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Elvehjem Museum of Art

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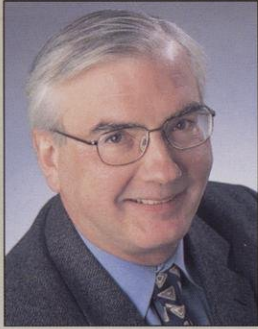
ARTSCENE

ELVEHJEM MUSEUM OF ART



JANUARY - JUNE 2005
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FROM THE DIRECTOR



Upon being asked to jury a community art show last year, I found myself contemplating the more general question of what makes good art. The statement “taste is relative” is a cliché in our culture. We know what we like and rightly defend our right to do so. However, when this phrase denies objective criteria for judging the visual arts, it is an unfortunate misconception. There are indeed objective criteria to determine quality in the visual arts. To look at another art form, such as music for comparison, we would never deny the importance of having a special voice or a talent with an instrument. We would also readily acknowledge the necessity of dedication and arduous practice to develop that talent or voice to a high level of skill. It is only after someone has mastered the necessary vocal or musical skills necessary that we begin to look for the personal qualities that the practitioner, now having the right to be called an artist, brings to his or her particular art form. The same is true of the visual artist.

Talent is demonstrable in the visual arts. Put 100 children in a room and ask them to draw a tree. Some will be uninterested in the exercise; others will complete the exercise in a predictable manner; a few will produce unexpected and amazing results. Some of the latter may choose art as a career. Of these, only some will be willing to pay the price of long, lonely hours in the studio that are required to master a particular artistic discipline. Some of these will become engaged in the creative dialogue between artists about what their particular art form means to culture and society; others will not. Eventually, some will become involved with galleries, museums, and the art market, others will not. All of these factors significantly contribute to the place an artist achieves in his or her field.

In judging an art exhibition, ideally one would like to know about the artist’s personal goals and then explore how well they were attained in a particular work. However, this is rarely possible and not necessarily practical since most artists express themselves primarily through their art. The juror, therefore, must deduce the artist’s goals from the works themselves and, frankly, may not always make the right conclusion. The judge is always aware that someone else, given the same task, might come up with different results.

Yet any director of an art museum is regularly asked to give an opinion on the works of art. Are such opinions only opinions? Are they totally arbitrary? Are they more valid than anyone else’s opinion, or, are they only equal to but different from everyone else’s opinion? The answers to these questions has been much studied and debated in the fields such as aesthetics, art history, sociology, psychology, among others. I cannot presume to answer any of them. I can only offer an opinion based on my experience. I think of a visit to an art gallery, artist’s studio, or a museum as a visit to the ophthalmologist: “Which is better, A or B?” over and over, again until one arrives at some conclusion under the given circumstances. Such constant exercise of comparing works of art, prolonged and complicated over the years, is what makes one person’s opinion more objective than that of another. Is it an absolute science? No, it is not. But I hope it has some value.

Russell Sanayudha



The Glassy Surface of a Lake

The astounding installation *The Glassy Surface of a Lake* by the internationally known artist Xu Bing will be on view in Paige Court through June 26, 2005. Xu Bing's most ambitious installation to date, *The Glassy Surface of a Lake* consists of a 1000-word text from *Walden* by Henry David Thoreau written in nine-inch high aluminum letters in a font designed by the artist. Rendered in a lighter weight is an image of a bird discernible in the body of the text. In the very center, a portion of the text breaks free and cascades to the floor below into a pile of illegible random letters. More than six miles of wire were required to string together the 6,400 letters that were made to the artist's specifications in Bangkok, Thailand. Many art students and volunteers worked for months with the Elvehjem installation crew to complete this labor-intensive project. See cover image.

PERSPECTIVES

AFRICAN ART FROM THE BAREISS FAMILY COLLECTION

Masks, sculpture, ceramics, metalwork, and textiles from about twenty cultural groups across sub-Saharan Africa dating from the eighteenth to early twentieth centuries will be on view through May 29, 2005, on the mezzanine. These aesthetic objects illustrate ideas of performance, power, encounter, and design. Masks from cultural groups in the Democratic Republic of Congo, Angola, and Mozambique, and a rare life-size wooden marionette from Sukuma peoples in Tanzania exhibit the creativity African societies bring to performance. Such emblems of authority as leadership staffs and "power figures" from Songye peoples of the Democratic Republic of Congo demonstrate ideas of power. These dramatic figures were designed to embody spiritual and ancestral power to influence and protect individuals and communities.

Other works from west and central Africa represent contact between Africa and the western world, through trade and colonialism. An eighteenth- to twentieth-century wood and bronze crucifix from the Kongo peoples of the Democratic Republic of Congo attests to the long and complex history of Christianity brought by the Portuguese at the end of the fifteenth century. Personal arts such as pottery and textiles from west to central Africa demonstrate inventive and dynamic design; these include miniature, finely woven, covered baskets made by Tutsi artists in

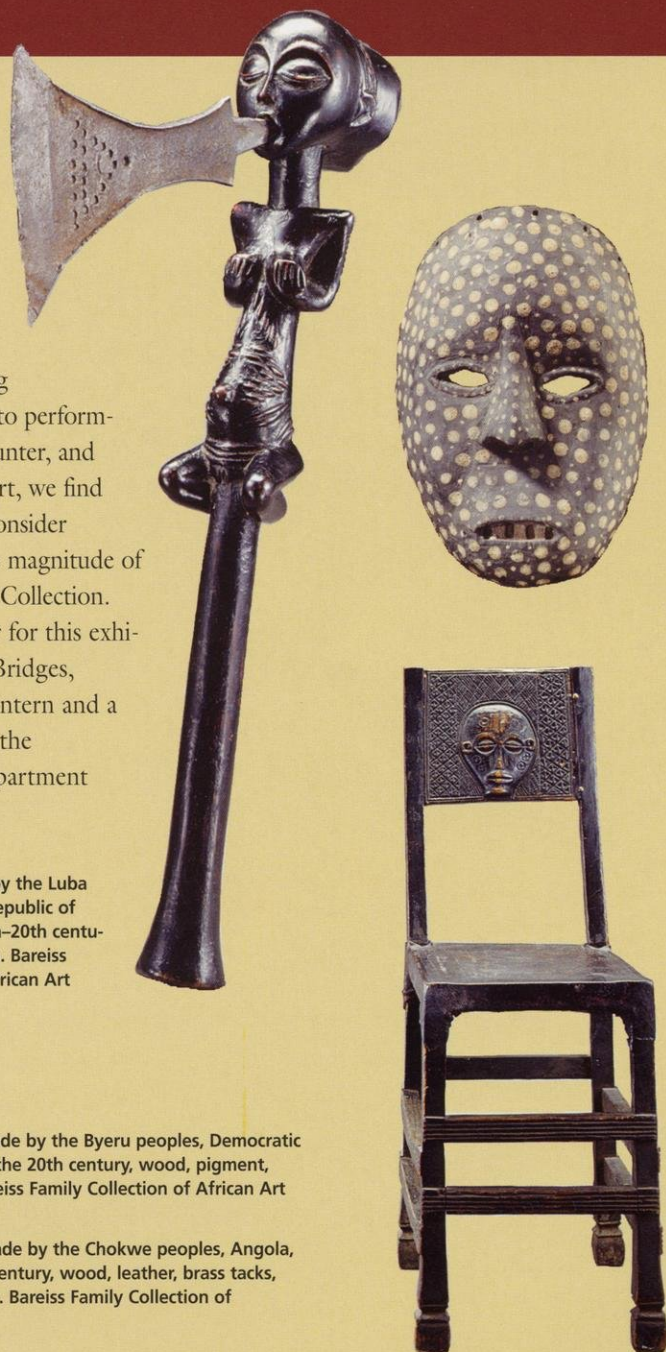
Rwanda during the twentieth century. By looking at objects relating to performance, power, encounter, and design in African art, we find multiple ways to consider African art and the magnitude of the Bareiss Family Collection.

