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## **Artscene. Vol. 11, No. 1**

### **January/February/March 1995**

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, January/February/March 1995

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# Elvehjem Museum of Art *artscene*

University of Wisconsin-Madison  
Volume 11, Number 1  
January/February/March 1995

## Rosenquist Exhibition Opens March 4

James Rosenquist: *Time Dust, Complete Graphics 1962–1992* is the first comprehensive retrospective documenting the renowned pop artist's thirty-year career as one of America's most innovative printmakers. One hundred and fifteen prints from the artist's first, tiny 1962 etching to the largest and most complex print ever made—his 1992 *Time Dust*—will be displayed together for the first time in galleries VII, VIII, Mayer, and the entire top floor from March 4 through April 30, 1995. This exhibition will be opened with a public reception on Friday, March 3, from 5:00 to 7:00 p.m.

His first major effort at printmaking was encouraged by Tatyana Grosman of Universal Art Editions Limited; in this he produced a series of masterful lithographs including *Spaghetti and Grass*, 1964–65; *Campaign*, 1965; *Dusting off Roses*, 1965; and *Circles of Confusion I*, 1965–66. Drawing upon painting skills acquired as a billboard artist working high above New York landmarks such as Times Square, he translated his vision into graphics that increasingly challenged the boundaries of size and traditional techniques. The images, appropriated from his "archive of paraphernalia"—hundreds of newspaper and magazine clippings used to generate odd juxtapositions of male-trouser legs, glossy red lips, food projects, and ephemera from what he calls "the world of supermarket junk and plenty"—are now familiar, quintessential Rosenquist.

His heroic prints created between 1972 and 1974 were among the first to approach the scope of contemporary paintings. *Horse Blinders*, 1972, *Flamingo Capsule*, 1973, and *F-111*, 1974, reiterated his monumental canvases of the 1960s, as did the pop art series, which included *Zone*, *Push-buttons*, and *Marilyn*. All demanded a fresh lithographic translation which the artist found challenging. Concurrently, a large, technically difficult, autobiographical print, *Off the Continental Divide*, 1973–74, explored new concerns destined to inspire not only a major painting, but a host of related prints and drawings.

During the 1970s Rosenquist fueled the American lithography renaissance in concert with master printers at such workshops as Styria Studio, Petersburg Press, Mourlot New York, Gemini G.E.L., and Graphicstudio at the University of South Florida, where the artist developed a long-standing relationship with artist/printmaker Donald Saff. From their first collaboration came the beautiful and poignant *Cold Light Suite*. It was also in Florida, at Graphicstudio and in his own studio on Indian Bay in Aripeka that Rosenquist developed the stunning cross-hatch technique that would dominate his work of the 1980s.

Technological invention and colorful printmaking pyrotechnics reach a pinnacle in Rosenquist's final contributions to this exhibition. The mural-scale works created with Kenneth Tyler during the artist's 1988–89 and 1991–92 residencies at Tyler Graphics, Ltd.—including the *Welcome to the Water Planet* series—combine what the exhibition curator Constance W. Glenn calls "drop-dead theatrics plus virtuoso papermaking and printmaking with Rosenquist's most expan-

sive vision." *Time Dust*, 1992, the grand finale work, is a 35-foot print composed of seven panels made of colored pressed-paper pulp involving lithography, screenprint, relief, etching, collage, and a production crew of sixteen. Its free-floating images range from a shiny, empty soda can and a log jam of \$100 bills to musical instruments and colorful asteroids floating through a fiery galaxy littered with the debris of our time on earth. "It really is amazing," James Rosenquist muses, "what one's life is represented by: it's time dust."

Constance W. Glenn, director of the University Art Museum, California State University, Long Beach was curator of this traveling exhibition, which was supported by a grant from the National Endowment for the Arts. It is being circulated by Curatorial Assistance of Los Angeles. Glenn's 200-page, full-color monograph and catalogue raisonné, published by Rizzoli New York, accompanies the exhibition.

