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Elvehjem Museum of Art

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The Elvehjem Museum of Art

artscene

University of Wisconsin-Madison
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Twentieth Anniversary

Exhibition of Irish Decorative Arts Opens February 2

From February 2 through March 24, the Elvehjem Museum will present *Irish Decorative Arts*, a wide-ranging exhibition of decorative and useful objects from the seventeenth through early twentieth centuries. The show, which focuses on the renowned collections of the National Museum of Ireland, also includes selected objects from other significant American and Irish institutions, including Irish silver from the rich collections of the Sterling and Francine Clark Art Institute, Williamsburg, Massachusetts; texts from the Archbishop Marsh's Library, Dublin; and Irish maps from the University of Wisconsin Memorial Library Department of Rare Books.

The exhibition is a stunning tribute to Ireland's renowned designers and artisans. What is more, the objects included celebrated traditions and dynamics of Irish culture, as they reflect facets of the complex political and social environments in which they were created and collected. Traditional arts represented include metal-work in silver, pewter, and brass; ceramics and glass wares; furniture; musical instruments; lace and linen textiles; coins and medals; and scientific implements. The variety of objects produced over nearly three centuries points up changes in national manufacturing and trade patterns as well as developments in style, technique, and taste.

In the range and quality of objects represented, this exhibition speaks of an enlightened age, when Ireland's cultural heritage, technological developments, and economic growth combined to make Dublin a sophisticated and growing center for the development of art and ideas. Beginning in the late seventeenth century, as society progressed, prosperous Irish landowners and tradespeople began to fill their city and country houses with magnificent ceramics, glassware, furniture, and silver, all imbued with the spirit of their homeland. Also, as the exhibition points out, this taste for Irish objects eventually spread beyond Ireland and a wide patronage for such Irish objects endured through the early twentieth century. Also, because of Ireland's great literary traditions, the beginning of this period also saw the rise

of great libraries, housing Irish texts and antiquities, as the selection of volumes from Archbishop Marsh's Library attests. These splendid and prized decorative and useful objects are clear manifestations of Ireland's material and intellectual achievements over three centuries of cultural expansion and change.

The scope of the exhibition demonstrates the impact of ideas and fashion across a wide range of decorative arts. Rococo marine motifs are seen in the earliest objects, while neoclassical festoons, palmettes, and medallions appear in late eighteenth and early nineteenth century silver and furniture patterns. The neo-Celtic style impinges on almost every art during the second half of the nineteenth century. The symbolic Irish harp pervades decoration generally, appearing on coins as early as 1564, as the hallmark on Irish silver from 1637, and as a stylized decorative motif into the twentieth century.

In addition to surveying Irish decorative arts in their immense variety, the exhibition also enables the viewer to examine some enduring craft traditions in detail. The large number of silver objects, for example, drawn from the National Museum of Ireland and the Clark Art Institute, reminds us that the evolution of Irish metal-work was unbroken from the late seventeenth century onward. In these works we are afforded a look at design influences transmitted to Ireland from England and the Continent and adapted to Irish taste. We are also shown the degree to which inspiration came from native sources, as in the appropriation of traditional Irish symbols as decorative motifs and in silver objects transcribed from traditional wooden household utensils.

The exhibition touches on fascinating Irish-American cultural links, as well. America, for instance, provided a lucrative market for Irish glass, ceramics, and textiles. In addition, important Irish artisans emigrated to this country in the eighteenth and nineteenth centuries and brought with them their skills in metalwork, woodwork, and the making of musical instruments.

Irish Decorative Arts is mounted in collaboration with the Smithsonian Institution Traveling Exhibition Service.



Yelverton Chalice, Irish silver, ca. 1640. Lent by the National Museum of Ireland, from the exhibition *Irish Decorative Arts*. Photograph courtesy National Museum of Ireland.

