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Elvehjem Museum of Art

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Elvehjem Museum of Art

University of Wisconsin-Madison



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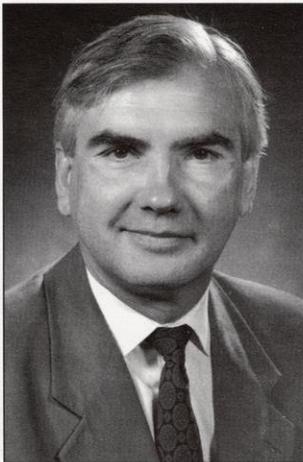
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Cover: Newport High Chest, 1740-1750, attributed to Christopher Townsend, mahogany with tulip poplar, H. 83 5/8 in. Chipstone Foundation, 1985.12



From the Director

It is with sadness that I inform our readers that James Watrous died on May 25. Although he was nationally renowned as an artist, art historian, author, I will always remember him for his role in creating the Elvehjem. Jim always believed profoundly in the value of both making and studying the visual arts. When, as a junior faculty member at the UW, he was given the responsibility of caring for the university's dispersed collection of paintings, he envisioned its educational potential and set out to create a place where the paintings could be collected, cared for and made accessible for study and enjoyment not only by students and scholars but also by every

member of the Madison community. It was this vision and his tenacity in its pursuit that resulted in the opening of the Elvehjem in the fall of 1970. Ever since, Jim has been an important and gracious mentor to every individual who has had the privilege as serving as the museum's director.

Born August 3, 1908 in Winfield, Kansas, Jim moved to Madison in 1925 and graduated from Wisconsin High School. He received his B.S. and M.A. degrees from University of Wisconsin in 1931 and 1933. He joined the art faculty as an instructor in 1935 and moved to the art history department in 1939, the year he received his Ph.D. Fascinated by the techniques and materials artists used in the past, by 1940 he was teaching unique courses examining the painting and drawing techniques of the old masters. In 1957 the University of Wisconsin Press published his book *The Craft of Old-Master Drawings*, which has since gone through several editions.

While still a student, Jim was hired by the Public Works Art Project in 1933 to create the Paul Bunyan murals in the Memorial Union, which he completed in 1936. Recently restored, the murals remain a university landmark. Although his paintings were being exhibited at such museums as the Walker Art Center in Minneapolis, the Carnegie Institute, and the Pennsylvania Academy of the Fine Arts, Jim noted his preference for murals over easel painting. Under the W.P.A. he was commissioned to paint murals in federal buildings in Park Falls, Wisconsin (1938) and Grand Rapids, Minnesota (1940). Ten years later he completed a large mural at the Democrat Printing Company (now Webcrafters, Inc.) on Fordem Avenue in Madison, depicting the craft of printing. His mosaics grace the School of Commerce, Vilas Hall, and the Memorial Library on the UW campus.

Although Jim's responsibility for the UW's art collections began in the late 1930s, it was not until the presidency of Conrad Elvehjem (1958-1962) that permission was formally granted to embark on a funding campaign for the new museum and to seek donations of artwork to add to the collection. Over thirty years after he began his efforts to create a university museum, the Elvehjem opened its doors. Jim retired from his teaching duties as the Oskar Hagen Professor of Art History in 1976. He continued his popular lectures and gallery talks and began a study of American prints. *A Century of American Printmaking: 1880-1980* was published by the University of Wisconsin Press in 1984. His recollections on the formation of the Elvehjem, *A Century of Capricious Collecting*, was published by the museum in 1987 and is still available in the museum store. Jim Watrous's dedication to the museum was continued even after his death, as he requested all memorials to be made to the Elvehjem Museum of Art.

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American Decorative Arts on View in Galleries VI and VII



Unique Great Chair, ca. 1640, attributed to John Elderkin, oak, cherry, and ash, H. 42 1/2 in. Chipstone Foundation, 1992.2

On view through October 24, 1999 is *Makers and Users: American Decorative Arts, 1630–1820, from the Chipstone Collection*. This exhibition of furniture, ceramics, and prints from early America tells stories of beauty and function, of makers and consumers. It also reveals aspects of our national heritage, of a country becoming American. As part of the University of Wisconsin's Sesquicentennial celebration, this exhibition demonstrates the Chipstone Foundation's mission to promote advanced scholarship and education and its new affiliation with the University of Wisconsin–Madison through endowed faculty and educational programs.

Long appreciated for visual and material sumptuousness, decorative arts also address design and aesthetics, business and technology, fashion and social practices. The term "decorative

arts" distinguishes these art objects from painting, sculpture, and architecture, media sometimes referred to as the "fine" arts. Then as now, decorative arts are what we use to furnish and decorate our homes, set our tables, and commemorate special occasions. They are also items we collect, display, and invest with personal meaning.

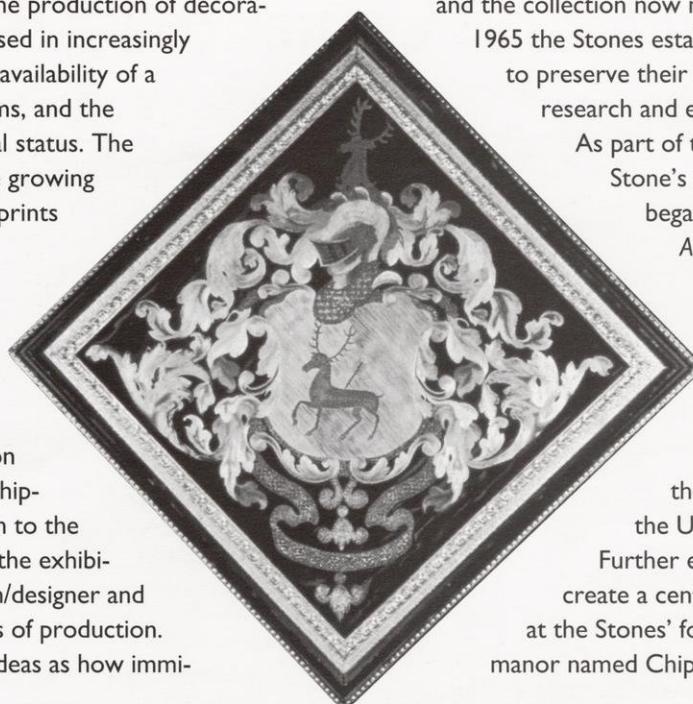
The decorative arts in early American homes were made locally or imported from Europe. Early American craftsmen brought from the Old World woodworking skills and business savvy. Drawing on their experience to create new furniture-making industries in the colonies, these makers emulated European styles, following the contemporary taste, but at the same time developing forms that were distinctly American.