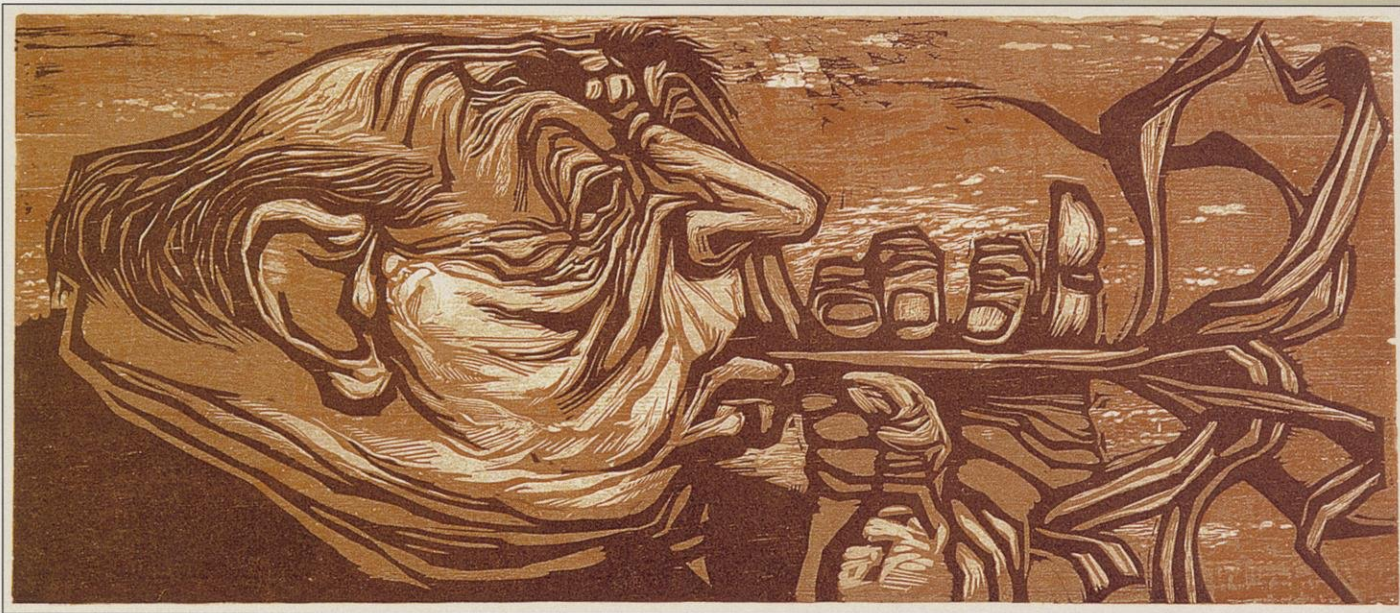
Guest curator for this exhibition is Nichole Bridges, Bareiss curatorial intern and a PhD candidate in the UW-Madison Department of Art History.

Leadership Ax, made by the Luba peoples, Democratic Republic of Congo, in the late 19th–20th century, wood, iron, H. 59 in. Bareiss Family Collection of African Art

Above right: Mask, made by the Byeru peoples, Democratic Republic of Congo, in the 20th century, wood, pigment, 10 x 6 5/8 x 3 1/2 in. Bareiss Family Collection of African Art

Right: Chief's Chair, made by the Chokwe peoples, Angola, in the late 19th–20th century, wood, leather, brass tacks, 33 1/4 x 12 1/4 x 19 3/8 in. Bareiss Family Collection of African Art





Ray Gloeckler (American, b. 1928), *Hornblower*, 1980, color woodcut, 7⁵/₈ x 18 in.

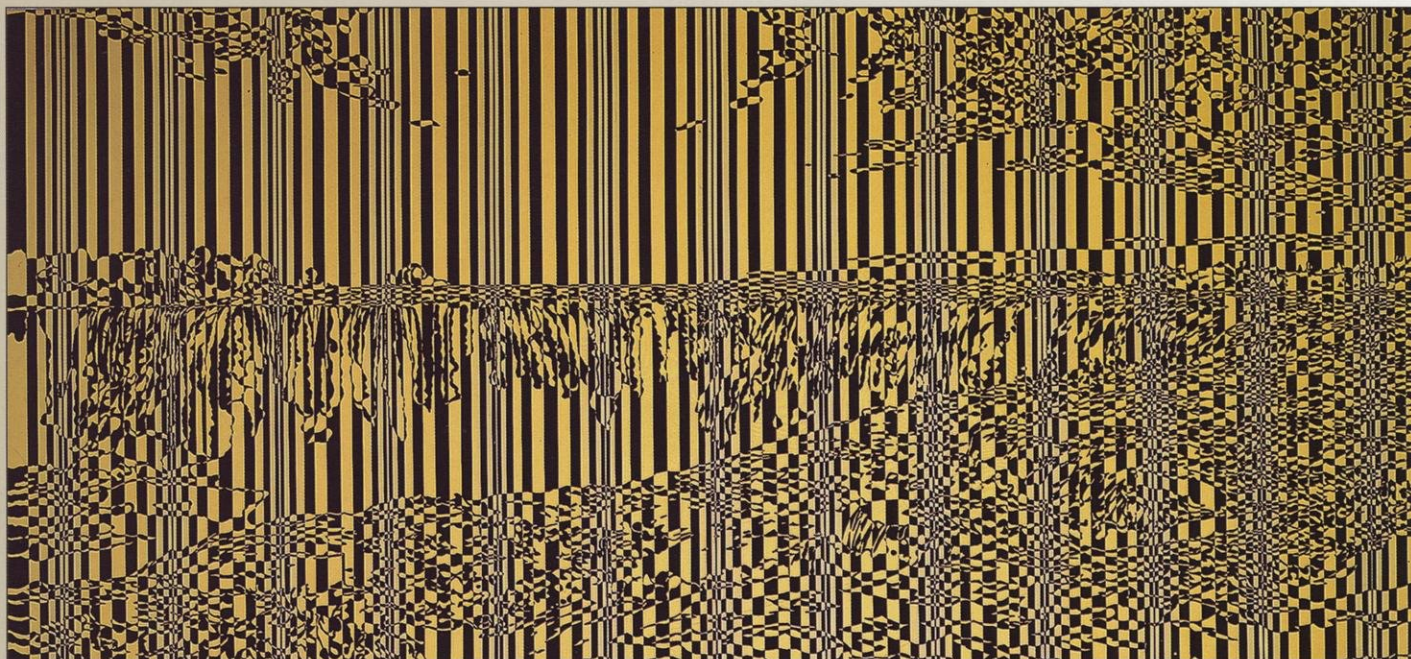
Woodcuts by Ray Gloeckler

With a sharp eye for the ludicrous in American society and an abiding sense of humor, Ray Gloeckler creates images that lampoon the inflated and celebrate the everyday. The exhibition, on view in Mayer Gallery through January 23, 2005, is a selection from over 200 editions of prints the artist has created since 1956.

Ray Gloeckler has made woodcuts since 1955 when he was an assistant professor at the University of Wisconsin at Oshkosh. He had taken his degrees from the University of Wisconsin in Madison and returned to the art department here in 1961, becoming a full professor in due course, and retiring as professor emeritus in 1993. His prints became increasingly sophisticated; he mastered the most demanding type of woodcut, the finely wrought wood engraving. His subject matter was always derived from his world, often the public world of politics and life in America, and sometimes his own personal world.



Ray Gloeckler (American, b. 1928), *The Man from Portage*, 1969, color woodcut, 30 1/2 x 21 in.

