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Elvehjem Museum of Art

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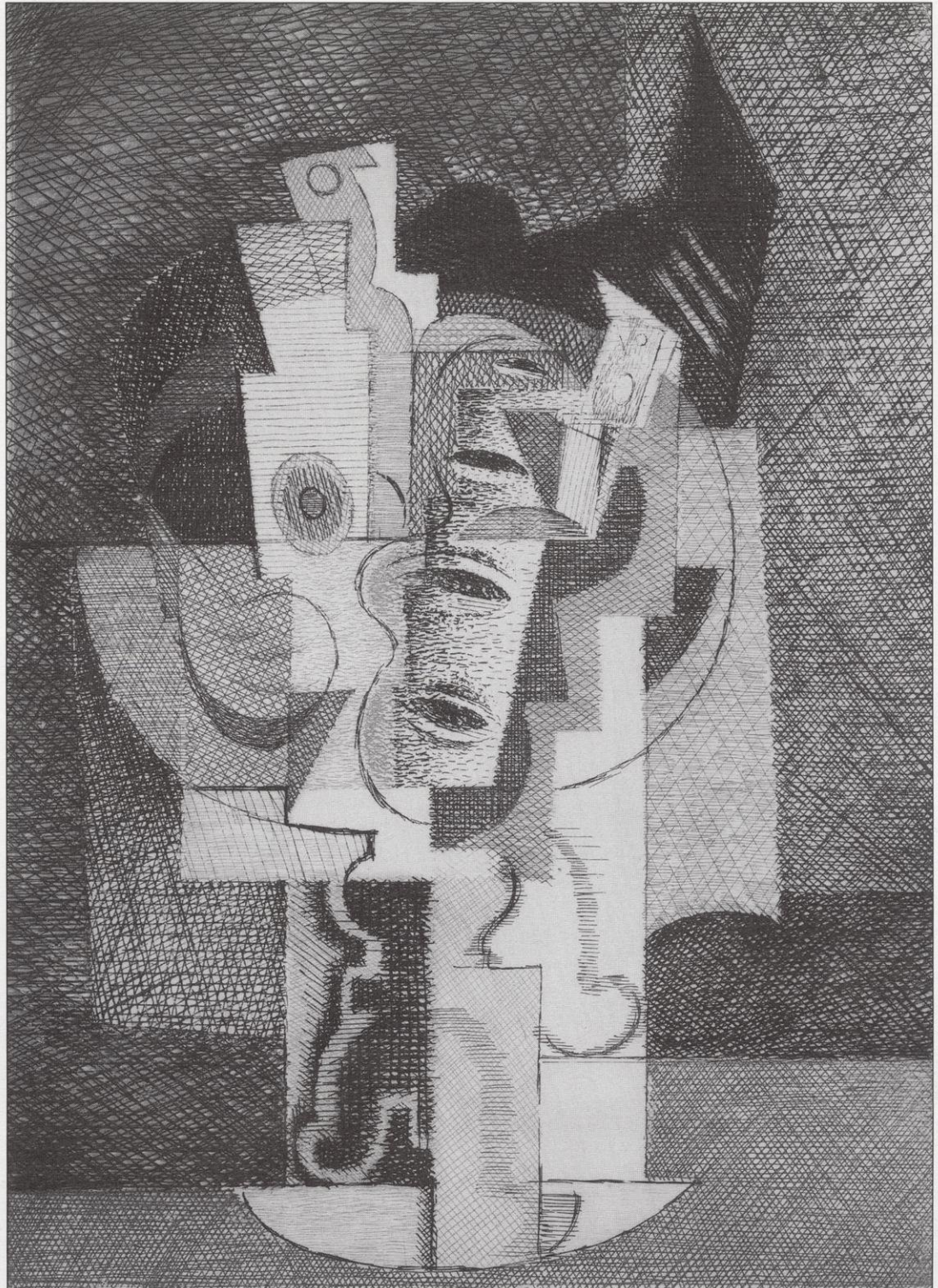
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ELVEHJEM
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ARTSCENE

Elvehjem Museum of Art

University of Wisconsin-Madison



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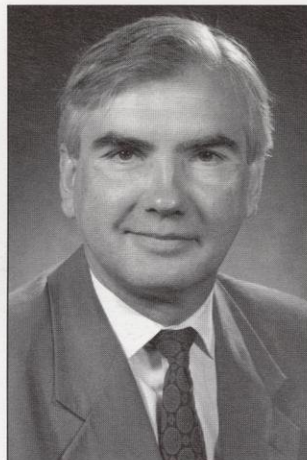
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Winter 1998-99

Cover: Louis Marcoussis (French, b. Poland, 1878-1941), *La Table*, 1930, color etching, 9 5/8 x 6 7/8 in. Walter J. and Cecille Hunt Endowment Fund purchase, 1998.8



From the Director

I want to invite our members and readers to come to the museum to experience the richness of the art on view in the *University of Wisconsin-Madison Department of Art Faculty Exhibition* opening January 30; it provides a glimpse into the diversity of the art world in general today and gives people a chance to follow the development of local artists.

Every four years the Elvehjem presents an exhibition of the art faculty of the UW-Madison and publishes a catalogue as a permanent documentation of the exhibition. This year, in celebration of the sesquicentennial of the University of Wisconsin, we are giving historical and critical dimensions to the catalogue through two essays. The first, by Arthur Hove, the acknowledged historian of the arts on campus, documents the development of the department of art from its beginnings teaching drafting and preparing art teachers to its emergence as a nationally renowned center for the education of artists in the late forties and early fifties and through its years of greatest expansion, the 1960s and 1970s. The second essay, by UW-Madison Department of Art chair, Laurie Beth Clark, looks analytically at present faculty work, to understand the variety in the department and how the various disciplines come together. These essays represent the first attempts to document the history of the department and to come to grips with its rich variety and creative depth. These two essays should prove as valuable to future students and members of the department as they are to current students, faculty, and all those who follow the art scene at the University of Wisconsin-Madison.

I want to take this opportunity to thank the university's Anonymous Fund for making possible the exhibition and the accompanying catalogue. Other people, in addition to the exhibiting artists, who have worked hard to make this happen include outgoing art department chair Jim Escalante and incoming chair Laurie Beth Clark, along with the faculty-museum committee: Jack Damer, Steve Feren, Michelle Grabner, Truman Lowe from the department and Leslie Blacksberg, Patricia Powell, Pam Richardson, Jerl Richmond, from the museum. We particularly appreciate that John Rieben has again, as for the last two quadrennials, designed the catalogue and other printed materials.

Both the challenges and the rewards of presenting the work of the University of Wisconsin-Madison art faculty are something we look forward to every four years.

