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ELVEHJEM MUSEUM OF ART

University of Wisconsin-Madison
Bulletin/Annual Report 1989-91



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US ISSN 0730-2266

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Four Attic Black-figure Cups at the Elvehjem

The Elvehjem Museum of Art is fortunate to have four excellent examples of sixth century B.C. Attic drinking cups in its collection.¹ Each cup is distinctive in shape and decoration and can be placed precisely in the overall scheme of black-figure cups made in Athens beginning before the middle of the century. Each example can also be placed within the work of a known painter.

Two of the Elvehjem's cups are Siana cups,² named by Sir John Beazley and Humfry Payne for two similar cups found in the village of Siana on Rhodes in the nineteenth century, which are now in the British Museum. The Siana cup developed from its predecessor, the Komast cup, and both depended on a Corinthian prototype. The Siana cup is sturdy with an off-set lip and stubby, short foot. The heaviness of the bowl and the off-set lip reminds one of earlier cups in metal which may have served as prototypes for this cup and for others in the Elvehjem collection. When the figure decoration covers both the lip and the bowl, it is known as overlap decoration; when the lip and the bowl are treated separately, this is called double-decker decoration.

The third cup is a Little Master cup³. These elegant high-stemmed cups appear in Athens just prior to the middle of the sixth century and seem to replace the popular Siana cup. They are, for the most part, smaller and of a more delicate manufacture than the Siana cup. Little Master cups take two forms: the lip cup and the band cup. On the Little Master lip cup, the lip is set off from the bowl and the exterior is reserved, except for the portion below the handles and the foot that is painted with black glaze. The band cup does not have an off-set lip. The bowl rises in one continuous elegant curve. Its exterior is glazed black, except for a reserved section in the handle-zone decorated with a figured frieze. The figure-work on these cups is in a fine miniaturist technique. The Elvehjem Museum has an excellent example of a band cup with a miniature scene.

The fourth cup, a type A cup,⁴ is the latest of these cups and is characterized by a shallow, hemispherical bowl with no offset and a foot of medium height with heavy stand-plate.



Fig.1 Red/Black Painter, a displaying siren.

Siana Cup: The Red/Black Painter

The Red/Black Painter, Siana Cup, 555 B.C. 10.4 cm. H.; 28.6 cm. Dia. with handles, 21.9 cm. without handles; foot 3 cm. H; foot 7.9 cm. Dia. The Ottilia Buerger Fund and Lynn Ashley Fund purchase (Art Collections Fund), 1983.7.

This deep, slightly bulging bowl has an angular offset lip. Thin handles rise almost to the height of the bowl. The foot is somewhat low and has a sharply spreading profile that flows into the foot-plate.

On sides A and B in the handle zone, a displaying siren faces to the right (although part of the face is missing). The tail feathers and the wing feathers are outlined by incised lines. A broad band of red highlights the wing. Alternating tail feathers and wing feathers are painted red. Palmettes with large red hearts are attached to the handles. The petals are separated by incised lines, and alternating red petals repeat the red/black decorative scheme of the siren's tail. A myrtle wreath in black glaze decorates the lip. The ancient slip which produced the red in addition to the red clay body probably contained manganese.

The interior is covered with black glaze except for the tondo (a circular picture inside a cup). There a rooster faces right, surrounded by three glaze lines and an upright lotus bud chain and three additional glaze lines. Incised lines accentuate the rooster's eye, breast (line/dot pattern), and tail feathers. Added red highlights the body, tail, and alternate tail feathers, as well as the crest and the comb of the rooster. The lotus buds have red added to their buds.

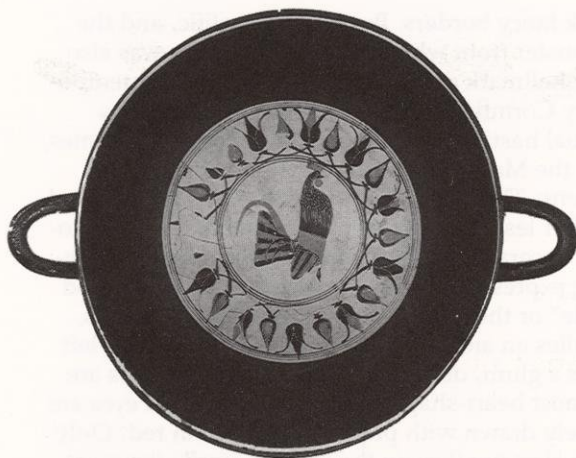


Fig.2 Siana Cup, Red/Black Painter, interior

The Red/Black Painter has a style similar to that of the C Painter but emerges as an artistic personality through the scholarly efforts of H.A.G. Brijder.⁵ And a cup by this painter which is particularly close to the one in Madison caught the attention of Sir John Beazley, the great taxonomist of Greek vase painting. Beazley commented that a cup in Munich was close to the hands of the C Painter and to the Heidelberg Painter; it is in the circle of the C Painter that this Red/Black Painter belongs.

The Red/Black Painter likes to paint roosters.⁶ A cup in Munich (2121) attributed to him has a rooster in the tondo; a cup in Rhodes (15678)⁷ has two roosters in the tondo and a floral pattern that combines a pillar and palmette with a nesting bird, perhaps a dove, on top. A cup in Madrid, yet another example, has a rooster inside with a lotus bud below. And another cup in Taranto (20253)⁸ shows a bearded man offering a rooster and an aryballos to a youth. All such designs refer quite explicitly to Greek love-making of a particular kind.

A cup in Berlin (4281.10) which depicts a rooster accompanied by a serpent is the closest parallel to the drawing of the Madison rooster. It shares the same neck pattern, a combination of incised lines and dots. The exterior of the Berlin cup has an elaborate horseman in overlap decoration and double-decker sirens on the exterior. The

iconography again strongly refers to a male-oriented society.

As we observe in the Madison piece, the painter exhibits a lively sense of ornament, choosing flowers with enlarged tendrils and using red slip to make the cup vivid. This sets him apart from other, drier Siana cup painters, as does his somewhat unusual choice of subject matter. For example, on the exterior of a cup in the Athens National Museum (P20716), attributed to the Red/Black Painter by Brijder,⁹ a horse grazes, facing left. On the interior a bearded male runs to the left, wearing an odd combination of clothes: Thracian leather cap, greaves, two spears, and a shield with the device of a bearded male bust whose nipples are dotted rosette circles. An unpublished cup by our painter in Zurich features Herakles and Cerberos on one side of the exterior, while a winged Boreas chases a naked man on the other side. The interior tondo has hoplites.



Fig.3 Griffin-bird Painter, Side B: two sirens and two griffin birds

Siana Cup: The Griffin-Bird Painter

The Griffin-bird Painter,¹⁰ Siana Cup, 545 B.C. 11.2 cm. H.; 25.4 cm. Dia. with handles, 19.0 cm. without handles; foot 7.0 cm. H.; foot 7.0 cm. Dia. Gift of Mr. and Mrs. Arthur J. Frank, purchased in Amsterdam in 1978, 1985.96.

The bowl of this cup is deep with offset lip and short, stubby handles. The foot is tighter than the usual Siana cup foot and the rest plate broader, thus giving the cup as a whole a sturdy appearance and accounting for a late date in the painter's cup sequence.

On the exterior the lip and handle zone are reserved; the foot, lower portion of the bowl, and the handles are glazed. Glaze lines punctuate the juncture between lip and bowl rim and form a ground line for the figures. A stripe is reserved in the lower glazed portion of the bowl. The rim of the foot as well as the interior is reserved. A dark glaze band decorates the lower interior, just above the stand plate. Fantastic birds in the orientalizing tradition decorate both sides of the cup; sirens and griffin-birds heraldically placed display their wings in overlap decoration. Side A has three sirens and one griffin-bird facing left. Side B has two sirens and two griffin-birds.¹¹



Fig.4 Siana Cup, Griffin-bird Painter, interior

A white slip, probably made from a relatively pure clay similar to kaolin, embellishes the wing stripes, faces, and necks of the sirens and the breast and wings of the griffin-birds. Red slip bands the tails and wings. Incised lines separate the tail feathers and wing feathers and are used for eyes, eyebrows, ears, mouth, and necklaces.

In the interior in a reserved medallion encircled by a ring of black and red glaze a frontal faced panther stands at attention, body facing right. Incised lines mark the face, legs, and rump of the panther.

The Griffin-bird Painter is described by John Boardman as being "... mainly satisfied with rather careless animals and florals, and his tondos

lack fancy borders. But he was prolific, and the monster from which he takes his name was also the hallmark of a large group of cheap contemporary Corinthian Cups."¹² Unlike the painter's usual hastily executed overlapping floral schemes, on the Madison cup he substitutes displaying sirens. These creatures, half woman and half bird, suffer less from stylistic deterioration than do floral decorations. Their faces display rather charming expressions. The one facing right, the "good side" or the victor's side according to the Fates, smiles an archaic smile, while the one facing left has a glum, down-turned mouth. Their ears are almost heart-shaped; their eyebrows and eyes are finely drawn with pupils picked out in red. Only the alert panther on the interior recalls the painter's less careful style.¹³



Fig.5 Painter of the Boston Polyphemos, dueling warriors, *xaipe* inscriptions, sphinxes.

Little Master Cup: The Painter of the Boston Polyphemos

The Painter of the Boston Polyphemos,¹⁴ Little Master Band Cup, 550 B.C. 14.3 cm. H.; 27.9 cm. Dia. with handles, 21.4 cm. without handles; foot 6.4 cm. H.; foot 10.0 cm. Dia. Gift of Mr. and Mrs. Arthur J. Frank, 1981.134.

This Little Master cup is a thin walled, deep bowled band cup without an offset lip. The bowl of the band cup rises to the rim in a continuous curve. The foot, higher than the Siana Cup, is trumpet shaped. The edge of the foot plate is thin and the handles rise almost to the height of the rim. One handle has been reattached, and the foot

was reattached and repaired in antiquity. There is some encrustation which is the result of archaeological preservation.

The band cup always has dark glaze on the exterior with a narrow reserved stripe in the handle zone where the miniature figured scene is placed, and a reserved stripe on the lower portion of the bowl.



Fig. 6 Little Master Cup, Painter of the Boston Polyphemos, interior.

The interior of the cup is glazed, except for the central medallion which is reserved.

On sides A and B a pair of dueling warriors are flanked by tiny *Xaire* inscriptions that are not fully realized but disintegrate into nonsense inscriptions. These *Xaire* inscriptions salute the drinker and invite him to drink from the cup. Sphinxes at the handles raise their paws and turn their heads back to observe the warriors.

The warriors face each other with shields raised. On each side one has a Boeotian shield, the other a round shield.¹⁵ Shields, helmets, and breasts are highlighted with red slip. White is picked out for shield ornament and helmet crests. The sphinxes at the handles are very finely drawn with white faces and necks, added red bands on the wings, red fillets in their hair, and touches of red on their flanks. Incision outlines shields, helmet crests, spears, and various body parts, wings of the sphinxes, eyes, ears, mouths, and flanks.

The figure work on band cups can be extraordinarily fine, especially at the inception of the style just after the middle of the sixth century B.C.; the Madison cup can surely be counted as a representative example of an early cup.

The delicate inscriptions on the Madison cup are similar to the work of the Painter of the Boston Polyphemos. His name-piece in Boston, a merrythought cup showing on side A Odysseus and Circe and on side B Odysseus and Polyphemos, and a lip cup in Berlin (1773)¹⁶ depicting a man courting a boy—that Beazley says “might be later work by the same painter”—share these tiny inscriptions as well as a stylistic affinity. An unpublished cup in Munich (2172) can be attributed to the same hand. On the Munich cup, in the tondo, a finely drawn siren flies up and off of a palmette and lotus bud. The thin tongue pattern surrounding the tondo, the tiny inscriptions, and the exterior sphinxes at the handles suggest all are by the same painter. Other fragmentary cups appear to be by the same hand¹⁷: The exquisite band cup in Amsterdam with Herakles fighting the Amazons¹⁸ has the tiny inscriptions. Beazley also classes the Acropolis fragments (#1639) of a band cup as possible late work by the Painter of the Boston Polyphemos.¹⁹

Two other band cups with scenes of Herakles and Triton can be added to the painter’s work: a band cup formerly in the Throne-Holst Collection in Stockholm and recently on the London market (Christie’s, June 8, 1988, #36)²⁰ and a cup in Taranto (4958). Additionally, an amphora on loan to The Metropolitan Museum,²¹ is by the Painter of the Boston Polyphemos²². One last comparison: The fine miniature work on two joining fragments of a quasi-band cup in the Getty Museum (82 AE 40.72 unpublished) has runners who are helmeted and carrying spears and shields. It is decorated in two tiers. There is a stylistic resemblance between it and the dueling warriors on the Madison cup.

Type A Cup: FP Class; The Painter of the Nicosia Olpe

The Painter of the Nicosia Olpe,²³ Type A Cup, Floral Palmette (FP) Class, ca. 520 B.C. 12.3 cm. H.; 31.0 cm. Dia. with handles, 23.4 cm. Dia. without



Fig.7 Painter of the Nicosia Olpe, handle palmettes.

handles; foot 10.6 cm. H.; foot 10.5 cm. Dia. Gift of Mr. and Mrs. Arthur J. Frank, 1981.133.

This hemispherical shallow bowl has a plain, not offset, lip and handles which rise to the height of the rim. The low foot with fillet at the top acts as a cushion between bowl and foot. The edge of the foot is thick and tooled off at a slight angle.

The exterior of the bowl is reserved except for the lower portion and the foot, which are both glazed. One reserved stripe on the lower bowl and two glaze lines mark the ground line for the figural scenes. One glaze line is placed next to the rim above the figures.

The interior of the cup is glazed. The central medallion is reserved with concentric circles and a central dot of glaze.

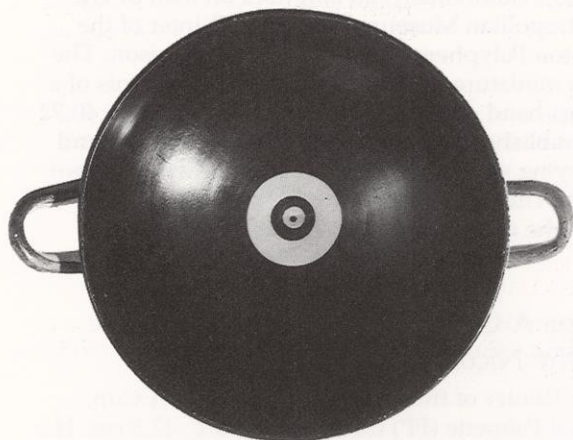


Fig.8 Type A Cup, Painter of the Nicosia Olpe, interior.

The decoration on FP cups is characterized by a large horizontal palmette at the handles that springs from two smaller palmettes facing "north/south."²⁴ The latter are attached to the handles by short tendrils. Underneath each handle is a calyx/bud arrangement painted in dark glaze. The handle palmettes have added red centers with a surrounding row of white dots. The foot is reserved, with a dark glaze band on the interior of the foot.

Sides A and B have five figures on each side: four nude, beardless youths and a central bearded male wearing a himation (a loose tunic). All carry



Fig.9 Type A Cup, Painter of the Nicosia Olpe, two parties of spear-throwers seek decision in contest from central figure of judge.

spears and gesture with one upraised arm, while bending the other arm. The bearded male leans on his spear. The two youths next to the bearded man face him; the others face the handle palmettes and look back at him. The two parties of spear throwers seem to be appealing to the central figure for a decision in the spear-throwing contest. Red slip is added to hair, beards, chests, and there is a broad red stripe on the himation. There are white dots on one himation. Incised lines mark eyes, ears, hair, limbs, chest, collarbones, and the fringe on the other himation.

The Painter of the Nicosia Olpe, now conflated with the Painter of Louvre F28²⁵, is usually considered a painter of slight pieces. Along with his companion, the Wraith Painter, he was mainly a decorator of small, less important shapes: small cups, lekythoi, and skyphoi with a few stock figures. His cup in The Metropolitan Museum, New York (06.1097)²⁶ is an early, carefully executed piece

with the Birth of Athena on each side. A number of lekythoi exhibit the same care as the New York cup: Villa Giulia (50437), for example.²⁷

A fragmentary band cup in Munich (S 54, attribution H. Cahn) is a more ambitious piece by the painter. On the exterior, a warrior departs with chariots and attending women. The interior shows Dionysos with satyr and maenad. The Munich cup has dot fillers simulating nonsense inscriptions like the New York cup. The style on this cup is a bit careless.

The Elvehjem's four cups take us chronologically from 560 B.C. to approximately 520 B.C. Drinking cups played a part in Greek rites of passage.²⁸ The theme of maturation and awakening sexuality is reflected in the imagery of these cups: the Red/Black Painter's cup has a rooster in the tondo, a common pederastic love gift.²⁹ The Griffin-bird Painter's cup has fantastic creatures, sirens and griffin-birds, related to the orientalizing tradition where winged genii accompany the initiation of kings. Sirens also, as in the case of Odysseus, sing sweetly as the hero, tied to the mast, maneuvers his way through a rocky passage in the sea. Sphinxes also bear witness to the "ages of mankind," if we remember the riddle posed by the Sphinx and solved by Odysseus.

The battling hoplites on the Painter of the Boston Polyphemos's cup are watched by handle sphinxes who raise their paws in a triumphant gesture. And the nude initiates on the Painter of the Nicosia Olpe's cup are watched by the bearded men in himations who accompany and support them.

Drinking cups are often grave gifts³⁰, and it is possible to see in them a testament to the dead person's safe passage through life from youth to manhood. The implication is that the soul of the deceased, having performed the proper rituals, may achieve happiness in the afterlife.

The Greeks often took basic tools and made of them highly aesthetic objects: their pottery was collected and prized by contemporary Etruscans and Romans and rediscovered in the eighteenth

century to delight modern sensibilities. While other peoples made luxury items of gold and bronze, the Greeks instead used the clay they had in abundance to fashion extraordinary and beautiful objects.

