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ARTSCENE

ELVEHJEM MUSEUM OF ART



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FROM THE DIRECTOR

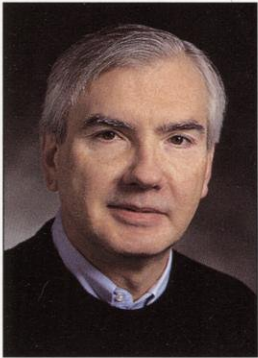
Exhibitions are generally comprised of individual works of art that have come from the museum's own stored collections or have been borrowed from other public institutions or private collectors. Installations, on the other hand, especially site-specific ones, are new works created in place. For museums not generally involved with this art form, installations are a new and often baffling experience.

Judy Pfaff arrived in Madison at the beginning of August 2000 with a truck full of raw materials that included hundreds of 24-foot lengths of steel mechanical tubing, twisted steel rods, plank lumber, acrylic resins and strangely shaped molds, bags of plaster, chemicals for making expandable foam, an assortment of green plants, and three tree trunks that had been carbonized in a forest fire. She came with her own welding machines, steelwork tables, metal-cutting machines, and even a barbecue—to help feed the specially trained crew that arrived with her.

Judy Pfaff worked on her installation every day for over a month from the time the museum opened to well beyond closing time. The work entailed not only the fabrication of the piece but also its conceptual completion. Although she had come to Madison on two previous occasions to study Paige Court and plan for her installation, she did not arrive in August 2000 with drawings or prefabricated parts produced in her Kingston studio. She came only with an idea, an idea that would somehow involve a maze. The installation itself was to be realized on site. The creative energy required by such an approach is enormous: the artist challenges herself to complete a major work of art, which is immediately exposed to public scrutiny, in a relatively brief amount of time. There is no opportunity to step back and think about this or that issue, or to indulge in any modicum of self-doubt. The artist's creative energy flow must be spontaneous and immediate.

The risk to the artist using such an approach is great. However, its result is a truly unique and site-specific work of art. Once Pfaff's installation is dismantled, it can never be recreated on another site; its form is intrinsically tied to Harry Weese's architecture. Judy Pfaff merged her creation with his so perfectly that they seem to be a single whole. Indubitably, Paige Court will seem empty and bereft once *If I Had a Boat* is removed. Pfaff achieved this unity through her preliminary study of Paige Court and her subsequent understanding of Weese's aesthetic intentions. Exposed stairways played a major role in the original design of the Elvehjem: all visitors encounter a grand stairway upon first entering the building either from the north or the south, and architecturally prominent stairways bring visitors to the third and fourth floors of the museum. Stepped stairforms also play a prominent part in Pfaff's installation. After entering into Paige Court on the University Avenue side of the building, Pfaff's "stairs" immediately lead up into the space, which Weese's stairs obstruct. Then, in Paige Court, the predominant elements in Pfaff's installation are "stairs" that mimic, play upon, and interact with the most visually striking elements of the Elvehjem's architecture. The spires of the installation reinforce and thrive in the soaring height of Paige Court, and justify the need for the "stairs." It is clear that this installation could have been built nowhere but where it is.

Working with an artist like Judy requires museum personnel to be flexible and open to ideas. One must believe in the artist, have faith and let her proceed, taking care to help her carry out her intentions without getting in her way. One should enjoy surprises. For example, when she was installing the sculpture, *Flusso e riflusso*, in gallery VIII, she turned to me with a smile and asked, "Mind if I drill a few holes in your ceiling?" She did, and the starlight constellation overhead amply justifies repairing the ceiling after her exhibition closes. If you want the best work from an artist such as Judy Pfaff, you have to go along wherever the creative impulse leads.



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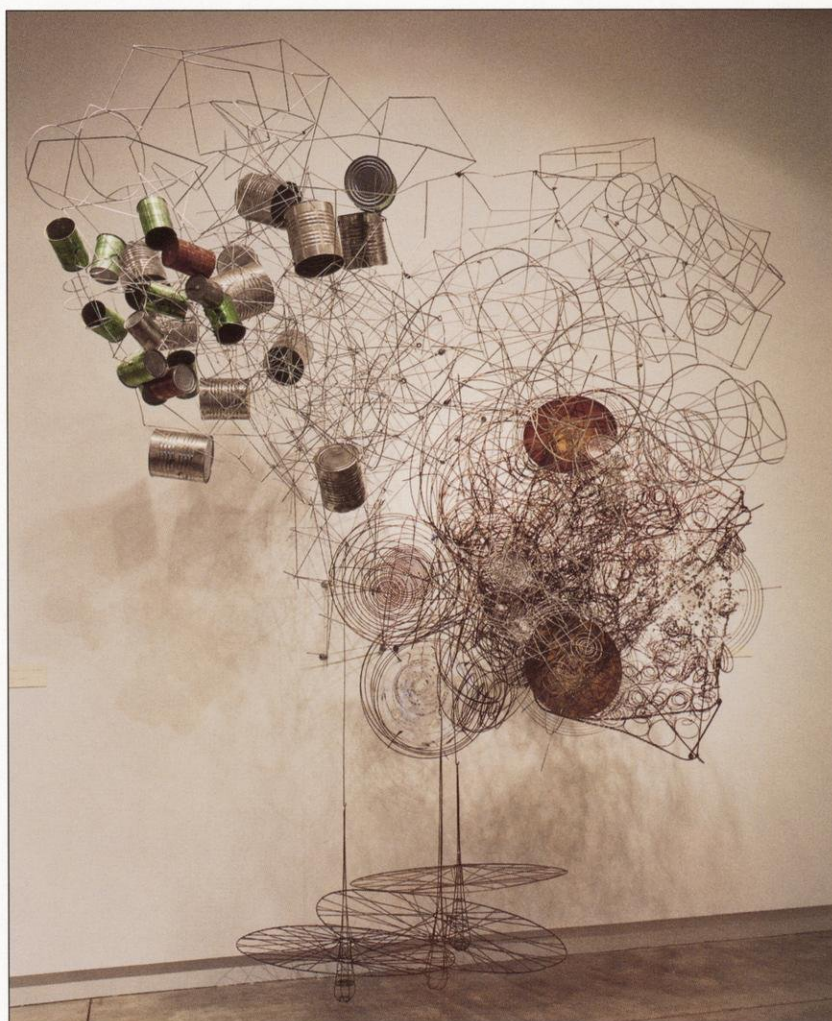
Russell Sanzenbacher

The Art of Judy Pfaff

Visitors to the Elvehjem in the past year have enjoyed viewing and walking through the installation entitled *If I Had a Boat*, which will remain in Paige Court through August 12, 2001. The Elvehjem is one of the few museums in Wisconsin with the physical space necessary to house one of Judy Pfaff's expansive installations.