Shifts in fashion and technology as well as in consumer taste

and social behavior transformed the production of decorative arts. Such changes are expressed in increasingly refined and specialized forms, the availability of a greater number and variety of items, and the use of new objects to reflect social status. The consumer's role is reflected in the growing practice of collecting pottery and prints for display and in the rise of such specialized forms as sewing tables and spice chests for women and easy chairs for the infirm.

These interlocking themes of changing makers and users are explored through close examination of ninety-three objects from the Chipstone collection. Drawing attention to the objects' various levels of meaning, the exhibition looks at the role of the artisan/designer and some of their corresponding issues of production. These investigations include such ideas as how immigrant artisans' working methods and products changed once they came to the New World; whether making furniture is an art or a business; and what accounts for regional differences between, for example, Boston, Massachusetts and Newport, Rhode Island. The role of the consumer is explored through questions of style, taste, and demand in early America and how these were affected by contact with new, foreign cultures and their material culture, and through the development of new technologies. We see how exotic styles from Asia as well as technological innovation transformed what was produced and increased consumers' visual worlds. Products both affected and were affected by consumer desire. Other themes reflected in decorative arts and investigated here are changes in American middle class social behavior and leisure activities and a growing interest in cultivating the middle class domestic environment.

The Chipstone collection of American decorative arts was formed by Polly and Stanley Stone of Milwaukee, who began collecting in 1946 with the purchase of a Salem lady's secretary and bookcase. The collection has grown into one of the nation's finest private collections devoted to American decorative arts of the colonial period. The Stones later broadened their scope to include American historical prints and early English ceramics,



Jabez-Bowen Family Coat of Arms, ca. 1780–1790, silk with gold and silver metals and metallic threads, 26 x 26 in. Chipstone Foundation, 1984.11

and the collection now numbers some 500 objects. In 1965 the Stones established the Chipstone Foundation to preserve their works of art and stimulate research and education in the decorative arts. As part of this commitment, following Mr. Stone's death in 1987, the foundation began publishing the annual journal *American Furniture*. With contributions from leading experts in the field, this publication has become a significant research tool for students and scholars of the decorative arts. In 1996, following the death of Mrs. Stone, the foundation endowed a chair at the University of Wisconsin–Madison. Further expanding this vision are plans to create a center for the study of decorative arts at the Stones' former residence, a Georgian-style manor named Chipstone, which currently houses their collection of early American decorative arts.

Funding for this exhibition has been generously provided by the Hilldale Fund, the Ejue Foundation, Inc./The Capital Times, and the Chipstone Foundation.

Guest curator for *Makers and Users* is Chipstone Professor of American Decorative Arts Ann Smart Martin of the UW–Madison Department of Art History; students in her spring class on material culture have been active in selecting and writing on objects for the show. She and her students have written a catalogue illustrating all objects in the exhibition, available in the Museum Shop for \$19.95 (members, \$16.95).



Staffordshire Covered Jug, 1750–1770, agate earthenware with lead glaze, H. 5 3/4 in. Chipstone Foundation, 1987.5

Wildeworld Comes to Madison

The Elvehjem Museum of Art will present the exhibition *Wildeworld: The Art of John Wilde* from November 13, 1999 through January 8, 2000. A master of oil painting and silverpoint drawing, John Wilde is one of Wisconsin's most respected artists. The Elvehjem is pleased to organize the first full-scale retrospective, approximately seventy-five outstanding paintings and drawings, of this artist's prolific career. *Wildeworld* will offer audiences an overview of more than five decades of work, from the 1940s through the present time. In recognition of Wilde's substantial contributions as a teacher of thirty-four years at the University of Wisconsin-Madison as well as an artist, *Wildeworld: The Art of John Wilde* has been scheduled to coincide with the UW-Madison's sesquicentennial celebration and with the artist's eightieth birthday.

Born in Milwaukee in 1919, John Wilde lives in Evansville. His affiliation with the UW-Madison began in 1938 as an undergraduate. After receiving his B.S. in Art in 1942, Wilde served in the Infantry, Air Force and O.S.S. The powerful images and notes that Wilde recorded in sketch books during these years later became the subject matter of his first mature works, produced in the late 1940s and early 1950s. Soon after he received his M.S. from the UW-Madison, Wilde joined the faculty of the UW-Madison Department of Art and taught from 1948 through 1982, becoming the Alfred Sessler Distinguished Professor of Art.

Wilde, an outdoorsman, frequently draws what he finds on his walks: dead birds, rabbits or chipmunks, bird's nests and cocoons, dried cicadas and grasshoppers, a jawbone or animal's skull, all objects that lend themselves to close examination. Each object is rendered in meticulous detail. He also draws the human figure, usually representations of people he knows intimately: his wife, close personal friends, or, very often, himself.