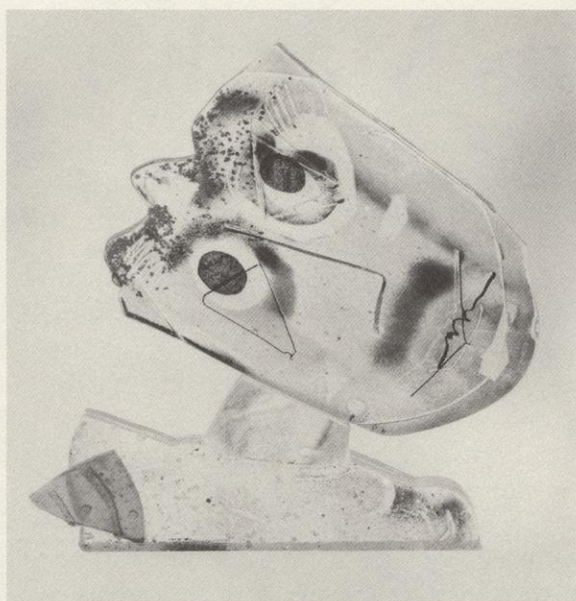


James Rosenquist (American, b. 1933), *Welcome to the Water Planet*, 1987, 1-color aquatint from 2 copper plates, 75 $\frac{3}{4}$  x 60 in. Courtesy of Graphicstudio/USF. Photo Russ Blaise



## See a Really Big Show Through February 12

Discover the world of contemporary art in all of its complexity and diversity in the *Sixth Quadrennial UW-Madison Department of Art Faculty Exhibition*. This exhibition features works by forty-one artists repre-



Steve Feren, *Head*, 1994, glass, 18 x 20 x 2 in.

senting the current faculty, emeritus faculty, and technical staff from the university's art department. In its approach to materials and subject matter, the quadrennial exhibition offers an index of what is happening in art today.

As in all other aspects of contemporary life, technology has made its mark on the visual arts. For example, Laurie Beth Clark employs a twenty-five minute video entitled *The Work of Laurie Beth Clark: Friends and Collaborators Discuss Ten Years of Artmaking*. Clark notes that her art is ephemeral; site-specific installations are dismantled at a certain date but recording them on video provides lasting documentation. The video shown at the quadrennial offers that documentation for a ten-year corpus of Clark's work and gives the reaction of several friends and colleagues to her artmaking. Clark says that the video is mostly what other people have to say about her work and not her own explanations.

The type of materials and their presentation are also very broadly explored in contemporary art. In her installation, *Parts of the Performance*, Frances Myers focuses on the ritual aspect of human experience. She defines ritual as "... things we use, what we do without thinking and naming." Myers's work has been stimulated by her travels to such cities as New Orleans and Charleston, South Carolina where tradition remains deeply imbedded in daily life. Her installation consists of nine components which incorporate framed cloths. These cloths variously refer to birth, altar coverings, guest towels, and the embroidered cloths that Myers says "one's mother and grandmother would have collected." Thus



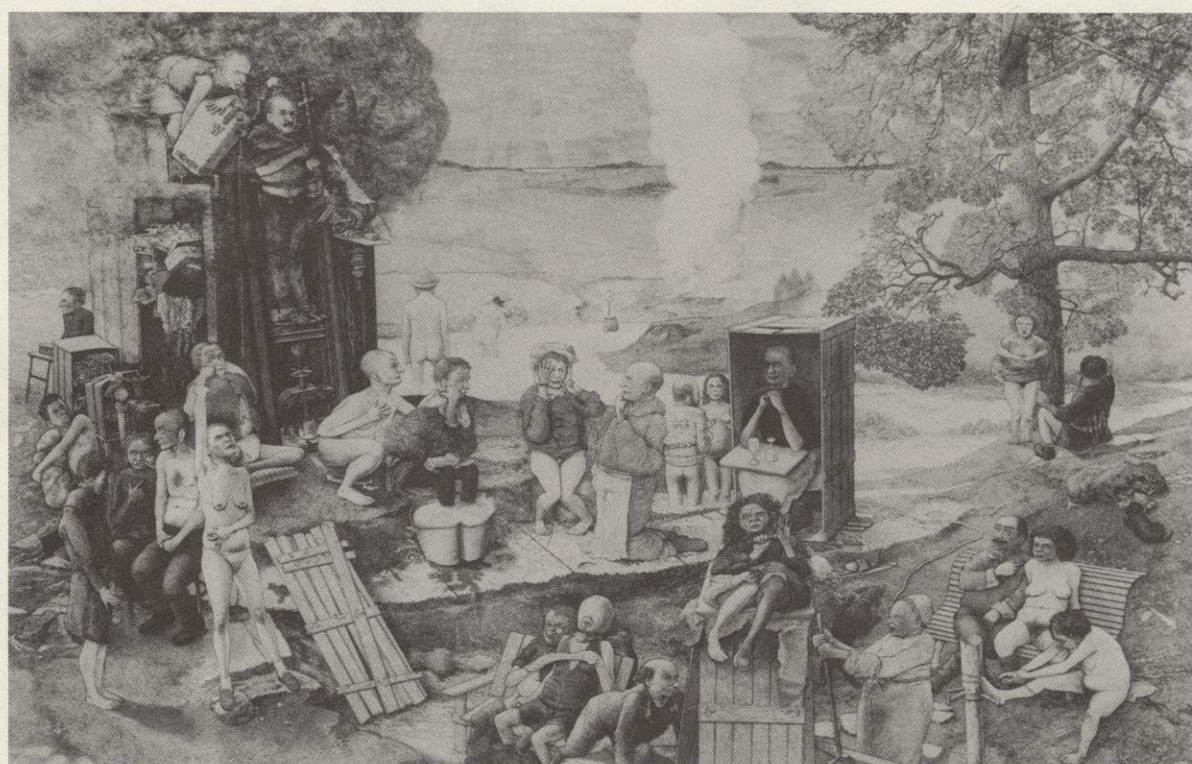
Carol Pylant, *Dunbeg Fort*, 1992, oil on linen, 40 x 58 in.