Russell Panczenko

150 Years of Wisconsin Printmaking

150 Years of Wisconsin Printmaking celebrates the state's unique relationship to the art of the print in images from pioneers to packers, from Great Lakes to hard times.

Wisconsin printmaking stretches back to before it became a state in 1848. Travelers to the area illustrated the accounts of their journeys to entice others to settle here. In the second

half of the nineteenth century Milwaukee became home to a fast-growing lithography trade. The early lithographers of Milwaukee made most of their income from commercial printing: posters, labels, and letterhead. However, they also provided images of Wisconsin cities and towns, of such civic institutions as the fire brigades of Madison and Milwaukee, and fine-art lithographs. These fascinating views tell us much about how people preferred to view their community; the illustrations show courthouses, churches, hospitals, schools enveloped in green foliage—the image of a good place to live in 1864 still looks pretty good.

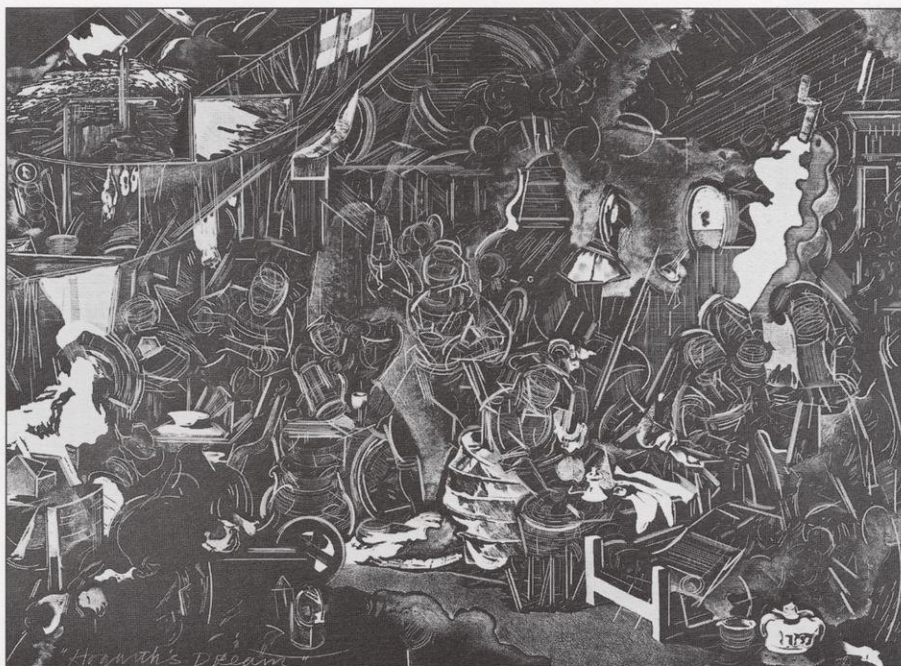
By the first part of the twentieth century offset photographic processes were replacing handmade prints for commercial processes, but the lithographic skills were taught in art schools. When the Federal Arts Project of the late 1930s and 1940s offered artists throughout the state a living wage for producing art to be used in public buildings, a new generation of artists learned how to create prints, which often embodied the social consciousness of the depression years.



Robert von Neumann (American, b. Germany, 1888–1976), *Great Lakes Fishermen or Trapnet Fishing on the Great Lakes*, 1943, lithograph, 10 1/4 x 14 5/8 in. Loan of David Prosser

In the postwar years, printmaking spread through the state, fueled by the influx of students into the state's university system. Because teachers were interested in printmaking, they introduced courses in the universities at Madison and Milwaukee and trained the next generation of students in printmaking techniques.

Works in this exhibition were selected by a committee that included Arthur Hove, retired special assistant to the provost of the University of Wisconsin–Madison, who is currently gathering an oral history of printmaking at the University of Wisconsin; David Prosser, a dedicated historian of printmaking in Wisconsin from the 1920s through the 1950s; and James Watrous,



Jack Damer (American, b. 1938), *Hogarth's Dream*, 1996, lithograph, 24 x 36 in. Loan of Jack Damer

Wilfer Collaborations in Mayer Gallery Through January 10

Joe Wilfer: Collaborations on Paper surveys the career of a Wisconsin printmaker. Joe Wilfer was born in Racine in 1943 and earned both his B.A. and his M.A. degrees at the University of Wisconsin–Madison. He and his brother Michael founded the Upper U.S. Paper Mill in Oregon, Wisconsin in 1974, and from 1976 until 1980 he was director of the Madison Art Center. He then moved to New York where he collaborated independently with contemporary artists, and eventually became publications director for Pace Editions and director of Pace Editions Spring Street Workshop. Throughout his career until his untimely death in 1995 he was devoted to making works on paper. From his early days making paper in Wisconsin through his ground-breaking work with artist Chuck Close, Wilfer continually reasserted the importance of paper in works of art.

Innovative and resourceful, Wilfer expressed his preference for collaboration in a letter to his brother in 1974:

Personally I feel my contribution to the art world can be most significant along these lines. . . . I don't have the kind of ego to be a hot-shot New York or California artist. I'm quite content to work with people and help them do things they couldn't do by themselves.

The works in this show, although usually thought of as the work of another artist, such as Alan Shields, Chuck Close, or Ed Rusha, were all made in collaboration with Wilfer. They point up the importance in contemporary printmaking of the people who work with artists to bring their conceptions to fruition.

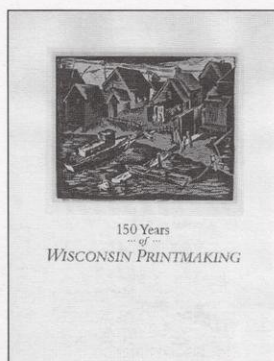


Alice Neel (American, 1900–1984), Portrait of Joe Wilfer, 1979, lithograph 30 x 22 in.

Continued from page 3

UW–Madison professor emeritus of art history and an expert on the history of American printmaking in this century. Along with curator Andrew Stevens, they selected works from around the state to document who made prints in Wisconsin and why and how they made them.

The history of Wisconsin printmaking has been documented by curator Andrew Stevens in a fully illustrated catalogue, which is available for sale in the Museum Shop for \$19.95 and can be ordered by phone (608 263–2240) with a credit card.



After the exhibition closes in Madison on January 17, it will travel to the Miller Art Center in Sturgeon Bay from March 15–May 2, 1999; to New Visions Gallery in Marshfield from August 28–October 22, 1999; to the Bergstrom Mahler Museum in Neenah from November 13, 1999–January 9, 2000; to the West Bend Art Museum in West Bend from January 26–May 5, 2000.