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NOTES

1. I am grateful to Russell Panczenko, director of the Elvehjem Museum of Art, and to Warren G. Moon, professor of art history at University of Wisconsin-Madison, for asking me to publish these cups: accession numbers 1983.7, 1985.96, 1981.134, 1981.133.
2. J. D. Beazley and H.G.G. Payne, "Attic Black-figured Fragments from Naukratis," *Journal of Hellenic Studies* 49 (1929): 260. For Siana Cups see H.A.G. Brijder, *Siana Cups I and Komast Cups* (Amsterdam, 1983).
3. For lip cups and band cups see J. D. Beazley, "Little Master Cups," *Journal of Hellenic Studies* 52 (1932): 167-204; J. D. Beazley, *Attic Black-figure Vase-painters* (Oxford, 1956), 159-97 (henceforth ABV), J. D. Beazley, *Paralipomena, Additions to Attic Black-figure Vase-painters and to Attic Red-figure Vase-painters* (Oxford, 1971) (henceforth Para.), J. Boardman, *Athenian Black-figure Vases* (New York, 1974), 58-62. (henceforth ABFV) J. T. Haldenstein, "Little Master Cups, Studies in Attic Black-figure Vase Painting" (Ph.D. diss., University of Cincinnati, 1982).
4. J. D. Beazley, *The Development of Attic Black-figure* (Berkeley, 1951) (henceforth Dev.), 67 and Para. 80 for FP cups.
5. H.A.G. Brijder, *Siana Cups II* (forthcoming). I would like to thank Professor Brijder for making his research available to me. This discussion of the painter's work would otherwise not have been possible.
6. Roosters are a common motif on black-figure cups. For bibliography see *Munzen und Medaillon* (Basel) 34 (1969): 35-36; Bruneau, *Bulletin de Correspondance Hellénique* 89 (1965): 90; and H. Hoffmann, *Revue Archéologique* 2 (1974): 195 ff. with a discussion of the symbolism of cocks and cockfights.
7. Rhodes 15678 in *Clara Rhodos* 8: 192, fig. 193.
8. Taranto 20253 in ABV 64, 13 and Para. 26, no. 13 (Heidelberg Painter).
9. Attribution by H.A.G. Brijder. Illustration: M. B. Moore and P.Z.P. Philippides, *The Athenian Agora, The Attic Black-figured Pottery*, Vol. XXIII, (Princeton, 1986) #1678.

10. ABV, 71 and Para. 28–29, L. Burn and R. Glynn, *Beazley Addenda* (Oxford, 1982), 7. H. Bloesch, 'Greifenvogel in Bern,' *Festschrift Edouard Tièche* (1947), 1 ff.
11. For griffin-birds see Beazley and Payne, *Naukratis* (supra n. 2), 258 with references. A late example of a griffin-bird on a fragmentary unpublished band cup, Munich F 51. Then the tradition dies out.
12. ABV, 33.
13. For panthers see W. L. Brown, *The Etruscan Lion*, (Oxford, 1960), Appendix II, 'Leopards and Panthers.'
14. For the Painter of the Boston Polyphemos ABV, 198–199; Para., 80; *Beazley Addenda*, 24.
15. A. M. Snodgrass, *Arms and Armour of the Greeks* (Ithaca, 1976), 45, 55.
16. ABV, 198; Para. 80; *Acta Archaeologica* 31: 135, fig. 14.
17. A merrythought cup in the Villa Giulia (50586), Para. 71, D. V. Bothmer points out, resembles Brussels A714 (by the Phrynos Painter) and New York 64.11.13, the Botkin Class (in the Phrynos Workshop). The Villa Giulia cup is probably by the same hand as the Archikles/Glaukytes cup in Munich (2243) ABV 163.2. At least it bears a close resemblance to it and to the work of the Painter of the Boston Polyphemos. All seem to be in the Phrynos Workshop and are related to the Madison Band cup.
18. #8192. *Vereniging van Vrienden*, Allard Pierson Museum Amsterdam, 37/38 (1986), 'Rijk en Hemels aardewerk,' fig 6a and 6b. *The Amasis Painter and his World* (Malibu, CA, 1985, Fig. 107, a, b, c.
19. ABV, 198 #2; B. Graef and E. Langlotz, *Die Antiken Vasen von der Akropolis zu Athen*, (Berlin, 1925–33) pl. 85, #1639.
20. *Christie's*, London, June 8, 1988, #36.
21. *The Metropolitan Museum Journal* 18 (1983): figs. 1–4.
22. On the cup in Munich, 2016, Beazley comments that "an earlier cup recalls the painter," ABV 199. This cup has the fine inscriptions of the Painter of the Boston Polyphemos, but the figure style does not fit well with the preceding group. The merrythought cup from Sardis (*American Journal of Archaeology* 87 [1983]: 453 ff.), thought to be close to the Painter of the Boston Polyphemos, is stylistically closer to the generation of the Painter of the Boston C.A., an older painter than the Boston Polyphemos. A workshop or teacher/pupil relationship may be postulated. Additionally the well-known hydria acquired by The Metropolitan Museum of Art (1988.11.3; *The Metropolitan Museum of Art Bulletin* [Fall 1989], 8–9) is by the same hand as the Sardis cup. The entire group belongs to the Phrynos Workshop.
23. ABV, 199 and 689; Para., 80 and 196 ff.
24. Para., 80.
25. ABV, 199 and 452–53; Para., 80 and 196 ff.
26. ABV, 199 #2.
27. *American Journal of Archaeology* 84 (1980): pl. 39, fig. 11.
28. For initiation rites see Strabo X, 468; H. Jeanmaire, *Couroi and Couretes* Lille, 1939) and R. B. Koehl, "The Chieftain Cup and a Minoan Rite of Passage," *Journal of Hellenic Studies* 86: 99 ff. with bibliography.
29. G. Koch-Harnack, *Knabenliebe und Tiergeschenke* (Berlin, 1983), 98 ff.
30. D. C. Kurtz and J. Boardman, *Greek Burial Customs* (Ithaca, 1971).

A Testament of Seventeenth-century Netherlandish Catholicism in the Elvehjem Museum of Art

A curious seventeenth-century Netherlandish painting in the Elvehjem Museum of Art depicts four young people surrounding an altar in adoration of the Eucharist (fig. 1).¹ This unusual work is an affirmation of religious dedication to the Roman Catholic church. The liturgical and theological symbolism of various objects in the painting refers specifically to two Roman Catholic doctrines of faith: the sacrament of confirmation and the real presence of Christ at the altar. As a didactic statement, the painting also underscores the hopes and perseverance of the Roman Catholic church in the Netherlands. Whether painted by a Dutch or Flemish master, the painting addresses the need for forceful pronouncements of the Roman Catholic faith during a time of Reformation and Counter-Reformation activities in the north.

In the Elvehjem work the religious fervor of the young people is required to defend the faith during a time of hardship and adversity.² A determined Reform movement had threatened the Roman Catholic church in the Low Countries since the early sixteenth century. At that time the Protestant effort that originated first in Germany under the leadership of Martin Luther (1483–1546) spread to the Netherlands by means of writers and artists such as Desiderius Erasmus (1466?–1536) and Albrecht Dürer (1471–1528). In response to the Protestant challenge, the Roman Catholic church mounted an intensive campaign to maintain its power in the Netherlands. By the seventeenth century, Roman Catholicism emerged as the official church in the southern Netherlands, a country that was administered by the Spanish Hapsburgs in Madrid. The northern Netherlands, however, had, by this time, gained its independence from Spain. Although a climate of religious toleration prevailed, the liberated United Provinces became, for the most part, a Protestant nation with both conservative and liberal Calvinists leading the country. Despite the lingering presence of Roman Catholic communities in many areas of the northern Netherlands, Catholics were unable to worship openly. Gathered in hidden churches, the Roman Catholic congregations continued to educate and proselytize in order to preserve the faith during years of uncertainty.³ Officially, Rome considered the northern Netherlands a mission area that required courageous resolve on the part of the



Fig.1 Holy Confirmation, ca. 1650, oil on canvas 105.7×86.0 cm. Gift of Charles R. Crane, 13.117.

indomitable Roman Catholics and the numerous active missionaries. Even in the southern Netherlands, where the Roman Catholic church remained the official faith, Catholic artists, apologists, and clerics had to counter Protestant attacks on the seven Sacraments and on the Roman Catholic devotions.

These controversial tenets of faith are defended by the recently confirmed children in the Elvehjem painting. The emphatic presentation of an array of Roman Catholic beliefs suggests that the work was produced in an area where the Roman Catholic church faced hostile opposition. A defense of the major Roman Catholic doctrines would have had special significance for a Dutch Catholic family living in an antagonistic environment.

As a testament of religious faith, the Elvehjem painting is an example of an unusual type of Roman Catholic propaganda. Painted at mid-century by an anonymous artist, the Elvehjem painting depicts two boys kneeling before the altar

and two girls standing on either side.⁴ The careful description of the individual faces suggests that the work was originally intended as a portrait of four young people. Since portraits of family members were commonly commissioned to capture moments of transition, such as birth, marriage, and death, it is likely that this portrait was also intended as a commemoration of a pivotal occasion in the lives of the four children.⁵ The flames that hover over the heads of the boys in the foreground and the candles held by the girls indicate that they have recently received the gift of the Holy Spirit, symbolized by the dove above them, in the sacrament of confirmation.⁶ Since bishops alone had the authority to confirm, the sacrament was only celebrated during an episcopal visit.⁷ This was especially exceptional in the northern Netherlands during the seventeenth century because the area no longer retained an established church hierarchy. Therefore, the Elvehjem painting records a particularly notable occasion contingent on the unusual visit of the bishop. The work also marks a turning point in the lives of the young people. They have made the transition from passive acceptance of church doctrine to active proselytizing of their faith.

As a sacrament in the Roman Catholic church, confirmation recreates the biblical reception of the Holy Spirit by the apostles and disciples during Pentecost.⁸ The story is recounted in Acts 2:1-4:

When Pentecost day came round, they had all met in one room, when suddenly they heard what sounded like a powerful wind from heaven, the noise of which filled the entire house in which they were sitting; and something appeared to them that seemed like tongues of fire; these separated and came to rest on the head of each of them. They were all filled with the Holy Spirit, and began to speak foreign languages as the Spirit gave them the gift of speech.⁹

After receiving the Holy Spirit, the apostles and disciples went forth as missionaries of Christ's teachings. Like their biblical predecessors, the young people in the Elvehjem work have received the "tongues of fire." The dove that represents the Holy Spirit showers flames of inspiration down upon them to strengthen them for the task

of defending and promoting the Roman Catholic faith.

As the second sacrament of initiation in the Roman Catholic church, confirmation is considered the sacrament of adolescence.¹⁰ The young people in the painting received the first sacrament of initiation, baptism, when they were infants.¹¹ Baptism admits the incognizant infant to the community of Christian believers. The early sacrament of baptism is perfected by confirmation which renders the young Christian capable of bearing witness and of defending and confessing his or her faith as an adult member of the Roman Catholic community.¹² For this reason, confirmation and participation in the third and final rite of initiation, the Eucharist, were reserved for those who had attained the age of reason, or the years of discretion.¹³ According to one seventeenth-century source, *Den Bloem-hof der Kerckelicker Ceremonien* by the Jesuit father Jan David, young people between the ages of fourteen and sixteen were ready for confirmation, confession, and participation in the mystery of the Eucharist.¹⁴

The young people in the Elvehjem painting are adolescents accepting the responsibilities of adulthood in the Roman Catholic faith, willing to lead an active role in the church, professing, defending, and propagating Roman Catholicism.¹⁵ Confirmation has been regarded as a sacrament of fortitude since the Middle Ages. According to St. Thomas Aquinas, the gift of the Holy Spirit during confirmation allowed the Christian to spread the word of God, witness and confess his or her faith, and preach and struggle against the enemies of faith.¹⁶ The Council of Trent regarded confirmation as a sacrament that sustained the young person as a defender and promoter of the faith.¹⁷ According to the bull *Exultate Deo* (1439), which formed part of the decrees of the Council of Florence (1438-1445) and was accepted by the Council of Trent, the Holy Spirit is given in confirmation "for strength (ad robur) as He was given to the Apostles on the day of Pentecost, that is to say, so that Christians may boldly confess the name of Christ. . . ." ¹⁸ The Holy Spirit is considered an inspiring aspect of the Trinity that strengthens the individual in the face of opposition. According to one Jesuit source, the Holy Spirit provides the strength to fight heresy and threats against the Roman Catholic church.¹⁹

The religious fervor aroused by the sacrament of confirmation is further attested to by the verse in the decorative banderole at the top of the painting. The Latin script proclaims Christ's message as recounted in Luke 12:49: "I have come to bring fire to the earth, and how I wish it were blazing already!" Within the context of the entire passage in Luke, the verse in the banderole refers specifically to the fire of conflict that will compel men to accept or reject Christ as the Messiah. According to Luke, although Christ came to bring about the choice, he wished it were already accomplished because he recognized that his message would bring about division and conflict.²⁰ As a caption to the Elvehjem painting, the message may refer to the familial and national divisions caused by the contemporary religious schism. Furthermore, the meaning of the inscription alludes directly to the fiery conviction of the confirmed children in the devotions of the Roman Catholic church and in the most seriously impugned doctrine of the Roman Catholic church, the real presence of Christ or transubstantiation.

The real presence of Christ in the Host in the center of the Elvehjem painting represents one of the most controversial tenets of the Roman Catholic church which required a defense by the adoring children. Enclosed in an elaborate silver monstrance, the consecrated wafer displays a depiction of the crucifixion of Christ. Since the Host is literally the body of Christ for Roman Catholic believers, the illustrated crucifixion appropriately affirms the real presence of the sacrificial Christ in the Host. According to Roman Catholicism, during the Eucharistic mass, the priest, with the power of the Holy Spirit, miraculously transforms earthly bread and wine into the divine gifts of the body and blood of Christ. In this miracle of transubstantiation, the altar becomes Calvary in a reenactment of Christ's Passion. Seventeenth-century Dutch missals clearly illustrated the parallels between the historical Passion of Christ and the daily sacrifice of the mass. Furthermore, Dutch missals described the mass as the unbloody sacrifice representing the original bloody sacrifice of Christ at Golgotha.²¹ These missals illustrated to Dutch Roman Catholics the profound dogma symbolized by the Host in the center of the Elvehjem painting.

Belief in the real presence of Christ at the altar

became a topic irrevocably dividing the Roman Catholics and the Protestants. Polemical literature published by Protestant sympathizers in condemnation of the "god-eating" Catholics argued that transubstantiation was an abomination.²² Throughout the seventeenth century, popular prints that reflected contemporary Protestant thinking depicted the burial of transubstantiation as a visual attack on the doctrine of the real presence. According to a catechism for children by the Calvinist minister Jacobus Borstius (1612–1680), the consecrated wafer does not become the body of Christ during transubstantiation because Christ's body is in heaven. The bread and wine are merely symbolic reminders of Christ's Passion and death, and they are not actually Christ's body and blood.²³

In response to these Protestant assaults, Roman Catholics published apologies defending the miracle of the real presence in both the southern and northern Netherlands. In Amsterdam, the leading Dutch poet, Joost van den Vondel (1587–1679), described and championed the miracle of transubstantiation in his epic work, *Altaergeheimenissen*, or the Miracle of the Altar.²⁴ At mid-century, Vondel's friend and a leader of Amsterdam Catholicism, Leonardus Marius (1588–1652), published another work defending transubstantiation. Marius's publication, *Amstelredams Eer ende Opcomen*, recalled the history of the Amsterdam Host miracle of 1345 in a popular booklet which was reprinted at least six times during the seventeenth century.²⁵

Paintings also defended and promulgated the doctrine of the real presence. In the Elvehjem work the children surround the altar and the boy and girl on the right look in adoration to the Host in the monstrance. The monstrance facilitates the veneration of the Host by the Roman Catholic congregation. This ecclesiastical object was originally developed to serve the needs of the Corpus Christi celebration which promoted the adoration of the miraculous Host carried in procession.²⁶ The silver monstrance depicted in the Elvehjem painting is similar to Dutch examples from the mid-seventeenth century. Silversmiths in the northern Netherlands continued to produce intricate liturgical objects for hidden Roman Catholic congregations. An example from 1660 in the Amstelkring Museum in Amsterdam, (fig. 2), looks very much

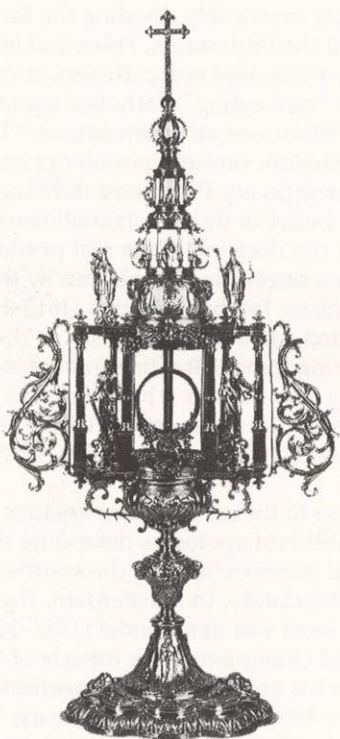


Fig.2 Johannes Boogaert, Monstrance, ca. 1660, silver, 74 cm. Photograph courtesy of the Museum Amstelkring, Amsterdam.

like the monstrance in the Madison painting, corroborating a dating for the painting of approximately 1650.²⁷ Both monstrances include four figures who surround the Host. In the Amstelkring example, these figures include St. Peter and St. Paul, the foremost apostles of the New Testament, and the patron saints of the northern Netherlands, St. Boniface and St. Willibrordus. Both monstrances are surmounted by a cross which accentuates the sacrificial nature of the body of Christ reserved in the center of the monstrance.

