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Bulletin 1976-1977.

Elvehjem Art Center

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ELVEHJEM ART CENTER

"The way scientists get at the truth is not so much by avoiding mistakes or personal bias as by displaying them in public, where they can be corrected"

Barry Commoner

Omissions

The museum's apologies are offered for the following inadvertent omissions from the 1976-77 Bulletin:

- p. 71 Purchase Funds
 Ottilia Buerger Fund
 Evjue Foundation, Inc.
 Mary B. Kieckhefer Collections Fund
 Prof. & Mrs. Glenn T. Trewartha Fund
- p. 72 Staff
 Christine Sundt, Department of Art History,
 Slide Librarian

Errata

- p. 9 first photo caption, source should read:
 Harold F. Bishop Fund purchase
- p. 40 left column, last sentence, a line is missing.
 The complete sentence should read: "An immediate
 consequence of this realization was the publication
 of the 'Decree on the Reconstruction of Literary
 and Artistic Organizations' in 1932, according to which
 all literary and art groups were to be abolished
 and replaced by four unions catering respectively
 for literature, the visual arts, architecture,
 and music.

3	Report of the Director
12	Elvehjem Art Center Council
13	FRIENDS of the Elvehjem Art Center
30	Education Department
32	Museum Shop
33	Kohler Art Library
35	<i>Soviet Paintings in the Joseph E. Davies Collection</i> John E. Bowlt
43	<i>Thomas Ball and the Emancipation Group</i> Wayne Craven
54	Exhibitions
56	Acquisitions
69	Conservation
70	Loans to Other Museums
70	Long-term Lenders
71	Gifts
71	Purchase Funds
71	Endowment Fund Donors



ART
N
582
M23
A2
1976-77

Report of the Director



The gala gathering in January to announce the FRIENDS and Associates purchases drew the largest crowd of the winter season.

From ancient Peru to present day America, from textile fragments to contemporary paintings, diversity of exhibition and acquisition have been pivotal for the Elvehjem Art Center during the 1976-77 fiscal year. Prints, photographs, paintings, sculptures, textiles, ceramics—all have been shown in conjunction with symposia, conferences, lectures, and other educationally diverse exhibition programs.

University and community service remain the highest priority for the Elvehjem Art Center. Supporting not only the Art History department, the Elvehjem Art Center also sponsored events for sixteen other university related areas. Furthermore, meetings of the American Association of Museums, the American Institute of Interior Designers, Byzantine Studies Conference, and College Week for Women highlighted unique activities this year.

To make these events possible, the Elvehjem Art Center is indebted to a number of individuals, organizations, and foundations. The Thomas E. Brittingham Trust again underwrote all temporary exhibitions at the museum this year. This on-going support is the stimulus which enables the Elvehjem Art Center to present such a wide range of major exhibitions. With respect to purchases, the Elvehjem Art Center owes much to the continuing assistance of both the "Friends of the Elvehjem Art Center" and also the newly formed Elvehjem Associates. In addition, special mention is due the Anonymous Fund, Harold F. Bishop Fund, Thomas E. Brittingham Trust Fund, Evjue Foundation, Hilldale Trust Fund, Humanistic Foundation Fund, Fairchild Foundation, Mark and Katherine E. Ingraham Fund, and the Stiemke Foundation. Each is specifically mentioned for its support later in this report.

During the year, working in conjunction with the Alumni Association and the University of Wisconsin Foundation, the Director reviewed the Elvehjem Art Center and its programs with alumni and prospective donors in Los Angeles, San Francisco, Milwaukee, Chicago, Clearwater, Sarasota, and Ft. Lauderdale. The opportunity to share the museum with Wisconsin friends and to explain the purpose of the \$2.5 million Endowment Fund drive is an enjoyable and challenging one. This Endowment, established four years ago by Chancellor Edwin Young,

will create an income enabling the Elvehjem Art Center to purchase works of fine art.

As an operationally supported state university art museum, the Elvehjem Art Center needs private assistance to develop its permanent collection. Without this growth a collection becomes stagnant and new opportunities for public education are limited. Although certain art historical periods of the Elvehjem Art Center's collection are strong, major gaps exist which only private support will fill. Both the Endowment Fund and the Friends programs were created to achieve this aim. Growth of the Endowment Fund has been slow and support from alumni and Friends would be appreciated enormously. Donors intending to support the Endowment Fund should channel their gifts to the University of Wisconsin Foundation for the Elvehjem Art Center.

The Elvehjem Art Center in serving both a growing student population and a wider public continues to improve the quality of life in this Upper Midwest region. To all users of the Elvehjem Art Center, we welcome your use and urge your continued support.

Summer, 1976

18th Century France

Representing eighteenth century French Rococo painting, "The Triumph of Galitea" by Francois LeMoine (1638-1737) was acquired through the Thomas E. Brittingham Trust Fund. As a transitional figure between Boucher and Watteau, LeMoine was active in Paris before being made Painter to the King of France in 1736. This painterly and iconographically rich picture adds another dimension to the eighteenth century European painting collection.

Daumier Lithographs Presented

With a generous gift of 37 prints from Daumier series "Les Gens de Justice" from *Charivari* dating 1837, the Helen Wurdemann Collection was begun in the name of the donor. In December the collection was exhibited with French and English translations encouraging viewers to delight in Daumier's humorous presentations of French justice. The Elvehjem Art Center received this collection with pleasure and looks forward to its growth.

Fall, 1977 **Collector's Choice: A Print is a Print is a Print?**

For the third straight year, the Elvehjem Art Center presented major works of art in an exhibition sale. With a series of three and sometimes four states of the same print, works by Old Masters through 19th century print-makers offered the viewer comparative quality at corresponding price. A catalog with glossary, bibliography, and thorough explanation about each print was offered free of charge. Without doubt, this exhibition was highly valuable both for the beginning and advanced collector alike.

Leonard Baskin Sculpture

Given by Dr. and Mrs. Abraham Melamed of Milwaukee, the Elvehjem Art Center was pleased to accept four major sculptures by Leonard Baskin. Received in December, they include *Dead Man Reclining*, (1956), *Isaac*, (1953), *Death*, (1961), (all cast in bronze), and *Laureate Standing* (1957) carved in cherrywood. Seen frequently around the

Ineva T. Reilly Collection

United States in loan exhibitions of Baskin prints and sculptures, these pieces add a unique dimension to the 20th century American galleries.

Emeritus Dean and Mrs. Ira Baldwin presented the museum with nineteen glass works by Renee Lalique and William Durand. Given in memory of Mrs. Baldwin's mother, the late Ineva T. Reilly, this growing collection encompasses vases, bowls, candlesticks, plates, perfume bottles, and serving pieces and constitutes the beginning of twentieth century glass holdings for the Elvehjem Art Center.

Elvehjem Director Eric McCreedy formally accepted the Penthesilea painter kylix as a gift of the Stiemke foundation. From left to right, Robert Rennebohm, Executive Director, University of Wisconsin Foundation, Mr. McCreedy, Mrs. Walter H. Stiemke, University of Wisconsin President Edwin J. Young and Stiemke Foundation Administrator David M.G. Huntington.



Memorial to Walter H. Stiemke, Class of 1915

The ancient Greek vase collection was enhanced in December when the Stiemke Foundation of Milwaukee presented the Elvehjem Art Center with a red-figure kylix by the Penthesilea Painter (circa 455 B.C.). Given in memory of the late Walter H. Stiemke, Class of 1915, the kylix is significant both for its unusually large size and for the quality of its painting. The Elvehjem Art Center is truly appreciative of the support of the Stiemke Foundation.

Watson Collection Exhibited

Combining both Indian Miniature paintings and related objects from the Earnest T. and Jane Watson collection, this exhibition of 175 objects paid tribute to three hundred years of Indian art. Viewers were again delighted with the delicate objects and enjoyed a new film recently made by Mrs. Watson for this special exhibit.

"The Eight"

Adding to works of art in the permanent collection by the New York City "Ash Can School," Mr. and Mrs. Stuart Feld gave an oil and chalk painting by Arthur B. Davies, "Study in Figures." In addition the Felds presented a charcoal drawing by Davies, a watercolor by Henry Gasser, and a drawing by Walter Shirlaw. The Feld Collection now represents both 19th and 20th century American art.

Major Greek Lekythos

Over the years, Mr. and Mrs. Arthur Frank have been instrumental in building a major ancient Greek vase collection for the Elvehjem Art Center. In a year-end gift, Mr. and Mrs. Frank added an Attic red-figured lekythos (c. 470 B.C.) by the highly acclaimed Pan Painter (active second quarter of the 5th century B.C.). Through their



Egyptian, **Ushabti of the Lady Awi, "Singer of Amun and Mistress of the House,"** 19th dynasty, 1305–1196 B.C., Fairchild Foundation Fund purchase.

Egyptian Sculpture

interest, the Elvehjem Art Center's collection now ranks extremely high in the United States.

Through the generosity of the Fairchild Foundation in Milwaukee, two Ushabti (funerary statuettes) were purchased for the permanent collection of Egyptian antiquities. The first, of "Awi," singer of Amun and Mistress of the House, is made of wood, covered with gesso and painted. This Ushabti has hieroglyphics on all four sides and dates 1305-1196 B.C. The second Ushabti is of deep blue faience with hieroglyphics and dates from the 21st dynasty, 1030-946 B.C. Because of the continuing assistance of the Fairchild Foundation, the Elvehjem Art Center is able to expand its Egyptian collection.

Paul deLamerie Silver

As the first piece of sterling silver to enter the permanent collection, this elegant vermeil teapot by Paul deLamerie (1688-1751) was made in England about 1730.

Epitomizing the rococco style, the teapot is embellished with portraits in high relief, animals, coronets, and other lacy design elements. In addition, this gift (made anonymously) included two wine chalices, one by Matthew Boulton (1728-1809), and the other by Hester Bateman (1709-1794).

Roman Grave Relief

Through the bequest of Lynn Ashley, the Elvehjem Art Center acquired a Hellenistic grave relief, dating circa third century A.D. The marble sculpture, probably from Asia Minor, typifies the stylistic carving of the period, showing not only a seated female figure, but the classical chair as well.

Masters of the Camera: Stieglitz, Steichen and Their Successors

From the International Center for Photography in New York City, this thorough retrospective of historical American photography ranged from the 1890's to the 1960's. This exhibition at the Elvehjem Art Center was its only Midwest showing. Included in this exhibition were Stieglitz, Steichen, Adams, Cunningham, Feininger, Strand, and many others. During the coldest month in Madison's history, record crowds attended the museum to pause and reflect the development in photography. Masters of the Camera is the first in a series of on-going photographic exhibitions which the Elvehjem Art Center will present during the coming years.

Winter, 1977



Spring, 1977

Edvard Munch: Major Graphics

From the Munch Museet in Oslo, this exhibition of 51 Munch woodcuts, lithographs, and engravings was opened to the public on March 19. The Elvehjem took particular pleasure in presenting Norway's best known artist to the State of Wisconsin, a region highly populated with Norwegian descendents. With all catalogs sold out the first week, the popularity of Munch and Norwegian art is obvious.

Glass Cinerary Urn Purchased

With funds made available in toto by the Fairchild Foundation of Milwaukee, the Elvehjem Art Center acquired a pale bluish-green glass cinerary urn dating to the 3rd century A.D. Measuring some 9½" in height, this rare urn, completely intact, notable for its bulbous rounded body with an outward folded rim and knopp lid is the cornerstone from which a representative collection of ancient glass will be built.

Shapes and Designs of Ancient Peru

Organized by the 1976-77 Museum Training Class, this exhibition of some 98 objects marked the first show of pre-Columbian pottery and textiles ever held at the Elvehjem Art Center. Special commendation goes to all the class members who made this thoughtful exhibition possible as well as to the instructors, David Berreth and Carlton Overland. A carefully designed professional catalog accompanied the show in the Mayer Gallery.

American Decorative Arts

Several significant pieces of American furniture entered the permanent collection of the Elvehjem Art Center this spring. Representing the height of Philadelphia artistry, a fine walnut side chair, circa 1730, was acquired through the bequest of Harold F. Bishop. Standing 41¾" tall, the chair has a vasiform splat, serpentine seat, and well-formed cabriole legs ending in trifid feet.



In April the Elvehjem Art Center purchased a New York Chippendale side chair (circa 1760), made for Elias Boudinot, the first President of the Continental Congress. In addition to this particular chair, one of four known in the set, others are in the collections at the Henry Francis duPont Winterthur Museum and Princeton University Museum. The acquisition of this chair was made possible through the Thomas E. Brittingham Trust Fund.

With the assistance of the Anonymous Fund and the Hilldale Trust Fund, the Elvehjem Art Center added a pair of early nineteenth century side chairs, part of the set of 24 which Duncan Phyfe made for Governor William Livingstone of New Jersey. Thirteen are owned by the Metropolitan Museum of Art, two of which were exhibited and photographed for their "19th-Century America" show in 1970.

English Sterling Covered Cup

Made by Thomas Gilpin in London (1750) for Quentin Dick, one of the founders of the Bank of Ireland, this sterling silver presentation cup weighs approximately 212 troy ounces. Made possible by funds from the Thomas E. Brittingham Trust Fund, this splendid cup and cover represent the height of the Rococo period in eighteenth century English silver design.

Ferdinand Howald Collection: Modern, French and American Masters

To mark the spring season, the Elvehjem Art Center opened an exhibition of 54 major French and American paintings loaned by the Columbus Gallery of Fine Arts. Acquired by industrialist Ferdinand Howald during the early twentieth century, this collection represents one of the most successful of American avant-garde painting in the United States. Shown in New York, London, Dublin, and Cardiff, the Elvehjem Art Center was pleased to have the cooperation of the Columbus Gallery of Fine Arts in making this exhibition possible.

Symposium on Collecting

Funded through the Knapp Bequest Committee, this symposium was held against the background of the Ferdinand Howald Collection over a two day period. Participants included Alan Artner, Chicago Tribune; James Dennis, Professor of Art History at the University of Wisconsin-Madison; Gilbert S. Edelson of the New York firm of Rosenman, Colin, Freund, Lewis and Cohen; Stuart Feld, Director, Hirschl and Adler Galleries; Barbara Kaerwer, Collector; Hope Goodman Melamed, Collector; Dr. Louise Svendsen, Curator, Solomon R. Guggenheim Museum; John Tancock, Head, Department of Impressionist and Modern Painting, Sotheby Parke Bernet; and, Dr. Mahonri Sharp Young, Emeritus Director of the Columbus Gallery of Fine Arts. Taped for both public television and for later publication, the symposium served as a forum for students, collectors, museum personnel, and the interested public.

Roman Marble Portrait

Bearing a strong resemblance to Tiberius, a bust of a prince of the Julio-Claudian house was acquired through the Hilldale Trust Fund. Dating approximately 50 A.D., the bust is 11" high and exemplifies the humanistic sophistication of late Roman portraiture.

American, **Queen Anne Side Chair**, c. 1730-40, Gift of Lois A. Williams

American, **Chippendale Side Chair**, c. 1765, Brittingham Foundation Fund purchase

Attributed to Duncan Phyfe, American, **Sheraton Chair** (one of a pair), c. 1810, Hilldale Trust Fund purchase

Exterior Sculpture Presented

In May, 1977, the Class of 1927 in marking its 50th class reunion presented the Elvehjem Art Center with a William Zorach bronze sculpture entitled "Mother and Child." Executed by Zorach between 1927-1930, the sculpture will be placed on the museum grounds, the first piece in a long-range program of sculpture acquisition for the intended sculpture garden. The Elvehjem Art Center thanks every contributing member of the Class of 1927. The acquisition of the sculpture was made possible by gifts to the University of Wisconsin Foundation.

Peruvian Cuzco Circle

In presenting a wide range of historical art, the Elvehjem Art Center opened an exhibition of 17th century Peruvian religious paintings from the Cuzco Circle. In addition to the thirty-six delicate and highly colorful pictures which opened at the Center for InterAmerican Relations in New York City, the Elvehjem Art Center included the recently restored picture "Virgin and Child" given to the museum by Dr. Warren E. Gilson in 1975.