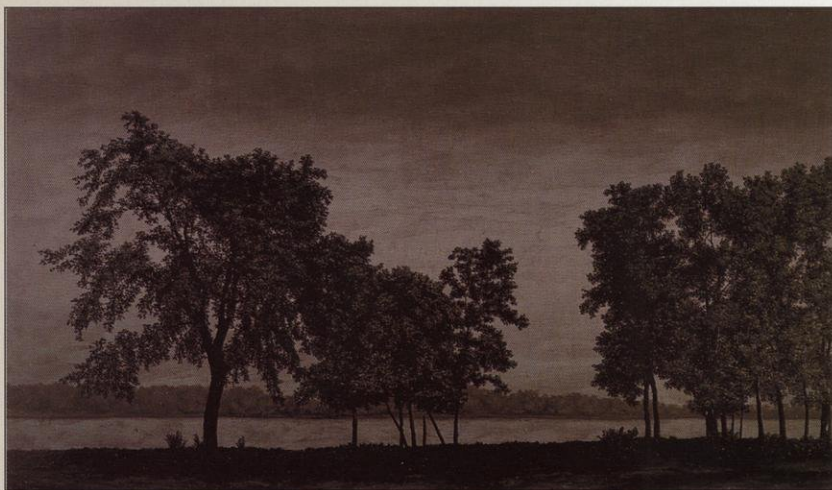


David Klamen (American, b. 1961), *Learning Nature 2*, 1998, acrylic on canvas, 96 x 204 in. David Klamen

DAVID KLAMEN: Paintings, Watercolors, and Drawings

Klamen's work will be on view through February 27, 2005, in Brittingham Galleries VI, VII. *Los Angeles Times* art critic David Pagel says: "On first view, an exhibition by David Klamen looks like a group show ... On second look, it becomes clear that ... there's not a curator out there who could bring together such a felicitous arrangement of wide-ranging paintings that made so much visual sense while looking so distinct."

David Klamen is committed to creating visual experiences that are both aesthetically satisfying and visually challenging. A significant body of his work consists of realistic paintings and drawings of exotic animals, oriental vases, poetic landscapes, and architectural interiors. In these compositions, single objects or animals are highlighted for contemplation by the viewer; the landscapes and interiors are always empty and silent. Simultaneously, and in contrast to this serene realism, Klamen pro-



David Klamen (American, b. 1961), *Untitled*, 2002, oil on linen, 36 x 62 in. David Klamen and Richard Gray Gallery, Chicago/New York

duces nonfigurative work that is highly energized, featuring barcode-like images whose op-art color effects, metric repetition of line, and/or electric geometry pulsate and resist immediate visual capture. Klamen is professor of fine arts, Indiana University Northwest in Gary, Indiana.



Suzan Frecon (American, b. 1941), *Untitled*, 2003, watercolor on old Indian ledger paper, 11 1/4 x 22 in. Private collection

Minimalist Art Now

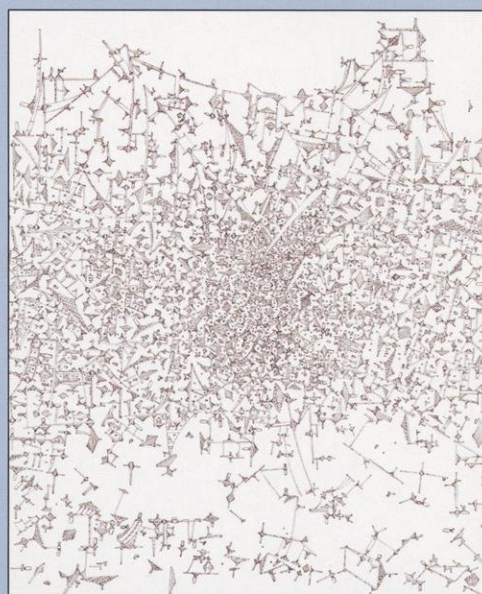
From February 5 through April 10, 2005 in Mayer Gallery contemporary minimalist artists, both emerging and established, will be showcased. Rooted in the tradition of sixties and seventies austerity exemplified by Agnes Martin, Robert Ryman, and Richard Tuttle, this new brand of severe art values the same expanses of black, white, and gray; the same geometry of lines, bands, and grids; and the same less-is-more seriousness of vintage minimalist art. The minimalists of today simultaneously celebrate the beauty of mathematical, geometric, and logical formalism, while questioning the very methods and aims on which technical thinking is based.

The paintings, drawings, and sculpture in

this exhibition illustrate the inherent tension between humanity and the conceptual and technical systems we experience. The works also emphasize the importance of the process of art-making; they focus attention on the technicalities involved in their own production, rather than ignoring or obscuring these details of composition. The show features works of art from the collection assembled by UW-Madison alumnus Joseph Cunningham and his partner Bruce Barnes. Cunningham, a member of the Elvehjem Council, is guest curator for the exhibition. Cunningham received his BA from UW-Madison and PhD from the City University of New York Graduate Center. He recently accepted the position of curator of contemporary art at Detroit Institute of Arts.



Stephan Gritsch (Swiss, b. 1951), *Untitled: 1:1*, 1989, cast bronze, 11 1/2 x 8 1/4 in. Private collection



Marco Maggi (Uruguayan, b. 1957), *Nine-step Drawing: Manual to Settle Sediments*, 2002, pencil on paper, 20 x 16 in. Private collection

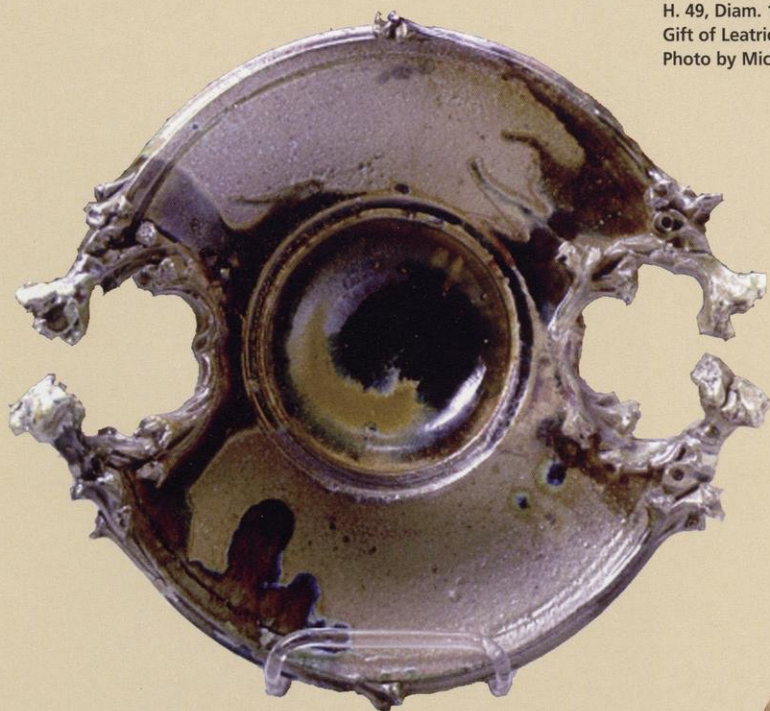
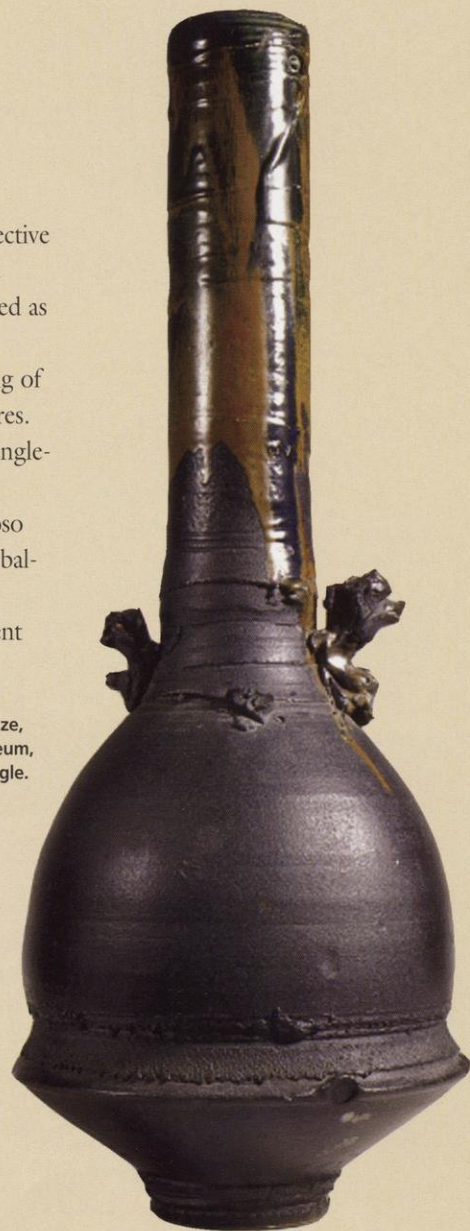
DON REITZ: Clay, Fire, Salt, and Wood

On view in Brittingham Galleries, VI, VII from March 12 through June 5, 2005, this retrospective of UW–Madison art department faculty member (1962 to 1988) features seventy-five ceramic works that Reitz created between 1960 and the present. Born in 1929, Don Reitz is recognized as one of the most important and influential ceramic artists of this century. Trained at Alfred University in the early 1960s, Reitz has pursued a life-long investigation of salt and wood firing of his ceramic pieces in order to preserve the energy and freshness of his artistic marks and gestures.