The monstrance glows with the illumination radiating from the Host in the center. The sunflowers on either side of the monstrance turn toward the radiating Host in recognition of Christ's real presence in the consecrated wafer. In the seventeenth century, the sunflower was an emblem of man's love for Christ. Christ is the sun that the sunflower faces in Zacharias Heyns's 1625



Fig.3 Zacharias Heyns, *Emblemata Sinne-Beelden Streckende tot Christelijke Bedenckinge ende Leere der Zedicheyt* (Rotterdam, 1625), emblem of a sunflower. Photograph courtesy of the Universiteits Bibliotheek, Amsterdam.

emblem book, *Emblemata, Sinne-Beelden streckende tot Christelijke Bedenckinge ende Leere der Zedicheyt*, (fig.3).²⁸ The caption that accompanies the emblem states:

Therefore, man must also ready himself
daily
In order to follow the light of life and
justice.²⁹

Filled with the Holy Spirit, the confirmed children acknowledge Christ as the light of the world and his real presence at the altar like the sunflowers do.

One of the children in the foreground points to the IHS monogram on the altar frontal. As the first three letters of the Greek "Ihsus" or Jesus, the monogram signifies the name of Christ.³⁰ Like the sunflowers on either side of the monstrance, the monogram below the monstrance affirms the presence of Christ in the Host. In the seventeenth century the Jesuits adopted the monogram encircled by a ring of flames because they were the Society of Jesus, devoted to the name of Jesus.³¹ The Jesuit founder, Ignatius Loyola, was often depicted with

the sacred monogram, the IHS, on his breast.³² In addition to the affirmation of Christ's presence on the altar, the flaming IHS may also allude to the participation of Jesuit missionaries in the local Roman Catholic church.

As the most militant crusaders of the Roman Catholic church during the Counter-Reformation, the Jesuits played an influential role in the fight against Protestantism in the north. Jesuits established mission churches in every major Dutch city and traveled to remote rural communities to meet the liturgical needs of isolated Roman Catholic families.³³ As educators and clerics, they strongly advocated those doctrines, such as transubstantiation, which distinguished Roman Catholicism from Protestantism. Given the important role the Jesuits had in the north, it is possible that some type of Jesuit patronage or influence was a factor in the production of the Elvehjem painting.

In fact, in addition to the emphasis on the sacraments of confirmation and the Eucharist, the remaining liturgical and theological symbolism in the Elvehjem painting may be dependent on the educated recommendations of the Jesuit order. Jesuit emblem books and devotional texts with illustrations were extremely popular, and these publications served as visual sources of inspiration for some of the leading Dutch painters of the seventeenth century. The renowned Dutch artist Jan Vermeer may have been influenced by the Jesuits in the production of his *Allegory of Faith* in 1672–1674 (fig. 4).³⁴ In the Elvehjem painting, the Jesuits could have been responsible for the choice of animals surrounding the altar which continue the Christological symbolism affirming the real presence of Christ at the altar. The pelican, eagle, and oxen were standard symbols of Christ in Jesuit devotional works and would have been familiar to contemporary Dutch Roman Catholics.

The pelican behind the kneeling boy on the left, for example, symbolically alludes to the sacrifice of Christ on the cross. According to legend, the pelican pecks at her breast to bring forth blood to nourish her chicks. Just as Christ shed his blood for the salvation of mankind, the pelican sacrifices for her young.³⁵ An allusion to the pelican in Psalm 102:6, "I live in a desert like the pelican," serves as an Old Testament prefiguration of the New Testament Christ.³⁶ The parallel between the

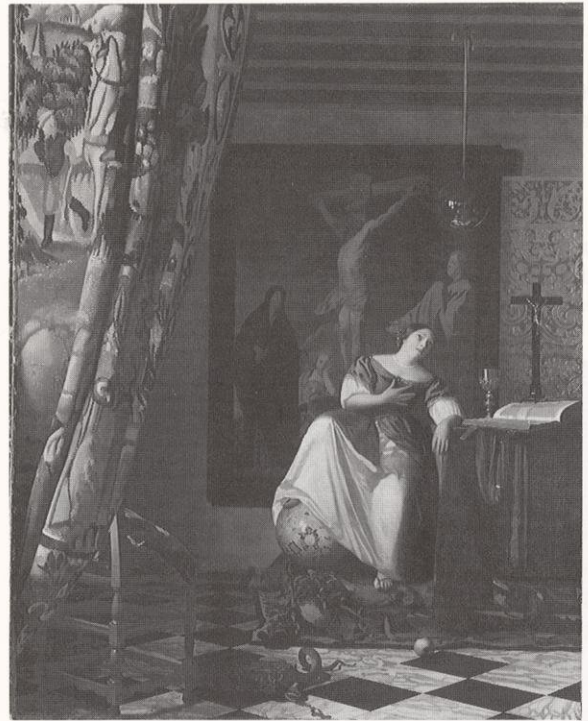


Fig.4 Jan Vermeer, *Allegory of Faith*, 1672–74. Photograph courtesy of The Metropolitan Museum of Art, The Michael Friedsam Collection, 1931, New York, 32.100.18.

pelican and Christ and its association with the doctrine of the real presence was first noted by Augustine. It was later popularized by St. Thomas Aquinas who called Christ the "Pius Pelicanus." In his *Adoro Te* hymn, St. Thomas Aquinas wrote, "Pelican of mercy, Jesus Lord and God, cleanse me, wretched sinner, in thy precious blood."³⁷ Seventeenth-century Dutch Roman Catholics could have known the correspondence between the pelican and Christ by its inclusion in popular publications such as Marius's *Amstelredams Eer ende Opcomen*.³⁸ In his 1639 engraving for the devotional book by Marius, Boece à Bolswert depicted a pelican below the brazen serpent (fig. 5). The devotion that accompanies this illustration states:

Christ hung on the cross;
He received the bite of the fierce snake
That no copper snake would do even now.
Like a pelican forced

By the love of her young,
Nourishes them with her heart's blood.³⁹

The pelican was also one of the emblems found in Heyns's *Emblemata* (Fig. 6). The caption states:

With my blood shed for you
Life will be given to you.⁴⁰

Furthermore, as symbols of Eucharistic significance, pelicans frequently decorated Eucharistic vessels such as the ciborium by Christoffel Jansz.



Fig.5 Leonardius Marius, *Amstelredams eer ende opcomen, door de denckwaerdighe miraklen aldaer geschied, aen ende door het H. Sacrament des Altaers. Anno 1345* (Antwerp, 1639), illustration 12, emblem of a pelican. Photograph courtesy of the Universiteits Bibliotheek, Amsterdam.

Visscher from 1656–1659 in the Centraal Museum in Utrecht.⁴¹ In consideration of the many references to the pelican as Christ, the pelican in the Elvehjem painting directly refers to the real presence of Christ on the altar.

As a symbol of Christ, the eagle behind the boy kneeling on the right serves as a pendant to the pelican. According to legend, the eagle can fly into the sun, which represents God, without losing its sight. This has been interpreted as an allegorical reference to Christ.⁴² In further support of the eagle as a symbol of Christ, the eagle has a traditional association with deities. In mythology, the eagle is the attribute of the gods Zeus, Jupiter, and Odin.⁴³ Another connotation with significance for the Elvehjem painting is the eagle as representative of rebirth and the strengthening of the Christian soul. This derives from the Old Testament passage in Isaiah 40:31: "But those who hope in Yahweh renew their strength, they put out wings like eagles. They run and do not grow weary, walk and never tire."⁴⁴ Given the importance of confirmation for the Elvehjem painting, the eagle as a symbol of strength and dedication to Christ is appropriate.



Fig.6 Zacharias Heyns, *Emblemata Sinne-Beelden Streckende tot Christelijke Bedenckinghe ende Leere der Zedicheyt* (Rotterdam, 1625), emblem of a pelican. Photograph courtesy of the Rijksuniversiteit Utrecht.

In addition to the eagle and pelican, the two oxen on either side of the altar also allude to Christ and his sacrifice. As an Old Testament sacrifice, the oxen prefigure the New Testament sacrifice of Christ which is renewed at the altar during mass. In early Christian writings, the patience and strength of the ox also contributed to its symbolic association with Christ.⁴⁵ The fiery horns of the oxen at the altar may allude to the hornlike protuberances which appeared at the four corners of the altar of burnt offerings in the Tabernacle and the Temple as indicated by Old Testament passages in Exodus 30:10 and I Kings 1:50.⁴⁶ The Old Testament also refers to horns smeared with the sacrificial blood by the priest in Exodus 29:12 and Leviticus 4:7.⁴⁷ It seems likely in this respect that the burning horns refer to those which surrounded Old Testament altars. The burning sacrifice of the Old Testament parallels the living sacrifice of Christ in the New Testament.

The oxen reappear in the distant background where they confront a snake coiled beneath a cross. The snake or serpent is apparently crowned. An allusion to the Old Testament story of Moses in the desert with the brazen serpent is possible. Boece à Bolswert had included the brazen serpent in his engraving of the pelican, and Dutch Roman Catholics would have been familiar with the New Testament correspondence between Christ and the brazen serpent as recounted in John 3:13–14:

No one has gone up to heaven except the one who came down from heaven, the Son of Man who is in heaven; And the Son of Man must be lifted up as Moses lifted up the serpent in the desert."⁴⁸

The snake in the Elvehjem painting, however, is not on the cross as the biblical narrative indicates, but is instead on the ground. The snake confronted by the fiery-horned oxen represents neither the Old Testament story nor the New Testament comparison.

In general, the snake or serpent represents the devil or evil in Christian imagery. The serpent tempted Eve in the Garden of Eden and became a universal symbol for Satan. The snake as the devil is found in other seventeenth-century Dutch paintings, including the previously mentioned painting

by Jan Vermeer, in which the snake representing the devil is crushed by a cornerstone which represents Christ. In the Elvehjem painting, the serpent or snake representing the devil is confronted by the symbolic Old Testament sacrificial oxen. Accordingly, the New Testament sacrifice of Christ will defeat evil in the historical sacrifice of the cross and at the perpetual sacrifice of the altar.

The animals in the Elvehjem painting allude to Christ and affirm the real presence of Christ at the altar. As the central doctrine of faith for the Roman Catholic church, the real presence or transubstantiation, is the central devotion of the recently confirmed young people. As defenders of the Roman Catholic faith, they must also be willing to defend additional devotions which were the focus of the Reformers' criticism. Each child holds an object that refers to a devotion or tenet of faith specifically associated with the Roman Catholic church. The missal, rosary, flaming sacred heart, and the chalice refer to devotions dismissed by the Protestants as idolatrous.

In the foreground, the boy who points to the IHS monogram also holds a book which may be a missal or a devotional work. Since missals were guides to the mass and Catholic devotional works included references to saints and relics which the Protestants deplored, the book in the context of the Elvehjem painting represents a form of devotion unacceptable to Protestant sects. Books were frequently attributes of saints, apostles, evangelists, or founders of religious orders. The Jesuit founder, Ignatius Loyola, converted after reading a devotional book, and therefore meditation became a central aspect of Jesuit asceticism.⁴⁹ The book in the seventeenth century, particularly in images of Jesuits, signified prayer and study.⁵⁰ The book with its special significance for the Jesuits is carried by the boy who also points to the Jesuit monogram. Together, the book and the IHS monogram may refer to Jesuit participation in the iconography of the Elvehjem work.

The other boy in the foreground holds a rosary which was also associated with the Jesuits in the seventeenth century. As a pious exercise of bodily, vocal, and mental prayer, the devotion originated in the thirteenth century with St. Dominic (d. 1221); however, it wasn't until 1569 that Pius V confirmed the devotion, and the feast of Our Lady

of the Rosary was introduced in 1573.⁵¹ The Dutch Jesuit Petrus Canisius advocated the devotion of the rosary in the northern Netherlands during the sixteenth century.⁵² By the seventeenth century, the rosary, along with the book, crucifix, and IHS-monogram became the standard attributes of the Jesuit founder and the other members of the Jesuit order.⁵³ Consequently, the rosary was firmly associated with the Roman Catholic church and was considered a primary icon of Roman Catholic idolatrous devotions. The rosary, or paternoster, was frequently the object of strong opposition by the Protestant Reformers. In a 1656 grievance to the Amsterdam city council, Calvinist church leaders complained that Papists openly recited the rosary in the streets of Amsterdam.⁵⁴

In addition to the rosary and book or missal held by the young men, objects of Roman Catholic significance in general and Jesuit veneration in particular are also held by the young women. The girl standing on the left carries the sacred heart. As a form of devotion to the human and divine love of the incarnate Word, the flaming heart represents the physical heart of Jesus.⁵⁵ The ecclesiastical devotion to the Sacred Heart had its beginnings in the early Christian interpretation of the heart of Jesus as a fountain of the Holy Spirit.⁵⁶ During the seventeenth century, the Jesuits advanced the adoration to the Sacred Heart and argued for its recognition in the official liturgy.⁵⁷ As yet another example of Jesuit devotion, the Sacred Heart in the Elvehjem painting further attests to a Jesuit interest in the production of the painting.

The final object associated with the Roman Catholic church is the silver chalice held by the girl standing on the right. The chalice contains the consecrated wine of the Eucharist. As an ecclesiastical vessel, the chalice complements the monstration on the altar. Liturgical objects associated with the Eucharist such as the monstrance and the chalice confirm the significance of the real presence of Christ at the altar as the primary iconographic message of the Elvehjem painting. The Eucharistic vessels contain the body and blood of Christ which the confirmed children can now recognize and adore.

The four children carry objects that represent popular Roman Catholic devotions. The book or

missal, the rosary, the Sacred Heart, and the chalice symbolize the devotions endorsed and promoted by the Jesuits, who may have been responsible for the entire iconographic program of the Elvehjem painting. By holding the cherished objects of devotion, the recently confirmed children affiliate themselves with the Roman Catholic church. Having received the divine gift of the Holy Spirit from the dove above them, the children turn their attention to the monstration on the altar. With the Host as the central focus of the work, the Elvehjem painting affirms the principal Roman Catholic doctrine of the real presence of Christ at the altar as well as acknowledges the significant event of confirmation.

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NOTES

1. I wish to extend my gratitude to Father William Maher of Christ the King parish church in Kansas City, Kansas. Father Maher discussed the unusual iconography of the painting with me and confirmed some of my ideas regarding the work's meaning.
2. Marian Bohen, *The Mystery of Confirmation: A Theology of the Sacrament* (New York, 1963), 16 and 28; hereafter cited as Bohen.
3. The following sources are standard histories of the Roman Catholic church in the northern Netherlands. W.P.C. Knuttel, *De Toestand der Nederlandsche Katholieken ten tijde der Republiek ('s-Gravenhage, 1892-1894)*, 82; 168-169 and Richard Reisberman, *Bijdragen voor de geschiedenis van de Rooms-katholieke Kerk in Nederland* (Rotterdam, 1888).
4. In 1972 Tamar Head completed a research paper on the Elvehjem painting in which she convincingly argued for a dating of 1640-1650 based on costume and head dress.
5. Eddy de Jongh, *Portretten van Echt en Trouw, Huwelijk en gezin in de Nederlandse Kunst van de Zeventiende Eeuw* (Zwolle, 1986), 23-24.
6. Candles were associated with post-baptismal anointings. In the thirteenth century the bishop would confirm the recently baptized after receiving an illuminated candle. Bohen, 114.
7. Priests had the authority to baptize and consecrate the Eucharistic gifts. Bohen, 115.