In April Pfaff's installation in Paige Court was joined by a related presentation of prints, drawings, and sculptures in Brittingham Galleries VI, VII, and VIII, *The Art of Judy Pfaff*, also on view through August 12. Although best known for her three-dimensional work—sometimes using and moving off a wall, sometimes freestanding, sometimes filling a room with small objects, Judy Pfaff also makes prints and has recently worked at University of Wisconsin's Tandem Press. The exhibition includes three-dimensional prints from the Elvehjem's permanent collection, particularly those prints created by Pfaff at Tandem Press, drawings in unusual media, and sculptures recreated in the galleries by the artist.

Although Judy Pfaff has created more than thirty large-scale installations in two and a half decades, most located in major cities, she has frequently selected the university setting to create, install, and exhibit her work. As professor of art and cochair of the Bard College Art Department, Pfaff is vitally concerned with the visual education of students and their exposure to the best in the contemporary arts. This preeminent contemporary artist, a pioneer in the fields of installation art and multidimensional printmaking, challenges traditional artistic processes and media



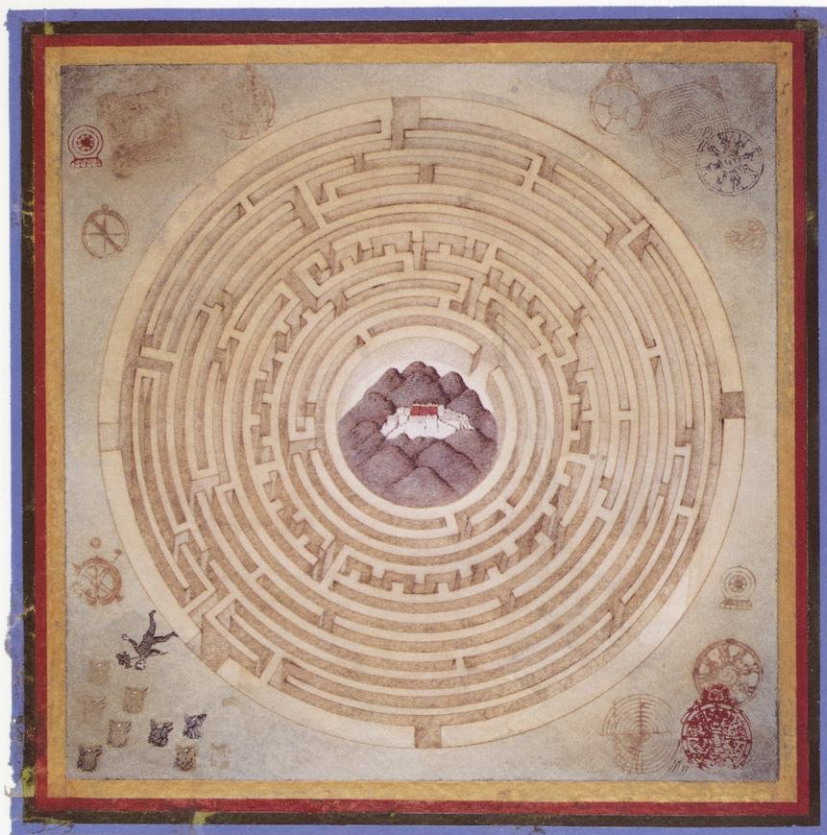
Judy Pfaff (American, b. England 1946), *Straw into Gold*, 1990, steel wire, glass, tin cans, bedsprings, 126 x 108 x 102 in. Courtesy of the artist

illustrations for children's books invite the viewer into a richly detailed visual world, and subtle delights amply reward those who linger over the images. The exhibition *Small Worlds* features pen-and-ink with watercolor drawings and oil pastels on gesso from ten of his books. Some thirty-three original illustrations will be accompanied by a small selection of his books. Sis's illustrations illuminate fact with fantasy and recreate the imagery of dreams. Maps and landscapes hold a special place in Sis's work, and the intricate detail of these images invites exploration. The individual illustrations imaginatively reconstruct the characters in Sis's own style. The care that is lavished on these drawings sets them apart; they have the sense of being lovingly handmade gifts.

Sis was born in Brno, Czechoslovakia in 1949. His mother was an artist and his father a

Rich and Rewarding Illustrations

The exhibition *Small Worlds: Illustrations by Peter Sis* will be on view in Mayer Gallery through September 2, 2001. This summer exhibition provides an excellent opportunity for families to discover the pleasures of art together. Peter Sis's



Peter Sis (American, b. Czechoslovakia 1949), *Labyrinth*, pen and ink, watercolor, stamps, multicolored border, 16 ¹⁵/₁₆ x 16 ¹⁵/₁₆ in., for *Tibet: Through the Red Box* (Farrar, Straus, & Giroux). © 1998 Peter Sis

filmmaker. Peter grew up in the capital, Prague, where he attended the Academy of Applied Arts and spent a year at the Royal College of Art in London. Following his first solo art exhibition in Prague in 1974, he has regularly exhibited in both group and solo shows in the U.S., Europe, and Asia. For his illustrations he uses oil pastels or makes intricate pen-and-ink drawings washed with delicate watercolors.

Sis was granted political asylum and has lived in the U.S. since 1982. He broke into American book publishing in 1984 when Greenwillow Books commissioned him to illustrate George Shannon's book *Bean Boy*. He has now illustrated more than fifty books and has both written and illustrated another nineteen. He also does illustrations for *The New York Times*, *The Washington Post*, *The Atlantic Monthly*, *Time*, *Newsweek*, and other leading newspapers and magazines.

Discover the Subtle Beauty of Japanese Lacquer Boxes

One of the most elegant and diverse assemblages of Japanese lacquers outside of Japan will be on display in the special exhibition *Symbol and Substance: The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes* at the Elvehjem from September 1 through November 11, 2001 in Brittingham Galleries VI and VII.

The exhibition of fifty-six Japanese lacquer boxes is accompanied by a gallery guide explaining the development of this complicated medium and a brief account of its history in Japan. The collection displays lacquers of great beauty and quality ranging in date from the Muromachi through Edo periods (mid-fourteenth through mid-nineteenth centuries).

True lacquer appears to have been first developed in China during the Neolithic period, around 5000–4000 B.C. and used on vessels and objects made from wood, ceramic, and basketry. By the beginning of the early Nara period in Japan (645–710), lacquer had a special place at the Japanese court. Until that time, Japanese craftsmen had skillfully elaborated the methods of their Chinese and Korean teachers but never strayed too far from their models. In the eleventh century, a period of relative cultural isolation and introspection, lacquered objects of truly original technique and style came to the fore in Japan.

Japanese artists invented and developed a new form of lacquer decoration called *maki-e*, which completely transformed the course of Japanese art. The *maki-e* technique entails scattering tiny pieces of various sizes and colors of flattened, cut metal onto wet lacquer in order to produce patterns or pictures in sparkling gold and/or silver. Over time, different types of *maki-e* were developed including *hiramaki-e* (low-relief sprinkled designs), *takamaki-e* (high-relief sprinkled designs), and perhaps the most subtle but time consuming of all, *togidashi maki-e* (sprinkled designs revealed by polishing).

