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Elvehjem Museum of Art

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ARTSCENE

ELVEHJEM MUSEUM OF ART



JANUARY-JUNE 2002
VOLUME 19 NUMBER 1

FROM THE DIRECTOR

Museums, like universities, have a responsibility to conduct research; they strive to further the knowledge and understanding of their disciplines. For a university museum such as the Elvehjem, this commitment is even more critical.

An immediate area for research in an art museum is its collections. The authenticity, provenance, historical significance, method of manufacture, aesthetic value, etc. of each object must be determined and duly noted in the registrar's object file. The research is carried out by the museum's curators or by outside specialists. Such research is ongoing; interpretations change as our understanding of historic, social, and cultural factors affecting the various works of art changes. The museum is the ultimate authority on its holdings, and its scholarly credibility rests, in large measure, on the information it provides on its labels to the public.

Displaying objects contributes to our understanding of them and constitutes a form of research. Objects are rarely shown in the galleries in isolation. Juxtaposing one object with another must be carefully considered: do the objects work together stylistically? Iconographically? Historically? Or, does a deliberate contrast convey a point? Sometimes, planning a display may bring new and unexpected insights about formal relationships between artists whose work was previously thought to be unconnected. In the galleries, these seeming new relationships are there for others to see and think about. For example, on the Elvehjem's fourth floor, *August Light* by Hans Hofmann, with its rich and colorful surface of thick paint, hangs next to *Untitled*, an austere geometric construction, by Burgoyne Diller. At first glance, they seem unconnected, and yet, they somehow work together. Why?

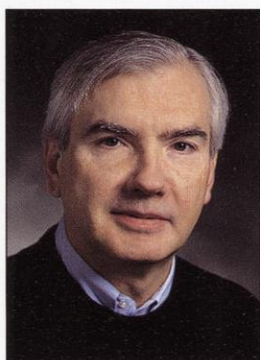
Connoisseurship depends in large measure upon comparative formal analysis. It is similar to an eye test in which the ophthalmologist asks the patient: "Which is better, a or b, again, b or c," and so on. Only such continuous comparisons can determine the best lens for the patient. So too with art, the more we see and the more critical and thoughtful comparisons we make—being careful, of course, not to compare apples with oranges—the closer we arrive to appreciation and judgment of quality in art. Quality in art does exist, in spite of much popular opinion to the contrary. Putting your money where your mouth is, so to speak, brings this point home very quickly. Given the high price of works of art, the buyer quickly asks the question, which one is best. Thus continuously looking at new art and putting it into a critical framework is a required part of a curator's intellectual activity.

Works of art are facts, historical facts. This is what so-and-so created at such-and-such a time and in such-and-such a place. Obviously the verification and authentication of this basic information is vital to the understanding of art history. The next level of research is interpretation. What do the works of art mean? What do they mean to us? What did they mean to the people living at the time and in the place where they were created? Has their meaning changed? How and why? This kind of interpretation depends on more than just the artwork itself. However, the artwork is always key. Exhibitions then represent the curator's evidence for his/her conclusions about the development of a style, a historical or cultural period, or even the career of a single artist. By presenting the selected works to the public as well as other scholars in the field, the curator is trying to get them to see and understand what he or she saw.

One area of museum research is the field of contemporary art. We must understand that much contemporary art is in itself research. Artists continually experiment with new forms of expression, trying new themes, new techniques, new materials, etc. When this new art appears in a museum context, it does so because it has successfully injected itself into a curator's field of intellectual vision and become part of his or her investigation of contemporary developments in the visual arts. Like all new research some of it will flourish, and some of it will eventually drop from sight.



Russell Panczenko



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Contemporary Art from the Marshall Erdman and Associates Collection

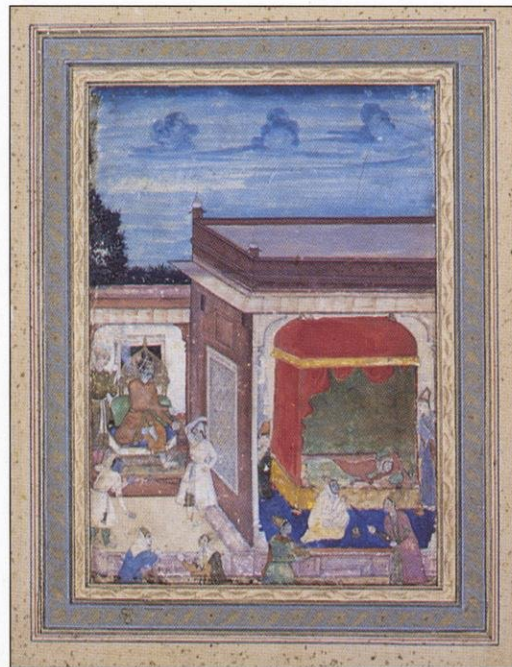
This exhibition remains on view in Brittingham Galleries VI and VII through January 6, 2002. The Madison-based architectural firm Marshall Erdman & Associates has had a close connection with the visual arts in Madison, by contributing to the architectural landscape, by supporting the arts, and by collecting the work of local, regional, and national artists. The Erdman corporate collection, acquired over the last twenty years, consists of contemporary works by such artists as Chuck Close, Lesley Dill, Helen Frankenthaler, Frances Myers, Andy Warhol, and John Wilde.