Wilde's paintings, eagerly sought by dedicated collectors, are more complex and richer in content than the drawings, and more formal in their presentation. They vary in size from exquisite miniatures to relatively large easel works. Whatever the scale, the detail in each is minutely rendered; the large panels requiring the same close examination as the small miniatures. Curator of the exhibition Russell Panczenko offers this analysis:

This capacity of painting to produce the illusion of reality has always intrigued Wilde and, in fact, in his still-life paintings, he exploits it to the fullest, wholly enjoying its illusionary effect on the eye. However, Wilde, ultimately, is not a realist; he is a poet. He resorts to fantasy, embracing the impossible in his quest for otherworldliness. He subverts the natural laws of science, creating biologically impossible creatures, playfully reversing expected size relationships between a human being and a vegetable, a



John Wilde (American, b. 1919), *Still Life with Kohlrabi*, 1956, oil on panel, 7 5/8 x 9 3/8 in. Milwaukee Art Museum, Gift of Mrs. Edward Wehr

bone or a dead bird and defying the laws of gravity. Wilde's lifestyle is perhaps best represented by his still-life paintings, but even here, realism is challenged: vegetables are infused with a mysterious inner light or, occasionally, take on a beautiful but shockingly unnatural color.

Although he has been classified as a surrealist and a magic realist, Wilde's imaginative and brilliantly executed works ultimately defy categorization. His work has been featured in exhibitions organized by The Minneapolis Institute of Arts, The Museum of Modern Art in New York, and the Smithsonian Institution in Washington, D.C. More than 800 of his pieces have been acquired by private collectors, and his paintings and drawings are featured in the permanent collections of The Art Institute of Chicago, the National Museum of American Art (Washington, DC), and the Whitney Museum of American Art (New York), as well as many other museums.

The exhibition and catalogue are made possible by the generous support of The Erdman Family Foundation; Karen Johnson Boyd; Anonymous donor; Hilldale Trust; Brittingham Fund, Inc.; Class of 1929 Endowment Fund; the Ejvje Foundation, Inc./The Capital Times; Dane County Cultural Affairs Commission with additional support from the Madison Community Foundation and the Overture Foundation; the Richard Florschheim Art Fund; and the Madison CitiARTS Commission.

The Elvehjem Museum is copublishing the catalogue of the exhibition with Hudson Hills Press, New York. The catalogue will feature 104 color reproductions, an essay by art critic Theodore Wolff, and a lengthy interview by Elvehjem director Russell Panczenko. The 180-page catalogue will be on sale in the Museum Shop for \$ 24.95 (members' price \$21.21) in mid-November.

Splendors of Edo on View Through October 10

The Elvehjem's Van Vleck Collection of 3800 Japanese prints is one of the premier collections in this country and a highlight of our permanent collection. As popular as these marvelous Japanese prints are, the delicate inks do not allow them to remain on permanent view. Thus the Elvehjem curator of prints, Andrew Stevens, selects prints for the visitor's viewing pleasure at least once a year. *Splendors of Edo: Japanese Prints, 1750-1930* focuses on the center of production of this popular art form.

When Edo, now called Tokyo, became the seat of the Tokugawa Shogunate in 1603, the country entered a long period of peace and prosperity that resulted in the late eighteenth and nineteenth centuries in great appreciation for woodblock prints. The city was a center for trade and government, and all provincial lords were required by the Shogun to live in Edo for half the year. The new law brought a huge population of wealthy lords and their retainers to the city. The wealth of the city allowed for the production and consumption of many products that were geared to the tastes of the devotees of the floating world, or Ukiyo.

The floating world, a Buddhist concept, implies an ascetic scorn of the cares and joys of everyday life in order to fix one's thoughts on higher things. The floating world is ephemeral, whereas enlightenment is eternal. However, in secular life, particularly in wealthy circles, the term was reapplied. Instead of the floating world being dismissed because of its ephemeral qualities, its beauties became all the more attractive for being short-lived. The woodblock prints of the period, sometimes called Ukiyo-e, or pictures of the floating world, celebrate many of these passing joys.

Edo was the main market and manufacturing center for these prints, and life in Edo, the big city, is a frequent subject. Hiroshige made many prints of Edo; his best-known series, *100 Views of Famous Places in Edo*, is a visual tour of the city, including the Yoshiwara, an area reserved for the licensed prostitutes, employed by tea houses.

Views of Edo are only one aspect of the vast popular culture of the city; other important parts were the sporting and cultural events. Sumo wrestlers and actors were often portrayed in prints. Prints of actors often record a particular role. The actors, who were always men, are not realistically depicted, but can be identified by the crest, or *mon*, that appears on the costume.

Alongside the popular actors and wrestlers, images of the women of Edo are a staple subject. The features of famous courtesans, idealized geisha, and pretty waitresses all are commemorated in Ukiyo-e such as Buncho's image of the courtesan Hanamaki, a woman whose attentions would be far beyond the reach of all but the most well-connected clients. It is a fantasy image, like Utagawa Kunisada's image of spring in which a spectacularly



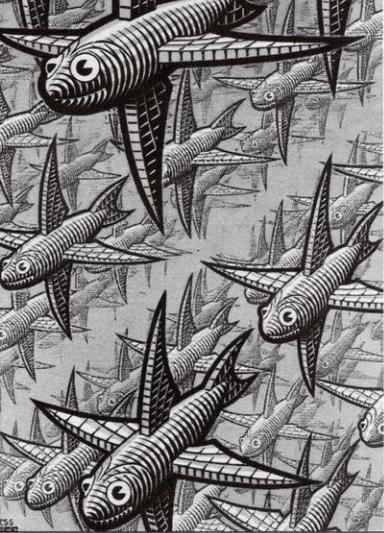
Ippitsusai Buncho, *The Courtesan Hanamaki of the Great Kazusa Establishment*, ca. 1770, color woodcut. Bequest of John H. Van Vleck, 1980.623

robed man stands in his elaborate house while beautiful women bring him books and scrolls. These are images of the pinnacles of success in a thriving community.

