 specimens of citrus.

Relevant to any historical discussion of contemporary versions of "cabinets of curiosity," is the meaning underlying these chambers of wonder that contained natural rarities such as particular stones, corals, and shells as well as works of art, jewels, preserved botanical and zoological specimens, and instruments of science (fig. 4).[23] There were, of course, cultural politics at play in the gathering and magnificent display of treasures in the cabinets of the courts. Princely prestige was obviously an issue, and as any collection of "wonders" could never be complete or truly encyclopedic, it is really the symbolic significance of such attempts at encyclopedic coverage that might interest us. What did the effort to gather "curiosities" really signify? The notion of a "memory theater" has been advanced by scholars to explain the *studiolo* or *kunstkammer* as a place where all that could

Fig. 3. *Citrus limonimedica*, ca. 1640, graphite and watercolor, 6 3/4 x 7 5/16 in. Private collection. This and many of the other citrus drawings commissioned by Cassiano dal Pozzo and later purchased for King George III are attributed to Vincenzo Lombardi (fl. 1621–1646). This sheet was engraved for Ferrari's *Hesperides*, 1646, pages 263–64. Ferrari wrote that its tree could flower throughout the year (semperflorens).

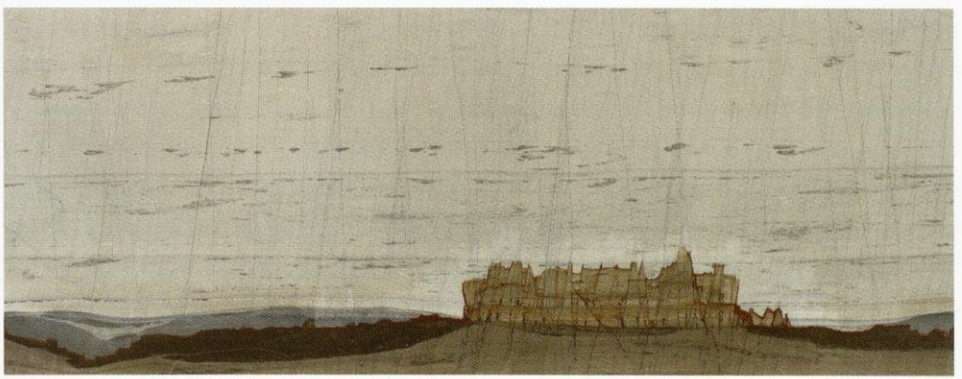


Fig. 4. Landscape stone: eocene limestone featuring passages of iron and manganese oxide, 3 3/4 x 9 3/4 x 1/4 in. Collection of Natasha Nicholson. When polished, forms and colors remarkably evocative of pictorial renditions of landscape emerge, and rectangularly cut fragments can be framed like paintings.

be thought or seen in the world might be contained.[24] Indeed even the attempt at such containment was obviously interpreted as a noble ambition worthy of that wealth and power that properly valued intellect and art.

The embrace and celebration of both science and art in a single space by those who governed underscores the once-close relationship of these too often separately regarded domains of human concern and inquiry. Indeed for many of the earlier centuries of the "modern" age, art was more than a handmaiden to science. Its abilities to explicate grew almost as if in tandem with the discoveries of science. Mathematical and atmospheric perspective, anatomically accurate figurative realism, and the meticulous depiction of specimens illuminated scientific works from the Renaissance through the early nineteenth century. The volumes of Vesalius, Hook, Albinus, and Redouté, to name but four works from the sixteenth through nineteenth centuries, benefited immensely from the quality of their original illustrations. [25] Indeed, in many respects, their epochal novelty was in the accuracy and beauty of their illustrations as much as in their contribution of new thought or presentation of a comprehensible order. These images, but more so the quality of their art, heightened the authors' level of communication by a considerable order of magnitude.

Specimen paintings enjoyed long popularity as vehicles for trompe-l'oeil wizardry in addition to their documentary value. Still life was never on the upper rungs of art's hierarchy of subject matter, but when the subject was as colorful and/or interesting as botanical or zoological specimens could be, it certainly appealed for its "curiosity." The artist contributed the sense of layout or "mise-en-page" and the skills equal to verisimilitude sufficient to delight the eye of the

viewer. In the centuries before photography, and when a small floral bouquet was a great rarity, that one could possess a memento of a short-lived plant or creature could be sufficient encouragement to acquire such a work.

Both professional artists and remarkable amateurs contributed memorably to this tradition that flourished from the seventeenth through the later nineteenth centuries. That Pancrace Bessa (1772–1846), Redouté's greatest pupil, could paint in watercolors the brilliant vellum sheet of insects shown here (fig. 5) may not be as surprising as that a barrister and amateur, William Hamilton Yatman (1819–1897) could produce the delightful page of feathers also illustrated (fig. 6).[26] Amateur and student art work, especially in the nineteenth century, reached a level never previously attained. At the École des Beaux-Arts and at professional schools, students were trained in mechanical drawing and often produced marvelous renditions of instrumentation that revealed structure in a manner respectful of design and other artistic concerns (fig. 7). Thus both the draftsman and viewer could learn and enjoy.

But what of these accomplishments? Where is their substance except in their appearance or craft? Though there be an overwhelming stature to the sort of genius, such as Newton's, which thinks a previously insoluble problem of enormous consequence through to its solution, and although the august beauty of such cerebral power may itself be seen as a rare art, there is an art, too, to simple observations of appearances, observations of the microcosm and macrocosm that are processed and ordered critically to understand the world. To observe and measure, arrange and imagine, and, finally, to create may not seem to hold the awesome potential of the lone thinker who figures the workings of the universe

Fig. 5. Pancrace Bessa (French, 1772–1846), Lepidopterae and other insect speimens, ca. 1800, watercolor on vellum, 20 x 14 1/2 in. Private collection.

Fig. 6. William Hamilton Yatman (British, 1819–1897), *Studies of Feathers*, ca. 1850, watercolor on paper, 7 7/8 x 11 5/8 in. Private collection.

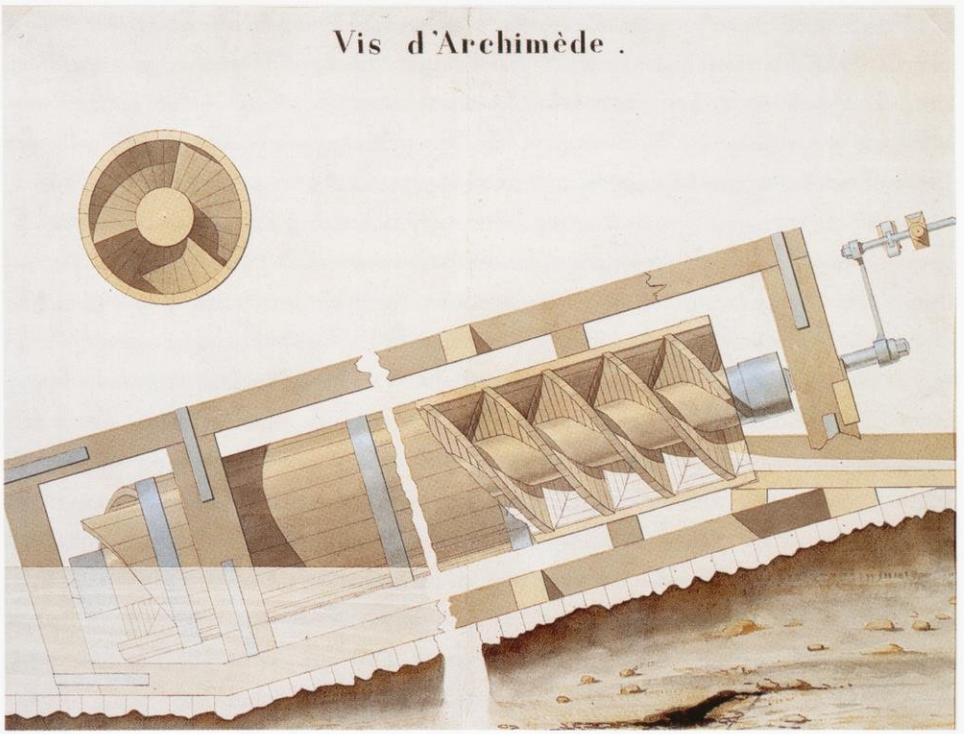


Fig. 7. Anonymous French artist, *Archemedian Screw*, early 19th century, watercolor on paper, 16 3/4 x 22 3/8 in. Private collection.

with pencil and numbers, but Aristotle, Hooke, and Darwin were all examples of observers of high intelligence who were responsible for epochal achievements in the history of humanity (their contributions, after all, transcend science alone) inaugurated at least by observing, if not by collecting and arranging. And even Newton was prepared by genius, if not by taste, to observe carefully.

But observing is not collecting, although collecting facilitates observing at greater leisure and gaining more experience with what is observed. It is this innate urge to gain experience (visual, tactile, auditory, intellectual) and pleasure and to facilitate learning that I suggest motivates high-minded, dedicated collecting and that, for instance, characterized the Victorians, who collected almost everything.[27] But not every age affords the socio-economic substrate to encourage collecting, although every age produces collectibles, and whereas some categories remain for centuries (painting, sculpture), others are products of new technologies (e.g. cars, CDs). Matchbooks, baseballs, beer bottles, light bulbs, and the like become artifacts characteristic of a limited time and ambition. Their specificity certainly does not diminish their interest as relics of commerce, of popular culture, or as markers of a time, but they are ill equipped to resonate profoundly in the aesthetic sense, except perhaps as incorporated or arranged by artists for qualities that have little to do with their intended function.[28]

The artistic use of objects for imagery totally unrelated to their nature or function actually has a history that dovetails with the interest in and collecting of specimens of natural history. The painter Giuseppe Archimbaldo [also, Arcimboldi] (1527?–1593), rediscovered by twentieth-century surrealists, is perhaps the best known of the artists who created humanlike images from a clever-

ly positioned assemblage of fruits and shells. Following in Archimbaldo's tradition, the engraver of Filippo Buonanni's quite ambitious and accomplished conchology of 1684 (fig. 8) created a frontispiece that replicated a piece of Roman parade-like regalia of shells. Of course there is trickery and fun going on here, play that is in keeping with a presentation of the curious, even in a scientific exposition.[29] The point is that decorating and visually invigorating a presentation were not at all at odds with the seriousness of such a venture. To be intellectually substantial and artistically notable were not aims in conflict. In a sense, such efforts were prefigurations of the use of the so-called found object (objet trouvé), indelibly associated with the early twentieth century (Duchamp's ready-mades and Braque's and Picasso's collages). Such "found objects" could heighten the meaning of a composition beyond any aesthetic contribution, but the aesthetic component was, ultimately, paramount. Today, there is what may be termed a neglect of the aesthetic in much "serious" art discourse. Instead, there is a fervor, especially in academic circles, to look to art for knowledge or at least to interpret it with a keen mind for what it desired to say. Most of what pictures of any age have said has been said in accompanying texts of the period, so why not look for what the visual alone can give? The answer may be that many have not inherited or acquired the ability to enjoy the process of seeing. In art, an emphasis on the joy of how the pictorial or sculptural is accomplished has somehow come to be equated with a lesser state of evolvement than an emphasis on the meaning of what is depicted. It is a truly unhappy circumstance. Such an approach to athletics would require simply a recitation of the results of a match and a dismissal of any pleasure in how the results were achieved. In fact, one might say that those who are

interested only in the destination and not the journey are doomed to get to a different and arguably less rewarding destination. Unquestionably, the journey can enrich so that as in Cavafy's remarkable and liberating poem, "Ithica," the journey becomes the destination.

The four artists exhibiting here have presented, in many senses, selected moments in their respective journeys. They have arranged for others as much as for themselves a gathering of the materials and forms that resonate with what they believe to be their artistic goals. Indeed, those varied goals are united here, for they all share a respect for the tools and even refuse of the traditions of knowledge-seeking. But these are artists, not chemists, physicists, botanists, or zoologists. So, one might legitimately think that their principal purpose is to find beauty in the tools and visual accompaniment to these classical fields of inquiry: charts, illustrations, laboratory equipment. Not really. Of course, beauty is, in large part, the welcome gift that enriches the journey, for the journey is not altogether comforting. It is, after all, about seeking the very reasons for making art and about a suspicion that science has answers. Now, obviously, science is all about answers, and thus its hegemony in our age, but what about answers satisfactory for an artist? Once science makes an answer available, the inevitable mystery of the sector of inquiry from which the answer emanates fades. That is good for scientists and for all who benefit from knowledge, but it is a mixed blessing for art.

What does suit artists in addressing science for imagery is that science becomes, inevitably and ironically, not only a way of learning by means of observation and experiment but a process that generates its own mysticism. It is a plasma harboring precious passages of clarity enmeshed in an infinitely enigmatic

web. The uniqueness of art finds that obscuring web as protective and enriching as the clear but rarer truths that emanate from it. Art conceals as much as it exposes. It nourishes the mind and emotions not by solving problems, but by stimulating wonder. To do so, employing the magnificently rich traditions of science, it must often employ the equipment and forms characteristic of the scientific traditions of inquiry, but it must employ them differently than for the purposes to which they were originally devoted.

The "images" of science were once only those of gross, microscopic, or telescopic natural history. Robert Hooke provided the first images to prove that the structure of common plants, animals, and mineral specimens as well as the surface of our satellite, the moon, were all more fascinating and complex than we might have expected (fig. 9). [30] However, he also employed diagrammatic illustrations of the pathways of light, and as the history of modern art can attest, not only illusion but symbolic abstraction can be a source of delight for the engaged modern viewer. It is fair to ask whether that delight is due to meaning, appearance, or both.

To be sure there is an "eat your spinach" tenor to the answer. I attribute the currency of "meaning over visual pleasure," quite simply, to art history and its desire for legitimization in academe. In terms of the history of ideas, the great achievements of the twentieth century were certainly in the biological and physical sciences—not in aesthetics. But there did come to be what might be termed an aesthetics of new science. Its greatest exponents and, to be sure, its most celebrated popularizers began to describe the phenomena explored by physics as well as molecular biology in nothing short of aesthetic terms.

Fig. 8. *Icones testaceorum,* 8 3/4 x 5 1/2 in. Frontispiece from Filippo Buonanni's *Recreatio mentis et oculi: in observatione animalium testaceorum curiosis naturæ inspectoribus* (Rome: Vares, 1684). This early and beautifully illustrated "shell book" arranges and classifies specimens in a visually engaging manner.

Fig. 9. Robert Hooke, Instrumentation including Wheel Barometer and Optical Microscope with Light Source, engraving, 14 1/8 x 8 3/4 in. *Micrographia* (London: The Royal Society, 1665) was one of the first publications of The Royal Society and one of the most important works in the history of science. Hooke invented the wheel barometer (depicted here) and made his microscopic observations through an instrument like that shown.

Amusingly, as scientists were historically, once again, pushing toward an aesthetic (artistic) understanding of their discoveries, art historians seemed to be viewing the aesthetic with all the enthusiasm commonly mustered to greet the arrival of a failed and smelly distant relative.[31] So desirous of legitimacy was art history, that it strove (strives) continuously for modalities to enrich its reach. While perfectly understandable, the price it has paid for this swing toward extra-pictorial analysis in the visual arts is a wholesale neglect of the cerebral value of the visual "special effect."[32]

The means to achieve that "effect" varies in every era. A magical image of heart-rending realism for an early fourteenth-century Sienese citizen was exemplified by the painter Duccio's rendition of the Virgin. [33] Today's clued-in viewer will find the image powerful and possibly beautiful, but no doubt iconic and certainly not realistic. "Realism" in visual art today is beyond the power of pictorial or sculptural art to convey. However, in having its previous domain purloined, artists devoted to the still infinite potential of the static traditional media have been liberated to pursue the "special effect." However it is achieved, it is this "special" effect for which many artists strive, which moves us, which promotes desire for the object they fashion and which encourages debate among peers. It is this "special effect" toward which the artists in this exhibition work in their respective ways.