Margo Humphrey (American, b. 1942), *The History of Her Life Written across Her face*, 1991, lithograph 39 x 36 in. Marshall Erdman and Associates Collection

Courtship in Indian Miniatures from the Watson Collection

This exhibition remains on view through January 6, 2002 in Mayer Gallery. The annual exhibition showcases our ever-popular, intimate, and brightly colored miniatures from India of the seventeenth, eighteenth, and nineteenth centuries. While lovers and amorous dalliances play a part in the art and literature of all cultures, in Indian miniatures the imagery of lovers in beautiful costumes and elegant settings is tied to fertility rites and suggests all of the pleasures that are available in times of abundance.



Mughal style, *The Birth of a Prince*, ca. 1550, gouache and gold on paper, 9 x 6 ³/₈ in. Gift of Jane Werner Watson, 1972.43

Goltzius and the Third Dimension

This exhibition, on view in Mayer Gallery from January 19 through March 17, demonstrates the influence of the bronze statuettes of Willem Danielsz. van Tetrode on the engravings and woodcuts of Hendrick Goltzius. The most esteemed Dutch engraver of the late sixteenth century, Goltzius sought to elevate the medium of engraving as a rival to the arts of sculpture and painting through a series of colossal prints of extraordinary virtuosity. The extent to which Tetrode mediated between the great classical and Italian Renaissance sculptural models and the prints of Goltzius has not been fully demonstrated until this exhibition. This exhibition was organized by the Sterling and Francine Clark Art Institute, Williamstown, MA from bronzes and prints in the Hearne Family Trust. The accompanying catalogue is available in the Museum Shop.



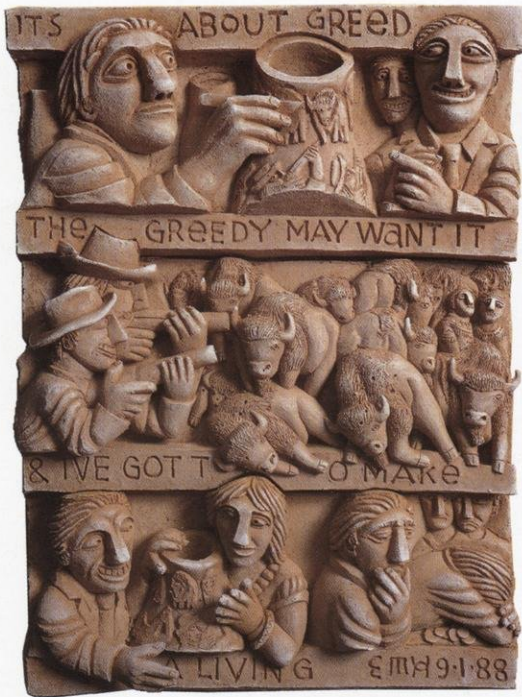
Hendrick Goltzius (Dutch, 1558–1617), *The Great Hercules*, 1589, engraving (first state of two), 21 ¹³/₁₆ x 15 ³/₄ in. Courtesy Sterling and Francine Clark Art Institute