Japanese artists produced bold, harmonious graphic designs of great precision and beauty on

a variety of lacquered surfaces: various wooden boxes intended to hold cosmetics, mirrors, incense, artwork, food, and gaming and writing utensils. These items of conspicuous consumption proved to be immensely popular with wealthy Japanese patrons from the courtly, warrior, and the later merchant classes.

On view are many important examples of *maki-e*, including a Long Scroll Box (*Nagafubako*) of the Muromachi period (1392–1568). Delicate wild carnation flowers in cut gold and silver foil have been painstakingly applied to a surface enlivened by foliage in *fundame* (a type of *hiramaki-e* in which very fine metal powder has been sprinkled so heavily that it looks like solid gold) over a *nashiji* (pear-skin gold) ground. The opulent materials and brilliant execution lend power to the subdued imagery typical of the period. The repetitive, frontal *nadeshiko* appliqués take the form of a *mon*, or family crest used to decorate all manner of aristocratically patronized textiles, metalwork, and lacquerware.

At the beginning of the Edo period (1615–1867) divisions between the various art forms began to blur as well-known painters were commissioned to decorate a variety of objects. An example is a natural wood-grained Document Box (*Ryoshibako*) designed by the innovative Edo-period artist Ogawa Haritsu (1663–1747). The grace and understatement of this box, decorated on the exterior with a gong, two sutras (Buddhist texts), and a ritual implement called a *vajra*, belie the effort that went into its making. This box combines multiple built-up layers of *urushi* and intricate inlays of ceramic, lead, and tortoiseshell. On the interior of the box's lid a ceramic inlay representing a single pink-tinged lotus petal is juxtaposed to a decaying lotus leaf of lead-colored lacquer. The lotus is the international symbol of the Buddhist faith, signifying the beauty and purity of the Buddha's teachings despite their origins in this impure world of illusions. Thus Haritsu's display of technical virtuosity is simultaneously an eloquent statement of the Buddhist concept of the evanescence of all living things.



Inkstone Box with Cherry Blossom and Fence Design, 17th century (Edo), lacquer on wood with foil appliqué, low and high relief sprinkled design, and lead-inlay techniques, 17/8 x 9 1/8 x 8 3/8 in. Courtesy Arthur M. Sackler Museum, Harvard University Art Museums, The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes

The catalogue accompanying this exhibition is available in the Elvehjem Museum Shop.

Symbol and Substance: The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes was organized by the Arthur M. Sackler Museum, Harvard University Art Museums, Cambridge, MA.

British Satire from Hogarth to Cruikshank

From its own collection of prints, the Elvehjem drew the exhibition *British Satire from Hogarth to Cruikshank* (1760–1820), on view from September 15 through November 4, 2001 in Mayer Gallery. Satirical prints have been part of the history of printmaking since the fifteenth century, but in Britain, they became more complex in their messages and more finished in their produc-

tion in the eighteenth century. British satirical prints were influenced by literary satire, which had become steadily more sophisticated since Samuel Butler's work in the previous century. The form itself has broad appeal; satires were enjoyed by the lower as well as the upper classes.

Another factor in Britain's love of satire at the end of the eighteenth century was the life and work of William Hogarth. Hogarth combined his excellence as an engraver, his mordant wit, and his deeply felt moral convictions to create prints that were at once beautiful in their execution and acute in their revelations of human vice. The British were entertained by Hogarth and proud of his accomplishments; at the same time they saw the truth of his criticisms. By creating great satires, Hogarth legitimized the satirical print. Although best known for his complex and innovative series like *The Harlot's Progress*, Hogarth occasionally made prints such as *John Wilkes, Esqr.* that were more typical of the satires of the day, generally single prints that lampooned their target with cruel dis-

tortions. Hogarth's skill as an artist and a storyteller raised the expectations of his public, and long after his death in 1764 Hogarth's prints dominated the British imagination.

However, by the late 1700s a new generation had brought other skills to satire, introducing styles, characters, and concerns of the day. Hogarth's formal engraved style gave way to a freer, more loosely drawn etched style with the next generation of satirists such as Isaac Cruikshank (British, 1764–1810/11), James Gillray (British, 1757–1815), and Thomas Rowlandson (British, 1756–1827). Among them Rowlandson was perhaps the best draftsman; his elegant etchings emulate his practiced sketching style and were far gentler in their distortions than those of Cruikshank. However, all of them satirized the politics of their time, Londoners' fashions, and entertainments much more directly than Hogarth had. While Hogarth sought to criticize the folly of his time, the next generation of satirists felt free to make fools of particular individuals, be they commoners or titled. By the end of the eighteenth century foreign commentators were marveling at prints that would have landed the artist and seller in court or worse had they been produced on the continent.

All of these satirists frequently also fell back on appeals to nationalism and what they considered the British character. Eventually, these satirists instilled certain aspects of Britishness into John Bull, a rough-hewn, country character, whose innate common sense was often contrasted with high-flown, or worse foreign, affectations. During England's war with France and the French revolution, the satirists more often aimed their vitriol abroad in response to the alarming events across the channel. The underlying message of these prints was that no matter how ridiculous things were in Britain, they were undoubtedly worse in France, a note that had been sounded by Hogarth, but with nothing like the ferocity that it was taken up later in the century.

These changes in satire, when it was becoming both more sophisticated and more direct, set the standard to this day, when political cartoons use many of the same tactics, and human nature continues to guarantee that satire such as this can still raise a smile, or at least an eyebrow.

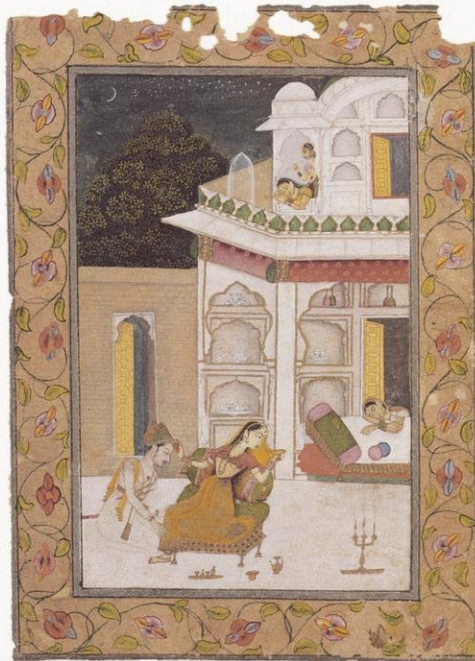
Thomas Rowlandson (British, 1756–1827), *A Charity Sermon*, ca. 1805, pen and black and brown ink and watercolor over pencil, 11 ⁵/₈ x 9 ¹/₄ in. Edward Blake Blair Endowment Fund purchase, 1999.79. Photo by Greg Anderson



NOVEMBER 10, 2001–JANUARY 6, 2002, MAYER GALLERY

Courtship in Indian Miniatures from the Watson Collection

The annual exhibition of Indian miniatures showcases our ever-popular, intimate, and brightly colored paintings of the seventeenth through nineteenth centuries. While imagery of lovers and courtship plays a part in the art and literature of all cultures, the images have particular meanings in world of the Indian miniature. The lovers in beautiful costumes and elegant settings suggest all the pleasures that are available in times of abundance. Drought—and its companion famine, ever to be feared in India—is seen as the polar opposite of sexuality. In fact, there is a strong association between imagery of lovers and that of more general fertility. In a wedding ritual, the groom says to his bride “I am the sky; you are the earth,” symbolically taking the parts of the sky father and earth mother to create abundance. In Rajput art the god Krishna and his consort Radha or Shiva and Parvati embody these natural forces; later the king and queen also symbolically bring fertility to the land and stave off drought and famine. Although the Mughal artists employ the same for-



India, Mughal style, Ragini Ramakari, early 18th century, gouache and gold leaf on paper, 7 1/2 x 4 1/2 in. Gift of Jane Werner Watson, 1974.54. Photo by Greg Anderson

mal conventions of depicting lovers, the ancient indigenous fertility ritual has lost its force.