In the distinctly diverse gatherings of materials exhibited in the modern "cabinets of curiosity" discussed in this publication, an age-old tradition is reexamined for its rich potential as a renewed source for a group of inventive and adventurous artists quite familiar with explanations and images that would have astounded their forebears. Yet these forebears would have equally astounded their talented

heirs with their sense of wonder and urgency, their celebration of mystery and poetry, in the presence of the unexplained. In the continual and critical explication and dissection of art, there is implicit a loss of that mystery that can keep it viable as art and poetry. There is new art that is, to be sure, not poetic by any traditional definition, but poetic creation, from whatever sources and however constructed, is of fundamental importance to legions of contemporary artists. One need not understand the structure and function of a creation for it to resonate with unique power. That is not to say that the creation is "unmappable," but rather that such analysis, if even possible, would rarely account for its effect on the beholder. We know that the firefly, like certain deep marine animals, illuminates (bioluminescence) through a series of subatomic events that depends on the oxidation of luciferin. Does this knowledge facilitate an appreciation of the magic of a summer evening as enhanced by these wondrous bugs? On a mechanistic level, certainly, but in a more profound sense, no, although one could claim that a kind of "new" poetry replaces the "old" through the mediation of scientific understanding.

As with children prior to the acquisition of knowledge, the world of the professional ancestors of the exhibiting artists was a world of faith and wonder; ours one of tantalizingly incomplete answers and a plethora of doubts. For artists in the age of the *studiolo* and *kunstkammer*, mere appearance had the power truly to frighten; for us that power has been relegated to calculations based on measurement (i.e., the preserved embryonic "monster" vs. the implications of the greenhouse effect).

What several centuries of scientific answers do is to alter the terms of appreciation of visual art. As an effect of impressive magnitude is rarely stifled by an

appreciation of how it is achieved (we still get a thrill out of watching a large plane lift off, even if we understand Bernoulli's principle and that of the jet engine), so art of sufficient stature can be transfiguring despite the fact that it is only pictorial or sculptural. That stature is the prize, and the efforts made to achieve it are the journeys of significance for the artists grouped here.

Notes

[1] George Steiner, *Real Presences* (Chicago: University of Chicago Press, 1989), 139.

[2] No one has expressed an understanding of science's limitations better than Jacob Bronowski, who introduced a discussion of the distinctions between knowledge and certainty by stating that "one aim of the physical sciences has been to give an exact picture of the material world. One achievement of physics in the twentieth century has been to prove that that aim is unattainable." See Jacob Bronowski, *The Ascent of Man* (Chicago: Little Brown, 1973), 353.

[3] Modern scientist-writers of note as well as gifted popularizers have not infrequently employed aesthetically oriented description as part of a literary style. Albert Einstein, Stephen J. Gould, Heinz Pagels, Carl Sagan, and Lewis Thomas are among them.

[4] Steiner, 87.

[5] It is worth observing that artists, like scientists, are sometimes inspired by works that seem to be quite outside their field of interest. Barber observed that the only two influences that Darwin acknowledged (Lyell's *Principles of Geology* and Malthus's *Essay on Population)* were not biological works. See Lynn Barber, *The Heyday of Natural History, 1820–1870* (Garden City, N.Y.: Doubleday, 1980), 209.

[6] Steiner, 87.

[7] Joseph Alsop, *The Rare Art Traditions: The History of Art Collecting and Its Linked Phenomena* (New York: Harper and Row, 1982). Also, see Thomas DaCosta Kaufmann, *The Mastery of Nature: Aspects of Art, Science, and Humanism in the Renaissance* (Princeton: Princeton University Press, 1973), 176– 77 for a presentation of arguments in favor of and against

the cultural-political interpretation of collecting.

[8] David Chambers, Jane Martineau, and Rodolfo Signorini, "Mantegna and the Men of Letters" in *Andrea Mantegna,* ed. Jane Martineau (London: Royal Academy of Arts; New York: The Metropolitan Museum of Art, 1992), 18. Lorenzo visited the artist in 1466 and paid a visit to Mantegna's home on February 23, 1483 together with the future leader of Mantua, Francesco Gonzaga.

[9] The document is reproduced and fully discussed in Walter L. Strauss and Marjon van der Meulen, *The Rembrandt Documents* (New York: Abaris, 1979), 349– 88.

[10] Strauss and Meulen, 349.

[11] Strauss and Meulen, 351–57.

[12] Strauss and Meulen, 351–57.

[13] Rembrandt's collection really amounted to a *kunstkammer*, for the insolvency filing also documents a cabinet of medals (nos. 185), hand weapons (nos. 181, 319, 320, 339), wind instruments and fans (nos. 312, 339), stuffed birds (n. 280), a Chinese bowl containing minerals (n. 224), "a great quantity" of shells (n. 179), a large lump of white coral (n. 225), forty-seven specimens of land and sea animals and the like (n. 175), a quantity of ancient textiles of various colors (n. 336), etc. Note: numbers in parentheses refer to the numbers of the items in Rembrandt's insolvency inventory as published by Strauss (see Strauss and Meulen, 351–57).

[14] The print, an etching with drypoint and burin work (97 x 132mm), is of the shell *Conus marmoreus* and is dated on the plate 1650 (see Christopher White and Karel G. Boon, *Rembrandt's Etchings* (New York: Abner Schram, 1970), vol. 1: 79, B 159, ill. vol. 2: 132.

[15] Sir Joshua Reynolds, "Discourse VIII" in *Discourses on Art,* ed. Robert R. Wark, 2nd ed. (New Haven: Yale University Press, 1975), 163–64.

[16] Obviously not all of these attributions have stood the test of more rigorous scholarship together with more refined connoiseurship. However, a remarkably high percentage of them remains dependable.

[17] At the age of twelve Lawrence, already a celebrated prodigy and largely self trained, drew exquisitely, and by seventeen in 1787 or 88 he could write to his mother that "to any but my own family I certainly should not say this: but excepting Sir Joshua, for the paint-

ing of a head, I would risk my reputation with any painter in London." See Michael Levy, *Sir Thomas Lawrence* (London: National Portrait Gallery, 1979), 15, 22.

[18] Terisio Pignatti, *Italian Drawings in Oxford* (Oxford: Phaidon, 1977), 47–67.

[19] For a discussion of the small group of Amalteo's drawings for this commission, see Jacob Bean and Lawrence Turcic, *15th and 16th Century Italian Drawings in the Metropolitan Museum of Art* (New York: The Metropolitan Museum of Art, 1982), 22–23.

[20] Ellis Waterhouse, *Painting in Britain: 1530 to 1790* (Baltimore: Penguin Books, 1953), 64.

[21] David Freedberg and Enrico Baldini, *The Paper Museum of Cassiano Dal Pozzo: Citrus Fruit* (London: Harvey Miller, 1997), 85–97.

[22] The drawing is reproduced in Freedberg and Baldini, 96. Giovanni Battista Ferrari, a Jesuit priest at the court of Pope Urban VIII, published his *Hesperides sive de malorum aurelorum cultura et usu, Libri quattuor* in Rome in 1646. It became the standard taxonomical reference work on the subject. Many Italian still-life painters of the seventeenth and eighteenth centuries, most notably perhaps Bartolommeo Bimbi (1648–1729) from whom Cosimo III de' Medici commissioned a series of fruit pictures, treated the subject of citrus.

[23] A good example of a natural phenomenon that was included in Italian cabinets of curiosity was the so-called paesine or landscape stone. Appearing manmade, these small slabs cut from eocene limestone feature passages of iron and manganese oxide. When polished, forms and colors remarkably evocative of pictorial renditions of landscape emerge, and rectangularly cut fragments can be framed like paintings. Even today, the scientifically astute will be seen to smile when they study these "wonders," and the delighted and amazed response to them may serve to provide insight into the pleasure and "wonder" the collections of *studioli* would have evoked in earlier centuries.

[24] Kaufmann, 181–82.

[25] Andreas Vesalius, *De humani corporis fabrica*, 1543 (illustrations probably by an artist in Titian's circle); Robert Hooke, *Micrographia*, 1665 (illustrations were principally after designs by Hooke, himself, and some probably after designs by Sir Christopher Wren, a friend of Hooke); Bernard Siegfried Albinus, *Tabulae sceleti et musculorum corporis humani*, 1747 (illustrations by Wandelaar); Pierre-Joseph Redouté, *Les Liliacées* (1802–1816). The first three works listed are unquestionably milestones in the history of ideas as well as

graphic art. Redouté's splendid volume, on the other hand, is a vehicle for his spectacular plates. For good summary discussions of Vesalius's *De humani corporis fabrica* and Hooke's *Micrographia*, see John Carter and Percy H. Muir, eds., *Printing and the Mind of Man* (London: British Museum, 1967), No. 71: 43 and No. 147: 86.

[26] Pancrace Bessa (1772–1846) was an important botanical artist who was a pupil of both Gerhard van Spaendonck (1746–1882) and Redouté. Indeed many of his works are on an equal level with those of the celebrated Redouté. He prepared superb watercolors for engraving in many ambitious books, the most famous of which was the *Herbier général de l'amateur* (1810–1826) for which he executed 572 watercolors. Bessa became flower painter to the Duchesse de Berry in 1816. In 1823, he was appointed painter on vellum to the Muséum National d'Histoire Naturelle in Paris, succeeding van Spaendonck. William Hamilton Yatman (1819–1897) was educated at Winchester and Gonville and Caius College, Cambridge. In 1844, he qualified as a barrister and seven years later took up residence at Highgrove House. See Peter Mitchell, *Flowers in Watercolour* exh. cat. (London: John Mitchell and Son Gallery, 1984), 15.

[27] Beneficiaries of the industrial revolution and prematurely pleased with their ability to command their environment, the English could too easily survey the world about them as a place largely changeable by their machinery. Of course they were also victims of that revolution to a degree they misunderstood. Aside from their overbearing sense of a "progressive" vision for the world, the Victorians, in particular, did produce some amazingly encyclopedic scholars. John Ruskin, who made his reputation in his early twenties defending the painter Turner, became the greatest art critic of the Victorian age but also wrote on geology, women's education, urban aesthetics, and a myriad of other subjects. He was a believer in the interrelatedness of science and art and was a serious collector of many things.

[28] Obviously, collecting works for their "beauty" or "quality," however the terms are defined and whether the products of artists or nature, is an activity and/or passion that many of us would like to envision as somehow situated on a plateau of considerable elevation as compared with collecting what I shall term works created for purposes not dedicated to beauty, such as matchbooks or baseballs. In some ways this is true; in some other respects, it certainly is not. It is true, for instance, in so far as fine art has been a long-lasting form of pro-

foundly felt communication. The styles that characterize its evolution do not affect the longevity of the general media of art, for a style in art is eventually accepted as a kind of patois that comes with the passage of time and may obscure but not prevent understanding.

[29] *Icones testaceorum,* frontispiece from Filippo Buonanni's *Recreatio mentis et oculi : in observatione animalium testaceorum curiosis naturæ inspectoribus* (Rome: Vares, 1684). This early "shell book" arranges and classifies specimens, although its title declares that it is an "Exercise for Mind and Eyes in Observing Shells." That its pictorial component is intended to be as significant as its textual content is thus clear from the outset.

[30] Robert Hooke, *Micrographia* (London: The Royal Society, 1665), pl. 1.

[31] The profound contemporary scientist's perception of what I would call "a preferred approach to understanding" is nowhere better expressed than in Richard Feynman's conclusion to a discussion of the relationship of physics to other sciences. "A poet once said," he begins, that "the whole universe is in a glass of wine." He then goes on to muse: "If our small minds, for some convenience, divide this glass of wine, this universe, into parts—physics, biology, geology, astronomy, psychology, and so on—remember that nature does not know it! So let us put it all back together, not forgetting ultimately what it is for. Let it give us one more final pleasure: drink it and forget it all!" See Richard Feynman, Robert B. Leighton, Matthew Sands, "The Relation of Physics to Other Sciences" in *The Feynman Lectures on Physics* (Redwood City, Calif.: Addison-Wesley, 1989), 1: 3–10.

[32] Though I take the term "special effect" from the film medium, I mean it here as the impact, for it is nothing less than a forceful impression communicated by the inspired and masterful handling of any media.

[33] There are a number of contemporary chroniclers who have left us descriptions of the removal of this masterpiece of early fourteenth-century Italian painting from Duccio's studio to the main cathedral of Siena on June 9, 1311. The accounts emphasize the at once celebratory and solemn nature of the occasion, "all the bells ringing joyously, out of reverence for so noble a picture as is this." See "Procession at the Completion of Duccio's Majesty" in *A Documentary History of Art,* ed. Elizabeth G. Holt (Garden City, N.Y.: Doubleday, 1957), 1: 134–35.

FOUR ARTISTS

THOMAS H. GARVER

Imagine for a moment that you are a well-equipped traveler setting out on a journey across sixteenth-century Europe. Without a doubt, one of the items tucked into your luggage would be a compendium, a tiny object hardly larger than a deck of modern playing cards and exquisitely crafted of engraved gilt brass or ivory. It would typically comprise a compass, a sundial with a folding gnomon, and possibly elements for determining the time from the moon and stars. It was an instrument designed to help locate one in time and place, an early portable guidance device. The word "compendium" is not a technical one, nor is it much used today, but here it seems appropriate. It is defined in one dictionary as "a summary, an embodiment in miniature" of a larger body of work. As the traveler's compendium contained miniature versions of larger mechanisms for the determination of time and place, so this exhibition of four artists' versions of cabinets of curiosity forms a summary, a compendium, of their insights and ideas, their interests and collections. It is also about the primacy of objects and their perceptual transformation through the artist's intervention, into forms with expanded and extended meanings. Each of the artists in this exhibition has twined the threads of art, history, and science into individual skeins of his or her own invention. They have created structures—walls, tables, or cabinets—comprised of smaller objects, each with its own identity and subtext, which have then been melded into complex compound statements.

Joseph Goldyne's sentient text speaks of two threads in his review of collecting and cabinets of curiosity: their history and the human desire to order and

assemble the objects of life. As Goldyne notes, these all but sacred places contained a rich mix of objects, some mysteriously created by the inscrutable forces of nature, others cunningly crafted by human hands, or pieces that combined the works of nature and humanity in more complex constructions. Cabinets brought together the achievements of the divine and a respect for human endeavor that marked the budding of the awareness of self and of place that was the genesis of the Age of Enlightenment that was to follow.

A further thread of thought spun into this exhibition, one with a much shorter history, is encapsulated in Marcel Duchamp's famous quotation that was offered in response to the outrage when his ready-made urinal, "Fountain," was exhibited in 1917. Duchamp changed the course of art when he observed,

> Whether Mr. Mutt [Duchamp himself, exhibiting under an assumed name] with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view—created a new thought for that object.[1]

Consider this statement using a linguistic parallel. If the collectors of the past who assembled their cabinets of curiosity were expanding our language by the manner in which they came to see the wonder in, and interconnectedness of, the objects they collected, then Duchamp's actions (along with his declaration) have added greatly to our vocabulary. It may have been a specialized vocabulary, that of art, but it dramatically changed and expanded the ways in which objects are now seen and defined.

Countless artists have followed Duchamp in their use of objects from everyday life to create simple or complex assemblages. The artists in this exhibition are

no exception, although their ambitions reach beyond the creation of singular works of art. Items of disparate uses, materials, and importance have been united here under the rubric of art, but many of them are not art objects. Rather what is found here are things, including objects specifically made by the artists, that are selected for their individual resonance and by juxtaposition create personal constructs, each with an individual and unique point of view. Glowacki, Lorenzi, Nicholson, and Wimmer are collectors, organizers, and assemblers who have woven their own egos and visual statements into the more classical ordering of cabinets of curiosity.

This compendium contains another remarkable element that makes it even richer. In her preface, Natasha Nicholson speaks of the artists' cabinets as being at the innermost point of a set of concentric rings: cabinets within cabinets within cabinets. The artists' cabinets are located in an art museum, itself the outgrowth of the historical *wunderkammer*, within a great university, whose wonders and riches form a glorious cabinet in itself. Our artists have called upon university libraries and departments from astronomy to zoology, whose shelves and storerooms hold an indescribable collection of wonders, and the response has been remarkable and openhanded. Here is an overwhelming source of ideas and objects, a trove of arcane and evocative items that otherwise might have remained totally invisible, had it not been for these artists.