Peter Gourfain: Clay, Wood, Bronze, and Works on Paper

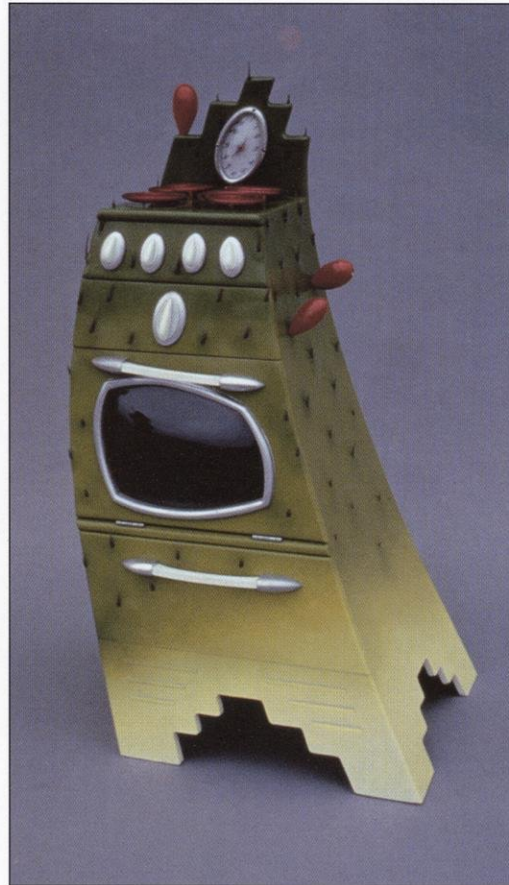
Organized by the Elvehjem Museum of Art, this exhibition will be on view January 26 through March 17, 2002 in Brittingham Galleries VI and VII. This first comprehensive retrospective will survey the work of contemporary American artist Peter Gourfain, who works in both sculpture and prints, from the 1970s to the present. Gourfain's terracotta reliefs, large-scale urns and sculptures, woodcarvings, and woodcuts deliver specific messages about political and social issues, often of universal importance. The artist's dramatic narratives often contain vivid commentary on social injustice in contemporary America. The Elvehjem Museum is producing a fully illustrated catalogue in conjunction with the exhibition with an essay by renowned contemporary art critic Lucy Lippard. Call the Museum Shop at 608 263-2240 for price and availability.



Willem Danielsz. van Tetrode (Dutch, ca. 1525–1580), *Hercules Pomarius*, ca. 1547–1565, bronze, H. 15 ¹/₂ in. Courtesy Sterling and Francine Clark Art Institute



Peter Gourfain (American, b. 1934), *Buffalo Bill*, 1988, terracotta, 27 1/2 x 20 1/2 x 4 in. Courtesy of the artist



Left: Kimberly Kelzer (American, b. 1957), *Home on the Range*, 1991, wood, aluminum, neon, Plexiglas, rubber, Corian, 36 x 22 x 20 in. Collection of Gail M. and Bob Brown

Below: Tom Loeser (American, b. 1956), *Roller #1*, 2000, olive, maple, mahogany, stainless steel, paint, 20 x 20 x 58 in. Courtesy of the artist. Photo by Bill Fritsch



THE INSIDE STORY

Contemporary Studio Case Furniture

Organized by the Elvehjem and featuring the work of thirty-seven contemporary artists, this exhibition, in Brittingham Galleries VI and VII from April 6 through June 16, will focus on the expressive qualities of furniture. Guest curators for the exhibition are UW-Madison Professors Virginia T. Boyd, Department of Environment, Textile and Design, and Thomas Loeser, Department of Art. The presentation of the exhibition will coincide with the Furniture Society's annual conference (June 6-8, 2002).

Contemporary Studio Case Furniture examines studio furniture within the larger contexts of art and architecture. The artists whose work is featured in the exhibition have distinguished themselves as furnitremakers as well as sculptors and painters. The Elvehjem is publishing a catalogue to document the exhibition and extend its reach to a broad audience.

REVEALING FORMS:

African Art from the Elvehjem Collection

The Elvehjem collection of African art features a wide range of objects, from beaded necklaces, crowns, purses, and other ceremonial objects, to masks, sculpture, collages, prints, and drawings. Selected works from this collection will be on view in Mayer Gallery from April 20 through June 16. This exhibition explores the depth and diversity of African art revealed in works representing many cultures and regions. One group of objects from the Yoruba people of West Africa provides a glimpse of artistic richness within a single culture. These are either late nineteenth- or twentieth-century examples of ancient and on-going traditions. The show also includes works by contemporary South African artists, demonstrating the vibrancy, continuity, and transformation of artistic creativity on the African continent today. The exhibition is the work of graduate and undergraduate students in a two-semester Museum Studies Seminar taught by Professor Henry Drewal of the Department of Art History and adjunct curator of African art at the Elvehjem.



Yoruba People, Nigeria, West Africa: Beaded Royal headdress (*Orikogbofo*), 20th century, beads, fabric, wood, 6 ³/₄ x 8 ¹/₂ in. Gift of Drs. James and Gladys Strain, 1992.80

Medieval Art from The Metropolitan Museum of Art

The Elvehjem is pleased to announce the long-term loan of thirteen objects from the Department of Medieval Art of The Metropolitan Museum of Art in New York City. The display of these works in Brittingham Galleries I and II is intended to supplement the Elvehjem's limited collection of medieval art and thus present our visitors with the opportunity to view and study the diversity of artistic production in the Middle Ages. Ranging in date from the sixth century to the fifteenth, the works include examples of metalwork designed for personal adornment, liturgical and devotional objects, Romanesque stone sculpture, and Gothic ivories. This loan was arranged by curator Maria Saffiotti Dale in collaboration with art history professor Thomas Dale.