Finding that the texture and unpredictability of salt-firing suited his work, Reitz almost single-handedly revived this neglected technique and developed colors and surface effects previously unknown in salt-firing. Juggling and manipulating the variables in each firing, Reitz is a virtuoso who relishes knowing what he can control and what he cannot, and his work maintains a fine balance between technical mastery and improvisation.

This exhibition was organized for the Elvehjem by guest curator Jody Clowes, independent researcher and curator in decorative arts.

Don Reitz (American, b. 1929), *Tea Stack*, 1970–75, stoneware, salt glaze, H. 49, Diam. 16 in. Racine Art Museum, Gift of Leatrice S. and Melvin B. Eagle. Photo by Michael Tropea



Don Reitz (American, b. 1929), *Cut Out*, ca. 1977, stoneware, salt glaze, 15 x 13 1/4 x 3 1/2 in. Collection of Leatrice and Melvin Eagle. Photo by Michael Eaton



Don Reitz (American, b. 1929), *Covered Jar*, 1999, stoneware, H. 20, Diam. 19 in. Courtesy of Maurine Littleton Gallery, Washington, D.C. Photo by Michael Eaton

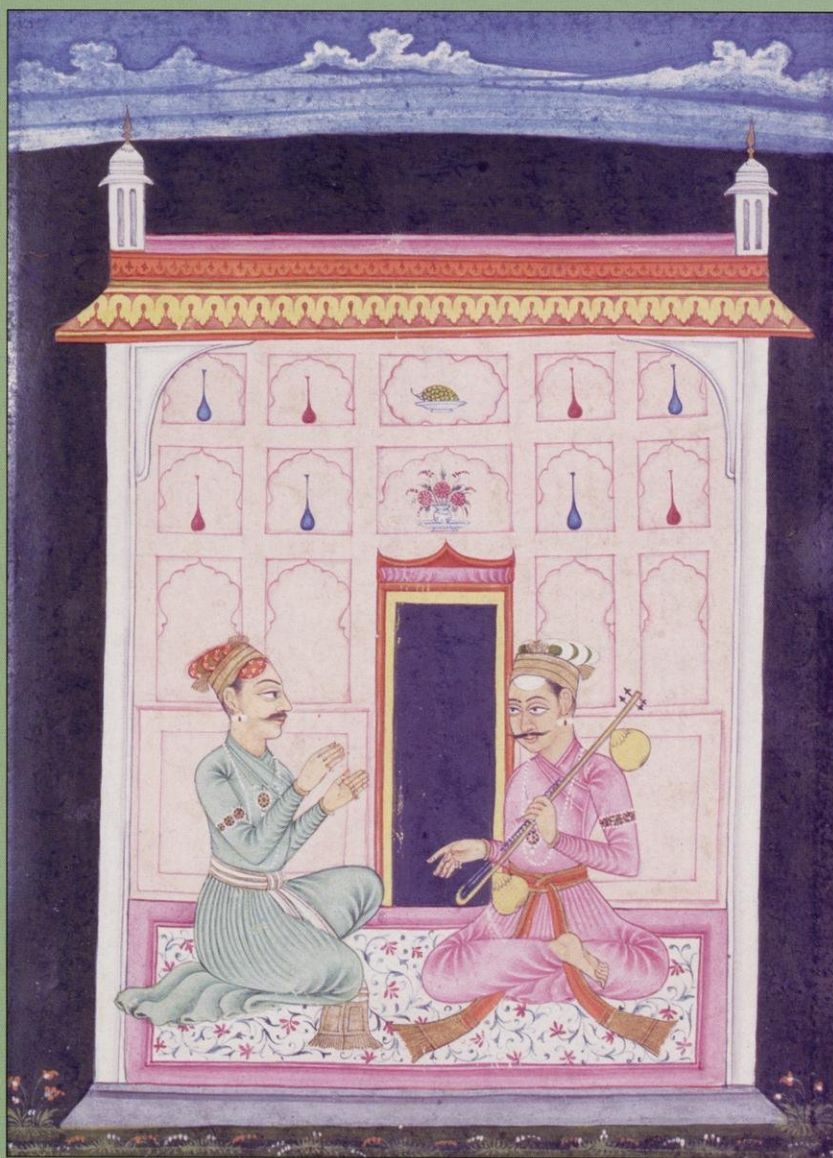
VISIONS OF INDIA The Jane Werner Watson Collection

On view in Mayer Gallery, April 23 through June 26, 2005 will be a selection of Indian miniature gouache paintings collected by UW alumna Jane Werner Watson. The most exquisite Indian manuscripts contained miniature paintings as illustrations to their texts. These paintings embellished the splendor of the great tales and were executed

in detail so fine that they were said to be painted with brushes with only three hairs. They were made as intimate accompaniments to their texts. However, over the centuries, they have often been detached from their texts and collected for the images alone. Though most of us can only imagine what it must have been like to read a book embellished with such treasures, we have the opportunity to see a selection of these marvelous objects at the Elvehjem.

In the exhibition *Visions of India*, the Elvehjem displays works bequeathed to the museum by Jane Werner Watson, an avid collector of the art form. Although the Watson collection was presented over many years—starting in the 1960s before the museum opened, most of the works to be shown in this exhibition are part of the final, generous bequest of Mrs. Watson and have not been seen in Madison for the last thirty years. The exhibition, assembled in memory and appreciation for Jane Watson's great generosity, will provide a glimpse of these splendid new acquisitions.

Born in Fold du Lac, Wisconsin in 1915, Jane Werner graduated from the University of Wisconsin in 1936 with a BA in English. Employed by Western Publishing Company from 1938 to 1958 as editor and writer, she was named Woman of the Year in Literature by the *Los Angeles Times* in 1958. Jane and her husband Earnest collected these paintings in India when he was assigned as science attaché to the United States Embassy in New Delhi in 1960–62 and on visits to India for the next few years.



Rāgaputra Kanara. Pahari style, mid 18th century, gouache and gold on paper, 8 1/4 x 6 in. Bequest of Jane Werner Watson, 1.1970.23

WITH FRIENDS

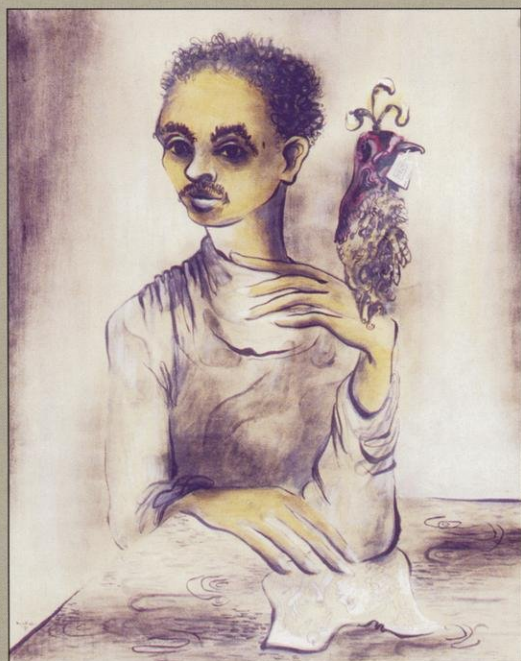
Six Magic Realists, 1940–1965

This exhibition, on view June 18 through September 18, 2005 in Brittingham Galleries VI and VII, focuses on the art and friendships of the American artists Gertrude Abercrombie (1909–1977), Sylvia Fein (b. 1919), Marshall Glasier (1902–1988), Dudley Huppler (1917–1988), Karl Priebe (1914–1976), and John Wilde (b. 1919). The show includes fifteen to twenty works by each artist made between 1940 and 1965. The first intensive study of this close-knit group explores the artistic and personal relationships they shared.