8. *New Catholic Encyclopedia* (New York, 1967), 4:148.
9. *The Jerusalem Bible* (New York, 1966), 202.
10. *New Catholic Encyclopedia*, 4:149.
11. Confirmation is the second of three rites of initiation in the Roman Catholic church, the first is baptism and the third, the culmination, is the sacrament of the Eucharist. Bohen, 37.
12. *New Catholic Encyclopedia*, 4:148. Although the Holy Spirit is given in baptism for pardon and new birth, in confirmation the Holy Spirit is given for strength to preach the gospel and to live the adult Christian life. J. G. Davies, *A Dictionary of Liturgy & Worship* (London, 1982), 187; hereafter cited as Davies.
13. Davies, 189.
14. In Chapter XIII of Jan David, S.J., *Den Bloem-hof der Kerckelicker Cerimonien* (Antwerp, 1622), 57. The Council of Trent catechism from 1566 stated that seven to twelve years old was the appropriate age for confirmation. Davies, 189.
15. *New Catholic Encyclopedia*, 4:149.
16. *New Catholic Encyclopedia*, 4:149.
17. Bohen, 18.
18. Bohen, 30.
19. Pater Cornelius Hazart, S.J., *Triumph van de Christelijke Leere ofte grooten Catechismus met eene Breede verklaringhe van alle syne voornaemste stucken ende eene korte wederlegginghe van den Catechismus des Calvinisten* (Antwerp, 1673), 131.
20. Although a Protestant source, the exegesis is consistent with Catholic interpretations of this passage. *The Interpreter's Bible, The Holy Scriptures in the King James and Revised Standard Version with General Articles and Introduction, Exegesis, Exposition for each Book of the Bible* (New York, 1952), 8:235.
21. For example, two missals published in the Netherlands refer to the mass as a reenactment of the Passion of Christ. A. van der Kruyssen, *Misse, Haer Korte Uytlegginge, en Godvruchtige oeffeninge onder de Zelve, Neffens Eenige Besondere Zegeninge en het Gebruyck der H.H. Sacrament* (Amsterdam, 1651) and *Mysterie van den Godts-dienst der H. Misse, Christi Bloedige Passie Ver-Beeldt in het Onbloedigh Sacrificie der H. Misse* (Haarlem, 1676).
22. P. Polman, O.F.M., "De H. Eucharistie in de Nederlandse Polemieck," *Studia Catholica* 23 (1948): 239-54.
23. Jacobus Borstius, *Kort Begrijp der Christelijke Leere tot Onderwijsinghe der Jeught ende aller die haer tot den H. Avontmael des Heeren willen begeben* (Amsterdam, 1659), B4.
24. Joost van den Vondel, *Altaergeheimenissen* (Amsterdam, 1645).
25. Leonard Marius, *Amstelredams Eer ende Opcomen, door de denckwaerdighe Miraklen aldaer geschied, aen ende door het H. Sacrament des Altaers. Anno 1345* (Antwerp, 1639). S.A.C. Dudok van Heel, " 'Uit Goethe-Dante-Vondelen Gann' Opkomst van de Katholieke Amsterdamse Geschiedschrijving in de Negentiende Eeuw," *Jaarboek Amstelodamum* 78 (1986): 107.
26. Yrjö Hirn, *The Sacred Shrine: A Study of the Poetry and Art of the Catholic Church* (London, 1958), 112.
27. A monstrance 74 cm. high, from 1660, produced by Johannes Boogaert (1626-1673) is reproduced in K. A. Citroen, F. van Erpers Royaards, J. Verbeek, *Meesterwerken in Zilver, Amsterdams Zilver 1520-1820* (Lochem, De Tijdstroom BV; Amsterdam, Museum Willet-Holthuysen, 1984), 62.
28. J. Bruyn Hzn. and J. A. Emmens, "De Zonnebloem als embleem in een schilderijlijst," *Bulletin van het Rijksmuseum* 4 (1956): 3-9.
29. "Soo moet de mensche med' oock daglyckx syn bereyt; Om volghen's levens licht en syn gherechticheyt." Bruyn and Emmens, 3. All translations from the Dutch completed by the author and verified by Yolanda Dorhout Mees Warren, Reference Librarian, Washington and Lee University.
30. George Ferguson, *Signs and Symbols in Christian Art* (New York, 1967), 90; hereafter cited as Ferguson.
31. J.C.J. Metford, *Dictionary of Christian Lore and Legend* (New York, 1983), 126.
32. Metford, 126.
34. Eddy de Jongh, "Pearls of Virtue, Pearls of Vice," *Simiolus* 8 (1975-76): 75.
33. In addition to missions in Amsterdam, Haarlem, Alkmaar, Enkhuizen, and Hoorn, the Jesuits also celebrated mass in homes in the country. By the Treaty of Münster in 1648, the Jesuits were active in nearly every province of the northern Netherlands. F. van Hoeck, S.J. *Schets van de Geschiedenis der Jezuiten in Nederland* (Nijmegen, 1940), 40-43. According to Mission reports, by 1659 at least 95 Jesuit missionaries were active in the Missio Hollandica Societatis. L. van Miert, S.J., "De 'Missio Hollandica Societatis Jesu' Hare Oversten en Standplaatsen," *Archief voor de Geschiedenis van het Aartsbidsom Utrecht* 49 (1924): 339.
35. Louis Réau, *Iconographie de l'Art Chrétien* (Paris, 1957), 1:94; hereafter cited as Réau.
36. *The Jerusalem Bible*, 884.
37. "Pie Pellicane Jesus Domine, Me immundum munda tuo sanguine." LeRoy H. Appleton, Stephen Bridges, *Symbology in Liturgical Art* (New York, 1959), 74-75.
38. John B. Knipping, *Iconography of the Counter Reformation in the Netherlands* (Leiden, 1974), 16; hereafter cited as Knipping.

39. "Christus aan het Kruys gehangen
Heelt den beet der felle Slangen
Dat geen kopere Slang nu doet
Als een Pellikaan gedrongen
Door de liefde, laest zyn jongen
Met zyn eygen harte-bloed."
Marius, Illustration 12.

40. "Door mijn bloet, voor u gestort; 't leven u geschonken word." Zacharias Heyns, *Emblemata, Sinne-Beelden Streckende tot Christelijke Bedenckinghe ende Leere der Zedicheyt* (Rotterdam, 1625).

41. The ciborium is part of a set which includes a chalice, and two ampullae for water and wine. Louise van de Bergh-Hoogterp and Jacob J. Roosjen, "De Utrechtse zilversmid Christoffel Jansz. Visscher en zijn werk voor de schuilkerken in de jaren 1656 tot 1659," *Antiek* 21 (1986-87): 145-53.

42. Ferguson, 5.

43. Réau, 1:85.

44. Ferguson, 5; and *The Jerusalem Bible*, 1205.

45. Ferguson, 9.

46. Madeleine S. Miller and J. Lane Miller, *Harper's Bible Dictionary* (New York, 1973), 267-68.

47. Miller and Miller, 268.

48. Réau, 1:99; and *The Jerusalem Bible*, 150.

49. Sacred reading was advised as a means against intemperance according to one Jesuit source. Knipping, 20.

50. Knipping, 20.

51. Davies, 471-472.

52. *New Catholic Encyclopedia*, 12:670.

53. Knipping, 144.

54. R. B. Evenhuis, *Ook dat was Amsterdam* (Amsterdam, 1967), 2:203.

55. Davies, 473.

56. *New Catholic Encyclopedia*, 12:819.

57. Davies, 473.

The Elvehjem Museum of Art acquired in 1987 the *Bestiarii* Series 1–30 by Dmitri Prigov, a contemporary Soviet artist. The series, dating from 1984, consists of thirty strange representations of indefinable beasts with human and animal parts, somewhat reminiscent of medieval bestiaries. The drawings, which each measure $11\frac{9}{16}$ by $8\frac{3}{4}$ inches (29.4×21.3 cm.), are finely executed with a Bic pen on white paper. Some understanding of the social context in which the work was produced and of the personal iconography of the artist may be helpful to the viewer.

Dmitri Alexandrovich Prigov was born in 1940 in Moscow. During the war, he was evacuated to Siberia and returned to Moscow only in 1949. While still very young, he and his twin sister were taken to concerts and introduced to poetry, after which Prigov then began to compose poetry himself. After he finished school, he worked in an automobile factory and contemplated becoming a sculptor. In 1960 he entered the Moscow College of Art and Design (formerly the Stroganovskoe school), from which he was expelled in 1964 for so-called formalism, but he was readmitted and graduated in 1967. In 1975 Prigov was admitted to the Soviet Artists' Union. Since then he has been making monumental sculptures, producing war memorials, sculptures for "children's palaces," and bas-reliefs for theaters. Prigov continues to write poetry, but only recently has the first of his 12,000 poems been officially published in the USSR.² He has also written plays, conceptual texts, and essays and has created visual and manipulative texts, conceptual cryptographs, and conceptualist sculpture. He uses words in his pictures and graphics in his poetry. He often recites his poems, occasionally accompanied by music. Prigov calls this genre of his poetic activities oral cantatas.

His literary works have been published in the West, notably in the prestigious *A-YA*, a review published in Paris from 1979 to 1986 and devoted to unofficial Russian art. All publication at that time in the USSR was governmental, and all publications were thus subject to official approval. The clandestine unofficial movement is called *samizdat*, which means "self-publishing," as opposed to *gosizdat* which means "state-publishing." Prigov was an official sculptor of state monuments, but his other artistic activities were unofficial.

Prigov and his friends are keenly aware of Western movements. Stifled for three decades by a system that promoted social realism, they have since 1974—when the famous "Bulldozer" exhibition shocked the world³ and paved the way—been able to hold exhibitions as unofficial artists. A result of Gorbachev's policies of *glasnost* and *perestroika* is that artists today are able to interact more freely with the public, and they eagerly solicit popular support.

This new freedom resulted in a February 1987 exhibition at the Kashirskaya Hall in Moscow in which seventy-six artists participated; for the first time official and unofficial artists were exhibiting side by side. The Federation of the Artists' Union and an independent group, the First Creative Society, had equal responsibility for deciding whom to exhibit; thus official artists were actually being screened by unofficial artists.⁴ In the Soviet Union, of course, unofficial art was not necessarily dissident, or even political; it may simply have gone beyond the bounds of social realism.

Prigov's *Bestiarii* Series is consistent with the strong iconographic tradition in Russian art, the magic-imbued portraits of saints visible in every Russian Orthodox church. It is also reminiscent of the tradition of medieval bestiaries in which animals were metaphors for human attributes with moralizing messages. Under the influence of Christianity, the images became increasingly fantastic.⁵ Examples of these medieval beasts survive in illuminated manuscripts and the gargoyles and basilisks on medieval cathedrals. Unlike the medieval artists whose images were readily apprehended by their viewers, Prigov probably does not expect his viewers to recognize his personal grotesque compilations. He is expressing his idiosyncratic response to life, rather than communicating in a common idiom.

In April 1988, when the Chicago art dealer William Struve visited him in Moscow, Prigov identified the representations by making a diagram naming and specifying the occupation of each.⁶ He makes it obvious that the sequence of the images is important to him, though the ordering principle remains unclear to the viewer.

Mr. Prigov wrote that "the system of heraldic signs and words behind the personages and on the fields of the pictures took shape only gradu-



Dmitri Prigov, *Bestiarii Series 1-30*, 1984, The Evjue Foundation, Inc., Earl O. Vits Endowment, Bertha Ardt Plaenert Endowment, Frank J. Sensenbrenner Endowment, and Art Collections Fund purchase, 1987.7.1-30.

V. Yankilevsky (artist)	A. Sidorov (photographer)	Reagan	E. Bulatov (artist)	B. Orlov (artist)	(Chernobyl (town)
E. Steinberg (artist)	J. Chuiikov (artist)	N. Alexeev (artist)	B. GzoiS (philosopher)	K Izvedochyeta (artist)	Yu. Dyshlenko (artist)
V. Krivulin (poet)	V. Zakharov (artist)	Vs. Nekrasov (poet)	J. Kabalov B. (artist) XXXXXXXXXX (artist)	XXXXXXXXXX XXXXXXXXXX (artist)	Petersburg (town)
E Svazfs (poet)	Moscow (town)	A. Monastyrsk (artist)	L. Rubinstein (poet)	D. Prigov (myself)	V. Tar-sov (jazzman)
Brothers Mirchenko (artists)	V. Grafcev (writer)	M. Berg (writer)	V. Sorokin (writer)	E. Pajov (writer)	L Puzigih (artist)

Prigov's diagram identifying his prototypes

ally" during the two years he worked on this series.⁷ He also gave the key to his symbolism:

1. The consonants from the persons' names symbolize the basis for their existence.
2. The vowels emerging from their mouths suggest breathing or animation.
3. The eye stands for the soul.
4. Tears are symbolic of the heart.
5. Earrings mean nobility.
6. The egg, the Indo-European cosmogonic symbol of the origin of life (an empty shell means life has passed), plus a white dot (symbol of life) means life and dwelling.
7. The partly completed letter in a white ring (usually in the lower right corner) is the first letter of the first name of the person represented.
8. A white sun (dot, disk), like all the white in these drawings, conveys the redeeming glance.
9. A black dot within a white ring is a black sun.
10. Crosses on the sides of the person keep the person on the field of the sheet, not permitting him to leave. (According to Indo-European mythology a person can move up and down only by the will of the Creator, but horizontally he can move by his own will.)

Prigov adds: "All my animals are true portraits of actual people, primarily my friends or historic figures. Not all dreadful and repulsive, they represent the possible forms of humanity existing in this confined space, in this strange world . . . the struggle of darkness and light ultimately signify the triumph of life and beauty" but in this struggle "darkness wants to devour all the light; in the metaphysical sense."

The pictures contain various combinations of white spots and dots, black dots in white circles (rings), and white crosses (+). Nearly all the beasts are shown in relationship to one or more

broken, open, or empty eggshells. The shape of the eggshells is identical, although they vary in size. About half the beasts have a jewellike teardrop on their cheeks, and many wear an earring. The gender of the beasts is often ambiguous; some are androgynous. Most of the spaces within which the creatures are placed also contain Cyrillic letters. Some of the letters form words, some are anagrams with their vowels separated from their consonants, and often they are incomplete, making them difficult to decipher. Others are labels, while some represent characteristic animal sounds.

Who's Who in the *Bestiarii Series*



Fig. 1

Fig.1 The beast is sitting down, supporting himself on three-toed hands and looking to the right. He has a knobby spine and a small egg rests behind him. The letters represent the word "bull" and the sound "K'u."

This represents Vladimir Yankilevski, born in 1938, who graduated from the Moscow Polygraphic Institute in 1962. He is a member of the Soviet Artists' Union.⁸ During the Krushchev era, Yankilevski was associated with the Sretensky Boulevard Group,⁹ an organization which put on basement exhibitions, jazz concerts, and poetry readings. He studied with Eli Belyutin, one of the first of the official artists to pursue independent



Fig. 2

aesthetic explorations. Yankilevski has exhibited widely since 1962. In 1985 his work was shown in two exhibitions in West Germany with Kabakov and Steinberg, and in 1988 he exhibited at the Eduard Nakhamkin Gallery in New York.¹⁰ His work combines surrealist and abstract elements.¹¹

Fig.2 The elderly figure with a heavy body and thin legs looks like an old bird sitting on a chair. The word accompanying the image means "cat."

Prigov described Alexander Sidorov as a photographer who worked for *Tass* and was subsequently the Moscow-Paris liaison for *A-YA*.¹²



Fig. 3

Fig.3 Ronald Reagan is the only non-Soviet in the series and the only politician. This drawing is labeled "male dog" and shows a figure with an animal head on a human body tying his shoes and saying "bu." Prigov wrote this poem¹³ about his subject: "Reagan refuses to feed us / So what? He'll find out his mistake. / It's in his world that it is accepted / That in order to live you've got / To eat. // We do not need his bread / We will be kept alive by our idea / He will suddenly ask, startled, 'And where are they now?' / And will find that we are in his own heart."

Fig.4 The words mean East in two languages. The "YYY" evokes a wolf howl of loneliness, which might be understood as a lonely howl from the East. The beast, squatting on webbed feet, with a long ruminant's snout creates a strong downward thrust in the center of the drawing.

Eric Bulatov, born in 1933, graduated from the Moscow Art School and the Moscow Surikov Art Institute.¹⁴ He was a member of the Sretensky Boulevard Group, which began to show unofficial



Fig. 4



Fig. 5

works in Moscow in the 1960s.¹⁵ Bulatov paints ordinary people in familiar but unreal situations, a reality, according to the artist, of which we are basically terrified but within which we must do our best.¹⁶

Fig.5 This elderly figure has a heavy body and thin legs. His body rests in a contemplative sitting posture with folded human arms. None of the symbols that occur with increasing frequency as the series continues is present here. Further, this is the only image with no letters.

Boris Orlov, born in 1941 and graduated from the Moscow College of Art and Design in 1966, is a sculptor and a longtime friend of Prigov. He considers himself a constructivist and draws totemic portraits of generals, sailors, and athletes in which the important features are the neck and chest, with the face virtually absent.¹⁷ Orlov calls these bust portraits "a funny hybrid of Western European portraiture and the icon painting."¹⁸



Fig. 6

Fig.6 The creature has an animal head, a human body holding a sign which reads "HORROR," and handlike feet which are gripping the egg. There is the incomplete first letter of "Chernobyl." The consonants combine with the vowels, emerging from the beast's mouth, to spell the word "Chernobyl," the site of a major nuclear accident in April 1985. Added after the rest were completed, the image is a political protest. It is also the first of the drawings in the series which includes the important egg motif.



Fig. 7

Fig.7 The beast with a long hooked beak shown in profile is sitting in a large egg and holding a teapot. The letters spell two words meaning "tea," that all-important Russian beverage.

Edward Steinberg, born in Moscow in 1937, has had no formal training but has exhibited in his native city since 1961 and more recently in Western



Fig. 8

Europe. In 1978, he exhibited with Yankilevski in the Malaya Gruzinskaya Hall in Moscow, and in 1985 he exhibited along with Kabakov and Yankilevski in Bielefeld, West Germany.

Fig.8 The Chuikov beast has an elephant head. The words say "Bao Dai," which refers to the last emperor of Vietnam.¹⁹

Ivan Chuikov, born in Moscow in 1935, graduated from the Surikov Art Institute in 1960, tutored at the Vladivostok Fine Arts College from 1960 to 1962, and became a member of the Soviet Artists' Union in 1968. In 1976, he participated in an unofficial exhibition mounted in the loft of Leonid Sokov in Moscow. He has also contributed to A-YA. A conceptualist artist, Chuikov focuses on the tension between the actual space of the painted surface and illusionistic space.²⁰



Fig. 9

Fig.9 The Alekseev beast has a powerful camellike head on a woman's torso with full breasts, human arms, and the legs of a bird. The right hand is squeezing the left breast.

Nikita Alekseev was born in 1943. He took part in the "Bulldozer" exhibition in 1974 and showed his work in private homes in 1976 and in public exhibitions in 1977. His apartment provided the exhibition space for APT ART (apartment art)²¹ which at its opening in 1982 presented unofficial works by the Collective Actions Group, the "Mukhomory." The Collective Actions Group was conceived by Alekseev and Monastyrski.²² The members of the "Mukhomory" ("Toadstools") group are admired as much for their immense and wild energy as for their artistic creations. Born in the late 1950s they produce posters, books, paintings, graffiti, and performance art.²³ Like many of these artists, Alekseev has produced books with texts and drawings, one of which is a stack of thick pages; another is on a roll of pages thirty meters long.²⁴ Alekseev now lives in Paris.



Fig. 10

Fig.10 This creature, which says "Ysh" and "ink," has a man's head but a woman's body, hands for feet, and large wings which sweep to the ground.

Boris Groys, a critic, essayist, and philosopher, was born in 1947 in Berlin. He graduated from Leningrad University and subsequently moved to Moscow. Groys published with *samizdat*, the underground press. Groys was forced to emigrate to West Germany in 1971. In an article published in *A-YA*²⁵ he wrote extensively on the Moscow school of romantic conceptualism, referring to many of the artists represented in *Bestiarii Series*.

Fig.11 The word in the picture means Zvezdochetov. He has an animal head, squats on animal feet, and holds an egg with his wings.