The art of the Middle Ages in western Europe spans the period in history between the reign of the Roman Emperor Constantine (311–337) and the advent of the Renaissance (about 1500 in northern Europe). The contemporary viewer confronting the works of art of the medieval world will learn about aspects of early medieval costume, the role of monstrous imagery in church decoration, the chivalric ideals of courtly love, and the devotional world of the Christian worshiper. Necessarily abstracted from their original liturgical and historical setting, these objects will, nevertheless, illustrate the medieval functions and meanings they would have conveyed to their medieval audiences and will evoke the public and private settings from which they originate.

Amongst the earliest works are examples of the arts of the early medieval period in northern Europe dating from the sixth to the eighth centuries, a period that bridges antiquity and the Middle Ages and is characterized by political turmoil from extensive migrations of Germanic and other peoples across Europe. Five objects reflect the culture of the Frankish Empire, in particular



Valve of a French Mirror Case, 14th century, ivory, Diam. 3 1/8 in. The Metropolitan Museum of Art, Gift of Mr. and Mrs. Maxime L. Hermanos, 1979 (1979.521). Photo by Bobby Hansson © 1988 The Metropolitan Museum of Art

the Merovingian dynasty in the sixth and seventh centuries. They include four outstanding examples of the sixth- and seventh-century jeweler's art: a pair of cloisonné gilt silver-and-garnet disk brooches, a gold filigree bossed disk brooch with garnet, mother-of-pearl and colored glass, and a copper-alloy belt buckle with silver inlay. Also included in the Merovingian objects is a seventh or early eighth-century light green-blue free-blown glass palm cup that comes from a grave site at Niederbreisig in the Rhine valley.

Two examples of twelfth-century Romanesque stone sculpture, a seated figure holding a book and a column capital from Toulouse with monstrous basilisks and serpents, represent the stylistic boldness of this dynamic period of medieval art known for its great campaigns of church decoration in France.

The town of Limoges in southwest France had become the primary place of production of champlevé enamel reliquaries by the thirteenth century. Characteristic of this type of liturgical object is a châsse, or casket made to contain holy relics, decorated with angel medallions. A second reliquary in the shape of a statuette of the enthroned Virgin and Child was made around 1300.

Ivory carvings of the fourteenth century reflect both the religious and the secular worlds of the Gothic age of the great cathedrals and of chivalric romances. A small-scale diptych containing scenes from the Life of Christ would have been used in a domestic context as an aid to private prayer. From a secular daily life setting is one valve of a mirror case (see illustration) showing a pairs of lovers in each quadrant and a fantastic beast at each of the four corners. Designed principally for courtiers or merchants, ivory mirror cases would have originally contained a disk of polished metal, a true forerunner of the modern compact.

Alabaster plaques carved in high relief with scenes of the life of Christ are generally thought to have originated in Nottingham, England, in the mid-fifteenth century. Originally part of separate multipaneled altarpieces, a relief of the Flagellation of Christ and one of the Ascension are represented in this group of loans from The Metropolitan Museum of Art. They will complement the relief of the Lamentation with Donors that is in the Elvehjem's permanent collection.

These objects represent a wide range of artistic techniques and stylistic periods of medieval art; thus students will benefit immeasurably from the opportunity to study the objects close at hand. This loan will also complement the courses taught by medievalists in various departments of the university in Madison as well as farther afield, in the fields of medieval history, literature, and religion. Practicing artists and students in studio art programs, many of whom study and adapt traditional techniques in their own work, will be able to study examples of medieval metalwork, glass, enamel, ivory carving and stone sculpture.

To inaugurate this important loan from the Metropolitan Museum of Art, Peter Barnet, Michel David-Weill Curator in Charge, Department of Medieval Art and The Cloisters, will be delivering a slide lecture on February 7, 2002. Professor Thomas E. A. Dale will also lecture on the objects later in the semester.

New Print Acquisitions

The figures of the four prints that make up the series of *The Four Disgracers* were designed by Cornelis Corneliszoon of Haarlem. They were engraved and provided with backgrounds by Hendrick Goltzius. Such collaborations were common among the printmakers of the Haarlem mannerist school of which both artists were active participants. These artists were fascinated with classical renditions of human anatomy, and the expressive possibilities of gesture and posture. Cornelis had recently returned to Holland from Italy and so was freshly imbued with a

sense of the classical sculptures he had seen there. Like Goltzius and other artists in Haarlem, he was sensitive to the possibilities of classical sculpture and classical literature, and was interested in reinterpreting the material in new ways.

