



# **Artscene. Vol. 1, No. 6 November-December 1985**

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, November-December 1985

<https://digital.library.wisc.edu/1711.dl/DO4A5JWWJBCOH8R>

<http://rightsstatements.org/vocab/InC/1.0/>

Copyright 1985 The Regents of the University of Wisconsin System

For information on re-use see:

<http://digital.library.wisc.edu/1711.dl/Copyright>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

# The Elvehjem Museum of Art

# artscene

University of  
Wisconsin-Madison  
Volume 1, Number 6

This fall marks the Elvehjem's fifteenth anniversary with a special reception to be held for Members and other supporters of the Museum on November 23. The elegant opening of this magnificent physical facility in 1970 auspiciously signalled the beginning of an institution with the potential of becoming one of the most exciting university museums in the United States. The first fifteen years in the Elvehjem's existence represent an exceptionally rich period of development and growth to which the Museum can look back with pride. In this brief span of time, the Elvehjem's permanent collection was dramatically increased from 1,500 objects to 13,200, the changing exhibition program has expanded so that the Museum presents on average at least fifteen special exhibitions each year, annual attendance has reached around 102,000 general visitors, with the Museum providing educational tours and programs for up to 12,000 primary and secondary school children from throughout the state. These statistics underscore the remarkable efforts and achievements of my predecessors, the various museum staff members, docents, and numerous volunteers. These figures also reflect the enthusiastic support for the Elvehjem that exists throughout the University and the community of Madison. To all of these, thank you and congratulations for making the Elvehjem the outstanding museum that it is. However, as well as being an occasion to say thank you to our numerous benefactors and supporters, the fifteenth anniversary is also a time to look to the future. The Museum cannot rest on its laurels but must aggressively strive to determine its course in the years ahead. Therefore, in the coming months the Elvehjem will focus its efforts on the development of a clearly defined long-term plan that can be put into effect with the beginning of 1986.

The first and perhaps most essential step in any planning process is the formulation of broad institutional goals. Four areas which the Elvehjem will explore in seeking to define a long-term plan are: (1) the growth of the permanent collection, (2) the Museum's educational role within the University and the broader general community, (3) the Museum's standing among its professional peers on a national level, and finally, (4) the functioning and appearance of the building itself. At the moment there are only questions that raise yet other questions: What should the Elvehjem collect and how should its collecting policies relate to the University? To the community? To the Museum's resources? Given the amount of space available in our present facility to store or display art, should the Elvehjem collect fewer but more expensive items or build a broader more representative collection of more but less expensive items? What is the educational role of the Elvehjem in respect to the University? To the community? How far should its educational role extend? How far will the

(continued on page 3)



*The Entombment*, by a Netherlandish artist, 15th century, tempera on panel,  
Lent by the National Museum of American Art, Smithsonian Institution

## NOVEMBER/DECEMBER

### Exhibitions

- American Life in Our Piano Benches: The Art of Sheet Music
- Vaughan Grylls: Through the Looking Glass
- The Art of Storytelling: Art of India From Wisconsin Collections
- Line, Tone, and Color: Old Master Printmaking Techniques

### Artwork of the Month

- The Entombment, by a Netherlandish artist
- Noguchi Yūkoku, Two Mynah Birds in a Blooming Pear Tree.

### Lectures

- Alf Bøe on Edward Munch
- Anthony Cutler on Byzantine Art
- Architect Hugh Newell Jacobsen on his work
- Joan A. Raducha on the exhibition, The Art of Storytelling
- Abigail Ziffren, "Religious Sources (in Indian art): the Divine in Daily Life"
- Usha S. Nilsson, "Like an Emerald Circled in Gold: Images of Kṛṣṇa and Rādhā

- A. K. Narain, "Coins of Ancient India: Storytellers of the Past"
- Panel discussion on John DeAndrea's Untitled Bronze #1

### Special Events

- "Magic Lantern," a performance and lecture by David S. Brooke and Dustin Wees
- Holiday Open House

### Concerts

- Pro Arte Quartet
- Wisconsin Brass Quintet
- Woodwind Arts Quintet
- Vadim Mazo, violin and viola
- Wisconsin Chamber Orchestra Horn Quartet
- Dallas Weekley and Nancy Arganbright
- Ruth Serrao, piano
- Bettina Bjorksten, soprano; Bert Adams, bass; Ellsworth Snyder, piano

## NEW AT THE ELVEHJEM

# Artworks of the Month and Recent Acquisitions

The Artwork of the Month for November is a fifteenth-century painting depicting *The Entombment of Christ* by an unknown artist, probably of Netherlandish origin. Like the painting featured as Artwork of the Month in August, Eugène Isabey's *The Gathering Storm*, this work is on long-term loan from the National

Museum of American Art, Smithsonian Institution. According to Jane Campbell Hutchison, Professor of Art History at the UW-Madison:

"Although not by an artist of the first rank, the painting is an interesting example of a type of provincial work produced in northern Europe before the Reformation in areas where painters were trained primarily as miniaturists. This would explain the fact that, although the painter has made use of a number of stock figures and landscape motifs invented by such major painters of the mid-fifteenth century as Rogier van der Weyden and Petrus Christus, the painting is nevertheless executed in tempera rather than in oil. Inaccuracies in foreshortening and slight discrepancies in scale and placement of the foreground figures and tomb suggest that the artist relied heavily on miniatures or model books for inspiration. . . . The vertical dimensions of the panel and diagonal emphasis of the tomb and foreground figures suggest that it may originally have served as the right wing of a triptych featuring a central painting or sculpture of the Crucifixion."