The artists of these works put an enormous amount of detail into small spaces, and close inspection is required to reveal their tiny nuances. Such paintings were originally created as illustrations for palm-leaf manuscripts and later for sumptuous literary volumes; the small format was preserved when the paintings were collected in albums.

The collection came to the Elvehjem through the generosity of Jane Watson, née Werner, who was born in Fold du Lac in 1915. She graduated from the University of Wisconsin in 1936 with a B.A. in English and worked for Western Publishing Company from 1938 to 1958 as editor and writer. She and her late husband Earnest collected these paintings when he was science attaché to the United States Embassy in New Delhi in 1960–62 and on visits to India for the next few years. The Watsons began donating works from their collection to the University of Wisconsin in 1964, followed with regular donations through the 1980s. The Elvehjem now counts well over 265 outstanding Indian miniatures in its Watson collection.



India, Bikaner style, Ragini Ramakari, early 18th century, gouache and gold leaf on paper, 6 1/4 x 4 3/16 in. Gift of Jane Werner Watson, 1986.59. Photo by Greg Anderson

Erdman Collection to be Displayed at Elvehjem

The exhibition *Contemporary Prints from the Marshall Erdman and Associates Corporate Art Collection* will be on view at the Elvehjem from November 17, 2001 to January 6, 2002 in Brittingham Galleries VI and VII. Founder Marshall Erdman was influenced by Frank Lloyd Wright's notion that architecture should integrate the visual arts. Marshall Erdman and Associates' focus is designing and building healthcare facilities, and as part of the design for the building, the firm will also provide artworks for the buildings, continuing the Wright-inspired tradition of the architect as a designer of spaces, not just buildings.

The works in the corporate collection become a permanent part of the environment of the offices of Marshall Erdman and Associates, making it a very special place to work. The corporate collection owes its impetus to the belief that

art can have a powerful effect, inspiring the staff and visitors alike. At present, the collection has 376 original works on paper and fine art prints by contemporary artists, and new works continue to be added.

The collection was started in 1982 out of the interest Marshall Erdman had in the graphic arts and is continued by his son, Tim Erdman. It includes fine works by such nationally known artists as Chuck Close, Roy DeForest, Helen Frankenthaler, Margo Humphrey, Red Grooms, Ida Kohlmeyer, Barbara Kruger, David Lynch, and Judy Pfaff. In addition, the collection has helped support artists in Wisconsin by acquiring works by Mary Bero, Warrington Colescott, Frances Myers, Dennis Nechvatal, William Weege, and John Wilde.

The exhibition at the Elvehjem will allow visitors ready access to a small part of a little-seen treasure trove that has accumulated right here in Madison.

Red Grooms (American, b. 1937), *South Sea Sonata*, 1991, three-dimensional lithograph, 20 ³/₈ x 21 ³/₄ x 11 ¹/₈ in. Collection of Marshall Erdman and Associates



Care of the Art

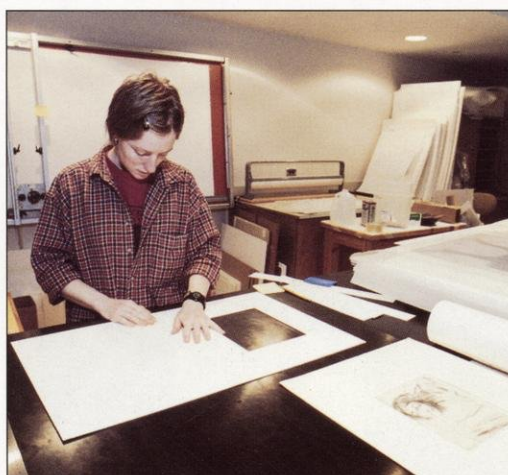
You can't tell a book by its cover, and no one would try to judge a painting by its frame, but the enclosure that surrounds an artwork is its front line of protection. Part of the museum's role in caring for its permanent collection involves looking beyond the painted surface to ensure that the frame is providing support and protection for the picture. One part of the conservation survey of the paintings collection funded by the IMLS (Institute of Museum and Library Services) included improvements to frames, which the Elvehjem staff has now completed.

Under the supervision of preparator Steve Johanowicz, prep assistants Melissa Buchanan and Ryan Cowan carried out the labor-intensive job of refurbishing the backs of 172 frames that had been identified by the conservators as requiring attention. While they primarily worked in the well-equipped prep room and storage areas, they moved to the galleries to work on larger paintings on Mondays when the museum is closed. They completed essential repairs and improvements by adding or replacing protective backing boards to prevent debris and dust from accumulating on the back of the canvas and in the spaces between the canvas and the stretcher. In some cases, they had to build up frames with additional strips of wood, so that the edges of the canvas would not be exposed and vulnerable to damage. Sometimes they had to replace framing hardware to ensure that it safely supported the load of the hanging painting.

The staff of the print room also makes sure that the works added to the collection are carefully protected from damage. Even before artworks have been accepted by the museum, they are all subject to a close scrutiny to determine their physical condition. Unlike paintings, works on paper are not usually kept framed. The thousands of frames that would be necessary for the Elvehjem's print collection would be impossible to store and would make it very difficult to look closely at some of these minutely detailed works. So in the print room, matting becomes the first step in conservation of a work. To ensure them the longest life possible, works on paper are first removed



Above: Preparator Steve Johanowicz (right) and assistant Ryan Cowan reframe the Van Rensselaer Limner's *Portrait of a Young Man in Blue*, ca. 1735–1740, after refurbishing the support. Photo by Greg Anderson



Left: Printroom assistant Emily Free examines a new print and cuts a museum quality, acid-free board for it before storing it in acid-free solander boxes. Photo by Greg Anderson

from whatever framing and matting they arrived in. Even though the matting may seem perfectly adequate, a fresh mat gives a new, clean environment for the work, and we can be assured that the mat is museum quality, acid-free board. When it is appropriate, we mat the work to one of our standard sizes, so that it fits snugly in the standardized boxes and frames that we use. Generally the works are connected to the back mat with hinges, light strips of paper that are glued to the work and to the mat. However, some works are held in their mats by corners, simple folded sheets of paper that work like the gum-backed corners of old photo albums. Once the work is secured into the mat it is given a storage spot, where it can easily be found and brought out for visitors or framed for exhibition.