several aspects of human ritual are recalled. In addition to the investigations of technique and material presented by Clark and Myers, the quadrennial includes more traditional artistic media such as painting, drawing, and printmaking. The exhibition also showcases wood-working, jewelry-making, and silver work.

In their choice of subjects and their presentation of them, the artists in the quadrennial demonstrate their creativity as well as their critical sensibilities. There are representational landscapes, abstract allusions to nature as well as real elements of nature incorporated into the art to express

the sense of the out of doors. Daniel Smajo Ramirez's *With an Eye/I on the Landscape* reflects the acts of looking and understanding in a natural context. Ramirez explains: "The conceptual framework consists of my concern with the relationship of self to the experience of seeing and knowing. The visual context is defined by my perception of the landscape as an arbiter of thought and reflection(s)."

In all these different ways, the artists explore and react to our objective reality, acting as guide and commentator for the viewer. The art in the faculty exhibition represents the variety of contemporary



David Becker, *Redemption*, 1993, etching and engraving, 21 $\frac{3}{4}$  x 33 $\frac{3}{4}$  in.



# Prints by Women Added to Collection

Although women have been under-represented in the collections of most museums, the Elvehjem has recently taken the opportunity to add significant works on paper by

female artists to its collection. The earliest of these is an engraving by Diana Scultori, (Italian, 1536–1590) who was descended from a several generations of printmakers.



Diana Scultori (Ghisi) (Italian, 1536–1590), *Latona Giving Birth to Apollo and Diana*, ca. 1580, engraving, 10 $\frac{1}{8}$  x 14 $\frac{3}{4}$  in. Harry and Margaret P. Glicksman Endowment Fund purchase, 1993.38



Kiki Smith (German, b. 1954), *All Souls*, 1988, screen print, 18 $\frac{3}{4}$  x 21 $\frac{1}{8}$  in. F. J. Sensenbrenner Endowment Fund purchase, 1994.38

The print *Latona Giving Birth to Apollo and Diana*, about 1580 (1993.38) shows the goddess Diana and her brother, Apollo, just after their birth on the island of Delos. In the print, nymphs rush to cover the divine twins to prevent persecution by Juno, who wished to punish their mother for consorting with her husband Jupiter.

Another recent addition to the print collection looks back to a work by the painter Bronzino (Italian 1503–72), a contemporary of Scultori. Dotty Attie (American, b. 1938) is best known for her paintings which reproduce old masters with her commentary to undermine the art-historical reading of the original. In the Elvehjem's set of prints by Attie, *Mother's Kisses*, she interspersed fragments of the Bronzino painting with her own texts. *Mother's Kisses* (1994.39.1–29) consists of one large image of Cupid kissing Venus extracted from the sixteenth-century masterpiece *The Exposure of Luxury*. In twenty-six smaller prints, each bearing either a part of the large image or a text, the artist's commentary pokes wry fun at the loves of the gods and the somberness of art historians.