There are three elements that are central both to the organization of this exhibition and to its perception and understanding. The first is that *these artists look closely and observe carefully*. Each of the artists has strong memories of the importance of early life experiences in learning how to look. Mary Alice Wimmer

recalls her early fascination with the pistils and stamens in the tulip blossoms she passed on the way to school, while for Natasha Nicholson, a small piece of ribbon could become a whole field for careful contemplation. It seems not to matter so much what was being studied and examined but rather that these objects were experienced in reality, not through replication. A seeming exception to this might be the influence on Martha Glowacki of eighteenth- and nineteenth-century engravings and lithographs of plant forms, whose spiky, black and white renderings have been a source for her sculptural structures, but these replications are themselves artifacts, interpretations from other artists' hands.

Second, *these artists need and require the nourishment found in collecting objects of interest.* The root of collecting is curiosity, the same curiosity as drove the creators of the splendid cabinets of curiosity of centuries ago. It is curiosity that fires the spirit of great collectors. It demands that they train their senses and their intellect in equal measure in their search. Our artists are no different. They need objects with substance to them, things that are perceptible to the senses—which sharpen and refine the senses through the very act of experiencing them. Looking at objects, touching them, hearing their distinctive sounds, even on occasion smelling or tasting them, intensifies their meaning. There is no question that the digital revolution and the richness of the Internet have vastly expanded our access to information, but for these artists, the images and information from cyberspace that float in on the lighted screen remain hopelessly thin and unaesthetic. One might make the same observation about the qualities of cyber-information that Gertrude Stein once made about her hometown of Oakland, California. She said: "There's no there, there." Cyberspace and its evanescent

content just do not offer sufficient substance, that all-important "there."

At its base, collecting is not about greed but about the need for intellectual and visceral sustenance. The "real thing," not its simulacrum, can set in motion a powerful complex of thoughts and feelings. While it is sometimes hard to track the genesis of the urge to collect, one question has an obvious answer. When I am asked, "how do you know about (or where to find) the things you collect," I turn the question on its ear by offering another question. "How do you know about what it is that you do (or what it is that interests you)?" When one has an interest and a passion, the information rises into view, interest dissolves invisibility, and the way becomes clear.

What may be less clear is the personal need one may have for objects, the need to flick one's eye over them on a regular basis, to touch them if appropriate, and to study them in concert with others like them in order to define their qualities against similar and disparate objects. Connoisseurship in the arts is comprised of equal parts of knowledge and perceptual awareness. I see it as the equivalent of performing differential diagnoses in medicine or of "knowing the market" in business. It is a series of discriminating examinations and judgments, often made all but instantaneously and without conscious thought, but based on one's knowledge of the field, where the thing in question is set against or within its world. These artists practice the art of "choosing," as they look at objects and by consistent acts of judgment steadily build their collections.

The third point to consider is that *these artists order their collections using logical and formal systems of their own invention.* As the foundations of modern taxonomy may have been influenced by historical cabinets, so too may a new order of

"thought/objects" be ascribed to the internal logic of the cabinets and collections offered in this exhibition. "Artists are supposed to shake the labels of reality," one artist has said, while another described poetry (and by extension, visual art) as being "just reality seen in different ways."[2] As a writer assembles words one upon the other in a certain intellectual and syntactic style, so have these four artists organized and assembled objects to form visual stories and lessons, each looking at reality in a different way, and perhaps shaking a few meanings in the process.

Most of us feel more confident in making judgments drawn from written words than from visual phenomena or works of art, so consider another linguistic comparison. When we read, we do so for the meaning contained in the words, not the words themselves. Occasionally we may pause to appreciate a well-turned phrase or beautifully evocative paragraph, but we do not parse every sentence or analyze each word. One should approach these works of art in the same manner. These are "novels," or more appropriately "autobiographies" in visual form, and an attempt to identify each object or justify its use will be as sterile as reading a novel one sentence at a time. Read these pieces for the effect the juxtaposition of objects may produce. Consider this exhibition as an excursion into the world of real things, objects directly seen, without amplification or intermediation, other than that of the artist's hand and eye as each artist has created and guided the placement and interrelationship of the things contained within these small spaces. The word "awesome" has fallen on hard times of late. It is now commonly used to describe occurrences hardly out of the ordinary, while genuine awe seems to have vanished. If you can, allow yourself a bit of it here; if not about the objects seen, then about the mentation and the poetry of the artists who have assembled

them in this most curious and individual way.

Although written about cabinets of the past, one writer's comments seem particularly appropriate to this exhibition: "Instead of confirming the prevailing systems of knowledge, wonder cabinets expanded the horizons of the known world and raised questions that inspired further study of the collections."[3] While the times and places and personalities have changed completely, the intent of such cabinets—then and now—remains, to offer pleasure through delight, instruction, and wonder.

Notes

[1] Marcel Duchamp, "The Richard Mutt Case," *Blind Man* 2 (May 1917), quoted from a catalogue that accompanied an exhibition of the Mary Sissler Collection, *NOT SEEN and/or LESS SEEN of/by MARCEL DUCHAMP/RROSE SELAVY* (Waltham, Mass.: Rose Art Museum, Brandeis University, 1964). n.p.

[2] I cannot find the exact reference to the first quotation, but recall it being said to me by the sculptor, George Herms. The second quotation came in a conversation in 1962 with the late Theodore Roethke, a well-known American poet.

[3] Diana Fane, *The Guennol Collection: Cabinet of Wonders* (Brooklyn: Brooklyn Museum of Art, 2000), 11.

G L O W A C K I

"History is memory," I recall someone saying, and perhaps because the baby-boom generation is growing older, there is a great deal of interest in memory and how to maintain its vigor. Recent books and TV programs remind us that we are what we remember, and that people who lose all or parts of their memory also lose their identities and personalities in equal measure. If this is the case, may we not apply the same observations to a wider culture? George Santayana's famous aphorism, "those who cannot remember the past are condemned to repeat it," suggests that the experiences of history are ongoing lessons in life. Those who are attentive students, who learn the lessons offered from the past, are able to avoid history's mistakes. Perhaps this is too grand a concept for a modest art exhibition, so consider experiences closer to home, ones we have all experienced. No response dampens conversation or social intercourse faster than the phrase, "oh, I don't remember." The discussion, or at least a fragment of it, is terminated and communication is stunted.

Martha Glowacki is the artist in this exhibition who draws most sharply and pointedly upon memory as the locus of her cabinet. These references to memory are multilayered and embrace elements of a personal past, human history more broadly drawn, and even wider references to the universal natural cycles of life and death. Glowacki knows exactly where the idea of this cabinet was first implanted. It was more than forty years ago at the old Public Museum in Milwaukee. "I clearly remember walking into the room where all the skeletons were kept, with the old dark cabinets filled with skeletons and with vitrines on the top and whales hanging from the ceiling."[1] She and a friend remembered the ordering of this room and their fascination with the contents of the cases as they

wandered through what were then open fields and woodlands of far suburban Milwaukee, collecting cow bones and bird skeletons. "Our aim was to try to reconstruct the bones into skeletons like the ones we'd seen at the museum." The delightful childhood adventures of discovering and collecting were given direction by museum experiences that provided recognition and validity to Glowacki's endeavors.

From her very earliest recollections she loved "making things," and would often submit small models and dioramas in addition to papers written for class assignments. Later, the youthful dream of becoming a museum preparator, assembling skeletons and dioramas for a living, gave way to a greater interest in archaeology and anthropology, which combined discriminating cerebral and intellectual research with three-dimensional physical activities in the field. Glowacki did little fieldwork but was fascinated with "the way in which you cut down through strata," and how time, that most evanescent concept, was given a physical structure as one "cut through layers of time" in an archaeological dig. Eventually the love of art was to claim her and the nascent diorama maker became a sculptor. Her early experiences as a student artist remained unfocused until she began the study of metalsmithing. "I was hungry to learn the process. I liked building things. I liked the 'conservatism' of it. You were in the class to learn a body of technique and were expected to make good designs as well." Technique was not an end in itself but rather was the catalyst that served to direct her work.

Over the last twenty years, Glowacki has developed a method of working that, like the other artists in this exhibition, combines the pleasures of intellectual research with the equally pleasurable applications of precise mechanical craft:

a strong combination of mind and hand. Early on, she discovered the trove of riches offered by the open stacks of a great library (the University of Wisconsin's Memorial Library in this case), which she acknowledges as being one of the signal influences on her work.[2] The sources of her information came primarily from books of the sixteenth through the nineteenth centuries, whose precise, richly engraved illustrations have been of singular influence on her sculpture both in the nature of the imagery and the dark and edgy manner of its rendering.

Using these sources, Glowacki has created a personal aesthetic that bridges the human and natural worlds. Earlier her research focused on the illustrated texts of seventeenth- and eighteenth-century astronomers and mapmakers, who developed and applied human geometry and order to the wondrous chaos of world and sky. Later she turned to the ordering of nature of a more intimate sort, the manner in which gardening and the manipulation of growing plants was disciplined and regulated by human hands. The implicit statement in her sculpture is that while humanity may seek some grand design into which all nature will fit, plants, planets, and stars all deny the human desire for order.

My Arcadia is Martha Glowacki's title for her cabinet. The vision that the word "Arcadia" conjures up is that of a place of rural beauty and rustic simplicity. For Glowacki it is that and much else as well: a compendium of the ideas and sculptural forms of her mature work, which is an extended commentary on the cycles of life and death. In this installation she has adapted the traditional form of the museum specimen cases remembered from her youth, by constructing a glazed vitrine for her larger works, with a bank of glass covered drawers below for smaller assemblages. There are fifteen drawers in the case, fourteen on one

side, and one, all but hidden, on the other. Enclosed within the vitrine are three variations of small tree forms, covered with glass domes of the sort that might have graced a Victorian parlor table. To the left is a tree that has been pollarded. This is a form of decorative pruning in which trees are trimmed year after year to encourage vigorous growth while maintaining them at a predetermined size. The old branches form a gnarled knuckle at the point where they are trimmed, and it is from this point that a crown of tender new shoots bursts forth. In the center dome, a tree has been espaliered, pressed into another form of geometric conformity to follow the grid lines of a trellis, but in defiance of its human ordering, the new growth sprouts in all directions. The right dome contains a dead tree, with its base surrounded by bonelike bits of branches that suggest skeletal fragments of small wild creatures. But the theme of death is mitigated, for perched on this tree are bumble bees, those great workers and builders of the insect world, which seem to be resting for a moment before going on about their constructive lives. This theme of birth, fecundity, and death is repeated almost as a musical theme and variations in each of the drawers, where a subtheme touches on the way in which these elements have been rendered by artists and scientists of history. Three of the drawers contain copper plates, etched from images taken from Frederik Ruysch's monumental *Opera omnia,* and painted to resemble pages from this book, published in 1721–1727. Ruysch was a Dutch scientist, an anatomist who carefully preserved specimens ranging from armadillos to human babies, for anatomical study and reference. He had the goal of increasing and diffusing human knowledge, but he treated the objects he preserved with a deep God-centered respect. The jars containing small animals or birds, which Glowacki has

transliterated from Ruysch's original illustrations, were often decorated with sprightly sprays of dried grasses and flowers, references to the original habitats of these creatures.

Other drawers contain nineteenth-century photographs, some showing the rich bounty of a midwestern harvest, which have been paired with images of death and loss. The death photo of two young children, twins, seen in their coffins, carefully and lovingly garlanded with flowers has been matched with one of a farmer proudly showing his splendid crop of vegetables. Each drawer states and restates the theme of the cycle of life that goes on, no matter how great the ambition of humankind for domination and control.

Like a giant folio volume from the library, one may never see all of Glowacki's cabinet at once. Each drawer is a stanza, a chapter, but unlike a scientific text that attempts a full and complete explication of its contents, this one seeks a more poetic resonance, one less interested in providing precise information about the course of life than making it richer metaphorically. This has been accomplished by obscuring exact meanings and well-understood references through the use of powdered graphite, which has been applied to many of the objects, subtly obscuring and unifying details in the process. This black substance, dusted over a coating of varnish, is then gently buffed to a dense but reflective glow. Graphite reflects light as well as absorbing it, producing a texture as rich as the deeply engraved black lines of eighteenth-century illustrations. This unifies the appearance of objects of a disparate nature, while at the same time rendering their identity ambiguous, requiring a period of contemplation at the expense of instant recognition.

The one all-but-hidden drawer on the reverse of the cabinet contains what some may find disturbing, a long deceased and desiccated cat, now dressed in a coat of burnished black graphite. This was a cat of myth, however. It was a stray that decades ago wandered into the police station in the small town of Prairie du Sac, Wisconsin. Given a police department number instead of a name, "61" remained a pet for some years before it was struck by a car. But 61 didn't die immediately. It had enough strength to crawl under the porch of a nearby home where it expired. For decades the children of the town knew that the porch of one of the houses on the quiet streets of the town held a secret. It was Prairie du Sac's version of Tut's tomb—the remains of a mythic cat, providing a tingle of polite horror as the kids hastened by that porch. Glowacki acquired the remains when the porch was reconstructed and has, in her own way, treated this dry corpse with the respect shown to the Egyptian cats of thousands of years earlier that were carefully preserved to serve as companions to their pharaonic masters in the afterworld. It is a story that few will know, but it is part of the skein of being that is contained within these drawers and that connects them, one to the other.

When Martha Glowacki is asked about what guided her in this complex work, she opens one of the drawers and responds by reading a few lines from a poem it contains.

> Distance does not make you falter,
> now, arriving in magic, flying,
> and, finally, insane for the light,
> you are the butterfly and you are gone.

But there is an anodyne to this cosmic finality, and in response to it Glowacki opens another drawer and reads from a second poem, written more than a century later.

> Once more my deeper life goes on with more strength,
> as if the banks through which it moves had widened out.[3]

In the present as in the past, the cabinet of curiosity is a device of instruction and wonder, as much for its creator as for those who visit it. This compendium is a statement and summation of the artist's high regard for art and for nature, as well as for the succor she has received from both.

Notes

[1] All quotations taken from the artist without other attributions are from an interview with the author in her studio in Sauk City, March 18, 2000.

[2] Although Glowacki has used the library for decades, it is only recently that she felt that her research was serious enough to warrant use of the rare books in the library's restricted special collections. Thus most of the information and images she has used were found in the open stacks.

[3] The first quotation is from the poem "The Holy Longing" by Johann Wolfgang von Goethe (1814). The second is from the poem "Moving Ahead" by Ranier Maria Rilke; both are translated by Robert Bly in *News of the Universe: Poems of Twofold Consciousness*, chosen and introduced by Robert Bly (San Francisco: Sierra Books, 1980), 70, 120.

Illustrations

Page 62, Detail of Cabinet, *Drawer #15,* 2000, wood, glass, cat carcass, pigments, 5 1/2 x 15 x 19 in.
Page 63, Detail of Cabinet, *Dome #2,* 2000, wood, bronze, glass, bones, pigment, 21 x 12 1/2 x 9 1/2 in.

L O R E N Z I

Mark Lorenzi describes his life and art in what can only be regarded as oxymora. Countervailing words like "passionate diffidence," or "accidental intensity" rise to mind as one seeks to understand the underlying structure of his life and art. In Lorenzi's words, he was "the kid from Kansas. I just struck out the other way,"[1] as he made the transit from the Midwest to San Francisco, then Los Angeles, and the East Coast before coming to Wisconsin. In this passage he has studied and made art, worked for other artists, learned to cook, owned and operated restaurants, and been a partner in a successful studio glass business.