Konstantin Zvezdochetov, artist and poet, belongs to the "Toadstools" and to the APT ART group. He exploits the Russian-Soviet mythology by combining religious icons with traditional folklore and mock-heroic aspects of mundane reality.²⁶



Fig. 11

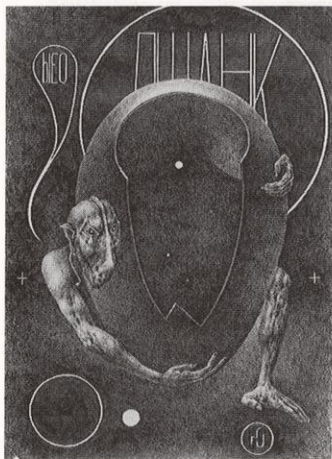


Fig. 12

Fig.12 In this portrait an anguished Dyshlenko holds a huge egg behind which one leg and much of his body are hidden. The letters in the picture spell his name. The incomplete first letter of Yuri appears below the figure. This is the first image which incorporates all the symbols Prigov developed for this series.

Yuri Dyshlenko, born in Novosibirsk in 1936, graduated from the Leningrad Polytechnic Institute in 1958, and from the Leningrad Theatrical Institute in stage design in 1962. He is an abstract painter whose "work deals with the temporal aspects of space, depicting layers of time as space, and 'a nostalgia for the future.'"²⁷

Fig.13 The figure representing Krivulin is resting on a large egg which he is embracing with large arms. He has pointed ears and horns and a big, horselike nose. His feet, which look like hands, hold another much smaller egg. The consonants are separated from the vowels, but together they form his name.

Victor Krivulin, a Leningrad poet, has contributed to an unofficial literary almanac, *Krug* (*The Circle*), published by "Klub-81." This semi-official



Fig. 13

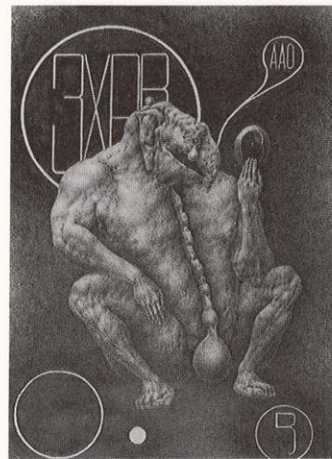


Fig. 14

literary club has sponsored readings by unofficial writers including Victor Erofeev and Evgeni Popov. In 1983, Krivulin published an article in *A-YA 5* about Dyshlenko and his work.

Fig.14 The figure representing Zakharov is humanoid with a hooked snout and a knobby spine running down the front of his trunk and terminating in a frontal sack. He is contemplating a small egg which he holds in his right hand at eye level. A tear, falling from his eye, is echoed by a little circle atop his head.

Vadim Zakharov, born in 1959 in Dushambe, the capital city of Tadzhikistan, attended the Moscow Pedagogical Institute in 1977. Currently living in Moscow, he is a member of the Youth Club of the Soviet Artists' Union. He has exhibited in Moscow and the West. Of the artist's role in society he writes: "The initiator has become a slave and has received in exchange the possibility of feeling aesthetic delight from plunging deep into the world of illusions and severe lines simultaneously."



Fig. 15

Fig.15 With human hands and feet and a tranquil attitude this seated beast holds the egg between arms and legs. The words that emerge from the ear and the mouth of this creature are anagrams of each other.

Vsevolod Nekrasov, born in 1934, is a gifted contemporary poet who has published in *Samizdat* but not in the official Soviet press. He is also a virtuoso reader of his poems, one of which reads:

Freedom is
Freedom is
Freedom is
Freedom is freedom²⁸

Since the 1960s poetry has been a popular performance art in the Soviet Union. When the government put a ban on public readings, which had been taking place around the Mayakovsky Monument in central Moscow, poets and listeners retreated to studios and apartments. An established older poet, Nekrasov was a leading member of this movement which led to the founding of the *samizdat* publishing movement.²⁹ It is obvious from the above-cited poem that some of Nekrasov's work resembles Prigov's graphic poetry. In one "mini-book" the word for "early," *rano*, is gradually transformed over thirty-two pages into the word *pora*, meaning "it is time."

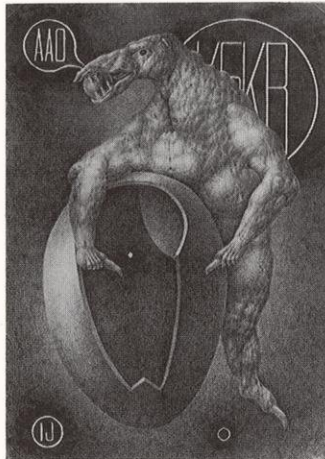


Fig. 16

Fig.16 Kabakov's beast stands holding a large egg in front of him and a sphere in his long toothy mouth. His hands and left foot end in a large clawlike nail. The separated vowels and consonants spell his name.

Ilya Kabakov, born in 1933 in Novosibirsk in the Ukraine, graduated from the Moscow Art School and the Moscow Surikov Art Institute in 1957. As an illustrator, he belongs to the Soviet Artists' Union. During the 1960s Kabakov was a member of the Sretensky Boulevard Group which gathered around Estonian artist Ulo Sooster.³⁰ Kabakov has been an ideological leader among his artist friends.³¹ As founder with Bulatov of Moscow conceptualism³² Kabakov developed philosophic-encyclopediaic "albums" as an art form in the early 1970s. These albums are commentaries on the human condition presented in twenty-to-forty-page large-format picture books for adults.

Fig.17 The beast representing Gundlakh is perched in a passive attitude astride an eggshell, chin on hand. The vowels, separated from the consonants, spell his name.

Sven Gundlakh, born in the 1950s, is a Moscow artist and a member of the "Mukhomory" group. Gundlakh has written on contemporary Soviet art in *A-YA*,³³ was one of the APT ART group, and was also one of the original founders of the Avant-Gardists Club.³⁴

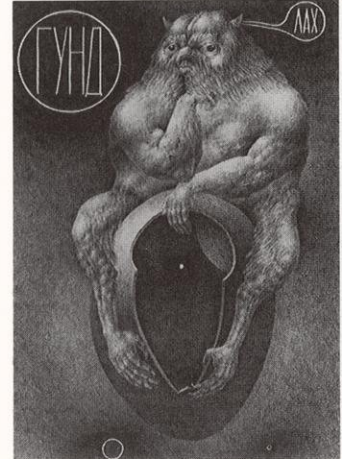


Fig. 17

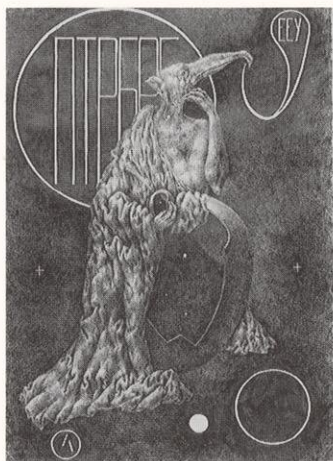


Fig. 18



Fig. 19

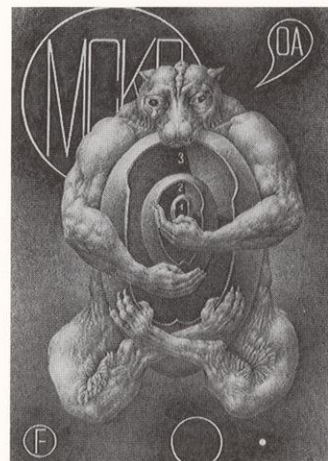


Fig. 20

Fig.18 Petersburg is represented by a beast of regal stature with a tear on its cheek and an earring to symbolize nobility. A long cloak hanging on one shoulder gracefully drapes the sorrowful but proud figure. He holds a small egg in his left hand while a larger egg is partially covered by his cape. There are crosses on both sides of the egg, a white ring and a white circle, and an incomplete first letter of the word "Leningrad." The separated consonants and vowels together form the word "Petersburg."

Petersburg is the prerevolutionary name of Leningrad. Founded and built by Peter the Great in the seventeenth century, it was the capital of Russia until 1918. Historically it represents pro-Western forces in Russian life and culture in contrast to Moscow with its Slavonic nationalist sentiments. In art "the Moscow and Leningrad schools of Samizdat each use a different formal language . . . Leningrad continues the traditions of the Russian symbolists . . . and [the artists] try to avoid social comment and concentrate instead on estheticism. . . ." ³⁵

Fig.19 This figure is wrapped entirely in a cloak revealing only part of a sad face with a prominent nose, a tear in the eye, and a small woman's hand. A small egg containing a white dot lies on the

ground in the parting of the mantle. The separated consonants and vowels spell the name "Svarc." A fragmented "E" appears within a circle in the lower left corner.

Elena Shvarts, born in 1948, is a Leningrad poet, writer, and historian of literature. Until 1985 she published mainly in emigrant presses, but in 1985 she participated in the publication of a literary almanac, *Krug*.³⁶

Fig.20 The beast representing Moscow is a weeping Russian lynx. He embraces three numbered eggshells nested one within another. The three eggs illustrate the historical idea of Moscow as the third Rome. The incomplete letter P (the Russian R) is the first letter of Rome.

Moscow was founded in the eleventh century and became the capital city of Russia. In 1703, when Petersburg became the capital, Moscow was relegated to the position of a second capital. Since 1918 Moscow has been the exclusive capital of the Soviet Union and, along with Leningrad, a major artistic and intellectual center.

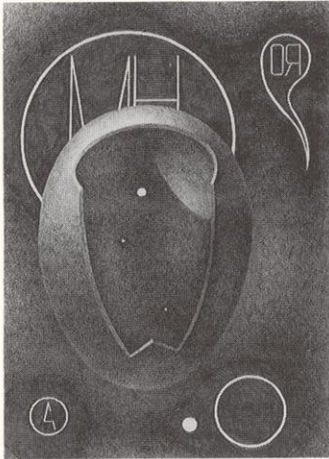


Fig. 21

Fig.21 To represent Monastyrski Prigov presents an enormous eggshell, suspended in the atmosphere. The Cyrillic letters above the egg form the word Monya, Monastyrski's nickname.³⁷ There is also the incomplete letter "A."

Andrei Monastyrski (real name Summin) is an artist and poet who was born in Moscow in 1949. After graduating in philology from Moscow University, he held private exhibitions only. In 1973, he participated in collaborative works with Valery and Rimma Gerlovin, Lev Rubinstein, and Nikita Alekseev. A popular game in this circle was *Burime*, in which the participants composed collective poetry. In the 1970s Monastyrski helped organize the Collective Actions Group which presented "prolonged performances in which few or no events took place."³⁸

Fig.22 Rubinstein is represented by a birdlike creature whose wings are folded tightly to its seated body and whose back is turned to the viewer. The sad face with a long beak and a tearful eye is shown in profile. Two small eggshells are set in the folds of the wings and a slightly larger one is



Fig. 22



Fig. 23

held by the left paw. Below, a partially executed Cyrillic letter denotes "L" for Lev. The vowels and separate consonants spell the poet's name.

Lev Rubinstein, born in 1947, is a poet in the Moscow romantic conceptualist school. One of his poems from 1973 is written on a series of wooden cards which can be shuffled, permitting the reader to compose his own variations. Rubinstein's *Kniga Odnogo Sonyeta* (Book of One Sonnet) consists of twelve carbon copies of the same sonnet, which is finally legible only on the last page.³⁹

Fig.23 For the beast representing himself, Prigov has drawn a creature in a crouching position. He has a long powerful neck bent far down and to the right. The head is in profile, with small ears, a beaklike mouth, and an eye shedding a tear. The figure's long, powerful arms with human hands reach down below the head, and almost meeting, gently support a small eggshell which contains a white dot. The consonants and separate vowels spell Prigov's name, and in the upper left corner appears the incomplete first letter of his first name.

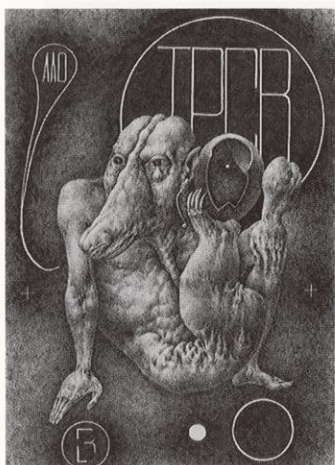


Fig. 24

Fig.24 The creature representing Tarasov has a human body, a large nonhuman nose, a tear, and wears an earring. He is in a recumbent position and supports himself with the right arm while his bent right leg supports an eggshell held to his left ear (possibly representing an acoustic element). The left arm and leg are grotesquely bent, and the creature's hand rests on the left knee. The image includes the partial initial of Tarasov's first name.

Vladimir Tarasov, born about 1947, is the drummer in a jazz group named after its leader and organizer, the Lithuanian pianist Vyacheslav Ganelin. Tarasov also plays percussion in the Lithuanian State Symphony. When the Ganelin Trio toured the United States in 1986, it was compared to the Art Ensemble of Chicago.⁴⁰

Fig.25 The Mironenko Twins are represented by a beast with two heads and a human body sitting with legs crossed, holding in each hand a small eggshell. The upper part of the torso ends with a large eggshell which branches into two long necks and ends in heads turned in opposite directions. The letters spell the name "Mironenko."

The Mironenko Twins are Moscow avant-garde artists and members of the "Toadstools" and APT ART groups.⁴¹

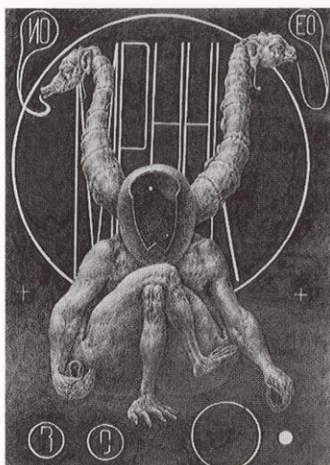


Fig. 25



Fig. 26

Fig.26 The figure representing Erofeev sits cross-legged and is supported by his left arm which rests on an eggshell. A weak lower body culminates in a powerful chest, a very thick neck, and a head with a long sharp beak. At the side of the beak and hanging over it is what may be a nose. The right hand, bent at a right angle, supports a small eggshell with a little white dot inside. The letters spell the name "Erofeev."

Victor Erofeev, a writer and critic, was born in 1947. He graduated in philology from Moscow University. As a critic, he has been published in the Soviet press and, along with Popov, he has also contributed to the unofficial literary almanac, *Metropol*, which was published in an edition of eight copies in the U.S.S.R. in 1979 and again in the U.S. in 1982. For this he and Popov were expelled from the Writers' Union but together were reinstated in 1988.

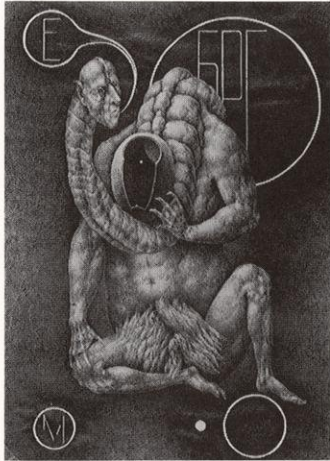


Fig. 27

Fig.27 This sitting figure has a powerful human body and a small head on a very long neck which bends down and then twists to the right and up, making the head seem detached. The face is possibly a portrait. The lower frontal area of the body is overgrown with hair. An eggshell is resting in the bend of the neck. The consonants are separated from the vowels; together they spell the name "Berg."

Mikhail Berg, born in 1950, is a writer whose works appear in *samizdat* publications.⁴²

Fig.28 The beast representing Sorokin lies on his back holding a very large eggshell on his stomach and embracing it with his arm and leg. Its camel-like head is turned away from the shell, and its eye is shedding a tear. Below the figure is a partially completed "V" for Vladimir. The separated consonants and vowels combine to spell Sorokin.

Vladimir Sorokin, born in Bykovo near Moscow in 1955, graduated from the Gubkin Institute of the Petrochemical and Gas Industry in 1977. He



Fig. 28

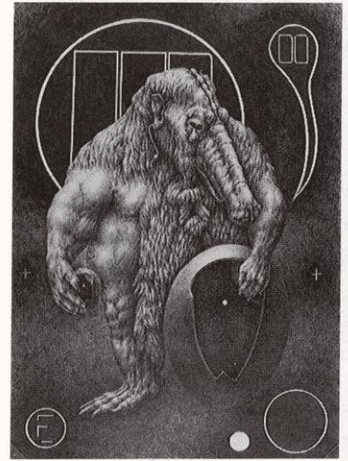


Fig. 29

works as a book designer and has been writing since the age of fifteen. Sorokin's writings, published by *samizdat*, reflect a concern "not so much with problems of real life as with the topography of artistic space [and] laws of aesthetics."⁴³

Fig.29 The Popov beast has a body partly covered with hair and a large snout. He holds a small eggshell in one hand, a large one in the other, wears an earring, and is crying. The incomplete letters combine to spell Popov.

Evgeni Popov was born in 1946. He is a writer (with several stories published in the Soviet press), an engineer, a geologist, and a screenwriter. With Prigov he cofounded the "Katalog" journal. His "A Baker's Dozen of Stories" appeared in *Metropol*. For his participation in this publication Popov was expelled with Erofeev from the Writers' Union, but reinstated in 1988. After ten years of silence he has recently published a number of stories.⁴⁴

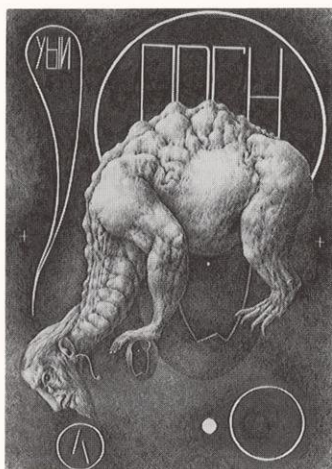


Fig. 30

Fig. 30 The beast representing Purygin is shown in profile, standing on one hand, face down, poised at the edge of a precipice. His belly rests on a large eggshell and his hand is supported by a small one. The head, with long hair, short beard, a tear in the eye and wearing an earring, is a realistic portrait of the artist. Below the figure an incomplete "L," a white dot, and a white ring are visible. As in many of the other images, the consonants are separated from the vowels and together they spell "Purygin."