Ancient and Contemporary Glass

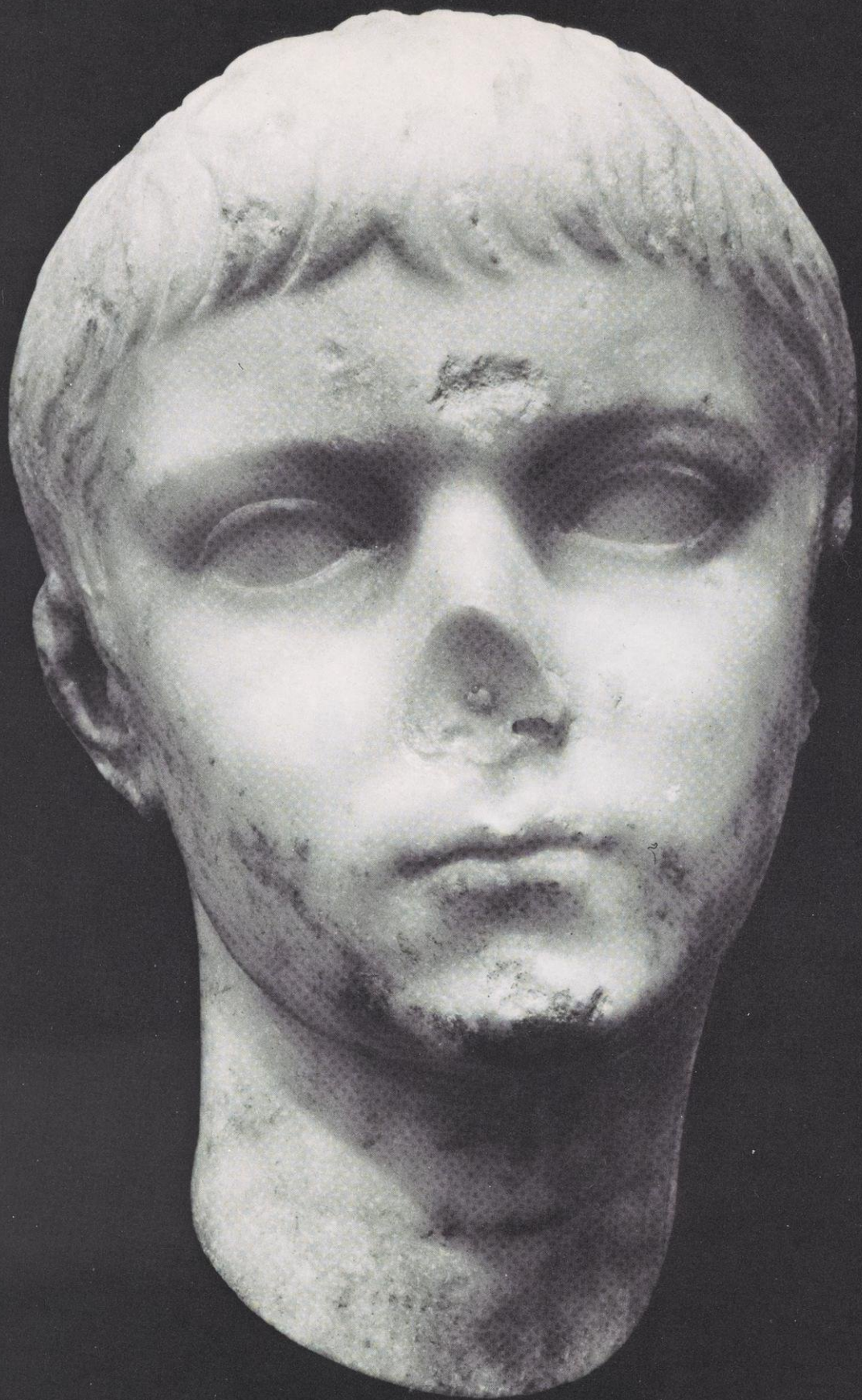
During the year, numerous ancient and contemporary glass objects were acquired adding other facets to Elvehjem Art Center holdings. Funds from the bequest of Mary B. Kieckhefer permitted the purchase of six pieces of Greek and Roman ancient glass. Three additional objects were acquired through the Art Collections Fund.

The Evjue Foundation, Madison, Wisconsin, provided generous support to acquire an unusually scarce set of eight Roman eating vessels, excavated in Herculaneum, dating to the 1st or 2nd century A.D. In addition, the Evjue Foundation made possible the purchase of a mould blown glass Syrian hanging lamp, circa 6th to 8th century A.D., from the Bomford Collection.

With respect to contemporary glass masters, America's two most accomplished artists (Dominick Labino and Harvey Littleton) are now represented here. Anonymous Fund and Elvehjem Art Center Endowment Fund Income enabled us to purchase works by these two living artists.

As this report indicates, as well as the list of exhibitions to be found elsewhere in this *Bulletin*, the year 1976-77 has been an exciting and stimulating one, marked by several unique acquisitions and great enthusiasm. Support and commitment are vital to our goals.

Eric S. McCreedy



Elvehjem Art Center Council

The Elvehjem Art Center Council has now concluded its sixth year of activity. During this period it has witnessed with pleasure the addition of many high-quality acquisitions to the collection and the establishment of a firm foundation for future growth. The function of the Council in these developments has been primarily one of encouraging the staff and cooperating with it.

The growth of the Endowment Fund has been steady but not as rapid as one would wish. The University of Wisconsin Foundation, the agency directly concerned with promoting the Fund, assures us that the groundwork is being laid for substantial contributions.

The Council's semi-annual meetings continue to be exciting and fruitful. The large attendance testifies to the devotion of the members to the aims of the Council.

Harold Kubly,
Chairman

Elvehjem Art Center Council Members

Emily Baldwin

Joyce Bartell

Robert R. Borchers

E. David Cronon

Anne Douherty

Sue K. Feld

Newman T. Halvorson

Patricia Johns

R. T. Johnstone

Helen Jones

Robert E. Krainer

Harold Kubly, Chairman

Eric S. McCready

Hope Melamed

Earl Morse

Catherine Quirk

Robert B. Rennebohm

Carl Steiger

Fan Taylor

Gordon R. Walker

James Watrous

Jane Werner Watson

John Wilde

The FRIENDS program at the Elvehjem Art Center was initiated in 1971 to assist the museum in obtaining funds for new acquisitions, publications, special events, and other public relations activities. In the past year, the FRIENDS membership increased by over fifty per cent and now boasts over 2,000 members.

As a department within the University of Wisconsin, the Elvehjem Art Center is provided with a budget to cover operating costs and staff salaries. However, because no state or university funds are received for exhibitions, new acquisitions, or publications, the Museum relies heavily upon individual donations and gifts, grants, bequests, and support from the FRIENDS of the Elvehjem.



Unknown Austrian artist, **Palm Sunday Processional Figure of Christ Riding a Donkey**, c. 1450, FRIENDS of the Elvehjem Art Center purchase through the Glenn McHugh Bequest.

To encourage use of the Elvehjem's facilities and to acquaint the campus community with the activities at the Art Center, the FRIENDS sponsored a Student/Faculty Open House in September. Gallery tours, concerts, door prizes from the Museum Shop, and refreshments were offered to the 500 persons who visited the Elvehjem that afternoon.

In October, members attended a FRIENDS-only Preview of the Collector's Choice exhibition entitled "A Print is a Print is a Print?" This special preview afforded FRIENDS the opportunity to view and purchase prints by Rembrandt, Durer, Whistler and other prominent printmakers whose works were on display in the Mayer Gallery.

A public opening for an exhibition featuring Indian Miniature Paintings from the collection of Ernest C. and Jane Werner Watson was sponsored by the FRIENDS in November. In conjunction with the opening, Dr. Shyamal Sinha, a native of India, performed classical Indian ragas in the Paige Court.

In late December, FRIENDS were sent ballots and given the opportunity to vote for one of three works in the final selection of the 1976 FRIENDS gift. They chose a mid-15th Century, life-sized Austrian wood sculpture: "Christ Riding a Donkey, Palm Sunday Processional Figure" as their gift to the Museum. The first gift from the Elvehjem Associates for the permanent collection was also selected at that time. Their gift was a pair of terra cotta platinum glazed figures by Frank Lloyd Wright entitled "Nakoma and Nakomis", c. 1923. Despite sub-zero temperatures, 600 FRIENDS gathered at a gala champagne reception in the Paige Court to the Elvehjem in late January for the unveiling of these new acquisitions.

This spring, 500 members signed up to go on the FRIENDS bus trips to Chicago to see the Treasures of King Tutankhamun exhibition at the Field Museum of Natural History in Chicago. Over 150 new FRIENDS joined the Elvehjem to take advantage of these special trips. In conjunction with the trips, the FRIENDS sponsored three pre-tour lectures which were free and open to the public. Art History Professor Warren Moon and guest speaker, James Allen, from Chicago's Oriental Institute gave the slide-lecture presentations.

The Museum Aides, a group of thirty women selected as "Good Will Ambassadors" to represent the Elvehjem Art Center, were hard at work again this year assisting the museum staff with special events and the spring membership drive.

The Aides increased their knowledge and understanding of the museum's permanent collection and our travelling exhibitions by attending special lectures, tours, and demonstrations offered at monthly meetings throughout the academic year. In the fall, the Museum Aides and Docents travelled to Chicago to view a special Art Nouveau exhibition at the Art Institute and tour the Museum of Contemporary Art.

The Aide's most significant and successful activity this past year was waging the spring membership drive. Personal solicitations; the scheduling of special events including noon concerts, lectures, films, and receptions; setting up information tables in the Paige Court and at other campus locations; sending out a special faculty mailing; and conducting a phone campaign were methods used by the Aides to bring in over 350 new members.

Special behind-the-scenes and gallery tours were conducted after four informal luncheons for new and prospective Elvehjem Associates this year. The list of Elvehjem Associates, individual donors and businesses whose minimum annual contributions of \$250 are used specifically for new acquisitions, continues to grow.

Finally, after operating for six years at the same contribution levels, the FRIENDS found it necessary to raise the membership rates in order to defray continuously rising costs of art work, publications, mailings (etc.). A new quarterly system for membership renewals was devised and implemented to increase our mailing efficiency and decrease postal costs.

Because of our membership growth and the expansion of our FRIENDS activities, Gail O'Neal joined the FRIENDS office in June as a new part-time assistant. Lastly, most of the kinks have been worked out on the computer so that we can continue to effectively serve our ever-growing membership.

Doreen M. Holmgren
FRIENDS Coordinator

FRIENDS of the Elvehjem Art Center

Museum Aides

1976-1977

Barbara Anderson
Grace Argall
Arlene Bargman
Marian Bolz
Kate Boynton
Gayle Cody
Connie Elvehjem
Dorothy Ela
Marcy Gill
Gail Goode
Kay Hawkins
Ann Huggett
Lynne Krainer
Teddy Kubly
Eliza McCready
Helene Metzenberg
Sallie Olsson
Mary Ann Quaglieri
Barbara Rewey
Annetta Rosser
Ann Sauthoff
Julie Segar
Ann Shea
Ellen Stephenson
Burky Stroud
Nancy Taborsky
Ruberta Weaver
Phyllis Young

Honor Roll

FRIENDS who brought in five
or more new members this past year.

Barbara Anderson
Grace Argall
Marcy Gill
Warren Gilson
Kay Hawkins
Louise Henning
Lynne Krainer
Joan Maynard
Eliza McCready
Helene Metzenberg
Mary Ann Quaglieri
Barbara Rewey
Ann Shea
Ellen Stephenson
Carolyn Stolper
John L. Thompson



The first Elvehjem Associates gift to the collection was this pair of platinum glazed, terra cotta statues, **Nakoma and Nakomis**, created by the architect Frank Lloyd Wright.

FRIENDS of the Elvehjem Art Center

Elvehjem Associates

(contribution of at least \$250.00)
through June 30, 1977

Affiliated Bank of Madison
Ahrens Cadillac-Oldsmobile,
Incorporated
American Family Insurance Company
Anchor Savings and Loan Association
Emily Baldwin
Mrs. Adolph Bolz
Carley Capital Group
David Carman and Associates
Mrs. Catherine Head Coleman
CMI Investment Corporation
Cuna Mutual Insurance Society
Marshall Erdman and Associates,
Incorporated
First Federal Savings and Loan
Association of Madison
Gilson Medical Electronics
Goodman's Incorporated
Alexander Hollaender
Home Savings and Loan Association
IBM Corporation
Mr. and Mrs. Edward C. Jones
Jones Dairy Farm
Litho Productions, Incorporated
Madison-Kipp Corporation
Daniel H. Neviasser
Ohio Medical Products Division
Oscar Mayer Foundation,
Incorporated
The Park Bank
Stanley and Polly Stone Foundation
Viking Media Corporation
Mr. Gordon Walker
Webcrafters, Incorporated

Supporting Members

(contribution of at least \$100.00)
through June 30, 1977

Hazel Alberson
Mr. and Mrs. Gerald Bartell
Mr. and Mrs. P. Goff Beach
Mr. and Mrs. Martin Below
Joseph C. Bradley
Catherine Head Coleman
James E. Dahlberg
Prof. Madeleine Doran
Mr. and Mrs. Armin Elmendorf
Flad and Associates, Inc.
Lemuel A. Fraser
R. T. Johnstone
Mr. and Mrs. H. Kaerwer, Jr.
Klein-Dickert Company, Inc.
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Prof. and Mrs. Harold E. Kubly
Mr. and Mrs. Robert S. Kurtenacker
Kenneth J. La Budde
Edwin M. Larsen
William G. Lathrop, Jr.
Milton Lorman
E. Wayne Merry
Nicolet Instrument Corporation
Mr. and Mrs. Lee G. Pondrom
Whitney N. Seymour
Mr. and Mrs. Ralph J. Simeone
Donald K. and Eileen Smith
Dr. and Mrs. Frederick Stare
Stark Company
Mr. and Mrs. John C. Stedman
Mr. and Mrs. Edwin Traisman
Paul W. Wallig
Mr. and Mrs. William Wartmann
Mrs. Howard F. Weiss
Dr. Margaret C. Winston
Wisconsin Power and Light

FRIENDS of the Elvehjem Art Center

Contributing Members

(contribution of at least \$50.00)
through June 30, 1977

Mr. & Mrs. Donald B. Abert
Ethel K. Allen
Richard R. Antes
Mr. & Mrs. William Beckman
Phyllis D. Bentley
Blake Blair
Nathan S. Blount
Josephine C. Blue
Mr. & Mrs. Robert M. Bolz
Virginia Botsford
Mr. & Mrs. Lowell E. Brower
Mr. & Mrs. David Carman
Mr. & Mrs. Merle Curti
Mrs. Farrington Daniels
Jess O. Dizon
Robert Doremus
Emily H. Earley
Mrs. Conrad A. Elvehjem
Mr. & Mrs. G. W. Foster, Jr.
Edmund James Frazer
Mr. & Mrs. Keith Glaunert
Mr. & Mrs. Paul N. Gohdes
Mrs. Edgar S. Gordon
William J. Hagenah
Mr. & Mrs. Newman Halvorson
Richard Hammerstrom
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Drs. E. O. & A. B. Henschel
Mrs. W. D. Hoard, Jr.
Mr. & Mrs. Herbert Howe
Patricia Krueger
Mr. & Mrs. Harvey Malofsky
Rudolf W. Matzke
Mr. & Mrs. Carl G. Mayer
Rosalie H. Mayer
Mr. & Mrs. Eric McCready
Mr. & Mrs. R. L. Metzenberg
Prof. & Mrs. Roland Meyer
Dr. Asher & Perle Pacht
Valencia N. Prock
Mr. & Mrs. Henry E. Reynolds
William G. & Hazel F. Rice
Mr. & Mrs. William H. Ryan
Eleanor Sampson
Louise Schoenleber

Fannie Taylor
Dr. & Mrs. Duard L. Walker
Prof. & Mrs. James Watrous
Alvin Whitley
Dr. & Mrs. James M. Wilkie
Josephine Woodbury



Director Eric McCready gave a presentation on the difficulties and expense on acquiring works of art to a group of Elvehjem Associates during one of their luncheons for new members.

FRIENDS of Elvehjem Art Center

Student, Individual and Family Members

through June 30, 1977

A

Mark G. Aasterud
David W. Adamany
Heidi V. Adams
Susan Z. Aghbashian
Daniel Aguayo
Mr. & Mrs. Henry Ahlgren
Mr. & Mrs. Robert B. Ainslie
Mr. & Mrs. Arnold Alanen
George J. Albright
Leigh Albritton
Alice M. Alderman
Prof. A. A. Alexander
Elizabeth Alexander
Martha B. Allen
Mary North Allen
Albert J. Alter
Carla J. Alvarado
Barbara Anderson
Bradley Anderson
Mr. & Mrs. Charles W. Anderson
Donald Anderson
Herbert N. Anderson
Lois Ann Anderson
Sandra K. Anderson
Mr. & Mrs. Thomas Anderson
Carol & Ralph Andreano Family
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Gary L. Antoniewicz
Grace Argall
Araxy E. Arganian
Gene & Sandy Arnn
Michael D. Arones
Susan Ashby
Pat Ashley
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Prof. Jane Ayer

B

Jim Babcock
Barbara J. Bacher
Darlene Badal
Clayton Bader

Carol Baker
Dennis Frederick Baker
Sharon Baker
Mr. & Mrs. Ira Baldwin
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Deborah Pope
Marilyn Popkewitz
William Powers
Carrel Pray
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Janet Price
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Mrs. A. Paul Vastola
Mr. & Mrs. R. Worth Vaughan
Melita Vedejs
James P. Verdin
Alice M. Vincent



Large numbers of tours came to the Elvehjem to see *Edvard Munch: the Major Graphics* held in the Mayer Gallery in March.

Susan Carol Vogt
Richard Volbrecht
Dorcas Volk

W

Dr. R. L. Waffle
K. P. Wagner
Mr. & Mrs. Walter S. Wagner
Mr. & Mrs. Douglas Wakeman
Richard & Margy Walker
Robert R. Wallis
Lu Ann Wandsnider
David & Judith Ward
Sandra E. Ward
Betty Wass
Margaret Waterman
Dr. & Mrs. Darwin D. Waters
Mr. & Mrs. James S. Watson
Shirley R. Watson
Virginia Wattawa
Mr. & Mrs. Thompson Webb, Jr.
Stephen M. Weber
Jean Z. Webster
John G. Webster
Dr. & Mrs. Eric Wedell
Kathleen Weibel
Andrew & Sonja Weiner
Marc & Fran Weiner
Dr. & Mrs. Arvin Weinstein

Encore, a group dedicated to reviving the
ambiance of the Renaissance, gave a Sunday
afternoon performance in the Paige Court in
December.