Three experiences in Lorenzi's life have influenced his present thinking about art and art making. In San Francisco he was introduced to the Beat Generation assemblage artists, including Bruce Conner, Wallace Berman, and George Herms. It was Herms who referred to the artist as having a function of "shaking the labels" of reality. This group used the words, images, and substances of common life, much of it regarded as rubbish or otherwise cast off, as the raw material for a new art of assembled parts in which the whole far transcended its constituent elements. Later Lorenzi experienced "Art Povera," Italian for "poor art," a short but intense art movement that challenged the concept of works of art as possessing an inherent rarity and value. It too was an art made from non-art materials, including steel, rope, cloth, chemicals, and other detritus from of an industrialized society. The "beauty" of such work, if that is the word to use, was in the perception that such materials were suitable for art, sharpening one's sensibilities at this new vision of the stuffs from which a sophisticated society is constructed. And, after working in the studios of several highly successful artists who were making a great deal of work to satisfy their market, Lorenzi decided that he

had no interest in creating art as "product." He would make works of art as the ideas for them matured in his mind, without considerations of cost or the possible return on his investment in time and materials.

For the past number of years, Lorenzi's art and the objects he has collected have been influenced by what might be called a personal science, which he has defined as

> not [a] science introduced from formal education, but through the perspective of an artist's mind. For me, science retains the splendor and awe of original knowledge. I see it as physical poetry. . . . The work processes of scientists are familiar to me as an artist, and I respond emotionally and aesthetically to the constructs of their experimentation to find answers to what is not visible, fathomable or understandable."[2]

He holds the methods by which he works at a distance from outsiders. Ask him if the experience of working in the studio is important and the response is emphatic. "Absolutely not. I feel that my whole art career has been like shooting from the hip. I have a general sense of what I'm going to make and then I'll complete that." But then he belies this statement by adding, "then I try to make sense of what I've made. That's what I think about constantly . . . the poetry of everyday materials." The conflict between object and intent is simple but profound. Lorenzi wishes to take literal objects and invest them with new meanings, perhaps even spiritual ones, doing so by construction, organization, and/or juxtaposition. He may be disingenuous when he declares that what he makes is "completely literal. It's a table, it's a jar, it's a chemical, there's no narrative behind it,"

but what he has done is to transform common objects by the manner of their use. Unlike Duchamp's ready-mades, which took an object and changed its position relative to the viewer so that the perception of its function was changed, Lorenzi has remade the everyday objects of his choice so as to change their character and thus the more usual perception of them. He asks a great deal from the viewer, a Kierkegaardian "leap of faith," because what he produces sometimes appears more closely to resemble scientific experiments or demonstration apparatus than more easily defined "works of art."

An examination of the manner of the construction of his cabinet in this exhibition may better demonstrate how he has transmogrified literal objects into more poetic analogues. As part of his fascination with the creation of cabinets of curiosity and the foundations of modern science, Lorenzi has visited museums of science in this country and Europe. The European museums are older and more elaborate. In several cases they have been assembled over centuries from parts of private collections and more closely resemble earlier cabinets. The *naturalia* and early scientific devices are frequently exhibited in splendid cases set in grand baroque rooms. Lorenzi's cabinet might appear at first glance to have come from one of these museums. It is a mahogany table with columnar legs, the capitals and bases of which are banded in cast brass. Lorenzi has replaced the wooden top with six shallow compartments, three on each side, separated by an island in the center and partitions running down the center of the long axis. On the island, resting on a sheet of burnished bronze are two vitrines with shallow bow tops made of cast glass held in place with cast bronze frames.

While Lorenzi wants the cabinet to have "a certain historical form—just to

give it a reference," the similarity to an antique display case stops there, for the heavy glass that encloses most of the objects is partially obscured rather than being perfectly transparent. The glass has been cast in an oven Lorenzi built just for this purpose, then carefully hand polished. These are acts that are utterly invisible to those who see the piece but are important to the artist because he wanted glass that would produce an effect of "looking through an aquarium full of bubbles." By this device, Lorenzi creates a certain separation between the viewer and much of what is viewed. This blurs the linearity of communication between the literal and immediately recognizable object and the more poetic analogues of its form. These are elements that extend beyond recognition and use and require more time to comprehend their meaning.

Of the artists in the exhibition, Mark Lorenzi has made the greatest use of objects selected from the university's holdings, in addition to many objects from his own collection. He has concentrated his borrowings from the UW Middleton Health Sciences Library and the UW–Madison departments of history of medicine, physics, and zoology. He sees the selections as reflecting a division he variously describes as "body and mind," or "physical and intellectual." One of the standing vitrines contains samples of the forty-five elements of the human body. Here is the very core of who we are, seen in a way that reflects on the wonder that such ingredients could somehow be blended into the creation of a human being. Below, under the glass, and more or less visible depending on the striations in the glass and the nearness of the objects to it, is a collection of devices pertaining to the efforts of science (both serious and silly) to understand the human body and treat its illnesses. Included are a trephine, a device used to drill holes in the

skull to relieve pressure, and an inkwell in the shape of a human head, marked off in the phrenological patterns that supposedly showed the areas that controlled various parts of the body and mind. Vials, needles, and scarificators for bloodletting are beautiful objects that are strong physical reminders of how brief the history of modern medicine has been.

The apparatus of physics, and the artist's allusion to existence outside ourselves, fills the other side of the case. Here are devices that demonstrate the efforts of humankind to determine information about the world outside the body. A galvanometer to measure the tiny inflections of electricity, a spectrometer to identify the constituent elements within a flame, and Geissler tubes to demonstrate the electronic excitation of gases are among the objects Lorenzi has selected. These are old-fashioned devices to demonstrate Newtonian physics, in which phenomena could be perceived and appreciated in the same manner as art—through the five senses. There are several other objects of wondrous significance that he has included but rendered more as art than science. The first is the periodic table of the elements. Lorenzi has emphasized the discipline the Russian scientist Mendeleev impressed upon the foundation blocks of creation when he drew the periodic table. By having it typeset in lead and exhibiting it as a solid block, Lorenzi's fascination with this grid of creation mirrors Oliver Sacks's excitement when he discovered it as a child. "When I first saw the Periodic Table, it hit me with the force of revelation—it embodied, I was convinced, eternal truths, the eternal and necessary order of the elements."[3] Another object found here is from Lorenzi's collection and is particularly prized. It is a small metallic ball, a fragment of the Gibeon meteorite that was discovered in Namibia in 1838. The piece was subsequently turned on a lathe

into a perfect sphere of dull steely gray. Lorenzi held it delicately in his hand as he talked about collecting. "The things I collect are points of reference to me. They are a three-dimensional scrapbook, and the Gibeon meteorite is a perfect object. It's the *idea* of what it is that is compelling. It's from space—not of the Earth's creation but formed in the heart of an asteroid 4.6 billion years ago, then refined by being turned into a sphere." This is nature touched by the hand of humanity, a relationship he seeks and admires.

Mark Lorenzi has chosen a difficult path, for he wants to disrupt our closely held perceptions about objects and their uses by creating a parallel world for them, a place where they may be seen and experienced in different ways. Although history is important to him, he sees it as having lost currency in contemporary life. "I try to make sense of what goes on," Lorenzi says, "but we have entered a new age. Things don't mean what they once did, and the emphasis is on immediate action and response." Through his work, he is attempting to shift focus, to create a compendium where form and idea are—for an instant—more important than function, and where poetry may, in turn, gain a silent foothold.

Notes

[1] All quotations from the artist not given other references were taken from an interview with the artist on March 24, 2000.

[2] Quoted from the statement the artist wrote at the time this exhibition was proposed in late 1998.

[3] Oliver Sacks, "Brilliant Light," *The New Yorker,"* (December 20, 1999): 66.

Illustrations

Page 70, Detail of Cabinet, 2000, Camera Lucida, 19th century, Absinthe Glass and Strainers, 19th Century, and Specimen Bottles from Kew Gardens, first half of 19th century

Page 71, Detail of Cabinet, 2000, Device for Demonstrating Thermal Expansion, early 19th century and Gibeon Meteorite found in Africa in 1838

N I C H O L S O N

"I love beautiful things." It could be the curtain line from a Tennessee Williams drama, or a comment prefacing a day of retail excess. For Natasha Nicholson, however, beautiful things are not necessarily beautiful. In fact, they may be ugly, but she transforms them into beauty by positing new ideas for them through intellection and juxtaposition. Beauty for her is a unique combination of idea and form, an object transmogrified by thought and relationship. "The quest for the best is so important," she says, but that search for quality is subject first to her internal logic and not to the more common and agreed upon standards including high value, conventional prettiness, or great popularity.[1]

The forces that spin an artist from an unpromising matrix are obscure, but it is clear that despite the efforts of universities and art schools, the best artists possess their innate talents well before any sort of "instruction" begins. Natasha Nicholson is one such artist. She is an autodidact, substituting intense self-instruction for college training, and it has served her well. I am a firm believer in the effects of artists' histories on their work, and the circumstances of Nicholson's early life have impressed themselves indelibly upon what she makes. Unlike the other artists in this exhibition, she grew up in straitened circumstances in a densely urban environment. She was the eldest of six children who lived with their mother in a tiny house in a working-class district of St. Louis. Despite being a child of diminutive size, she early on declared her inviolable space to be a little square table by the side of her bed. Woe betide any of her siblings or their friends who might touch any of the treasures, stones, bits of ribbon, or colored papers that she laid out, rearranged, examined, and then hid away. Today Nicholson sees those first collections as defining her place within a large family. She held certain unique objects that were not and could not be

possessed by other members of her family. Collecting was (and is) the basis of her work as an artist, and Nicholson sees it as a principal constituent of her identity.

> Collecting is a way of having access to a certain kind of intelligence to which I wouldn't have access otherwise. Collecting is about decision-making. If someone else didn't see something, I might see it and understand its beauty or importance in the greater scheme of things. Collecting has given me a certain stature in place of a formal education. I can pull these fine things from a pile of ordinary objects and make magic with them.

But other catalysts were necessary to shape Nicholson's sensibilities. The St. Louis Art Museum was her first experience with a great cabinet of curiosities. She recalls her first independent visits, starting at about age seven or eight, with great clarity. There was a precise ritual to those trips, commencing in the galleries devoted to Egyptian, Greek, and Roman art. The space was confined and a bit "scary," as it seemed suggestive of an archaeological dig. Here she asked questions of these beautiful objects of ritual and everyday use. Who had owned them, touched them, used them? There was a human content and contact here that was not so obvious in the painting and sculpture galleries. Amongst these objects she had her first experience with what might be described as the intimate sublime. "I felt a kind of elation and sadness that happens in the presence of wonderful works. For a moment these objects made little else seem possible," but she was nourished, not incapacitated by them, "for once you walk away from an object, you still have the joy of it."

Nicholson's mature work as a sculptor has been shaped by these formative experiences and memories. She is an artist of assemblage, but her work is spare and

never falls into the trap of nostalgia. In almost every case, the idea for a sculpture is triggered by an object, either of human or natural creation, whose form suggests certain juxtapositions to her. She needs these objects with their social nuances and references beyond form, although they are invariably selected for their formal rather than their narrative qualities. Her knowledge of the objects and works of art of the past serves as silent discipline as she seeks "the nugget of the idea of the work," while at the same time eliminating elements that although attractive are unnecessary. She sums up this guiding doctrine succinctly: "I want to use what I need and not use what I don't need."

Nicholson is a voracious reader and a few years ago came upon a book that has changed her life and her art. The book, *Finders, Keepers: Eight Collectors*, documents a small group of passionate collectors, working across two and a half centuries.[2] It is an elegant volume, with text by the distinguished polymath and historian of science, Stephen Jay Gould, complemented by beautiful and atmospheric photos by Rosamond Wolff Purcell. In the few paragraphs of the short introduction, Natasha Nicholson found validation for her life as a collector and her work as an artist. It contained as well the concept that became the genesis of this exhibition.

> The passion for collecting is a full-time job, a kind of blessed obsession. . . . [These collectors] all believed passionately in the value of their work; they were driven, sometimes at the cost of life or sanity, by this conviction, this urge to collect, to bring part of a limitless diversity into an orbit of personal or public appreciation. In an age of passivity where Walkman and television bring so much to us and demand so little in return, we must grasp the engaging passion of these collectors. And we must also remember that passion, for all its public and pri-

> vate joys, literally means suffering. The costs of engagement are high, but we must pay the price of our uniquely evolved consciousness. Better Socrates dissatisfied, as Mill said, than a pig satisfied. In any case, we have no choice.[3]

Gould and Purcell's insights put into words and images the thoughts that Nicholson held privately or had expressed to a small circle of friends and colleagues. In response to the collectors' passions documented in the book, Nicholson sharpened her own observations so that she would make better, more thoughtful choices in what she collected. In her art, the experience of *Finders, Keepers* was subsequently intensified by the stunning revelation of the power of passionate simplicity and pure form she found in a major exhibition of the work of Piet Mondrian.

Her cabinet in this exhibition is a summation of a life of collecting objects and making art, sharpened and focused by the need to create a compendium of work in a modest, contained space. Unlike Martha Glowacki and Mark Lorenzi who have used devices to obscure partially the details of objects in their cabinets so as to create a more contemplative field, Natasha Nicholson offers almost the complete history of her life—as told in objects and presented with pellucid clarity behind flawless glass. This is a rich visual feast, but not an indigestible one, for even the most cursory glance reveals that certain basic rectilinear and circular geometric forms serve as supportive theme and variations that undergird the specific details of the disparate objects. This cabinet offers the most diverse array of objects in this exhibition; to discuss them all would be a pointless task. One must note, however, that Nicholson has separated objects she has collected from the art she has created specifically for the cabinet by painting the spaces for works of art in a darker color.

Let one pairing stand for the whole, and for the particular manner in which Nicholson melds idea and form. During an exploratory visit to the University of Wisconsin Zoological Museum, Nicholson found a box containing a disarticulated snake skeleton, each bone of which had been carefully marked with its catalogue number. It was an object of little interest to the staff who were more eager to show her the skeletons which had been so carefully assembled. But the box of snake bones held her fascination because by not being assembled it left unanswered questions about its final form. The skeleton was like a jigsaw puzzle in its box. There are infinite possibilities when it is unassembled. When it is assembled there is but one.

> The snake skeleton is beautiful in its creation, beautiful in the contemplation of the possibilities of its organization and articulation, and beautiful in that someone cared enough about this form of life to carefully catalogue, count, and number each bone. By the act of cataloguing it, you make it part of another order. The snake is removed from one habitat and preserved in another. It is now part of a collection, part of an academic department, part of another world. This evanescent creature of nature is now transformed into something enduring. It has become a creature of information.

But the snake alone would not be sufficient, for only rarely does a single word make a poem. That comes about by the way in which the objects are combined into relationships that form expansions of visual meaning just as words form verbal ones. As an extension of the idea of articulation which the snake skeleton suggests, Nicholson includes in this cabinet two small decorative tramp art chairs of the sort that were made by anonymous and itinerant whittlers and wood carvers. These are comprised of hundreds of pieces, first carved, then cunningly locked together—into

a skeletal form of another sort. This mixing of natural and human-made objects in her cabinet is critical, for Nicholson challenges categories of meaning and hierarchies of form to achieve a more expansive view of the order of things. One may be able to collect only in a certain few areas, but by continuing to look, one sees and experiences more and gains additional information. She is distressed at the hermetic specialization of contemporary life in which the boundaries of information seem to be rigidly formed and are rarely crossed. Nicholson phrases the problem as a question. "Do we have to stay within these categorical boundaries? If we do, aren't we missing the opportunity of letting our eyes and all of our senses tell us about new ideas and how things relate, one to another?" It's a question she would answer in the negative—through the visual structure of her art.

It is the question that also frames the purpose of this exhibition. We need not, indeed should not, stay within the boundaries we all too easily slip around us. The artists whose work is seen here remind us, as Natasha Nicholson notes, that "there are many different answers, none of them wrong, to the same question."

Notes

[1] All quotations from the artist not otherwise attributed were taken from an interview between artist and author on April 17, 2000.