Those foreground figures can be identified as: Joseph of Arimathea, the wealthy patrician who donated the sepulchre in which Christ was buried, holding the torso of the dead Christ; Nicodemus, the pilgrim who aided Christ on the road to Calvary, holding the feet; the Virgin Mary and St. John the Evangelist standing to the left of the corpse; Mary Magdalene kneeling at the foot of the tomb; and presumably either Mary Salome or Mary Cleophas standing at the right. The figure style, poses, and costumes of this group provide an interesting comparison with a painting in the permanent collection, *The Lamentation* by Colijn de Coter, another Netherlandish work executed about a half century later than *The Entombment* and featuring the same historical personages, a comparison that points up certain aspects of the evolution from late Medieval to early Renaissance Northern painting. However, as Professor Hutchison notes: "Perhaps the most interesting feature of the

painting is its handsome landscape containing two further scenes in the background. On the hill of Golgotha the Virgin Mary, after leaving the burial place, has paused to venerate the empty cross, where the skull and leg bone of Adam are to be seen. Finally, she is seen again on the road to Jerusalem with the youthful St. John as her escort, in compliance with Christ's request that John take care of the Virgin as though she were his own mother. . . ." The city of Jerusalem is depicted as a walled northern European city, replete with Gothic towers and church spires. In both aspects that Professor Hutchison cites—landscape painting and continuous narrative—*The Entombment of Christ* provides the Museum with its first example of late Medieval Northern painting.

In December, the featured Artwork of the Month will be a Japanese hanging scroll by Noguchi Yūkoku (1827–1898) depicting *Two Mynah Birds in a Blooming Pear Tree*. This scroll was acquired through the Elvehjem Museum of Art League Benefit Fund and is an important addition to the growing collection of Oriental art. Yūkoku is considered to have been the leading bird-and-flower painter of the Early Meiji period (1868–1912). Although active in the second half of the nineteenth century, he made deliberate reference to classical traditions in both Japanese and Chinese painting. Japanese "bird-and-flower" painting (*kacho-ga*) derived ultimately from China, according to Sandy Kita, Assistant Professor of Art History at the UW-Madison, where the subject was more properly described as images of "feather and fur." Notes Kita, "by this terminology, the Chinese implied that the objects they depicted belonged to a special category, for creatures covered by feather and fur differed . . . in that the flesh, being covered by the coat of hair or feathers, meant that the image the eye saw was neither concrete nor insubstantial, but a curious mix of the two. Thus, they associated it with drawings in which the subject and the air about it blended." Yūkoku's interest in Chinese-style subjects associated him with the so-



Noguchi Yūkoku, *Two Mynah Birds in a Blooming Pear Tree*, 19th century, ink and colors on silk, League Benefit Fund purchase