Mr. & Mrs. Leonard Weiss
Wally Welker
Joyce H. Wells-Powell
Holly Welstein
Mr. & Mrs. John T. Wencel
Ruth M. Werner
Donna L. Wertz
Mr. & Mrs. Harold Wetzel
Lila Whalen
Elizabeth Whalley
Elizabeth Whipp
Dottie L. Whisnant
Muriel & Carl Whitaker
Anne E. White
Gwendolyn D. White
Ronald G. & Carolyn White
Judith Whitenack
John F. Whitmore
Robert J. Widmer, Jr.
Anita Wiedenhoft
Louise Wiesenfarth
Mary N. Wilburn
Dr. Rex W. Wiley
Eugene A. & Helena Wilkening
Mrs. Horace Wilkie
Dr. James A. Will
Carolyn H. Williams
Cass M. Williams

Mr. & Mrs. John W. Williams
Margaret A. Williams
Marylou S. Williams
William L. & Daisy Williamson
Carolyn Wilson
Gertrude Wilson
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Joseph M. Wilson
Stewart J. Wilson
R. Anne Wilson
Gail Winkler
Marjorie Winkler
Mr. & Mrs. H. H. Winsborough
Jean H. Winsborough
Shirley Wisner
Jeffrey Wisniewski
Michael T. Wisniewski
Mark J. Wleklinski
Mary M. Woelfel
Mrs. Pat Woicek
Mrs. Daniel Wolcott
Mrs. H. M. Woldenberg
Annabelle Wolf
Lynne Wolf
Mr. & Mrs. Martin J. Wolman
Jane H. Wood
Linda Woodstock
Mary Wycoff

Y
Sonia Yaco
Walter Yaeger
Hilda Yao
Peter T. Yegen
Mary Ann Yodelis
Mr. & Mrs. John K. Yost
Mr. & Mrs. F. Chandler Young
Lillian Young
M. Crawford & Becky Young
Patricia L. Young
Phyllis S. Young
Mr. & Mrs. Yum-Su
Z
Patricia E. Zager
Mrs. C. D. Zdanowicz
Mr. & Mrs. George J. Ziarnik
Mr. & Mrs. Theodore Zillman
Fred R. Zimmerman
Martha L. Zimmerman
Mrs. R. E. Zimmerman
Robin Ziperman
George Zografi
Robert Zondag
Dorthy Zupancich-Meeker
Judith A. Zvara

Education Department efforts this year have been focused on improving the quality of our on-going services and gallery activities and serving better special age groups and individual visitors. Trained volunteer Docents gave guided tours to 10,650 people, 1,200 more than last year. These visitors included 5,700 school children and 4,800 adults. University and high school students taking part in foreign language class tours numbered 1,050, each having preparatory vocabulary sheets. Increased use of slide packets, including a new offering called "Sculpture", for tour preparation has been effective. One out of two children had Elvehjem Art Center generated preparation for his tour, as compared to one of three last year. To evaluate the effectiveness of the tours a questionnaire for group leaders was instigated in July.

Gallery events for individuals and groups included eight weeks of woodcut demonstration by artist Ann Parker, whose skill and pertinent commentary augmented visitor understanding of the exhibition, "American Prints from Wood." So the public could plan for weekly art and musical events over the noon hour during the academic year, fifteen minute lectures on special exhibitions and acquisitions were given by Docents every Tuesday, and beginning in the spring, concerts by University of Wisconsin music students enlivened the galleries with aural tones every Thursday. Films in conjunction with exhibitions were presented on woodcut, photography, modern art and artists, and Edvard Munch, in addition to a videotape on Indian Miniature Paintings written and presented by Jane Werner Watson. During the December holiday season Encore and the LaFollette Renaissance Dancers presented Renaissance music and dance in the Paige Court. For casual visitors one-page gallery guides on Netherlandish Painting, 20th Century Art and American Art were available free in the galleries to which they pertained. The Sunday Tours given by Docents for individuals and families to learn about the Elvehjem collection continued.

Special programs were developed for children in grades 1-6, high school students and retired adults. Childrens' Art Classes were expanded last summer to include first and second graders in puppetmaking sessions. Five weeks of classes instead of two weeks, as in past summers, were very popular. Elvehjem Art Center

Docents and University of Wisconsin students taught the classes. Daniel Steen, University of Wisconsin Art History graduate student, developed a lecture-demonstration on conservation for presentation to high school art and science students. Art R.A.P. (Retired Adults Program) involved the Westside Coalition for the Aging in Madison and the Colonial Club in Sun Prairie. The participants had slide talks about the Elvehjem Art Center collections presented at their meetings by Docents; later the groups came to the museum for at least one tour. Over 300 people participated.

The varied activities of the Education Department are made possible by the volunteer Docents who contributed over 2,000 hours in 1976-77. Beginning in the Fall of 1976 all new Docents have been required as part of their training to audit two art history survey courses. Through the cooperation of the Art History Department all Docents continue their arts education by being able to audit classes in that department if they choose.

Goals for the upcoming year include continuing individual visitor's enjoyment of the galleries through publication of Renaissance Art and Russian Social Realism gallery guides. We will concentrate on more specialized tours of our collection in tune with public school needs. The projected number of visitors on tour is 11,500 with an increase of 300 in the number of Madison high school students touring during the year.

Anne Lambert
Coordinator of Education

Elvehjem Art Center Docents

Language spoken by Docent is indicated

1976-77



Camilla Barnes (French)
Doris Berghahn (German)
Mary Berthold
Virginia Botsford
Sara Boush
Marilyn Bownds
Irmgard Carpenter
Louise Clark
Catharine Conley
Virginia Dymond
Jane Eisner
Barbara Fairholm
Loretta Feldt
Sara Fellman
Elsie Fetteroff
Betty French
Suzanne Frey
Carolyn Gaebler
Elizabeth Gerhardt
Kathleen Green
Florence Greville
Lois Hagstrom
Marylin Hart
Loni Hayman (German)
Elizabeth Hughes
Roger Kramer
Anne Kotch (Dutch)
Patricia Luberg
Rona Malofsky
Marietta Marcus (Spanish)
Maria Matallana (Spanish)
Anne Matthews
Joan Maynard
Martine Messert (French)
Helene Metzenberg
Judith Mjaanes
Elaine Nadler
Linda Nichols
Alicia Nordness
Carmen Peck
Jane Pizer
Fran Rall
Miriam Sacks
Ann Sauthoff
Linda Savage
Pauline Scott

Phyllis Sechrist
Susan Stanek
Catherine Steinwand (French)
Margy Walker

Museum Shop

1976-77 has been a good year for the Museum Shop. Remodeling was completed in June of 1976, with our opening coinciding with the European Painting exhibition party. Thanks to the work of Bill Powers of Campus Planning and some excellent carpentry by University craftsmen, the new shop is an attractive, efficiently-functioning place.

With all systems running smoothly, there will be opportunity this year for some innovations. Our special show and sale in November of jewelry and textiles from Afghanistan was well received and financially successful. This year, we anticipate two or three similar events, with one or more encompassing the work of local craftspeople. We will be producing a number of new postcards of works in the collection, and we are looking into the possibility of producing other articles for sale bearing the Elvehjem name.

Our shop is small and always will be, but limitations of space can be an asset. More and more we are attempting to reserve our shelves for items that are unusual and therefore not readily available. The public response to this policy has been favorable, enabling us to maintain a continual influx of new items. We will also continue our policy of offering quality items in low price ranges, ensuring access to the shop by all segments of the public. Our primary goal, of course, remains the same: to send the visitor home with something that will extend the museum experience, whether it's a postcard reproduction, an exhibition catalogue, or an object of first-rate craft and design.

Janice Durand
Manager



During the fiscal year 1976–77, more than 63,000 readers used the Kohler Art Library for study and research. Over 42,000 volumes were withdrawn from the circulating collection for home use. During the year 639 gift books and exhibition catalogues were added to the collection and 3,135 volumes were purchased. The collection now contains over 75,000 volumes, making it one of North America's major art historical research tools. To acquire these new volumes the University of Wisconsin-Madison Library System expended \$20,759 for monographs and \$11,962 for serials. The Samuel H. Kress Foundation graciously contributed \$7,387 to supplement the \$32,221 supplied by the State of Wisconsin. The library continues to stride forward in depth as well as breadth.



Lively panel discussions and informative lectures highlighted the Elvehjem's "Symposium on Collecting", which attracted several hundred visitors on April 21–22. The Museum has received a grant from the Wisconsin Arts Board to publish the text of the Symposium talks, so many people who couldn't be there in person will still be able to share the experience.



Klavdii Lebedev, **The Fall of Novgorod**, gift of Joseph E. Davies

Soviet Paintings in the Joseph E. Davies Collection

John E. Bowlt
Associate Professor
Department of Slavic Languages
The University of Texas at Austin

The Elvehjem Art Center is fortunate to possess a substantial quantity of Russian art, both icons and Soviet painting. Many art historians in the West—and some of their more radical counterparts in the Soviet Union—would regard possession of examples of Soviet Socialist Realism as “unfortunate” rather than “fortunate”, and would question the advisability of a prestigious museum displaying examples of such obvious propaganda art on its walls. This was certainly the reaction to the recent exhibition of Russian and Soviet painting at the Metropolitan Museum of Art in New York and the M.H. de Young Museum in San Francisco when many hasty and negative judgments were cast at its Socialist Realist section.¹ However, it is, perhaps, time to suspend our disbelief and to remove as far as possible the political mythology that has surrounded Socialist Realism from its aesthetic content. As in the case of Nazi Realism of the 1930s, Soviet Socialist Realism has been identified directly and constantly with the odious political machine that supported it and with the untold human suffering that occurred while Hitler’s and Stalin’s “court painters” painted their fanciful landscapes and portraits. Still, the death of countless slaves during the construction of the Egyptian pyramids and the Greek temples, the destitution and disease that lingered at the foot of every royal palace do not prevent us now from examining these monuments as artifacts, i.e. as esthetic rather than as moral documents. Perhaps we should try to do the same with the art of Hitler’s Germany, of Mussolini’s Italy and of Stalin’s Russia.

While Joseph E. Davies was U.S. Ambassador to Moscow in 1936–38, he acquired a considerable number of Soviet paintings, some of them by noted artists of the time, others by mere amateurs. If the critic approaches the Davies collection cautiously and selectively, then, despite the very uneven level of quality, he will acquaint himself with the major themes of Soviet Socialist Realism and with some of its key representatives such as Nikolai Ivanovich Dormidontov (1898–1962), Alexandr Mikhailovich Gerasimov (1889–1963) and Pavel Petrovich Sokolov-Skalia (1899–1961).² Some important painters such as Alexandr Deineka, Boris Ioganson and Yurii Pimenov are not included here and, curiously enough, portraits of Stalin and other political leaders are missing. Moreover, the pieces on display do not fully reflect that rhapsodical spirit, that panache identifiable with the early

“classics” of Socialist Realism such as Serafima Riangina’s *Higher! Ever Higher!* (1934) and Sergei Gerasimov’s *Collective Farm Harvest Festival* (1937). Finally, a number of the canvases lack even a modicum of craftsmanship or any historical significance. Even so, here are more than sixty examples of an art form commissioned, ratified and acquired by the Soviet state. Few museums in the Western world have such works since, through historical and political vicissitude, Socialist Realism has become even less accessible to museums and collectors than works by the Russian avant-garde.

Examination of this collection and of Socialist Realism as a whole is now especially opportune. The style of Socialist Realism as formulated and advocated in 1934 is now disappearing. Just as American Social Realism of the 1930s and 1940s has suddenly become historic and historical, so Stalin’s Socialist Realism has now assumed a finite and distinctive position in art history. What passes for Socialist Realism now in the Soviet Union is a sentimental, contemplative art that appeals to the new Soviet bourgeois and that scarcely differs from the kitsch on sale in any American or European department store.

In order to evaluate the paintings in the Davies collection, it is essential to understand not only the Socialist Realist doctrine itself, but also the strong tradition and influence of Realism in Russian culture and the general emphasis on “ethics” rather than “aesthetics” in the world of art. This didactic, extrinsic function is identifiable with many achievements of Russian art—the icon and its extra-pictorial commitment, the Realist novel and painting of the 1860s–80s represented by Dostoevsky, Tolstoi and Iliia Efimovich Repin (1844–1930), Russian Symbolism with its interpretation of art as a vehicle for establishing contact with the “ulterior” reality. Indeed, what the Symbolists asserted—that “art has no inherent meaning apart from a religious one”³—might well act as a common axis of Russian and Soviet culture. At first glance, the formal experiments of the avant-garde, i.e. of artists such as Ivan Kliun, Kazimir Malevich, Liubov Popova and Alexandr Rodchenko, might seem to contradict this assumption, but even here these artists often interpreted their paintings as designs preliminary to a universal cultural or social system. This notion became especially popular immediately after the 1917 Revolution.



P. Skalya, **Red Army in Don Basin**, gift of Joseph E. Davies

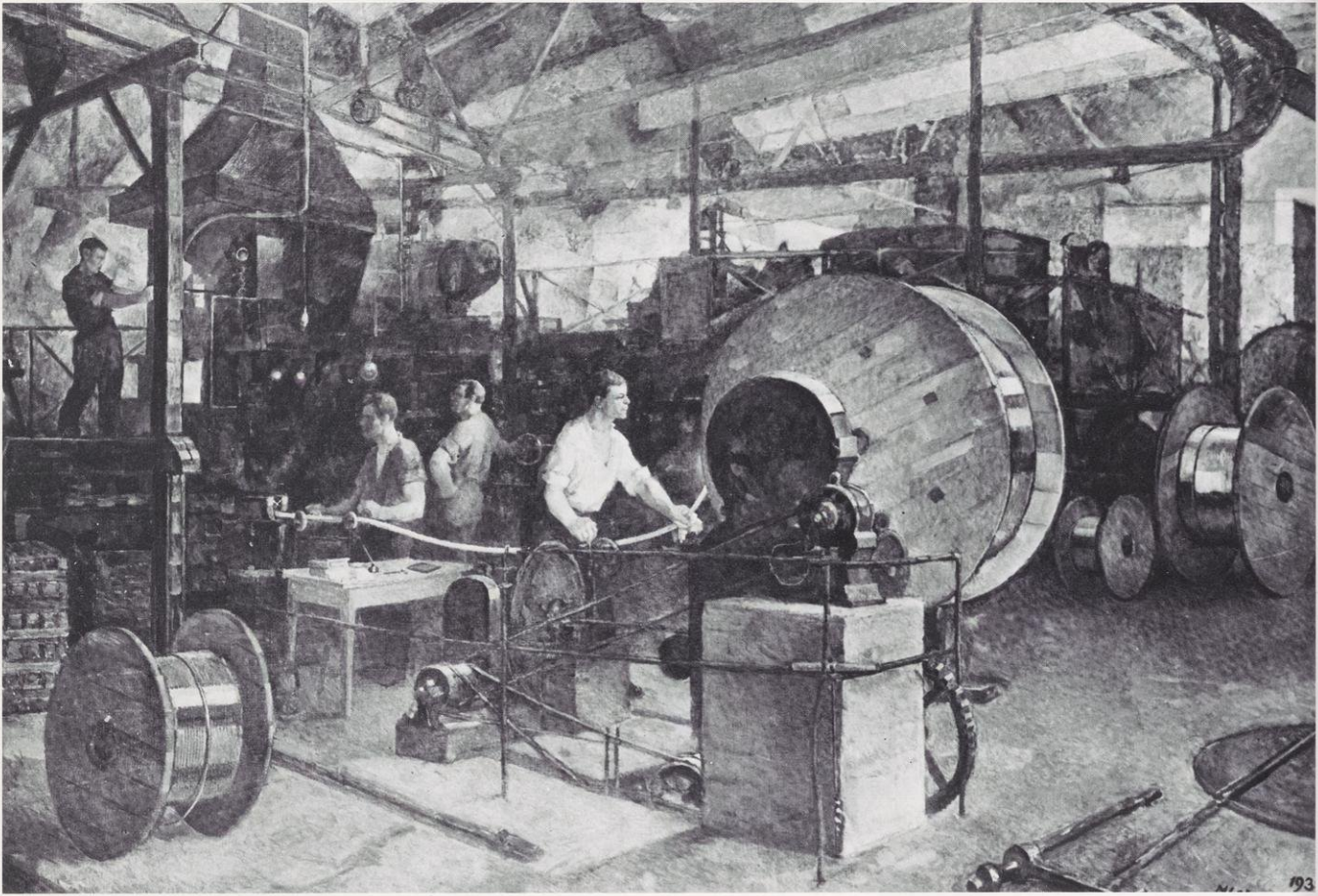
In any discussion of Soviet art of the 1920s and 1930s, the forceful presence of this tradition must be acknowledged, and, if this is acknowledged, then Socialist Realism can be seen to uphold rather than to interrupt the organic evolution of Russian art. Consequently, the early Soviet recognition of nineteenth century Realism, especially as refracted in the art of the so-called Wanderers, who included Repin and Vasilii Ivanovich Surikov (1850–1921), was entirely logical. Apart from the strength of tradition, a fundamental reason for the appreciation of these artists rather than of the avant-garde was simply that they were instantly accessible to the new art consumer, i.e. to the simple peasant and proletarian who enjoyed reading the painting rather than just seeing it. Canvases such as *The Last Refuge* (ca. 1875; #1)⁴ by Ivan Konstantinovich Aivazovsky (1817–1900) and Repin's *Zaporozhtsy* (1886–91; #86) are dramatic episodes, entertaining reportage that can be read again and again. These works enjoyed, and enjoy, unflinching popularity among the Soviet masses and, for this very reason, exist in numerous copies.

