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Artscene. Vol. 15, No. 4 Summer 1999

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, Summer 1999

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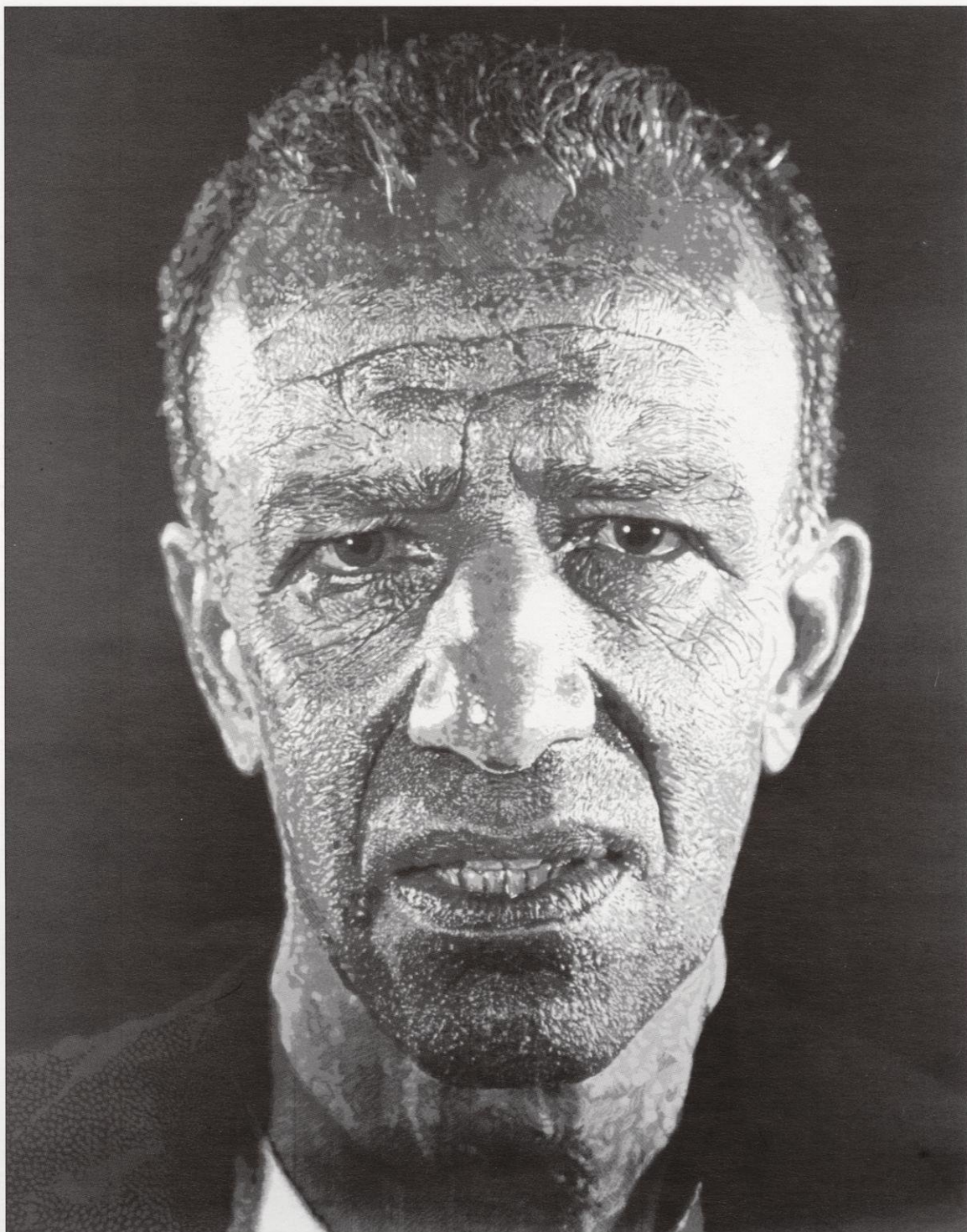
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ARTSCENE

Elvehjem Museum of Art

University of Wisconsin-Madison



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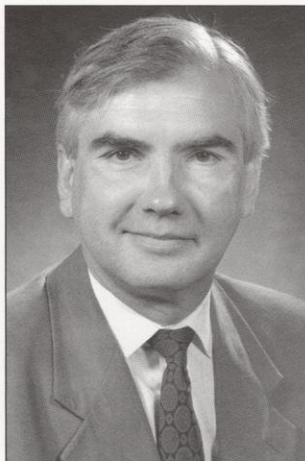
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Artscene is issued four times a year in
December, March, June, and September.

Volume 15, Number 4
Summer 1999

Cover: Chuck Close (American, b. 1940), *Alex
Reduction Print*, 1991-1993, silkscreen, 72 x 58
in. Elvehjem Museum of Art General Endow-
ment Fund purchase, 1998.19.



From the Director

It should come as no surprise to our members and friends that the Elvehjem Museum of Art is very short on gallery space. In order to mount our recent quadrennial Department of Art Faculty Exhibition we had to remove the permanent collection from the entire fourth floor. Thus, from January through mid April, works of art dating from the mid-fifties to the present were placed into storage, remaining inaccessible to students and visitors alike. For those who merely came to revisit old favorites this was irritating, but for students who had been assigned to write a paper on one of these paintings or sculptures, it represented a serious problem. In addition to the inconvenience, for which we apologize to all, deinstallation of so many works of art is very time consuming and labor intensive. Maximum care must be taken to protect the works from harm as they are being moved; that is when they are most vulnerable.