The Elvehjem

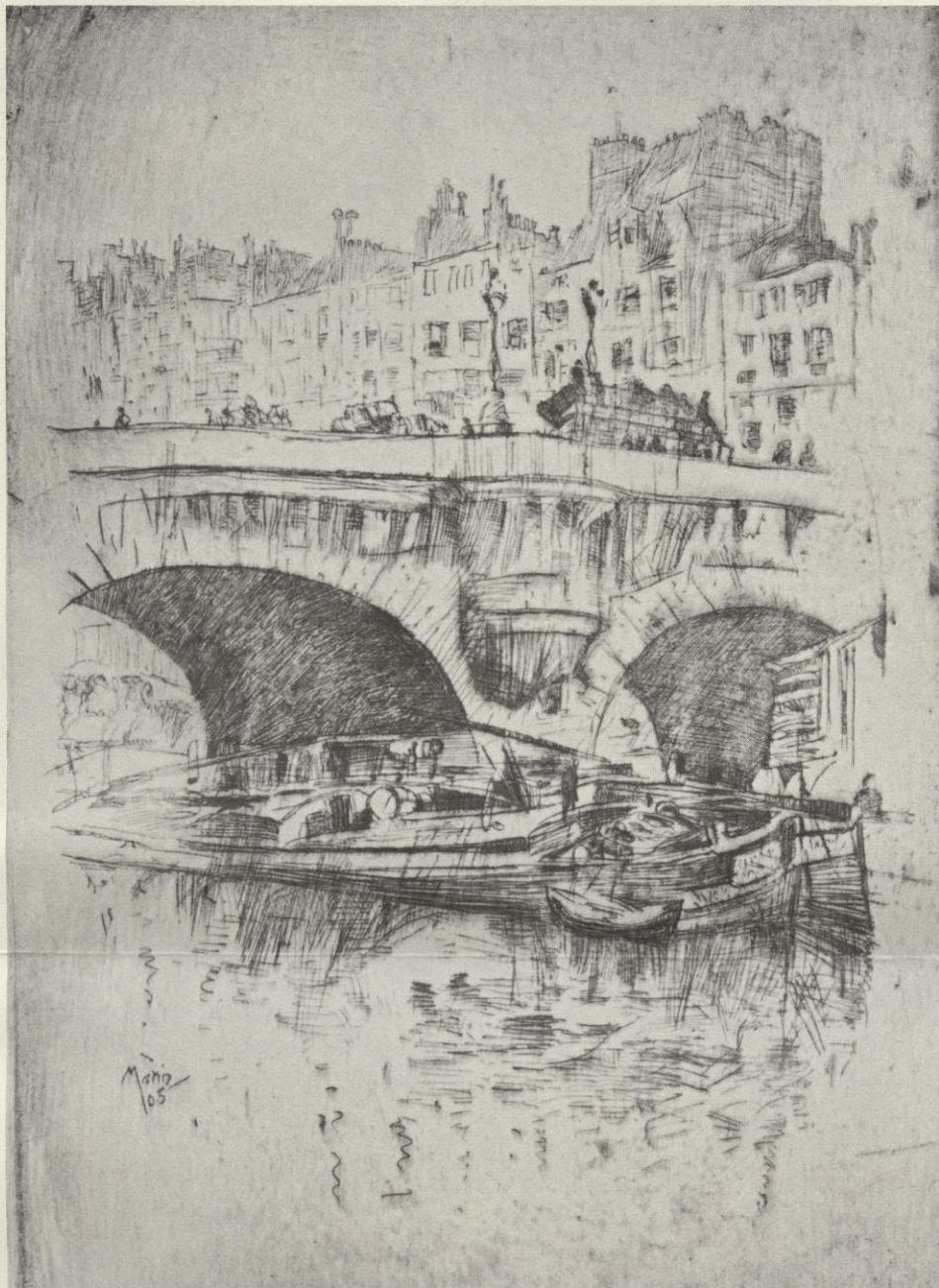
called "Southern School" (*Nanga*) of Chinese painting in Japan. At the same time, to help him realize the somewhat ephemeral nature of his subject matter, Yūkoku utilized the "dropped ink" technique (*tarashikomi*) of painting in which, again according to Kita, "the painter drew in a thin wash, establishing the basic contour of his image. He then dipped his brush in paint, and touched the paint-filled brush to the center of the area established previ-

ously in the light wash. The color would then fill the area, and be drawn to the edges of the form established by capillary action. In this way, the object's shape emerged clearly, without ever a boundary line being used. Clearly, speed was essential in such a technique, the work having had to be finished before the initial wash dried. In this sense, the careful recording of details of physical reality found in the stems, flowers, leaves, etc. of the

painting are a real tribute to the artist's skill. . . ."

Yūkoku's use of the "dropped ink" technique refers back to the Japanese *Rimpa* school of the seventeenth century, and thus, in both subject matter painting and style, this scroll represents classical traditions in Japanese art, as opposed to the popular art form of *Ukiyo-e* found in the Van Vleck Collection of Japanese prints.

In addition to this scroll, other recent acquisitions to be cited include several gifts: an intaglio print by Evan David Summer from the Madison Print Club; a lithograph by Maurice Utrillo from Elsia V. Ruse-link; an etching by John Marin from Stuart H. Applebaum; an etching by Katherine Ely Ingraham from Evelyn Boyle; and an etching by S. W. Hayter and a watercolor by Lyonel Feininger, both from the estate of Wayne L. Claxton. The continuing growth of the permanent collection is our most important mission, and the support of these donors is most appreciated.



John Marin, *Pont Neuf, Paris*, 1905, etching, Gift of Stuart H. Applebaum



Evan David Summer, *Landscape XIX*, 1985, intaglio, Gift of the Madison Print Club

(continued from page 1)

Museum's present resources allow it to reach? How is the Elvehjem perceived by its professional peers throughout the country? Is this image appropriate to the scale of effort and resources that the Elvehjem expends? What kind of exhibitions and publications should the Elvehjem be producing in order to take its place among its professional peers? What kind of leadership role should the Elvehjem be playing on a

national level? And finally, are we using our building to best advantage? Should temporary exhibitions be confined to specially designated areas, or should they float to various galleries in spite of the fact that this displaces the permanent collection? What about exhibition design, how important is it for the display of art? Is our physical facility adequate to the size and scale of programs being planned? These are only some of the questions that the museum staff will

be addressing in the next several months. The answers to these questions are complex and interrelated. The process of asking them and finding solutions to them will no doubt be long and laborious, however, only such a process will guarantee the development of meaningful long-term goals for the Elvehjem and ensure that the Museum continues to serve the University and the community in a manner most beneficial to all.