The exhibition and accompanying catalogue will provide insight into a figurative branch of postwar American Modernism that has been often neglected in favor of Abstract Expressionism. The exhibition has been organized for the Elvehjem Museum of Art by guest curator Robert Cozzolino, assistant curator at the Pennsylvania Academy of the Fine Arts.



Gertrude Abercrombie (American, 1909–1977), *The Magician*, 1964, oil on linen, 20 x 24 in. University Galleries, Illinois State University, Normal



Karl Priebe (American, 1914–1976), *Charles Sebree with a Hooded Falcon*, 1942, casein on cardboard, 16 x 14 in. John M. Huppler. Photo by Jim Wildeman



Sylvia Fein (American, b. 1919), *Lady Writing a Love Letter in a Landscape*, 1954, egg on tempera on panel, 29 5/8 x 21 1/8. Photo by Cory Radlund

ELVEHJEM ACQUIRES MAJOR ENGLISH PAINTING

The Voyage of St. Brandan, executed in 1908 by the English artist Edward Reginald Frampton (1872–1923), is a monumental canvas (54 x 72 inches) intended from its creation as an exhibition picture. The painting, which was first exhibited at the New Gallery in London in 1908, received honorable mention at the Paris Salon in 1910. The exhibition review published in *The Times* of London on April 24, 1908, states that the “illustration of Matthew Arnold’s poem is either too realistic for its convention or too conventional for its realism. There is a very villainous Judas and a very terrified Saint, but the picture arouses curiosity rather than any other emotion.”

The subject of this picture is taken from the narrative poem “Saint Brandan” by Matthew Arnold (English, 1822–1888), which was first published in *Fraser’s Magazine for Town and Country* in July 1860. The painting shows the harrowing moment in which the seafaring saint encounters the tormented figure of Judas Iscariot chained to an iceberg. The meeting of the two men is vividly recounted by Matthew Arnold in his poem:

At last—(it was Christmas night;
Stars shone after a day of storm)—
He sees float past an iceberg white,
And on it—Christ?—a living form.

That furtive mien, that scowling eye,
Of hair that red and tufted fell—
It is—Oh, where shall Brandan fly?—
The traitor Judas, out of hell!

Palsied with terror, Brandan sate;
The moon was bright, the iceberg near.
He hears a voice sigh humbly: “Wait!
By high permission I am here.”

Judas goes on to explain to St. Brandan that he was granted a yearly respite from the fires of Hell for a charitable act committed in his lifetime:

“Once every year, when carols wake,
On earth, the Christmas-night’s repose,
Arising from the sinners’ lake,
I journey to these healing snows.

I stanch with ice my burning breast,
With silence balm my whirling brain.”

St. Brandan (also spelled Brendan), an Irish monk, abbot, and monastic founder, was born in 484/486 near Tralee, now in County Kerry, and died in 577 at Annaghdown, County Galway. He is also referred to as Brendan of Clonfert (referring to the major monastery he established and where he is buried) and Brendan the Navigator due to his historical as well as legendary sea voyages. A seven-year journey on the Atlantic Ocean in search of the “Promised Land of the Saints” is recounted in the Irish epic narrative *Navigatio sancti Brendani* (The Voyage of St. Brendan), transcribed in Latin as early as the tenth century and popular in vernacular translations in succeeding centuries. The search for the mythical St. Brendan’s Isle is cited as one of the factors that inspired Christopher Columbus to undertake a sea voyage to discover the New World.

Currently on view in Brittingham Gallery V, this painting is a wonderful example of the lasting impact of the Pre-Raphaelite Brotherhood on British painting into the twentieth century. The style of the founders of the Pre-Raphaelite Brotherhood, William Holman Hunt, John Everett Millais, and Dante Gabriel Rossetti, was characterized in the late 1840s and 50s by intense color, tight handling of the paint and a predilection for medieval subject-matter. The second generation of Pre-Raphaelite artists was headed by Edward Burne-Jones whose work and that of his followers in the later nineteenth century contributed to the broadening of the style, a shift to a more muted palette, and a more intensely poetic content. Following closely the decorative example of Burne-Jones and the French painter Puvis de Chavannes, whose retrospective exhibitions of 1892 and 1898, respectively, had a profound effect on the young artist, Frampton’s work combines the muted coloring of the later Pre-Raphaelites with a reliance on the distinct linear quality of Italian Renaissance painting. The origins of Frampton’s schematic style can be traced to the training he received from his father working in stained-glass. The



Edward Reginald Frampton (English, 1872–1923), *The Voyage of St. Brandan*, 1908, oil on canvas, 54 x 72 in. Elvehjem Museum of Art General Endowment Fund purchase, 2004.70

flowing quality of line expressed in the saint's whirling scarf, Judas's brown cloak caught by the wind, and the curling whitecaps of the agitated sea is related to the sense of movement central to Art Nouveau. Frampton was an avid sailor, which accounts for his particularly sensitive rendering of this marine subject.

The Elvehjem Museum of Art owns a second work by Edward Reginald Frampton, *Spring*, 1911, tempera on paper, 14 x 16 inches, Edward Blake Blair Endowment Fund purchase, 1997.32, which was included in the *Recent Acquisitions* exhibition organized by the museum in 2002.

Elvehjem Sculpture on Loan to Exhibition

Lee Bontecou's sculpture, *Untitled*, 1961, returned to Madison in October 2004 after touring in the exhibition *Lee Bontecou: A Retrospective* in Los Angeles, Chicago, and Queens. After vanishing from the art world in 1971 following a meteoric rise to fame in the early 1960s, the artist Lee Bontecou was rediscovered in 1993 by Elizabeth Smith, James W. Alsdorf chief curator at the Museum of Contemporary Art in Chicago. Together with Ann Philbin, director of the UCLA Hammer Museum, Smith organized an exhibition of Bontecou's work that unveiled to the public work the artist had produced in the last thirty years, as well as the earlier work for which she was known. *Lee Bontecou: A Retrospective* was on view at the UCLA Hammer Museum in Los

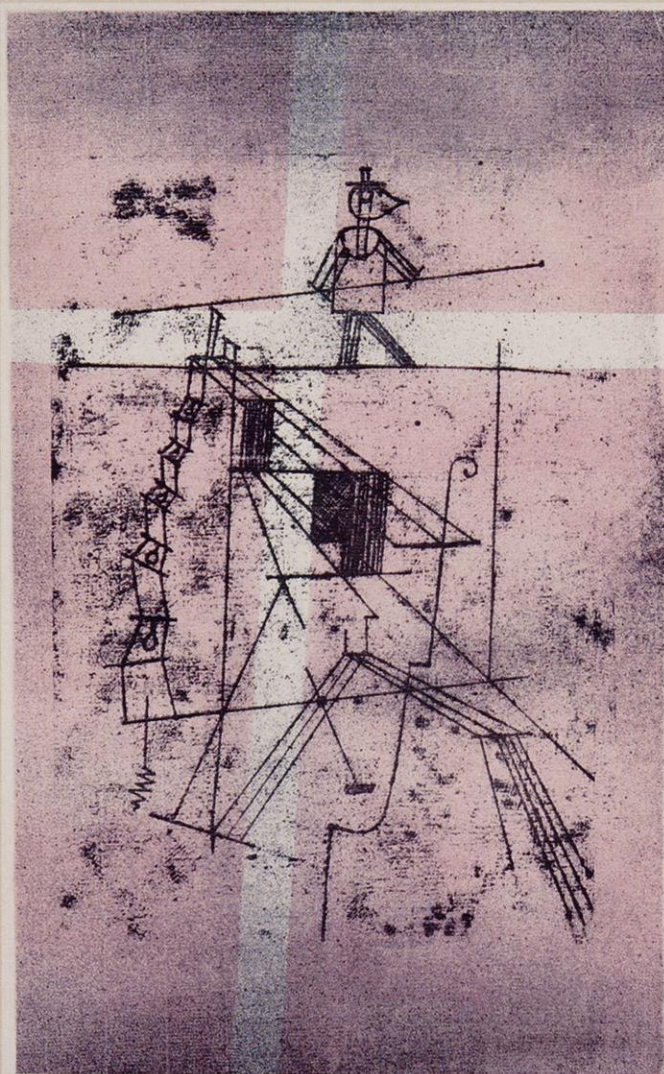
Angeles, October 4, 2003–January 12, 2004; Museum of Contemporary Art, Chicago, February 23–May 24, 2004; Museum of Modern Art, Queens, August 18–September 27, 2004. The retrospective included over 100 of her sculptures and drawings. The exhibition catalogue, *Lee Bontecou: A Retrospective* (New York: Abrams, 2003), contains insightful essays by Smith, Robert Storr, Donald Judd, Mona Hadler, and Donna De Salvo, which provide a rich context in which to consider this prolific and enquiring artist's life work.