The good part of forced deinstallation is that it gives us the opportunity to rethink our installation of the permanent collection and incorporate works of art that have been acquired during the past several years or others that have remained in storage because there was no room for them in the already full galleries. As we prepare to go to press with the current *Artscene*, we are redesigning the installation of the permanent collection on the third floor mezzanine and the fourth floor. This is a complex endeavor: many factors must be considered when deciding what works of art will be placed on view and where they will be placed. First of all, the works must be presented in some kind of historical or stylistic context since the museum is, after all, an educational institution. Second, what goes next to what is an important issue. For example, a very strongly colored work can overpower an adjacent work of delicate coloration, just as a very dynamic, gestural work can diminish a calm, more conceptual piece. The arrangement must be such that each piece is free to assert itself. There is also the issue of the aesthetic appearance of the museum galleries themselves; a museum visitor can be quickly turned off by a pedantic, unattractive environment. At one time or another, most of us have been in museums where hundreds of objects are lined up, cheek by jowl, in strict chronological sequence, with no thought given to the design of the installation or the lighting. Interesting, perhaps to the expert, but uninspiring to the beginning enthusiast. These conceptual concerns are further tempered by practical considerations. The museum may not own things that permit a contextual arrangement. Except for the major museums, there are enormous gaps in museum collections. Frequently, a style, a period, or even a culture is represented by a single example. Where does one hang such a work? And, finally, one has to deal with the practical reality of the availability and quality of gallery space. A large painting needs a large wall, while a small one requires a more intimate setting. The largest and most important works, such as our Tworikov and Frankenthaler dominate the gallery walls; the smaller ones must be accommodated around them.

Installation of art is always interesting, and we hope to have the fourth floor and the third floor mezzanine reinstalled and open for viewing by the time this issue reaches you. Please come and see what you think.

Russell Panczenko

Monumental Works on Paper



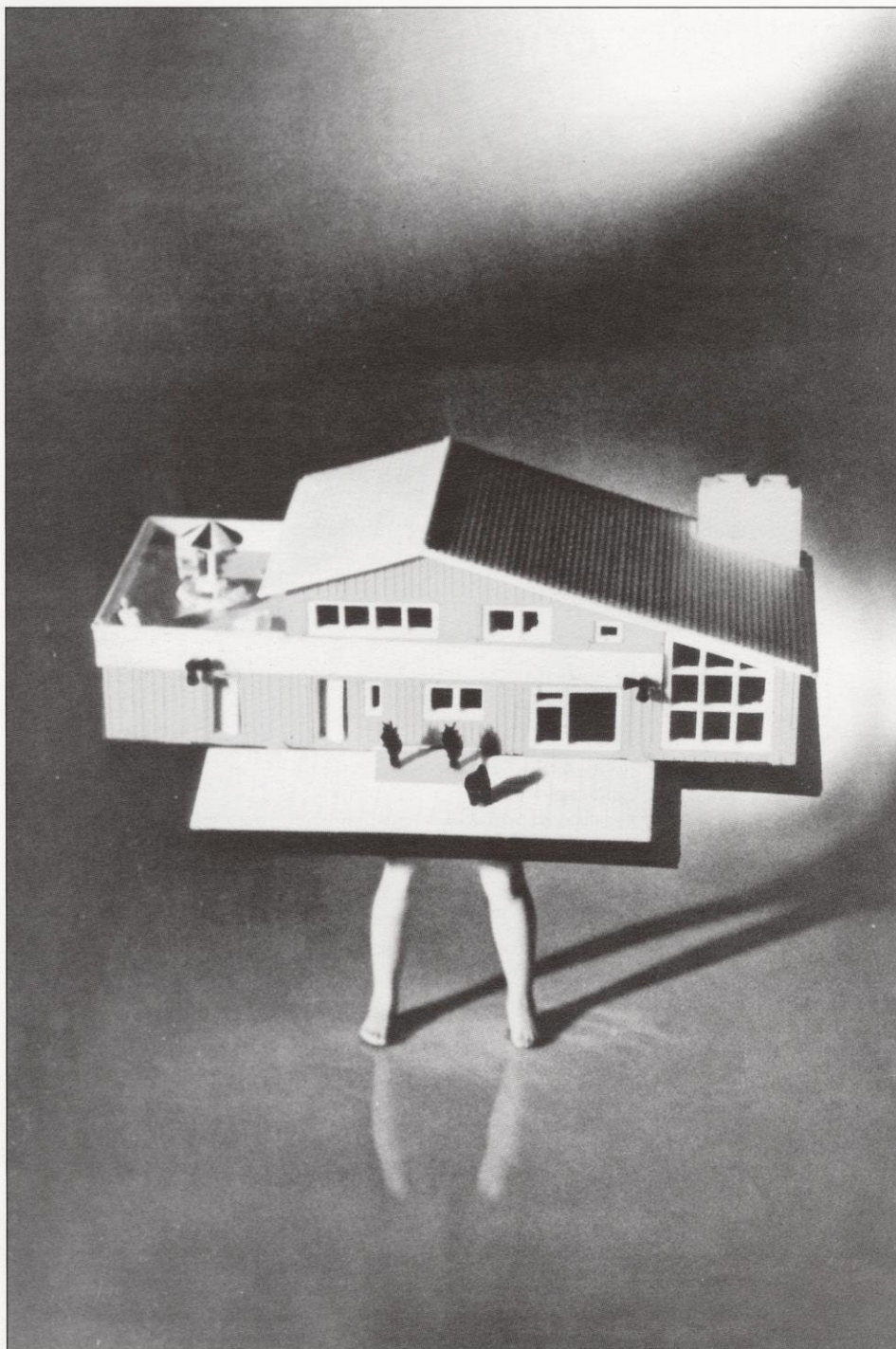
Richard Haas (American, b. 1936), *Olin Terrace Retaining Wall*, Madison, Wisconsin, 1987, gouache on board, 28 x 96 in., Membership Art Purchase Fund and Humanistic Foundation, 1990.19

A new exhibition of works from the permanent collection entitled *Art of Allusion: Monumental Works on Paper* is on view in galleries VI and VII through August 1, 1999. This is an opportunity to view many new acquisitions and older works that are not on permanent display.

The availability of very large sheets of high-quality paper in this century has made it easier for contemporary artists to explore the possibilities of prints and drawings on a new scale. Such large prints and drawings test artists' compositional skills, as they explore the aesthetic qualities of the graphic media at new dimensions. Line, form, and color of these works invite comparison to paintings, but these large works retain the particular nuances of works on paper.