NEW ACQUISITION:

Illuminated Initial from a
Choir Book of the Sistine Chapel

While Michelangelo was hard at work in the Sistine Chapel on the celebrated fresco the *Last Judgment*, his patron, Pope Paul III Farnese (r. 1534–1549), commissioned a set of lavishly illustrated choir books from the illuminator Vincent Raymond de Lodève. The Elvehjem has acquired a splendid illuminated initial from one of these books. Set against a rich blue ground decorated with foliate ornament, the handsome letter “O” is painted in gold brown pigments to suggest a gilded bronze relief. The initial, in turn, opens into the illusionistic space of a private chapel. Here we see the figure of St. Clement I, the early Christian pope and martyr, haloed and kneeling with hands

clasped in prayer, as an angel crowns him with the wreath of martyrdom. Clement’s status is emphasized further by the papal vestment he wears and by the full array of liturgical furnishings displayed on the altar behind. The items that would have been necessary for the celebration of the Mass include the three-tiered jeweled papal tiara, to its right a chalice with paten, to its left an incense boat and burner, two candlesticks, and a cross. All the vessels are rendered, as the initial itself, in imitation of metalwork. The artist, Vincent Raymond de Lodève, was a French cleric working in Rome from around 1523 until his death in 1557. His principal patrons were the popes, for whom he embellished the service books used in the papal liturgies. He is the first artist to occupy the position of official papal illuminator that was established in 1549 by Pope Paul III.

The Elvehjem initial is one of many elements of decoration that were cut out from manuscript service books of the Sistine Chapel by the plundering troops of Napoleon’s invading army in 1798. In its present state, this illumination can be appreciated as an independent painting, complete with its fictive gold frame, as it would have been by former owners, from the late eighteenth through the twentieth centuries. Originally, however, it would have belonged to a large-scale choir book, or antiphonary, made up of parchment folios (measuring 658 x 458 mm) and would have marked the beginning of the sung text for the feast of St. Clement on November 23, “*Orante sancto clemente* [Saint Clement praying . . .]” Curator Maria Saffiotti Dale identified the parent manuscript, which is lacking five initials in all, as Cappella Sistina 11, which is dated 1539, and is housed in the Vatican Library, Vatican City. The Elvehjem’s new acquisition is the only initial from this group that has entered a public collection and is the first Western manuscript illumination in the Elvehjem’s permanent collection.



Raymond de Lodève (French, active in Rome, ca. 1535–d. 1557), *Initial O with St. Clement I Pope and Martyr*, 1539, tempera and gold on parchment, 5 ³/₄ x 5 ⁵/₈ in. Richard R. and Jean D. McKenzie Endowment Fund purchase, 2001.30.

Lalique at the Elvehjem

At the 1925 Paris Exhibition, or *Exposition Internationale des Arts Decoratifs et Industriels*, the glass work of René Lalique (1860–1945) garnered international acclaim. The exposition was principally a showcase for modern French decorative art, and Lalique's glass was present throughout the grounds. In addition to the two pavilions exhibiting his own productions, one dedicated exclusively to *cire perdue* (lost wax) glass, Lalique contributed architectural glass pieces to several French pavilions and a central fountain. The July 1926 issue of *Commercial Art* hailed the exhibition, later referred to as the origin of "Art Deco," thus: "It frankly bears the mark of our complicated civilization, a thirst for elegance, novelty, comfort, and luxury." Following a highly successful career as a jeweler before the turn of the century, Lalique turned his efforts toward the mastery of glass around 1905–1907, creating modern designs superbly executed in innovative techniques.

The Elvehjem now has seventy-nine pieces of Lalique glass, either donated by the late Dean and Mrs. Ira T. Baldwin or purchased with the Ineva T. Reilly Endowment Fund established by the Baldwins. The recent acquisition adds to the depth of this important subcollection. The ten new pieces include examples of functional objects in a variety of materials, such as an ashtray, a letter seal, and a ring all in molded glass, and an aluminum powder box and compact with its original printed card box designed by Lalique for *Fleur d'Amour* fragrance by Roger et Gallet in 1922 with an oval powder box for *Pavots d'Argent* fragrance by the same *parfumeur* designed in 1926. Four examples of glass vases and goblets, popular types of objects produced by the Lalique factory, were created by Lalique as decorative and sculptural objects rather than functional ones, as evidenced by their intricate designs and delicate surface work and patina. One final piece can be considered pure sculpture: *Suzanne* is a statuette of cast white opalescent glass on a bronze illuminating stand. This sculpture is in the form of a neoclassical maiden, balanced on one foot with arms outstretched, her head turned to



the left counterpoised by her bent right leg turned to the right, a sinuous drapery creating a diaphanous backdrop for her sensual figure. Created in 1925, this model was a commercial success and continued to be produced for at least ten years in clear and amber glass, but was most popular in this opalescent glass version.

The original titles that René Lalique himself selected and the dates of the creation of the models for the newly acquired pieces are the following: *Aigle* Letter Seal (*Cachet*), 1913; *Lapin* Ashtray, 30 April 1925; *Unie* Ring, 5 February 1931; *Vigne* Tall Goblet, 1912; *Borromée* Vase, 8 August 1928; *Ceylan* (also called *Huit perruches*) Vase, 16 May 1924; *Gros Scarabées* Vase, 1923; and *Suzanne* Statuette, 7 July 1925.

René Lalique (French, 1860–1945), *Suzanne* Statuette, 1925, opalescent glass and bronze stand. Ineva T. Reilly Endowment Fund purchase, 2000.67a-c. Photo by Gavin Ashworth



Arthur Wesley Dow
(American, 1857–1922), *Bend
of a River, or Wild Apple Tree*,
1891–1893, color woodblock,
9 x 2 3/8 in. John H. Van Vleck
Endowment Fund purchase,
1999.121. Photo by Greg
Anderson

Dow Mends East and West in Print Collection

Arthur Wesley Dow holds a unique position at the beginning of this century. He was an artist and curator, painter and printmaker, a student of painting in France and of the culture of Japan. He taught and from his experience wrote the most influential American book on composition in the first third of this century. His ideas and enthusiasms shaped a generation of artists.

Trained in art, Dow, despite personal poverty, raised funds to study in France. He was somewhat disappointed in his experience in Europe, and returning to the United States, he continued to search for inspiration in the arts of other cultures. He found it, finally, in a book of drawings by Hokusai, which he discovered in the Boston Public Library. He found a tutor to pursue this interest in the person of Ernest Fenollosa. Curator at the Boston Museum of Fine arts, Fenollosa had a keen interest in the art and culture of Japan and was a valuable instructor to Dow.

Two of Dow's prints in the Elvehjem collection show the strong influence of Japanese prints. In one Dow uses the format of the Japanese pillar print, so called for its tall, narrow format, to create a landscape vignette of a stream running beyond a flowering apple tree. In another, Dow recreates a California mountain in a composition quite similar

to the images of Mt. Fuji that abound in Japanese printmaking of the 1800s.