Although the Davies collection lacks a primary example of nineteenth century Russian Realism, i.e. there are no "problem" pictures of Siberian political prisoners, no colorful invectives against the Tsar, no astute parodies of the Orthodox Church, the large piece by Klavdii Vasilievich Lebedev (1852–1916) *The Fall of Novgorod* (1891; #74) is representative of certain aspects of the Realist and Neo-Nationalist schools. The painting derives both thematically and formally from Surikov's famous *Boiarynia Morozova* (1887) and, in the same way, functions as an ethnographical description of Old Russia by presenting a cross-section of Russian society. Lebedev also expresses the fortitude and defiance of an oppressed people (the Novgorodians) in the face of their unlawful invaders (the Muscovites). As then, so in the 1920s and 1930s, the Russian populus could relate directly to these national and heroic images. A number of artists such as Boris Mikhailovich Kustodiev (1878–1927) and Fedot Vasilievich Sychkov (1870–1958) continued this folkloristic theme by emphasizing the rituals and dress of traditional Russia in their paintings such as *Maslenitsa* [Shrove-Tide] (1919; #57) and *Two Friends* (1927; #18).

Of course, the spirit of Russia was, and is, evoked not only by the depiction of her ethnic customs. Depiction of

the typical Russian landscape—the endless vista, the birch-tree, the snow—also facilitates the sense of national identification. A number of the Soviet pieces in the Davies collection operate with this method and, once again, reproduce images and techniques from the nineteenth century heritage. *At the Village Forge* (ca. 1930; #4) by Vasilii Vasilievich Karev (1886–1969), *Museum* (ca. 1935; #69) by Petr Ivanovich Petrovichev (1874–1947), *Melting Snow* (1936; #22) by Nikolai Borisovich Terpsikhov (1890–1966) and *Off For Firewood* (1933; #13) by Savellii Moiseevich Zaidenberg (Zeidenberg or Saidenberg, 1862–1942) maintain—but do not develop—the remarkable landscape school of the 1870s and 1880s led by Isaak Levitan, Ivan Ivanovich Shishkin (1832–98) (see *A Wintry Forest Scene* at #5) and Fedor Vasiliev. It is strange to realize, incidentally, that Karev started his career as a Symbolist and that Zaidenberg was one of Marc Chagall's first art teachers. If it were not for the dates on the paintings, then the above works might well be classified as "late nineteenth century".

The above remarks indicate that the renewed interest in Realism during the Soviet 1920s and 1930s proceeded in part from the powerful Realist tradition germane to Russian culture. Moreover, it can be inferred that the Realist revival was prompted "from below" and did not result exclusively from government pressure. Of course, ideological orientation played an appreciable role since administrators realized by the early 1920s that if a political message was to be transmitted through an art form, then the most intelligible medium of expression was Realism. Despite contrary arguments by the artists of the avant-garde, abstract art was soon regarded as "impractical". Although the Commissar of Enlightenment, Anatolii Lunacharsky, was a cultured and tolerant man who appreciated both tradition and innovation, his sympathies for the avant-garde were, to some extent, contradicted by those of Lenin and subsequently Stalin. For example, Lenin made his artistic preference quite clear when he declared: "I just cannot consider the works of Expressionism, Futurism, Cubism and other 'isms' as the highest manifestation of artistic genius. I do not understand them. I do not experience any pleasure from them."⁵ Despite this official bias, the Soviet artist could still choose from a variety of styles at least until 1925 and, until that date, abstract art continued to make



Ionin, **The Cable Factory**, gift of Joseph E. Davies

exciting progress in the persons of Malevich, Mikhail Matiushin et al. However rhetorical, the Party Decree *On the Politics of the Party in the Field of Creative Literature* of 1925 still asserted that the "Party may in no way bind itself by adhering to any one direction in the sphere of literary form . . . the Party may not grant a monopoly to any one group . . ."6.

This was an encouraging note, but it was clear as early as 1922 that Realism or, at least, a highly figurative and accessible art form was the favored official movement, and, to a greater or lesser extent, the pattern of Soviet Cultural life adjusted itself accordingly. A vital stimulus to the formal recognition of Realism as an ideological instrument came with the establishment of AKhRR (Association of Artists of Revolutionary Russia) in May, 1922 shortly after the forty-seventh exhibition of the Wanderers. The members of AKhRR set themselves very definite goals: "Our civic duty before mankind is to record, artistically and documentarily, the revolutionary impulse of this great moment of history. We will depict the present day: the life of the Red Army, the workers, the peasants, the revolutionaries, the heroes of labor. We will provide a true picture of events and not abstract concoctions discrediting our Revolution in the face of the international proletariat".7 Several artists represented in the Davies collection were members of AKhRR—Avilov, Vasiliï Nikolaevich Baksheev (1862–1958), Efim Mikhailovich Cheptsov (1874–1950), Nikolai Alexandrovich Ionin (18??–19??), Vasiliï Nikolaevich Kostianitsyn (1881–19??), Vasiliï Nikitich Kuchumov (1888–1959), Sokolov-Skalia, Zaidenberg et al.—and their pictures are illustrative of the AKhRR policy. Works such as Avilov's *Communication Troops* (ca. 1934; #52) and Cheptsov's *Cooperative Store on a Collective Farm* (1928; #6) are obvious, narrative and have little esthetic worth. They are everyday scenes that appealed to the public at large, but were despised by many professional artists, even though a number of the older experimental painters such as Robert Falk, Petr Petrovich Konchalovsky (1876–1956; #36) and Kuzma Petrov-Vodkin did join the ranks of AKhRR, although without enthusiasm. Of course, it would be wrong to judge such artists by their activities as members of AKhRR or by their paintings in the Davies collection for, in many cases, they did their best work outside the confines of AKhRR and in very different styles. Avilov, for example, achieved his finest results as

an illustrator during the First World War (his painting entitled *Charge of the Cossacks*, #76, probably dates from this period); Konchalovsky is remembered for his Neo-Primitivist and Cubist phases before the Revolution; Sokolov-Skalia, although much maligned for such tedious paintings as *Chapaev's Partisans Join Furmanov's Troops* (1935; #2), also had occasional moments of genuine inspiration: his graphic cycle *Gody i liudi* [Years and People] is reminiscent in intensity of Otto Dix's terrifying scenes of the First World War.

Apart from the generally conservative technique and form of the main AKhRR members, the principal defect of their art was its reliance on themes from the past and present, i.e. its aspiration to document actual episodes and to disregard the future or futuristic aspect of Socialist reality. Of more fruitful imagination and, ultimately, of far more esthetic worth was the output of the organization known as OST (Society of Easel Artists) established in Moscow in 1925.⁸ OST contributed a great deal to the renewal of easel activity (and we should remember that the early and mid-1920s in the Soviet Union were the heyday of Constructivism and industrial design) and achieved very interesting results, particularly in the work of its founder-members Deineka, Pimenov and Konstantin Alexandrovich Vialov (1900–76). David Shterenberg, the leader of OST, was especially gifted and developed an idiosyncratic rendition of pictorial space which, while remaining figurative, dismissed recessional perspective. Vialov's work in the mid-1920s was also highly experimental and incorporated both Expressionist and Surrealist methods as, for example, in his painting called *The Policeman* (1923). Vialov's two works in the Davies collection, *Park of Rest and Culture* (ca. 1934; #14) and *Rescue Planes* (ca. 1934; #93), are, of course, very distant from his early pieces, although in composition and imagery they repeat some of the OST characteristics: the theme of flying, peculiar to both pictures, carries on the aerial and cosmic interests of Deineka, Vladimir Liushin and Tyshler, and even the notion of the Soviet park of rest and culture connects with the current fashion for outdoor sports and gymnastics. The OST painters were not content, however, with introducing "modern" subject-matter into their pictures, and they attempted also to create a form that would be "modern" and "industrial". Their emphasis on strong verticals and horizontals, their skeletal, constructive forms for both men and machines,

their severe color contrasts and frequent recourse to black and white—such features, reminiscent, incidentally, of later German Expressionism, were symptomatic of this search for a technological form. In the later interpretations of industrial themes, this angular, mechanical approach became less obvious and scenes of transport, factories, dockyards, etc. tended to receive a traditional, “lyrical” treatment. The resulting combination of a contemporary theme accommodated within an anachronistic form persists until the present day and can be seen in the numerous academic depictions of Soviet spaceships and satellites.

Vestiges of the OST principles are still apparent in Dormidontov's *Dneprostroi* (1930; #45), one of his many graphic, oil and watercolor depictions of the heroic construction of the Dnepr hydro-electric scheme. Many young Soviet artists were attracted to the spectacular projects of the First Five Year Plan and Dormidontov, Daniil Leonidovich Kolobov (1892–1963) and Ionin among others travelled to the construction sites in order to paint on location. Ionin, in particular, tried to unite art and technology: his painting of a cable factory (1935; #46) was one of several Leningrad factories that he depicted. In this work Ionin maintained the experimental line of OST by resorting to a refractive, constructive arrangement of planes in order to express the notion of mechanical function and harmony. Dneprostroi, factory complexes were only some of the major construction schemes that attracted artists. Mention should be made of the White Sea Canal which inspired Rodchenko to take some of his most innovative photographs, and also of the Moscow metro that was drawn and painted by numerous artists.

The coexistence of AKhRR with its photographic records of historical events and of OST with its less orthodox approach was indicative of the plurality of styles present in Soviet art during the 1920s. To a government apparatus that was assuming increasing dictatorial power and focusing increasing attention on the aim and physiognomy of the new, collective culture, such plurality signified the danger of doubt and disbelief in the single, “legitimate” vision. An immediate consequence of this realization was the publication of the *Decree On the Reconstruction of Literary and Artistic Organizations* in 1932, according to which all literary and art groups

catering respectively for literature, the visual arts, architecture and music. The logical conclusion to this procedure was the advocacy of a government program of specific conditions and stipulations for the Soviet artist—Socialist Realism.

The term Socialist Realism was current already in 1932, but it was established as the only viable artistic style available to the Soviet artist in August/September, 1934 at the First All-Union Congress of Soviet Writers in Moscow. The transactions of this Congress put forward succinctly the doctrine of Socialist Realism as formulated by Nikolai Bukharin, Maxim Gorky, Andrei Zhdanov et al. and ratified by the hundreds of Soviet and foreign delegates who included Louis Aragon, Robert Gessner and André Malraux. From this Socialist Realism came to denote certain fundamental principles: 1) labor was to be the central hero in the work of art; 2) the work was to be optimistic; 3) it was obliged to express the Party ethos; 4) the figures in the work were to be types, not individuals; 5) above all, the work was to depict “reality in its revolutionary development . . . a revolutionary romanticism”.⁹ The last point is of decisive importance since it distinguishes Soviet Socialist Realism immediately from European and Russian Critical Realism or American Social Realism: Socialist Realism deals with the future state, it anticipates the imminent Communist utopia, it catches a “glimpse of tomorrow” as Zhdanov said;¹⁰ Realism, on the other hand, deals with the present tense. That is why process such as a factory under construction or a race being run is of more import to Socialist Realism than the factory constructed or the race won. This Romantic, visionary attribute enabled the first Socialist Realists to evoke the most fantastic, most rhapsodical scenes quite at variance with contemporaneity—to paint a fruitful abundance where there was none (Kostianitsyn's *Harvesting the Castor Oil Seeds* at #43), smiling faces where there was untold suffering (the anonymous work at #89), happy villagers where village life was being destroyed (*Cooperative Store*, at #66 by Mikhail Abramovich Balunin [1875–19??]).

An interesting example of the dream element of Socialist Realism is the anonymous painting *Collective Farm Girls* (#89). The bronze faces of the young girls smiling in the summer sun as they read *Kolkhoznyi put* [Collective Farm Farm Way], their brightly colored dresses and kerchiefs,

the harvest scene in the background illustrate a life of total health and happiness. The grouping of the figures, the color arrangement, the abrupt close-up of the central figure create an unusual and rather audacious composition. The choice of subject-matter and, in particular, this Nahbild effect indicate that *Collective Farm Girls* was painted by Alexandr Nikolaevich Samokhvalov (1894–1971), a former student of Petrov-Vodkin and much influenced by the latter's formal and thematic concerns. Assuming that Samokhvalov was the artist, then the date of the painting would be 1935–36. In its unorthodox formal resolution, *Collective Farm Girls* is atypical of the Soviet paintings of the mid-1930s in the Davies collection. Most of these are restrained and conservative and reflect, perhaps, the consequence of compromise rather than of personal conviction in a newfound esthetic. This mood of resignation and "neutrality" is evident in such dull works as *Rostral Column on a Rainy Day* by Nikolai Nikolaevich Riabinin (b. 1883), devoid of either esthetic or ethical value.

The last Soviet works in the Davies collection are dated 1937, so the subsequent phases of Soviet art are not represented. With the advent of the Second World War, Socialist Realism received a new impetus and direction as historic moments of the patria, especially the Russian conquest of Napoleon, were reproduced in paint and word. Some of the artists in this collection such as Gerasimov and Sokolov-Skalia were very active as war artists and depicted both the harsh conditions of the Leningrad blockade and the heroic feats of the Soviet armies. Since the War, Socialist Realism has lost much of its fantastic and dynamic quality. It now asserts the immediate reality rather than evoking the Communist dream. Just as an increasing number of Soviet citizens now question the accessibility of the Communist utopia, so contemporary Soviet art, both "official" and "unofficial", reflects this mood by concentrating on current achievement rather than on future aspiration. The result, unfortunately, is an art of complacency that appeals to the new Soviet bourgeoisie. In this respect, the Victorian sentimentality of *Stillness* (ca. 1900; #32) by Petr Pavlovich Kariagin (1875–19??) and not the healthy optimism of *Collective Farm Girls* is, ironically, representative of contemporary Soviet Socialist Realism.



Attributed to Samokhvalov, **Collective Farm Girls**, gift of Joseph E. Davies



N. Kariagin, **Stillness**, gift of Joseph E. Davies

Notes to the text

¹*Russian and Soviet Painting*. Catalog issued. Open at the Metropolitan Museum of Art, New York, April–June, 1977; at the M.H. de Young Museum, San Francisco, August–October, 1977. For some indication of the critical response to this exhibition see Hilton Kramer: “Détente Yields a Dismal Show” in *The New York Times*, New York, 1977, April 24, p. 25 and the reply to this by John E. Bowlt entitled (by the Editor of *The New York Times*) “Defending Détente Art”, *ibid.*, 1977, June 19, p. 27.

²Full names with patronymics and birth/death dates are provided for those artists represented in the Collection.

³A. Bely: “Smysl iskusstva” in *Simvolizm*, Moscow, 1910, p. 223.

⁴Numbers refer to the entries listed in the *Catalog of The Joseph E. Davies Collection of Russian Paintings and Icons Presented to The University of Wisconsin*, New York: The Alumni Association of the University of Wisconsin of the City of New York, 1938. Foreword by C.H. Bonnin.

⁵N. Krutikova (compiler): *Lenin o kulture i iskusstve*, Moscow, 1956, p. 250.

⁶Quoted in N. Matveeva (editor): *Za sotsialisticheskii realizm*, Moscow, 1958, p. 93.

⁷From the first declaration of AKhRR. Quoted in John E. Bowlt: *Russian Art of the Avant-Garde: Theory and Criticism 1902–34*, New York: Viking, 1976, p. 266.

⁸For further details on OST see V. Kostin: *OST*, Moscow, 1976.

⁹From Zhdanov’s speech at the First All-Union Congress of Soviet Writers, 1934. Quoted in Bowlt, *op. cit.*, p. 293.

¹⁰*Ibid.*, p. 294.

Thomas Ball and the Emancipation Group

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“On leaving our hotel [in Munich] . . . the landlord came to our carriage to tell us of the terrible news, just received from America, that Abraham Lincoln and his Secretary of State, Seward, had both been assassinated. I could not free my mind from the horror of it during the rest of my journey . . .”¹ So wrote Thomas Ball, the American sculptor, who was travelling in Europe with his family, on their way to Italy. They were returning to Florence, and they were barely settled there when he commenced the original model for the “Emancipation Group.” Ball later recorded in his autobiography: “While waiting to find a studio, I could not be idle; in one of the spare rooms of my apartment I began a study, half-life size, of the ‘Emancipation Group,’ which had been impatiently bubbling in my brain ever since receiving those horrible tidings in Munich.”² This was the commencement of a work that would undergo a constant metamorphosis in the following twelve years, appear in both bronze and marble versions, smaller than life and larger than life, and bring its creator widespread celebrity.

The sculpture career of Thomas Ball had begun in the early 1850’s in Boston where he at first specialized in portrait busts and statuettes of famous men such as Daniel Webster.³ Like many aspiring young artists of his day he believed that one could only study art by going to Europe, and for a sculptor this meant to Italy, the fountainhead of inspiration since Roman antiquity and the Renaissance. Horatio Greenough, Ball’s fellow Bostonian and the first American to declare sculpture his profession and study in Italy, had established the expatriate pattern in the late 1820’s. It was in 1854 that Ball first went to Italy, where he thoroughly enjoyed the art-life for three years before returning to Boston where his major project was the bronze equestrian statue of George Washington which still stands in Boston’s Public Gardens—one of the earliest and most successful equestrian statues to be produced by an American.

But then came the Civil War, and the heart and will of his beloved Boston was turned more to the great struggle than to patronage of a sculptor. So it was time to return to Italy, and it was on that journey in April of 1865 that he received the shocking news of Lincoln’s assassination.