In his review of the exhibition for *The Nation* (September 27, 2004), Arthur Danto explains: "The immense advantage of seeing those works of the 1960s in the retrospective context of what pre-

WORKS ON PAPER

The Elvehjem recently acquired an important lithograph by the artist Paul Klee. Printed in black with a pink-tone plate, *Equilibrist* is an important work by this seminal twentieth-century artist. The museum up until this point had only a single print by Klee, a lovely but much smaller work, which is not in the pristine condition of the newly acquired *Equilibrist*. A charming and playful work, *Equilibrist* also embodies some of important ideas that informed Klee's work and teaching at the time it was created.

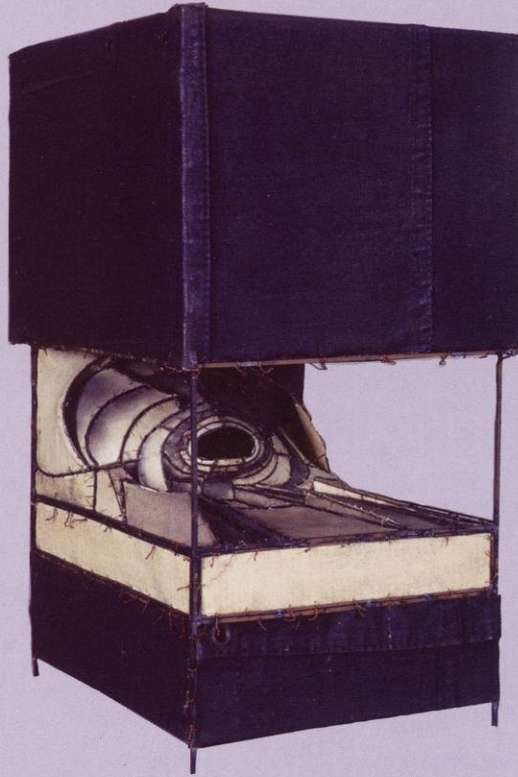
Born in 1879, Paul Klee moved from his home near Bern, Switzerland to Munich in 1898, where he studied painting and in 1911 met Wassily Kandinsky (Russian painter, 1866–1944), August Macke (German painter, 1887–1914), and Franz Marc (German painter and printmaker, 1880–1916), with whom he participated in the second Blau Reiter exhibition in 1912. Klee experimented with several styles, including caricature, symbolism, and cubism, eventually developing a personal style combining strong linear elements and bold colors. His first important retrospective exhibition came about in 1920, and in 1921 he was appointed to the faculty of the Bauhaus, which



Paul Klee (Swiss, 1879–1940), *Equilibrist* (*Seiltänzer*), from the portfolio *Contemporary Art* (*Kunst der Gegenwart*), 1923, color lithograph, 17⁵/₁₆ x 10¹/₂ in. Alice Drews Gladfelter Memorial Endowment Fund purchase, 2004.32

ceded them and what she went on to do is that it demonstrates that Bontecou was in no primary way in dialogue with her contemporaries. One feels that she was somehow in touch with the background violence of the decade, far more so than any of the movements that constitute its art history, which was caught up with the question of defining art and achieving aesthetic purity."

But this artist's vision is best described in her own words: "Since my early years until now, the natural world and its visual wonders and horrors—man-made devices with their mind-boggling engineering feats and destructive abominations, elusive human nature and its multiple ramifications from the sublime to unbelievable abhorrences—to me are all one." Regarding her career, Bontecou simply states: "I never wanted to be a star. It's the art that is the star."



Lee Bontecou (American, b. 1931), *Untitled*, 1961, welded steel, soot on canvas, velveteen, wire, 28 1/2 x 15 1/4 x 17 3/4 in. Edna G. Dyar, Humanistic Foundation Fund, and National Endowment for the Arts Fund purchase, 1973.5

had been founded by Walter Gropius in 1919.

In 1923, when this print was made, Klee was creating hundreds of prints, drawings, and watercolors. Klee was teaching a class at the Bauhaus entitled *Elemental Design Theory*, in which he presented sophisticated notions of design based on and derived from his conviction that all composition can be seen as based upon line. Appropriately, many drawings and prints of the period use the drawing style we see in the new *Elvehjem* print; compositions are constructed entirely of lines without shading, to the extent that it often seems as if the figure is made of wires. We can see directly through the figure to lines describing the figure's other side, as in *Equilibrist*. Likewise, Klee presented notions of perspective through line, an example of which we see here in the converging lines below the figure that suggest a third dimension in the composition.

Moreover, in his class he presented the notion of balance within the composition by using the image of a pair of scales, by which the artist was to balance movement and counter movement. He expands upon this image in a talk of December of 1921, when he compares the artist to a "tightrope walker as an extreme example of a symbol of the balance of forces. He holds

the force of gravity in balance (weight and counterweight). He is a pair of scales." So for Klee the equilibrist is a symbol of the artist, making this a particularly resonant image.

Klee seems to have been particularly interested in this image as well; he also produced the design as a watercolor and as a pencil drawing the same year that he created this print. Though the character on the tightrope with the balance pole appears in all three, only the lithograph has the four pink elements in the corners. Though we might be tempted to see this as an allusion to the Swiss flag and thus to his beloved childhood home in Switzerland, it also functions within the composition as well, placing a focus of the composition to the left of the main focus which is held by the small figure. This sort of tension that creates a new balance in the composition was fundamental in his Bauhaus teaching. All this makes this print a particularly fine example of Klee's work, which gives visitors the opportunity to appreciate this famous, fascinating artist.

Visitors can arrange in advance to see this (or any of the *Elvehjem*'s other 9,000 works on paper) in the print room. Alternately, the museum will show the work in January in the case between Brittingham Galleries III and IV.

New Acquisitions on Display

The Elvehjem has instituted a new program of displaying works new to the collection in the niche case between Brittingham Galleries III and VI. This monthly series will give visitors a look at the newest works in the museum's collection. The series will focus on smaller works, such as works on paper, which might not otherwise be on public display until they became part of a larger exhibition. Works will be accompanied by a label placing the work into its artistic and cultural context.