The exhibition has received generous support from the Wisconsin Sesquicentennial Commission with funds from the State of Wisconsin and individual and corporate contributors; The Consolidated Papers Foundation, Inc.; Evjue Foundation, Inc./The Capital Times; Lands' End, Inc.; Dane County Cultural Affairs Commission, with additional funds from the Madison Community Foundation; and the Kohler Foundation.

Art Faculty Presents New Work

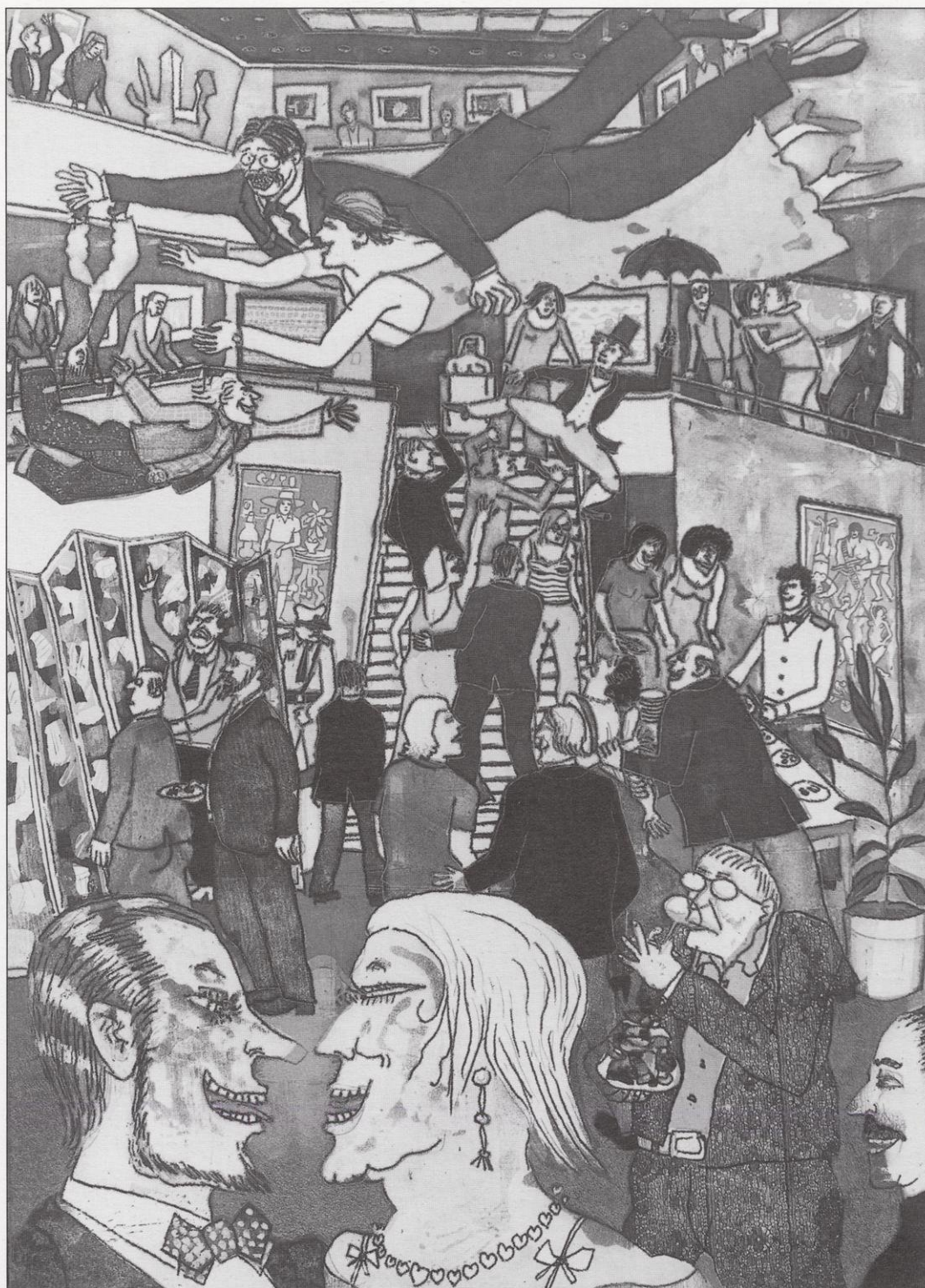
Opening January 30 and running through March 21, the *University of Wisconsin–Madison Department of Art Faculty Exhibition* will display work completed by current faculty, associate department members, and emeritus members since the 1994 exhibition.

Through this quadrennial show, the department presents its current research interests and demonstrates the connection between faculty research and teaching, showing in the process how the department focus changes. The public has the opportunity to see a microcosm of the world of art today.

Presenting nearly fifty artists throughout the museum from the top floor, to the temporary galleries on the third floor, and Paige Court on the second floor provides logistical and curatorial problems to solve. The museum staff's intention in installing the work is to show the richness and variety of the art produced by the faculty. The museum does not attempt to superimpose a common theme nor to forge bonds among individual works, as a curator often does in a large group exhibition. Rather, we aim to present each work as an individual creation bound with others only by time and place, much as a college yearbook shows individual photos of people whose commonality is the year and the school. The show offers the entire range of contemporary art: painting, drawing, sculpture, printmaking, video production, performance

art, computer-aided art, graphic design, ceramics, photography, papermaking, bookmaking, woodworking, and metalworking.

Since 1974, the Elvehjem has presented, every four years, the work of our own institution's art faculty, which is nationally



Warrington Colescott, *Night of the Artists*, 1986, color etching, 21 x 15 in. Gift of the Wisconsin Foundation for the Arts (1986 Governor's Award in Support of the Arts, 1986.73)

known both for the reputations of individual artists and the diversity of art forms they practice and teach. While some members produce a refinement of traditional artwork, others focus on innovative techniques. Technology has a major impact on what kind of art is produced—and has always had this effect. This is evident in the extended use of computers and interactive videos both for work that we see in the exhibition and in the faculty member's use of computers to sketch and store ideas, to conceptualize works in several color schemes, to plan use of space in individual works and in installations. The design and preparation for printing the catalogue for the exhibition is facilitated by the computer. Many images for this catalogue were files on disks mailed from the artist's computer to the designer's computer to the printer's computer.

This year the exhibition is part of the university's sesquicentennial celebration, up-to-the-minute work that casts a long glance back at the history of the department.

As an educational enhancement the art department has produced a videotape survey that features short segments of

artists discussing their work. Various faculty members will give noontime gallery talks; the schedule can be found in the February and more will be given in March and listed in that newsletter calendar.