In Florence, the room in which he modelled the original “Emancipation Group” was in the Casa Guidi where Ball

and his family occupied an apartment on the third floor. They had had difficulty finding accommodations just then, for King Victor Emmanuel had only recently established his court in the beautiful little city on the Arno. But the apartment was comfortable, and it was in the building where their good friends Robert and Elizabeth Browning had lived when the Balls had been in Florence several years before. Elizabeth had died in the meantime and Robert had returned to London, but the quarters still possessed their presence. Ball later recalled how devotees of the Brownings made pilgrimages to the Casa Guidi, as if visiting a shrine. One day on returning home he found a young English girl sitting at his own door, sobbing; the sculptor informed her that the Brownings had lived on the floor below, and noted with his usual wry humor, “poor thing! She had been weeping at the wrong door.”⁴

Many of the Balls’ friends of former years were then gone from Florence, but Hiram Powers and his family were still there and welcomed them as cordially as before. Powers—whose celebrated image of *The Greek Slave* had brought him international fame—would soon play a part in the story of Ball’s group of Lincoln and the slave, to which we now return.

While waiting to take possession of his regular studio, Ball worked on the group in a room that was intended to be his little daughter’s playroom. The motif, from the beginning, was to represent Lincoln in the act of his noblest deed as president—that of freeing the Blacks from their bondage. A single figure of the man—a solution later perfected by Daniel Chester French (at Lincoln, Nebraska) and Augustus Saint-Gaudens (at Chicago)—would not express what Thomas Ball wanted to convey of the heroic act of emancipation. This was a new concept in the design of a memorial image for America, all others previously consisting of the single-figure portrait statue, as in Richard Greenough’s *Benjamin Franklin* (1855) in Boston or Hiram Powers’ statue of *Daniel Webster* (1858) for the same city. At this point, Ball had not received a commission to make the piece. Commissions normally carried stipulations prescribed by the committee in charge; consequently, having no such restrictions, he was completely free to devise his own design and iconography. It was hoped, however, that some city or civic group in America would soon com-

Thomas Ball, **Emancipation Group** 1873, gift of
Dr. Warren E. Gilson.



mission it in large scale, in bronze. But Ball commenced work on the group on his own, out of sincere and deep-felt bereavement over the loss of the great leader.

We know little about the model he used for the face and figure of Lincoln. Leonard Volk had developed a bust of the beardless Lincoln from a life-mask in 1860, and Thomas Dow Jones had made a bearded bust the next year; both of these were popular and numerous replicas were produced and widely circulated, at home and abroad.⁵ But there is no record of Ball owning a copy of either of these. Photographs of Lincoln were available in great abundance by 1865, however, and it is probable that he worked from an assortment of these in modeling the face—both grim and benevolent in expression—and the figure of the Great Emancipator.

Regarding the model for the figure of the freed slave we know more, for it was the sculptor himself. He had difficulty finding a model that suited him and dismissed one after an unsuccessful beginning. "So, as it was warm weather," Ball wrote, "I decided to constitute myself both model and modeller. By lowering the clay so that I could work upon it while in a kneeling position (that of the slave), and placing a looking-glass on each side of me, I brought everything quite conveniently before me. As I did not require an Apollo for a model, but one who could appreciate exactly the position I required, and could not only see but feel the action of each muscle, I could not have had a better one—certainly, for the money."⁶ The "feel" of the action and position was extremely important to the sculptor because he wanted the figure to express not only that the shackles were now broken and that the great man beside him was bidding the Black man to rise, now a free man; indeed, his image was not to represent one of jubilant triumph. Rather, the "feel" of it was to be one of hesitancy and uncertainty, for the condition of freedom was so unfamiliar to this Black man that only slowly was the full impact of the Emancipation Proclamation to dawn upon him. To make the image perfectly clear to his contemporaries Ball placed a "Liberty Cap" upon the head of the rising figure.

The final part of the composition is the symbol of the Nation itself and of the Union which had been preserved. The stand is decorated with a medallion profile portrait of George Washington, the "Father of His Country." As

counterparts on the other three sides there are shields, symbols of the Nation's strength in defense of its rights and territories. At the corners are bundles of fasces, ancient symbol of strength in unity. Around the base is a row of thirteen stars, representative of the original colonies, while around the top is a row of thirty-two stars, a reference to the number of states in the Union in 1865. Resting on the pedestal is a book (either the Bible or a book of law), and finally there is the document of the Proclamation, issued by the President on September 22, 1862, declaring the freedom of all slaves, effective January 1, 1863.

In his *Autobiography* Ball noted, "The first copy of this little group was ordered for bronze before it was finished in the clay, by Mr. ———, of Boston."⁷ This early bronze version is the one now owned by Harvard University and is approximately thirty-five inches high, making it somewhat smaller than the marble version owned by the Elvehjem Art Center. Another bronze version is owned by the Montclair Art Museum, Montclair, New Jersey.

At this point in the history of this piece the scene shifts to Philadelphia where a group of civic minded gentlemen organized themselves as a committee soon after the assassination, for the purpose of erecting a monument in the Quaker City to their fallen hero. This group was led by Charles J. Stillé, who on behalf of the committee wrote letters, in December of 1866, to the following American sculptors: Hiram Powers and Thomas Ball in Florence, William Rinehart and Randolph Rogers in Rome, and John Rogers in New York. He invited each to contribute a design or model for a memorial to Lincoln. John Rogers, creator of the famous little plaster genre groups, replied that such a task was beyond his talents; William Rinehart and Hiram Powers also declined, the latter because he had made it a rule never to enter into competitions for commissions. This left Randolph Rogers and Thomas Ball. Rogers eventually received the commission and created a single figure of Lincoln, seated, pen in hand, having just signed the Emancipation Proclamation; that bronze statue was unveiled in Philadelphia in 1870.⁸ But some interesting events occurred early in the negotiations that touch upon the group now owned by the Elvehjem Art Center.

First, the original model submitted by Randolph Rogers in 1867 was remarkably similar to the design devised by



Fig. 1 Randolph Rogers, **Emancipation Group**, plaster model, 1867.
University of Michigan, Ann Arbor.

Thomas Ball and the Emancipation Group

Ball in 1865, the main difference being that the kneeling slave, who the standing Lincoln bids to rise, is female rather than male. (Fig. 1) There is even a pedestal with fasces at the left, upon which Lincoln's right hand rests, very much as in Ball's group. This plaster model is preserved at the University of Michigan. But the committee evidently did not like this composition—either by Rogers or by Ball—and eventually selected the seated figure.

Secondly, there is the matter of Thomas Ball's role in the affair. Because of an incorrect address Stillé's original letter to Ball went astray. When Ball's good friend and neighbor Hiram Powers received the invitation to submit a design, he suggested to Ball that he send in his group for consideration, for Powers knew and admired the piece which he saw often in Ball's studio. But Ball declined to do so because he had not been invited (he then believed) to enter the competition. Thereupon Powers took it upon himself to suggest to Charles Stillé, in the same letter in which he declined to compete, that his young friend Thomas Ball be invited to submit a design and enclosed with the letter a photograph of Ball's group. There are two old photographs of Ball's early composition of the Emancipation Group in the Stillé papers which are now preserved at the Historical Society of Pennsylvania in Philadelphia; these appear to be the ones sent by Powers.

But the committee of which Stillé was chairman had meant for Ball to be included in the competition all along, and the letter of invitation finally reached him. By January 18, 1867, Ball had written to Stillé and enclosed a drawing of his group which is also preserved in the Stillé papers at the Historical Society of Pennsylvania. (Fig. 2) Ball wrote: "My model of Mr. Lincoln emancipating the slave, of which you have seen a photograph, I carefully studied and modeled just after Mr. Lincoln's death, when he was first in the minds of us all, partly as a duty I felt I owed to the memory of so great and good a man and partly from the conviction that it would be required for some city in our union. . . . In making the model, I endeavored, not only to represent the form and features of Mr. Lincoln, but as an ardent admirer of his character, to embody it as far as possible in the expression of his face."¹⁹

Of the designs submitted by Thomas Ball and Randolph Rogers, the committee selected that of the latter, and

Ball's hope of a commission for his group turned to disappointment. But the decade of the 1870's would see the realization of Ball's dreams for the piece, and more. For eight years the plaster model had stood in an unobtrusive area in the studio in Florence, admired, but not commissioned. Then in 1873 the Emancipation Group was translated into marble, and that was the piece that is now in the Elvehjem Art Center. To American sculptors who went to Italy in the mid-nineteenth century to become a part of the Neoclassical movement that had long dominated art, the ultimate aesthetic fulfillment for a sculpture was to have it wrought in marble. Johann Joachim Winckelmann, the great German classical scholar who had lived in Rome, had re-awakened all of Europe to the pristine beauty of the pure, sparkling white, crystalline surfaces of ancient sculpture; he was in error, of course, for marble sculptures were usually painted in antiquity. But never mind that—the aesthetic of pure white marble surfaces was established, and put into practice by such celebrated sculptors as Antonio Canova, Bertel Thorwaldsen and John Flaxman. Every American sculptor who came to Italy to learn at the fountainhead of classical art was exposed to this feeling for marble that could almost be described as sensual.

Therefore, it is not surprising to find Thomas Ball's group translated into marble. Normally, this was not done until a buyer for the piece had presented himself, because the piece of stone and the labor of cutting it amounted to a considerable expense. At present it is not known who, if indeed someone did, commissioned the work to be put into marble; it is likely that some travelling American saw the plaster model in Ball's studio in Florence and commissioned its translation for his parlor back home. It is possible, however, that Ball himself paid for the translation into marble, on speculation.

The Group would have required a sizeable block of marble, which would have been obtained at the ancient quarries at nearby Carrara. It would have been an expensive piece, although less than half of what it would have cost if purchased in New York or Boston rather than in Italy; and, as long as the Neoclassical movement persisted and promoted marble as the ultimate medium, the relative cheapness and availability of excellent marble were additional inducements for American sculptors to expatriate themselves to Florence or Rome.



Another reason for this was the presence of men—artisans or craftsmen, as opposed to creative sculptors—who belonged to that long-standing profession of stonecutter. These men, few in America but legion in Italy, were essential members of every sculptor's studio, for the sculptor himself seldom, if ever, touched chisel to stone. The sculptor's work on a piece, according to established tradition, stopped when the creative part was done, and this meant when the work was completed in clay. Thereafter, studio assistants would cast the piece in plaster, to give it a more permanent form than the unstable clay. Then, if the piece were commissioned in marble, other studio assistants—usually the heirs to successive generations of stonecutters—would do the actual carving of the marble. They were very gifted and professional, and could translate anything into marble with great exactitude that the sculptor had wrought in clay. It is therefore likely that Thomas Ball hardly, if at all, carved upon the Emancipation Group with his own mallet and chisel. That was considered menial labor that was left to the professional artisan stonecutters. The sculptor—inspired genius that he was—was to concern himself only with the acts of creation, that is, the conceiving, designing, and modeling of the piece in clay.

A copy of the plaster model was probably sent to Carrara where, after a suitable piece of marble was selected, the rough image was blocked-out; this reduced the weight of the stone for transportation to Florence. Then, in Ball's own studio, the sculptor would observe the progress on the final processes of cutting and polishing the glistening marble. Once finished, the piece would be sent to Leghorn where it would be loaded aboard ship to be taken to its destination in America.

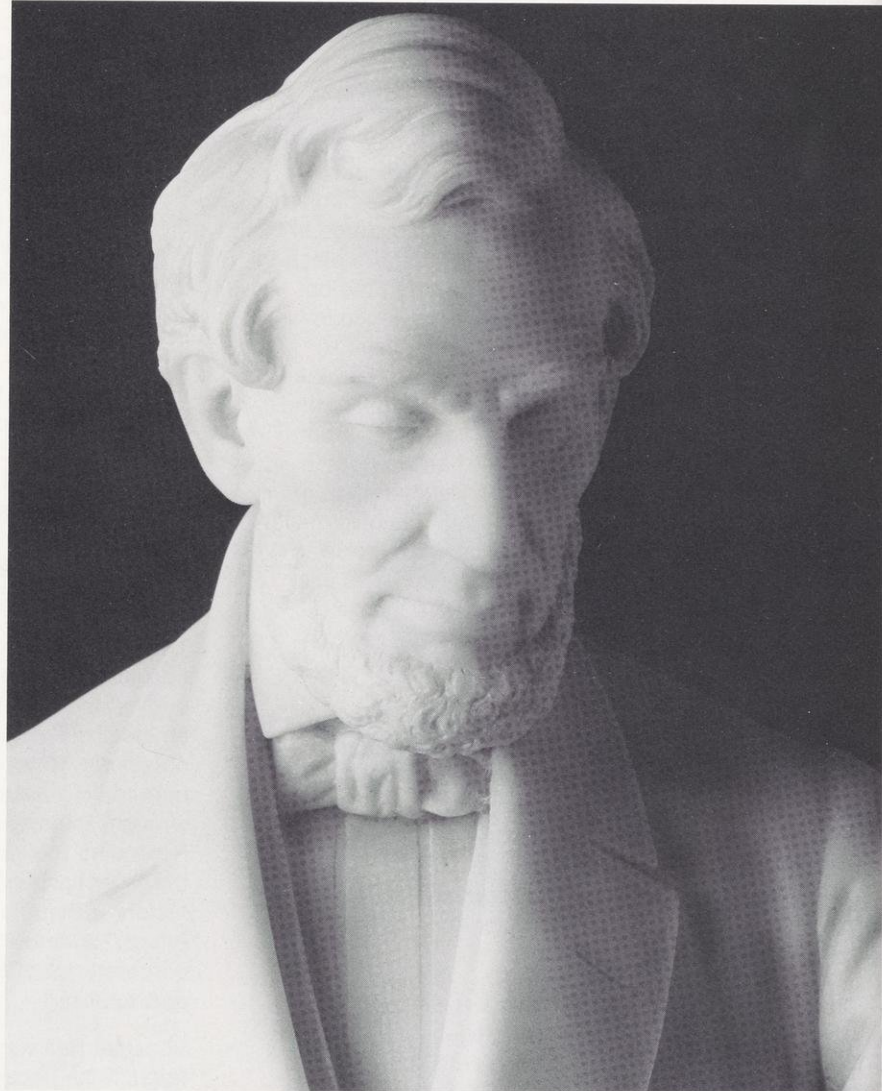
Meanwhile, the original plaster model remained in the sculptor's studio where it was seen regularly by visitors. One such person was William Greenleaf Eliot, the first Chancellor of Washington University in Saint Louis, Missouri, of whom Ball wrote: "About this time [1873], I received a letter from Reverend Mr. Eliot of St. Louis, saying that two years before, he had visited my studio, and had always remembered pleasantly a small group of Abraham Lincoln and a liberated slave, and that he was one of the Committee on the Freedman's Memorial Society, empowered to select a design for the Memorial, requesting me to submit to the Committee photographs of

the 'above' group, and my terms for furnishing the same in bronze."¹⁰ Eliot evidently commissioned a small marble version of the group for himself, for he later presented one—virtually identical to the one owned by the Elvehjem Art Center—to Washington; this version, which is 47½ inches high, is signed and dated 1875.¹¹

But the Emancipation Group by Thomas Ball was to experience even greater popularity, this time in the form of a public monument (the two marble versions and two small bronze versions were almost certainly originally for private homes). In 1873 and 1874 Ball produced his group in heroic scale (larger than life) as a commission for the city of Washington, D.C., and it was in connection with this commission that The Reverend Eliot originally contacted Ball. The piece was cast in bronze at the Royal Foundry in Munich in 1874.¹² After being erected in the national capital it was seen there, two years later, by the Honorable Moses Kimball, who commissioned a duplicate in bronze for the city of Boston—that former hot-bed of abolitionism. This second heroic-scale bronze version was unveiled in 1877.

These later versions differ very little from the original design. But there was one interesting change. In the original of 1865 the face and head of the Black man were an idealization. For these later versions, however, Ball obtained photographs of Archer Alexander, the last Black man to be arrested under the Fugitive Slave Law, and he wrought the specific likeness of Alexander into his image. Regarding this change a contemporary critic wrote that the "ideal group is thus converted into the literal truth of history without losing anything of its artistic conception or effect." A naturalism and a literal truthfulness were cornerstones of the nineteenth century style in American portraiture.

Because Ball was so adept at achieving these characteristics he became one of the favorite sculptors of the committees in charge of memorial portrait statues from the 1860's to the 1880's. Thereafter a new group of younger sculptors arose—led by such men as Augustus Saint-Gaudens and Daniel Chester French. But in 1873, when the Emancipation Group in the Elvehjem Art Center was produced in marble, Thomas Ball was unquestionably one of the foremost sculptors of his day, and this group was one of his finest efforts.



Thomas Ball, **Emancipation Group**, detail

Notes to the text

¹Thomas Ball, *My Threescore Years and Ten, An Autobiography*, Boston, 1891, p. 249.

²Ball, *ibid.*, p. 252.

³For an account of the life and career of Thomas Ball see Wayne Craven, *Sculpture in America, From the Colonial Period to the Present*, T.Y. Crowell Company, New York, 1968, pp. 218–28.

⁴Ball, *op. cit.*, p. 252.

⁵For illustrations of these busts of Lincoln see Craven, *op. cit.*, Fig. 6.10 for the one by Jones, Figure 7.15 for the one by Volk.

⁶Ball, *op. cit.*, p. 253.

⁷*Ibid.*, p. 253.

⁸See Wayne Craven, "Abraham Lincoln [by Randolph Rogers]," in *Sculpture of a City: Philadelphia's Treasures in Bronze and Stone*, Walker Publishing Company, New York, 1974, pp. 46–52.

⁹Stillé Papers, Historical Society of Pennsylvania, Philadelphia.

¹⁰Ball, *op. cit.*, pp. 281–82.

¹¹For information regarding this piece I am indebted to Arline Leven of the Gallery of Art, Washington University, St. Louis.