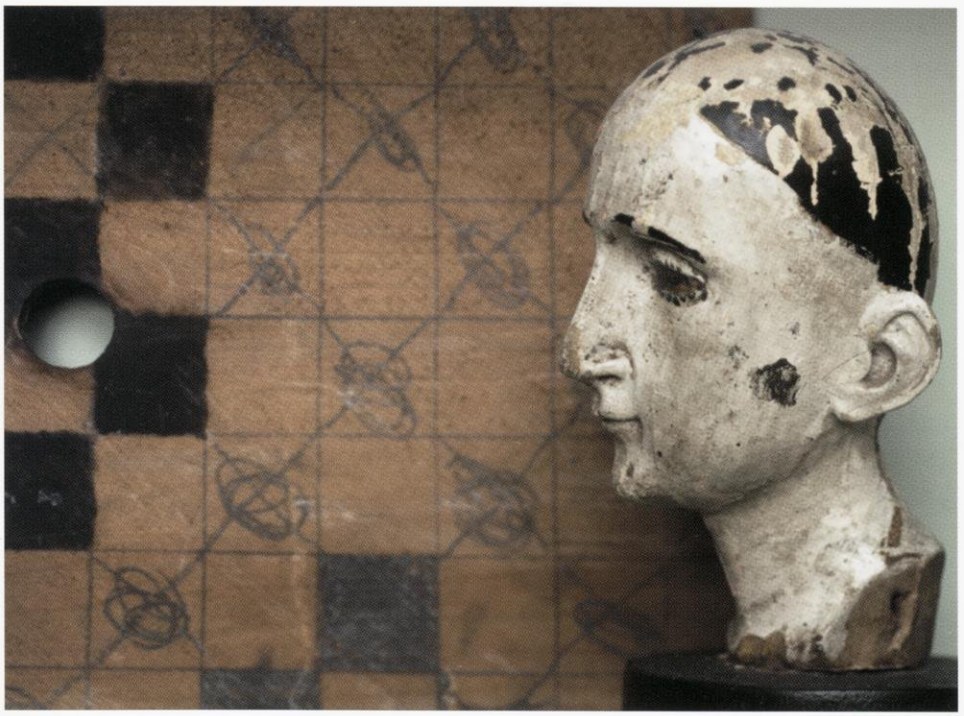
[2] Rosamond Wolff Purcell and Stephen Jay Gould, *Finders, Keepers: Eight Collectors* (London: Pimlico, 1993).

[3] Purcell and Gould, Introduction, n.p.

Illustrations

Page 78, Detail of Cabinet, 2000, *Number Nine*, 2000, tin, pastel, board, and graphite, 11 x 12 1/4 x 5 1/2 in.

Page 79, Detail of Cabinet, 2000, Spanish Colonial Bultos Head, 1st or 2nd quarter 19th century, Checkerboard, ca. 1940



W I M M E R

A few years ago, Joseph Goldyne, author of the principal essay in this catalogue introduced me to the importance of what might be called the "zone of creation." This is the space, a bit less than three feet in diameter, in which the artist really works. It is here that the mind, eye, and hand interact to create a work of art. Even an artist like Christo works in this zone, for his gigantic wrapped environmental projects always start out as beautifully executed concept drawings. This is the most intimate of all creative spaces. Most visual artists have a physical area that has been designated as a studio, but the zone of creation is its "inner temple" within this larger space. It is a place that is formed as much from an intellectual and emotional dimension as a physical one, and the artist truly only enters into it when making art. At that point almost all else falls away. The work done there is of one's own volition, and is created with grace and pleasure, and accompanied by deep and intense concentration. Here insight replaces chemical reactions to generate a special form of aesthetic alchemy. It is a wonderfully satisfying place to work, and, for those who look at art, an equally satisfying place to visit.

Of the artists represented in this exhibition, Mary Alice Wimmer is the most traditional in both form and craft, and a full appreciation of her drawings can only be reached by entering the same space in which she created them. These works are small in size and diaphanous in character, qualities which make it easy to miss their subtle refinement and intensity. From her earliest memories, Wimmer recalls her love of looking closely. Not only did

she examine the insides of tulips and other treasures to be found in the fields and woods around her house in Milwaukee's far suburbs, she recalls with equal vividness her fascination with "the great tangle of brightly colored wires" she discovered inside a telephone junction box under repair.[1] Wimmer has described this fascination as "almost a Zen thing," and it seems that finding something of small size and great and tangled complexity could induce in her a deep state of reverie in its contemplation, then and now. As with the others seen here, Wimmer regarded herself early on as an artist, a sensibility fully supported by her family. Trained from kindergarten through college almost entirely within the Roman Catholic educational system, Wimmer's artistic instruction was based on a style of academic training and within a conservative mode that has all but vanished from American education. As a result, she received an excellent grounding in the physical principals of making art. This has been reinforced by her deep respect for the art of the Old Masters, particularly those of the Italian Renaissance.

A powerful force that has ruled her life within the studio has been the life outside it. Wimmer is a faculty member of a college that is at some distance from her home, requiring a significant commute. Her late husband was active in politics and business, which, along with the needs of her children, compromised the time she could spend in the studio. It was clear that little work could be produced, but it was equally clear that in order to maintain her identity as an artist Wimmer had to continue to make art, no

matter how restricted her creative schedule might be. She made a decision to produce no more than one or two works per year, but they would be significant ones. The circumstances of her life, tempered by her knowledge of art history, a highly refined technique, and the pleasure in close observation dictated the choice of subject and the methodology of execution. She began to draw in silverpoint, an elegant medium in which a pointed stylus of silver is drawn across a sheet of paper that has been washed with gouache to give it a delicately rough surface. This is sufficient to abrade the stylus, leaving a fine silver line that oxidizes over time to a rich luminous brown, an effect not possible to achieve with graphite. The silverpoint medium is so demanding that errors cannot be erased because erasure destroys the surface of the paper. Wimmer's early subjects included household objects and old silver and mother of pearl baby rattles, but "I wanted something that possessed a more timeless quality, a quality of 'nobility' about it." She found that nobility in the carefully assembled chaos of birds' nests. "I've always been attracted to tangles: weavings knitting, even tangles of branches and brush piled by the curb." This may be an artist's fascination with something that is difficult to draw because the form is so imprecise and the beginnings and endings of the constituent parts so hard to determine.

Wimmer's zone of creation is particularly small but it is still a hermetic barrier to the outside world and an anodyne to its problems. A drafting table tilted to a suitable angle to which the drawing is fastened blots out the

rest of life, at least temporarily. To one side a nest rests on the artist's taboret where it can be seen at the right angle, or picked up, touched, and studied. The stuffs of a nest are ordinary, twigs, twine, bits of paper, a home built from nothing, an object of subtle simplicity, with a structure that is explicit but never precise. Mary Alice Wimmer began building a collection of these used and used up homes, then created their surrogates on the prepared sheet.

As a concept, humility has most probably suffered even more than awe in recent years, so let us acknowledge these drawings as profoundly respectful. They are an homage to nature and to a most common natural object, the nest, which is ennobled by its function and the wonder of its construction. Not surprisingly, Wimmer's collections that embellish and surround her drawings also reflect the ongoing fascination with the tangle of life. There are stacks of nests, and in the presence of her drawings a long dead and dried bird, found in a friend's chimney, looks as though it could have come from her silver pointed stylus. Many of the engravings and lithographs she has collected are of nests and eggs whose smooth beauty complements the roughness of their container. The egg has been called "nature's perfect package," and the structural simplicity, seen in the large ostrich and speckled black emu eggs are wonderful contrasts to the twiggy nests.

Finally, Mary Alice Wimmer's art and her collections demonstrate another aspect of cabinets of curiosity. Such "cabinets" need not be physi-

cal constructions, but may also be created from a state of mind in which the initial curiosity directs the desire to collect objects and then place them in a certain order. Wimmer's collections are not found in a cabinet, but have come about because of her art. Wimmer, having made the decision to draw one of nature's most humble but most noble constructions, has sensitized her eye to nests and images of nests and eggs; what was formerly invisible is now made manifest. While she had always looked closely and appreciated natural ephemera, taking the time to enter the zone of creation with these objects gives them a much greater significance and visibility. The nests of her creation are now installed in juxtaposition to her collections of the nests of nature, combined with old lithographs and engravings of eggs and nests, the seeing and creating now having led on to an expansive collecting. The use of these objects of disparate times and sensibilities in a decorative way is another quality of historic cabinets of curiosity, for the rooms given over to these wonders had to be as carefully organized and as thoughtfully designed as the cabinets within them.

Wimmer has focused outwards, moving from the discoveries of her art to building a collection that is closely related to what she has created. The other three artists seen here have focused inward. They have been sensitized to and have found worldly objects first, then have combined them in highly personal and individual ways in their cabinets. Thus, these compendia serve as much to guide the artists in their work as did those of sixteenth- and seventeenth-century Europe to guide travelers to their desti-

nations. Finally, the wider purpose of modern cabinets is no different from that of their forebears; they are devices to see the world in a more expansive way, and one filled with wonder, and, yes, awe at what nature and humankind have created.

Notes

[1] All quotations from the artist not otherwise documented are taken from an interview with the author on April 3, 2000.

Illustrations

Page 86, Detail of Installation, 2000, Untitled, 2000, silverpoint on prepared Bristol board, 6 3/4 x 9 in.

Page 87, Detail of Installation, 2000, Desiccated Bird in late 19th-century glass funnel.

FOUR VISIONS

In the spring of 2000, the photographer Eric Ferguson began documenting *Cabinets of Curiosities: Four Artists, Four Visions.* Those first photographs, as illustrated in the essay section of this catalogue, show the works in progress and details of various parts of a cabinet or installation. Upon completion of the installation and just before the exhibition opening on October 7, Ferguson made a series of photographs that show the completed work of each of the four artists. Selections from these images are reproduced on the following pages.

Martha Glowacki's cabinet, page 90, is beautifully constructed of mahogany in a style reminiscent of the vitrines and cases in natural history museums of the nineteenth century. The view on page 91 shows the vitrine portion with works *Domes 1, 2,* and *3,* as well as a detail of the drawers in the front of the cabinet with *Drawers 7, 11,* and *12* partially opened. Page 92 shows details of *Drawer 9,* a work that includes an etched copper plate, and *Drawer 13,* with graphite-covered skulls and geometric forms. On page 93 in *Drawer 4,* Glowacki has created a *memento mori,* a form that is not much used in our own time, but one that still has the force to remind us that our time is temporary and fleeting.

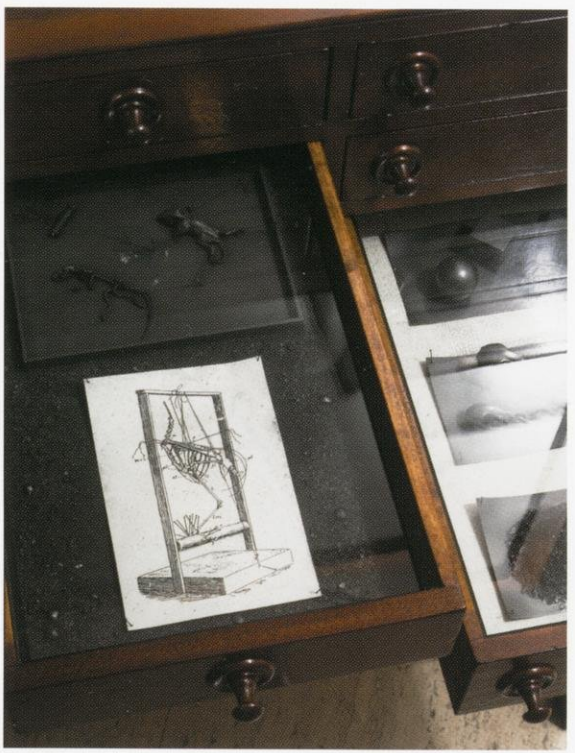
The first view of **Mark Lorenzi's** cabinet, page 94, depicts a great range of curious and well-wrought objects that include wax models of brainstems and embryos, mid-nineteenth-century specimen bottles from Kew Gardens, a compound microscope from the early eighteenth century, turtle eggs and trephines, lancets and a sea snake all ensconced in a massive wooden table and vitrines of patinated brass. The glass, particularly mysterious, has been cast, polished, and cut by Lorenzi. To the left of the table is his sculpture *Promises I've Made to Others,* 2000, a detail of which is shown on page 97. In this work the iron filings appear to be growing, not mineral

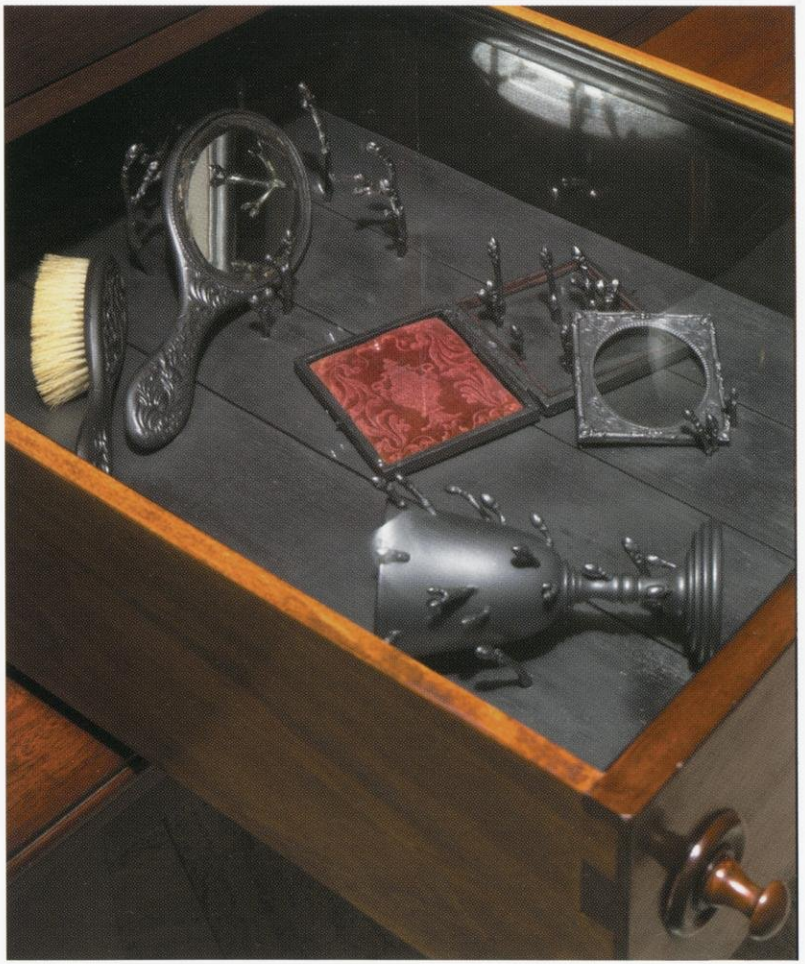
but vegetable, lush and seductive against the refracted light of the mirrored glass. The photographs on pages 95 and 96 show some of the icons of science and medicine: Geissler tubes, Leyden jars, a Wimshurst machine, a Barlow's wheel, Bernoulli demonstration model, galvanometers, tuning forks, a model for center of mass demonstration, a device to demonstrate thermal expansion, a surgeon's kit, and apothecary bottles.

Natasha Nicholson's cabinet, page 98, combines her sculpture, in the gray boxes, and her collections, in the green boxes. The detail, page 99, includes a landscape stone, stuffed birds, an ambergris necklace, split opals, seashells, pessaries, horseshoe crabs, a fossilized vertebra, a painted chicken-bone chair by Eugene von Bruenchenhein, and sculpture *Number Six* by Nicholson. Page 100 shows a detail of an unarticulated snake skeleton with the tiny inventory numbers clearly visible; it is an object of wonder for its form as well as for its presentation. The last photograph shows two papier-mâché masks, German, ca. 1915, a reminder perhaps that all of the installations in this exhibition tell us who and what we are.