NEW AT THE ELVEHJEM

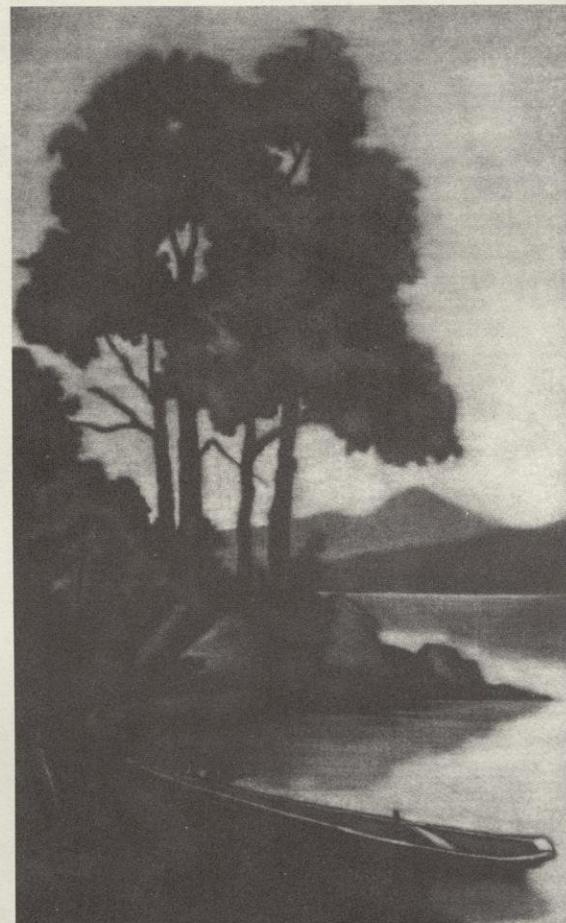
Gifts of Prints Strengthen Collection

The Elvehjem's print collection is strong in American artists. Simple logic would dictate that we possess examples of art of our own country, but the collection also shows the influence of Jim Watrous, a moving force behind the founding of the Elvehjem and an important scholar of American prints. Stuart Applebaum's gift of four American prints, all splendid impressions, from the first part of this century is an occasion of note.

This gift will double our holdings of Peggy Bacon with *Virtuoso*, her caricature of a concert pianist whose mouth hangs open in concentration, while behind him other members of the orchestra grimace and sway in the throes of the concerto. Another artist not well represented in the collection, Gifford Beal, is included with Mr. Applebaum's gift of *East River, Morning*, a New York city idyll of casual strolling and playing children beneath the background of the East Side buildings and wharves.

The other prints included in this gift are by John Taylor Arms. Arms was the dean of American etchers, formally acknowledged by his selection as the president of the Society of American Etchers in 1931, a post which he held for many years. His views of the cathedrals of France and other monuments of gothic architecture were executed with such precision that he often used a sewing needle as a tool for his finer lines: a traditional etching needle being too blunt. *Lace, Place Victor Hugo, Lisieux* is an early example of a typical subject for the prolific etcher. Arms's success as an etcher was undoubtedly due in great measure to his early training as an architectural draftsman. His mastery of the architectural etching was unsurpassed, and this example, made only two years after he adopted the medium, already displays his mastery of the technique.

Perhaps most interesting from a biographical point of view is the mezzotint *Moonlight, Rangeley Lake*. It is not only the first impression of the edition of 100 (as made clear by the pencil inscription 1/100 at the left side), but it also bears a note in Arms's characteristic handwriting addressing the print to John H. Hall, Jr. and, below that, a section which identifies this as having been "Done from a pencil sketch done on the shore of Rangeley Lake, Maine." Hall was one of Arms's long-time patrons; in fact Arms had a number of "standing orders" for his work, for which he kept in his studio a series of boxes lettered from *a* to *z*. As his prints were published, Arms would put one into each box,



John Taylor Arms (American, 1887-1953), *Moonlight, Rangeley Lake*, 1920, mezzotint. Gift of Stuart Applebaum, 1990.28

destined eventually for specific collections; for instance, The Metropolitan Museum received the prints that went into the *x* box and the *h* box belonged to the Bibliothèque Nationale, Paris. Hall's box was lettered *n*, and he received this first impression from the run with a note from Arms—perhaps Hall had expressed some special interest in the work.