JANUARY 2005

Bauhaus Prints: Wassily Kandinsky
and Paul Klee
Purchase

FEBRUARY 2005

Aaron Bohrod, Trompe l'Oeil Paintings
Donated by Garratt Richardson

MARCH 2005

Paul Jacoulet, Prints of Pacific Cultures
Anonymous donation

APRIL 2005

American Women Woodcut Printmakers in
Japan: Helen Hyde, Bertha Lum
Donated by Johanna and Leslie Garfield

MAY 2005

Romantic Views of the Classical Past in
British Watercolor: Hannah Palmer,
Edward Lear, Henry Ryland
Purchase

JUNE 2005

Regionalist Prints:
Grant Wood and Thomas Hart Benton
Donation in memory of Julia Frances Loufek

The "Do" in Docents

What do a university art history student, a retired nursing instructor, a business communication specialist, a quilter, and a newspaper advertising director have in common? They do love the visual arts, and they do enjoy learning about art and sharing it with others. They care enough to volunteer many hours of training to become a docent at the Elvehjem. These were among the people in the training class held every Tuesday and Thursday afternoon from September 9–December 9, 2004. In addition to learning about the collections from professors and curators, the docent training class observed tours, studied, learned about the research resources of the Kohler Art Library, and discussed touring techniques and the operations and procedures of the museum.

What does a docent do? The docents' role is to study the Elvehjem's collection and to present guided tours to visitors from schools (K–12),

university students, and the general public. They also present outreach programs in Dane County. Several docents provide this service in French, German, or Spanish. Docents guide over 10,000 people on tour annually.

A common characteristic of docents is that they are committed to civic engagement. In our new class, for instance, four have been docents at the Madison Museum of Contemporary Art, two for Olbrich Gardens, one for the Madison Symphony Orchestra, and another for the Madison School Forest and the UW Arboretum. Three people have been special short-term docents for temporary exhibitions: Terry Jackson, a retired Madison high school art teacher, served as a docent for the major exhibition *Beads, Body, and Soul: Art and Light in the Yorùbá Universe* in 2000. Corinne Magnoni and Carol McAdow returned to take the permanent docent training after serving in summer 2004 as guides for *Quilts: Artistry in Pattern from the Helen Louise Allen Textile Collection*.



Gautama Vajracharya, UW-Madison lecturer in art history and languages and cultures of Asia, instructs the docent training class about the Hindu and Buddhist sculptures in the collection.

The profile of the class includes twenty-seven women and four men, four university students and sixteen people retired from professional life, and twenty-two Madisonians and nine people from the suburbs. Six are retired educators from the public schools; four are retired from higher education; and many come from health care, counseling, and state government.

Docent trainees meet at the museum for twenty-six training sessions. They are introduced to the art objects in each area of the permanent collection. Sessions began with Nicholas Cahill, associate professor of art history, discussing the ancient Greek and Roman art on view; Maria Saffiotti Dale, Elvehjem curator of paintings, sculpture, and decorative arts followed with two sessions on medieval and Renaissance art and baroque and rococo art. Other faculty members from art history who lectured include Nancy Marshall, on European art of the nineteenth century; Anna Andrzejewski, on American art of the colonial period and nineteenth century; Barbara Buenger, on twentieth-century European art in the Elvehjem collection (two sessions); and James Dennis, on American art of the twentieth century.

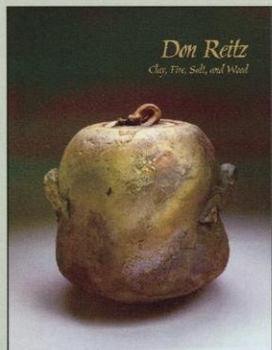
Drew Stevens, Elvehjem curator of prints, drawings, and photographs, introduced the trainees to the holdings of the print collection. Gautama Vajracharya lectured about the spiritual worlds of Hindu and Buddhist sculpture from South Asia. Graduate student Nichole Bridges shared her research as Bareiss curatorial intern in a lecture about the Bareiss collection of African art.

Linda Duychak, the university's art reference librarian, introduced the reference and research resources on art in two sessions. Docents Sue Berthouex, Audrey Dybdahl, Barbara Klokner, Greta Lindberg, Jane Pizer, and Nancy Webster gave presentations and demonstration tours to show examples of good practice. Finally, docents Barbara Obst and Marion Stemmler coordinated the considerable training materials at each session and smoothly anticipated the questions and needs of the trainees.

The museum is grateful to our colleagues who train the docents with their knowledge of the content of art and to the volunteers who give so much of their time to train and present guided tours. Together they provide tours of the museum and outreach programs about art for many Wisconsin schools, colleges, and visitors.

NEW PUBLICATIONS from the Elvehjem Museum

The Elvehjem is publishing four important new studies of American art. All these publications are available from the Museum Shop and can be ordered at 608 263-2240 or through our Web site www.lvm.wisc.edu/MuseumShop.

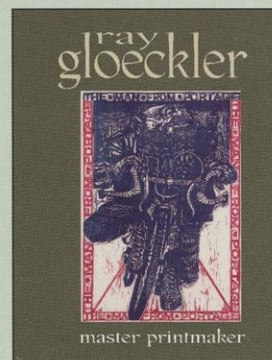


Jody Clowes, *Don Reitz: Clay, Fire, Salt, and Wood*. 128 pp. 72 color plates, 34 B&W illustrations \$29.95. October 2004

Born in 1929, Don Reitz is recognized as one of the most important and influential ceramic artists of this century. Trained at Alfred University in the early 1960s, Reitz has pursued a life-long investigation of salt- and wood-firing of his ceramic pieces.

Reitz revived salt-firing and developed colors and surface effects previously unknown in the technique.

Independent curator and author Jody Clowes received an MA from the Winterthur Program in Early American Culture and was researcher and curator at the Milwaukee Museum of Art in the department of decorative arts from 1994 to 2001.



Andrew Stevens, *Ray Gloeckler: Master Printmaker*. 120 pp. 17 color plates, 208 B&W illustrations. \$24.95. November 2004
Ray Gloeckler (American, b. 1928) taught in the University of Wisconsin-Madison Department of Art from 1961 through 1993 and showed extensively throughout the country during this period. This publication goes beyond the 2004 exhibition to

publish over 200 prints Gloeckler made from 1955 through 2004.

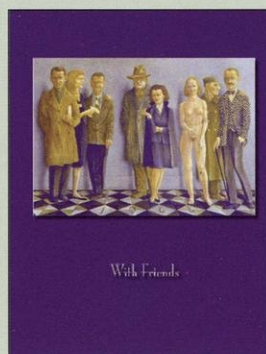
Andrew Stevens is curator of prints, drawings, and photographs at the Elvehjem Museum of Art.



David Klamen: *Paintings, Watercolors, and Drawings*. Interview with David Klamen by Russell Panczenko, essay by David Pagel. 80 pp. 50 color plates, 6 B&W illustrations, \$24.95 December 2004

David Klamen (American, b. 1961) fuses op-art effects with art historical images to create high impact and engaging artworks. Looking like crosses between bar codes, puzzles, and old master paintings, these works plead to be interpreted through a dizzying kaleidoscope of colors and shapes. After receiving a BFA from the University of Illinois, Champaign-Urbana, Klamen took an MFA from the School of the Art Institute of Chicago.

Art critic David Pagel writes for the *Los Angeles Times* and is an assistant professor of art theory and history at Claremont Graduate University. Russell Panczenko is director of the Elvehjem Museum of Art and organizer of the exhibition.



Robert Cozzolino, *With Friends: Six Magic Realists, 1940-1965*. 184 pp. 46 color plates, 75 B&W illustrations. \$29.95. February 2005

This exhibition catalogue focuses on the art and friendships of the American artists Gertrude Abercrombie (1909-1977), Sylvia Fein (b. 1919), Marshall Glasier (1902-1988), Dudley Huppler (1917-1988), Karl Priebe

(1914-1976), and John Wilde (b. 1919). The first intensive study of this close-knit group explores the artistic and personal relationships they shared. Cozzolino provides insight into a figurative branch of postwar American modernism that has been often neglected in favor of abstract expressionism.

Robert Cozzolino is assistant curator at the Pennsylvania Academy of the Fine Arts. He recently contributed seventeen essays to John Wilmerding et al., *American Art in the Princeton University Art Museum Volume I: Drawings and Watercolors* (Princeton University Art Museum, 2004).

DONOR PROFILE

Leslie and Johanna Garfield traveled halfway across the country from their native state of New York to meet each other. As students at the University of Wisconsin in Madison, Leslie Garfield of New York City and Johanna Rosengarten of Long Island met at one of the university's social mixers in 1950. Now residents of New York City with three children and two grandchildren, these two talented alumni have forged a deep commitment to the work of contemporary artists, and the Elvehjem Museum has benefited from their dedication in significant ways.