## The Elvehjem

# NOVEMBER

## 1 Friday

Lectures, "Shadow Puppetry in South and Southeast Asia: Iconography, Narrative Development and Transmission" and "Studies in the Art of Tantra," by Jonathon GoldbergBelle and John Huntington, room 130, 1-5 p.m. (262-3384).

## 2 Saturday

Artwork of the Month: *The Entombment of Christ*, by an unknown 15th-century Netherlandish painter, debuts.

## 3 Sunday

Whistlestop Tour, by Docent Virginia Gibson, Paige Court, 12 noon-1 p.m. Drop-in tour

Concert, Sunday Afternoon Live—from the Elvehjem, Pro Arte Quartet, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *The Entombment of Christ* by an unknown 15th-century Netherlandish painter. A ten-minute talk by Docent Nancy Gage in Paige Court at 3:15 p.m.

## 4 Monday

Adult Art Class, "Understanding Modern Art," by Adrienne Michel Sager. Mondays through November 25.\*

## 5 Tuesday

Adult Art Class, "Against the Grain: The World of Expressionist Prints," by Christine Neal.\*

## 6 Wednesday

Lecture, "Religious Sources: The Divine in Daily Life," by Dr. Abigail Ziffren, room 140, 8-9 p.m.

## 7 Thursday

Whistlestop Tour, by Docent Ann Sauthoff, Paige Court, 11 a.m.-12 noon. Drop-in tour.

Lecture, "The Role of Drawing and Modeling in the Development of Human Intelligence," by Ken Baynes, room 160, 7:30-9 p.m. (262-3282).

Lecture, "Fashion, Embroidery, and Tapestry in the Medieval World," by Jane Schulenburg and Maureen Mazzaoui, room 130, 7:30-9 p.m.\*

## 10 Sunday

Exhibition, *American Life in Our Piano Benches: The Art of American Sheet Music*, closes.

Concert, Sunday Afternoon Live—from the Elvehjem, Wisconsin Brass Quintet, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *The Entombment of Christ* by an unknown 15th-century Netherlandish painter. A ten-minute talk by Docent Louise Clark in Paige Court at 3:15 p.m.

Lecture, by Joan Raducha, guest curator, on the exhibition, *The Art of Storytelling: Art of India from Wisconsin Collections*. Gallery VI, 3:30 p.m. (263-4421).

## 11 Monday

Lecture, "Art in Byzantine Society," by Anthony Cutler, room 140, 4-6 p.m.

Adult Art Class, "Understanding Modern Art," by Adrienne Michel Sager.\*

## 12 Tuesday

Lecture, "Architecture: Hugh Newell Jacobsen," by Hugh Newell Jacobsen, F.A.I.A. Room 160, 7:30 p.m. (263-4421).

Lecture, "Nebuchadnezzar and Babylon," by Donald Wiseman, room 140, 7:30-9 p.m. (262-3855).

## 13 Wednesday

Lecture, "Byzantine Art and the West: A Difference of Opinion among Historians and Art Historians," by Anthony Cutler, room 140, 4-6 p.m.

Lecture, "Like an Emerald Circled in Gold: Images of Kṛṣṇa and Rādhā," by Professor Usha S. Nilsson, Department of South Asian Studies, UW-Madison. Room 140, 8-9 p.m. (263-4421).

## 14 Thursday

Whistlestop Tour, by Docent Margy Walker, Paige Court, 11 a.m.-12 noon. Drop-in tour.

Lecture, "Fashion, Embroidery, and Tapestry in the Medieval World," by Jane Schulenburg and Maureen Mazzaoui, room 130, 7:30-9 p.m.\*

## 15 Friday

Lecture, "The Art of Ivory in Late Antiquity and Byzantium," by Anthony Cutler, room 140, 4-5 p.m.

## 17 Sunday

Concert, Sunday Afternoon Live—from the Elvehjem, Woodwind Arts Quintet, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *The Entombment of Christ* by an unknown 15th-century Netherlandish painter. A ten-minute talk by Docent Sara Fellman in Paige Court at 3:15 p.m.

Panel Discussion on John DeAndrea's *Untitled Bronze #1*. Fifth floor, 3:30 p.m. (263-4421).

## 18 Monday

Adult Art Class, "Understanding Modern Art," by Adrienne Michel Sager.\*

## 19 Tuesday

Lecture, "Edvard Munch—A Norwegian Continental, A Continental Norwegian. Personality, Life, and Work," by Mr. Alf Bøe, Director of the Munch Museum, Oslo, Norway. Room 160, 8-9 p.m. (263-4421).