Arms also gives some insight into his printmaking in the marginal note: "A rich impression. . . . The only mezzotint I ever scraped." Arms goes on to say: "It is a beautiful medium, but I have had no particular desire to express myself in it." Indeed, the etching was always to be Arms's strength.

These wonderful prints express the diversity and strength of American printmaking in the first decades of this century and supplement the Elvehjem's collection in this area of our national heritage.

Artwork of the Month for February

As part of the Elvehjem's special exhibition *Sarah Schumann: Journeys to East Germany, 1983-1989*, February's Artwork of the Month will feature the artist's monumental 1989 canvas, *Klosterruine Chorin (The Ruined Monastery of Chorin)*. Like the other smaller-scale drawings and collages in the exhibition, this painting is a study from a West German perspective of intriguing architecture and landscape features of the near but unfamiliar land that was East Germany before its recent opening.

Schumann's subject is the famous and picturesque ruin of the former thirteenth-century Cistercian monastery at Chorin in the Brandenburg March. The place is renowned for its architectural and natural beauty, as the medieval structure is surrounded by a forested landscape offering lush and quiet places for walking and reflection. It is a place quintessentially of the Prussian past, evoking its melancholy charm and separateness from modern Germany and modern ways of life. It is a place rich in historical and literary associations, of which the artist is keenly aware. In her highly personal rumination on the place and its significance, she has celebrated Chorin as a fleeting image of the venerable church and monastery, imbuing it, as one critic has written of such sketches, "with the beauty of the hereafter like mirages far away on the horizon." The insubstantiality of the scene—emphasized by the artist's loose, shorthand drawing and scattered color notations, all on unstretched canvas—is like a fading scrap of historical note or personal reminiscence. Like all of the works in the exhibition, this is, as the show's catalogue essayist succinctly describes Schumann's East German sketches, one of "the image scraps of an active memory of the cultural landscape she has traveled through."

EXHIBITIONS

German Artist Reunites East and West

Sarah Schumann: Journeys to East Germany, 1983-89 brings to the Elvehjem the work of a German artist whose imagery had begun to re-link East and West Germany before the momentous events of the past year. Sarah Schumann spent years traveling in what was formerly East and West Germany absorbing the landscape, which she then recasts in her work.

The impulse to paint ruined monuments of German architecture and landscapes that are significant in German history participates in the long tradition of archaeological and romantic musings over the past through paintings, but far from being romantic reminiscences over past glories, Schumann's skewed drawings and paintings distort the objects they depict. The buildings often appear to loom or topple; they may appear in both an aerial view and a frontal view, but always the buildings are caught in Schumann's tenebrous style. She often integrates into her drawings photographs which are torn and marked to be submerged in the tangle of images.

The viewer is never allowed the "suspension of disbelief" provided by a tighter style of depiction; we are always aware of an intervening consciousness between ours and the actual scenery that lies behind the drawing. Consequently, the viewer is prodded to consider the social facts that surround these places veiled in Schumann's idiosyncratic style. At the time many of the pieces were made, the wall had not yet cracked, and the changes of the past year would have been unimaginable. In this context, these images brought back to the west from East Germany take on the evanescence of a remembered place, overwritten with associations and ramifications that obscure the actual place. Particularly poignant in this regard is the collage which has at its center a photograph of a woman painting or overpainting a slogan on the Berlin Wall. To the left is a scene of rubble, which seems to presage (or call for) the wall's destruction, and to the right are areas of yellows and reds which burn in contrast to the cool tones of the rest of the work. At the lower left of the collage is a ginkgo leaf, whose form and colors are repeated in the marbleizing across the lower edge. The ginkgo was the tree which Goethe used to symbolize the German nation. A tree that is differentiated into males and females, it seems an apt symbol of the divided Germany.