¹²For an illustration of this piece see Craven, *op. cit.*, Fig. 7.5.

Lectures and Demonstrations

July 1, 1976-June 30, 1977

Ken Kuemmerlein

"Aesthetics and Spiritual Values in the Visual Arts"

Sponsored by the Department of Art Extension
July 28, 1976

L.E. Moll, Artist

"Departmental Information for New Students"

Sponsored by the Department of Art
August 30, 1976

Narciso Menocal

"The Architecture of the Elvehjem"

Sponsored by the American Society of Interior Designers
September 30, 1976

Thom O'Connor, Printmaker

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The Presidents Club Forum

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October 15, 1976

John Torreano, Artist

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M. Patricia Rowan

Graduate Student Presentation on State Street Mall
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October 18, 1976

Store Planning/Design Presentation

Sponsored by the Department of Environment & Design
October 21, 1976

Wisconsin Music Educators Conference

Sponsored by the Department of Music
October 28, 1976

Michael Richman

"19th Century American Sculpture"

Sponsored by the Art History Department
November 11, 1976

Presentation by the Judges of the 5th Annual Memorial Union Craft Show

Sponsored by The Memorial Union
November 12, 1976

2nd Annual Conference Byzantine Studies Association

Sponsored by the Department of Art History
November 13, 1976

Presentation of Student Projects

Sponsored by the Department of Environment & Design
December 13, 15, 16, & 17, 1976

Carl Bullmore

"Architectural Woodworking"
Sponsored by the American Society of Interior Designers, Student Chapter
January 27, 1977

Donte Leonelli

Lecture and slide presentation
Sponsored by the Department of Art
January 28, 1977

Film, "The Photographers"

Sponsored by the Coordinator of Education, Elvehjem Art Center
February 3 & 4, 1977

Ken Tyler, Artist

Lecture and slide presentation
Sponsored by the Department of Art
February 2, 1977

Abner Zook, Artist

Lecture and slide presentation on 3-D Painting
Sponsored by the Department of Art
February 15, 1977

"Restoration of Buildings"

Sponsored by the American Society of Interior Decorators
February 17, 1977

John Humphrey

"University of Michigan Excavation at Carthage"
Sponsored by the Archeological Institute of America
February 23, 1977

Lesley Krims, Artist

Lecture and slide presentation of photography
Sponsored by the Department of Art
February 23, 1977

Mary Sabatini

"Calliopius and the *recitator* Tradition in Neo-Latin Drama"
Sponsored by the Department of Medieval Studies
February 24, 1977

Tom Palazzolo, Artist

"Camera Concepta"
Sponsored by the Memorial Union
February 24, 1977

Joyce Niemanas

Lecture and slide presentation
Sponsored by the Memorial Union
February 25, 1977

George Morrison, Painter

Lecture and slide presentation
Sponsored by the Department of Art
March 1, 1977

Stan Lechlzin, Metalsmith

Lecture and slide presentation
Sponsored by the Department of Art
March 7, 1977

"Geology and 19th Century Landscape Painting"

Sponsored by Geology & Geophysics Departments
March 10, 1977

Lectures and Demonstrations

David Holmes, Artist

Lecture and slide presentation
Sponsored by the Department of Art
March 10, 1977

Ann Kingsbury, Artist

Lecture and slide presentation
Sponsored by the Department of Art
March 10, 1977

Philip Pearlstein, Artist

Lecture and slide presentation
Sponsored by the Department of Art
March 17, 1977

James Mosley, Chief Librarian

St. Brides Printing Institute, London
Lecture and slide presentation
Sponsored by the Department of Art
March 21, 1977

Michael Riffaterre

"Semiotics & Intertextuality"
Sponsored by the Department of
Comparative Literature
March 15, 1977

Medieval Cathedrals: Stone Testaments to an Age of Faith

Lectures series
Sponsored by the Department of
History, Extension
March 3, 10, 17, 24, and 31, 1977

Tom Hughes

"Carpeting Specification"
Sponsored by the American Society
of Interior Designers
March 24, 1977

Gene and Hiroko Pijanowski,

Purdue University
Lecture and slide presentation on art
metal
Sponsored by the Department of Art
March 25, 1977

Michael Steveni, Burningham, England

"My Infernal Machine & Other Topics"
Sponsored by the Department of Art
March 28, 1977

Norman Hammond

"Investigating the Origins of the Maya"
Sponsored by the Archeological
Institute of America
March 30, 1977

Florence M. Montgomery

"Textiles Used in America
1750-1800"
Sponsored by the Department of
Environment & Design
April 14, 1977

Jereslav Folda

"Crusader Sculpture for Holy Week
in Jerusalem"
Sponsored by the Department of
Medieval Studies
April 14, 1977

Hugo Steger

"Medieval Stringed Instruments and
Literary Life"
Sponsored by the Department of
Medieval Studies
April 18, 1977

Narciso Menocal

"The Architecture of the Elvehjem
Art Center"
Sponsored by the FRIENDS of the
Elvehjem Art Center
April 19, 1977

Molly Mason, Sculptress

Lecture and slide presentation
Sponsored by the Department of Art
April 20, 1977

Alfred Bader

"The Bible Through Dutch Eyes"
Sponsored by the Department of Art
History
April 21, 1977

Bradley Delaney

"Decoration of the Octtari Chapel"
Sponsored by Renaissance Studies
April 22, 1977

Tinker Symposium

"Amazonia: Extinction or Survival"
Sponsored by the Department of
Anthropology
April 23, 1977

Don Reich, Artist

Lecture and slide presentation
Sponsored by the Department of Art
April 26, 1977

Frank Mouris

Public lecture on his Oscar winning
film
Sponsored by the Department of Art
April 28, 1977

Film Series

Four films on Picasso, Marin, Matisse
and Cubism
Sponsored by the Coordinator of
Education, Elvehjem Art Center
April 28 & 29, 1977

Diane Sheehan, Purdue University

Slide lecture on IKAT
Sponsored by Environment & Design
May 1, 1977

Warren Moon

Lecture for the King Tutankhamun
Exhibition
Sponsored by the FRIENDS of the
Elvehjem Art Center
May 1 & 8, 1977

Lectures and Demonstrations

Rackstraw Downes, Painter and
Writer

Lecture and slide presentation
Sponsored by the Department of Art
May 5, 1977

“Historical Preservation of Our Buildings”

Sponsored by the American Society
of Interior Designers
May 5, 1977

Otte Piene, MIT, Boston

Sponsored by the Department of Art
in connection with the Glass Art
Society
May 6, 1977

Seminar on Aesthetics

Sponsored by the Department of
Philosophy
May 12, 1977

Adriana Bitter, Vice-President

Scalamandre Silks, Inc.
Sponsored by the American Society
of Interior Designers
May 18, 1977

Earl Morse

“In Pursuit of Antiquity”
Sponsored by the Wisconsin Alumni
Association
May 20, 1977

Exhibitions

July 1, 1976–June 30, 1977

July 1–September 12, 1976

John Flannagan: Sculpture and Works on Paper

August 21–October 31, 1976

American Prints From Wood

September 18–October 24, 1976

Imogen! Photographs 1910–1973

October 29–December 9, 1976

A Print is a Print is a Print?

November 14–December 31, 1976

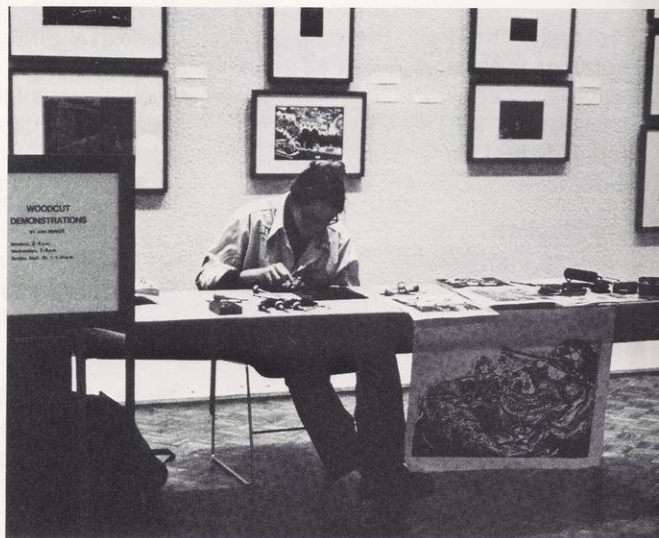
Indian Miniatures from the Watson Collection

January 2–February 5, 1977

**Lithographs by Honore Daumier and Other Recent
Print Acquisitions**

January 23–March 6, 1977

**Masters of the Camera: Stieglitz, Steichen and Their
Successors**



Anne Parker, Graduate Student in Printmaking, gave demonstrations of woodcut technique in conjunction with the *American Prints from Wood Exhibition* in September and October.

February 15–March 15, 1977
Henry Moore: Prints Since 1970

March 12–April 10, 1977
Contemporary Reflections: 1971–1974

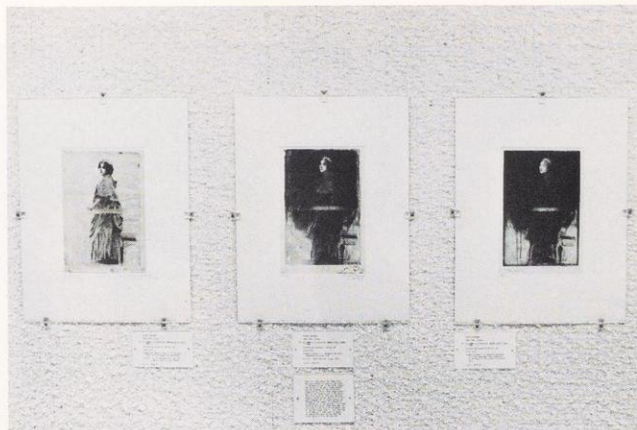
March 19–April 24, 1977
Edvard Munch: The Major Graphics

April 21–June 5, 1977
The Howald Collection: Modern French and American Masters

April 29–June 12, 1977
Shapes and Designs of Ancient Peru

June 18–August 28, 1977
John Steuart Curry, Lithographs

June 18–July 31, 1977
The Cuzco Circle



A Print is a Print is a Print? The 1976 Collector's Choice Exhibition, instructed the beginning print collector in the language and techniques of the graphic arts by comparing states, editions and prices of prints which were for sale.



Contemporary Reflections, an exhibition of large scale paintings from the Aldrich Museum in Connecticut, added color to Brittingham Gallery IV in the spring.

July 1, 1976–June 30, 1977

Herbert E. Howe
 Frank R. Horlbeck
 Larry J. Junkins
 Robert E. Krainer
 Eric S. McCready, *Chairman*

Paintings

Albright, Adam Emory, American,
 1862–1957

Laguna Beach

Oil on canvas, 24" H., 38 1/2" W.
 Bequest of Clara Krum Mackey,
 1976.80

Albright, Adam Emory, American,
 1862–1957

Maine Landscape

Oil on canvas, 18 1/16" H., 24 1/8"
 W.

Bequest of Clara Krum Mackey,
 1976.81

Davies, Arthur B., American,
 1862–1928

Study of Figures

Oil and chalk on canvas, 26" H., 40"
 W.

Gift of Mr. and Mrs. Stuart P. Feld,
 1976.120

Le Moine, Francois, French,
 1688–1737

The Triumph of Galatea

Oil on canvas, 36" H., 50" W.
 Endowment Fund and Brittingham
 Fund Purchase, 1976.32

Weber, Theodore, French, 1838–1907

Seascape

Oil on canvas, 12 1/16" H., 21 3/4"
 W.

Gift of Mr. and Mrs. Irwin Layden,
 1976.85

Sculpture

Ball, Thomas, American, 1819–1911

Emancipation Group, 1873

Carved white Italian marble, 45 1/2"
 H., 78 1/4" Dia. (of base)

Gift of Dr. Warren E. Gilson,
 1976.157

Baskin, Leonard, American, b. 1922

Dead Man, Reclining, 1956

Bronze (unique cast), 38 3/4" L., 9
 7/16" W., 4 9/16" D.

Gift of Dr. and Mrs. Abraham
 Melamed, 1976.76

Baskin, Leonard, American, b. 1922

Isaac, 1958

Bronze relief, 22 9/16" H., 18 5/16"
 W.

Gift of Dr. and Mrs. Abraham
 Melamed, 1976.77

Baskin, Leonard, American, b. 1922

Death, 1961

Bronze, 19 3/4" H., 10 1/4" W., 8
 1/4" D.

Gift of Dr. and Mrs. Abraham
 Melamed, 1976.78

Baskin, Leonard, American, b. 1922

Laureate Standing, 1957

Carved cherrywood, 36 1/2" H., 10
 1/8" W., 10 5/8" D.

Gift of Dr. and Mrs. Abraham
 Melamed, 1976.79

Kormendi, Eugene, Hungarian
 (worked in America) 1889–1959

Malcolm K. Whyte, 1940

Bronze, 11" H., 6 1/4" W., 9 1/2" D.

Gift of Mrs. Malcolm K. Whyte,
 1977.84



Francois Le Moine, **Triumph of Galatea**. Endowment Fund and
Brittingham Fund Purchase

Acquisitions

July 1, 1976–June 30, 1977

Littleton, Harvey K., American, b. 1922

Distortion Box II, 1974

Bent 1/2" plate glass, brass, 15" H., 15" W., 24" L.

Endowment Fund Purchase, 1977.1

Troubetzsky, Paul, Russian, 1866–1938

Charles R. Crane, 1912

Bronze, 21" H.

Gift of Mrs. Harold C. Bradley, 1976.115

Wright, Frank Lloyd, American, 1869–1959

Nakoma and Nakomis, c. 1927–29

Terra cotta with platinum glaze, Nakoma: 15 3/4" H., Nakomis: 12 1/4" H.

Elvehjem Associates purchase, 1976.142

Unknown, Austrian (Upper)

Palm Sunday Processional Figure of Christ Riding a Donkey, c. 1450

Wood with polychromy, 62" H., 58" L.

Friends of the Elvehjem Art Center purchase through the Glenn McHugh Bequest, 1977.2

Unknown, Egyptian (Ptolemaic—Early Roman period)

The God Bes, c. 305 B.C.–100 A.D.

Bronze, 5 1/2" H.

Gift of Mrs. Earnest C. Watson, 1976.116

Unknown, Egyptian (Late period or Ptolemaic)

Ibis, Sacred Bird of the God Thoth, 712–30 B.C.

Bronze, 3 1/2" H., 6" W.

Gift of Mrs. Earnest C. Watson, 1976.117

Unknown, Egyptian (19th Dynasty)

Ushabti of the Lady Awi, Singer of Anun and Mistress of the House,

1305–1196 B.C.

Wood with polychromy, 10 1/8" H.

Fairchild Foundation Fund purchase, 1976.148

Unknown, Egyptian (21st–22nd Dynasty)

Ushabti, 1080–730 B.C.

Deep-blue faience, 6 7/8" H.

Fairchild Foundation Fund purchase, 1976.149

Unknown, Egyptian (19th–21st Dynasty)

Funerary Stele of Neb-neteru,

1305–946 B.C.

Carved stone, 10 5/8" H., 8 1/8" W.

Humanistic Foundation Fund purchase, 1976.150

Unknown, Greek (Hellenistic)

Grave Stele Fragment of a Seated Women, c. late 2nd century B.C.

Marble, 22 1/2" H., 15" W.

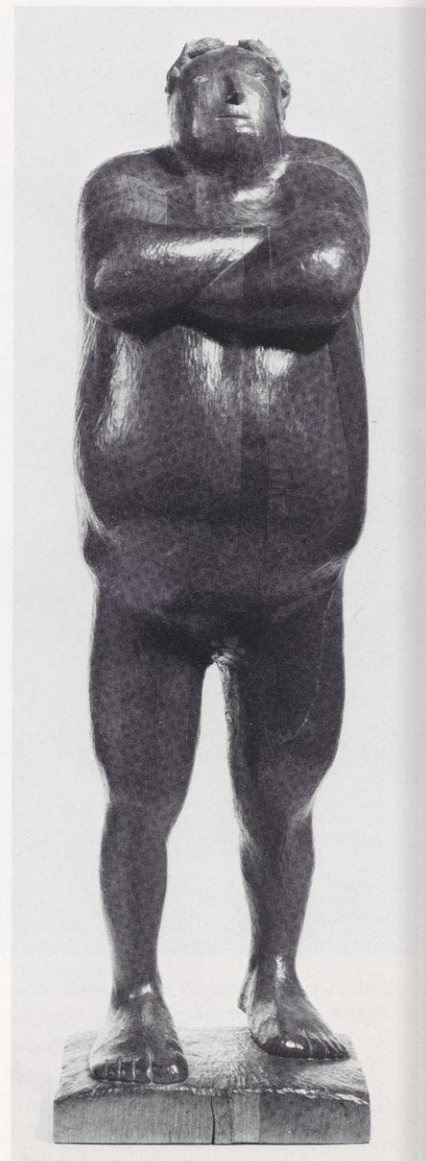
Lynn Ashley Fund purchase, 1977.3

Unknown, Roman (Julio-Claudian)

Head of a Boy, before c. 50 A.D.

Marble, 11" H.