The exhibition also reflects the staffing changes that have occurred in the department over the years. This year, twenty-nine current faculty, four associate members or technical staff, and twenty emeritus were invited to submit work compared to four years ago when twenty-seven current faculty, two current staff members, and eleven emeriti were shown. In the group as a whole we can note in some departures to new areas and in others a continuation of their established mature styles. The museum and the department of art are grateful to the Anonymous Fund for providing funding for the exhibition and catalogue, generous support without which the event could not have taken place. The fully illustrated, full-color catalogue will be available in the Museum Shop in January.

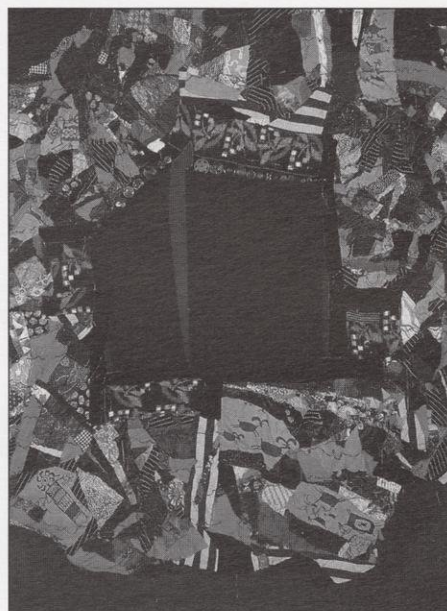
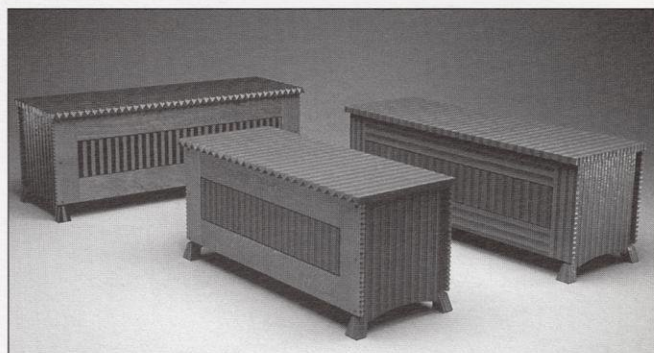
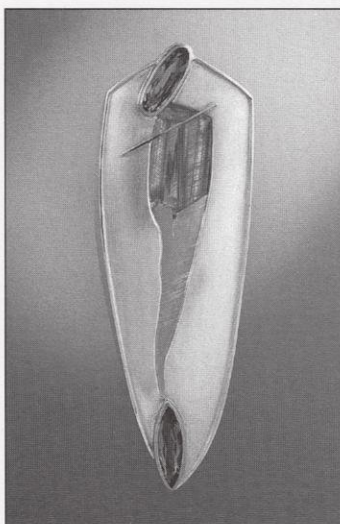
These photos give some idea of the range of work in the faculty exhibition (clockwise from top left):

Eleanor Moty, "Illusion" Brooch, 1998, sterling, 22k, 18k gold, limonited topaz, golden topaz, 3 3/8 x 1 1/2 in.



Thomas Loeser, Blanket Chests, 1998, painted woods

Leslee Nelson, Shadow Quilt, 1998, found fabrics, 80 x 80 in.


Laurie Beth Clark, Un/Necessary Percent, 1997, video still



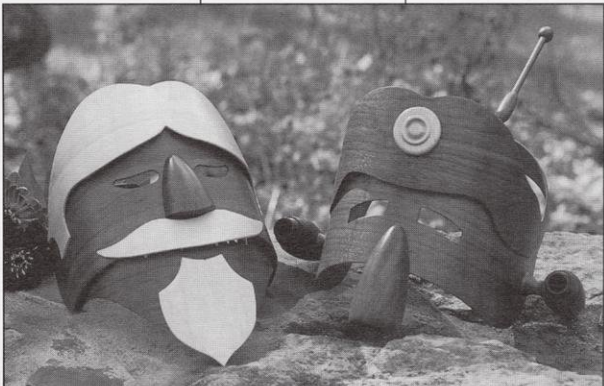
DECEMBER

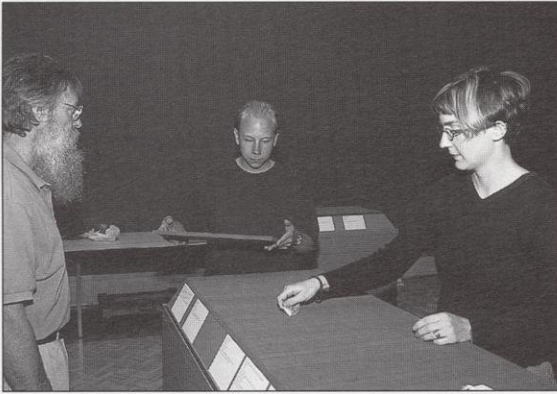
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
CONTINUING EXHIBITIONS <i>150 Years of Wisconsin Printmaking,</i> Galleries VI and VII through January 10; <i>Joe Wilfer: Collaborations on Paper</i> in Mayer Gallery through January 10		1 5:30 p.m. Slide-lecture by Arthur O. Hove, "The Evolution of Wisconsin Prints and Printmakers," room L140	2	3 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	4	5 2:30 p.m. Holiday Horn Choir Concert and Artemis Horn Quartet, free, family music 
6 12:30 p.m. Concert, Gallery III, Catalin Rotaru, double bass; Charles Goan, piano, Stevens Point 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent	7 Galleries closed Museum and Holiday Shops open 9 a.m.–5 p.m.	8	9	10 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent Appreciation of Faculty and Staff day in Museum Shop	11 Appreciation of Faculty and Staff day in Museum Shop	12
13 12:30 p.m. Concert, Gallery III, Pro Arte Quartet, Madison 2 p.m. Tour of permanent collection, 40 minutes, by a docent 2:30 p.m. Panel discussion of Wisconsin printmakers, room L140	14 Galleries closed Museum and Holiday Shops open 9 a.m.–5 p.m.	 <i>Ray Gloeckler (American b. 1928), The Blockers, 1964, from 150 Years of Wisconsin Printmaking through January 10</i>		17 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	18	19
20 12:30 p.m. Concert, Gallery III, Klara Fenyo Bahcall, violin, and Esther Wang, piano, Oshkosh 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	21 Galleries closed Museum and Holiday Shops open 9 a.m.–5 p.m.	22	23	24 Christmas Eve MUSEUM CLOSED	25 Christmas Day MUSEUM CLOSED	26 Holiday Shop clearance sale
27 No Concert 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent Holiday Shop clearance sale	28 Galleries closed	29 Holiday Shop clearance sale	30 Holiday Shop clearance sale	31 Holiday Shop clearance sale No tour		