All four of the figures are “disgracers” in the sense that they are characters from classical tales whose actions offend the gods and who are punished for their presumption. Tantalus steals the food of the gods and is condemned to an eternity of grasping after food and drink, which constantly elude his grasp (and from his name and torment we derive the word “tantalize”). Icarus escapes with his father from Crete using wings



Hendrick Goltzius (Dutch, 1558–1617), after Cornelis Cornelisz. van Haarlem (Dutch, 1562–1638), *Tantalus, Icarus, Phaeton, and Ixion*, the series *The Four Disgracers*, 1588, engravings, John H. Van Vleck Endowment Fund purchase, 2001.52.a-d

his father devised. Ignoring parental cautions, Icarus flies too high, melting the wax that secured his wings' plumage, and plummets to the earth. Phaeton, half-mortal son of Apollo, takes dad's chariot, which also happens to be the sun, out for a joyride. He scorches some areas of the earth and freezes others by not keeping the sun-chariot at a constant height, and is finally thrown from it. Ixion tries to seduce Juno after being admitted to Olympus, the home of the gods, to receive the purification of Zeus. As punishment for this rudeness Ixion is chained to an eternally turning, fiery wheel.

These four prints do not portray the offenses committed by the disgracers, nor do they choose to focus upon the eternal torments that are visited upon them. Instead, the prints select a moment in the story in which the main character falls. Though their physical falls are integral to the stories of Phaeton and Icarus, falling is incidental to the tales of Ixion and Tantalus, which focus on the sin and the punishment rather than on the moment of suspense between the two. However, by depicting these moments of falling, the artist is allowed to create figures released from the usual constraints of gravity working on

people seated or standing or even running or jumping. The extraordinary positions are suited to the figures' extreme emotional states at the moment before their dooms, providing another impetus for their grotesque positions. In addition, the circular format provides a less-certain horizon, giving already tumbling figures even more instability.

The style of engraving pioneered by Goltzius and other Haarlem mannerists in prints such as these is characterized by the network of crossing lines, which follow the contours of the objects depicted. This style is particularly suited for describing volume in an almost sculptural way, and so is a great advantage in prints like this whose aim is to describe the human figure in extreme situations. However, after its invention it becomes a standard way of depicting figures. In fact, it has come down to us today borne by most of the paper currencies of the world. If you inspect closely the portraits on bills, you will find that they are made up of the same kind of network of lines as is used in these prints, though the lines on money are finer, not only to thwart counterfeiters, but to provide greater detail to the portrait.

OUTREACH

The Museum and Beyond

From the early history of American art museums some staff members advocated outreach to citizens beyond the museum walls. In New York and Newark art museum personnel became missionaries of culture, taking lantern slides off-site to lecture about artworks (The Metropolitan Museum of Art at the turn of the twentieth century) and establishing "storefront" museums in the business districts of cities (the Newark Museum's museum-on-wheels in 1913). According to Terry Zeller in *Museum Education: History, Theory, and Practice*, such ventures took place in the Midwest as well. In 1906 the Toledo Museum of Art sent lecturers to the YWCA to talk to factory girls about art, and in 1917

Dudley Crafts Watson of the Milwaukee Art Institute encouraged exhibitions and lectures at state fairs to bring fine art to the people.

Long before the Elvehjem Museum of Art, WHA radio produced "Let's Draw," art lessons on the radio, as part of the University of Wisconsin's arts outreach efforts. With its growing fine art collection shown at places like the Wisconsin Union in the 1930s and the university's artist-in-residence program nurtured by the extension, the university was committed to visual arts outreach for decades before the Elvehjem opened.

When the Elvehjem opened in 1970, professional curatorial practice took umbrage at taking art out of the climate-controlled, secure surround-

Exhibition curator Anne Rose Kitagawa (right) gave a slide lecture and answered individual questions on last fall's major show *Symbol and Substance: The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes*, September 1–November 11, 2001



ings of the museum. However, from the beginning, as part of our commitment to outreach, when possible we have brought information and images of the museum's temporary exhibitions and permanent collections to information-sharing fairs, schools, community and civic groups. The Elvehjem has few barriers to visitors wanting to partake of one of our most important functions, exhibiting original works of art. The exhibition galleries are open year round, except Mondays and selected holidays, and admission is always free. Most Madison city buses pass within a block of the museum. Annually the museum offers dozens of free programs in the museum building. Our goal in reaching out is to promote our collections and exhibitions and to encourage groups to come here to see the real thing.

One such out-of-the-museum experience is the docents' outreach program. Our volunteer teachers will travel to schools, senior and community centers, and civic groups within Dane County to introduce the museum and its collections to students and adults in preparation for a museum visit. The following topics are available: How to Look at a Painting, Portraits, American Indian Baskets, and Daily Life in Ancient Times.

Docents employ visual aids, hands-on activities, and class participation with students and

adjust content and presentation style to specific age levels or classroom-teaching goals. On average the docents serve 700 participants per year. Outreach programs are free of charge and may be arranged (pending good weather) year round with an appointment three to four weeks ahead of the desired program date. Even the most engaging on-site program cannot substitute for experiencing the original artworks, so the museum asks the groups to visit the Elvehjem after the program.