S E P T E M B E R

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
CONTINUING EXHIBITIONS <i>American Decorative Arts from the Chipstone Collection, Galleries VI and VII through October 24; Splendors of Edo in Mayer Gallery through October 10</i>						
5 2 p.m. Tour of temporary exhibitions, 40 minutes, by docent Ellen Louise Schwartz Museum Shop Poster Sale	6 Labor Day: Galleries closed	7	8	9 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Jane Pizer	10	11
12 2 p.m. Tour of temporary exhibitions, 40 minutes, by docent Ellen Lewis	13 Galleries closed	14	15	16 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Ellen Lewis 4 p.m. Lecture, Emiko Ohnuki-Tierney, "Splendor of Edo," L140 5:30 p.m. Lecture, Luke Beckerdite, "American Furniture," L140	17	18
						
19 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	20 Galleries closed	21 British Teapot, ca. 1770 in American Decorative Arts, 1630–1820	22	23 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	24	25 9 a.m.–12 noon. Demonstration and lecture, Michelle Erickson and Robert Hunter, Whyte Gallery. Registration required, 608 263–4421
26 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent 2:30 p.m. Lecture, Stephen K. Scher, "The Renaissance Portrait Medal," L140	27 Galleries closed	28	29	30 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent		

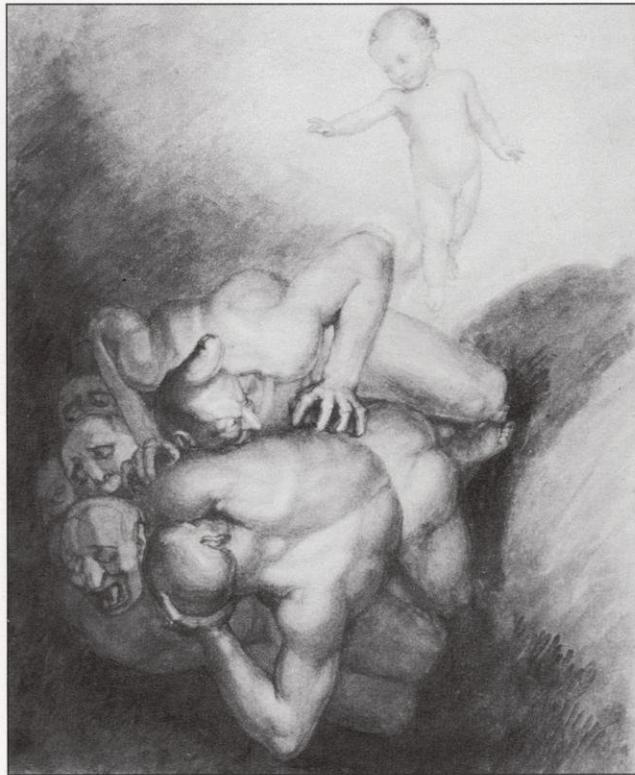
O C T O B E R

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
3 12:30 p.m. Concert Gallery III, Pro Arte Quartet 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	4 Galleries closed	 <i>Yoshikawa Kampo (Japanese), Actor as Young Man with a Striped Cowl in Splendors of Edo</i>			1 Gallery Night with tour by docents at 5:30, refreshments and folk music by Buffalo Trail from 6 to 8 p.m.	2
10 12:30 p.m. Concert Gallery III, Jeffrey Sykes, piano 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	11 EXHIBITION CLOSED <i>Splendors of Edo</i> Galleries closed			7 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	8	9
17 12:30 p.m. Concert Gallery III, Michael Landrum, piano 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent 2:30 p.m. Lecture, Jon Prown, "New Directions in American Furniture Scholarship," L140	18 Galleries closed	19	20	14 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	15	16 EXHIBITION OPENS <i>Wood Engraving: The Fine Line</i> in Mayer Gallery through December 19
24 12:30 p.m. Concert Gallery III, Vartan Manoogian, violin 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent 2:30 p.m. Demonstration and lecture, Raymond Gloeckler and Andrew Stevens, "The Art and Technique of Wood Engraving," Mayer Gallery	25 EXHIBITION CLOSED <i>American Decorative Arts from the Chipstone Collection</i> Galleries closed	26	27	21 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	22	23
31 12:30 p.m. Concert Gallery III, Robert Bluestone, guitar, & Friends 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent				28 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	 <i>Maurits Cornelis Escher, Depth, 1955 in Wood Engraving</i>	

NOVEMBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 Galleries closed	2 Holiday Shop opens in Whyte Gallery, 9–5, Tuesday–Friday; 11–5 Saturday–Sunday	3	4 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	5	6
7 12:30 p.m. Concert Gallery III, Pro Arte Quartet 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	8 Galleries closed	9	10	11 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	12	13 EXHIBITION OPENS <i>WildeWorld: The Art of John Wilde</i> through January 9, 2000 Reception, 6:00–8:00 p.m. for <i>WildeWorld</i> , free and open to the public
14 12:30 p.m. Concert Gallery III, Wingra Woodwind Quintet 2 p.m. Tour of temporary collection, 40 minutes, by a docent 2:30 p.m. Lecture, Theodore F. Wolff, "John Wilde: Master of Fact and Fancy," L160	15 Galleries closed	16	17	18 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	19	20
21 12:30 p.m. Concert Gallery III, Esther Wang, piano 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	22 Galleries closed	23	24	25 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	26	27
28 12:30 p.m. Concert Gallery III, Lawrence Chamber Players 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	29 Galleries closed	30	 <p>John Wilde, <i>WildeWorld</i> Revisited, 1995 in <i>WildeWorld</i></p>			

New Acquisition



John Flaxman (British, 1755–1826), *Evil Spirits Cast Out*, n.d. watercolor, 8 1/4 x 7 1/8 in. Edward Blake Blair Endowment Fund purchase, 1999.69

John Flaxman gained his fame as a sculptor, but he also created bas-reliefs for Josiah Wedgwood's fine stoneware. In all media, he looked to the classical past for his models, because the antique represented the most perfect examples of form and beauty. He distrusted art that was too tied to the mundane world, feeling that it debased the spirit. Like his contemporary and friend William Blake, Flaxman wanted his work to raise the viewer's gaze to a higher realm.