From his study of Japanese prints Dow developed the concept of *notan*, which became the basis of Dow's influential method for teaching composition. As Dow taught it, a composition is most successful when the dark and light areas of a composition are in balance, a quality that he found in art of many cultures. In fact, the painting now in the Elvehjem by Corot, *Orpheus Greeting the Dawn*, which was on display for a time in Boston, was one example of contemporary art that Dow singles out in his book *Composition* as having a pleasing balance of dark and light. He draws examples from the art of many media and cultures, including his favorite Japanese prints.

Printmaking became a way for Dow to demonstrate his ideas about the effects of color and light and dark, because once the blocks for a print are cut they can be printed in whatever colors the artist wants. In a set of prints in the Elvehjem's collection, Dow uses the same composition but experiments with different color combinations, even using colored pencil on some to lay out where new blocks of color might be added. Over the last decade, the Elvehjem has acquired several prints by Arthur Wesley Dow that illustrate some influences upon Dow, as well as the influence he had on his many students.



Arthur Wesley Dow
(American, 1857–1922), *Snowy
Peak, Los Angeles, ca. 1912*,
color woodcut, 3 13/16 x 5 3/4 in.
John H. Van Vleck Endowment
Fund purchase, 1996.30. Photo
by Greg Anderson

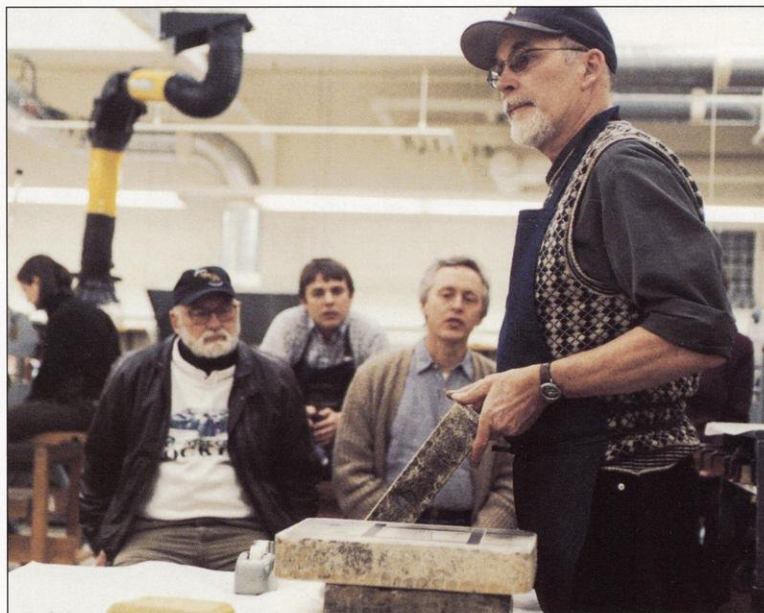
The Elvehjem and the University

Botany professor Judith Croxdale arranged a visit to the installation by Judy Pfaff for a class in plant structures so her students could observe the interplay of plants and geometric design in the artwork. This visit is just one example of the attraction and the resource that the Elvehjem Museum of Art is to the university. The museum serves the University of Wisconsin as a classroom, a resource for visual learning—a sort of library for art, a laboratory, a social center, and a place for quiet contemplation. Dozens of university departments and programs from African studies to wildlife ecology benefit from the Elvehjem's exhibitions and educational activities.

The galleries become classrooms for professors and teaching assistants in arts, humanities, and social and life sciences. Instructors bring students to the museum for class, requesting the services of the Elvehjem staff and docents or teaching the classes themselves. Most recently, the Elvehjem provided instruction in the galleries to students of French, Spanish, Italian, and English, Art Education, East Asian Studies, and Comparative Literature. The Elvehjem staff toured with the entire enrollment of Art 108, "Foundations in Contemporary Art" in September, a requirement for undergraduate art majors. Nursing students in their first and second semesters of clinical work, toured with docents, initially to increase their observation skills, and in the second visit to hone their diagnostic skills. They assessed portraiture and other images of the human figure and searched for evidence of disease. In an average year 968 students have tours guided by Elvehjem docents and staff.

In addition, nearly 3,600 students visit annually with their instructors to study our artwork. Many professors assign postvisit projects as well. Inspired by the site-specific installation by artist Judy Pfaff, Ellen Moore brought her "Modern Dance" class from the Division of Continuing Studies to dance in the maze form. Art history professors frequently teach from the collections: Last semester Barbara Buenger met her course "Twentieth-century Women Artists in Europe and America" in the galleries, and Gene Phillips guid-

ed his students in "The Study of Art, Past and Present" through the collections. Students in Julia Murray's "Arts of China" and "Art and Artifact in Early Modern China" made integral use of the loan exhibition of Song dynasty ceramics.

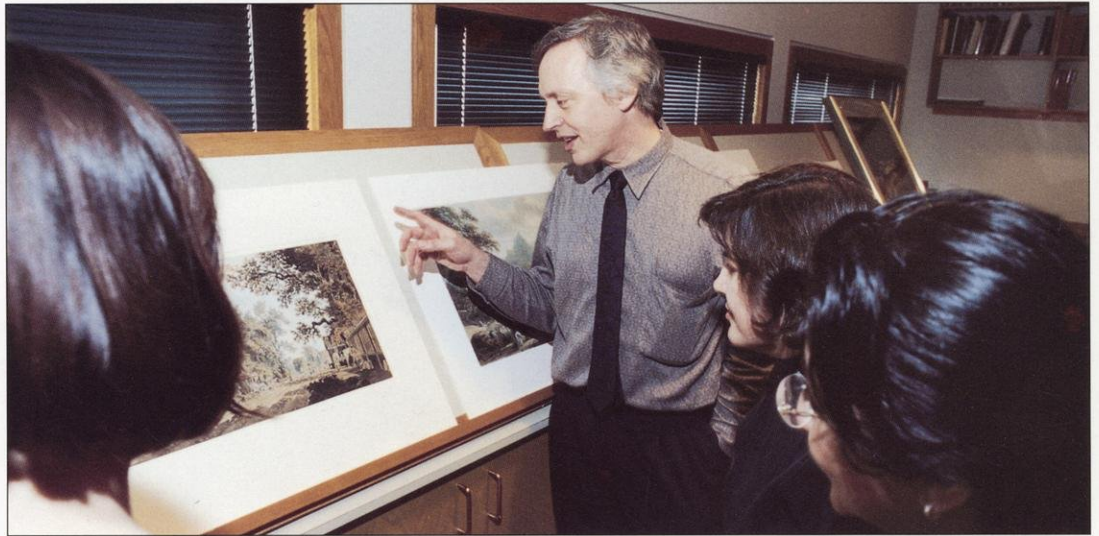


When faculty members assign research papers, students can make appointments with the museum's registrarial and curatorial staff to see any research information in the object files. With advance notice curators Maria Saffiotti Dale and Drew Stevens work with faculty members to bring paintings, sculpture, and decorative arts and prints not on view for the benefit of their students. Hundreds of students see the collections in this manner. The Elvehjem Web site www.lvm.wisc.edu makes information available to students and faculty members at all hours.