Sarah Schumann's work will be on view from February 9 to March 31; a catalogue of the exhibition will be available in the Museum Shop.



Sarah Schumann, (German), *Potsdam*, 1987, gouache and collage, 28 1/4 x 36 1/4". Eugenie M. Bolz Endowment Fund purchase, 1989.23.

Dutch and Flemish Paintings Will Be Installed in February

From February 2 through May 26, the Elvehjem will present *Seventeenth-Century Northern European Paintings* to highlight recent conservation of several works from the permanent collection. This special installation will permit a look at several never-before-exhibited works at the museum, along with selections from the Elema collection of Dutch and Flemish paintings, which has been on loan to the museum since 1972.

Among the newly reclaimed paintings are several works from the 1913 gift of Charles R. Crane, some of the earliest paintings donated to the university. They include the Rembrandt-school work, *The Sacrifice of Elijah*; the Flemish religious subject, *The Visitation*; and a genre picture, *Party at an Inn*, also by an unidentified Flemish painter. In addition, the exhibition includes the recent bequest of Professor and Mrs. Harry Steenbock, *The Prodigal Son*, by Flemish artist Simon de Vos. The Elema Collection includes notable works by such masters as Joos de Momper, Jan van Goyen, Jan Both, Nicholaes Berchem, Jan de Heem, and Willem van de Velde II.



Simon De Vos, (Flemish, 1603-1676), *The Prodigal Son*, after 1645, oil and gesso transferred from wood panel to laminated panel. Bequest of Harry Steenbock, 69.5.15

MEMBERSHIP

Educational Programs Add Context to Exhibitions

Programs on Irish arts and culture are planned throughout the *Irish Decorative Arts*. On Saturday, February 2, a panel discussion on Irish art and culture will be held in Elvehjem room 140 at 3 p.m. featuring Professor James Donnelly of the history department on cultural conditions in the eighteenth century, Professor Beverly Gordon of the environment, textiles, and design department on Irish textiles, Professor Phillip Herring of the English department on the Irish literary revival in literature, and Muriel McCarthy, keeper of Archbishop Marsh's Library in Dublin on Irish books and libraries.

Muriel McCarthy, keeper of Archbishop Marsh's Library in Dublin, will speak on "For Graduates and Gentlemen: An Eighteenth Century Irish Library," on Sunday February 3 at 3:30 p.m. in room 140. The talk will be followed by a traditional Irish tea cosponsored by the University League, Inc. in Paige Court, with music of the Celtic harp and docent tours of the exhibition.

Bonita LaMarche, assistant curator for European sculpture and decorative arts at the Detroit Institute of Arts, will lecture on Irish ceramics from the sixteenth century to the present on Sunday, February 24 at 3:30 p.m. in room 150.

Madeline Siefke, technical specialist in American decorative arts for Christie, Manson, and Woods in New York, will lecture on "Irish Georgian High-Style Furniture and its Relationship to American Colonial Design," on Sunday, March 3 at 3:30 p.m. in room 150.

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

Annual benefits include:

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- Educational Programs
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Thank you for your support!

EDUCATION

Museum Education and the Decorative Arts

Hosting *Irish Decorative Arts 1550-1928* provides the opportunity to examine the place of the decorative arts within the fine arts and its role in museum education. Decorative arts are both beautiful and functional and represent a high standard of craftsmanship. The term usually applies to fine furniture, ceramics, silver and other metal-work, textiles, glass, coins and medals, scientific and musical instruments, and book printing and binding. Their design reflects the highest style and most valued aesthetic principles of the period and geographical area in which they were made (as opposed to folk arts, which are also beautiful and functional). Decorative arts are siblings with painting, sculpture, and architecture because they embody the same high technical and aesthetic standards of their age.