Flaxman made very few watercolors; only one other example of this size is recorded. This work illustrates a passage from Emmanuel Swedenborg's *Arcana Coelesta*; the contorted expressions and postures of his demonic figures convey their character, while their musculature recalls classical ideals of the human form. Swedenborg's text tells of demonic beings who "supposed that they had all power to do as they pleased, and that they could take away life from everyone: but to expose the vanity of this imagination, they were thrust down to their infernal abodes by a little child, at whose presence they began so to totter and tremble that they could not help expressing their anguish by cries."

Swedenborg's followers founded the New Jerusalem Church on the basis of his writings. Flaxman was interested in their spiritual goals; even though he did not leave the Church of England to join them, he was a member of The Society for Printing and Publishing the Writings of the Hon. Emmanuel Swedenborg.

Continued from page 2

I wish to also note that Constance Elvehjem, widow of Conrad Elvehjem after whom the museum is named, died Sunday, May 30 at age ninety-three. Known as the "university's first lady," she was involved in many community organizations. She served on the Elvehjem League in its early years and took great pride in the museum and its association with her family. She also informed me in recent years that the Elvehjem Museum did not invent the use of the letters LVM as a pronunciation aid. In frustration with mispronunciation of his name, her husband had LVM embroidered on the back of the band uniforms for one of the football games during his tenure as president.

We will miss them both.

Russell Panczenko

James Watrous (right) and Millard F. Rogers, Jr., director of the Elvehjem, at the construction site of the new museum, September 1967



Lectures American Decorative Arts

The relationship of the Chipstone Foundation with the UW–Madison Department of Art History and the Elvehjem provides a laboratory for study, experimentation, and research in the decorative arts. To augment the first exhibition from this rich collection, we have planned a lecture series featuring scholars who will reflect on the collection, its history, and potential for new learning about early American art objects.

Ann Smart Martin, Chipstone Professor of American Decorative Arts, Department of Art History, UW–Madison, will discuss the use of the Chipstone collection as a teaching resource in “Crafting an Exhibition: American Makers and Users, 1630–1830.” Her lecture will be on Friday, August 27 from 6:00 to 6:30 p.m., in room L140. It will immediately precede the exhibition reception from 6:30 to 8:00 p.m.

Luke Beckerdite, editor of *American Furniture* and the former curator at the Chipstone Foundation will lecture on “American Furniture: The Evolution of a Private Collection” on Thursday, September 16 at 5:30 p.m. in room L140.

For students and the public who are interested in the specific materials and methods of the early American potter, ceramic historian Robert Hunter and master potter Michelle Erickson will

demonstrate and lecture on “Making Pots the Old-Fashioned Way—An Overview of Eighteenth-century Pottery Technology.” Ms. Erickson will throw, press mold, and slip cast clay forms and demonstrate clay decoration; Mr. Hunter will lecture on these historic processes. Because this is a workshop, in limited space with some hands-on opportunity, participants must call the museum in advance for more information 608 263–4421. It will take place on Saturday, September 25 from 9:00 a.m.–12 noon, in Whyte Gallery of the Elvehjem.

Finally, Jon Prown, the new executive director of the Chipstone Foundation will discuss “New Directions in American Furniture Scholarship” to conclude the series on Sunday, October 17, at 2:30 p.m. in room L140.

In concert with the museum’s mission of giving students practical experience in museum work, Gabrielle Warren and Amy Wendland, students in the spring class on material culture that developed this exhibition, wrote and illustrated a family guide to *Makers and Users*. It will be available in the galleries.

The museum is grateful to Professor Ann Smart Martin, her students, and the Chipstone Foundation for their contributions to the programs and interpretation of the exhibition.

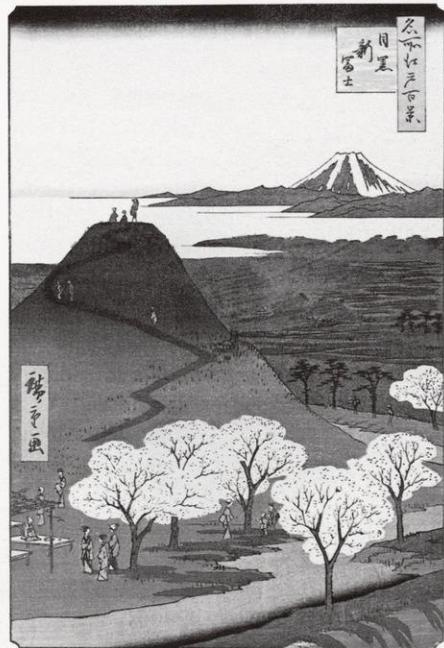
Lecture on the Renaissance Portrait Medal

The Italian renaissance medal, an item of sculpture which a renaissance prince or princess could hold to view, was an intimate repository for images, symbolism, and genius of the leading art patrons and sculptors of their day. To draw attention to the Elvehjem’s outstanding permanent collection of medals, the museum has invited a leading expert to lecture on “The Renaissance Portrait Medal and its Art Historical Context.” Stephen K. Scher, curator for the exhibition *The Currency of Fame: Portrait Medals of the Renaissance*, shown at The Frick Collection and the National Gallery of Art in 1994, will lecture on Sunday, September 26 at 2:30 p.m. in room L140 of the Elvehjem.