Leonid Purygin was born in Naro-Fominsk near Moscow. A self-educated artist who started painting in 1969, his naive surrealistic works have been widely collected in the Soviet Union and by the international community.⁴⁵

Beatrice Lindberg and Henryka Schutta
Elvehjem Museum Docents

NOTES

1. The word "bestiarii" is the Latin nominative plural of "bestiarius," meaning "one who fought with wild beasts at the public shows." Prigov associated this, as he noted in a conversation with Russell Panczenko, with "a circus where the animals were led out," and only later drawing this series did he consider the connection to the medieval bestiaries.

2. Grigoriy Dashevskiy, "Speech as Barbed Wire," *Teatr* 5 (May 1988): 138-144. *Teatr*, a monthly publication, is an official organ of the Soviet Ministry of Culture.

3. Jamey Gambrell, "Notes on the Underground," *Art in America* (Nov. 1988): 127-137f. A brief review of the emergence of unofficial art and information on developments under Gorbachov are outlined in this article.

4. Sylvia Hochfield, "Soviet Art: New Freedom, New Directions," *Artnews* 86:8 (October 1987): 102-07.

5. Alan James Robinson, *An Odd Bestiary, or, a Compendium of instructive and entertaining descriptions of animals, culled from five centuries of travelers' accounts, natural histories, zoologies, etc. by authors famous and obscure, arranged as an abecedar.* Designed and illustrated by Alan James Robinson; text compiled and annotated by Laurie Block (Urbana, 1986).

6. Diagram sketched from memory by Prigov for William Struve in April 1988 in Moscow and presented to the authors by Mr. Struve at his gallery in Chicago in May 1988.

7. Correspondence from Dmitry Prigov, written in response to questions from the authors, undated but received June 1988; translated by Henryka Schutta. The quotations which follow in the text are also from that letter. Some additional comments about the *Bestiarii Series* from this document: ". . . thin, fragile sheets of paper, on which has been deposited heavy and almost unbearable content . . . assembling a large thing from separate sheets produces this sensation of fragility and dependance . . . gaze restrains these beings and simultaneously lightens the spot where the gaze falls."

8. Catalogue for a July 7, 1988 auction of contemporary Soviet art, *Russian Avant-Garde and Soviet Contemporary Art*, Sotheby's, Moscow. Many of the artists represented in *Bestiarii Series* are included.

9. Rimma and Valery Gerlovins, "Samizdat Art" in *Russian Samizdat Art*, ed. Charles Doria (New York, 1986), 71.

10. "In Search of Glasnost's Best New Artists," *The New York Times* (19 May 1988), 17.
11. Norton Dodge, "Conceptual and Pop Art," in *New Art from the Soviet Union: The Known and the Unknown*, eds. Norton Dodge and Allison Hilton, (Washington, 1977), 44.
12. Rimma and Valery Gerlovin in *Russian Samizdat Art*, 83.
13. D. Prigov, "'stihi' (poems):Dimitri Prigov," *Literaturnoe Izdanie A-YA 6* (1985): 89.
14. "eric bulatov," *A-YA 1* (1979): 26.
15. See Rimma and Valery Gerlovin, *Russian Samizdat Art*, 71-72.
16. The vast difference in the organization of the market for art in the West and the East leads to a recurring concern on the part of these artists, about whether the opening up of the western market will corrupt or strengthen them. See V. Patsyukov, "eric bulatov, edward shteinberg," *A-YA 3* (1981): 14-19.
17. For a discussion of Orlov's work, see Vitaly Patsukov, "Boris Orlov," *A-YA 6* (1984): 13-17.
18. "Boris Orlov," *A-YA 1* (1979): 51.
19. Confirmed in an undated letter from Dmitry Prigov addressed to the authors, received in July 1988.
20. B. Groys, "Ivan Chuikov," *A-YA 7* (1986): 13-17.
21. This show was reassembled and shown at the New Museum in New York City in 1986. Sylvia Hochfield, "Soviet Art," 106.
22. The Collective Actions Group has staged various performances in and around Moscow. For example, one such performance was entitled "Apparition" and took place in Ismailovo Park on February 18, 1976. People attended, nothing happened, and certificates of attendance were awarded. In 1979 they laid out colored pages on snowdrifts, and each participant took away an original book. Rimma and Valery Gerlovin in *Russian Samizdat Art*, 127-128.
23. Rimma and Valery Gerlovin in *Russian Samizdat Art*, 147-49.
24. Rimma and Valery Gerlovin in *Russian Samizdat Art*, 36.
25. B. Groys, "Moscow Romantic Conceptualism," *A-YA 1* (1979): 3-11. Groys writes that in the USSR, "along with religious mysticism, and related to it, we also find a definite sort of 'lyrical' and 'human' quality in art—an element assigned even to those artists who have happily left such things far behind. The general tenor of emotional life in Moscow, thus forming a lyrical and romantic blend, still stands opposed to the dryness of officialdom."
26. Jamey Gambrell, "The Perils of Perestroika," *Art in America* (March 1990): 55.
27. V. Krivulin, "Yuri Dyshlenko," *A-YA 5* (1983): 37.
28. Rimma and Valery Gerlovin, in *Russian Samizdat Art*, 22.
29. Rimma and Valery Gerlovin, in *Russian Samizdat Art*, 72, 113-16.
30. Rimma and Valery Gerlovin, in *Russian Samizdat Art*, 93.
31. "Ilya Kabakov . . . was already a well-known artist when, during the 1970s, he became an ideological leader among poets and artists aspiring to a 'higher understanding of spirituality.' . . . Ilya Kabakov's work combines two attitudes opposed to the official point of view in Russia at the present time: a perception of Soviet reality as an absurd and inhumane historical fact and, at the same time, moralizing of a religio-philosophical character." "The Art of Samizdat: The Moscow School," *A-YA 7* (1986): 7.
32. I. Kabakov, "ilya kabakov," *A-YA 6* (1984): 24-27.
33. Sven Gundlach, "APT ART (Pictures from an Exhibition)" *A-YA 5* (1983): 3-5.
34. Margarita Tupitsyn, "From Sots Art to Sovart," *Flash Art Special Supplement Nr.4*, 122 (April/May 1985): 43-44.
35. Rimma and Valery Gerlovin in *Russian Samizdat Art*, 153.
36. Nancy P. Condee and Vladimir Padunov, "The Outposts of Official Art: Recharting Soviet Cultural History," *Framework*, 38 (Spring/Summer 1986): 59-105.
37. Rimma and Valery Gerlovin in *Russian Samizdat Art*, 136.
38. Rimma and Valery Gerlovin in *Russian Samizdat Art*, 129-36. For example, in 1978 seven kilometers of white rope were pulled off of a bobbin. This involved the participation of Monastyrski, N. Alekseev (see #9) G. Kizewalter and N. Panitkov, as well as a group of onlookers. At the end of the action the onlookers were given a document confirming their presence. "N. Alexejev, G. Kizevalter, A. Monastirsky, N. Panitkov," *A-YA 2* (1980): 46-47.
39. Rimma and Valery Gerlovin in *Russian Samizdat Art*, 110.
40. Jeff Gottesfeld, "Hot Jazz, Cold War—USSR's Ganelin Trio Tours U.S.A.," *EAR Magazine of New Music II*, 1 (August/September 1986): 14-16.
41. Rimma and Valery Gerlovin, "toadstools," *A-YA 3* (1981): 10-13.
42. *Free Voices in Russian Literature*, p. 46. Berg published two articles in *Literaturnoe Izdanie A-YA 1* (1985), "New Genre (Reader and Writer)," 4-6, and "The Harmony of Disintegration," 58-59.

43. *Literaturnoe Izdanie A-YA* 6 (1985): 74–75.

44. Nancy P. Condee and Vladimir Padunov, "The Outposts of Official Art," 88.

45. *Russian Avant-Garde*, 83–84.

46. We wish to thank Mr. Prigov for reading this paper in manuscript, and prior to that, for writing to us with invaluable information about the *Bestiarii Series 1–30*; also his wife, Nadia Burova, for important biographical data, and Elizabeth Hainstock for putting us in contact with the Prigovs. We are grateful to Professor Irina Voskresenskaya for assistance in the preparation of our letter to Dmitri Prigov and to William Struve for bringing us the diagram from Moscow identifying persons and places portrayed in the drawings. We also thank Rimma Gerlovin for invaluable information concerning some of the people pictured in the drawings and Todd Bludeau for sending us a copy of the *Literaturnoe Izdanie A-YA*. We are grateful to Professor Xenia

Gasiorowski, who died in 1989, for translating Dmitri Prigov's poem about Ronald Reagan and to Professor Alexander Rolich for supplying us with copies of *A-YA* magazines. We are grateful to Professor Janet Kennedy for her advice and, along with Professor Halina Filipowicz, Lydia Kalaida, Tamara Shapiro, and Katharine Schutta, for looking at and analyzing the drawings; to Anne Lambert for her advice; and also to Professor Al Senn who initially deciphered many words in the drawings. Thanks also to Vicki Nonn from WHA for sending us a tape recording of a radio talk about the *Bestiarii Series 1–30* given by Carlton Overland and Professor Al Senn. Thanks are also extended to Kent Johnson from Bowling Green University, Ohio, for sharing with us biographical data concerning Dmitri Prigov. Not least, we thank Elvehjem Director Russell Panczenko for his continuing interest and encouragement and Loni Hayman and Patricia Powell for their help with the editing of this paper.

Jack B. Yeats and His Irish Models in *Sligo Quay*¹

Biographer Thomas MacGreevy noted that Jack Butler Yeats (1871–1957) painted the “Ireland that matters.”² The Ireland that mattered for Jack B. Yeats was represented by the people and landscape of Sligo, a town in the northwest corner of Ireland, where Yeats had lived as a boy with his maternal grandparents,³ from 1879–1887. His father, the portrait painter John Butler Yeats (1839–1922), said that Sligo gave Jack everything he needed: “the dramatic skies, all cloud and storm and sunshine and all the life of that little town and its people, with so many characters, and humorists half tragic, half comic.”⁴ Yeats used the people and events remembered from his youth continuously in his art; he saw Sligo as “a dream world to which, though once its inhabitant, he could never return.”⁵

This childhood imagery can be found in the oil painting *Sligo Quay* in the Elvehjem Museum of Art’s collection. The painting depicts a tall male figure with a mustache and a muscular yet lean body. Just as he used Sligo to characterize Ireland, Yeats drew upon an archetype of the darkly mustachioed Celt, his heroic image of the Irish male.⁶ He established such symbols early in his career and continued to use them over the next sixty years.⁷ In the Elvehjem painting the Celt leans in a doorway of a warehouse in baggy pants and tattered shirt, work shoes, and a cap on his head—working man’s attire. His light-weight clothing signifies warm, late spring or summer, weather. He looks out of the corner of his eyes to the left beyond the picture, lending mystery to the painting. Sacks of grain or flour are to the left of him. To the right is a gangplank leading to the deck of a ship on which rests a large crate. Mast rigging rises in the background.

Jack B. Yeats spent many hours as a boy drawing the busy quays in Sligo.⁸ From this location he could sketch the cargo boats coming in and going out of the harbor as well as the process of loading and unloading boats. Easy access to the activity of the quays and to the sailor’s stories and songs he loved was facilitated by his grandparents, owners



Jack Butler Yeats (Irish, 1871–1957)

Sligo Quay, before 1914

Oil on panel, 36.0 x 23.2 cm.

Gift of J. T. Blake, C. C. Collins, W. H. Collins, W. A. Devine, J. E. Doyle, F. L. Gilbert, 14.1.5

of the Sligo Steam Navigation Company, which operated steamers between Liverpool and Sligo.⁹

The somber, medium value color palette of gray, brown, and peach creates a restful mood. Against this Yeats juxtaposes a medium blue sky with a pink and yellow sunset. This casts flickering light on the man’s face and shoulders and creates a beautiful warm glow on the skin while his arm reflects the red of the setting sun. The sacks

in the warehouse seem to blush with the warmth of the sun while violet shadows creep in to cool the warm areas. The gangplank soaks up the sun's rays, reflecting the yellows and pinks of the sky. This contrasts to the long, cooler gray-brown shadows cast by the ramp's sides. The texture contrasts sharply with the flat brown plane that is the side of the ship. The crate sitting on the ship's deck reflects colors similar to the gangplank, while the mast rigging is dark against the cool blue sky.

Yeats began to shift from watercolor painting to oil painting around 1906–07. By 1908 he was more confident with the medium and his use of color developed more strongly, but it was not until 1910 that he made a full shift to oil.¹⁰ During this time of experimentation he turned to Walter Sickert (1860–1942), the leading contemporary English painter, for advice. Sickert began as a follower of Whistler and later became a friend of Degas. Yeats owed a stylistic debt to Sickert for teaching him to apply the paint, work with correlating colors in somber tones, and find color in shadow. In Yeats's work during the time of transition from watercolor to oil one can still sense the flat plane of watercolor in his oil paintings, also characteristic of paintings by Sickert and Degas.¹¹ In 1913 Yeats exhibited five oil paintings in this style in the *International Exhibition of Modern Art* in New York, better known as the Armory exhibition.

The undated painting seems stylistically to have been painted between 1911 and 1913, probably in 1913. A note from the Elvehjem Collections Record states that there are paintings similar to *Sligo Quay* in the Sotheby *Catalogue of Modern British Drawings Paintings and Sculpture*, 22 November 1972, Lots 49 and 50 (49 illus.). Both paintings are dated about 1914 and the signatures in the lower left are identical to that in the painting. Another reason for this date is that Yeats illustrated G. A. Birmingham's *Irishmen All*¹² in 1913, in oil. The illustrations consisted "of typical characters making up the Ireland of the day, parish priest, businessman, farmer and so on."¹³ The dock worker in *Sligo Quay* could certainly be included in this group of "typical" Irish characters.

The Elvehjem acquisition date is also an aid in dating this painting. The university received the painting in 1914 along with five other Irish works: another by Yeats, a watercolor titled *The Diver*,

three works by George (AE) Russell (1867–1935), and one by Nathaniel Hone (1831–1917). The paintings were chosen by a committee of Dermot O'Brien, President of the Royal Hibernian Academy, Thomas Bodkin, and AE Russell¹⁴ at the instigation of Professor Richard T. Ely. Professor Ely, who had studied land reform in Ireland, dreamed of forming the "best Irish collection in the country"¹⁵ as a celebration of the university's and Wisconsin's Irish heritage.

Jack Butler Yeats was a private individual. He never took students and was never seen at work. No one was allowed to see a painting until he felt it complete. When interrupted, he would throw a cover over the easel, leave, and lock the door of the studio, doing no more work that day.¹⁶

Yeats was not only a painter but also part of the Irish literary movement. He published many articles, plays, and books¹⁷ and possessed what Marilyn Gaddis Rose called his generation's "double gift: their writing making explicit what their painting could not say; their painting giving form to what their writing could not portray."¹⁸ Many of Jack Yeats's works published in the first decade of the 1900s were about the sea and sailors, and relate to the theme of the painting *Sligo Quay*. Two plays published in 1903 were *The Scourge of the Gulph* and *The Treasure of the Garden*; in 1909 he published *A Little Fleet* and *Life in the West of Ireland* in 1912. To his peers he was best known as an illustrator, and he illustrated books by such notable Irish writers as J. M. Synge, Padriac Colum, and his brother, William Butler Yeats.¹⁹ In 1930 he published the semi-autobiographical book *Sligo*, which gives insight into his feelings about his ideal town that represents Ireland and the Irish people. William Butler Yeats (1865–1939), the most celebrated Irish writer of his time, wrote in a letter to his brother that *Sligo* presented more of the "true mind and the life of Jack Yeats' than his biography would ever show."²⁰

Jack B. Yeats was strongly allied with the Irish Nationalist movement, went to political meetings of the Senn Fein and often attended Separatists sporting events at Croke Park, which he depicted in many of his earlier drawings and paintings. Yeats wanted nothing to do with war or violence; he had merely an "idealistic yearning for democracy and freedom for his people,"²¹ "where no

man was subject to another."²² Yeats regarded Free Staters, those who wanted independence while maintaining constitutional status in the British Commonwealth, as middle-class. He considered Republicans, who sought complete separation from Britain, as representing "all that was noble and free."²³ Yeats's nationalist ties and idealistic beliefs help explain why he saw Sligo as his "dream world," a dream world inhabited by heroic images of the Celtic-Irish male, tall, strong, and handsome, waiting on the quayside for the new, free Ireland that mattered.

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Notes

1. I wish to acknowledge Professor Barabara Buenger for her help in developing this article.

2. Thomas MacGreevy, *Jack B. Yeats: An Appreciation and Interpretation* (Dublin: Victor Waddington Publications, 1945), 5.

3. His mother's parents were William Pollexfen (1811-1892) and Elizabeth Middleton Pollexfen (1819-1892).

4. John Butler Yeats, "The Education of Jack B. Yeats," *Christian Science Monitor* (20 November 1920): 6.

5. William M. Murphy, *Prodigal Father: The Life of John Butler Yeats, 1839-1922* (Ithaca, NY: Cornell University Press), 93.

6. Marilyn Gaddis Rose, *Jack B. Yeats: Painter and Poet*, European University Papers (Bern, Switzerland: Herbert Lang, 1972), 27.

7. For other examples of heroic Celtic male images see *Jack Butler Yeats, 1871-1957: A Centenary Exhibition*, with a foreword and introduction by James White (London: Secker and Warburg, 1971), 29, 38, 47, 48, 53, 90, 132.