## 20 Wednesday

Lecture, "Coins of Ancient India: Storytellers of the Past," by Professor A. K. Narain, Departments of History and South Asian Studies, UW-Madison. Room 140, 8-9 p.m. (263-4421).

## 21 Thursday

Whistlestop Tour, by Docent Helene Metzenberg, Paige Court, 11 a.m.-12 noon. Drop-in tour.

Lecture, "Landscape Design Issues in the National Park Service," by Hugh C. Miller, A.I.A. Room 140, 7-10 p.m. (263-7300).

Lecture, "Fashion, Embroidery, and Tapestry in the Medieval World," by Jane Schulenburg and Maureen Mazzaoui, room 130, 7:30-9 p.m.\*

## 23 Saturday

Exhibition, *Line, Tone, and Color: Old Master Printmaking Techniques*, opens and runs through January 12, 1986.

Exhibition, *Hagia Sophia through Byzantine Eyes*, closes.

## 24 Sunday

Concert, Sunday Afternoon Live—from the Elvehjem, Vadim Mazo, violin and viola, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *The Entombment of Christ* by an unknown 15th-century Netherlandish painter. A ten-minute talk by Docent Sara Fellman in Paige Court at 3:15 p.m.

## 25 Monday

Adult Art Class, "Understanding Modern Art," by Adrienne Michel Sager.\*

## 28 Thursday

Museum closed in observance of Thanksgiving.



Silver coin of Akbar of an elegant style bearing the inscription "God is most great; glorified by his glory" 1584 A.D., Lent by William F. Spengler

# The Elvehjem

# DECEMBER

## 1 Sunday

Whistlestop Tour, by a docent in Paige Court, 12 noon-1 p.m. Drop-in tour.

Concert, Sunday Afternoon Live—from the Elvehjem, Wisconsin Chamber Orchestra Horn Quartet, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *The Entombment of Christ* by an unknown 15th-century Netherlandish painter. A ten-minute talk by Docent Barbara Klokner in Paige Court at 3:15 p.m.

## 4 Wednesday

Adult Art Class, "Old Master Printmaking Techniques," by Linda Phipps, room 374, 6:30-9:30 p.m.\*

## 5 Thursday

Whistlestop Tour, by Docent Joan Maynard, Paige Court, 11 a.m.-12 noon. Drop-in tour.

## 7 Saturday

Artwork of the Month, *Two Mynah Birds in a Blooming Pear Tree*, a hanging scroll painting by Noguchi Yūkoku, debuts.

Holiday Open House, Paige Court and Brittingham Gallery V, 3-4:30 p.m. (362-4368).

Performance, "Magic Lantern," by David S. Brooke, Director, and Dustin Wees, Photographer and Slide Librarian, Clark Art Institute, Williamstown, Massachusetts, room 160, 4:30 p.m.

## 8 Sunday

Concert, Sunday Afternoon Live—from the Elvehjem, Dallas Weekley and Nancy Arganbright, piano, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Two Mynah Birds in a Blooming Pear Tree*, a hanging scroll by Noguchi Yūkoku. A ten-minute talk by Docent Beverly Calhoun, Paige Court, 3:15 p.m.

## 12 Thursday

Whistlestop Tour, by Docent Barbara Anderson, Paige Court, 11 a.m.-12 noon. Drop-in tour.

## 15 Sunday

Exhibition, *Vaughan Grylls: Through the Looking Glass*, closes.

Concert, Sunday Afternoon Live—from the Elvehjem, Pro Arte Quartet, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Two Mynah Birds in a Blooming Pear Tree*, a Chinese hanging scroll by Noguchi Yūkoku. A ten-minute talk by Docent Helene Metzenberg, Paige Court, 3:15 p.m.

## 19 Thursday

Whistlestop Tour, by Docent Beverly Calhoun, Paige Court, 11 a.m.-12 noon. Drop-in tour.

## 22 Sunday

Concert, Sunday Afternoon Live—from the Elvehjem, Ruth Serrao, piano, Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Two Mynah Birds in a Blooming Pear Tree*, a hanging scroll by Noguchi Yūkoku. A ten-minute talk by a Docent in Paige Court, 3:15 p.m.

## 24 Tuesday

Museum closed in observance of Christmas Eve.

## 25 Wednesday

Museum closed in observance of Christmas Day.

## 26 Thursday

Whistlestop Tour, by Docent Barbara Klokner, Paige Court, 11 a.m.-12 noon. Drop-in tour.

## 29 Sunday

Concert, Sunday Afternoon Live—from the Elvehjem, Bettina Bjorksten, soprano; Bert Adams, bass; and Ellsworth Snyder, piano; Gallery V, 1:30 p.m.

Lecture, Artwork of the Month: *Two Mynah Birds in a Blooming Pear Tree*, a hanging scroll by Noguchi Yūkoku. A ten-minute talk by a Docent in Paige Court, 3:15 p.m.