Outreach programs on selected temporary exhibitions are also available. Previews of the *Contemporary Studio Case Furniture* and *Revealing Forms: African Art from the Collection* exhibitions will be available in spring 2002. Pretour preparation in the form of educational materials with slides are also available through the mail for educators and group leaders to use in their own settings before a visit. For selected blockbuster exhibitions artists can visit schools. In spring 2000 several Yorùbá artists demonstrated beadwork in Madison schools as part of *Beads, Body, and Soul* programs.

The forthcoming project called SMART (Schools, Museums, Art) will bring posters of a half-dozen selected Elvehjem artworks permanently into all Madison elementary school art class-



Educational components for the exhibition *Beads, Body, and Soul* included Haitian beaders Myrlande Constant (far right in blue) and Gerthie David (to her left in red) talking to students and demonstrating beading techniques at Schenk Elementary School in Madison. Photo by Thuy Pham-Remmele

rooms. The Madison Metropolitan School District elementary visual arts teachers initiated the project to add resources and consistency to their instruction of art history. In partnership with the Elvehjem and the Madison Art Center, teachers will have 22 x 28 in. full-color teaching posters, slides, and rich textual curricular materials about each artwork to use in their classrooms. Images of Elvehjem work may hang in the classroom (kindergarten to fifth grade) for a week or for a year, and can be the subjects of art history lessons or the inspiration for studio art projects.

In advance of some exhibitions the museum encourages visiting audiences by bringing information about upcoming exhibitions to information-sharing fairs offered by a wide variety of civic groups. The staff takes literature and exhibition schedules to these gatherings to generate interest within a targeted group and to answer questions. As an extension to the art scene that is available in Madison, the membership program also cosponsors bus trips to other cities to view exhibitions and architecture. See the notice on page 13 of this *Artscene* for more information.

Our outreach efforts come in many media. Our membership and publications programs represent the museum off-site through printed materials, bimonthly and semiannual publications con-

taining information about the museum's exhibitions, programs, and operations, and through an ambitious program of scholarly catalogues about the permanent collection and temporary exhibitions. The Elvehjem's Internet presence is an important new outreach offering. General information, a virtual tour, a calendar of events and exhibitions, and specific offerings organized by audience, all richly illustrated, are among components at www.lvm.wisc.edu.

And finally, as part of the long Wisconsin tradition of talk about fine art on the airwaves, listeners from around the state can tune into Wisconsin Public Radio on Sunday afternoons to hear a short interview between Elvehjem Director Russell Panczenko and a special guest. Guest curators and staff members, faculty members, and artists and experts visiting from afar discuss temporary exhibitions, curatorial topics, and new acquisitions in an interesting and fact-filled segment during the intermission of a concert broadcast. Called "Sunday Afternoon Live from the Elvehjem," the concerts are aired most Sundays October through mid May at 12:30 p.m. on WERN, 88.7 FM, and the interview runs at approximately 1:10 p.m. In these ways the museum continues its dedication to extending our mission beyond our walls.

DONOR PROFILE: Dorothy Jones Frautschi

In April 2001, the Elvehjem Museum of Art lost a dear friend and supporter, Dorothy Jones Frautschi, at age 97. A graduate of the University of Wisconsin, Madison class of 1924, Dorothy Jones met her husband-to-be Walter A. Frautschi in Europe while working on her graduate studies in Paris. They were married in Paris in 1927 and continued to travel around Europe, Asia, and Africa throughout their marriage, collecting wonderful memories and, of course, works of art.

In 1995, Dorothy Frautschi generously donated her stunning collection of ninety-eight Japanese netsuke (pronounced **net-ski**) to the Elvehjem Museum of Art. She began to collect these intricately carved decorative works, which are mostly nineteenth-century ivory, in the late 1950s. Made specifically for the newly wealthy middle class in Edo, Japan, such objects of ornamentation and personal pleasure were created by craftsmen who excelled in the detailed and the precious.

Netsuke and inro (**in-row**) were common accouterments in Edo. The inro was a palm-sized box with multiple chambers used to hold any tiny personal object or possibly medicine, necessary because kimonos have no pockets. These were hung from a cord that was passed under a belt or sash. The other end of the cord carried a netsuke to keep the cord from slipping from the belt. These small objects were meticulously designed and minutely crafted. The netsuke and inro might share a place hanging from a belt with smoking accessories such as a tobacco pouch, pipe case or lighter.