Dorothy Dehner (American, 1901–1994) was known for her sculpture in wood and metal as well as drawings such as the one recently added to the Elvehjem's collection. Dehner's drawing entitled *Skylines* (1994.40) places an irregular network of fine black lines across a field of colors that bleed into one another. The effect is not of a city skyline, but rather of constellations outlined in a sky of flowing hues, though the forms and import of these constellations whose skeletons are drawn here upon an unearthly heaven are left up to the viewer to discover.

Most recently created of these acquisitions is a 1988 print by Kiki Smith, *All Souls*. The work consists of an image of a very young child in the foetal position, printed several times on a single sheet of creased paper. The image and title in conjunction suggest the abortion controversies that rage in this country and in Smith's native Germany. However, they may also relate to a 1987 installation piece which presented a small statue of a baby and X-rays of the statue, showing the mechanical workings of a barometer that Smith had hidden in the statue's chest. In the Elvehjem work Smith prints the image of a baby on an extremely thin paper, so fine that the ink is actually carried on the back of the paper, the side away from the viewer. By using this gauzy support, Smith gives the viewer the kind of ability to see through her piece that she used X-rays for in her installation piece.



New Corporate Membership Program

The Elvehjem Museum of Art is pleased to announce the inauguration of its first corporate membership campaign. This program is created for local and statewide businesses with an interest and commitment to their community and the arts. Businesses joining the museum as corporate members provide essential funding for exhibitions and educational programs—directly enhancing the museum for all Elvehjem visitors to enjoy.

Elvehjem corporate membership also provides valuable benefits for each business—from invitations to museum events and behind-the-scenes activities to prominent recognition of support and involvement. The benefits, which increase with each corporate membership level, focus on involving corporations and their employees in museum activities and are designed to suit the needs of both large and small businesses.

This partnership between the Elvehjem and local corporations that strengthens the museum is dedicated to exploring new sources for support and to involving new audiences in the arts. For information on Elvehjem corporate membership, please call Jill Nolan in the museum’s development and marketing office at 608 263-3686.

A Chicago Arts Excursion

In the past the Elvehjem Museum of Art has offered tours to Chicago during the spring to enjoy the world-renowned art expos presented there. This spring, the Elvehjem would like to know in what kind of a tour YOU might want to take part—a visit to one of the art expos with special guided tours? a private showing at a Chicago gallery or artist’s studio? free time to shop on North Michigan Avenue and visit Chicago art museums?

As we begin planning for an arts excursion to the Windy City this spring, we welcome your suggestions! Please call Jill Nolan at 608 263-3686 to suggest what you would like to have offered. Using responses from Elvehjem members and patrons, we will develop a one-day group tour to Chicago highlighted by special arts activities. Information on the trip will be included in the April/May *Artscene* and sent to members and interested individuals. Call today with your ideas for an arts excursion to Chicago!

MEMBERSHIP INFORMATION

Join now and don’t miss the next *Artscene’s* announcement of exhibitions, receptions, lectures, and film series.

☐ 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 \_\_\_\_\_

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

Thank you.



The October 7 community reception to celebrate the completion of Gronk’s *Iron Weave* mural and the opening of the Ansel Adams/Edward Weston photography exhibition was attended by over 1,000 museum members, visitors, and guests. Highlights of the evening included music by Paraguas and the opportunity to meet the artist Gronk as he finished his two-week residency with the museum.

Staff Notes

As of September 1994 the University Security Division reorganized, combining the route security unit and the Elvehjem security unit. With the reorganization, numerous officers transferred to different units and shifts within the division; this

explains the many new security officers working at the Elvehjem. Due to the many new security officers at the Elvehjem, we cannot include individual biographies and photographs, but please stop by the security desk and say “Hi.”