These works on paper do not exist in isolation. Many are in the tradition of art alluding to historic or literary events. Peter

Gourfain's *Finnegan's Wake*, *The Song* refers to James Joyce's literary text, of course, but more specifically to the Irish song of that title whose lyrics are on the print. The artist's particular style and the medium give the woodcut its particular strength. The image borrows from a long tradition and reinterprets it, perhaps the most traditional type of allusion. But works on paper also traditionally refer specifically to other works of art. For instance, a drawing may allude to a sculpture or a mural, such as the preparatory drawing by Richard Haas for a mural in Madison now covered mostly by the convention center walkway over John Nolan Drive. Likewise, printmaking has a long tradition of reproducing paintings, before photography took over this reproductive role. This tradition of allusion gives contemporary works on paper a history to build upon. So in addition to the immediate visual appeal of these works, they often



Laurie Simmons (American, b. 1949), *Shelter*, from the triptych *Food, Clothing, and Shelter*, 1996, photogravure and aquatint, 28 $\frac{3}{8}$ x 18 $\frac{3}{4}$ in. Malcolm K. and Bertha Whyte Endowment Fund purchase, 1996.21.3

bear a complex lineage of associations. An example of this, Kara Walker's *A Means to an End . . . A Shadow Drama in Five Acts*, consciously draws upon the American tradition of silhouette-making in the eighteenth and nineteenth centuries in images that comment on the position of African Americans in society. Dottie Attie borrows images of Cupid and Venus in Bronzino's sixteenth-century painting *Discovery of Luxury*. By recouching the image in a wry story, Attie invites us to reconsider the basis of the original myth and cast it into new, sometimes humorous light.

However, allusion is not always to other historical events or art historical objects. Patrick Irland's *Zigzag Stone* recalls pre-Christian stone art at New Grange in Ireland and refers to the history of the Irish people. Similarly, Laurie Simmons's *Shelter* is a photograph of a small construction she made with plastic legs; the work records and enlarges her surreal assemblage. Chuck Close's portrait of Alex (on the cover of this issue of *Artscene*), refers most directly to its model, Alex Katz. But Close's very large image of his fellow-artist also recalls monumental portraiture, a tradition dating to the colossal portraits of Egyptian pharaohs or the eight-foot-tall head of the Roman emperor Constantine.

By bringing these large works together we can display not only their imposing physical presence, but the intriguing depth of associations that extends out from the works, connecting them to the world around them.

French Artist Lampoons Politicians

From the permanent collection, *Daumier's Royalty and Rogues: Images of Louis-Philippe and Robert Macaire* remains on view through August 1, 1999 in Mayer Gallery.

Honoré Daumier was the premier caricaturist in France of his generation. He created nearly 4,000 lithographs during a forty-year career that started in 1830. Ironically, among the first targets of his uncompromising satires was the newly installed king, Louis-Philippe, who by loosening censorship laws had made it possible to print Daumier's satires. These burlesques of Louis-Philippe consistently portray him and his administration as corrupt and hypocritical. Daumier often shows Louis-Philippe in a top hat and suit, a satiric allusion to the monarch's styling himself as the "citizen king." Daumier also portrayed Louis-Philippe as a pear, a reference to his rotund figure. In 1832 Daumier served a short prison term for his cartoons that offended the person of the king, which only served to align Daumier more firmly with the king's opposition. However, Louis-Philippe was not to be Daumier's target for long. By 1835, after an assassination attempt on the king left several bystanders dead, new censorship laws singled out prints like Daumier's for particular suppression.

Deprived of political figures, Daumier found other targets for his satire in the city of Paris. He poked fun at a wide range of types that inhabited the city: lawyers, intellectuals, businessmen,



Honoré Daumier (French, 1808–1879), *Gentlemen. Here is the truth. I am a petty thief, while Mr. Macaire is a big one...* 1838, lithograph. Gift of Helen Wurdemann, 1977.316



Honoré Daumier (French, 1808–1879), *The Nodding Head*. Around the rim of the platter is written, "I always welcome [visitors] with renewed pleasure," 1839, lithograph. Gift of Helen Wurdemann, 1983.83. Daumier frequently satirized the obese king as a pear (seen to the right of the king), but here he seems to be served as a huge dessert.

and politicians. Most memorable among these is the character of Robert Macaire, whose top hat and corpulence slightly resemble the "citizen king's." Originally created on stage in the 1820s, Macaire was the personification of the trickster and swindler, who with his compatriot Bertrand glibly hoodwinked the gullible of their funds. Daumier's publisher, Charles Philipon, who actually wrote the captions that accompany the prints, is due some credit in the invention of the character, but Daumier's drawings provide characterizations.

The change in the main characters of Daumier's satire reflect the changed political situation. There are differences between the way that Daumier approaches these two recurring characters in his prints. For instance, in his caricatures of the king, Daumier transformed Louis-Philippe's familiar visage to serve his purposes, so he becomes a laughing buffoon, a sleeping bourgeoisie, even a pear. However, Macaire, a fictional character, is consistently depicted in top hat and high collar, although at some times shabbier than at others, because Daumier's character was not already familiar to the public. Some things remain constant, however; Daumier's distaste for opportunists and his delight in exposing hypocrisy work at a high pitch throughout these vitriolic caricatures.

Splendors of Edo Opens August 7



Utagawa Hiroshige (Japanese, 1797–1858), *Crowded Street at Saruwaka-cho*, from the series *Famous Places in Edo*, ca. 1850, color woodcut, 220 x 347 mm. Bequest of John H. Van Vleck, 1980.1537.

The Elvehjem's Van Vleck Collection of 3800 Japanese prints is one of the premier collections in this country and a highlight of our permanent collection. This summer's exhibition of Japanese prints focuses on the center of production of this popular art form. Opening August 7 and remaining on view through October 3 is *Splendors of Edo: Japanese Prints, 1750–1930*.

When Edo, now called Tokyo, became the seat of the Tokugawa Shogunate in 1603, the country entered a long period of peace and prosperity that resulted in the late eighteenth and nineteenth centuries in great appreciation for woodblock prints. The city was a center for trade and government, and all provincial lords, or daimyos, were required by the shogun to live in Edo for

half the year. The new law brought a huge population of wealthy lords and their retainers to the city. The wealth of the city allowed for the production and consumption of many products that were geared to the tastes of the devotees of the floating world, or Ukiyo.