8. Hilary Pyle, *Jack B. Yeats: A Biography* (London: Routledge & Kegan Paul, 1970), 16.

9. Pyle, 77.

10. Pyle, 106.

11. Pyle, 108.

12. Birmingham is the pen name of Canon James Owen Hannay. *Irishmen All* was published by Foulis in London in 1913.

13. Pyle, 105.

14. Governor Francis E. McGovern of Wisconsin appealed to Sir Horace Plunkett in Ireland to help select paintings for the university collection. Plunkett appointed a commission to "select six paintings representative of the best modern art." The committee was O'Brien, Russell (for the selection of all but his own paintings), and Bodkin. Alice Beatrice Cronin and Sydney Eleanor Horsley, *The Irish Collection of Books and Paintings at the University of Wisconsin* (Madison: June 1915).

15. "A Wee Bit O'Luck for the Irish," *Wisconsin Alumni* (March/April 1989): 10.

16. Anne Yeats (niece of the artist) in interview with William M. Murphy; as quoted in Murphy, 196, 199.

17. For a complete listing of all books written and illustrated by Jack B. Yeats, illustrations by Yeats other than those used in his own books and articles, criticism including reviews of exhibitions, general bibliography, portraits of Jack B. Yeats, public collections containing works by Jack B. Yeats, contributions to illustrated papers, and a complete listing of exhibitions of the work of Jack B. Yeats see *Bibliography* in Pyle, 175-219.

18. Rose, 5.

19. Yeats illustrated these books by J. M. Synge: *The Aran Islands* (Dublin: Maunsell, 1907) and *In Wicklow, West Kerry, and Connemara* (Dublin: Maunsell, 1911). He illustrated these books by Padriac Colum: *A Boy in Erin* (New York: Dutton, 1913), *The Big Tree of Bunlahy* (New York: Macmillan, 1933), and *The Jackdaw* (Dublin: Gayfield, 1942). He illustrated these books for William Butler Yeats: *Irish Fairy Tales* (London: Fisher Unwin, 1892) and *On the Boiler* (Dublin: Cuala Press, 1939).

20. Letter to Jack Yeats, 18 July 1930; quoted in Pyle, 141.

21. Mario Amaya, "Jack B. Yeats: A Hiddenmost of Spirit," *Art Gallery Magazine* (April 1972): 95.

22. Pyle, 119.

23. *Jack B. Yeats, 1871-1957: A Centenary Exhibition*, 13.

Æ's Visionary Painting *Children Dancing on the Strand*¹

In 1888 George William Russell heard the name Æon in a vision and began to use it as a pseudonym in his writing.² When he later discovered that there had been an ancient Celtic god of the same name, he decided to adopt it permanently and abbreviated it to a monogram, Æ. This is the signature in the lower left-hand corner of his small, delightful painting, *Children Dancing on the Strand*.

Inspiration from such visions was vital to all aspects of Russell's life, poetry, and painting. Because Russell expressed hope that the viewer, when approaching a painting, would try to discover the artist's vision³, we should examine his beliefs in order to understand his paintings.

In 1891 Russell left his family home to live in a semimonastic community of the Theosophical Society in Dublin. This occult society was founded in 1875 by W. Q. Judge, H. S. Olcott, and Helena Blavatsky, who transcribed the society's manifesto, *The Secret Doctrine: The Synthesis of Science, Religion and Philosophy*. In general terms theosophy is based on the belief that one universal spirit is present in every human, that truth and knowledge of the divine are revealed through "inner illumination," and that this revelation is guided by Masters, humans who have risen to a higher spiritual plane. Russell lived within the community until 1897, often publishing articles in their journal, the *Irish Theosophist*, and in the London *Theosophical Review*. To the society's doctrine Russell himself added Christian teachings, Celtic mythology, and Druidic traditions.⁴ Russell believed, with the Celts, that there were four worlds in the universe: 1) the God-world, beyond the vision of the seers; 2) the heaven-world of the Ever-living, the Land of Youth, and of Celtic Twilight; 3) the mid-world, including the Gaelic World of Waters, shining beings, elements, and nymphs; and 4) the earth-world, where Dana is goddess and the divine signature is nature.⁵

Russell concluded that painting was one representation of the universal light within. Understanding this is a key to understanding the Elvehjem painting. In capturing the luminous



George William Russell (called Æ) (Irish, 1867–1935)
Children Dancing on the Strand, before 1914
Oil on canvas, 44.5 × 54.7 cm.
(varnished September 1967)
Gift of Patrick Cudahy, 14.1.1

quality of the moon Russell was attempting more than just to record nature accurately; he believed he was allowing the universal light to shine through his work. He thought nature's beauty was beyond representation in verse or paint. Critics who dismissed him as a fanciful painter whose work lacked polished craftsmanship failed to recognize that his painting was a way to record a vision which could not be adjusted for a patron or the public. For him, style, composition, and technique were secondary to vision. The sketchlike, quick brush strokes, the lack of specific detail, the unfinished quality of the landscape, the cracked surface of over-thinned pigments applied with old brushes from an unkempt paint box⁶—all, in his view, were secondary to content.

Whether these were actual children in the Elvehjem painting whom Russell witnessed or children of the ancient gods, alive in a "divine visitation" of a meditative state⁷ would not have mattered for him; he felt that both partook of the same reality. Children were the expression of what is real and alive in nature, and they are one with nature in this painting. They dazzle in their opalescence, becoming one with the moon, its glowing aura in an azure sky, and its reflection in the

water and on the sand. The strand, too, becomes alive in this dance of pearlesque light. It is flooded with the same luster that highlights each child's hair, limbs, and veils of clothing. The children appear to float, ethereal creatures of the second and third worlds as much as of this earth. At first glance, the content of *Children Dancing on the Strand* is as simple as its title. Six children (apparently all but one are girls) dance gaily on an Irish beach in the foreground of a moonlit landscape. One girl, still in the motion of her dance, has turned to face her viewer and seems to be the only child to realize that they have been discovered. At least for the moment, she is separate from her group. She is also a bit larger than the other children, perhaps because she is closer, perhaps to signify that she is more than just a child, even the young goddess Dana, the "great shining one," at home in the Celtic twilight.⁸

Russell learned much about the Celtic and Gaelic gods and goddesses and displayed this knowledge in both his writings and his early wall murals, an interest in keeping with the contemporary call for Irish nationalism and with the so-called Irish Renaissance, in which Russell was active. For him, however, it was more a way of life than a matter of politics. He saw an opportunity to reawaken a Golden Age of centuries ago in the music, legends, and fairy tales that he believed connected the soul to a nation and to the inner lives of the earthly elements.

There is an essence of these legends and tales in this painting.⁹ Yet substance of this world is also seen in this painting. This may be a painting of an actual place and an actual time. By 1904, Russell was spending his annual summer holiday in the same place on a regular basis. It was a tiny one-room cottage called "the fairy house" in the woods on Marble Hill at Breaghy of Sheep Haven in Donegal, overlooking the Marble Strand.¹⁰ It was also in this period that he wrote of children in his poetry. In 1904, for instance, he published the poem "Frolic" describing children on the sand, a poem which shares many common features with the Elvehjem painting:

The children were shouting together
And racing along the sands,
A glimmer of dancing shadows,
A dovelike flutter of hands.

The stars were shouting in heaven,
The sun was chasing the moon:
The game was the same as the children's,
They danced to the self-same tune.

The whole of the world was merry,
One joy from the vale to the height,
Where the blue woods of twilight encircled
The lovely lawns of the light.¹¹

The dovelike flutter of hands, the glimmering dancing shadows, the lawns of light—the images of his verse are clearly echoed in the images of this painting. And it was from this time at Marble Strand that friends recall his painting the May moon, "pale as a primrose" and the "foam edges along the strand where the vague forms of young girls could be seen."¹² Russell painted prolifically that summer of 1904 at the fairy house, producing paintings of the spiritual world of children and small landscapes. He was preparing for an exhibition which was held in late August.

I contend that this painting could not be dated any later than 1904 because henceforth Russell focused himself entirely on the *Irish Homestead*, the weekly journal of the Irish Agricultural Organisation Society (IAOS). From 1905 to 1923 Russell served as editor of the journal and wrote the long leading article each week and several regular columns on weekly news, cultural history, and technical agricultural information. We have little evidence that he continued his painting while he was so heavily committed to the *Irish Homestead*. He brought out no books of poetry from 1904 until September 1913, when a volume of collected earlier poems was published. In early 1905 he became ill and did not stay in his fairy cottage or indeed leave Dublin that spring.¹³ In fact, he was consumed with agrarian economics and politics from 1905 until well past this painting's acquisition date of 1914–15. This evidence suggests that he painted *Children Dancing on the Strand* before 1905 and most probably at Marble Strand during the summer of 1904 when he was both painting and writing about children.

In July of 1913 the IAOS received a visit from the American Commission of Rural Enquiry, sent by the U.S. Government to study agricultural cooperation in Europe. Among the commissioners was Charles McCarthy from the University of Wis-

consin in Madison, who formed a personal relationship with Russell and continued to visit him after the commission ceased. During this period Russell became active with other Irish Americans, as well as McCarthy.¹⁴ In *Irish Homestead* Russell wrote about the University of Wisconsin and the Wisconsin Idea as an example of what a university could do for an agricultural community.

The idea of forming a collection of Irish paintings for the University of Wisconsin originated with Professor Richard T. Ely, who had studied land tenure issues in Ireland in the summer of 1913. In 1914 Wisconsin Governor Francis E. McGovern appealed to Sir Horace Plunkett in Ireland to help select paintings for the university collection. Plunkett appointed a commission to "select six paintings representative of the best modern art." The committee was composed of the president of the Royal Hibernian Academy Dermot O'Brien, Thomas Bodkin, and Æ Russell (for the selection of all but his own paintings).¹⁵ This committee purchased *Children Dancing on the Strand*¹⁶ directly from Russell with funds donated by Patrick Cudahy of Milwaukee in 1915. The painting was included in an exhibition, *Paintings of George W. Russell*, at the Art Institute of Chicago January 5 through 28, 1917.

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Notes

1. I wish to acknowledge and thank Professor Barbara C. Buenger for her encouragement and advice on this paper.
2. The first record of his using Æ is in 1888; he used it regularly after February 1893. Henry Summerfield, *The Myriad-Minded Man; A Biography of G. W. Russell (A.E.)* (Gerrards Cross, England: Colin Smythe, Ltd., 1975), 31.
3. Francis Merchant, *A.E.: An Irish Promethean* (Columbia, SC: Benedict College Press, 1954), 199.
4. Further reading on this can be found throughout Summerfield and in other biographies cited in these endnotes as well as in Peter Kuch, *Yeats and A.E.* (Gerrards Cross, England: Colin Smythe, Ltd., 1986).
5. Richard Kain and James O'Brien, *George Russell (A.E.)* (London: Associated University Presses, 1976), 62.
6. Thomas Bodkin, a member of the committee formed to purchase art and literature for the University of Wisconsin, wrote of seeing Russell's dirty paint box, old wretched brushes and an over use of turpentine to thin the oils, causing pigments to crack prematurely. See Alan Denson, *Printed Writings by George W. Russell (A.E.)* (Evanston, IL: Northwestern University Press, 1961), 217.
7. Darrell Figgis, *A.E. A Study of A Man and A Nation* (Dublin: Maunsel, 1916), 25.
8. Dana is mentioned throughout discussions of Celtic goddesses, as the goddess of the earth-world. Russell's own poem about her can be found in his collected works: A. E. Russell, *Collected Poems* (London: Macmillan & Co., 1926), 37. The often-mentioned Celtic Twilight can be found in Figgis, 29.
9. Russell on the relationship between legend and imagination: "It is difficult to say how much the world owes to the habit of telling children fairy stories, hero tales and legends of the Golden Age. If the child had not fallen from a childish heaven, how could the grown-up man ever get imagination of a beautiful humanity yet to be born on the earth?" quoted in Monk Gibbon, *The Living Torch—A.E.* (New York: Macmillan, 1938), 346.
10. This cliffhouse was owned by Russell's friend, Hugh Law. The location and date are found in Kain and O'Brien, 25, and Summerfield, 120–21. Both sources mention the nearby village of Dunfanaghy, which Gibbon also mentioned.
11. A. E. Russell, *The Divine Vision* (London: Macmillan & Co., 1904), 21.
12. Kain and O'Brien, 25.
13. Summerfield, 123.
14. Summerfield, 159–60.
15. Alice Beatrice Cronin and Sydney Eleanor Horsley, *The Irish Collection of Books and Paintings at the University of Wisconsin* (Madison: June 1915), 2–6.
16. The committee also purchased two other paintings by Russell, *The River in the Sands* and *Boglands*; two paintings by Jack Butler Yeats, *Sligo Quay*, and *The Diver*; and a painting, *Ships on the Beach*, by Nathaniel Hone. The committee described its choice as "each in his own way, thoroughly and typically Irish . . . and as representing in Irish art the best achievement in the present and the hope for the future." Cronin, 11. These six became part of the collection of the Elvehjem Museum when it was opened in 1970.

Robert Barnes's History Dream Painting at the Elvehjem

Robert Barnes has referred to his paintings as a series of "history dreams."¹ His painting *Durham-Beauchamp (Reclining Knight)* of 1962² illustrates just such a melding of fact and illusion. A historical figure reclines in a dreamy, ambiguous space. Recognizable objects, such as wreaths, ribbons, an arch, a helmet, and an organ hover above the figure. In the lower foreground objects become more amorphous (an accordionlike form, an indecipherable architectonic form) and give way to passages of pure abstraction. Although the imagery suggests such themes as mortality, military commemoration, shifts in consciousness, and spiritual ascension, as with most of Barnes's work the meaning of *Durham-Beauchamp* remains oblique.

The enigmatic nature of Barnes's work arises initially from his subconscious technique. Having been trained when abstract expressionism was the reigning style, he cultivated a reliance on intuition and exploration with the brush. This emphasis on the subconscious was reinforced by the brief presence of the surrealist Echaurren Matta at the School of the Art Institute of Chicago while Barnes studied there. Barnes develops his subject matter through suggestion and serendipity;³ he does no preparatory studies but begins drawing directly on the canvas in charcoal. The lines of this spontaneous underdrawing suggest some form to which he responds by applying thin washes of oil, pushing the paint about to discover an image. Barnes explains that it is at this point in the process that "these smears start to remind me of images, whatever is in the back of my mind, often what I have read, or something I saw."⁴ Once an image is excavated from the painter's memory and the paint itself, he begins to shape the oil wash forms into objects he associates with the principal subject, usually a historical figure in an interior setting. Because Barnes leaves many areas with only partially discernible forms, the finished works suggest an indistinct memory or a half-remembered dream. Thus, Barnes also uses the phrase "history dream" to allude to the subconscious



Robert M. Barnes (American, b. 1934)
Durham-Beauchamp (Reclining Knight), 1962
Oil on canvas, 170.2 cm × 180.2 cm.
Gift of Debra and Robert Nathan Mayer from the Robert
B. Mayer Memorial Loan Collection, 1984.6

technique of free-association from which his "historic" or figurative subjects emerge.

Durham-Beauchamp was completed while Barnes was living and studying in England on a Copley Foundation Award. Barnes explains: "I painted it in England, in the northern part at the Durham Cathedral. A guy named Beauchamp built the chapel next to the cathedral."⁵ Barnes's experience at Durham inspired the central image, derived from an effigy or tomb figure located there. In an apparent gesture of irony he modeled the features of the figure after his friend, Chicago art critic and collector Dennis Adrian. Barnes claimed: "I put my friend on wheels to represent *memento mori* [Latin, meaning remember you must die], to remind us that artists are mortal like the rest."⁶

The theme of mortality dominates the painting. The figure, in the attitude of a corpse at a wake, is painted almost exclusively in ashen grays, earthy browns, and black, as if to prompt the funerary passage "ashes to ashes, dust to dust." A deep red recess opens up behind the body, suggesting

entombment. A cathedral organ stands in the upper right-hand side of the painting. Its presence implies funereal music. A portion of a capital and an arch float above the figure's head, while a less easily distinguished architectural element stands in the lower right corner. Barnes distributes these architectonic forms as one might make references in a eulogy, to remind us of Beauchamp's earthly accomplishments in building the chapel or perhaps to represent Durham Cathedral itself.

In the objects surrounding the central image Barnes transforms both palette and connotation; the color and imagery suggest a spirit of ceremony and commemoration. Two large green wreaths decorate the space above the figure. To the right of each wreath is a festive bow with ribbons, loosely suggested in white and red. The passage below the subject's feet, executed in juicy strokes of orange, red, and white, evokes a fluid floral bouquet. The brilliant red, white, blue, and orange of the wheel in the foreground and the shimmering colors of the accordion configuration contribute a final celebratory note.

Durham-Beauchamp is embellished with military symbols and regalia appropriate to a depiction of reclining knight. The figure is clad in what closely resembles American Civil War garb. Suspended above him are a shield (possibly a coat of arms), a battle helmet, and a knight's glove. Just to the right of Beauchamp's head is a red circle surrounded with a ring of blue, a common emblem on Royal Air Force fighter planes in World War II. The passage in the central foreground recalls the military memorial portraits of Marsden Hartley (1877–1943). Both artists, Hartley and Barnes, construct an abstract symbol with the German Iron Cross and portions of flags. Hartley created his works to commemorate the death of Karl von Freyburg, a close personal friend, who was killed in the opening days of World War I.⁷ On one level Barnes seems to be responding to a similar memorial impulse to the imagined death of his dear friend Dennis Adrian. In tracing this military motif, one can perceive Barnes's technique of free-association, which allows him to ignore spatial and temporal boundaries.

Another meaning suggested in *Durham-Beauchamp* is that of spiritual ascension. As in El Greco's *Burial of Count Orgaz*, there is a sweep

upward from the dead figure in *Durham-Beauchamp*. In both works the spirit departs from the head in a symbolic cloud. However, Barnes humorously extends the ascension to the corporeal plane as well: Beauchamp's right forearm has become disjointed and rises, leaving a blue stub outlined in luminous orange. The same colors define the figure's right foot, which similarly ascends. This juxtaposition of complementary colors creates a vibrant sensation that heightens the theme of transcendence.