Hilldale Trust Fund purchase, 1976.147



Leonard Baskin, **Laureate Standing**, gift of Dr. and Mrs. Abraham Melamed



Hellenistic, **Grave Relief Fragment**, c. 2nd century B.C., Art Collections Fund purchase



Arthur B. Davies, **Study of Figures**, gift of Mr. and Mrs. Stuart P. Feld

Drawings and Watercolors

Bibiena Family, Italian, late
17th–early 18th century

Half an Arch

Pen and ink, bistre and black chalk
on paper, 11" H. 5 1/2" W.
Gift of Paul G. Waite, 1976.154

Davies, Arthur B., American
1862–1928

Standing Nude

Charcoal and chalk on paper, 17 1/2"
H., 10 1/2" W.
Gift of Mr. and Mrs. Stuart P. Feld,
1976.122

Gasser, Henry M., American, b. 1909

From Howell's Hilltop

Watercolor on paper, 18 3/4" H., 23
3/4" W.
Gift of Mr. and Mrs. Stuart P. Feld,
1976.121

Gavarni, Paul, French, 1804–1866

La Foire aux amours (The Marketplace of Love)

Black chalk and wash on paper, 12
3/16" H., 10 3/8" W.
Gift of Uta Hagen, 1976.162

Pennell, Joseph, American,
1857–1926

Prospect Park, London

Pastel on paper, 11 5/8" H., 9 3/16" W.
Mark H. and Katherine E. Ingraham
Fund purchase, 1976.114

Shirlaw, Walter, American,
1839–1909

Woodland Scene, 1873

Pencil on paper, 11 3/4" H., 8 3/4" W.
Gift of Mr. and Mrs. Stuart P. Feldt,
1976.123

Wyeth, N.C., American, 1882–1945

Life Study—Nude Man

Pencil on paper, 18 1/4" H. 23 1/2" W.
Gift of Neil Sellin, 1977.86

Acquisitions

July 1, 1976–June 30, 1977

Prints

Albers, Josef, German, 1888–1976

Gray Instrumentation I (Portfolio of 12), 1974

Serigraphs, 19" H., 19" W.

Gift of Bruce E. and Serene Wise Cohan, 1976.151 A–L

Albright, Ivan LeLorraine, American, b. 1897

Follow Me

Gift of Carroll Wales, 1977.85

Azur, Judith, American

#19 Energy—Ovum VIJ, 1972

Sprayed acrylic on paper, 35" H., 23 1/6" W.

Gift of Dr. Warren E. Gilson, 1976.83

Cantarini, Simone, Italian, 1612–1648

Rest on the Flight into Egypt, ca. 1642

Etching, 12" H., 7 1/2" W.

Gift of Mr. and Mrs. Millard F. Rogers in honor of Emeritus Professor James S. Watrous, 1976.111

Carrière, Eugene, French, 1849–1906

Madame Eugene Carrière, 1893

Lithograph, 15 1/4" H., 13 1/4" W.

Mark H. and Katherine E. Ingraham Fund purchase, 1977.6

Cézanne, Paul, French, 1839–1906

Head of a Young Girl, 1873

Etching, 5 3/16" H., 4 1/2" W.

Gift of Isaac N. Lovejoy, 1977.18

Chiffart, Francois-Nicolas, 1825–1901

Man Struggling Against Chains

Etching 9 5/16" H., 7 3/4" W.

Gift of Isaac N. Lovejoy, 1977.32

Corot, Jean-Baptiste-Camille, French, 1796–1875

Souvenir de Toscane, c. 1845–75

Etching, 5 3/16" H., 7 3/16" W.

Gift of Isaac N. Lovejoy, 1977.28

Daubigny, Charles-Francois, French, 1817–1878

Les Vendages, 1865

Etching, 6 11/16" H., 9 1/8" W.

Gift of Isaac N. Lovejoy, 1977.21

Daumier, Honoré, French, 1808–1879

Gens de Justice (37 from the series)

published in *Charivari*, March

1845–October 1848

Lithographs, varying dimensions

Gift of Helen Wurdemann, 1976.33–69

Daumier, Honoré, French, 1808–1879

M. Tout affaires, avocat sans

causes, se donne l'air

empresé . . .

Lithograph, 8 7/16" H., 8" W.

Gift of Helen Wurdemann, 1976.70

Daumier, Honoré, French, 1808–1879

Ai-je besoin d'éloquence, devant

un juge si haut placé . . ., 1843

Lithograph, 9 3/8" H., 7 3/16" W.

Gift of Helen Wurdemann, 1977.71

Daumier, Honoré, French, 1808–1879

Hé bien! Tant pis! . . . Nous

plaiderons . . . J'aime mieux ca! . . .

Lithograph, 6 1/4" H., 10 5/8" W.

Gift of Helen Wurdemann, 1977.72

Daumier, Honoré, French, 1808–1879

Un Vieil Entêté

Lithograph, 9" H., 8 3/8" W.

Gift of Helen Wurdemann, 1976.73

Delatre, Eugene, French, 1864–

Fifteen Views of Paris, c. 1900–10

Etchings, varying dimensions

Gift of Isaac N. Lovejoy, 1977.35–49

Dine, Jim, American, b. 1935

Self Portrait as a Negative, 1975

Etching on black Fabriano paper, 8 7/8" H., 7" W.

Endowment Fund purchase, 1976.110

Dürer, Albrecht, German, 1471–1528

The Flagellation of Christ, 1512

Engraving, 4 5/8" H., 2 13/16" W.

Gift of Isaac N. Lovejoy, 1977.10

Dürer, Albrecht, German, 1471–1528

The Betrayal, 1508

Engraving (copy). 4 1/2" H., 2 7/8" W.

Gift of Isaac N. Lovejoy, 1977.11

Fritz, Johann Friedrich, German, 1798–1870

View from the Castle Garden

Drypoint, 10 1/4" H., 13 11/16" W.

Gift of Isaac N. Lovejoy, 1977.67

Fritz, Johann Friedrich, German, 1798–1870

Old Kitchen

Drypoint, 13 1/2" H., 10 1/8" W.

Gift of Isaac N. Lovejoy, 1977.68

Gauguin, Paul, French, 1848–1903

Two Seated Tahitian Girls

Lithograph, 6 7/8" H., 9 1/4" W.

Gift of Isaac N. Lovejoy, 1977.29

Goeneutte, Norbert, French, 1854–1894

Landscape, 1890

Etching, 7 1/8" H., 10 3/16" W.

Gift of Isaac N. Lovejoy, 1977.33

Goeneutte, Norbert, French, 1854–1894

Venezia, 1890

Etching, 9 3/8" H., 6 1/4" W.

Gift of Isaac N. Lovejoy, 1977.34

Acquisitions

July 1, 1976–June 30, 1977

Goya, Francisco, Spanish, 1746–1828
Ysela quema la casa (Plate 18 from
Los Caprichos), 1799

Etching and aquatint, 5/8" H., 6" W.
Gift of Isaac N. Lovejoy, 1977.14

Haskell, Ernest, American,
1876–1925

The Mirror of the Goddess, 1920

Etching and engraving, 8 15/16" H.,
11 13/16" W.

Mark H. and Katherine E. Ingraham
Fund purchase 1976.112

Jacque, Charles, French, 1813–1894

Le Chemin de Hâlage

Etching, 8 1/2" H., 6 1/8" W.

Gift of Isaac N. Lovejoy, 1977.64

Jacque, Léon, French, 1823–

Farmyard

Etching, 9 3/8" H., 12 5/8" W.

Gift of Isaac N. Lovejoy, 1977.65

Jenkins, Dennis R., American

The Music Quilt, 1976

Serigraph, 21 1/8" H., 15 1/4" W.

Gift of the Women's Committee of
the Madison Civic Music Association,
1976.82

Kayser, Edmond, French, 1878–

Place derrière l'église, Auvergne,
1912

Etching, 5 7/8" H., 8 1/8" W.

Gift of Isaac N. Lovejoy, 1977.61

Laboureur, Jean-Emile, French,
1877–1943

Men Conversing

Etching, 4 1/2" H., 3 1/8" W.

Gift of Isaac N. Lovejoy, 1977.70

Lalanne, Maxime, French, 1827–1886

Boulevard Montmartre, 1884

Etching, 7 7/8" H., 10 1/6" W.

Gift of Isaac N. Lovejoy, 1977.62

Liebermann, Max, German,
1847–1953

Beach, 1913

Lithograph, 5" H., 7 9/16" W.

Gift of Mr. and Mrs. Blair Temkin,
1976.87

Lindner, Richard, German, b. 1901

Shoot (an album of 5), 1971

Serigraphs, 39 1/4" H., 27" W.

Gift of Michael A. Feiner,
1976.119 A–E

Lowell, Nat, American, 1880–1940's

**Logan Square and Boulevard,
Philadelphia**

Etching, 11 7/8" H., 8 7/8" W.

Gift of Isaac N. Lovejoy, 1977.66

Manet, Edouard, French, 1832–1883

Jeanne; Springtime, 1882

Etching, 6 1/8" H., 4 1/4" W.

Gift of Isaac H. Lovejoy, 1977.22

Manet, Edouard, French, 1832–1883

The Convalescent, 1876–78

Etching and aquatint, 5" H., 4 1/16"
W.

Gift of Isaac N. Lovejoy, 1977.23

Maunier, Victor, French

**Eleven Views of Paris and
Environs**, 1930's

Etchings, varying dimensions

Gift of Isaac N. Lovejoy, 1977.50–60

Millet, Jean-Francois, French,
1814–1875

Mother Feeding Child, 1861

Etching, 7 3/8" H., 6 1/4" W.

Gift of Isaac N. Lovejoy, 1977.30

Millet, Jean-Francois, French,
1814–1875

Portrait, 1875

Etching, 5 3/16" H., 4 3/16" W.

Gift of Isaac N. Lovejoy, 1977.31

Picasso, Pablo Ruiz, Spanish,
1881–1973

Scène d' Atelier, 1963

Etching, 12 5/16" H., 16 3/8" W.

Gift of Mr. and Mrs. Blair Temkin,
1976.86

Pissarro, Camille, French, 1830–1903

Marché aux Légumes, à Pontoise,
1891

Etching, 10 1/16" H., 7 15/16" W.

Gift of Isaac N. Lovejoy, 1977.25

Raffaelli, Jean-Francois, French,
1850–1921

Au Coin de la Route, 1909

Etching, 8" H., 6 5/16" W.

Gift of Isaac N. Lovejoy, 1977.19

Raffaelli, Jean-Francois, (attrib. to)
French, 1850–1921

La Petite Cabane

Etching, 6 3/16" H., 9 1/16" W.

Gift of Isaac N. Lovejoy, 1977.20

Renoir, Pierre Auguste, French,
1841–1919

Baigneuse debout, a mi-jambes,
1910

Gift of Isaac N. Lovejoy, 1977.26

Rops, Félicien, Belgian, 1833–1898

L'Oncle Claes et la tante Johanna,
(3 states), 1875

Etchings, 5 3/8" H., 3 7/8" W.

Mark H. and Katherine E. Ingraham
Fund purchase, 1976.165–167

Roux-Champion, Victor, French,
1877–

Portrait of a Woman

Drypoint, 5 3/8" H., 3 1/4" W.

Gift of Isaac N. Lovejoy, 1977.63

Sloan, John, American, 1871–1951

Treasure Trove, 1907

Etching, 4 15/16" H., 5 3/8" W.

Gift of Thomas J. Rosenberg, 1976.74

Acquisitions

July 1, 1976–June 30, 1977

Sloan, John, American, 1871–1951

Dedham Castle after Turner, 1888

Etching, 3 1/4" H., 4 15/16" W.

Gift of Thomas J. Rosenberg, 1976.75

Tissot, James Jacques Joseph,

French, 1836–1902

Le Veuf (The Widower), 1877

Etching, 13 3/4" H., 8 15/16" W.

Mark H. and Katherine E. Ingraham

Fund purchase, 1977.5

Van Leyden, Lucas, Dutch,

1494–1533

Jesus Christus Salvatore Mundi,

1510

Engraving, 4 7/8" H., 2 3/4" W.

Gift of Isaac N. Lovejoy, 1977.12

Van Ostade, Adriaen (attrib. to),

Dutch, 1610–1684

Seated Man with Pipe and Stein

Etching, 2 1/4" H., 2 1/2" W.

Gift of Isaac N. Lovejoy, 1977.13

Various artists

New York Collection for Stockholm

(Portfolio of 30), 1973

Various media on paper, 12" H., 9"

W.

Gift of Robert Rauschenberg,

1976.153. 1–30

Walcot, William, English, 1874–1943

The Arteries of Great Britain

(Portfolio of 5)

Etchings, varying dimensions, 1922

Gift of Mr. and Mrs. William Waskow,

1977.87–91

Weidenaar, Reynold, American, b.

1915

The Bridge and the Storm—

Mackinac Straits, 1957

Mezzotint, 16 7/8" H., 12 7/8" W.

Mark H. and Katherine E. Ingraham

Fund purchase, 1976.113

Whistler, James A. McNeill,

American, 1834–1903

Alderney Street, 1881

Etching, 7" H., 4 3/8" W.

Gift of Isaac N. Lovejoy, 1976.15

Whistler, James A. McNeill,

American, 1834–1903

Portrait of Stéphane Mallarmé,
1894

Lithograph, 7 1/4" H., 5 1/16" W.

Gift of Isaac N. Lovejoy, 1976.16

Whistler, James A. McNeill,

American, 1834–1903

The Smith's Yard, 1895

Lithograph, 8 3/4" H., 7 1/4" W.

Gift of Isaac N. Lovejoy, 1977.17

Zipperer, Ernst

Facade of Strasbourg Cathedral

Etching, 12 1/4" H., 6 13/16" W.

Gift of Isaac N. Lovejoy, 1977.69

Zorn, Anders, Swedish, 1860–1920

Violiniste de Village, 1904

Etching, 6 5/16" H., 4 3/4" W.

Gift of Isaac N. Lovejoy, 1977.27

Unknown

**Miscellaneous Landscapes and
Cityscapes**

Etchings, varying dimensions

Gift of Isaac N. Lovejoy, 1977.77–99

Decorative Arts

Metal Work:

Bateman, Hester, English (worked in
London) 1709–1794

Chalice, 1793

Silver, 8 1/4" H.

Anonymous Gift, 1976.161

Boulton, Mathew, English (worked in
Sheffield) 1728–1809

Chalice, 1773

Silver, 7 3/4" H.

Anonymous Gift, 1976.160

de Lamerie, Paul, English, (b. in
France, worked in London)

1688–1751

Vermeil Tea Pot, 1745

Gold-washed silver, 7" H.

Anonymous Gift, 1976.159

Gilpin, Thomas, English, active
1720–c.1775

**George II Two-Handled Cup and
Cover**, 1750

Silver, 18" H.

Brittingham Foundation Fund
purchase, 1976.152

Various European Artists

22 Medals, 15th century

Various media and dimensions

Gift of Vernon and Sandra Hall,

1976.88–109

Acquisitions

July 1, 1976–June 30, 1977

Furniture:

Phyfe, Duncan, American (New York)
1768–1854, attributed to

Pair of Sheraton Chairs

Mahogany with ash and cherrywood,
32 3/4" H., 18 1/4" W., 15 3/4" D.
Hilldale Trust Fund purchase, 1977.7
A, B

Unknown Artist, American (New
England)

Queen Anne Side Chair, c. 1730–40

Maple with rush seat, 41 1/4" H., 20"
W., 17 5/8" D.
Gift of Lois A. Williams, 1976.84

Unknown Artist, American
(Philadelphia)

Queen Anne Side Chair, c. 1730

Walnut, 41 3/4" H., 20 1/2" W., 19
3/4" D.
Harold F. Bishop Fund purchase,
1977.8

Unknown Artist, American (New York)

Chippendale Side Chair, c. 1765

Mahogany with beech, 38" H., 21
1/2" W., 17" D.
Brittingham Foundation Fund
purchase, 1977.9

Ceramics:

El Jahr, American, b.

Ceramic Wall Piece, 1975

Stoneware clay, 17" dia.
Gift of El Jahr, 1977.163

Pan Painter, Greek (Attica) active 2nd
quarter of 5th century B.C.

Red-Figure Lekythos (Nike Holding Fillet), c. 470 B.C.

Earthenware with slip decoration, 11
7/16" H.
Gift of Mr. & Mrs. Arthur J. Frank,
1976.143

Penthesilea Painter, Greek (Attica),
active mid-5th century B.C.

Red Figure Kylix, (Interior: Theseus

Fighting the Bull of Marathon.
Exterior: Battle Scene), c. 455 B.C.
Earthenware with slip decoration, 6"
H., 18" dia. (including handles)
Gift of the Stiemke Foundation in
Memory of Walter H. Stiemke,
1976.31

Unknown Artists, Dutch

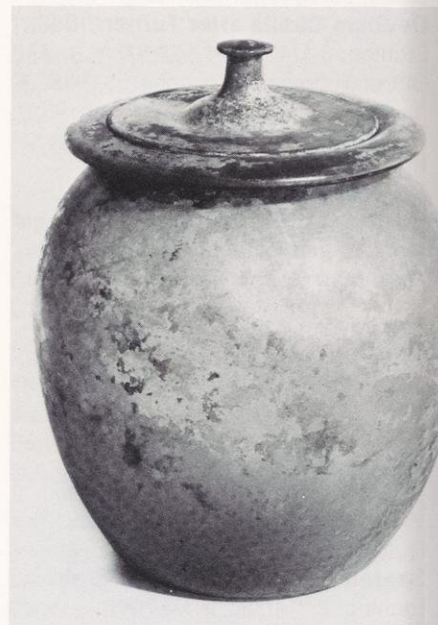
6 Delft Chargers, 18th century

Delft pottery, varying dimensions
Gift of Mr. & Mrs. Ira Baldwin,
1976.124–129

Unknown Artist, English

Salt-glaze Charger, c. 1750–60

Stoneware, 13 1/2" dia.
Gift of Josephine O. Woodbury,
1976.164



Roman, **Cinerary Urn**, 3rd century A.D., Fairchild Foundation purchase.