The floating world, a Buddhist concept, implies an ascetic scorn of the cares and joys of everyday life, since one ought to fix one's thoughts on higher things. The floating world is ephemeral, whereas enlightenment is eternal. However, in secular life, particularly in wealthy circles, the term was reapplied. Instead of the floating world being dismissed because of its ephemeral qualities, its beauties became all the more attractive for being short-lived. The woodblock prints of the period, some-

times called Ukiyo-e, or pictures of the floating world, celebrate many of these passing joys.

Edo was the main market and manufacturing center for these prints, and life in Edo, the big city, is a frequent subject. The prints celebrate the busy streets of the capital and its thriving shops and businesses, as in Hiroshige's print, *Crowded Street at Saruwaka-cho*. This print shows a busy street thronged with liveried messengers and other pedestrians and lined with tea shops occupied by customers, waitresses. Hiroshige made many prints of Edo; his best-known series, *100 Views of Famous Places in Edo*, is a visual tour of the city, including the Yoshiwara, an area reserved for the licensed prostitutes, employed by tea

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J U N E

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>CONTINUING EXHIBITIONS</p> <p><i>Art of Allusion: Monumental Works on Paper; Daumier's Royalty and Rogues</i></p>		<p>1</p>	<p>2</p>	<p>3</p> <p>12:30 p.m. Tour of permanent collection, 40 minutes, by docent Jane Pizer</p>	<p>4</p>	<p>5</p>
<p>6</p> <p>2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p>	<p>7</p> <p>Galleries closed</p>	 <p><i>Patrick Ireland (American, b. Ireland, 1934), Zigzag Stone from Monumental Works on Paper</i></p>		<p>10</p> <p>12:30 p.m. Tour of permanent collection, 40 minutes, by docent Marion Stemmler</p>	<p>11</p>	<p>12</p>
<p>13</p> <p>2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p>	<p>14</p> <p>Galleries closed</p>	<p>15</p> <p>2–3:30 p.m. Curatorial course: The Woodblock Print in Japan, Europe, and America.</p>	<p>16</p>	<p>17</p> <p>Museum Shop Members' Sale 2–3:30 p.m. Curatorial course: The Woodblock Print in Japan, Europe, and America 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Susan Daugherty</p>	<p>18</p> <p>Museum Shop Members' Sale</p>	<p>19</p> <p>Museum Shop Members' Sale</p>
<p>20</p> <p>Museum Shop Members' Sale 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p>	<p>21</p> <p>Galleries closed</p>	<p>22</p> <p>2–3:30 p.m. Curatorial course: The Woodblock Print in Japan, Europe, and America</p>	<p>23</p>	<p>24</p> <p>12:30 p.m. Tour, "Dramatic Conflict: in the art of the permanent collection, 40 minutes, by docent Sybil Robinson 2–3:30 p.m. Curatorial course: The Woodblock Print in Japan, Europe, and America</p>	<p>25</p>	<p>26</p>
<p>27</p> <p>2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p>	<p>28</p> <p>EXHIBITION CLOSED <i>Japanese woodblock surimono in niche between galleries III and IV</i> Galleries closed</p>	<p>29</p> <p>2–3:30 p.m. Curatorial course: The Woodblock Print in Japan, Europe, and America</p>	<p>30</p>			

J U L Y

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>CONTINUING EXHIBITIONS</p> <p><i>Art of Allusion: Monumental Works on Paper; Daumier's Royalty and Rogues</i></p>				<p>1</p> <p>2-3:30 p.m. Curatorial course: The Woodblock Print in Japan, Europe, and America.</p>	<p>2</p>	<p>3</p>
<p>4</p> <p>Galleries open Museum Shop closed No tour</p>	<p>5</p> <p>Galleries closed</p>	<p>6</p> <p>2-3:30 p.m. Curatorial Course: Painting Techniques and Conservation: An Introduction</p>	<p>7</p>	<p>8</p> <p>2-3:30 p.m. Curatorial Course: Painting Techniques and Conservation: An Introduction</p>	 <p><i>Jim Dine (American, b. 1935), Nine Views of Winter, # 1 from Monumental Works on Paper</i></p>	
<p>11</p> <p>2 p.m. Tour of permanent collection, 40 minutes, by a docent</p>	<p>12</p> <p>Galleries closed</p>	<p>13</p> <p>2-3:30 p.m. Curatorial Course: Painting Techniques and Conservation: An Introduction</p>	<p>14</p>	<p>15</p> <p>2-3:30 p.m. Curatorial Course: Painting Techniques and Conservation: An Introduction</p>		
<p>18</p> <p>2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p>	<p>19</p> <p>Galleries closed</p>	<p>20</p> <p>2-3:30 p.m. Curatorial Course: Painting Techniques and Conservation: An Introduction</p>	<p>21</p>	<p>22</p> <p>2-3:30 p.m. Curatorial Course: Painting Techniques and Conservation: An Introduction</p>	<p>23</p>	<p>24</p>
<p>25</p> <p>2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p>	<p>26</p> <p>Galleries closed</p>	 <p><i>Honore Daumier (French, 1808-1879), Robert Macaire, Agent d'Affaires from Daumier's Royalty and Rogues</i></p>		<p>29</p> <p><i>Honore Daumier (French, 1808-1879), Robert Macaire, Agent d'Affaires from Daumier's Royalty and Rogues</i></p>	<p>30</p>	<p>31</p>