JANUARY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	<p><i>Paul Hammersmith (American, 1857–1937), Winter at the State Capitol, 1896, from 150 Years of Wisconsin Printmaking through January 10</i></p>				<p>1 New Year's Day MUSEUM CLOSED</p>	<p>2 Holiday Shop clearance sale</p>
<p>3 12:30 p.m. Concert Gallery III, Duo Coriolan, Milwaukee 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent Holiday Shop clearance sale</p>	<p>4 Galleries closed</p>			<p>7 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent</p>		
<p>10 12:30 p.m. Concert Gallery III, Myung-Hee Chung, piano, White-water 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p>	<p>11 EXHIBITIONS CLOSED <i>150 Years of Wisconsin Printmaking and Joe Wilfer</i> Galleries closed</p>			<p>14 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent</p>		
<p>17 12:30 p.m. Concert Gallery III, Lawrence Chamber Players, Appleton 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p>	<p>18 Galleries closed</p>			<p>21 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent</p>		
<p>24 12:30 p.m. Concert Gallery III, Steven Bjella, violin, and Michael Keller, piano, Stevens Point 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p>	<p>25 Galleries closed</p>			<p>28 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent</p>	<p>29 6–8 p.m. Reception for UW–Madison Department of Art Faculty Exhibition, free and open to the public</p>	<p>30 EXHIBITION OPENS <i>UW–Madison Department of Art Faculty</i></p>
<p>31 12:30 p.m. Concert Gallery III, Wingra Quintet Soloists & Friends, Madison 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p>						

F E B R U A R Y

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 Galleries closed	2	3	4 12:30 p.m. Gallery talk by art faculty member Jack Damer, 40 minutes	5 12:30 p.m. Gallery talk by art faculty member George Cramer, 40 minutes	6
7 12:30 p.m. Concert Gallery III, Oakwood Chamber Players, Madison 2 p.m. Tour of tempo- rary exhibitions, 40 minutes, by a docent	8 Galleries closed	9 12:30 p.m. Gallery talk by art faculty member Cavaliere Ketchum, 40 minutes 5:30 p.m. Department of Art Visiting Artist Lecture Series: Jerome Saus, room L140	10 12:30 p.m. Gallery talk by art faculty member Tom Loeser, 40 minutes	11 12:30 p.m. Gallery talk by art faculty member Michelle Grabner, 40 minutes	12 12:30 p.m. Gallery talk by art faculty member Michael Connors, 40 minutes	13
14 12:30 p.m. Concert Gallery III, Oakwood Chamber Players, Madison 2 p.m. Tour of tempo- rary collection, 40 minutes, by a docent	15 Galleries closed	16 12:30 p.m. Gallery talk by art faculty member Steve Feren, 40 minutes 5:30 p.m. Department of Art Visiting Artist Lecture Series: Ronald Jones, room L140	17 12:30 p.m. Gallery talk by art faculty member Derrick Buisch, 40 minutes	18 12:30 p.m. Tour of per- manent collection, 40 minutes, by a docent	19	20
21 12:30 p.m. Concert Gallery III, Wisconsin Youth Symphony Orchestras chamber ensembles 2 p.m. Tour of tempo- rary exhibition, 40 minutes, by a docent	22 Galleries closed	23 12:30 p.m. Gallery talk by art faculty member T.L. Solien, 40 minutes	24 12:30 p.m. Gallery talk by art faculty member Pat Fennell, 40 minutes	25 12:30 p.m. Gallery talk by art faculty member Carol Pylant, 40 minutes	26	27
28 12:30 p.m. Concert Gallery III, Wisconsin Brass Quintet, Madison 2 p.m. Tour of tempo- rary exhibition, 40 minutes, by a docent			C.R. "Skip" Johnson, "October 31st, Oh! What Shall I Wear?" from Art Faculty Exhibition opening January 30			



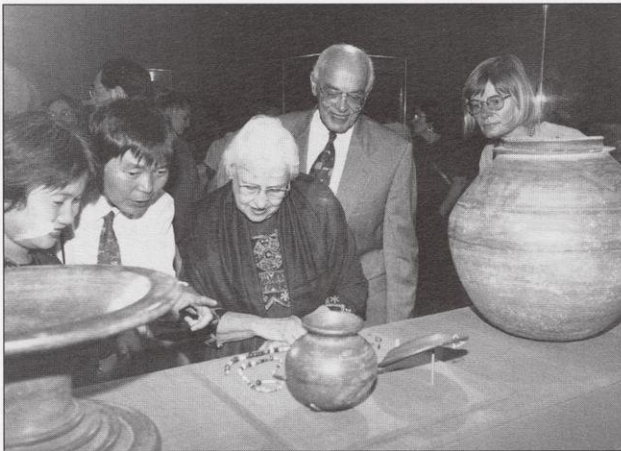
Elvehjem exhibition designer Jerl Richmond (left) and crew members Steve Johanowicz and Teresa Hargreaves install artifacts from Pakistan for exhibition *Great Cities, Small Treasures: The Ancient World of the Indus Valley*



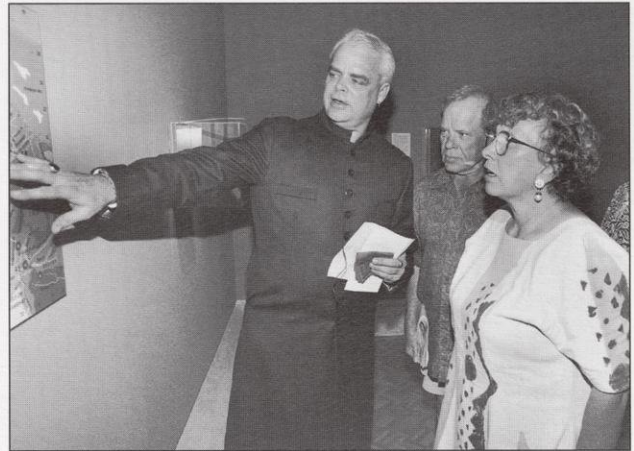
Elvehjem registrar Pam Richardson unpacks objects from Pakistan



Amy McEwen, registrar from the Asia Society Galleries of New York, which organized *Great Cities, Small Treasures*, checks the condition of the Priest-king after shipping