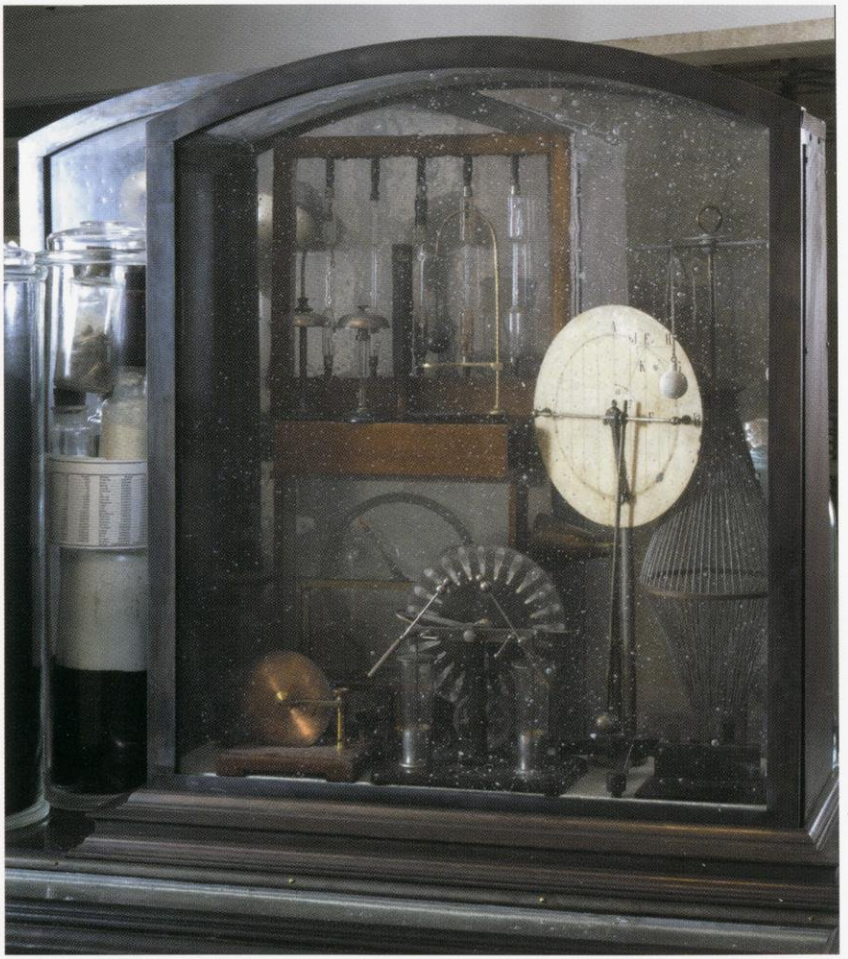
Mary Alice Wimmer's wall installation, page 102, shows an unconfined cabinet. The collection of prints, drawings, and specimens in bell jars and boxes demonstrates how man has copied and imitated nature. The view on page 103 is from another time; the diorama could be a painting of an exhibit, a common practice in the seventeenth and eighteenth centuries. Perched in a bell jar is a desiccated squirrel, prettified with French ribbon, and dressed for viewing, and in the right foreground a common geranium root. An early vacuum tube holding a collection of eggs from the turn of the century is pictured on page 104 and on 105 an extraordinary example of architecture in nature, the weaver finch nest from Liberia, housed appropriately in a Gothic revival casket of the nineteenth century.

G L O W A C K I

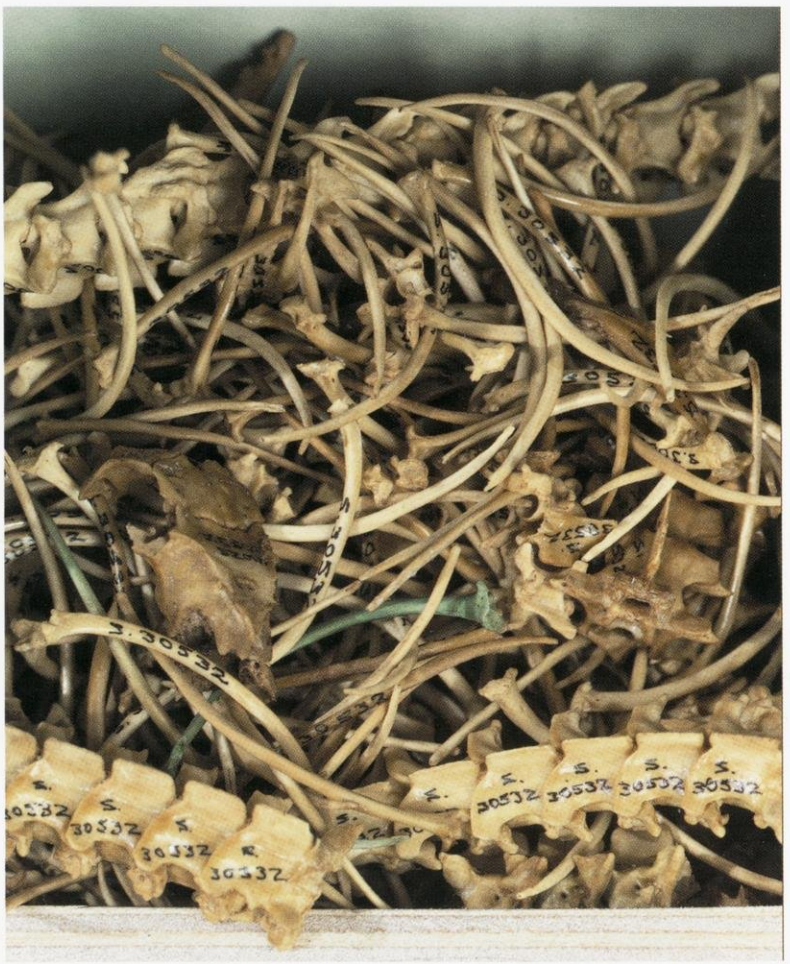




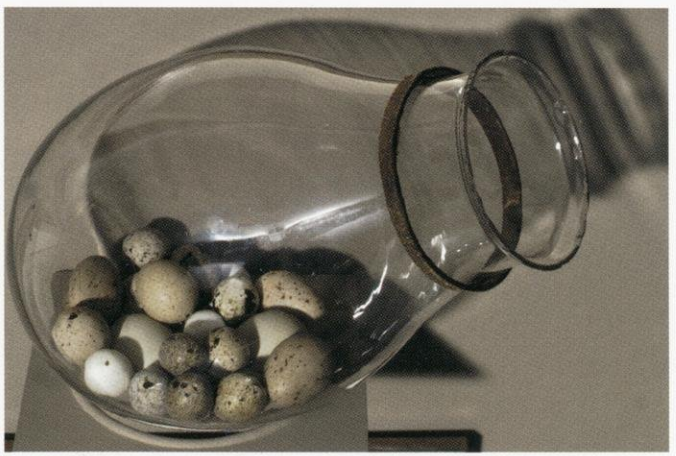
L O R E N Z I



N I C H O L S O N



W I M M E R



CABINET OF MARTHA GLOWACKI

(American, b. 1950)

My Arcadia, 2000
Wood, glass, 79 x 62 x 34 in.
Collection of the Artist

Dome # 1
Wood, bronze, glass, pigments, shells,
21 x 11 x 11 in.

Dome # 2
Wood, bronze, glass, bones, pigments,
21 x 12 1/2 x 9 1/2 in.

Dome # 3
Wood, bronze, glass, pigments,
19 1/2 x 11 x 11 in.

Drawer #1
Photographs, marbleized paper, brass, wood, glass, pigments, 3 x 15 x 19 in.
Photographs courtesy State Historical Society of Wisconsin WHi (D31) 346; WHi (V24) 2159

Drawer #2
Copper, wood, glass, porcelain, resin, iron, pigments, 3 x 15 x 19 in.
Etching onto copper plate after Frederik Ruysch, *Opera omnia* (Amsterdam: 1721–1727), vol. 2 of 4. Courtesy UW–Madison Middleton Health Sciences Library, Rare Books and Special Collections

Drawer #3,
Aluminum, copper, bronze, wood, glass, pigments, 4 x 14 x 19 in.
Poem by Rainer Maria Rilke, "Moving Ahead," trans. Robert Bly in *News of the Universe: Poems of Twofold Consciousness* (San Francisco: Sierra Books, 1980), 120.

Drawer #4
Wood, bronze, gutta percha, glass, pigments,
5 1/2 x 15 x 19 in.

Drawer #5
Copper, animal bones, wood, glass, pigments, 3 x 11 1/2 x 19 in.
Etching after illustration from Frederik Ruysch, *Opera omnia* (Amsterdam: 1721–1727), vol. 4 of 4. Courtesy UW–Madison Middleton Health Sciences Library, Rare Books and Special Collections

Drawer #6
Photographs, brass, wood, glass, marbleized paper, 3 x 11 1/2 x 19 in.
Photographs courtesy State Historical Society of Wisconsin, WHi (H44) 94; WHi (V2) 724

Drawer #7
Wood, bronze, glass, pigments,
4 x 11 1/2 x 19 in.

Drawer #8
Copper, wood, glass, pigments,
3 x 11 1/2 x 19 in.
Etchings after Alphonse Du Breuil, *Vineyard Culture* (Cincinnati: Clarke, 1867). Courtesy UW–Madison Steenbock Library

Drawer #9
Copper, wood, glass, animal bones, pigments, 3 x 11 1/2 x 19 in.
Image after William Hornaday, *Taxidermy and Zoological Collecting* (New York: Scribners, 1891)

Drawer #10
Copper, wood, glass, pigments,
4 x 11 1/2 x 19 in.
Etching after Batty Langley, *Pomona or the Fruit Garden Illustrated* (London: Strahan, 1729). Courtesy Dumbarton Oaks Library, Washington, D.C.

Drawer #11
Photographs, wood, glass, brass, marbleized paper, 3 x 15 x 19 in.
Photographs courtesy State Historical Society of Wisconsin, WHi (H44)8; WHi (H44)31

Drawer #12
Aluminum, glass, wood, pigments,
3 x 15 x 19 in.
Poem by Johann Wolfgang von Goethe, "The Holy Longing," trans. Robert Bly in *News of the Universe: Poems of Twofold Consciousness* (San Francisco: Sierra Books, 1980), 70.

Drawer #13
Wood, glass, bones, metal, pigments,
4 x 15 x 19 in.

Drawer #14
Copper, bones, wood, glass, pigment,
5 1/2 x 15 x 19 in.
Etchings after illustrations from Frederik Ruysch, *Opera omnia* (Amsterdam: 1721–1727), vol. 2 of 4; (Amsterdam: 1724–1744), vol. 2 of 3. Courtesy UW–Madison Middleton Health Sciences Library, Rare Books and Special Collections

Drawer #15
Wood, glass, cat carcass, pigments,
5 1/2 x 23 3/4 x 21 in.

CABINET OF MARK LORENZI

(American, b. 1956)

Wood, cast glass, brass, steel, bronze, fabric,
68 x 101 x 48 in.

DECORATIVE ARTS

Absinthe Glass and Strainers, French, 19th century
Glass, zinc, H. 7 in. D. 4 in.
Collection of Mark Lorenzi

Phrenological Head Ink Well, American,
Porcelain, 6 x 3 1/2 in.
Collection of Mark Lorenzi

SCULPTURE

Mark Lorenzi (American, b. 1956)
Elemental Composition of Human Body, 2000
Glass, 45 different elements, H. 32 in. D. 8 in.
Collection of the Artist

Mark Lorenzi (American, b. 1956)
Pb, 2000
Lead, 1 x 14 x 18 in.
Collection of the Artist

Mark Lorenzi (American, b. 1956)
Promises I've Made to Myself, 2000
Glass, silver, cast iron, D. 29 in.
Collection of the Artist

Mark Lorenzi (American, b. 1956)
Promises I've Made to Others, 2000
Glass, silver, cast iron, D. 29 in.
Collection of the Artist

MEDICAL APPARATUS

Hernstein & Son (American)
Injection Syringes in Leather Case, last half of 19th century
Leather, glass, ebony, brass, steel, fabric, 7/8 x 3 1/4 x 1 1/2 in.
Collection of UW–Madison Department of the History of Medicine

Apothecary Case with 24 Bottles, American, late 19th century
Wood, cloth, glass, 3 1/4 x 6 x 4 1/4 in.
Collection of UW–Madison Department of the History of Medicine

Compound Culpepper-style Microscope, English, 1706–1738
Wood, glass, leather, board, brass, H. 10 1/2 in. D. 4 in.
Collection of UW–Madison Department of the History of Medicine

51 Blue, 50 Brown Glass Eyes, German, early 20th century
Glass, 1 1/2 x 7 1/2 x 14 in.
Collection of Mark Lorenzi

Military Trauma Tags Forming a Booklet, Japanese, ca.1940
Paper, string, 5 x 2 7/8 in.
Collection of UW–Madison Department of the History of Medicine

Models of Brainstems, German, ca. 1900
Wax, 7/16 to 1 1 3/16 in. x 1 to 3 1/8 in.
Collection of University of Wisconsin Zoological Museum, Madison

Scalpel, American, late 19th century
Bone, steel, 1/4 x 6 3/8 x 3/4 in.
Collection of UW–Madison Middleton Health Sciences Library

Spring Lancet, American, ca. 1780
Brass, steel, tooled leather, 3/4 x 2 3/4 x 1 1/2 in.
Collection of UW–Madison Middleton Health Sciences Library

Spring Lancets, American, 1st half 19th century
Brass, steel, velvet, tooled leather, 7/8 x 2 7/8 x 2 3/8 in.
Collection of UW–Madison Department of the History of Medicine

Syringes in Case, American
Glass, cork, steel, leather, 3 1/2 x 2 in.
Collection of UW–Madison Middleton Health Sciences Library

Thermometer, American, early 19th century
Glass, mercury, wood, brass, H. 9 in. D. 5/8 in.
Collection of UW–Madison Department of the History of Medicine

Trochar, American, 19th century
Steel, nickel, 4 x 3 1/2 in.
Collection of Mark Lorenzi

Trochar, unknown, 19th century
Steel, nickel, 1 1/2 x 6 x 1 1/2 in.
Collection of UW–Madison Department of the History of Medicine

SCIENTIFIC APPARATUS

Baraban Parent (French)
Camera Lucida, 19th century
Brass, glass, 17 x 3 in.
Collection of Mark Lorenzi

M. Jules DuBoscq, Ph. Pellin (French)
Newton Rings, n.d.
Metal, glass, H. 14 1/2 in. D. 4 1/2 in.
Collection of UW–Madison Department of Physics

M. Prins & Co. (Dutch)
Galvanometer, late 19th century
Wood, metal, 19 x 13 x 8 in.
Collection of Mark Lorenzi

Myers Co. (American)
Model of Eyeball, after 1912
Wood, metal, 19 1/2 x 16 1/2 x 10 in.
Collection of UW–Madison Department of Physics

E. S. Ritalle and Sons, Boston (American)
Vacuum Pump Demonstration Models, last half 19th century
Brass, wood, steel, 28 x 24 x 14 in.
Collection of UW–Madison Department of Physics

Sargent Welch (American)
Triplet Bells, early 20th century
Steel, plastic, 9 x 8 1/2 x 3 in.
Collection of UW–Madison Department of Physics

U.S. Government (American)
Bar of 1089 Grams of Silver, n.d.
Silver, 6 x 12 x 6 in.
Collection of Mark Lorenzi

Barlow's Wheel (Physics Demonstration Model), English, early 20th century
Copper, wood, metal, 6 x 7 x 5 in.
Collection of Mark Lorenzi

Bernoulli Demonstration Model,
European, 1920s
Metal, H. 20 in. D. 8 in.
Collection of UW–Madison Department of Physics

Collection of Specimen Bottles from Kew Gardens, English, 1st half of 19th century
Glass, paper, from H. 6 1/2 –12 in.
Collection of Mark Lorenzi

Device for Demonstrating Thermal Expansion, Dutch, early 19th century
Brass, steel, 11 x 5 1/2 x 3 1/2 in.
Collection of Mark Lorenzi

Electroscope, American, early 20th century
Steel, glass, brass, sealing wax,
H. 13 in. D. 4 1/4 in.
Collection of UW–Madison Department of Physics

Galvani Heat Cell, French, 1890–1900
Brass, carbon, 3 x 3 x 13 in.
Collection of Mark Lorenzi