## 31 Tuesday

Museum closed in observance of New Year's Eve.

\*Pre-registration and tuition required at UW Department of Continuing Education in the Arts (262-2451).



François Janinet, *The Villa Madama*, 1977, color aquatint, Oscar Rennebohm Foundation Fund purchase

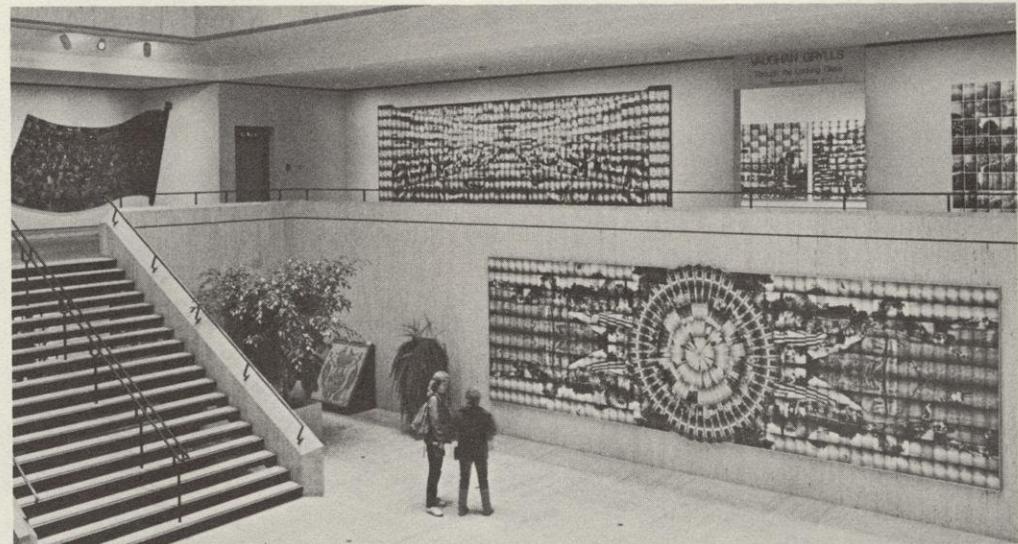
# The Elvehjem

## EXHIBITIONS

### Vaughan Grylls Photoworks, Storytelling in the Art of India, and Examining Old Master Prints

Many of those who have visited the Elvehjem since September 29 have come away impressed with the size and intricacy of the works of art on exhibition through December 15 in *Vaughan Grylls: Through the Looking Glass*. Most of the fourteen works in the exhibition are at least seven feet tall and twenty-four feet wide and present a panoramic view using hundreds of photographs or color photocopies made from photographs, arranged as a collage. Rather than merely constructing a photographic mural of his subject, however, Grylls imposes his own composition on the scene through the use of a grid, which may not be rectilinear, and by making the individual images discontinuous from one frame of the grid to the next.

For his subjects, Grylls chooses well known or historic places, places which have accrued a collective memory over time. For example, two sites of entertainment, Wembley stadium in London and Disneyland in California, serve as the subjects of the side pieces of a triptych on nuclear war: *Nuclear War in the UK* and *Nuclear War in the USA*. Grylls has stated that one of the issues these works address is an unconscious, collective escapism, in sports matches and in a fantasy world. These two works flank *Dachau Railway Station*, which portrays what is now an ordinary commuter station, in no way revealing its horrible his-



A portion of the exhibition, *Vaughan Grylls: Through the Looking Glass*

tory. Indeed, one almost expects the sites of tragedies to look particularly noteworthy and somehow to be insulated from time. In such works as *Dachau Railway Station*, *Site of the Assassination of President Kennedy*, and *Site of the Assassination of Lord Mountbatten*, Grylls shows current activity which seems to belie, yet ironically somehow to underscore, each place's inglorious moment in history.

Other works in the exhibition are of a lighter vein, but they continue Grylls' fascination with time and place. They include *Hagia Sophia*, *Britain Through the Looking Glass*, *Greenwich Mean Time*, and *Invitation to the Ball (with Mr. and Mrs. Bush)*.

The Elvehjem is pleased to be able to participate in the nation-wide "Festival of India" by organizing *The Art of Storytelling: Art of India from Wisconsin Collections*, which is on view through January 12, 1986. This exhibition of sculptures, paintings, coins, ivories, and terracottas explores the major facets of the narrative tradition in the visual arts of India. The pictorial depictions are in some instances simple and straightforward attempts at narrating a particular story cycle, as in the case of the several sculptures which portray events from the life of the Buddha; in other instances metaphorical allusions to a musical mode or a human emotion are presented in paintings by means of a well-known story, such as the romance of the god Krṣṇa with Rādhā.