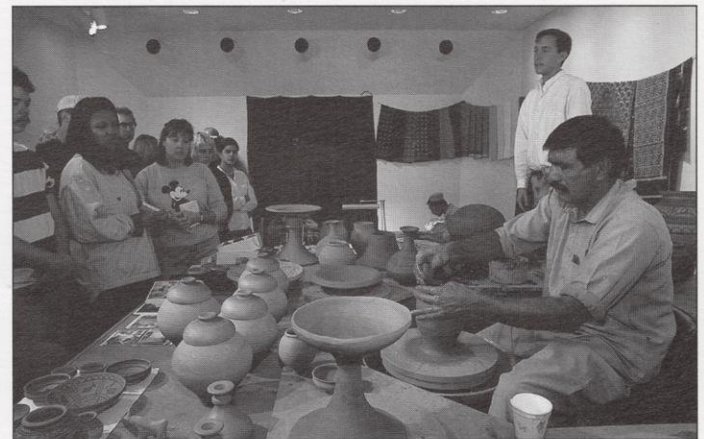
Reception guests examine pottery and jewelry from the ancient Indus Valley civilization



Exhibition curator J. Mark Kenoyer shows reception guests ancient trade routes where objects such as those on view would have traveled



Mohammed Anwar (left) and Mohammed Siddique from Pakistan demonstrated traditional Ajrak block printing in conjunction with the Indus Valley exhibition; samples of their handiwork hang in the background



A school tour is fascinated by Pakistani potter Zaman, who demonstrated ancient techniques of making Harappan pottery from September 22 through October 8. Over 3500 people watched these demonstrations.

Programs for 150 Years of Wisconsin Printmaking

Arthur O. Hove will give a slide lecture entitled "The Evolution of Wisconsin Prints and Printmakers" as an introduction to this rich survey exhibition of the state's printmaking history. He will focus on images period by period and discuss the changing nature of these examples from early documentary prints to World War II. Arthur Hove, a member of the exhibition committee for *150 Years of Wisconsin Printmaking* (along with David Prosser, James Watrous, and Andrew Stevens) is special assistant emeritus, University of Wisconsin-Madison. His lecture will be Tuesday, December 1, at 5:30 p.m. in room L140.

A group of people enthusiastic about Wisconsin prints will discuss their views on the growth and development of prints and printmakers in the state, in "Good Impressions: A Panel on Wisconsin Printmaking" on Sunday, December 13 at the Elvehjem. Speakers have been selected because of their varied professions and avocations associated with prints.

James Auer, art critic for the *Milwaukee Journal*, will give a historical perspective of the art issues and methods with which Wisconsin printmakers have dealt over the years. He will discuss briefly some printmakers whom we consider primarily as painters, and others for whom the print is the main vehicle of expression. **Thomas Lidtke**, executive director of the West Bend Art Museum, has been the force behind building his institution's print holdings, the Early Wisconsin Collection from European American Settlement in Wisconsin to 1950. His remarks will cover curatorial concerns about building a regional collection. The artist **Dean Meeker**, University of Wisconsin-Madison emeritus professor of art, will discuss the post-World War II emergence

of silkscreen as a medium for fine art printmaking and the experimental nature of intaglio during these years. In contrast to a museum professional whose collecting is guided by institutional needs, businessman **Kevin Milaeger** is a private collector, for whom acquiring Wisconsin prints is an avocation. Having started collecting Wisconsin artists two decades ago, he will discuss his path and motivations in building holdings in all media from 1920 to 1950. The event will consist of fifteen-minute talks by each participant followed by an open discussion with the audience. The Honorable **David Prosser**, Justice, Wisconsin Supreme Court, who is a member of the exhibition committee and a historian of Wisconsin printmaking, will serve as moderator. The event will begin at 2:30 p.m. in room L140.

Lunchtime Gallery Talks by the Art Faculty

Individual faculty members from the art department will talk about their own work in the *University of Wisconsin-Madison Department of Art Faculty Exhibition* during February and March. Speakers in February will be Derrick Buisch, Michael Connors, George Cramer, Jack Damer, Patricia Fennell, Steve Feren, Michelle Grabner, Cavalliere Ketchum, Tom Loeser, Carol Pylant, and T.L. Solien. All talks begin at 12:30 p.m. and last about 40 minutes. For the dates of specific lecturers check the calendar of events.

Elvehjem Trains New Docents

The Elvehjem welcomes a new docent class, which began training in early September. Twenty-five people have been attending gallery lectures on the museum's collections, operations, and on touring techniques. The docent training class this fall includes Dee Baumann, Judy Berry, Jean Chang, Lynn Christensen, Sue Conley, Joan Fliegel, Katie Giegel, Brenda K. Harrop, Ann Hartmann, Joan Jelinek, Jean Jolin, Phyllis Kauffman, Bethany Kopp, Lynne Krainer, Robin Mendelson, Bob Najem, Marjon Ornstein, Ann Polzer, Claire Ryan, Linda Savage, Dan Schuyler, David Slautterback, Fran Starkweather, and Aaron Wunsch. The museum is grateful for their efforts.

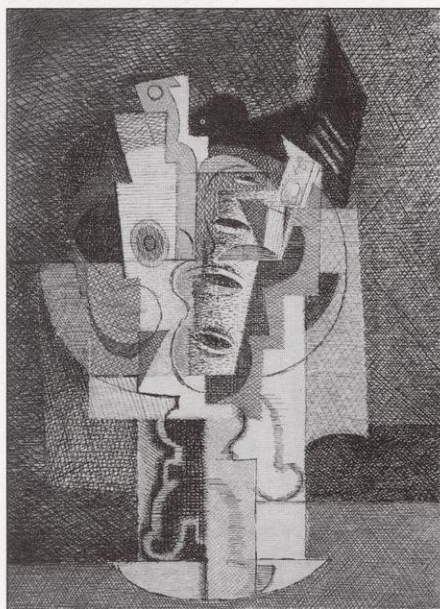
We want to take this opportunity to thank our outstanding experienced docents who give so much time and expertise year after year, continuing to support our educational efforts. Most recently they have cheerfully guided hundreds of Wisconsin sixth-graders who came to tour *Great Cities, Small Treasures: The Ancient World of the Indus Valley*.



One of the many docent-led tours of *Great Cities, Small Treasures* that totalled nearly 3,000 people.

Elvehjem Acquires Superb Cubist Print

The Elvehjem has continued to acquire objects for the collection that are outstanding representatives of modern movements from the beginning of this century. Of the cubists, Louis Marcoussis was the artist who most devoted the greatest part of his career to printmaking. His interest in the graphic arts also led him to illustrate many books by French poets of the time. He first encountered cubism when the poet Guillaume Apollinaire introduced him to Pablo Picasso and Georges Braque in 1910. They were just beginning their explorations of cubism, and Marcoussis was so taken by the style that he integrated it into much of his own work for the next thirty years. *La Table* presents a still-life scene in tones of ochre, orange, red, and black. Exquisitely printed on a buff paper, it shows the artist's skills as a printer as well as his facility with the cubist style. Along with the Elvehjem's acquisition of the painting *The Schoolboy* (*L'Ecolier*) by Albert Gleizes last year, it is an important work for teaching about cubism in twentieth-century art.