AUGUST

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	2 EXHIBITIONS CLOSED <i>Art of Allusion and Daumier's Royalty and Rogues</i> Galleries closed	3	4	5	6	7 EXHIBITION OPENS <i>Splendors of Edo: Japanese Prints, 1750-1930</i>
8 2 p.m. Tour of permanent collection, 40 minutes, by a docent	9 Galleries closed	10	11	12	13	14 EXHIBITION OPENS <i>American Decorative Arts from the Chipstone Collection</i>
15 2 p.m. Tour of permanent collection, 40 minutes, by a docent	16 Galleries closed	17			20	21 Exhibition opens: <i>American Decorative Arts from the Chipstone Collection</i>
22 2 p.m. Tour of <i>American Decorative Arts</i> for all ages, 20 minutes, by a docent 2-4 p.m. UW Sesqui-centennial activity: drop-in family activity about chairs, from the Chipstone collection	23 Galleries closed	24	<i>Katsukawa Shunsho (Japanese, 1726-1792), The Actor Ichikawa Danjuro V as a Samurai in a Wrestling Arena from Splendors of Edo</i>		27 Student Welcome Week Museum Shop Poster Sale 6-8 p.m. Free public reception for <i>American Decorative Arts from the Chipstone Collection</i>	28 Student Welcome Week Museum Shop Poster Sale
29 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent Student Welcome Week Museum Shop Poster Sale	30 Galleries closed	31				

Beauty, Utility, Commodity

Decorative Arts of Early America

Opening August 21 and remaining on view through October 24, 1999 will be *Makers and Users: American Decorative Arts, 1630–1810*, from the Chipstone Collection. This exhibition of furniture, ceramics, and prints from early America tells stories of beauty and function, of makers and consumers. It also reveals aspects of our national heritage, of a country becoming American. As part of the University of Wisconsin's Sesquicentennial celebration, this exhibition demonstrates the Chipstone Foundation's mission to promote advanced scholarship and education and its new

affiliation with the University of Wisconsin–Madison through endowed faculty and educational programs.

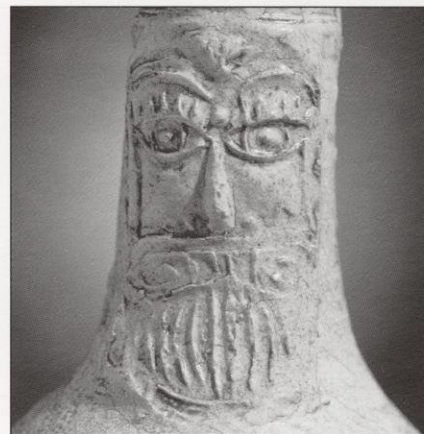
Long appreciated for visual and material sumptuousness, decorative arts also address design and aesthetics, business and technology, fashion and social practices. The term “decorative arts” distinguishes these art objects from painting, sculpture, and architecture, media often referred to as the “high” arts. Then as now, decorative arts are what we use to furnish and decorate our homes, set our tables, and commemorate special occasions. They are also items we collect, display, and invest with personal meaning.

The decorative arts in early American homes were made locally or imported from England. Early American craftsmen brought from the Old World woodworking skills and business savvy.

Drawing on their experience to create new furniture-making industries in the colonies, these makers emulated European styles, following the taste of the time, but at the same time developed forms that were distinctly American.

Shifts in fashion and technology as well as in consumer taste and social behavior transformed the production of decorative arts. Such changes are expressed in increasingly refined and specialized forms, the availability of a greater number and variety of items, and the use of new objects to reflect social status. The consumer's role is also seen in the growing practice of collecting pottery and prints for display and in the rise of such specialized forms as sewing tables for women, wooden chests for spices, and easy chairs for the infirm.

Chest-on-chest. Philadelphia, 1765–1775, mahogany with tulip poplar and white cedar, 94 1/2 x 46 1/2 in.



Detail of bellarmine jug, stamped impression of bearded man's face, Germany, 1680–1700, H. 8 1/4 in. D. 5 1/8 in.

These interlocking themes of changing makers and users are explored through close examination of nearly ninety objects from the Chipstone collection, formed by Polly and Stanley Stone of Milwaukee. The Philadelphia chest-on-chest is an extraordinary example of its type, while the Elderkin chair is the only known American example of its form. Important artisans represented include John and Christopher Townsend, Paul Revere, Charles Wilson Peale, William Hogarth, Thomas Rowlandson. Also significant are items that were once common but rarely survive the hazards of everyday use, such as a Staffordshire slipware chamber pot. Other popular forms include a German bellarmine jug with bearded face decoration. Combining beauty and utility, this selection of works makes an exciting contribution to our understanding of the crafting of American culture. Guest curator for *Makers and Users* is Chipstone Professor Ann Smart Martin at the University of Wisconsin–Madison Department of Art History; students in her spring class on material culture have been active in selecting and writing on objects for the show.



American Decorative Arts, 1630–1810

Sesquicentennial Open House

The Elvehjem will open the exhibition *Makers and Users: American Decorative Arts, 1630–1810* from the Chipstone Collection to coincide with the University of Wisconsin–Madison Sesquicentennial Open House. Designed to attract the public to the university to enjoy the resources and institutions of its university, an entire day of activities has been planned across the campus on Sunday, August 22.

Take a Load off: A Family Activity about Chairs

As the Elvehjem's contribution to this celebration, the Chipstone collection, one of the finest collections of American decorative arts in the United States, will be featured in docent tours of the exhibition and a hands-on family activity (for all ages) about the design and construction of wooden chairs. A docent will tour with participants to highlight antique chairs in the Chipstone collection including their design elements and construction requirements. The tour will be followed by a hands-on activity (most appropriate for six years and older). Adults and their young companions may drop in from 2:00 to 4:00 p.m. on Sunday, August 22. Completing the tour and activity will take an hour or less, leaving visitors plenty of time to participate in other campus Open House activities.

Girl Scouts and Art

The Girl Scouts of Black Hawk Council and the Elvehjem cooperated in 1998–99 on the National Museum of Women in the Arts' Girl Scout Patch Program. The National Museum of



Great chair, possibly by Ephraim Tinkham II, Plymouth, Mass., 1680–1700, maple and ash with traces of original red paint, 41⁵/₈ x 23¹/₂ in.