Dorothy delighted in collecting these special pieces, and her knowledge of these objects was extensive. Some years ago Dorothy wrote a detailed and meticulously researched paper on netsuke, which has provided valuable information to the museum and is an important part of the resources on the permanent collection. This past fall, the Elvehjem Museum presented *Chonin: Japanese Art from the Elvehjem Collection*, featuring thirty netsuke from Dorothy's significant gift. The exhibition provided the museum with a special opportunity to display these works to the public, alongside a selection of Japanese prints from the Elvehjem permanent collection.

Dorothy and the entire Frautschi family have been generous donors to the Elvehjem over the years. Dorothy's husband Walter A. Frautschi served on the Elvehjem Museum of Art Council from 1978 to 1996. Webcrafters-Frautschi Foundation has provided financial support for museum programs as a result of Dorothy's sons Jerry and John's good will. Jerry Frautschi and Pleasant Rowland Frautschi have generously supported the Elvehjem on both personal and professional levels, while Lowell Frautschi, Walter A. Frautschi's brother, also made wonderful contributions to the museum during his lifetime.



Peach Boy and his animal followers, Katabori-type netsuke, late 19th century, wood with horn inlay, 1 1/2 x 1 5/16 x 7/8 in. Signed Kyomin, Gift of Dorothy Jones Frautschi, 1995.64.21



Gene Phillips, UW-Madison art history chair and council member, talks about Dorothy Frautschi's collection of netsukes in the temporary exhibition *Chonin: Japanese Art from the Elvehjem Collection*, during a special gathering in October 2001 to honor her contribution.

ELVEHJEM EXCURSIONS

In recent months the Elvehjem, in cooperation with Friends of WHA-TV and Wisconsin Public Television, organized several art-related bus trips to Chicago and Milwaukee. As always, members of the Elvehjem received a discount on the price of the trips. In July an excursion to Chicago and Oak Park, Illinois featured stops at Frank Lloyd Wright's Home and Studio and Unity Temple in Oak Park and more. The Elvehjem and Wisconsin Public Television hope to offer a revised version of this trip again in the summer of 2002. A trip to Milwaukee in October enabled participants to visit the new additions to the Milwaukee Art Museum, and to enjoy a tour of the temporary exhibition *Chihuly over Venice*. A tour of the decorative arts at Villa Terrace Museum, also in Milwaukee, completed the day. Finally in November an excursion to view the major exhibition *Van Gogh and Gauguin: The Studio of the South* at the Art Institute of Chicago rounded out our year of art-related travel.

This spring the partners offer a five-day tour to enjoy the art and culture of New York City from April 11–16. While this trip was organized many months prior to the tragedies of September 11, 2001, it is a wonderful way to support the city of New York. The itinerary includes stops at The Metropolitan Museum of Art, the Frick Museum, the Guggenheim Museum of Art, Carnegie Hall, Harlem's Historic Apollo Theater, Greenwich Village, SoHo and an artist's studio, a dinner cruise and the Broadway show *Mama Mia*, and more. Accommodations will be at the Belvedere Hotel, located in New York City's theatre district. The cost of the trip for members of the Elvehjem is \$1,899 per person based on double occupancy, and includes airfare, lodging, four group meals and admission to all main itinerary tours. The single supplement cost is \$450. **The deadline for registration is January 11.** Please contact Kathy Paul, 608-263-2495 for a copy of the trip brochure.



Participants in the tour to Milwaukee in October 2001 enjoyed the work of Dale Chihuly at the Milwaukee Art Museum.



The Elvehjem Museum Council members embarked on a special tour of their own to New York City in May of 2001. Hosted by New York City area residents and Council members, the group visited several museums and private collections. Here Council members pose at the home of Walter and Molly Bareiss in Greenwich, Connecticut. Photo by Tim Erdman

Generous Gifts and Grants

The Elvehjem recognizes the following organizations deserve recognition for their generous support:

The Anonymous Fund has provided major support for the 2001–2002 exhibition program at the Elvehjem Museum.

Support for *Peter Gourfain: Clay, Wood, Bronze, and Works on Paper* has been provided in part by a grant from Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation and the Overture Foundation.

The following donors have provided funds for the organization of *Contemporary Studio Case Furniture: The Inside Story*.

Pleasant T. Rowland Foundation

Hilldale Fund

National Endowment for the Arts,
a federal agency

Techline and Marshall Erdman and Associates

Anne and Ronald Abramson

Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation and the Overture Foundation

The Wisconsin Arts Board, a state agency dedicated to supporting the arts in Wisconsin, has awarded two grants to the Elvehjem Museum of Art for programming and other expenses. The museum has received funds through the Artistic Program Support II category, and the Arts Challenge Initiative program for the 2001–2002 fiscal year.

We also extend our gratitude to all Elvehjem members for the generous support you provide to the museum through your annual membership 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 16,500 works of art; and special events like the Sunday Afternoon Live Concert series.