In museum education these objects, like sculpture and painting, serve as examples of art of their time. Their iconography reflects subject matter and symbolism important to their users. For example, in *Irish Decorative Arts* the many objects decorated with a harp (marks on silver and reverses of coins) identify Ireland as the country of

origin. Interlaced bird and plant forms in the late nineteenth century indicate the revival of interest in early Celtic motifs.

In addition, because decorative arts were functional, they are valuable as artifacts. Museum educators in history museums have long used objects to teach students and adults about an entire society including its history, economy, politics, geography, and social and cultural life. Thus, at the Elvehjem the public can form many ideas about Ireland by examining the objects in this exhibition.

A major historical influence on Irish decorative arts was the revocation of the Edict of Nantes. This law had protected Protestants in France from religious persecution. In 1685 when it was revoked, many Huguenot craftsmen left France and arrived in Ireland bringing their skills and the French fashion for decorating objects with Chinese motifs. The Irish linen industry, in particular, developed with the influx of French Protestant immigrants.

Economic competition affected the Irish ceramic industry. A thriving delftware (glazed earthenware) manufacture in

Dublin in the early eighteenth century was eclipsed by growing popularity of English potteries at Staffordshire. Laws forbidding the export of Irish ceramics caused potters to turn away from earthenware to a diversified ceramic manufacture. (British laws and tax levies also affected the history of the Irish textile and glass industries.) Geography and a demand for national and economic independence led to the establishment of potteries at Belleek in the nineteenth century. Belleek was situated near a supply of porcelain clays, turf for firing kilns, water power, and a cheap labor force. Made by "Irish labor on Irish soil," Belleek pottery was marketed around the world.

Social customs are intimately connected with the decorative arts. The popular custom of tea-drinking, which became fashionable in the eighteenth century, created a demand for silver services and porcelain tea sets, a new market for the decorative arts, and a boost to social life! The beautiful works of art in *Irish Decorative Arts* have a great deal to teach museum visitors about the Irish at work and at play!

Artwork of the Month for January

January's Artwork of the Month is *Deep Cove Fishing*, an early watercolor by American painter Andrew N. Wyeth, on extended loan to the museum. Painted in the mid-1940s, the work points up the artist's early facility in watercolor, for which he is now renowned, and the intriguing contradictions in this realist painter's art.

An artist who came of age in the complex decades of the 1930s and 1940s, when America's art was a confusion of abstract and realist modes, Wyeth, like many painters of his generation, combined a fascination with nature's particulars, presenting the observed world in remarkable clarity and detail, with his affinities for modern styles of picture making. *Deep Cove Fishing*, like all of Wyeth's works, depicts a place and time experienced by the artist: in this case, fishing near his home in Cushing, Maine on a cool summer day, in a dark cove, at a moment when light penetrates in a single bright spot and flashes upon the water. The subject immediately invites comparison with similar watercolors by Winslow Homer in the nineteenth century, and testifies to Wyeth's schooling in and strong connections to a realist tradition. Yet, in style, the painting suggests the artist's avowed sensitivity to the expressionistic use of color and to the abstract, painterly approaches of the country's artistic vanguard in the 1940s. Here there is an odd balance between the abstract and the



Andrew N. Wyeth (American, b. 1917), *Deep Cove Fishing*, mid 1940s, watercolor, on loan from Catherine T. Marshall

real, as Wyeth's indistinct areas of pure color are suddenly brought into focus for the viewer by the figure at center, a point of reference by which we come to read the other essential elements of the composition: tree, shore, and boat. In this early example, therefore, are manifested the

hallmarks of Wyeth's mature realist work, today celebrated for the remarkable way in which sharply focused depictions of familiar objects from the artist's circumscribed world emerge from nearly abstract compositions to suggest essential and universal truths about man and nature.