Women in the Arts created a book, *Discovering Art: A Museum Guide for Girl Scouts*, which introduces the girls to the museum and a few of the women artists in its collection. As part of the patch program, the Black Hawk Council encouraged local troops to visit the Elvehjem to discover art in their own communities made by women. Docents, particularly Sallie Olsson who conducted many of these tours, not only introduced them to art by women in our collections, but also to portraits, still life, narrative, landscape, and abstraction. Sallie used touchable samples of artists' materials to teach about various media. The program will continue next year. Girl Scout leaders (Brownie through Senior Girl Scouts) may learn more about the program from Stacy Nadler at the Black Hawk

Council at 608 276–8500 (ext. 3013) and may make tour reservations by calling the Elvehjem education area at 608 263–4421 at least three weeks in advance.

Art Up Close: Summer Curatorial Classes

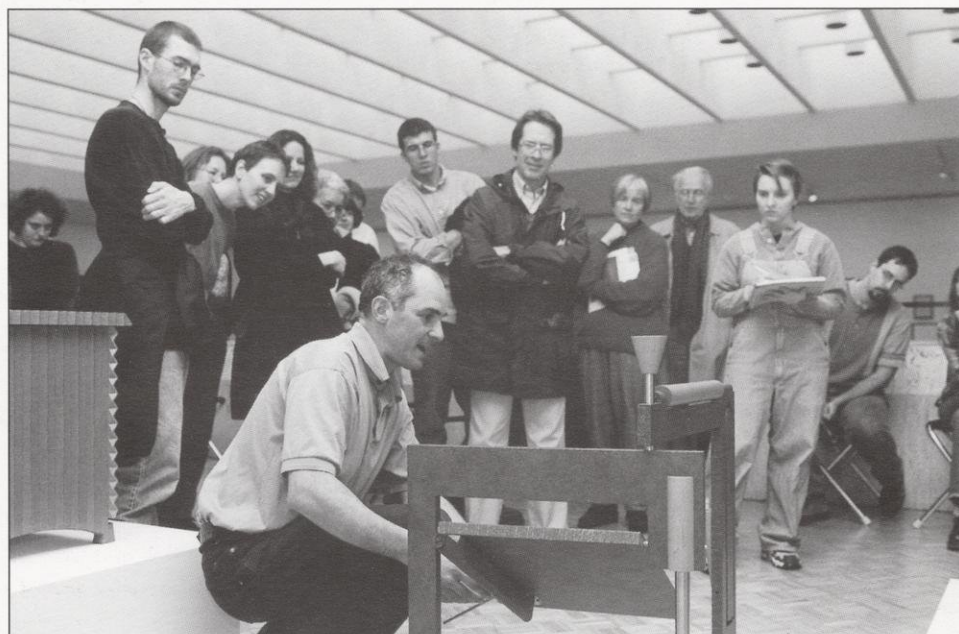
Taught by the museum's curators, these noncredit classes provide participants an intimate examination of art from the permanent collection. Although class enrollments are limited to fifteen (15) students in each, spaces still remained at press time. The June class is "The Woodblock Print in Japan, Europe, and America." Instructor Drew Stevens, curator of prints, will show many prints from the Elvehjem's Van Vleck collection of Japanese prints as well as examples of woodcuts from the West. The six-session class meets Tuesdays and Thursdays, June 15, 17, 22, 24, 29, and July 1 from 2 to 3:30 p.m.

"Painting Techniques and Conservation: An Introduction" will take place Tuesdays and Thursdays in July: July 6, 8, 13, 15, 20, and 22 from 2–3:30 p.m. Curator Leslie Blacksberg will teach the historic materials and supports of painting, illustrating them with examples from the Elvehjem's late medieval to modern painting.

Preregistration is required for these classes. The cost is \$60 for each (\$51 for Elvehjem members). To request a registration form, call 608 263–4421. For information on membership (or Print Portfolio membership, a print collectors' group that conveys an additional discount for the print course) call 608 263–2495.



Pat Fennell discusses her installation in Paige Court for the UW-Madison Department of Art Faculty Exhibition.



Tom Loeser explained the intricacies and surprises of his furniture in a noontime gallery talk in February for the UW-Madison Department of Art Faculty Exhibition.

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houses. In his charming image *Celebration of the Cock Festival in the Rice Fields near Asakusa*, Hiroshige shows the interior of a room where a cat looks out a window. In the field beyond is a procession of people carrying long poles topped with stylized roosters, while on the floor in the foreground, a set of hairpins, each topped with a miniature version of the rooster, is laid out.

Views of Edo are only one aspect of the vast popular culture of the city; other important parts were the sporting and cultural events: sumo wrestling and the kabuki theater. Sumo wrestlers and actors were often portrayed in prints. Prints of actors often record a particular role. The actors, who were always men, are not particularly realistically depicted, but it is generally possible to tell the particular actor in a print by the identifying crest, or *mon*, that appears on the cos-



Katsukawa Shun'ei (Japanese), *The Wrestlers Tanikaze Kajinosuke and Onogawa Kisaburo Receiving the Rank of Yokozuna*, 1788, color woodblock print with blue background, 319 x 665 mm. Bequest of John H. Van Vleck, 1980.2882a-c.

tume. Most often the *mon* is as subdued as in Katsukawa Shun'ei's portrait of Segawa Kikunojo III in a female role, where the actor's *mon* is half-hidden by a fold in the robe. However, in Katsukawa Shun'ei's image *The Actor Ichikawa Danjuro V as a Samurai*, the Danjuro crest, comprised of three concentric squares, is repeated over and over again in the bold pattern in his robes.