Japanese-inspired Print

The Elvehjem's Japanese print collection is one of its real treasures, and the museum continues to collect works which relate to that collection. One such recent acquisition is the print *Mt. Shasta, California* by Frank Morely Fletcher. The similarity of this print's subject to the many images of Mt. Fuji in Japanese prints is no coincidence. Fletcher was among a group of artists in Britain who pursued a European interest in Japanese prints that had begun around 1850. Many European artists such as van Gogh, Toulouse-Lautrec, and Whistler found inspiration in Japanese woodblock prints for new experiments in composition and coloration. By 1900 such artists as Fletcher extended that interest to include the actual methods by which these prints were made.

Born in England, Fletcher studied at the Atelier Corman in Paris and became director of the Edinburgh College of Art. His first investigations into the technique of Japanese printmaking were by trial and error; having considerable familiarity with Japanese prints, he turned to whatever sources he could find, including a brief description published by the Smithsonian Institution, explanations of a print-dealer in London, even the practices of a block-cutter for wallpaper, gleaned more information on the actual techniques used in the creating of color woodblock prints. His experimentation culminates in the first text in English on the traditional technique, *Wood-block Printing*, published in London in 1916. Fletcher inspired a



Frank Morely Fletcher (American, b. England, 1866-1949), *Mt. Shasta, California*, ca.1939, color woodcut, 11 1/4 x 16 in. Juli Plant Grainger Endowment Fund, 1996.1

group of followers in Britain and in America particularly after he moved to California in 1923.

During the 1920s, through the international travels of woodblock printmakers like Fletcher, Japanese printmakers like Hiroshi Yoshida and Yoshihiro Urushibara, and American practitioners like Helen Hyde and Bertha Lum, there was a short-lived international style of woodblock printmaking, which combined western styles of representation with Japanese techniques of printmaking. Fletcher's *Mt. Shasta, California* is an example of this style. By the time he created this print of Mt. Shasta, his technique of overlapping and blending the colors carried by the multiple blocks created a tightly cohesive image and avoided the rigid linear outlines common among Japanese prints. However, the imagery that celebrates the majesty of the natural world and the materials he uses—water-based inks printed from carefully cut blocks—hark back to the image of Mt. Fuji that appears in the earliest Japanese printing traditions.

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

The Sounds of the Holidays

The UW Horn Choir will perform a free holiday concert at the Elvehjem on Saturday, December 5th at 2:30 p.m. in Paige Court. The twenty-four-member UW Horn Choir, directed by UW School of Music Professor Douglas Hill, includes both music and nonmusic major UW students.

This year's concert will also feature the music of The Artemis Horn Quartet, consisting of Linda Kimball, Patty Schlafer, William Muir, and Cynthia Horton, who are all members of the Wisconsin Chamber Orchestra. Two pieces composed by Doug Hill will be premiered at the concert: *Canon for Twelve*, a composition created especially for this event and for the Elvehjem space, and *American Variations*, a piece written for The Artemis Horn Quartet in celebration of the state of Wisconsin's sesquicentennial celebration.

Another special work to be performed will be Michael Leckrone's *Montage Overture*, written for the UW Horn Choir in 1985—a fun piece that includes a wonderful mix of songs by Joplin, Gershwin, Beethoven, and Kern. Special ethnic carols and more traditional pieces will round out the program. Refreshments will be served immediately following the concert, which will be informal. We encourage you to bring family and friends to enjoy this festive event, as well as the current exhibitions and the Museum and Holiday shops.

Art Faculty Opening Reception

Be sure to mark your calendars for the festive opening reception of the seventh UW-Madison Department of Art Faculty Exhibition. Refreshments and musical entertainment will be offered from 6–8 pm on Friday, January 29, 1999.



Sunday Afternoon Live Celebrates Twentieth Year

This season marks the twentieth anniversary of the chamber music concert series jointly presented by the Elvehjem Museum of Art and Wisconsin Public Radio. In celebration of this milestone, the Elvehjem has produced a full-color poster of a popular Japanese woodblock print with the 1998–99 concert schedule, against an appealing teal-colored background. This poster is free to all Elvehjem Museum of Art members if it is picked up from the Elvehjem Museum Shop during regular Museum Shop hours; you must show your valid membership card. Posters may be picked up between now and March 1, 1999, while supplies last. We regret that postage costs prohibit our mailing this free poster. The poster retails

for \$5 in the Museum Shop. If you are not yet an Elvehjem Museum member, this is an excellent time to join. Please call 608 263-2495 with your membership questions.

**SUNDAY AFTERNOON
LIVE FROM THE ELVEHJEM**

OCTOBER 1998
4. Whetstone Brass & Woodwind Quintet
11. Piv Arts Quartet (Madison)
15. Festival Choir, Vocal Ensemble, and Madisons
25. Piv Arts Quartet, vocal and Howard Karp, piano (Madison)

NOVEMBER 1998
1. David Perry, violin; Dan Vack, cello
Linda Biederman, piano
8. Michael Kim, piano (Appleton)
15. Wings Woodwind Quartet (Madison)
22. Len Kozlowski, piano (Clark)
29. Andrew Goldstein, cello
Marionne Chaudron, piano (Oakdale)

DECEMBER 1998
6. Carleton Rotary, double bass
Charles Eaton, piano (Stevens Point)
13. Piv Arts Quartet (Madison)
20. Mary Finner, flute; Bill, cello
Arthur Wang, piano (Oakdale)
27. No Concert

JANUARY 1999
3. Theo Gaudin (Milwaukee)
10. Moving Lines Group, piano (Whitewater)
17. Lawrence Chamber Players (Appleton)
24. Steven Balch, violin
Michael Keller, piano (Stevens Point)
31. Wings Quintet (Stevens Point & French (Madison))

FEBRUARY 1999
7. Oakdale Chamber Players (Madison)
14. Piv Arts Quartet (Madison)
21. Wisconsin Youth Symphony Orchestra
concertmaster
28. Wisconsin Brass Quintet (Madison)

MARCH 1999
7. Tom Lane, flute
Nancy Baker, piano (East Chatham)
14. Wisconsin Chamber Players
21. UW-Madison Chamber Faculty: William Fisher, flute; Jennifer, flute; James Dwyer, Paul Davis, with Martha Fischer, piano
28. Bach, Beethoven and Brahms (Madison)

APRIL 1999
4. Susan Price, piano
11. Nordic Solo Young Artist Competition Finalist
18. Piv Arts Quartet (Madison)
25. Paul Kozlowski, cello (East Chatham)