Antonio Pisano, called Pisanello (Italian, ca. 1395–1455), Obverse: Sigismondo Pandolfo Malatesta, Lord of Rimini, 1445, lead. Gift of Vernon and Sandra Hall, 1973.117

Lecture on “Splendor of Edo, Splendor of Japan”



Utagawa Hiroshige (Japanese, 1797–1858), *The New Mt. Fuji in Meguro, From One-hundred Views of Famous Places in Edo*, 1857, color woodcut. Bequest of John H. Van Vleck, 1980.1602

The woodblock prints were most remarkable in the way they “represented” Japan through the use of recurrent symbols such as cherry blossoms, Mt. Fuji, rice paddies, and other scenes related to rice agriculture. Although the prints focused primarily on Edo, Japan’s capital at the time, “Splendor of Edo” meant “Splendor of Japan.” These symbols were used to represent Japan as a beautiful land, for example, the land of beautiful cherry blossoms.

Emiko Ohnuki-Tierney, Vilas Research Professor in UW–Madison’s Department of Anthropology, will lecture on the construction of Japan, using some well-known images as cultural symbols. The author of many books, including *Rice as Self, Japanese Identities Through Time*, Professor Ohnuki-Tierney is a Fellow of the American Academy of Arts and Sciences. Her lecture will be Thursday, September 16, at 4:00 p.m., in room L140.

A Tribute to John Wilde

Theodore F. Wolff, art critic and catalogue essayist, will present a lecture entitled "John Wilde: Master of Fact and Fancy" to inaugurate the exhibition *WildeWorld: The Art of John Wilde* on Sunday, November 14 at 2:30 p.m.

He will provide both an analysis of the artist John Wilde and the world he created in drawing and painting, and a personal tribute to Wilde as a teacher. Wolff, who knew John Wilde at the University of Wisconsin during the artist's early years on the faculty, will introduce his work and reflect upon his special qualities as a draftsman. Finally, he will celebrate Wilde's contribution to the thousands of students whom he taught at UW-Madison and who have benefited from his teaching and example. The lecture will take place in room L160 of the Elvehjem.



John Wilde (American, b. 1919), *Work Reconsidered #1*, 1950, oil on panel. 25 x 30½ in.

Resources for Educators

The Elvehjem will offer three new teacher resource packets in the coming year: *Makers and Users, American Decorative Arts, 1630–1820, from the Chipstone Collection*; *WildeWorld: The Art of John Wilde*; and *Beads, Body, and Soul: Art and Light in the Yoruba Universe*. These packets, which include slides and background information, will be lent free of charge

Dialogue and Demonstration about Wood Engraving

Artist Raymond Gloeckler, widely recognized for his woodcuts and wood engravings, will join Elvehjem curator of prints Andrew Stevens in an informal dialogue about wood engraving, its history, techniques, and characteristics. Planned as a gallery talk, it will take place in Mayer Gallery so that the speakers and audience may refer to examples in the exhibition *Wood Engraving: The Fine Line*. The event will take place on Sunday, October 24, at 2:30 p.m.

Wood engraving, a relief print made by carving lines into the end grain of hardwood, allows the printmaker to create lines even finer than those of drawing. Ray Gloeckler will bring touchable samples of boxwood and maple, a composite woodblock, an early commercial woodblock, and wood engraving in process to illustrate the special characteristics of wood engraving. He will also pull a print, to demonstrate the techniques of this type of printing.

Andrew Stevens will give the audience a brief gallery lecture on the history of imagery associated with wood engraving. He will cover the work of reproductive engravers who copied paintings to rich effect, commercial printmakers, and the revival in our own century of wood engraving as a medium



Raymond Louis Gloeckler (American, b. 1928), *Big Biker*, 1971, wood engraving. Charles E. Merrill Trust Fund purchase, 1974.2

for fine art printing. He will select examples from the exhibition such as the work of the Dalziel brothers, (who engraved illustrations for *Alice in Wonderland*), and he will lecture in tandem with Ray Gloeckler's demonstration and hands-on, technical explanations.

to teachers as advanced preparation for guided tours of these upcoming temporary exhibitions. For the first time, these resource packets will be available for purchase in the museum shop by educators who would like a permanent copy for classroom use. *Makers and Users*, the first resource packet, will be \$17.95.

Beads, Body, and Soul: Art and Light in the Yoruba Universe is an exhibition of beadwork from Africa and the Americas, which will be on view in spring, 2000. In

addition to guided tours for students k–12, activities associated with the exhibition will include a teacher workshop (beginning in the fall), curriculum materials, demonstrations of beadwork, lectures and performances, and an exhibition of Madison student beadwork. Art and social studies teachers who would like more information about the exhibitions and resource packets should call 608 263–4421.