Like a laboratory, the museum provides students with first-hand experience in museum practice. In addition to the art history course "Museum Training and Connoisseurship," taught periodically by the museum, the Elvehjem continually hires students through the federal financial aid Work/Study Program. Approximately eighteen students work in the curatorial, membership and development, museum shop, museum education, and administrative areas of the museum, where they are supervised by the Elvehjem's professional

Art department professor Jack Damer demonstrates lithography in a program for the exhibition *Progressive Printmakers*.
Photo by Bob Rashid

University classes sign up for sessions in the print room to discuss works on paper with curator Drew Stevens. Photo by Greg Anderson



staff. They observe not only the best practices in the field but also the experimentation and problem-solving that take place in a dynamic, complex institution. Therefore, in addition to earning wages, students learn practical skills and behind-the-scenes insights into museum operations. Based on their Elvehjem experience, several students have gained employment in museums upon completion of their degrees at the university. The museum staff also will counsel students on career opportunities by appointment.

Like a university library, the museum can be a place for thoughtful introspection and quiet contemplation, a place to browse among images from the permanent collection or temporary exhibitions. Faculty, staff, and students may visit the galleries briefly or at length for visual refreshment and ideas. One high-level UW system administrator recently admitted to making the Elvehjem his destination when he wanted respite from the concerns of his office. Another frequent visitor, a professor, comes to the galleries for lofty aesthetic pleasure or, more practically, to seek images for the cover of a forthcoming book.

The Elvehjem can be a social center, a campus union for the visual arts. The museum sponsors visiting artists and lecturers to enhance the topic of temporary exhibitions throughout the academic year. The staff often plans these events in cooperation with faculty members to enhance their teaching. Panel discussions give students time to interact with faculty panelists or visiting experts. Artists demonstrations and educational special

events involving literary or performing arts provide context for an artist, a culture, or an artistic movement while providing the audience with an entertaining way to learn. The weekly Sunday Afternoon Live from the Elvehjem concert series is a popular destination for faculty and students with visiting parents or dates.

The staff plans special evenings for students from particular groups in order for them to learn about and enjoy the museum. One example is the annual Chadbourne Residential College event. The museum extends hours and provides an evening meal or dessert to several hundred residents. A museum passport activity, with provocative questions students may answer on their journey through the galleries, introduces the participants to both the collections and the staff in an enjoyable atmosphere. Similar evenings with the same conviviality and opportunity for viewing the collection have been organized for the Chancellor's Scholars, the Summer Collegiate Experience, and The Mentor Program.

The Elvehjem provides teaching support for many units and departments of the University of Wisconsin. Although the Madison campus benefits most due to proximity and users change over time, the Elvehjem provides educational services and opportunities to fifty different UW-Madison departments and programs and outreach programming to twenty-nine different university units including four UW Centers.

DONOR PROFILE

The Norman Bassett Foundation has provided generous support of the Elvehjem Museum's programs and exhibitions for over twenty years. The Foundation was created by Norman "Smiley" Bassett, a graduate of the UW-Madison who passed away in 1980. A long-time Madison resident, he was an enthusiastic supporter of the arts. In the years since Mr. Bassett's death, the Bassett Foundation has continued to reflect Mr. Bassett's interests in the arts, education, and youth through significant long-term grantmaking. Today the Foundation operates informally under the leadership of President Reed Coleman, along with attorney Tom Ragatz, certified public accountant Tom Johnson, and prior to his recent death, Chandler Young, former dean at the University of Wisconsin.

Over the years the Norman Bassett Foundation Performance and Exhibit Series Program has made annual sustaining grants for general operating use to seven Madison art venues, including the Elvehjem Museum. In each of two years during a five-year cycle, the Elvehjem received a sizeable additional grant amount that facilitates a major exhibition that would not have been possible without this extra funding. As part of its granting philosophy, the Foundation tries to select projects that may be outside the criteria of other funding agencies. For example, during the late 1980s, the Foundation granted funds to the Elvehjem that enabled director Russell Panczenko to travel throughout the United States and Europe to meet with donors, investigate possible acquisitions for the permanent collection, attend museum-related conferences, and visit other museums. Funds for this type of need are often difficult to secure from governmental agencies, private foundations, or area businesses. The Norman Bassett Foundation's willingness to provide funding for unique initiatives demonstrates an unfailing commitment to the museum and to its future.

Reed and Ann Coleman are also enthusiastic donors to the Elvehjem on a personal level, having made significant generous contributions for projects related to the permanent collection. Recently their gifts facilitated the transfer of jurisdiction of two major paintings by John Steuart Curry from the UW-Madison College of Agriculture and Life Sciences (CALS) to the Elvehjem. The Colemans graciously offered to fund the reproduction of these paintings so that they could hang in the CALS administrative offices in place of the originals. With support from the Colemans, the original paintings have been cleaned and reframed and are now safely housed and displayed at the Elvehjem under appropriate secure, climate-controlled conditions for thousands of visitors to enjoy each year.

The Elvehjem proudly honored the Norman Bassett Foundation with an Elvehjem Council award in 1991 in recognition of its long-term support of the museum. Now, over a decade later, the Foundation and the Colemans continue to strengthen the Elvehjem's financial base with generous grants that benefit thousands of people who visit the museum each year.

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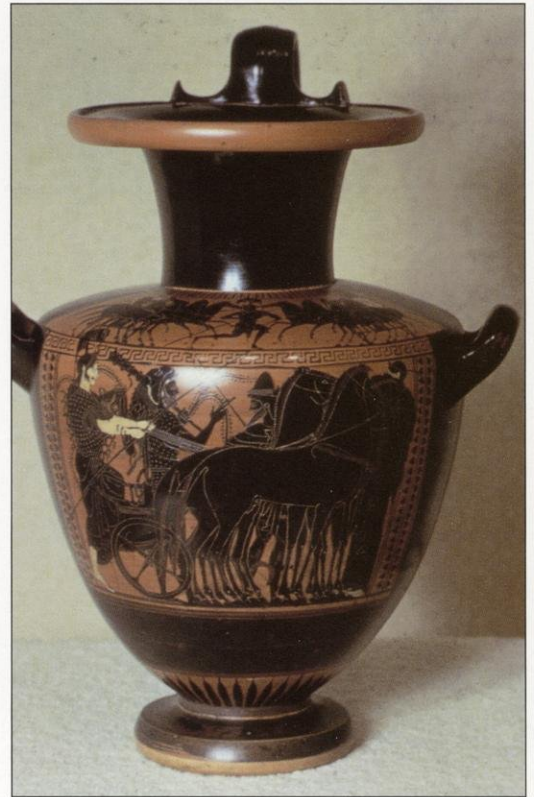


During the exhibition of *Progressive Printmakers* art professor Frances Myers gave a demonstration of the etching process. Photo by Bob Rashid

Collaboration Benefits Schoolchildren in Grades K-5

In 1996 the Madison Metropolitan School District's Fine Arts Coordinator and a group of enthusiastic visual arts teachers approached the Elvehjem Museum of Art and the Madison Art Center to request their cooperation in developing an extensive set of learning materials for schoolchildren in grades K-5. Project SMART [S(chools)M(useums)ART] is based on eleven essential and enduring works from the two museums' permanent collections and features lessons, artist biographical information, timelines, slides, and a full-color poster illustrating each image. Through this project the three partners intend to provide a district-wide, systematic approach to visual arts education and to build future audiences for the visual arts.