Galvanometer, unknown
Wood, glass, steel, brass, 24 x 9 x 9 in.
Collection of UW–Madison Department of Physics

Geissler Tubes, German, 1890–1910
Glass, wood, metal, gases, 22 x 16 x 11 1/2 in.
Collection of UW–Madison Department of Physics

Leyden Jars, German, ca. 1890–1915
Brass, wood, glass, silver,
H. 10 1/4 in. D. 3 1/2 in.; H. 11 in. D 3 1/2 in.
Collection of UW–Madison Department of Physics

Model for Center of Mass Demonstration,
American, early 20th century
Wood, brass, 4 x 17 x 5 in.
Collection of UW–Madison Department of Physics

Mold for Casting Bullets, American, 19th century
Steel, 5 1/2 x 1 x 3/4 in.
Collection of Mark Lorenzi

Tuning Forks, German
1. Werkstation de Prazisionsmechnism Chemnitzi.s
Wood, brass, steel, 13 x 13 1/3 x 10 in.
2. Unknown manufacturer
Steel, wood, 12 x 12 1/4 x 4 1/2 in.
3. International Stimmung Max Kohl A.-G. Chemnitz
Wood, steel, 4 1/2 x 6 1/4 x 3 1/4 in.
4) International Stimmung Max Kohl A.-G. Chemnitz
Brass, steel, wood, 9 x 7 1/4 x 4 1/4 in., late 19th century
Collection of UW–Madison Department of Physics

Vacuum Pump, French, 1890–1910
Brass, steel, glass, 11 x 13 x 6 in.
Collection of Mark Lorenzi

Weights and Measures, unknown, early 20th century
Nickel-plated brass, H. 1 to 3 1/2 in. D. 3/4 to 2 in.
Collection of UW–Madison Department of Physics

NATURAL HISTORY SPECIMENS
American Cocoa Leaves (*Theobroma cacao*), 1920s
Collection of Mark Lorenzi

Gibeon Meteorite, found in Africa, 1838
Meteorite, brass stand
Collection of Mark Lorenzi

Human Skull (*Homo sapiens*), late 19th century
Collection of Mark Lorenzi

Sea Snake (*Gymnothorax nigromarginatus*)
Collected in Texas in 1966
Collection of University of Wisconsin Zoological Museum, Madison

Turtle Eggs (*Chelydra sp.*)
Collected in Wisconsin in 1974
Collection of University of Wisconsin Zoological Museum, Madison

CABINET OF NATASHA NICHOLSON

(American b. 1945)
Wood, glass, 73 x 64 x 32 in.

DECORATIVE ARTS AND EXOTICA
Daniel Dupuis (French)
Médaille de Giffard (Medal), 1878
Silver, D. 2 in.
Collection of T. H. Garver

Didier Gardillou, Limoges (French)
Flowers, contemporary reproductions from 18th century originals
Porcelain
1. Rose, 2 1/2 x 3 x 1 3/4 in.
2. Peony, 3 1/2 x 3 1/2 x 1 3/4 in.
3. Daffodil, 2 5/8 x 1 5/8 x 1 3/4 in.
4. Mum, 3 1/2 x 3 1/2 x 1 3/4 in.
5. Crocus, 1 1/4 x 1 1/2 x 1 1/4 in.
Collection of Judy Pyle

Blaine Shirk (American, b. 1940)
Vase, 1999
Ceramic with fired glaze, 6 1/4 x 4 x 1 1/2 in.
Collection of Natasha Nicholson

Tiffany & Co. (American)
Box, 3rd quarter of 20th century
Shell, silver, 1 3/4 x 3 1/4 x 2 1/4 in.
Collection of Natasha Nicholson

Tiffany Studios (American)
Favrille Plate, 1933
Glass, D. 5 3/4 in.
Collection of Natasha Nicholson

Abalone Opera Purse, French, 1910
Shell, brass, leather, fabric,
6 3/4 x 5 1/4 x 1 1/2 in.
Collection of Natasha Nicholson

Ambergris Necklace, Unknown, n.d.
Petrified Ambergris, 30 in.
Collection of Natasha Nicholson

Basket, Japanese, ca. 1890–1910
Dune grass, silk, trade bead, ceramic,
6 1/4 x 8 x 5 in.
Collection of Natasha Nicholson

Bead, Unknown, n.d.
Amber, 2 x 2 x 2 in.
Collection of Natasha Nicholson

Carnival Masks, German, ca. 1915–1919
Painted papier-mâché
1) 5 1/2 x 4 1/2 x 2 3/4 in.
2) 5 1/2 x 4 x 2 1/2 in.
Collection of Natasha Nicholson

Chair, American, ca. 1940
Cast iron, enamel, 3 3/4 x 4 x 3 in.
Collection of Natasha Nicholson

Chrysanthemum, Japanese, mid 19th century
Tortoise shell, 5/8 x 1 3/4 x 1 1/4 in.
Collection of Misako Mitsui

Cigar & Cigarette Holders, in shape of a woman's leg (meerschaum) with high-heeled shoe, European, ca. 1890–1905
Meerschaum, amber, leather, fabric,
5 1/4 x 2 1/2 x 2 in.
Collection of Natasha Nicholson

Cotter Pin, American, last quarter 20th century
Iron, 4 x 3/8 x 1/2 in.
Private Collection

Hat, South German or Austrian, 1675
Velvet, vellum (leather lining), gilt thread, oxidizer, silver thread, silk thread, metal purls, H. 3 1/4 in. D. 5 in.
Collection of Natasha Nicholson

Keyhole Cover, French, 3rd quarter of the 19th century
Tin, 2 3/4 x 1 3/8 x 1/2 in.
Private Collection

Lacquer Box, Japanese, Meiji Dynasty, ca. 1870–1880
Lacquer with a Nashiyi ground,
2 3/4 x 3 5/8 x 2 7/8 in.
Collection of Natasha Nicholson and T. H. Garver

Miniature Basket, Chinese, 1st quarter of 20th century
Reed, 1 1/2 x 1 1/2 x 1 1/8 in.
Collection of Natasha Nicholson

Miniature Eyeglasses, American, ca. 1890
Brass, tortoise shell, glass, 3/4 x 3/4 x 2 in.
Collection of Natasha Nicholson

Miniature Wine Glasses, American, n.d.
Glass, H. 1 7/8 in. D. 1 in. (each)
Collection of Natasha Nicholson

Snake Bracelet, Chinese, n.d.
Peach pits, steel, H. 1 1/2 in. D. 2 1/4 in.
Collection of Natasha Nicholson

Spring, American, last quarter of 20th century
Steel, H. 3 in. D. 1 1/2 in.
Collection of Natasha Nicholson

Toy Boat, American, ca. 1940
Painted plaster, steel, 2 1/4 x 2 1/4 x 3/4 in.
Collection of Alfred Goldyne

Trivet, Japanese, contemporary
Cypress, 3/4 x 6 3/4 x 6 1/4 in.
Collection of Natasha Nicholson

Bone and Ivory

Bead, Tibetan, n.d.
Ivory, 2 1/8 x 1 3/4 in.
Collection of Natasha Nicholson

Buttons and Rings, American, n.d.
Bone, varies from 1/4 to 1 in. D.
Collection of Natasha Nicholson

Chairs, American, late 19th century
Bone, velvet, silk
1. 2 1/2 x 2 1/4 x 2 1/4 in.
2. 2 1/2 x 2 3/8 x 2 1/2 in.
3. 2 x 2 x 2 1/2 in.
4. 2 1/4 x 2 x 2 in.
Collection of Natasha Nicholson

Cue Ball, American, ca. 1910
Ivory, D. 1 1/2 in.
Collection of Natasha Nicholson

Gavel, American, Pennsylvania, mid-late 19th century
Ivory, ebony, steel, whalebone,
7 1/4 x 2 1/2 x 1 5/8 in.
Collection of Natasha Nicholson

Gavel with Handle Shaped as Seal, North American, Western Alaska, Eskimo, n.d.
Ivory, 7 7/8 x 4 1/2 x 1 in.
Collection of Natasha Nicholson and T. H. Garver

Gavel with Inscription, American, 1888
Ebony, ivory, 10 5/8 x 3 1/4 x 1 1/2 in.
Collection of Natasha Nicholson and T. H. Garver

Ivory Container, Japanese, last quarter of 19th century
Ivory, silver, horn, 4 7/8 x 5 1/8 x 4 3/8 in.
Collection of Natasha Nicholson

Knob for Cane, American, late 19th century
Ivory, H. 2 in. D. 1 3/8 in.
Collection of Natasha Nicholson

Miniature Knife and Fork, Japanese, n.d.
Bone, steel, knife: 1/4 x 5 5/8 x 1/2 in. fork: 1/4 x 4 1/2 x 1/2 in.
Collection of Natasha Nicholson

Netsuke, Japanese, late Edo, 2nd quarter of 19th century
Ivory, 5/8 x 2 5/8 x 1 3/4 in.
Collection of Natasha Nicholson

Netsuke (Mask), Japanese, late Meiji Dynasty (1885–1900)
Ivory, 1 1/2 x 1 x 5/8 in.
Collection of Natasha Nicholson

Pick-up Sticks, American, late 19th century
Bone, various sizes, L. 3 3/4 to 4 1/4 in.
Collection of Natasha Nicholson

Whistle, American, mid 19th century
Ivory, reed, H. 3 3/4 in. D. 3/4 in.
Collection of Natasha Nicholson

ETHNOGRAPHIC ARTS

Bulto Hands (from statue of saint), Spanish Colonial, 1st or 2nd quarter of 19th century
Gessoed, polychromed wood,
6 x 3 x 1 1/2 in. each
Collection of Natasha Nicholson

Bulto Head (from statue of a saint), Spanish Colonial, n.d.
Gessoed, polychromed wood,
5 1/4 x 3 x 3 1/4 in.
Collection of Natasha Nicholson

Gold Weights, African, Ghana, Ashanti, n.d.
Brass, H. 1 1/2 to 2 5/8 in.
Collection of Natasha Nicholson

Lime Box Shaped as Figure, Indonesian, 1st half of 20th century
Wood, 3 1/2 x 1 1/2 x 1 1/2 in.
Collection of Natasha Nicholson

Male Figure, African, 1st half of 20th century
Wood, 3 3/4 x 1 1/2 x 1 1/2 in.
Collection of Natasha Nicholson

Male Figure, African, Southern Burkina Faso, Northern Cote d'Ivoire, Lobi, 1st half of 20th century
Steel, 7 x 1 3/4 x 1 1/4 in.
Collection of Natasha Nicholson

Male Figure, African, Southern Burkina Faso, Northern Cote d'Ivoire, Lobi, 1st half of 20th century
Wood, 5 3/4 x 1 1/4 x 1 1/4 in.
Collection of Natasha Nicholson

Seated Male Figure, African, Southern Burkina Faso, Northern Cote d'Ivoire, Lobi, 1st half of 20th century
Wood, 3 3/4 x 1 1/2 x 1 1/2 in.
Collection of Natasha Nicholson

Staff, African, Congo, Luba-Hemba, 1st half of 20th century
Wood, 50 x 1 3/4 x 1 3/4 in.
Collection of Natasha Nicholson

Urn, Tibetan, 16th century
Glazed clay, H. 4 5/8 in. D. 2 3/4 in.
Collection of Natasha Nicholson

War Club, African, Kenya or Tanzania, Massai, 1st half of 20th century
Wood, 19 x 2 1/2 x 2 1/2 in.
Collection of Natasha Nicholson

FOLK ART

Eugene von Bruenchenhein (American, 1910–1983)
Chair, 20th century
Chicken bones, enamel paint, 6 x 5 1/4 x 4 in.
Collection of Natasha Nicholson

Bark Bottles, American, ca. 1940
Glass, papier-mâché, tree knots
1. 13 x 6 x 5 in.
2. 13 1/2 x 5 x 4 in.
3. 13 3/4 x 4 x 4 in.
Collection of Natasha Nicholson

Chair in Bottle, American, ca. 1920–1930
Glass, wood, thread, 6 1/4 x 1 5/8 x 1 5/8 in.
Collection of Natasha Nicholson

Checkerboard, American, ca. 1940
Wood, ink, graphite, 9 3/4 x 8 1/8 in.
Collection of Natasha Nicholson

Dibble Sticks, American, Kentucky, ca. 1900
Wood, from H. 10 3/4 in. D. 1 1/4 in. to H. 7 1/2 in. D. 1 in.
Collection of Natasha Nicholson

Rope in Bottle, Laplandish, early 20th century
Wood, rope fiber, glass, paper,
H. 10 in. D. 2 1/2 in.
Collection of Natasha Nicholson

Snake Stick, American, n.d.
Wood, 53 1/4 x 2 1/4 x 1 in.
Collection of Natasha Nicholson

Tramp Art Chairs, American, 1915–1925
Wood, 10 1/2 x 6 1/2 x 5 1/2 in. each
Collection of Natasha Nicholson

PAINTING

Lisa Greve (American, b. 1963)
Untitled, 1991
Acrylic paint, rock putty, acrylic binder on wood panel with brass, 10 1/4 x 10 1/4 in.
Collection of Natasha Nicholson

Gary Lang (American, b. 1950)
Joppa, 1990
Acrylic on wood panel, D. 9 in.
Collection of Natasha Nicholson

Rebecca Shore (American, b. 1956)
Untitled (#21), 1998
Egg tempera on incised wooden panel,
7 x 7 in.
Collection of Natasha Nicholson

SCULPTURE
Robert Brady (American, b. 1946)
Untitled [Double Female Figure], 1982
Porcelain with ceramic stain,
9 1/4 x 3 1/4 x 2 in.
Collection of Natasha Nicholson and T. H, Garver

Tony Delap (American, b. 1927)
Untitled [Carved Twig], 1978
Wood, H. 15 3/4 in. D. 5/8 in.
Collection of Natasha Nicholson

Mark Lorenzi (American, b. 1956)
Selections from the Periodic Table, 1998
Glass, tin, lead, brass, H. 12 3/4 in. D. 3 1/4 in.
Collection of Natasha Nicholson

Roger Majorowicz (American)
Untitled [Male Torso], 1961
Patinated bronze, 5 x 1 1/2 x 1 3/4 in.
Collection of T. H. Garver

Natasha Nicholson (American, b. 1945)
Numbers, 2000
Collection of the Artist

Number One, 2000
Tin, pastel, board, 8 3/4 x 3 7/8 x 5 1/2 in.

Number Two, 2000
Board, pastel, iron, wood, 11 x 12 1/2 x 5 1/2 in.

Number Three, 2000
Tin, glass, wood, 7 x 13 3/4 x 5 1/2 in.

Number Four, 2000
Tin, steel, wood, 7 3/4 x 14 7/8 x 5 1/2 in.

Number Five, 2000
Digital image, wood, 3 1/8 x 4 1/8 in.

Number Six, 2000
Wood, tin, 11 x 15 x 9 in.

Number Seven, 2000
Tin, cloth, wood, 16 x 20 x 8 in.

Number Eight: The Girl Who Said: "I Found It I Am Next," 1977
Plaster, metal, paper, wood,
4 1/2 x 4 1/2 x 2 1/4 in.

Number Nine, 2000
Tin, pastel, board, graphite,
11 x 12 1/4 x 5 1/2 in.

Number Ten, 2000
Tin, pastel, board, steel, 8 3/4 x 6 x 5 1/2 in.

Number Eleven, 2000
Tin, powdered pigment, wood,
8 3/4 x 6 x 5 1/2 in.