MAY 1999
2. Piv Arts Quartet (Madison)
9. Lawrence Chamber Players (Appleton)

Presented in cooperation with Wisconsin Public Radio
WRAC, 800 PM Madison; WRAD, 900 PM Stevens Point;
WVBC, 800 PM Beaver Dam; WISN, 600 PM Janesville;
WVBC, 900 PM Monroeville; WISN, 800 PM Baraboo;
WVBC, 900 PM Kenosha; WISN, 800 PM La Crosse

Celebrating its 20th year, Sunday Afternoon Live is a series of weekly chamber music concerts presented by the Elvehjem Museum of Art and Wisconsin Public Radio with the cooperation of the University of Wisconsin-Madison School of Music.
Sundays at 12:30 at Elvehjem Museum of Art, Madison

Special Thanks

The Elvehjem Museum of Art extends its gratitude to the following generous individuals and organizations for their support of museum programs and exhibitions:

- The Wisconsin Arts Board has awarded a generous grant to the Elvehjem as part of the Arts Challenge Initiative program.
- The September 25th lecture by Hector Feliciano on stolen art from the Nazi era was made possible by the University of Wisconsin Center for Jewish Studies, the Rita J. and Stanley H. Kaplan Family Foundation, Laurence and Frances Weinstein, The Harvey Goldberg Center for Contemporary History, and the University Lectures Committee.

The Season of Giving

We hope you will include the Elvehjem Museum of Art in your plans for gift-giving at the end of the year. Contributions to the Elvehjem by members and donors that are above and beyond annual gifts ensure the success of the museum's exhibitions, education programs, and permanent collection. Your additional support of the Elvehjem's activities will be appreciated by the thousands of people who will visit the the museum in the coming year. Please consider a tax-deductible gift to the Elvehjem at year-end.

GIFT MEMBERSHIP FORM

Gift recipient

Name _____
Address _____
City/State/Zip _____
Phone _____

Gift membership level

- ☐ \$20 Senior ☐ \$30 Individual ☐ \$100-249 Founder
☐ \$20 Student ☐ \$45 Family ☐ \$250-999 Associate

Gift giver

Name _____
Address _____
City/State/Zip _____
Phone _____

Payment

- ☐ A check (payable to Elvehjem Museum of Art) is enclosed.

- ☐ Charge my credit card ☐ Visa ☐ Mastercard

Card number _____ exp.date _____

Signature _____

Gift materials mailing

- ☐ Please send all membership materials to the gift recipient.
☐ Please send all membership materials to me for personal presentation to the gift recipient.

Mail gift membership form and payment to Elvehjem Museum of Art, 800 University Avenue, Madison, WI 53706 or drop the form off at the Museum Shop during your next visit. For more information on membership, please call the membership office at 608-263-2495.

CONTRIBUTION FORM

- ☐ Yes, I would like to make a tax-deductible contribution of \$_____.
☐ Please upgrade my membership level from _____ to _____ with my payment of \$_____.

Name _____
Address _____
City/State/Zip _____
Phone _____

Year-end gifts and membership upgrades can be mailed to the Elvehjem Museum of Art, 800 University Avenue, Madison, WI 53706.

For more information, please call the development office at 608-263-2495.

Information: 608 263-2246

Admission is free

Gallery and Museum Shop Hours

Tuesday–Friday 9 a.m. –5 p.m.

Saturday–Sunday 11 a.m.–5 p.m.

CLOSED MONDAY

Kohler Art Library Hours

Monday–Thursday 8 a.m.–9:45 p.m.

Friday 8 a.m.–4:45 p.m.

Saturday and Sunday 1–4:45 p.m.

For hours between terms call 608 263-2258

Museum Membership Benefits

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

Annual benefits include

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

As a member you support

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

Parking

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

For Visitors with Disabilities

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

Tours

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

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

Museum Etiquette

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

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

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

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

MEMBERSHIP FORM

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

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

Name _____

Address _____

City/State/Zip _____

Home phone _____ Business phone _____

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

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

☐ Charge my ☐ Visa ☐ MasterCard

Card # _____ Expir. date _____ Signature _____

Recruiting Member: _____ Phone _____

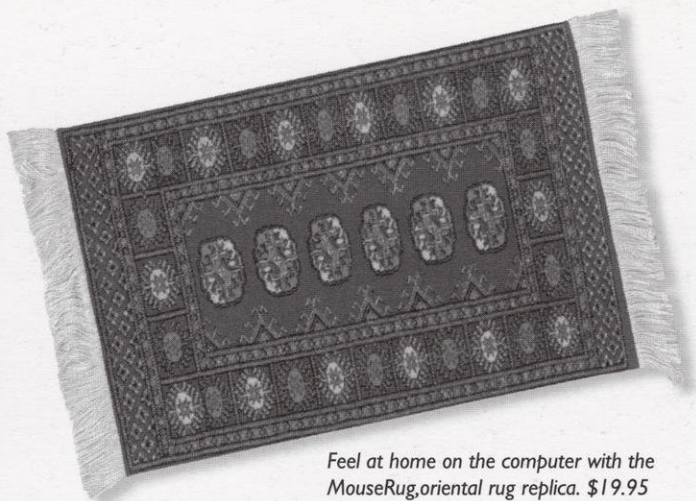
Please return this form to Elvehjem Museum, Membership Office, 800 University Avenue, Madison, WI 53706.

Great Gifts for the Whole Family

Find respite from the fast lane at the Elvehjem Museum Shop;
buy a gift with cultural and historical meaning . . .



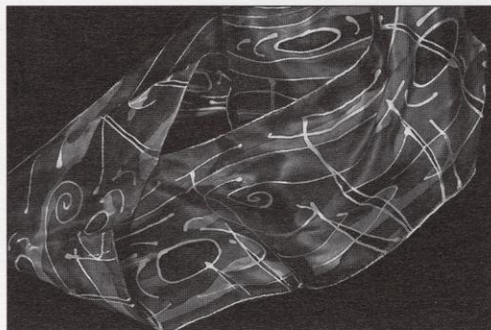
Hand-carved lapis and carnelian necklaces and hand-printed batik clothes made here at the Elvehjem by Pakistani master craftsmen. \$16-\$158



Feel at home on the computer with the MouseRug, oriental rug replica. \$19.95



Wearable nature from Wisconsin: pressed flowers inside a glass necklace by Sarah Keating. \$28-\$48



Hand-painted silk scarves by K. K. Rogers. \$60-\$85



Flexi-Sphere: an entertaining and fun toy for kids and adults. \$5

Shop **EVERY day** through December 21.

Holiday Shop open through January 3.

◆
Clearance Sale
starts December 26
◆

ARTSCENE

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



WINTER 1998-99
Important Dated Information!