In *The Art of Storytelling* the sculptures and paintings are complemented by minor artifacts that expand upon the themes and/or cultural set-

tings of the stories. Coins from the Kushan dynasty (1st-3rd centuries A.D.) show a diverse pantheon of deities who permeate the mythological setting of the Buddhist stone reliefs in the exhibition, with which the coins are contemporary; coinage of the great Mughal emperors (16th-18th centuries A.D.) is decorated with elaborately designed calligraphy showing the same attention to detail that we see in paintings which depict the Islamic rulers who issued the coins. Small ivory artifacts of the nineteenth century continue a tradition of ornamentation that found large scale architectural form in such grand Mughal achievements as the Taj Mahal. The bronzes have been selected to show experiments with traditional idioms that continue today.

The Elvehjem is grateful to Dr. Joan A. Raducha, of the University of Wisconsin-Madison Department of South Asian Studies, for organizing *The Art of Storytelling*, and to collector William F. Spengler for his assistance in preparing the labels for the coins. In addition, Dr. Raducha has organized a series of lectures on topics related to the exhibition and will give a gallery lecture on the exhibition (speakers, dates, and times are listed elsewhere in *Artscene*). We would also like to acknowledge generous loans from public and private collections throughout Wisconsin, which made the exhibition possible.

The printed image has seen more technical innovation and variety in the pursuit of the artist's intentions than has any other art form. From the predominant use of line in the



Gandhāra School, *The Buddha's Descent from the Trayaśrimśa Heaven*, 2nd-4th century A.D., schist, Gift of Mr. and Mrs. Earl Morse

The Elvehjem

engravings, etchings, and woodcuts of the fifteenth and sixteenth centuries to the sumptuous, full tones of lithography in the nineteenth century. *Line, Tone, and Color: Old Master Printmaking Techniques*, which runs from November 23 through January 12 in the Mayer Gallery, traces through five centuries the development of the various methods used by printmakers to create their images.

The exhibition illustrates significant breakthroughs; for example, the invention of mezzotint in the seventeenth century gave artists an entirely "tonal" process which employed no lines. The development of lithography in the eighteenth century allowed great freedom in drawing the image and made it possible to produce large numbers of impressions. In addition, subtle variations and enhancements to existing techniques are exhibited, including "crayon manner" engraving, stipple engraving, and the use of the roulette. The exhibition also examines the unique qualities of several printmaking techniques, as they served major artists; among them are engravings by Durer, etchings by Rembrandt and Whistler, aquatints by Goya, and color lithographs by Toulouse-Lautrec.

*Line, Tone, and Color* is drawn entirely from the Elvehjem's collection and organized by Curator of Collections, Carlton Overland.

## EDUCATION

### Director of Clark Art Institute to Present the Magic Lantern

Magic lantern shows were a major source of parlor entertainment in the Victorian period, and David S. Brooke, Director of the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts, is coming to the Elvehjem in December to prove it. Brooke became interested in magic lantern shows 11 years ago when he first bought lantern slides at an antique store. He collected more slides, purchased a lantern and began developing his own show.

As Brooke lectures, he incorporates Victorian-era songs and tales into a new context, while lanternist Dustin Wees illustrates the program with the antique slides, mingling their special effects with good-natured jibes. The slides include hand-painted, transfer-printed, and photographic examples, shown through a lantern wired for electricity but originally illuminated by limelight.

David Brooke came to the United States from London in 1954 to attend Harvard, where he did both his undergraduate and graduate work in art history. He has worked at the Fogg Museum, the Smith College Museum, the Art Gallery of Ontario, and most recently at the Currier Gallery of Art. He came to the Clark Art Institute as director in 1977.



David S. Brooke with two of his magic lanterns

J. Dustin Wees is the photograph and slide librarian at the Clark. Born and brought up in Missouri, he has taught art history at Skidmore College and is presently working on an exhibition on the British nineteenth-century painter and printmaker, John Martin.

The magic lantern show will be Saturday, December 7 at 4:30 p.m. in room 160. Admission is free and the public is invited, though it should be noted that the show is not appropriate for children who are used to the faster pace of television.

### Come to the Holiday Open House

This year's Holiday Open House celebration will feature an authentically decorated Polish tree, created by the Polish Heritage Club. The decorations have been in preparation for many months and include a number of items which have been collected by Club members during their trips to Poland.

The Open House will begin at 3 p.m. with a performance by the UW Horn Choir, led by Doug Hill, and at 4:30 p.m. David Brooke will present his Magic Lantern Show. The galleries will stay open until 7 p.m. All children will receive a free gift certificate worth \$1 for shopping in the Elvehjem Museum Shop or Christmas Shop.

We are grateful to Summers Tree Farm of Middleton for donating our Holiday Tree.

### Staff Notes

**Jackie Captain.** Curatorial Project Assistant Jackie Captain, who was on staff for the past two years, has resigned to take a position with the Helen Allen Textile Collection on the campus, as she continues to pursue her Masters degree in Art History. Jackie was in charge of scheduling and maintaining printroom operations as well as assisting with general curatorial duties. She will be missed. Her replacement is *Christine Neal*, who is also a Masters degree candidate in Art History. The staff takes this opportunity to welcome Chris on board.