Acquisitions

July 1, 1976–June 30, 1977

Glass:

Durand, Victor, (factory) French, active 1920's

Footed Vase

Blown Glass, 11 7/8" H.

Gift of Mr. & Mrs. Ira Baldwin for the Ineva T. Reilly Collection, 1976.140

Labino, Dominick, American, b. 1910

Gaudiescence, 1970

Blown glass with encased free-hand applied design, 7 1/8" H.

Endowment Fund purchase, 1977.80

Labino, Dominick, American, b. 1910

Harlequin, 1972

Blown glass with encased free-hand multi-colored bands, 7 3/8" H.

Endowment Fund purchase, 1977.81

Labino, Dominick, American, b. 1910

Peacock Vase, 1972

Blown glass with encased free-hand festooning, 6 1/4" H.

Endowment Fund purchase, 1977.82

Labino, Dominick, American, b. 1910

Emergence in Polychrome, 1976

Hot glass sculpture with encased gold veiling, 6 3/4" H.

Endowment Fund purchase, 1977.83

Lalique, René, (factory) French, 1860–1945

18 Glass Objects

Molded glass, some with acid etching, varying measurements

Gift of Mr. & Mrs. Ira Baldwin for the Ineva T. Reilly Collection
1976.130–139

Unknown Artist, Greek (Hellenistic)

Bowl, c. 2nd century B.C.

Mold-formed glass, 5 1/8" dia.

Fairchild Foundation Fund purchase, 1976.144

Unknown Artist, Roman

Aryballos, c. 3rd–4th century A.D.

Mold-blown glass, 4" H.

Ottilia Buerger Fund purchase, 1976.145

Unknown Artist, Roman

Balsamarium, c. 3rd–4th century

A.D.

Free-blown glass, 6 1/4" H.

Endowment Fund purchase, 1976.146

Unknown Artist, Roman

Bottle, c. 3rd century A.D.

Free-blown glass, 9 1/8" H.

Fairchild Foundation Fund purchase, 1976.158

Unknown Artist, Roman

Beaker, c. 2nd–4th century A.D.

Free-blown glass with paint
3 15/16" H.

Gift of Mrs. Earnest C. Watson, 1977.4

Unknown Artist, Roman

Cinerary Urn, c. 3rd century A.D.

Free-blown glass, 9 1/2" H.

Fairchild Foundation Fund purchase, 1977.92

Unknown Artist, Greek

Alabastron, c. 6th–5th century B.C.

Core-formed glass, 4 1/2" H.

Mary B. Kieckhefer Collection Fund purchase, 1977.94

Unknown Artist, Greek

Oinochoe

Core-formed glass, 4 1/4" H.

Lynn Ashley Fund and Art Collections Fund purchase, 1977.95

Unknown Artist, probably Palestinian

Date-form Bottle, c. 3rd–4th century A.D.

Mold-blown glass, 2 3/4" H.

Lynn Ashley Fund purchase, 1977.96



Group of newly acquired ancient glass

Acquisitions

July 1, 1976–June 30, 1977

Unknown Artist, Syrian (probably Sidon)

Head Flask, c. 1st century A.D.
Mold-blown glass, 3 1/8" H.
Mary B. Kieckhefer Collection Fund purchase, 1977.97

Unknown Artist, Roman (Italy)

Bottle, c. 1st century A.D.
Free-blown glass, 3 5/8" H.
Mary B. Kieckhefer Collection Fund purchase, 1977.78

Unknown Artist, Syrian (Roman Empire)

Saucer, 2nd–3rd century A.D.
Millefiori glass 4 5/8" dia.
Mary B. Kieckhefer Collection Fund purchase, 1977.99

Unknown Artist, Syrian (Probably Sidon)

Grapes-form Bottle, c. 1st century A.D.
Mold-blown glass 4 1/2" H.
Prof. & Mrs. Glenn T. Trewartha Fund purchase, 1977.100

Unknown Artist, Egyptian (Karanis Workshop)

Jar, c. 4th–5th century A.D.
Free-blown glass, 4 5/8" H.
Prof. & Mrs. Glenn T. Trewartha Fund and Ottilia Buerger Fund purchase, 1977.101

Unknown Artist, Syrian

Hanging Oil Lamp, c. 6th century A.D.
Mold-blown glass, 4 1/2" H.
(not including chain)
Evjue Foundation Fund purchase, 1977.102

Unknown Artist, Roman (Herculaneum)

8 Piece Dinner Service, c. 1st century A.D.
Free-blown glass, varying measurements
Evjue Foundation Fund purchase, 1977.103 A–H

Unknown Artist, Egyptian

Fish, (fragment from a bowl), c. 4th century A.D.
Free-blown glass, 2 7/8" L.
Endowment Fund and Art Collections Fund purchase, 1977.104

Unknown Artist, Persian (probably Gurgan)

Jug, c. 13th century A.D.
Mold-blown glass, 5 3/4" H.
Gift of Gawain McKinley, 1977.106



Greek, Pan Painter, 5th century B.C. **Attic Red-figure Lekythos** (Nike Holding Fillet), gift of Mr. and Mrs. Arthur J. Frank

Museum Training and Connoisseurship

After a one-year hiatus, the Elvehjem Art Center staff again undertook instruction of the Museum Training course (Art History 600–601), supervised by Carlton Overland, Curator of Collections, and David Berreth, Assistant Director. As in years past students participated in a wide range of museum activities and shared in discussions with various staff members. Year-long projects included individual research papers on an object or a group of objects in the collection, adding to the scholarship on the collection and honing connoisseurship skills for the students.

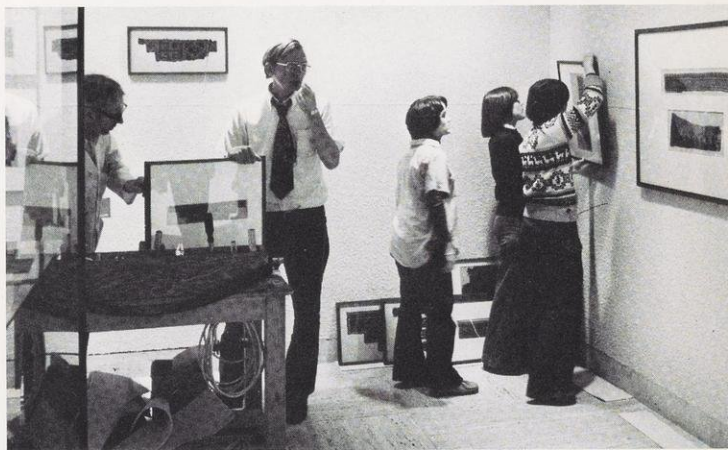
The other major project was the organization of the exhibition "Shapes and Designs of Ancient Peru" (April 29–June 12), which was the first exhibition held at the Elvehjem Art Center focusing on Pre-Columbian pottery and textiles. The students executed all phases of this show, from selecting objects and arranging for loans to catalogue research, writing and production to designing and installing the installation.

Other highlights of the course included field trips to the Milwaukee Art Center and the Art History Gallery at UW-Milwaukee, to the Field Museum in Chicago for the "Treasures of King Tutankhamen" exhibit, and to the Milwaukee Public Museum. The chance to share experiences with personnel in various types of museums, whose respective responsibilities oft-times differ significantly from those of their counterparts elsewhere, provides valuable insights into museum work beyond the confines of the Elvehjem Art Center.

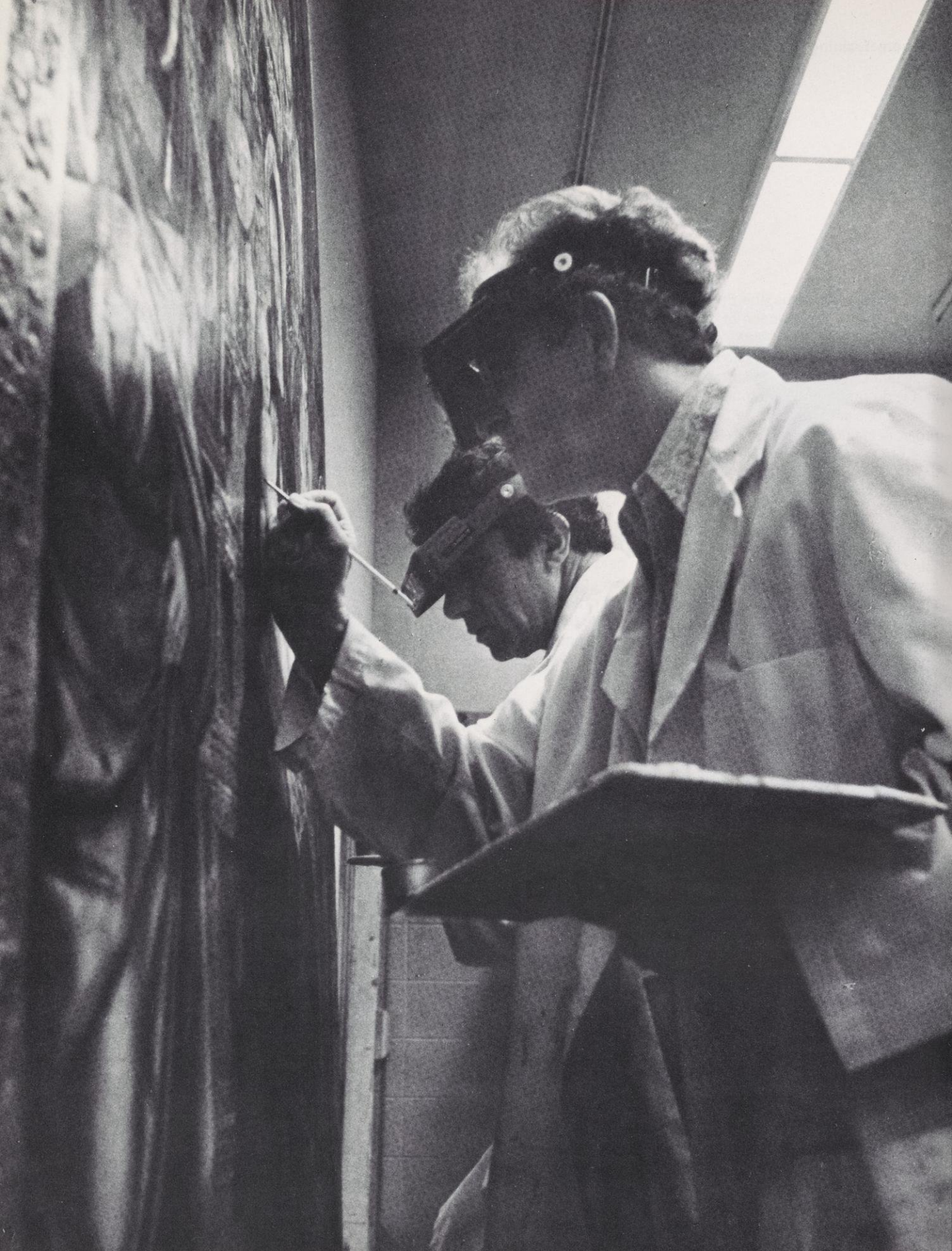
Members of the class for 1976–77 were: Judy Fuller, Loni Hayman, Germaine Juneau, Nancy Manter, Ruth Morrissey, Marty Myers, and Chris Magdanz (first semester only).



Professional conservator Carroll Wales spoke to members of the Museum Training and Connoisseurship Class as part of their instruction in conservation procedures.



Museum Training Class members organized and hung the exhibition *Shapes and Designs of Ancient Peru* in April.



Conservation

Conservation and restoration of works of art continued to be top priority for the curatorial staff in 1976–77. Major accomplishments in this area were concentrated into two different two-week periods, in November of 1976 and again in April of 1977, when Carroll Wales and Constantine Tsaousis of Oliver Brothers, Inc. of Boston were at the Elvehjem Art Center, continuing work on the Defendente Ferrari painting, the undertaking of which was reported in the last *Bulletin*. The great amount of time and effort required by this painting is in part due to its large size, in part to its having been done on wood panels, and in part to its having been subjected to numerous restorations in the past. Fortunately, Loni Hayman, a student in the Museum Training class, was researching this painting for her coursework, a situation which resulted in a considerable and lively exchange of ideas and opinions between the conservator, the scholar and the curator. As of this report, the painting has been cleaned and much of the in-painting done, with completion of this extremely complex project anticipated in the Fall.

Other paintings cleaned and relined by the Oliver Brothers firm were:

- The Geometrician*, attributed to Guiseppe Ribera (60.5.1)
- The Holy Confirmation* by an unknown Flemish artist (13.1.7)
- Harbor Scene* by Francesco Simonini (1972.9)
- Familla Segratus* by an unknown artist of the Cuzco Circle (1975.92)

Finally, significant progress was made in another area of conservation this past year, with the first systematic examination of the print and drawing collection being made by a trained paper conservator. Mrs. Louise Jeanne, formerly assistant conservator in the Paper Conservation Laboratory of the Fogg Museum, Harvard University, conducted this examination, establishing condition reports on each object in that collection. These reports will serve as a basis for future recommendations on paper conservation.



Constantine Tsaousis cleans an oil painting on panel.

Carroll Wales and Constantine Tsaousis, Conservators from Oliver Brothers in Boston, work on the Elvehjem's 17th century panel painting by Defendente Ferrari.

Loans To Other Museums

July 1, 1976–June 30, 1977

The Milwaukee Art Center

(From Foreign Shores, October 15–November 28, 1976)
Severin Roesen, "Still Life with Watermelon," 68.22.1

Art History Galleries, UW-Milwaukee

(The Art of Piranesi, November 4–December 10, 1976)
Group of 21 Giovanni Piranesi engravings

University Gallery, University of Minnesota Minneapolis

(Indian Miniature Paintings, October 15–December 3, 1976)
Group of 76 Indian Miniature paintings

John Michael Kohler Arts Center, Sheboygan

(The Human Image—Part I, February 6–March 20, 1977)
Jean Auguste Dominique Ingres, "The Honorable Frederic
Sylvester Douglas," 64.1.7

The Sarah Campbell Blaffer Gallery, University of Houston

(German Expressionism, January 5–April 30, 1977)
Max Beckmann, "Night Scene," 50.8.1
Heinrich Campendonk, "Interior with Two Nudes," 66.4.5
Otto Dix, "Female Tamer," 53.1.5
Max Pechstein, "Head of a Fisherman," 52.10.4
Karl Schmidt-Rottluff, "Jünger (Disciple)," 70.10

Long-Term Lenders

July 1, 1976–June 30, 1977

Abbott Laboratories
Alpha of Wisconsin of Sigma Phi
Corporation
The Art Institute of Chicago
Jim Beecher
Mrs. John C. Cleaver
Mr. & Mrs. Arthur J. Frank
Dr. Warren E. Gilson
Vernon and Sandra Hall
Mr. & Mrs. Barry Heyman
The State Historical Society of
Wisconsin
James Jensen
Mr. & Mrs. George Fred Keck
Mr. & Mrs. Jeffrey R.M. Kunz
Joseph F. LeRoy
Mr. & Mrs. Willis M. Moore III
The Metropolitan Museum
Mrs. Earl W. Quirk
Mr. & Mrs. Robert M. Rehder
Mrs. Jacqueline Rosenblatt
Arthur G. Schade
Mr. & Mrs. Frederick E. Sherman
Mrs. Leo Steppat
James S. Watrous
Mrs. Earnest C. Watson
Wisconsin Realtors Association

Gifts

July 1, 1976–June 30, 1977

Mr. & Mrs. Ira Baldwin
Mrs. Harold C. Bradley
Dr. & Mrs. Bruce C. Cohan
H. M. Darling
Michael A. Feiner
Mr. & Mrs. Stuart Feld
Mr. & Mrs. Arthur J. Frank
Dr. Warren E. Gilson
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Clara Krum Mackey Bequest
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Stiemke Foundation
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Carroll Wales
Paul Waite
Mr. & Mrs. William Waskow
Mrs. Earnest C. Watson
Mrs. John Williams
Women's Committee, Madison Civic
Music Association
Josephine O. Woodbury
Helen Wurdemann
Bertha K. Whyte

Purchase Funds

July 1, 1976–June 30, 1977

Brittingham Foundation
Endowment Fund
Mark H. & Katherine E. Ingraham
Fund
Elvehjem Associates Fund
Fairchild Foundation
Art Collections Fund
Hilldale Trust
Humanistic Foundation
Friends of the Elvehjem Art Center
Glenn McHugh Bequest
Lynn Ashley Fund
Anonymous Funds
Harold F. Bishop Fund

Endowment Fund Donors

July 1, 1976–June 30, 1977

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Peter Christianson
Paul J. Dettman
John Deere Foundation
Joseph W. Garton
Newman T. Halvorson
Mrs. William D. Hoard, Jr.
Margaret I. Leonard
Hope Melamed
Regina T. Miller
Judith Amanda Miller
Joy G. Teschner
Richard R. Teschner
Vollrath Company

Elvehjem Art Center Staff

July 1, 1976–June 30, 1977

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David S. Berreth, *Assistant Director*

Carlton Overland, *Curator of Collections*

Lisa Calden, *Registrar/Assistant to the Curator*

Margaret A. Lambert-Barton, *Coordinator of Education*

Doreen Holmgren, *FRIENDS Coordinator*

Janice Durand, *Manager, Museum Shop*

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Anne L. Boyle, *Assistant Secretary*

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James Dennis, *Professor, American Art and Sculpture*

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