JANUARY

Through February 12 a video of interviews with department of art faculty members (75 minutes) will be screened in the niche between galleries I and VIII in conjunction with their exhibition

Beginning March 4 a video, "Welcome to the Water Planet," showing James Rosenquist making prints in 1989, will be screened daily in the niche between galleries I and VIII

**1 Sunday**

Museum closed: No Sunday Afternoon Live Concert

**5 Thursday**

Docent Ellen Lewis will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

**8 Sunday**

Docent Ellen Lewis will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

**8 Sunday**

Sunday Afternoon Live: The Elvehjem Concert Series, Griffith-Hanser Duo, 2:30 p.m., Gallery III

**12 Thursday**

Docent Jane Pizer will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

**15 Sunday**

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

**15 Sunday**

Sunday Afternoon Live: The Elvehjem Concert Series, UW-Oshkosh Faculty, 2:30 p.m., Gallery III

**19 Thursday**

Docent Cathy Bertucci will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

**22 Sunday**

Docent Sybil Robinson will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

**22 Sunday**

Sunday Afternoon Live: The Elvehjem Concert Series, Lawrence Conservatory Faculty, 2:30 p.m., Gallery III

**26 Thursday**

Docent Sallie Olsson will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

**26 Thursday**

Lecture, "Worcester and Its Imitators," by Catherine Hurtgen, researcher of decorative arts, 5:30 p.m., room 140

**29 Sunday**

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

**29 Sunday**

Sunday Afternoon Live: The Elvehjem Concert Series, Oakwood Chamber Players, 2:30 p.m., Gallery III

FEBRUARY

**2 Thursday**

Docent Jane Pizer will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

**5 Sunday**

Docent Peg Stiles will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

**5 Sunday**

Sunday Afternoon Live: The Elvehjem Concert Series, Pro Arte Quartet, 2:30 p.m., Gallery III

**9 Thursday**

Docent Sallie Olsson will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

**12 Sunday**

Docent Susan Stanek will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

**12 Sunday**

Sunday Afternoon Live: The Elvehjem Concert Series, UW-Whitewater Faculty, 2:30 p.m., Gallery III

**16 Thursday**

Docent Beverly Calhoun will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

**19 Sunday**

Docent Sybil Robinson will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

**19 Sunday**

Sunday Afternoon Live: The Elvehjem Concert Series, Parry Karp, cello, and Frances Karp, piano, 2:30 p.m., Gallery III

**19 Sunday**

Slide-lecture, "Church and State: The Marvels of Medieval Britain—The Castle," by Frank Horlbeck, professor of art history, UW-Madison, 4:00 p.m., Elvehjem room 160

**22 Wednesday**

Lecture, "Behind the Scenes at Tandem," by Paula McCarthy Panzcenko, executive director, Tandem Press, UW-Madison, 5:15 p.m., Elvehjem room 150. Sponsored by the Friends of the UW-Madison Libraries.

**23 Thursday**

Docent Sylvia Hultkrans will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

**26 Sunday**

Docent Sylvia Hultkrans will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

**26 Sunday**

Lecture, "Museums into the Future: A Case Study in Minneapolis," by Evan Maurer, director and chief executive officer, Minneapolis Institute of Arts, 1:30 p.m., Elvehjem room 140

**26 Sunday**

Sunday Afternoon Live: The Elvehjem Concert Series, Wingra Woodwind Quintet, 2:30 p.m., Gallery III

MARCH

**2 Thursday**

Docent Sallie Olsson will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

**Opening Reception for Rosenquist Exhibition**

Invite a friend to join you at the Elvehjem Museum of Art's evening reception to celebrate the opening of the exhibition *James Rosenquist: Time Dust* on Friday, March 3 from 5:00 p.m. to 7:00 p.m. The event will feature live music, hors d'oeuvres, and a cash bar. Members and museum patrons are encouraged to introduce their friends to the museum by inviting them to attend this festive event. The reception is free and open to the public.

**3 Friday**

Public reception for *James Rosenquist: Time Dust, Complete Graphics 1962-1992*, 5:00-7:00 p.m.

**4 Saturday**

*James Rosenquist: Time Dust, Complete Graphics 1962-1992* opens and is on view through April 30 in galleries VII, VIII, Mayer, and the top floor

**5 Sunday**

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

**5 Sunday**

Sunday Afternoon Live: The Elvehjem Concert Series, Pro Arte Quartet, 2:30 p.m., Gallery III

**9 Thursday**

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

**12 Sunday**

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

**12 Sunday**

Sunday Afternoon Live: The Elvehjem Concert Series, Solon Pierce, piano, 2:30 p.m., Gallery III

**16 Thursday**

Docent Nancy Webster will give a 40-minute tour on "The Value of Art for Children," 12:20 p.m., Paige Court

**19 Sunday**

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

**19 Sunday**

Sunday Afternoon Live: The Elvehjem Concert Series, Michael Nicolella, guitar, 2:30 p.m., Gallery III