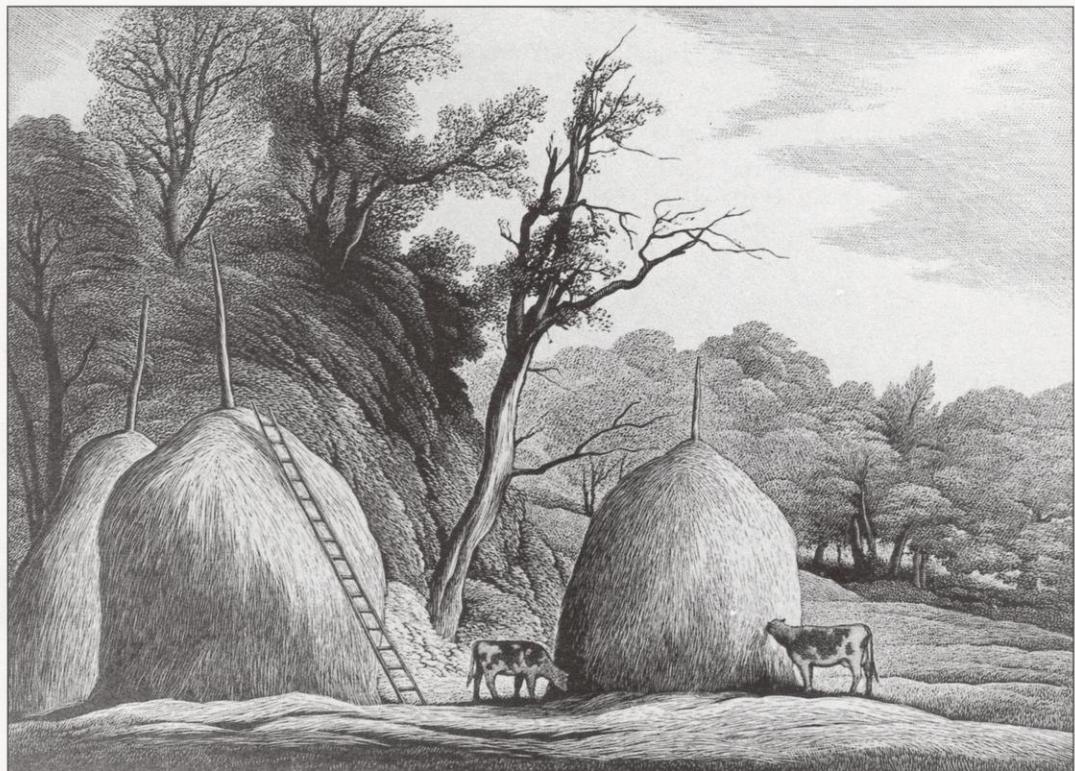
A Fine Line

From October 16 through December 19 Wood

Engraving: The Fine Line will be shown in the Mayer Gallery. It will showcase the variety and delicacy of this extraordinary medium, tracing its development in the nineteenth century and continuation to the present. Wood engravings, like most woodcuts, are made by cutting a design into a block of wood, then inking and printing the block. What makes wood engravings special is the boxwood they are cut into. Boxwood is very hard and almost without grain, particularly in the endgrain where wood engravings are cut. Consequently, it can be cut to print an unusually fine line.

Wood engraving developed in the nineteenth century. The most successful early practitioner of the craft was Thomas Bewick. Bewick's very successful images of animals establish two standards for wood engraving by using boxwood endgrain and by initiating a style of cutting the block known as the white line technique. Throughout the century, wood engravings were made as original prints and as illustrations for books used to reproduce drawings and paintings.

Because they were sturdy and capable of great detail, wood engravings were a main means of creating popular images. Some very familiar images were created as wood engravings. For instance Winslow Homer's images of the Civil War were made into wood engravings in order to be printed. Likewise Tenniel's famous images for Lewis



Thomas Willoughby Nason (American, 1889–1971), *Haystacks*, 1949, wood engraving. Thomas E. Brittingham Trust / James S. Watrous Fund purchase, 1980.53

Carroll's books *Alice's Adventures in Wonderland* and *Through the Looking Glass* were wood engravings as well, cut into blocks by the most famous wood engravers in order to be printed. Likewise Tenniel's famous images for Lewis Carroll's book *Alice's Adventures in Wonderland* and *Through the Looking Glass* were wood engravings as well, cut into blocks by the most famous wood engravers of the last half of the nineteenth century, the Dalziel brothers.

Eventually, other processes took the place of the wood engraving for reproduction and illustration, but it has remained a medium for artists interested in its qualities of line and able to control its demanding technique. In the

nineteenth century such artists as August Lepére used wood engraving to create their own designs, works that were not based on other images or illustrations of texts. In the first part of this century, many artists experimented with the medium, some finding it particularly suitable to their talents and ideas. Rockwell Kent used the strong graphic qualities of the wood engraving, while Thomas Nason capitalized on the almost tonal quality of its fine lines.

The medium continues to this day, with the work of contemporary wood engravers such as Raymond Gloeckler, who for decades practiced the craft and taught it to generations of art students at the UW–Madison.

Downtown Gallery Night

The Elvehjem galleries and Museum Shop will be open from 5 to 8 p.m. on Friday, October 1 during the semiannual Gallery Night festivities. Docents will lead a tour of the special exhibitions at 5:30 p.m. From 6 to 8 p.m. enjoy refreshments and eclectic folk music by local duo Buffalo Trail, featuring Glenn Gourley on fiddle and Nelson Graham on guitar.

Festivities in Honor of Wildeworld

Please join us on Saturday, November 13 from 6 to 8 p.m. for music and refreshments as we celebrate the new retrospective exhibition of work by Wisconsin artist John Wilde. The artist will be in attendance.

It's Your Money . . .

We wish to thank all Elvehjem Museum members for the generous 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.

We appreciate your support, and hope that you will visit the museum often this fall!

New Banners Decorate Museum

Next time you come to the museum, look for the colorful new banners on the east (Murray Street) side of the building. In addition to being festive, they call attention to the function of the building for people just wandering by. We want to thank Madison patron of the arts and the university Lowell Frautschi for supporting this project.



Madison blues musicians Doug DeRosa and Andy Ewen performed for the May 1999 Downtown Gallery night.

Membership Benefits Around the U.S.

You already know that membership in the Elvehjem Museum is a wonderful way to show your support of the visual arts and to stay in touch with the museum. But did you know that your membership entitles you to benefits at university art museums across the country?

The Elvehjem is proud to participate in a reciprocal membership program developed by the Association of Art Museum Directors. This program extends your membership benefits to more than twenty university art museums, including the Yale University Art Gallery, the Frederick R. Weisman Art Museum, and the Armand Hammer Museum of Art and Cultural Center in Los Angeles (see complete list below). Present your Elvehjem Museum membership card when visiting and receive member discounts on shop and bookstore purchases, free admission, and admission to previews and receptions (terms may vary at each museum).

Take your Elvehjem Museum of Art membership card on your next trip. Your membership not only supports the Elvehjem, it also opens the door to university art museums through the United States.