A member of the Elvehjem Museum of Art Council since 1993, Leslie Garfield runs a successful New York real estate firm, Leslie J. Garfield & Co., Inc. with the help of his two sons. Johanna Garfield is the author of *The Life of a Real Girl: A True Story* (St. Martin's Press, 1986) and *Cousins: A Unique and Powerful Bond* (Donald I. Fine, 1990). Both books were recently reissued by The Authors Guild. She writes both humorous and serious essays for such publications as *The Christian Science Monitor*, *McCall's*, *The New York Times*, *New York Newsday*, *New York Observer*, and *Reader's Digest*. She has written on art for *American Art*, *Art and Antiques*, the online *Digital City*, and others.

Leslie Garfield began collecting art while stationed in Germany after graduation from the University of Wisconsin in 1953 and a semester in Chinese Studies at Harvard. (He completed the program after his return from Europe in 1955.) While in Germany, he focused particularly on collecting German Expressionist prints, and he continued to acquire such works for many years. Leslie and Johanna married in 1960, and together they nurtured a shared passion for the work of contemporary printmakers. They have a particular interest in the work of British artists Peter Doig, Richard Hamilton, the Chapman brothers, and David Hockney, as well as British modernists Sybil Andrews, Claude Flight, and Christopher Nevinston. Their collection also includes the work of American artists Jasper Johns, Donald Judd, Terry Winters, and others.



Leslie and Johanna Garfield

Leslie and Johanna's annual financial contributions through the Elvehjem Council provide a stable base of support for the museum's operations. In addition, they have made many valuable donations of works of art to the Elvehjem's permanent collection that will serve visitors and scholars for years to come. According to Elvehjem curator of prints, drawings, and photographs Drew Stevens, "The woodcuts donated by the Garfields are especially wonderful as they complement the museum's Japanese woodcut collection, while their German Expressionist prints add depth to this area of the Elvehjem's holdings."

The Garfields' desire to further the teaching mission of the museum has helped the Elvehjem realize a number of recent special projects. The Garfields became especially intrigued with the work of Provincetown, Massachusetts printmakers some twenty years ago, long before these artists were fashionable among print collectors. Their enthusiasm led to the acquisition of many color woodcuts by artists Blanche Lazzell, Grace Martin Frame (Taylor), Gustave Baumann, and others. The Garfields' collection of these prints comprised over 80 percent of the works featured in the Museum of Fine Arts, Boston-organized exhibition, *From Paris to Provincetown: Blanche Lazzell and the Color Woodcut*, with museums lending the balance. Following the premiere in Boston, the exhibition traveled to the Cleveland Museum of Art and, finally, to the Elvehjem Museum of Art in the fall of 2002, to the delight of local audiences. In 1996 the Elvehjem also presented the exhibition *Provincetown*

Prints: An American Legacy, which featured work from the Garfields' collection exclusively.

The Garfields' kind patronage has helped draw public attention to the work of lesser known artists of significant talent. This generous couple has fostered the work of fellow UW–Madison alumnus and photographer Jerome Mallmann ('53). As classmates at the UW, Leslie and Jerry became close friends. Johanna, Leslie, and Mallmann enrolled in some of the same courses in French and socialized together. After losing touch for some time, they reconnected with Mallmann in New York years later, quickly recognizing their

friend's talent as an accomplished photographer of New York life. They introduced director Russell Panczenko to Mallmann's work, and Panczenko and Drew Stevens agreed to present the artist's first solo museum exhibition—*Smokers and Sleepers: The Photographs of Jerome Mallmann*—in the summer of 2004. The Garfields generously supported the production of a catalogue to accompany the exhibition, and this publication now documents the artist's work photographing on the streets of New York. The museum has since acquired several Mallmann photographs to add to the permanent collection of works on paper.

Generous Gifts and Grants

To carry out its mission, the Elvehjem Museum of Art depends on the valuable support of individuals, businesses, and private foundations, as well as government grants and funds from the UW–Madison.

The following individuals and organizations deserve special recognition for their recent support of Elvehjem Museum programs and exhibitions from May 8 through November 8, 2004:

The Anonymous Fund and **Hilldale Fund** have provided generous support for the 2004–2005 exhibition program at the Elvehjem Museum of Art.

The Brittingham Fund, Inc. has provided generous support for Xu Bing's installation in Paige Court, *The Glassy Surface of a Lake*, and the exhibitions *David Klamen: Paintings, Drawings, and Watercolors* and *Don Reitz: Clay, Fire, Salt, and Wood*.

Dane County Cultural Affairs Commission, with additional funds from the **Madison Community Foundation** and the **Overture Foundation**, supported *Woodcuts by Ray Gloeckler*, *David Klamen: Paintings, Watercolors, and Drawings*, *Don Reitz: Clay, Fire, Salt, and Wood*, and *With Friends: Six Magic Realists, 1940–1965*.

The Elvehjem Museum of Art Council helped fund *Woodcuts by Ray Gloeckler*, *David Klamen: Paintings, Watercolors, and Drawings*, *Don Reitz: Clay, Fire, Salt, and Wood*; and *With Friends: Six Magic Realists, 1940–1965*.

The Wisconsin Arts Board, with funds from the **State of Wisconsin**, has provided funds for the museum's 2004–2005 exhibition program through an Artistic Program Support II grant and an Arts Challenge Initiative grant.

In-kind goods and services for the Xu Bing installation *The Glassy Surface of a Lake* have been provided by **Westbrook Associated Engineers, Inc.**, **Hooper Construction**, and **A to Z RentAll**. The following individuals and organizations provided additional generous support for *Don Reitz: Clay, Fire, Salt, and Wood*: **Boeckman Family Foundation**, **Friends of Contemporary Ceramics**, and **Sandy Besser**.

With Friends: Six Magic Realists, 1940–1965 is made possible by additional generous support from **National Endowment for the Arts**, a federal agency; the **Madison Community Foundation**, **Society for the Preservation of American Modernists**; and the **Kohler Foundation Inc.**

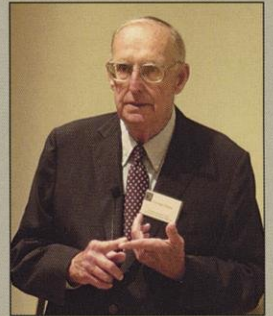
Scott's Pastry has provided cookies and **Steep & Brew** has provided coffee and tea for the Sunday Afternoon Live Concert series for 2004–2005.

The success of the Elvehjem Museum of Art depends on the generous contributions of good friends like you. In addition to museum membership, you can help secure the Elvehjem Museum's future by making a contribution in one of these ways:

- Make an outright gift or multiyear pledge
- Facilitate a Matching Gift
- Donate a Work of Art
- Include the Museum in Your Deferred Giving Plans

For more information, contact Anne Lucke at the UW Foundation, 608 262-6242 or Kathy Paul at the Elvehjem Museum, 608 263-2495.

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1929-2004

Elvehjem Museum of
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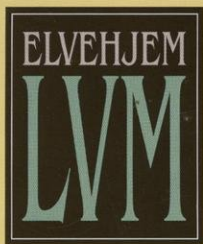
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800 University Ave. Madison,
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608 263-2246

Free admission
to all galleries
and programs

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
11–5 p.m.

For hours between
terms call
608 263-2258



Parking

General public parking is available in university lots 46 on Johnson Street and 47 on Lake Street or the city's Lake Street ramp.

Reception parking options include the city ramp between Lake and N. Frances streets; UW lot 83 under the Fluno Center with entrance on N. Frances St.; UW lot 7 under Grainger Hall with entrance on Brooks St.

For Visitors with Disabilities

Wheelchair access is through the north entrance from Murray Street. Elevator is across from Kohler Library entrance. Guide dogs for the blind and hearing impaired are permitted. 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 given by docents are offered on Thursdays at 12:30 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 and smoking are 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 are not permitted in 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.

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



January–June 2005