**23 Thursday**

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

**26 Sunday**

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

**26 Sunday**

Sunday Afternoon Live: The Elvehjem Concert Series, Norman Paulu, violin, 2:30 p.m., Gallery III

**26 Sunday**

Slide-lecture, "Church and State: The Marvels of Medieval Britain—The Country House," by Frank Horlbeck, professor of art history, UW-Madison, 4:00 p.m., Elvehjem room 160

**30 Thursday**

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court



## Department of Art, Video and Gallery Lecture Surveys

In conjunction with the *Sixth Quadrennial Exhibition of the UW-Madison Department of Art Faculty*, the department of art has produced a videotape about its members. The format features an introduction to the faculty members who, in five-minute segments, discuss their artwork in their studios and show images of the work. The video runs approximately seventy-five minutes and may be viewed during gallery hours in Paige Court.

Chairs of the media areas of the of art department will provide lunchtime lectures on the work of faculty members in their respective areas: the two-dimensional area will be represented by Richard Lazzaro, the three-dimensional area will be represented by Thomas Loeser, and the graphics area, by John Rieben. These lunchtime lectures will take place early in the second semester. A schedule will be available from museum education after January 10 by calling 608 263-4421.

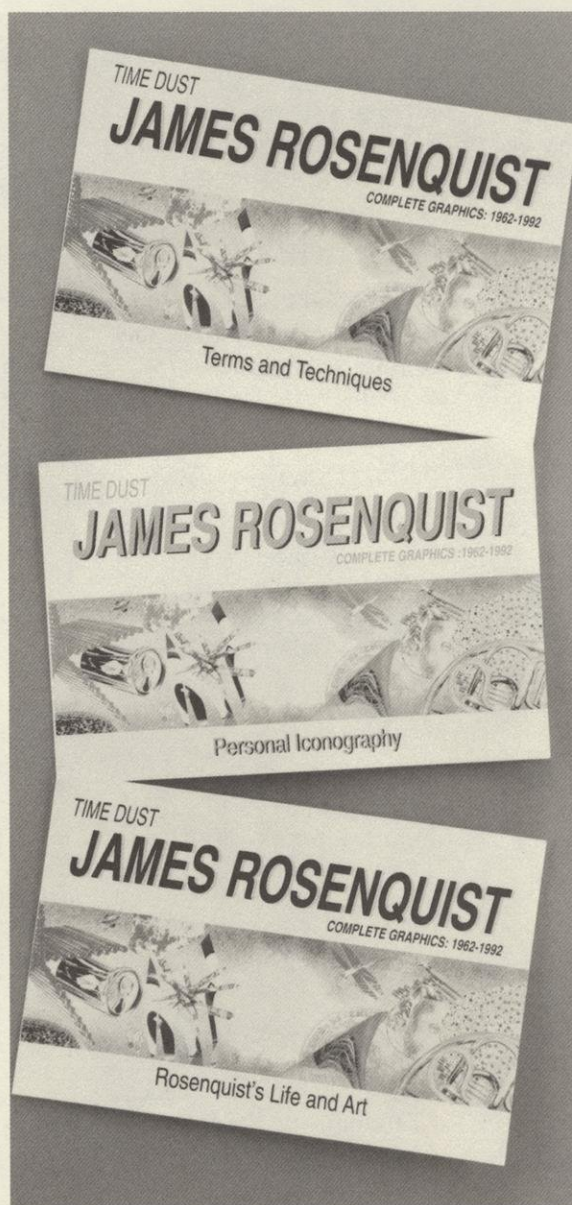
## Videotape and Gallery Guides Inform James Rosenquist Retrospective

Visitors to *James Rosenquist: Time Dust, Complete Graphics 1962-1992* may view the videotape "Welcome to the Water Planet" to increase their understanding of Rosenquist's recent printmaking. The production illustrates the highly collaborative and experimental nature of Rosenquist's prints as he created a suite of 5 x 10 ft. colorful images at the printmaking workshop Tyler Graphics Limited in 1989. He and master printer Ken Tyler combine the fluid, unpredictable nature of liquid paper pulp with stencils and lithography to create images in "acid rock" colors.