List of participating institutions by state

California: Armand Hammer Museum of Art and Cultural Center, Los Angeles; University Art Museum, California State University, Long Beach; University Art Museum and Pacific Film Archive, University of California, Berkeley

Connecticut: Yale University Art Gallery and Yale Center for British Art, New Haven

Florida: Samuel P. Harn Museum of Art, University of Florida, Gainesville

Georgia: Georgia Museum of Art, the University of Georgia, Athens

Indiana: Indiana University Art Museum, Bloomington; The Snite Museum of Art, University of Notre Dame, Notre Dame

Iowa: The University of Iowa Museum of Art, Iowa City

Kansas: Spencer Museum of Art, University of Kansas, Lawrence

Maine: Bowdoin College Museum of Art, Brunswick

Massachusetts: Smith College Art Museum, Northampton

Michigan: Cranbrook Academy of Art, Art Museum, Bloomfield Hills; The University of Michigan Museum of Art, Ann Arbor

Minnesota: Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis

Nebraska: Sheldon Memorial Art Gallery, University of Nebraska, Lincoln

New Hampshire: Hood Museum of Art, Dartmouth College, Hanover

New Jersey: Princeton Art Museum, Princeton; The Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, New Brunswick

New York: Herbert F. Johnson Museum of Art, Cornell University, Ithaca; Memorial Art Gallery of the University of Rochester, Rochester; Neuberger Museum of Art, State University of New York at Purchase

Oklahoma: Fred Jones Jr. Museum of Art, University of Oklahoma, Norman

Texas: Archer M. Huntington Art Gallery, The University of Texas at Austin

Utah: Utah Museum of Fine Arts, University of Utah, Salt Lake City

Washington: Henry Art Gallery, University of Washington, Seattle

Information: 608 263-2246**Admission is free****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 1-4:45 p.m.

For hours between terms call 608 263-2258

Museum Membership Benefits

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

Annual benefits include

- Invitations to openings, receptions, and special events
- Subscription to *Artscene* for advance notice of exhibitions, education and membership programs, and special events
- 15% discount on Museum Shop purchases
- Discounts on trips and special programs
- The *Bulletin/Annual Report*

As a member you support

- Acquisitions
- Exhibitions
- Publications
- Educational programs
- Special events

Parking

The city of Madison's Lake Street and Frances Street ramps, university lot 46 on Lake Street between Johnson Street and University Avenue, university lot 47 on Johnson Street between Park and Lake streets. Evening and weekend parking also available under Grainger Hall; enter on Brooks Street between University Avenue and Johnson streets.

For Visitors with Disabilities

Wheelchair access is via the north entrance from Murray Street. Elevator is across from Kohler Library entrance. 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 by docents are offered on Thursdays at 12:20 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 are not allowed, and smoking is 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 that could damage art are not permitted into 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 handheld camera without a flash. Written permission must be obtained from the registrar for any other photography.

MEMBERSHIP FORM

Yes, I want to become a member of the Elvehjem Museum of Art.

(If you are already a member, please encourage a friend to join you in supporting the museum through membership.)

Name _____

Address _____

City/State/Zip _____

Home phone _____ Business phone _____

Check level: Founder \$100 Family \$45 Individual \$30 Student or senior \$20

Find check payable to Elvehjem Museum of Art enclosed for \$_____

Charge my Visa MasterCard

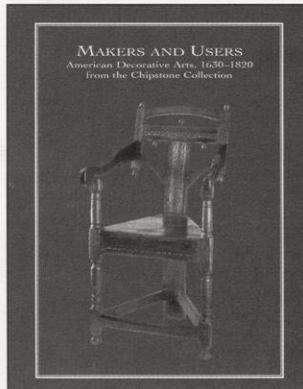
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Recruiting Member: _____ Phone: _____

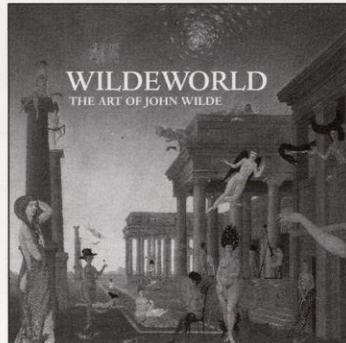
Please return this form to Elvehjem Museum, Membership Office, 800 University Avenue, Madison, WI 53706.

Recent Publications Make Great Gifts

New Catalogues and New Holiday Cards



Makers and Users: American Decorative Arts, 1650-1820, from the Chipstone Collection. An important addition for your library. 72 pp. 16 color, 108 B&W illustrations, \$19.95 (members \$16.95)

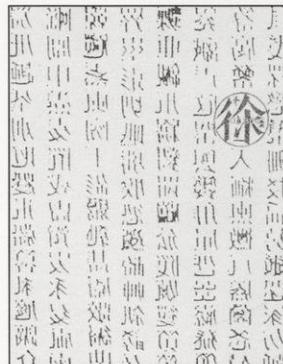


Wildeworld: The Art of John Wilde is a definitive retrospective of this Wisconsin artist. Copublished with Hudson Hills Press. 180 pp. 104 color, 14 B&W illustrations. \$24.95 (members \$21.21)

Holiday Shop Opens Tuesday, November 2
Shop on Mondays from November 9 to December 21

New Elvehjem Holiday Cards:
four new selections
Call 608 263-2240 to order, shipping available

The contemporary Chinese artist Xu Bing had his first Western solo exhibition at the Elvehjem in 1991; since then, he became well known and in June received the prestigious MacArthur Foundation "genius grant." Our exhibition catalogue sold out in 1997, but we just reprinted this important documentation, *Three Installations by Xu Bing*. 36 pp. 27 B&W illustrations, \$12.00 (members \$10.20)



ARTSCENE

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



FALL 1999
Important Dated Information!