**Henry Behrnd.** On August 30, after more than fifteen years of service to the Museum, and many more before that to the University, Chief Gallery Technician and Carpenter Henry Behrnd retired. Having been on the staff before the Museum's doors opened to the public, Henry had an intimate knowledge of the operations of the building and was an invaluable member of the exhibitions team. His talents as a craftsman and his experience as a technician will be difficult to replace.

## Distinguished Lecturers to Speak

An international friendship, first fostered in the 1970s by the Elvehjem's *Art of Norway* exhibition and Madison's Sister City program, brings Alf Bøe, Director of the Munch Museum and of the City of Oslo (Norway) Art Collections, to lecture at the Museum on Tuesday, November 19. He will speak under the auspices of the American Scandinavian Foundation, in cooperation with the Scandinavian American Club of Madison. Mr. Bøe will discuss "Edward Munch—A Norwegian Continental, A Continental Norwegian. Personality, Life, and Work" in Room 160 at 8 p.m.

In November the University's Medieval Studies Program will host Anthony Cutler, professor of art history at Pennsylvania State University, who will give three lectures on Byzantine Art: "Art in Byzantine Society" on Monday, November 11; "Byzantine Art and the West: A Difference of Opinion between Historians and Art Historians" on Wednesday, November 13; and "The Art of Ivory in Late Antiquity and Byzantium" on Friday, November 15. All lectures are at 4 p.m. in Room 140.

The variety of visiting specialists should not overshadow our own distinguished faculty and museum staff, whose opinions and expertise will again be called forth in an infor-

mal panel discussion about John DeAndrea's *Untitled Bronze #1*. On Sunday, November 17 at 3:30 on the fifth floor of the Elvehjem, Art History Department faculty members Barbara Buenger and James Dennis; Department of Art faculty members Richard Long and Ernie Moll; art critic Jacob Stockinger; and Elvehjem personnel Mark Golbach, a Security officer, and Barbara Klokner, a Docent, will discuss this recent acquisition and its place in realist and contemporary art. Elvehjem Director Russell Panzcenko will serve as moderator.

An important professional organization, the Wisconsin Society of Architects-Southwest Chapter, will bring a major architect to the Elvehjem to speak. Hugh Newell Jacobsen, who specializes in residential architecture, is a designer whose work defies stylistic categorization. His individualistic architectural contributions to home design are well known for both concept and good detailing. The recipient of five A.I.A. National Honor Awards (the highest design award given in the U.S.), Mr. Jacobsen practices in Washington, D.C. and is a regular contributor to the *Washington Post* on issues in urban design. "Architecture: Hugh Newell Jacobsen" will be Tuesday, November

12 at 7:30 p.m. in Room 160.

The Elvehjem's offerings as part of the "Festival of India" provide a fine example of tiers of cooperation on a national and local level. Joan Raducha, Guest Curator, has arranged for three UW-Madison specialists in South Asian studies to speak on topics related to objects in her exhibition *The Art of Storytelling: The Art of India from Wisconsin Collections*. Dr. Abigail Ziffren, South Asian Area Center, will discuss "Religious Sources: The Divine in Daily Life" on November 6; Usha S. Nilsson, professor of South Asian studies will lecture on "Like an Emerald Circled in Gold: Images of Kṛṣṇa and Rādhā," on November 13; and A. K. Narain, professor of history and South Asian studies on "Coins of Ancient India: Storytellers of the Past" on November 20. All lectures are on Wednesdays at 8 p.m. in Room 140. Dr. Raducha will present a gallery lecture about the exhibition on Sunday, November 10 at 3:30 p.m. Along with Dr. Pratapaditya Pal's Mead Lecture "The Erotic *Rasa* and Indian Art" on October 30 at 8 p.m. in Room 160, these presentations will render rich offerings to the national "Festival of India."

*Lectures are free and open to the public.*

Elvehjem Museum of Art  
800 University Avenue  
Madison, Wisconsin 53706



**Gallery Hours:**  
Monday-Saturday 9 a.m.-4:45 p.m.  
Sunday 11 a.m.-4:45 p.m.

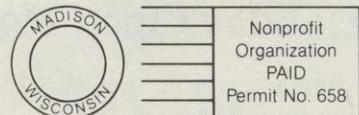
**Museum Shop Hours:**  
Monday-Saturday 10 a.m.-4:45 p.m.  
Sunday 11 a.m.-4:45 p.m.

**Kohler Art Library Hours:**  
Monday-Thursday 8 a.m.-9:45 p.m.  
Friday 8 a.m.-4:45 p.m.  
Saturday-Sunday 1-4:45 p.m.

For library hours during U.W. holiday periods  
call (608) 263-2258

**Information:** (608) 263-2246

*Admission is free*



# artscene

November-December 1985

*Important Dated Information!*