The video's title, "Welcome to the Water Planet," alludes not only to one of first images in this series, "The Bird of Paradise Approaches the Hot Water Planet," but also to the artist's interest in nature: both the planet earth as seen from space and the earthly view of tropical plants, animals, fish, and sunlight of Rosenquist's Florida home. The tape lasts about one-half hour and may be viewed daily in the niche between galleries I and VIII.

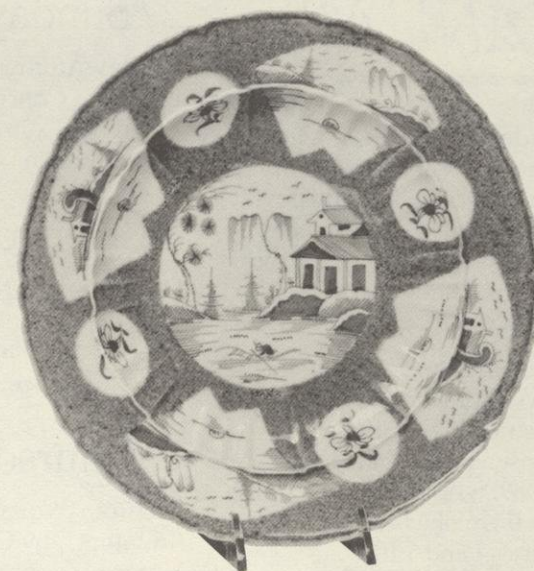
For background on the artist's thirty years of printmaking a trio of gallery guides will be available to visitors to the exhibition. One guide, "Rosenquist's Life and Work," covers his role as an early proponent of pop art, his beginnings as a sign painter, and his continuing fascination with the images of popular culture, both in painting and printmaking.

The second guide, "Terms and Techniques," defines twenty printmaking techniques used by Rosenquist. The often mysterious symbols which he uses in his prints are illustrated and explained in the third guide, "Personal Iconography." Smokestacks, for example, are an obvious sign of air pollution and reminder of the artist's concern for the environment. A more



obscure political message is the personal icon, a General Electric company logo, which Rosenquist equates with forced patriotism.

These education materials have been distributed by the Montgomery Museum of Art as part of a museum educators consortium consisting of the Elvehjem and the four other museums circulating this exhibition. College and public school teachers who would like copies of the gallery guides for their students prior to a visit should call curator of education Anne Lambert at 608 263-4421 to request them.



Soup Plate, ca. 1765 from the Gordon and Josephine S. McGeoch Memorial Collection, on display in the niche between galleries V and VI.

## Lecture on Worcester Porcelain Display

Catherine Hurtgen, guest curator for an exhibition of the museum's porcelains from the English Royal Worcester Factory, will present the second in a pair of lectures related to these ceramic wares. Calling her lecture "Worcester and Its Imitators," she will describe the popular and durable blue-and-white porcelains made at the Worcester Factory in the eighteenth century and introduce other English factories who copied these ceramics. Hurtgen will discuss differences in the Worcester examples and those of rival factories Caughley, Bow, and Lowestoft, including variations in color, painting, and glazes. The lecture will be illustrated with slides in room 140 on Thursday, January 26 at 5:30 p.m.

Among the many people attending the Elvehjem's fall fund-raiser, held on September 30, were Paula Panczenko, executive director of Tandem Press; guest of honor Gronk, creator of the top floor gallery mural; and UW-Madison chancellor David Ward.





# Seven Notable Gifts Enrich Collection

Retired art teacher Mary Katharina Williams recently donated seven nineteenth-and twentieth-century works in several media to the Elvehjem. Mary Williams taught art at the University of North Carolina and at UW–Stout in Menomonie. Although she received her BS from the University of Wisconsin in Madison in 1928 and her MA the next year, she studied art in Venice and ever after spent part of the year in Florence. Mary Williams, who celebrated her ninetieth birthday in October 1994, lives now at Nazareth House in Stoughton.