Matching Gifts Double Your Donations

Did you know that you can double your gifts to the Elvehjem Museum, including membership contributions, if your place of employment has a matching gift program? This simple process can help bring additional dollars to the museum to support the permanent collection, exhibitions, and educational programs. Please check with your company today to see if your employer offers this benefit, and they will provide you with the proper paperwork. And thank you for your support!



A docent leads a tour of Frank Lloyd Wright-designed Unity Temple in Oak Park, Illinois in July 2001 for an Elvehjem and Friends of WHA-TV and Wisconsin Public Television excursion



The Elvehjem Museum Staff—front row: Nancy Anderson, Lori DeMeuse, Maria Saffiotti Dale, Connie Diring, Anne Lambert; second row: Jerl Richmond, Liese Pfeifer, Pat Powell, Kathy Paul; third row: Dan Christison, Steve Johanowicz, Andrea Selbig, Drew Stevens; Back row: Jennifer Stoffler, Russell Panczenko, Corrine Magnoni

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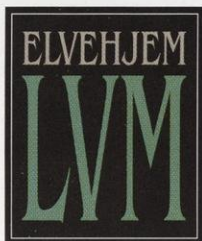
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Information
608 263-2246

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

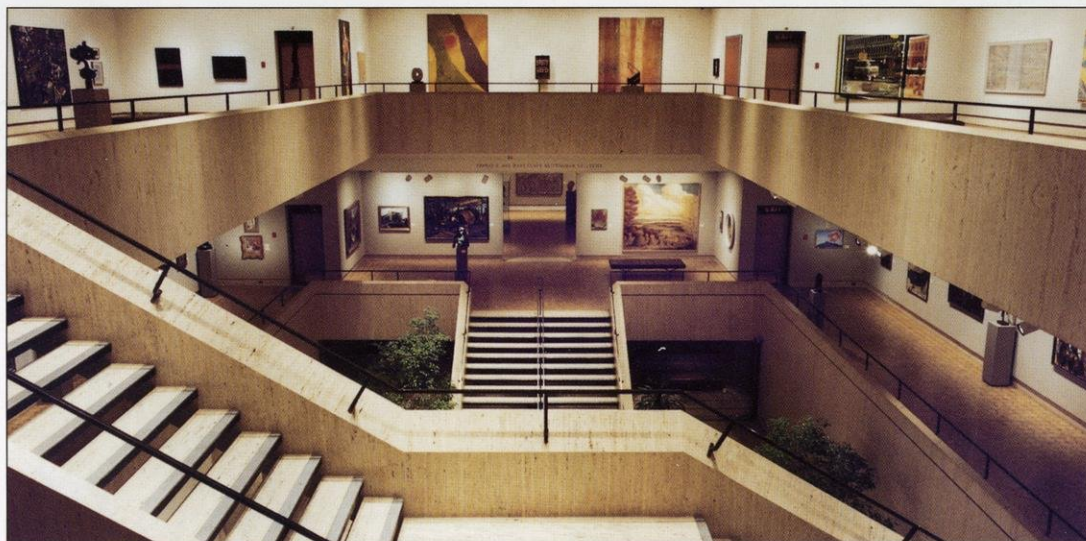
**Kohler Art
Library Hours**

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



Parking

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

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

For Visitors with Disabilities

Wheelchair access is through the north entrance from Murray Street. Elevator is across from Kohler Library entrance. Guide dogs for the blind and hearing impaired are permitted. The Elvehjem will provide sign language interpreters for programs by request in advance. To request a sign language interpreter, call Anne Lambert, curator of education, weekdays, 608 263-4421 (voice) as soon as possible.

Tours

Drop-in tours given by docents are offered on Thursdays at 12:30 p.m., a 40-minute tour of the permanent collection and on Sundays at 2:00 p.m., a 40-minute tour of temporary exhibitions, beginning in Paige Court.

For **group tours** by schools and organizations at other times please call for an appointment at least three weeks in advance of the desired date (608 263-4421).

Museum Etiquette

Museum rules promote the safety of artworks and pleasant viewing conditions for visitors. Food and drink and smoking are not permitted in the building. Animals except guide dogs for the blind and hearing impaired are not permitted.

Objects such as packages and purses larger than 11 x 14 inches and backpacks, umbrellas, and rigid baby carriers are not permitted in the galleries. Lockers that require a 25-cent deposit for storing parcels are available on the second-floor level, in the north and south hallways. Items too large for lockers and umbrellas may be checked at the Paige Court security desk.

Running, pushing, shoving, or other physical acts that may endanger works of art are prohibited.

Touching works of art, pedestals, frames, and cases is prohibited.

Photographs of the permanent collection may be taken with a hand-held camera without a flash. Written permission must be obtained from the registrar for any other photography.

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



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