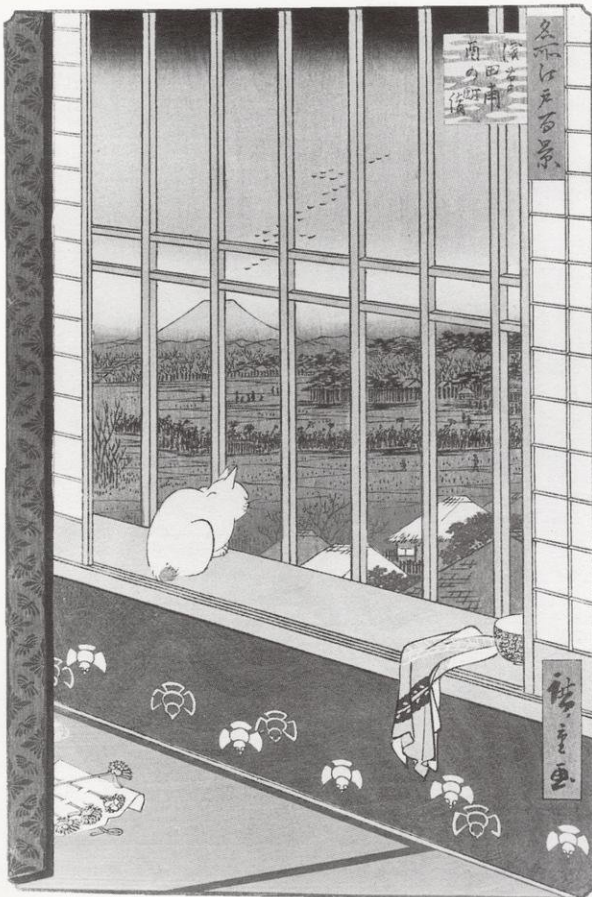
Katsukawa Shun'ei's *The Wrestlers Tanikaze Kajinosuke and Onogawa Kisaburo Receiving the Rank of Yokozuna* commemorates an important ceremony in the sport of sumo. The rank of Yokozuna is the highest rank a sumo wrestler can attain. In the history of the title, which spans some three hundred years, only sixty-two wrestlers have achieved the title. Unlike

the other titles of sumo wrestling, which change as the wrestler's ranking rises or falls, Yokozuna is a permanent title, and depends not only on the wrestler's success, but on his character as well.

Alongside the popular actors and wrestlers, images of the women of Edo are a staple subject. The features of famous courtesans, idealized geisha, and pretty waitresses all are commemorated in Ukiyo-e such as Ichirakutei Eisui's image of the courtesan Takigawa, a woman whose attentions would be far beyond the reach of all but the most well-connected clients. It is a fantasy image, like Utagawa Kunisada's image of spring in which a spectacularly robed man stands in his elaborate house while beautiful women bring him books and scrolls. These are images of the pinnacles of success in a thriving community.

As popular as these marvelous Japanese prints are, the delicate inks do not allow them to remain on permanent view. Thus the Elvehjem curator of prints, Andrew Stevens, selects prints for the visitor's viewing pleasure at least once a year, and earlier this year Professor Quitman Phillips' art history class provided another selection of surimono woodblock prints, on view from April 24 through June 27.

Utagawa Hiroshige (Japanese, 1797-1858), No. 101. *Celebration of the Cock Festival in the Rice Fields near Asakusa*, from the series *100 Views of Famous Places in Edo*, 1857, color woodcut, 337 x 225 mm. Bequest of John H. Van Vleck, 1980.1684.



Members-Only Sale in the Museum Shop

Enjoy an additional discount on purchases made in the Elvehjem Museum Shop from Thursday June 17 through Sunday, June 20. Museum members receive a total discount of 20% off everything, including cards, books, jewelry, and other special items.

Thank you to all Elvehjem Volunteers

The museum is very fortunate to have a dedicated crew of volunteers who assist with tours, special events, administrative work, and other special projects. We want to thank those of you who have given your time and expertise to the museum during the past year. We greatly appreciate all that you do for the museum!

Volunteers from January 1998 through April 1999 are Christine Alfery, Emy Andrew, Dee Baumann, Dorothy Berg, Judy Berry, Mary Berthold, Rebecca Beverstein, Mary Brennan, Arnold L. Brown, Ellen Browning, Helene Byrns, Beverly Calhoun, Irmgard Carpenter, Suzanne Chopra, Lynn Christensen, Judy Christenson, Louise Clark, Sue Conley, Susan Daugherty, Nancy Doll, Beverly Dougherty, Audrey Dybdahl, Virginia Dymond, Jane Eisner, Friedemarie Farrar, Joan Feldman, Mark Felten, Joan Fliegel, Carolyn Gaebler, Jerry Germanson, Katie Giegel, Jean-Pierre Golay, Gaile Goode, Alexa Greist, Vicki Hallam, Mary Ann Halvorson, Mary Jane Hamilton, Katie Hanson, Kate Harb, Brenda Kay Harrop, Mary Harshaw, Ann Hartmann, Gertrude Herman, Jane Herrod, Arthur O. Hove,

Opening Reception

Please join us for a reception to celebrate the opening of the exhibition *Makers and Users: American Decorative Arts, 1630-1810 from the Chipstone Collection* on Friday, August 27 from 6 to 8 p.m. in Paige Court. Refreshments and musical entertainment will be offered.

Herbert M. Howe, Sylvia Hultkrans, Joan Jelinek, Crellin Johnson, Rosemary Johnson, Jean Jolin, Sally Jones, Ruth Kaczor, Belkis Kalayoglu, Beverly J. Katter, Phyllis Kauffman, Valerie Kazamias, Barbara Klokner, Bethany Kopp, Lynne Krainer, Ann Kramer, Joan Kuypers, Phoebe Kweton, Ellen Lewis, Beatrice Lindberg, Greta Lindberg, Madeleine Litow, Dorothy V. Little, Ginger Long, Ilse Mack, Elizabeth McCoy, Nola McGann, Contessa McKenna, Janet Melby, Robin Mendelson, Victoria Meyer, Judith Mjaanes, Barbara Moe, Robert E. Najem, Marjorie Nestingen, Sue Niemann, Peg Olsen, Sallie Olsson, Marjon B. Ornstein, Rosanna Patch, Hiram Percy, Rosemary Penner, Natalia Petersky, Marcia Philipps-Hyzer, Jane Pizer, Fred Polenz, Ann Polzer, Elizabeth Pringle, David Prosser, Toni Richards, Sybil Robinson, Annetta Rosser, Petie Rudy, Ingrid Russell, Claire Ryan, Karen Sack, Miriam Sacks, Ann Sauthoff, Linda Savage, Lynn Schten, Henryka Schutta, Dan Schuyler, Ellen Louise Schwartz, Pauline Scott, Ellen Simenstad, Rita Sinaiko, David Slautterback, Jan Smart, Susan Stanek, Fran Starkweather, Kitty Steinwand, Marion Stemmler, Hat Stevens, Peg Stiles, Emma Strowig, Catherine B. Sullivan, Lynn Thiele, Pat Thomas, Marian Thompson, Shirley Vandall, Jackie Vastola, Margaret Walker, Norma Wampler, James Watrous, Nancy Webster, Olive Wile, Aaron Wunsch, Mikii Youngbauer, Karen Zilavy.