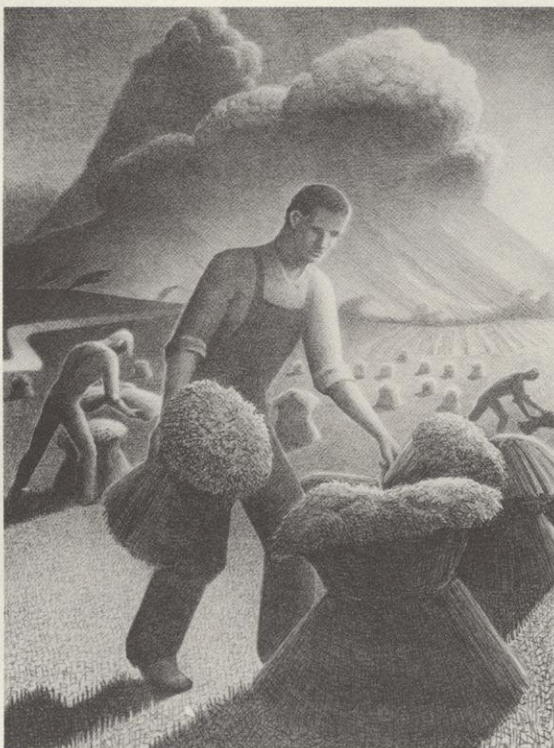
An 11<sup>1</sup>/<sub>4</sub> x 13<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub> inch bronze was probably modeled in clay in the 1930s by French sculptor André Beaudin (1895–1980) and later cast in bronze at the Valsuani Foundry. Untitled, the curvilinear profiles are articulated in a cubist manner to suggest human forms. A pochoir (stencil print) by Georges Braque (French, 1882–1963) is possibly a unique bon à tirer (approved artist's proof) of birds which are recurring elements in Braque's work. Untitled and undated, the print shows a black abstract bird in flight and a black blotch on a sky blue ground. British illustrator Claire Veronica Hope Leighton (1901–1989) made the wood engraving *Man Cutting Wood* in 1929 for a fine edition book.

Another engaging gift from Mary Williams is a drypoint by Pablo Picasso (Spanish, 1881–1973). From a set of six published in an edition of 200, *Flammarion*, 1953, has soft lines which form the profile of a woman. In this drypoint process, Picasso scratched directly into metal plate with marvelous economy of line. *Approaching Storm*, a 1941 lithograph by Grant Wood (American, 1891–1942), illustrates so well Wood's interest in the repetition of lines to form a rhythmic composition. Note the reiteration of the lines of the rain in the haystacks, of the trees in the bent figures. This print was from an edition of 250 published by Associated American Artists in 1941.

Jack Butler Yeats (Irish, 1871–1957) was the brother of the poet William Butler Yeats and son of the portrait painter John Butler Yeats. Known to his peers as a book illustrator for the nation's literary elite, he was active in the Irish nationalist movement. *The Old Huntsman* drawn about 1915 shows a caricature of a country gentleman. Spaniard Narcisse Diaz de la Pena (1807–1876), was a member of the Barbizon School, a group of artists who with François Millet (1814–1875) settled in Barbizon near Paris to paint landscapes and scenes of rural life. Untitled and undated, this miniature oil on panel glows with the luminescent quality for which Diaz de la Pena is well known.



Jack Butler Yeats (Irish, 1871–1957), *The Old Huntsman*, ca. 1915, ink and watercolor on paper, Gift of Mary Katharina Williams, 1994.22



Grant Wood (American, 1891–1942), *Approaching Storm*, 1941, lithograph, 19 x 14<sup>1</sup>/<sub>2</sub> in. Gift of Mary Katharina Williams, 1994.21

Donations such as these from Mary Williams are a major means of expanding the Elvehjem's permanent collection. In addition to works of art, donors also may contribute to a general endowment for purchasing art or set up a named endowment. Especially for the museum's twenty-fifth anniversary in academic year 1995–96, we ask alumni and friends to help us commemorate this occasion and enhance our educational mission with a work or art or contribution to an art purchase fund. Additions to the permanent collection must be approved by the Accessions Committee.



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



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Permit No. 658



**Gallery Hours**

Sunday-Saturday 9 a.m.-5 p.m.

**Museum Shop Hours**

Monday-Saturday 9 a.m.-5 p.m.

Sunday 11 a.m.-5 p.m.

Museum is closed New Year's Day

**Kohler Art Library**

For library hours call (608) 263-2258

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

**Admission is free**

## artscene

January/February/March 1995

*Important Dated Information!*

ELVEHJEM

MUSEUM SHOP



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**THE MAGNETIC POETRY KIT**,  
MORE THAN 400 WORDS AND WORD **FRAGMENTS**  
MOUNTED ON MAGNETIC MATERIAL. A FRIDGE  
OR FILE CABINET BECOMES A **LITERARY** WORKSHOP  
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