January

3 Thursday

A docent gives collection-overview tour (40 minutes), 12:20 p.m., Paige Court

6 Sunday

A docent gives collection-overview tour (40 minutes), 1:30 p.m., Paige Court

6 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. Dolce Trio, Eau Claire, 2:30 p.m. Gallery III

8 Tuesday

Docent Susan Stanek talks on the Artwork of the Month, Andrew Wyeth's *Deep Cove Fishing*, (10 minutes), 12:20 p.m., Paige Court

10 Thursday

Docent Marion Stemmler gives collection-overview tour (40 minutes), 12:20 p.m., Paige Court

13 Sunday

A docent gives collection-overview tour (40 minutes), 1:30 p.m., Paige Court

13 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. William Helmers, clarinet and Robert Moeling, piano, Milwaukee, 2:30 p.m. Gallery III

15 Tuesday

Docent Sybil Robinson talks on the Artwork of the Month, Andrew Wyeth's *Deep Cove Fishing*, (10 minutes), 12:20 p.m., Paige Court

17 Thursday

Docent Henryka Schutta gives collection-overview tour (40 minutes), 12:20 p.m., Paige Court

20 Sunday

Docent Sallie Olsson gives collection-overview tour (40 minutes), 1:30 p.m., Paige Court

20 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. White-water Brass Quintet, 2:30 p.m., Gallery III

20 Sunday

Department of Art Faculty Exhibition closes

22 Tuesday

Docent Henryka Schutta talks on the Artwork of the Month, Andrew Wyeth's *Deep Cove Fishing*, (10 minutes), 12:20 p.m., Paige Court

24 Thursday

Docent Ann Sauthoff gives collection-overview tour (40 minutes), 12:20 p.m., Paige Court

27 Sunday

A docent gives collection-overview tour (40 minutes), 1:30 p.m., Paige Court

27 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. Duo Coriolan, Milwaukee. 2:30 p.m. Gallery III

29 Tuesday

Docent Jane Pizer talks on the Artwork of the Month, Andrew Wyeth's *Deep Cove Fishing*, (10 minutes), 12:20 p.m., Paige Court

31 Thursday

A docent gives collection-overview tour (40 minutes), 12:20 p.m., Paige Court

February

1 Friday

Preview reception for *Irish Decorative Arts*, 6-8 p.m., with traditional Irish music performed by Boxyt, a trio playing fiddle, flute, concertina, and mandolins

2 Saturday

Irish Decorative Arts from the National Museum of Ireland (Dublin), Archbishop Marsh's Library (Dublin), the Clark Art Institute (Williamstown, MA), and the UW Memorial Library Rare Books Department through March 24

2 Saturday

Panel discussion on Irish Culture featuring Professor James Donnelly (history department) on Anglo-Irish world in the 18th century, Professor Beverly Gordon (environment, textiles and design department) on Irish textiles of the 19th century, Professor Phillip Herring (English department) on the Irish literary revival of the 19th century, and Muriel McCarthy (Archbishop Marsh's Library, Dublin) on Irish libraries in the 18th century, 3 p.m., room 140

3 Sunday

Docent Pat Luberg gives collection-overview tour (40 minutes), 1:30 p.m., Paige Court

3 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. Ilona Kombrick, mezzo-soprano and Melinda Moser, piano, Madison, 2:30 p.m., Gallery III

3 Sunday

Lecture, "All Graduates and Gentlemen: An 18th Century Library" by Muriel McCarthy, keeper of Archbishop Marsh's Library, Dublin, 3:30 p.m., room 140, followed by Irish tea in Paige Court with music of the Celtic harp and docent-led tours of the exhibition, cosponsored by the University League, Inc.

4 Monday

Lecture on public art in public places by visiting critic Mary Jane Jacobs, former chief curator of the Museum of Contemporary Art, Los Angeles and coordinator of the Spoleto Festival, USA. Elvehjem, room 160, 3 p.m. Sponsored by the Department of Art

5 Tuesday

Docent Jane Pizer talks on the Artwork of the Month, Sarah Schumann's *Klosterruine Chorin*, (10 minutes), 12:20 p.m., Paige Court

6 Wednesday

Berlin Fever, film directed by Ulrike Ottinger, 7 p.m., room 160. Free admission. Sponsored by the department of German, cosponsored by the departments of communications arts and art history, the Wisconsin Center for Film and Theater Research, and the program in women's studies.