Sam Richardson (American, b. 1934)
Untitled [Twig Carved with Pastel], 1978
Wood, pastel, 1 x 10 x 3/4 in.
Collection of Natasha Nicholson

Egyptian, Ptolemaic, 29th–30th dynasty B.C.
Male Figure in Supplicant Position,
500–350 B.C.
Clay, 1 1/4 x 2 1/2 x 1 in.
Collection of Natasha Nicholson

Hellenistic, 3rd or 2nd century B.C.
Hand
Marble, 1 1/2 x 1 1/4 x 1 3/4 in.
Collection of Natasha Nicholson

Untitled [Standing Dog], unknown, ca. 1995 (year collected)
Wire, 8 1/2 x 15 x 16 in.
Collection of Natasha Nicholson

WORKS ON PAPER
Pomponio Amalteo (Italian, 1505–1588)
Music-Playing Angels, ca. 1538
Pen and ink wash, red chalk on blue paper,
2 1/4 x 2 in. (octagonal)
Private Collection

Bruce Conner (American, b. 1935)
Untitled [Altered Toy Tag], 1970
Paper, string, D. 1 7/8 in.
Collection of Natasha Nicholson

Joseph Goldyne (American, b. 1942)
Fake, 2000
Etching and drypoint on 17th century hand-laid paper, 7 1/4 x 10 3/4 in.
Collection of Natasha Nicholson

Lady with Unicorn, unknown, 16th century
Engraving, D. 2 7/8 in.
Collection of Natasha Nicholson

Walker's Critical Pronouncing Dictionary and Expositor of the English Language
(Cooperstown, N.Y., Phinney, 1846)
Paper, 5 5/8 x 1 x 4 3/4 in.
Collection of Natasha Nicholson

MEDICAL APPARATUS
Corset, American, ca. 1890–1915
Leather, mole skin, aluminum, 15 1/4 x 13 x 7 1/2 in.
Collection of Natasha Nicholson

50 Brown Glass Eyes, German, ca. 1910
Glass, 1/2 x 5/8 x 1 1/8 in. to 3/4 x 1 x 1 1/2 in.
Collection of Natasha Nicholson

Pessaries (Uterine Models), German, 1838
Board, marbleized paper, painted plaster,
1 1/2 x 7 1/4 x 5 in.
Collection of UW–Madison Department of the History of Medicine

Primate Brain Models, French, ca. 1880–1895
Papier-mâché, H. 1 1/2 in. to 3 1/2 in.
Collection of Natasha Nicholson

NATURAL HISTORY SPECIMENS

Aragonite Formed over a Twig
Collected 1926, Gypsum City, Ohio
Collection of Natasha Nicholson

Bat (*Eptesicus fuscus*)
Collected in Grant Co. Wisconsin in 1971
Collection of University of Wisconsin
Zoological Museum, Madison

Beaver Skeleton (Castor canadensis), ca. 1890
Collection of University of Wisconsin
Zoological Museum, Madison

Boulder Opal, Australian
Ironstone matrix or boulder opal
Collection of Natasha Nicholson

Citrine, Brazilian, contemporary cutting
Collection of Natasha Nicholson

Common Cobra (*Naja naja*)
Collection of University of Wisconsin
Zoological Museum, Madison

Field Mouse (*Mus musculus*) (Alizarin-Stained Baby)
Collection of Edgar F. Allin, M.D.

Five Stuffed Birds, ca. 1890–1910
Collection of Greg Upward

Fossilized Mammal Vertebra
Private Collection

Gymnosperm, probably *Cycad strobuli*, male
Collection of Natasha Nicholson

Great White Shark Tooth (*Carcharodon carcharious*)
Collection of Natasha Nicholson

Landscape Stone, Italian
Eocene limestone with passages of iron and manganese oxide
Collection of Natasha Nicholson

Painted Turtle Shell (*Chysemys picta*)
Collection of Natasha Nicholson

Snake Skeleton (*Elaphe obsoleta*), male
Collection of University of Wisconsin
Zoological Museum, Madison

Sperm Whale Tooth (*Physeter catodon*)
Private Collection

Split Opal, Australian, contemporary cutting
Ironstone matrix or boulder opal
Collection of Natasha Nicholson

Sea Shells and Coral
Ammonite, Madagascar *Cephalopoda* Fossil, 1,000,000–600,000 B.C.

Chambered shells of extinct mollusks found in Mesozoic formations
Collection of Natasha Nicholson

Chambered Nautilus (*Nautilus pompilius*)
Collection of Natasha Nicholson

Group of Seashells
Ecuador
Chiton sulcatus
Indo-Pacific
Conus eburneus
Philippines
Cornus marmoreus
Philippines
Cypraea cribraria
Horsehoe Crabs, *Limulus sp.*
Collection of University of Wisconsin
Zoological Museum, Madison

Red Coral (*Corallium rubrum sp.*)
Collection of Natasha Nicholson

Red Coral (*Corallium rubrum sp.*)
Collection of Natasha Nicholson

SCIENTIFIC APPARATUS

Keuffel & Esser Co., New York
Air Meter, 2nd quarter of 20th century
Brass, steel, glass, D. 3 in.
Collection of T. H. Garver

Queen & Co., Philadelphia
Made in Britain
Air Meter, 4th quarter of 19th century
Brass, glass, D. 6 in.
Collection of T. H. Garver

Air Meter, British, 4th quarter of 19th century
Brass, steel, glass, 3 1/4 x 3 1/4 x 2 3/4 in.
Collection of T. H. Garver

Compass Theodolite, German, 4th quarter of 19th century
Brass, H. 7 5/8 in. D. 3 1/2 in.
Collection of T. H. Garver

Geometry Models, French, mid 19th century
Beechwood, H. 1 3/4 in. to 2 in.
Collection of Natasha Nicholson

Mathematics Model, unknown, 4th quarter of 19th century
Wood, leather, H. 5 3/4 in. D. 3 1/2 in.
Collection of Natasha Nicholson

Microscope Slides (boxed), English, 2nd half of 19th century
Wood, glass, paper, specimens,
2 x 8 1/4 x 4 1/4 in.
Collection of T. H. Garver

Pearwood Stand, unknown, late 19th century
Pearwood, H. 3 5/8 in. D. 3 1/2 in.
Collection of UW–Madison Department of Physics

Prism on Stand, unknown, late 19th century
Glass, metal, brass, H. 13 in. D. 4 1/4 in.
Collection of UW–Madison Department of Physics

Static Electricity Demonstration Device, European, last quarter of 19th century
Wood, glass, metal, H. 5 1/2 in. D. 3 in.
Collection of T. H. Garver

WALL INSTALLATION OF MARY ALICE WIMMER

(American b. 1938)
88 1/2 x 224 x 16 1/2 in.

DECORATIVE ARTS

Memory Piece of Wishbones with Photograph, American, 1st quarter of 20th century
Painted wishbones, fabric, photograph, ribbon, 23 x 28 1/4 x 2 1/4 in.
Private Collection

Royal Dublin Fusilier Medal, British, 19th century
Bronze, silver, 4 1/2 x 1 1/2 x 1 in.
Collection of Mary Alice Wimmer

DRAWINGS

Chusei Inagaki (Japanese, 1897–1922)
Untitled [Chicks], n.d.
Japanese ink on paper, 15 3/8 x 21 1/2 in.
Collection of Misako Mitsui

Mary Alice Wimmer (American, b. 1938)
Untitled [Geranium Root], 2000
Silverpoint on prepared Bristol board, 13 x 9 in.
Collection of the Artist

Mary Alice Wimmer (American, b. 1938)
Untitled [Digitated Lemon], 2000
Silverpoint on prepared Bristol board, 13 x 9 in.
Collection of the Artist

Mary Alice Wimmer (American, b. 1938)
Untitled [Digitated Lemon], 2000
Silverpoint on prepared Bristol board, 6 3/4 x 9 in.
Collection of the Artist

Mary Alice Wimmer (American, b. 1938)
Untitled [Magnolia Pod], 2000
Silverpoint on prepared Bristol board, 13 x 9 in.
Collection of the Artist

Mary Alice Wimmer (American, b. 1938)
Untitled [Nest], 2000
Silverpoint on prepared Bristol board, 10 x 17 in.
Collection of the Artist

Mary Alice Wimmer (American, b. 1938)
Untitled [Nest], 2000
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Untitled [Nest], 2000
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Collection of the Artist

Penmanship Exercises, American, late 18th–early 19th century
Ink on paper, 2 1/2 x 4 1/4 in. each
Collection of Mary Alice Wimmer

PAINTING

Jeff Ripple (American, b. 1962)
Untitled [Still Life with Fish], 1990
Oil on board, 14 x 12 in.
Collection of Tom Jones

John Wilde (American, b. 1919)
Still Life with Night Shade V, 1985
Oil on board, 20 x 16 in.
Collection of Mary Alice Wimmer

PRINTS

Georges Louis Leclerc Buffon (French, 1707–1788)
Untitled [Frogs], 18th century
Engraving, 7 x 8 3/4 in.
Collection of Mary Alice Wimmer

Antoine Desmoulins (French, 1796–1828)
Untitled [Eggs], 3rd quarter of 18th century
Engraving with hand coloring, 3 1/4 x 8 1/2 in.
Collection of Mary Alice Wimmer

G. De Favane, filius (French)
Untitled [Shellfish], 18th century
Engraving, 13 1/2 x 9 in.
Private Collection

John William Lewin (English, 1770–1819)
One Ringtail, Two Osprey Eggs, 1793
Engraving with hand coloring, 11 x 8 3/4 in.
Private Collection

François-Nicolas Martinet (French, fl. 1760–1800)
Histoire Naturelle, Polypiers **(Coral)**, 18th century
Engraving, 14 1/4 x 9 in.
Collection of Mary Alice Wimmer

R. P. Nodder (English, fl. 1786–1820)
Sea Shells, Plate 495/2, late 18th century
Etching with hand coloring, 7 1/2 x 5 in.
Collection of Mary Alice Wimmer

R. P. Nodder (English, fl. 1786–1820)
Sea Shells, Plate 396, late 18th century
Etching with hand coloring, 7 1/2 x 5 in.
Collection of Mary Alice Wimmer

Johan Andreas Pfeffel (German, 1674–1748)
Struthio **(Ostrich)** from Johann Jakob Scheuchzer, ***Physique sacrée ou Histoire naturelle de la Bible*** (Amsterdam: P. Schenk, 1732–1737)
Engraving, 14 1/2 x 9 1/2 in.
Private Collection

Albert Seba (German, 1665–1736)
[Elephant] from *Locupletissimi rerum naturalium thesauri* (Amsterdam: 1734–1765)
Engraving, 17 1/2 x 22 1/2 in.
Collection of Mary Alice Wimmer

Albert Seba (German, 1665–1736)
[Snakes, Birds] from *Locupletissimi rerum naturalium thesauri* (Amsterdam: 1734–1765)
Engraving, 17 1/2 x 22 1/2 in.
Collection of Ursus Books and Prints

Adam Louis Wirsing (German, 1733–1797)
***Goldfasan* [Eggs in Nest]**, 1777
Engraving with watercolor, 12 1/4 x 8 3/4 in.
Collection of Mary Alice Wimmer

Adam Louis Wirsing (German, 1733–1797)
***Horn-oder Ohreule* [Eggs and Nest in Tree Trunk]**, 1777
Engraving with watercolor, 12 1/4 x 8 1/2 in.
Collection of Mary Alice Wimmer

Adam Louis Wirsing (German, 1733–1797)
***Mandel Häher* [Eggs and Nest in Tree Trunk]**, 1777
Engraving with watercolor, 12 1/4 x 8 1/2 in.
Collection of Mary Alice Wimmer

Adam Louis Wirsing (German, 1733–1797)
***Nusshoeher* [Eggs in Nest]**, 1777
Engraving with watercolor, 12 3/4 x 8 1/4 in.
Collection of Mary Alice Wimmer

Adam Louis Wirsing (German, 1733–1797)
***Schwarze Kräbe* [Eggs in Nest]**, 1777
Engraving with watercolor, 12 3/4 x 9 in.
Collection of Mary Alice Wimmer

Adam Louis Wirsing (German, 1733–1797)
***Wasserhuhn* [Eggs in Nest]**, 1777
Engraving with watercolor, 12 1/4 x 8 1/2 in.
Collection of Mary Alice Wimmer

Amphibien VIII, French, 18th century
Engraving with hand coloring, 9 x 7 1/8 in.
Collection of Mary Alice Wimmer

***Musei Linkiani n. 43, 47, 57* [Snakes]**, German, 18th century
Engraving, 15 x 9 1/2 in.
Private Collection

***Musei Linkiani n. 44, 46* [Snakes]**, German, 18th century
Engraving, 15 x 9 1/2 in.
Private Collection

***Oeconomie Rustique. Art de faire eclore les Poulets* (Hatching Chickens)**, from Denis Diderot, *Encyclopédie*, 18th century
Engraving, 13 x 8 in.
Collection of Mary Alice Wimmer

SCULPTURE

Rosa Bonheur (French, 1822–1899)
Untitled [Chicken], 19th century
Bronze, H. 4 in.
Collection of Mary Alice Wimmer

NATURAL HISTORY SPECIMENS

Birds, Nest, and Eggs

Bird Diorama, ca. 1900
Collection of University of Wisconsin Zoological Museum, Madison

Emu Egg (*Dromiceius irroratus*), Australia
Private Collection

Hawk, Owl, Magpie, Dove Eggs, 1900
Collected in Hermosa, South Dakota in 1900
Private Collection

Ostrich Egg (*Struthio camelus*), Australia
Private Collection

Ten Nests
Collection of Mary Alice Wimmer

Weaver Finch Nest, Collected Liberia, West Africa, 1969
Collection of University of Wisconsin Zoological Museum, Madison

Coral and Seashells

Chambered Nautilus (*Nautilus pompilius*)
Collection of Mary Alice Wimmer

White Coral (*Corallium album sp.*)
Collection of Mary Alice Wimmer

White Coral (*Corallium album sp.*)
Collection of Mary Alice Wimmer

Pods and Branches

Banksia laricina, Australia
Collection of Mary Alice Wimmer

Climbing Fern Pods (*Paphia sp.*)
Collection of Mary Alice Wimmer

Eucalyptus Branch
Collection of Mary Alice Wimmer

Geranium Root
Collection of Mary Alice Wimmer

Jacaranda Pods
Collection of Mary Alice Wimmer

Jacaranda Pods
Collection of Mary Alice Wimmer

Magnolia Pod
Collection of Mary Alice Wimmer

Opium Poppies (*Papaver sumniferun*)
Collection of Mary Alice Wimmer

Skeletons and Other Preserved Naturalia

Beetle (*Goliathus orientalis*), Africa
Collection of Mary Alice Wimmer

Chicken Skeleton (*Gallus gallus*)
Collection of Mary Alice Wimmer

Desiccated Bird
Private Collection

Desiccated Lizard
Collection of Mary Alice Wimmer

Desiccated Squirrel
Private Collection

Desiccated Turtle, Madagascar
Collection of Mary Alice Wimmer

Painted Turtle Shell (*Chelydra picta*)
Collection of Mary Alice Wimmer

Gabon Viper (*Bitis gabonica*), Africa, Namibia, Carroo Desert
Collection Edgar F. Allin, M.D.

Red Fox Skull (*Vulpes vulpes*), 1900
Collection of Mary Alice Wimmer

Sea Urchins (*Alsophia cooperi*), Australia
Collection of Mary Alice Wimmer

SCIENTIFIC APPARATUS
Pyrex (American)
Bell Jar, 20th century
Glass, H. 10 3/4 in. D. 6 in.
Private Collection

Bell Jar, American, contemporary
Glass, H. 18 in. D. 6 1/2 in.
Collection of Mary Alice Wimmer

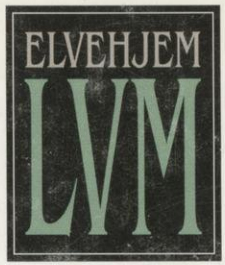
Bell Jar, American, late 19th century
Glass, H. 19 in D. 9 in.
Private Collection

Fly Catcher, American, late 19th century
Glass, H. 11 1/2 in. D. 7 1/2 in.
Private Collection

Funnel, American, late 19th century
Glass, H. 11 3/4 in. D. 5 in.
Private Collection

Jar with Tin Lid, American, 19th century
Glass, tin, H. 8 in. D. 6 in.
Collection of Mary Alice Wimmer

Vacuum Tube, American, 4th quarter of 19th century
Glass, cork, H. 11 1/4 in. D. 6 1/2 in.
Collection of Mary Alice Wimmer



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