Generous donors to this project include the Pleasant Company Fund for Children; the Madison Community Foundation; the Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation and the Overture Foundation; and the Wisconsin Arts Board.



One of the works of the SMART project is this black-figure hydria, ca. 510 B.C. Gift of Mr. and Mrs. Arthur J. Frank, 68.14.1.



IMLS General Operating Support

As mentioned in the last issue of *Artscene*, the Elvehjem Museum received an important two-year grant from the Institute of Museum and Library Services last year. This significant grant has provided funds for the museum to add Jennifer Stofflet to the Elvehjem Museum staff in the role of associate registrar for a limited term. Jennifer comes to the Elvehjem from Guild.com, where she was artist and gallery coordinator for two and a half years. Prior to her work at Guild.com, she was employed at the Madison Art Center for seven years. She holds a B.A. in art history from UW-Madison. We are pleased to welcome Jennifer to the Elvehjem.



Jennifer Stofflet, associate registrar. Photo by Jay salvo

Significant Federal Grants Support Permanent Collection Projects

The Institute of Museum and Library Services (IMLS) has awarded the Elvehjem a grant to fund the treatment of ten Old Master paintings from the permanent collection. In 2000, Joan Gorman and David Marquis of the Upper Midwest Conservation Association (UMCA) conducted an IMLS-funded detailed condition survey of 222 Old Master and Soviet realist paintings in the museum's permanent collection. The ten works include paintings by Giorgio Vasari, Frans Post, Hubert Robert, Sir William Beechey, Gaspard Dughet, and several other artists. As part of this project, the museum will also install UV-filtering film on its large, south-facing windows.

The museum's comprehensive painting collection enables the Elvehjem to display works of art that represent the entire spectrum of art history, strengthening the Elvehjem's mission as a teaching institution and enabling the museum to educate the UW-Madison community as well as the general public about diverse cultures both past and present. The range of styles and the artistic excellence of the paintings to be treated make them an invaluable instructional resource. The painting collection plays a fundamental role in the art education of area schoolchildren, university students, and the general public.

A generous grant from the National Endowment for the Arts will permit the Elvehjem to develop an illustrated catalogue that carefully examines and documents the museum's Earnest C. Watson and Jane Werner Watson Collection of Indian miniature painting. As part of the museum's long-range plan, important subgroups and aspects of the museum's holdings have been identified and researched in order to develop a library of complementary catalogues for use by scholars,



On of the works to be treated with IMLS funds in 2001 is the eighteenth-century French painting from Circle of Noël Nicolas Coypel, *The Triumph of Galatea*, oil on canvas, 36 x 50 in. Elvehjem Museum of Art General Endowment Fund and Thomas E. Brittingham Fund purchase, 1976.32.

students, and the general public. University of Wisconsin-Madison art history lecturer Dr. Gautama Vajracharya has conducted extensive research and compiled documentation for this catalogue. He presents his research in a 12,000-word essay entitled "The Origins and Development of Indic Miniature Painting" and some 130 fully illustrated entries.

This soft-bound catalogue will be the sixth in a series of museum publications delineating areas of the permanent collection, including the *Handbook of the Collection* (1990), the *Van Vleck Collection of Japanese Prints* (1990), *Chinese Export Porcelain* (1992), *Ancient Greek and Etruscan Vases* (2000), and *Ancient Coins* (2000) (all available for purchase in the Museum Shop).

Jane Werner Watson and her late husband Earnest C. Watson donated these valuable examples of South Asian manuscript illumination and miniature painting spanning eight centuries (1200–1900) between 1969 and 1991.



Jane Coleman,
chair of Elvehjem Council

Elvehjem Council Chair Receives Prestigious Local Award

On May 7, Jane T. Coleman received the Lifetime Visionary Award from the Madison Community Foundation at the 2001 Asset Builders Leadership Awards Luncheon held at the Alliant Energy Center. Jane was recognized for her outstanding commitment to nonprofit organizations in the Madison community and for her work as president of the Madison Community Foundation for ten years. Jane's tireless leadership as chair of the Elvehjem Museum Council since 1992 and as a member of the Council since 1983 has helped the museum to meet many important challenges and opportunities over the years, and we applaud her efforts on behalf of the Elvehjem and other Madison organizations. Kudos, Jane!



In October of last year the Elvehjem Museum hosted a Kimono Fashion Show organized by Wisconsin Painters and Sculptors, Inc. (WP&S). Artist and WP&S member Doug Haynes models one of the fashions by designer Fumiko Nozaki of Japan. Photo by Bob Rashid



Director Russell Panczenko (right) introduces artist Judy Pfaff and photographer Rob van Erve to Dean Phil Certain (left) at the opening reception. Photo by Jay Salvo

Generous Gifts and Grants

The Elvehjem Museum of Art depends on the generous support of individuals, businesses, and private foundations, as well as government grants and funds from the UW–Madison, to fulfill its mission.

We wish to thank all Elvehjem Museum members (current and future) for the support you provide to the museum through your annual dues. Membership dollars provide important funds for special exhibitions; educational programs such as tours, lectures, films, and family activities; acquisitions to the permanent collection of some 15,300 works of art; and special events like the Sunday Afternoon Live Concert series.

The Anonymous Fund has provided major support for the 2000–2001 exhibition program at the Elvehjem Museum.

The Wisconsin Arts Board, a state agency dedicated to supporting the arts in Wisconsin, supports the Elvehjem Museum of Art's exhibition programming.

The museum has received grants for *Symbol and Substance: The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes* from the Dane County Cultural Affairs Commission, with additional funds from the Madison Community Foundation and the Overture Foundation, and Madison CitiARTS Commission, with additional funds from the Wisconsin Arts Board.



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ARTSCENE

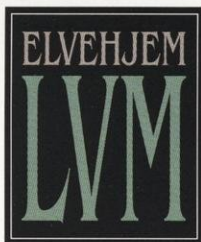
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Send letters, comments, and information for newsletter to: ppowell@lvm.wisc.edu or to 800 University Ave. Madison, WI 53706-1479

Artscene is issued twice a year in January and July

Volume 18, Number 2
July–December 2001

COVER: Japanese Inkstone Box (Suzuribako), early 18th century, lacquer on wood with decoration in gold, silver, and *sabi urushi*, *takamaki-e*, and *nashiji* with applied cut gold, 1 7/8 x 8 3/8 x 9 1/16 in. Courtesy Arthur M. Sackler Museum, Harvard University Art Museums, The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes



Information
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

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



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.