7 Thursday

A docent gives collection-overview tour (40 minutes), 12:20 p.m., Paige Court

7 Thursday

Slide-lecture by Tandem Press visiting artist Fred Stonehouse, at 5:30 p.m., room 160

7 Thursday

China: The Arts, The People, A Travel Log, film by Ulrike Ottinger, 7 p.m., room 160. Free admission. Sponsored by the German department (see above)

8 Friday

Preview reception for *Sarah Schumann: Journeys to East Germany, 1983-89*, 6-8 p.m.

9 Saturday

Sarah Schumann: Journeys to East Germany, 1983-89, through March 31 in Mayer Gallery, features over thirty mixed media images of a divided and ravaged Germany. This exhibition of paintings, collages, and works on paper was organized by the Goethe-Institut, Chicago,

10 Sunday

A docent gives collection-overview tour (40 minutes), 1:30 p.m., Paige Court

10 Sunday

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

10 Sunday

Slide-lecture by Sarah Schumann on her work, 3:30 p.m., room 150

12 Tuesday

Docent Henryka Schutta talks on the Artwork of the Month, Sarah Schumann's *Klosterruine Chorin*, (10 minutes), 12:20 p.m., Paige Court

12 Tuesday

Panel discussion "Divided and Reunified Germany," with Barbara Buenger, art history, Marc Silberman, German, and speaker on German social history, 7:30, room 140

14 Thursday

Docent Sallie Olsson gives collection-overview tour (40 minutes), 12:20 p.m., Paige Court

15 Friday

Sugar Cane Alley, by independent filmmaker Euzhan Palcy, 1983, 7:30 p.m., room 160, free admission

17 Sunday

A docent gives collection-overview tour (40 minutes), 1:30 p.m., Paige Court

17 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. Weekley and Arganbright, pianists, La Crosse, 2:30 p.m., Gallery III

19 Tuesday

Docent Sybil Robinson talks on the Artwork of the Month, Sarah Schumann's *Klosterruine Chorin*, (10 minutes), 12:20 p.m., Paige Court

21 Thursday

Docent Henryka Schutta gives collection-overview tour (40 minutes), 12:20 p.m., Paige Court

21 Thursday

Free film showing of German director Reiner Fassbinder's 1974 *Effi Briest*, 7 p.m., room 160

22 Friday

Down by Law by independent filmmaker Jim Jarmusch, 1986, 7:30 p.m., room 160, free admission

24 Sunday

A docent gives collection-overview tour (40 minutes), 1:30 p.m., Paige Court

24 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. Wisconsin Brass Quintet. Madison, 2:30 p.m., Gallery III

24 Sunday

"Irish Ceramics of the 16th Century to the Present," lecture by Bonita LaMarche, assistant curator, department of European sculpture and decorative arts, Detroit Institute of Arts, 3:30 p.m., room 150

26 Tuesday

Docent Bev Calhoun talks on the Artwork of the Month, Sarah Schumann's *Klosterruine Chorin*, (10 minutes), 12:20 p.m., Paige Court

28 Thursday

Docent Jane Pizer gives collection-overview tour (40 minutes), 12:20 p.m., Paige Court

March

1 Friday

Independent filmmaker series (title to be announced), 7:30 p.m., room 160, free admission

3 Sunday

Docent Henryka Schutta gives collection-overview tour (40 minutes), 1:30 p.m., Paige Court

3 Sunday

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

3 Sunday

Lecture on "Irish Georgian high-Style Furniture and its Relationship to American Colonial Design" by Madeline Siefke, technical specialist in American Decorative Arts, Christie, Manson, and Woods, New York, 3:30 p.m., room 150

5 Tuesday

A docent talks on the Artwork of the Month, Stanton McDonald Wright's *Seated Lady*, (10 minutes), 12:20 p.m., Paige Court