Corporate Membership at the Elvehjem

The Elvehjem offers opportunities for large and small businesses to become an active part of the museum. Corporate membership provides vital funding for the Elvehjem's programs and activities. In turn, supporting corporations receive benefits that offer community recognition and opportunities for company employees and representatives to experience museum exhibitions and programs. Benefits increase with each membership level, starting at \$250.

The Elvehjem Museum's elegant galleries provide a unique setting for special private receptions for member corporations and businesses. As a special benefit of Corporate Membership, businesses may host an event in the Elvehjem spaces for employees, clients, and other guests. This benefit is offered at the \$2,500 level and above.

Current corporate members include Bagels Forever, Inc.; Lands' End, Inc.; M&I Bank; Rayovac Corporation; and Wisconsin State Journal/The Capital Times. The Elvehjem Museum is grateful for the support of these corporations.

For more information on the benefits of corporate membership and how to become an active member, please call the Elvehjem's Development office at 608-263-2495.

Information: 608 263-2246

Admission is free

Gallery and Museum Shop Hours

Tuesday–Friday 9 a.m. –5 p.m.

Saturday–Sunday 11 a.m.–5 p.m.

CLOSED MONDAY

Kohler Art Library Hours

Monday–Thursday 8 a.m.–9:45 p.m.

Friday 8 a.m.–4:45 p.m.

Saturday and Sunday 1–4:45 p.m.

For hours between terms call 608 263-2258

Museum Membership Benefits

Membership enables you to become an integral and essential part of the Elvehjem Museum of Art.

Annual benefits include

- Invitations to openings, receptions, and special events
- Subscription to *Artscene* for advance notice of exhibitions, education and membership programs, and special events
- 15% discount on Museum Shop purchases
- Discounts on trips and special programs
- The *Bulletin/Annual Report*

As a member you support

- Acquisitions
- Exhibitions
- Publications
- Educational programs
- Special events

Parking

The city of Madison's Lake Street and Frances Street ramps, university lot 46 on Lake Street between Johnson Street and University Avenue, university lot 47 on Johnson Street between Park and Lake streets. Evening and weekend parking also available under Grainger Hall; enter on Brooks Street between University Avenue and Johnson streets.

For Visitors with Disabilities

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

Tours

Drop-in tours by docents are offered on Thursdays at 12:20 p.m., a 40-minute tour of the permanent collection and on Sundays at 2:00 p.m., a 40-minute tour of temporary exhibitions, beginning in Paige Court.

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

Museum Etiquette

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

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

Running, pushing, shoving, or other physical acts that may endanger works of art are prohibited. Touching works of art, pedestals, frames, and cases is prohibited.

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

MEMBERSHIP FORM

☐ Yes, I want to become a member of the Elvehjem Museum of Art.

(If you are already a member, please encourage a friend to join you in supporting the museum through membership.)

Name _____

Address _____

City/State/Zip _____

Home phone _____ Business phone _____

Check level: ☐ Founder \$100 ☐ Family \$45 ☐ Individual \$30 ☐ Student or senior \$20

☐ Find check payable to Elvehjem Museum of Art enclosed for \$_____

☐ Charge my ☐ Visa ☐ MasterCard

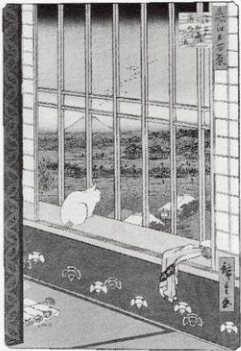
Card # _____ Expir. date _____ Signature _____

Recruiting Member: _____ Phone _____

Please return this form to Elvehjem Museum, Membership Office, 800 University Avenue, Madison, WI 53706.

New Japanese Print Note Cards

We are responding to the requests of our visitors by reproducing more images of our permanent collection AND providing information about the artist and the image. Cards are blank or with a holiday greeting. Come and explore our expanded selection!



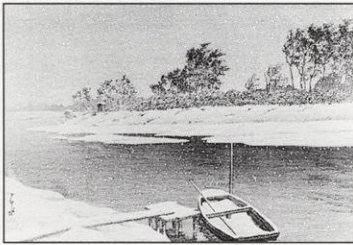
Back by popular demand . . .

Utagawa Hiroshige (Japanese, 1797–1858)

Celebration of the Cock Festival in the Rice Fields near Asakusa, 1857

Color woodblock print

Bequest of John H. Van Vleck, 1980.1684



Could be Madison . . .

Kawase Hasui (Japanese, 1883–1957)

Evening Snow at Ishimaki, 1935

Color woodblock print

Bequest of John H. Van Vleck, 1980.0774



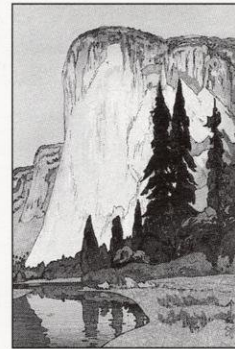
Celebrate long life . . .

Utagawa Hiroshige (Japanese, 1797–1858)

Mikawa Island, Kanasugi, and Minowa, 1857

Color woodblock print

Bequest of John H. Van Vleck, 1980.1685



A national icon . . .

Hiroshi Yoshida (Japanese, 1876–1950)

El Capitan, 1925

Color woodcut print

Bequest of Abigail Van Vleck, 1984.1193

Members-only Sale
20% off
June 17–20

★ **Store-wide Clearance** ★
June 20–June 27

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Important Dated Information!