7 Thursday

Docent Miriam Sacks gives collection-overview tour (40 minutes), 12:20 p.m., Paige Court

8 Friday

Independent Filmmakers Series (title to be announced), 7:30 p.m., room 160, free admission

10 Sunday

Docent Sara Fellman gives collection-overview tour (40 minutes), 1:30 p.m., Paige Court

10 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series. Jaime Guiscafre, guitar, Madison, 2:30 p.m., Gallery III

12 Tuesday

Docent Sybil Robinson talks on the Artwork of the Month, Stanton McDonald Wright's *Seated Lady*, (10 minutes), 12:20 p.m., Paige Court

17 Sunday

Lecture on Irish silver from the Clark's collection in the Irish Decorative Art exhibition, by Beth Wees, curator of decorative arts, the Clark Art Institute, 3:30 p.m., Gallery VII



Peggy Bacon, (American, 1895-1987), *Virtuoso*, 1933, Etching. Gift of Stuart Applebaum, 1990.31

IRS Again Allows Appreciated Art Deductions

The American Association of Museums (AAM) estimates that approximately 80 percent of art objects in U.S. museums today were acquired through donations. It is precisely because museums rely so heavily on donations that it's important to keep incentives, such as favorable tax laws, both attractive and encouraging to potential donors.

Recent changes in tax laws, as of October 1990 (to go into effect for the calendar year 1991 only), promise to create a tax environment that's once again encouraging to both donors and museums. Since the last tax reform in 1986 which eliminated the major incentive for individuals to donate personal property, museum donations have been in a tremendous slump. This 1986 provision discouraged donations by allowing for tax deduction on a cost basis only—not the market value. Consequently, many who had been considering donations at the time were then deterred from approaching museums with their personal property; a decision which proved devastating to the museum world in general. The AAM data showed a nationwide decline in donations of over 23

percent during the first year the law was enacted—an effect that was felt here at the Elvehjem. For instance, from 1980 through 1987 the Elvehjem averaged 841 donations per fiscal year. Starting in 1988, however, donations declined to 97 or 11.5 percent of the average, then down in 1989 to 54 or 6.4 percent of the average, and then down again in 1990 to 31 which is only 3.7 percent of the average.

Museums should fare better in 1991, due to this late action by the 101st Congress. The budget reconciliation package allows for **gifts to museums of tangible personal property, such as art and collectibles, to be fully deductible. However, it's important to note that this provision is for the 1991 calendar year only.**

Individuals who are considering donating art objects and wish to benefit from this tax deduction for market value, should plan to do so during the 1991 calendar year. The Elvehjem staff is advised of this recent tax amendment, and the director will be glad to discuss the new tax provision and how it will affect your donation.

John Cage Prints and Drawings Mounted in April

In April 1991, the Elvehjem Museum of Art will present an exhibition of graphic works by the renowned avant-garde musician and artist John Cage, who was born in Los Angeles in 1912. An important American musician and composer since the 1930s, Cage entered the visual art realm in 1978, when he began making prints at Crown Point Press. He began painting with watercolors in 1988. The exhibition will feature approximately thirty prints, watercolors, and drawings. Cage employs a process of random events—which he sees as a means of imitating nature—to produce the imagery for his revolutionary art.

The preview reception will be on Saturday, April 6, from 5:00 to 7:00 p.m. with John Cage in attendance. The opening will be followed by an all-Cage piano recital at the Unitarian Meeting House at 900 University Bay Drive. The recital will be performed by Ellsworth Snyder, a long-time friend and follower of John Cage. This musical event will be the premier performance of a piece written specifically for and dedicated to Ellsworth Snyder.

Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706



New Gallery Hours:
Sunday-Saturday 9 a.m.-5 p.m.
Closed Thanksgiving and Christmas days

Museum Shop Hours:
Sunday-Saturday 9 a.m.-5 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 UW-Madison holiday periods call (608) 263-2258

Information: (608) 263-2246

Admission is free



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Important Dated Information!