Beyond the fundamental function of *Durham-Beauchamp* as a *memento mori* or a military memorial, the painting suggests the shifts in consciousness that one experiences at the wake of a deceased friend, the lively flood of memory and nostalgia that gives way to the naked truth of mortality.

Robert Barnes's paintings have remained remarkably consistent in content and style over the last three decades. His two most frequent subjects are the chivalric figure and the historic artist.⁸ In *Durham-Beauchamp* these two concerns are synthesized in the central figure, at once a reclining knight (an effigy figure) and an aesthete (the art critic Dennis Adrian). His style has also been consistent; however, a subtle evolution can be traced. *Durham-Beauchamp* is a paramount example of Barnes's early works in its treatment of space, wealth of imagery, and palette. In the early interiors Barnes's treatment of space is particularly ambiguous. He has stated: "I don't think of space the way other painters think of it, anyway. I think of space as being arbitrary, like time . . . Space in my painting does not follow the logic of geometry or distance."⁹ This is evident in *Durham-Beauchamp*. Rather than presenting one coherent perspective, Barnes suggests several dimensions. Barnes's works through the mid 1960s are also characterized by a profusion of imagery. As in *Durham-Beauchamp*, the canvases are crowded with symbolic objects. In this period Barnes relied on a preponderance of earthy browns, reds, and tonal grays, with highlights of luminous blue, orange, and red. By the late 1970s, however, Barnes had clarified his style, by unifying the space of the interiors and making the canvas less crowded. The purely abstract passages became broad planes of solid color. A change in palette accompanied this

increased clarity and simplicity. The electric blues and oranges previously reserved for highlights became dominant, as did yellow and spring green. By 1982 his style inexplicably shifted back to that exemplified in the painting under examination.

Barnes's painting has definite affinities with other artists working out of Chicago in the late 1940s through the mid 1960s. As with Seymour Rosofsky, June Leaf, Irving Petlin, and the Hairy Who artists, Barnes's work is privately coded, fantastic, and figurative. Franz Schulze, a Chicago art historian, has claimed that

Chicago-type art . . . tends toward highly personal, introverted, and obsessive styles, and those who create it are usually more doggedly infatuated with symbol, image, dream, and pungent anecdote than they are concerned with the need to give these elements articulate form."¹⁰

This description suits the work of Robert Barnes well, as we see in *Durham-Beauchamp*.

Barnes's melding of abstract expressionist and surrealist influences produces an exceedingly personal vision. This is fostered by the strata of suggested meaning and the often impenetrable symbols he uses. *Durham-Beauchamp* with its amorphous forms and coded images flowing from a historical figure is perhaps the quintessential "history dream" of Robert Barnes.

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Notes

1. Lecture by Robert Barnes at the University of Wisconsin-Madison, April 9, 1985. The term was first used in a 1978 review by Holliday Day on Barnes's work. Barnes enjoyed the phrase so much he coopted it to discuss his works. He even entitled one painting *A History Dream* (1982).

2. Robert Mayer purchased the painting in April 1963 from the Allan Frumkin Gallery in Chicago. It was exhibited at the Mayer home in Winnetka, Illinois until December 1975. Subsequently, it was placed on loan to the National Collection of American Art in Washington, D.C., as part of the Robert B. Mayer Memorial Loan Program. It remained at the National Gallery until October 1981, when it was lent to the Elvehjem Museum of Art. It remained in the Elvehjem Museum Robert B. Mayer Memorial Loan Collection until it was given to the museum in January 1984. The painting was included in Barnes's mid-career traveling retrospective, *Robert Barnes: A Survey 1956-1984* and was reproduced in the accompanying exhibition catalogue. The retrospective traveled to the Artists' Choice Museum, New York, New York; the Herron Gallery of Art, Indianapolis, Indiana; the Madison Art Center, Madison, Wisconsin; the Hyde Park Art Center and the Florida International University Art Museum, Miami, Florida.

3. Lecture, April 9, 1985. Also discussed by Dennis Adrian, *Robert Barnes: A Survey 1956-1984*, 6-8, and in an interview with Barnes: Jean Martin, "A Conversation with Robert Barnes," *Allen Frumkin Gallery Newsletter* (Fall 1985): 1-5.

4. Martin, "Conversation," 3-4.

5. Information in a letter on file at the Elvehjem Museum of Art from Leslie France, a docent at the Elvehjem who had had contact with Barnes through a friend. The letter presents a transcribed monologue by Barnes on *Durham-Beauchamp*.

6. Ibid.

7. See Gail R. Scott, *Marsden Hartley* (New York: Abbeville Press, 1988), 53.

8. Barnes has painted imaginary portraits of James Joyce, Alfred Stieglitz, Tristan Tzara, Byron and Shelley. He often works heroic military characters into his works, for example in *Carbonari* and *Ursus* of 1982. His masterpiece, according to Dennis Adrian (in *Robert Barnes: A Survey 1956-1984*, 14), is *Arthur Craven Still Lives* (1968). In this monumental work Barnes depicts fourteen imagined scenes from the life of Craven who, like Barnes, was a boxer and an artist.

9. Martin, "Conversation," 4.

10. Franz Schulze, *Fantastic Images: Chicago Art since 1945* (Chicago: Follett, 1972), 5.

Contrary to past practice, the current report encompasses three fiscal years (1988-89, 1989-90, and 1990-91) instead of one. Originally only the activities of 1989 and 1990 were to be combined into a single biannual report with which to close out the first two decades of the museum's history. This merger seemed appropriate, since the museum was closed for renovations in the latter year, while the following year, 1991, inaugurated a new decade in the museum's history. However, the demands of the reinstallation of the permanent collection on the museum's financial resources in fiscal year 1990 were such that we decided to defer publication for yet another year and, for reasons of economic expedience, produce a single three-year volume.

This period, fiscal years 1989 through 1991, as a whole was rich with activities; many projects that had been years in the making came to final fruition. Before describing some of these events, I wish to acknowledge the individuals and organizations whose combined efforts made the museum's many successes possible. First and foremost, I wish to thank the museum's benefactors, both individual and corporate, whose generosity has made the expansion of the Elvehjem's collections and the presentation of temporary exhibitions and educational programs possible. We must extend a special expression of gratitude once again to the Brittingham Trust, Inc., the Evjue Foundation/The Capital Times, the Anonymous Fund Committee of the UW-Madison, and the Norman Bassett Foundation, for their continuing support and their on-going dedication to the museum and its mission. The National Endowments for the Humanities and the Arts, the Wisconsin Arts Board, the Wisconsin Humanities Committee, and the Dane County Cultural Affairs Commission were particularly supportive during this period of intense activity. We must also thank all the members of the Elvehjem Council, the Elvehjem Docents, and the Elvehjem League for their personal commitments and valiant efforts on the museum's behalf.

We should also acknowledge the many members of the university faculty, administration, and support services who have shared their expertise and lent their support to the museum throughout this period. On behalf of the Elvehjem and its entire staff, I wish especially to thank E. David

Cronon, dean of the College of Letters and Science from 1975 to 1988, who so judiciously sustained the Elvehjem through so much of its early years, and, at the same time, I wish to extend a warm welcome to the new dean of the College of Letters and Science, Don Crawford, who in his relatively brief tenure of that office has already demonstrated a firm commitment to the museum. As usual, the UW Foundation has supported the museum and its efforts. Here too, the Elvehjem bids farewell to an old friend and welcomes a new one: Robert Rennebohm, president of the UW Foundation from 1980 and the originator of the Elvehjem Council, retired in this period; he was succeeded by Sandy Wilcox, whom we heartily welcome. We also thank the UW Publications Office for their assistance with the production of our various newsletters, invitations, and catalogues and the Department of Planning and Construction for guiding our building renovations to successful completion.

Finally, I personally wish to acknowledge the professionalism and hard work of the museum staff. Their personal creativity and unfaltering dedication were vital components of the unified team effort on which all of the Elvehjem's accomplishments are based.

Of the numerous developments and activities at the Elvehjem during the past three years, undoubtedly the most significant and far-reaching were the renovation of the building carried out in fiscal year 1990 and new design and installation of the permanent collections which greeted the public when the museum's galleries reopened in the early part of fiscal year 1991.

Although the Elvehjem facility is relatively new, having been opened to the public only in 1970, by 1981, large water stains had appeared in several areas on the gallery ceilings. These were caused by leaks that had developed in the overhead skylights and, specifically in winter, by heavy condensation on the inside of the skylights caused by the high humidity levels that are maintained for the protection of the collection. In the latter instance, the amount of condensation was so great that rivulets of water would overflow the existing drainage system and either flow into the walls and or spill down onto the suspended ceilings. Furthermore, and most detrimental to the preservation of the

permanent collection, on the occasions when the Wisconsin winters proved especially harsh, the museum experienced difficulties keeping temperature and relative humidity levels stable.

As early as 1985, university and state engineers began conducting studies and energy audits to determine the exact nature of these and other related problems and to develop adequate long-term solutions for them. The recommendations which resulted from these studies were funded by the State of Wisconsin and implemented in fiscal year 1990. They included upgrading the existing building envelope by means of resealing, reglazing, and replacing skylights; installing translucent ceiling panels below the skylights and above the galleries; improving the heating, ventilating, and air-conditioning systems in the attic spaces above the galleries; installing an independent chiller to serve the print study and storage rooms; installing pneumatic/electric temperature controls and direct digital control system hookup to the physical plant; adding vapor retarders and insulation to exterior gallery walls; replacing all windows in the building with insulated window units and argon gas-filled reflective glass; installing fin-tubing at all window locations; and installing vestibules at the University Avenue and Murray Street entrances.

The project was further complicated by the fact that asbestos had originally been used to fireproof the building's skeletal structure. Even though the asbestos was completely sealed and had never posed a threat to the building's occupants, it was still a major impediment to the renovations since most of it was located in the attic spaces containing the climate-control systems and giving access to the skylights. Thus before the facility's engineering problems could be addressed, the asbestos fireproofing had to be removed from structural beams, metal ceilings, and piping, and the same areas had to be recoated with an alternative material.

On August 14, 1989, the Elvehjem galleries closed. Museum staff immediately began to remove all art from the galleries and from the Mayer print rooms which were to be directly affected by the impending construction. This process entailed moving approximately two thirds of the permanent collection and required six weeks to complete. Safety of the collection being a para-

mount concern, plans and preparations for the move had been made well in advance: the curatorial staff had carefully reorganized the works of art already in storage for a more efficient use of that space, and the university's physical plant staff had installed temporary air-conditioning units, heaters, and humidifiers in four lower level seminar rooms so they could also be used for art storage. Since the Elvehjem's regular heating and air-conditioning units were to be turned off during actual construction, physical plant also installed these units in all existing art storage areas to replace the units that would be affected by the construction. With these arrangements it proved possible to accommodate safely the entire collection in the building without resorting to outside storage space.

With the collections safely stowed, the asbestos abatement process, which constituted the first phase of the renovation plan, began on October 2. This entailed the construction of air-tight containment barriers around the work areas and special decontamination chambers for workers who needed access to those areas. Since a large portion of the work was to be carried out in the attic spaces above the galleries, an intricate network of scaffolding had to be erected in the galleries themselves to shore up the suspended ceilings. Once this preliminary work was completed, the actual removal of asbestos was begun and work progressed systematically from one section of the building to another. The asbestos abatement phase of the project was completed by early March 1990.

The second phase of the renovations, involving the repair of leaking skylights and affecting the modifications to the climate-control systems described above, actually began in mid-December 1989. Some overlap between the two phases of the renovation project was possible once a significant portion of the building was cleared of asbestos and an alternative fireproofing agent applied.

As part of the state-funded renovation project several building modifications specifically designed to make the Elvehjem more accessible to handicapped visitors were implemented. These included removal of architectural barriers for barrier-free access, installation of automatic doors at both the University Avenue and Murray Street entrances, adjustment of the elevator controls,

installation of barrier-free sinks in the bathrooms, and the installation of a new drinking fountain. The project also paid for the sanding and sealing of the gallery parquet floors, which were damaged during construction.

The closed galleries also presented the museum an opportunity to make several internal building changes that were not part of the state-funded project. The remaining carpeting was removed from the gallery wall surfaces. This tedious but aesthetically necessary task had begun four years earlier. During fiscal year 1991 it was extended to Galleries II, V, and VII, as well as the balcony on the fourth floor, which were the only areas where the carpeted walls still remained. Thus when the museum reopened, all the galleries had a uniform, new look. Four permanent display cases were also built in the niches between the galleries on the fourth floor, and a new reception area leading to the museum offices was constructed.

During the year of closure the staff continued to work in the building organizing alternative activities and outreach programs and planning for the reopening which was to coincide with the museum's twentieth anniversary. Special projects included three major publications, the new Handbook of the Collection which was to be published on the occasion of the reopening; completion of the *Frank Lloyd Wright and Madison: Eight Decades of Artistic and Social Interaction*, the Elvehjem's most ambitious publication ever; and preparation of a completely illustrated catalogue of the four thousand Japanese woodblock prints in the Van Vleck collection. With a grant from the National Endowment for the Arts, the staff also prepared a self-guided audio tour of the permanent collection and conducted studies for the eventual computerization of the museum's collection management systems. A search for an eventual large-scale outdoor sculpture commission was also initiated. The museum's public profile was maintained throughout the year by means of the ever-popular Sunday Afternoon Live concert series which was broadcast from the Union Theater, the regular publication of *Artscene*, and a very special outreach effort organized and conducted by the Elvehjem docents. Since the children could not come to the museum, these indefatigable, valiant volunteers, using slides, models, and other educational materials,

carried the excitement of the museum's collections directly to regional schools. It should also be pointed out that the faculty of the art history department continued to occupy their offices and hold art history classes in the building and the Kohler Art Library remained open to students and the public for use as a reference facility.

Construction was completed, and the new climate-control systems turned on in May 1990. A month's testing proved them sound, and staff was able to begin reinstallation of the collection in the galleries by early July.

In fiscal year 1991, the Elvehjem Museum was entering its third decade. The first twenty years had been particularly fruitful: the size of the permanent collection increased from approximately 1,600 works of art in the fall of 1970 when the museum first opened to over 14,000. The cultural diversity of the collection had expanded to encompass not only western European and American works of art, but also the visual art traditions of India, China, Japan, Nepal, and Tibet and the native cultures of both North and South America. Furthermore, as the traditional definition of the "fine arts" had become more elastic, the Elvehjem collection had come to include photography and such decorative arts as ceramics, medals, coins, silver, furniture, and glass. On the other hand, in this same period, the works of art on display and the philosophical approach to the installation of the permanent collection remained relatively unchanged.

The construction project which forced removal of all art from the galleries thus presented a unique opportunity to redesign the entire installation. Chronological sequence and stylistic relationships among the individual pieces displayed were the two basic principles that guided the new installation plan. The galleries were also renumbered to correspond with the art historical development exemplified by the permanent display and to guide the visitor from the earlier periods to the later ones. Hence the gallery at the top of the stairs, as one comes up from Paige Court, was designated Brittingham Gallery I. In it were placed the Elvehjem's collections of Egyptian and Greco-Roman art which are also the museum's most ancient holdings. Progressing clockwise, one passes a display of Renaissance medals to Brittingham

Gallery II, which contains work dating from 1400 to 1600, then to Gallery III, which contains works from 1600 to 1800, and finally to Galleries IV and V, which contain work from 1800 to 1899. From here the course of western art continues to the fourth-floor mezzanine, where moving in a clockwise direction, the visitor starts with two unusual German paintings dating from 1900 and ends up with Hans Hoffman and other artists working in a similar style in the mid 1950s. The development of art is brought to the present on the fifth floor, which is also arranged in a clockwise direction beginning with the earliest works and ending with the most contemporary.

On the fourth floor, Brittingham Gallery VI in the northeast corner of the building has been committed to the museum's permanent collection of Asian art. This concept was initiated several years ago and only suspended in the year before the Elvehjem closed due to the vast space needs of the Frank Lloyd Wright exhibition. Galleries VII and VIII are dedicated to temporary exhibitions, which for the occasion of the reopening and twentieth anniversary were also drawn from the Elvehjem's permanent collection.

In addition to the overall reorganization, included in the new installation were many works of art which were rarely or never displayed. Many of these had languished in storage for years to the frustration of the museum staff, visiting scholars, students, and visitors as well as the original donors. Many of these required conservation. Others required both restoration and frames. In all, twenty-two works were treated at the laboratory of the Chicago Art Conservation Center during the year of closure, although only a quarter of these could be incorporated into the new installation.

At 6 p.m. on Saturday, October 6, 1990, the Elvehjem galleries reopened to the public. In honor of the occasion and to celebrate the museum's twentieth anniversary, a gala reception was held in Paige Court, which launched the next full year of activities.

COLLECTIONS

Although the museum was closed to the public one of the years covered by this report, the level of

curatorial activity was heightened. Indeed, while public programs were put on hold during renovation, behind-the-scenes work on the collection became a major focus. Preparing for the reopening of the museum in the fall of 1990 afforded staff an opportunity to assess systematically the collection's twenty years of remarkable growth and the challenges that such growth has presented to our conservation and acquisition efforts.

Acquisitions during the two years, 1988–1990, have helped the museum to build upon its strengths, especially in two areas: the graphic arts and contemporary painting and sculpture. The Elvehjem's commitment to the art of our time is evidenced in several important purchases. *Small Constellation I*, a painting by Robert Cumming, is an illusory work that employs familiar objects in unusual spatial and contextual relationships. It stretches the museum's holdings in figural painting of the 1980s by its unusual simultaneous references to traditional still life painting and popular culture. The importance of Cumming as painter, draftsman, and graphic artist is seen in two other recent purchases: Cumming's prints, *Adirondack Chair* and *Odessa*. Another new purchase, Peter Gourfain's sculpture *Michael Stewart*, carved from an ox yoke, is similarly multi-layered in its complex symbolism and is an important work by this visionary artist. Richard Haas's gouache triptych of the *Olin Terrace Retaining Wall*, a study for his Madison mural project, is a significant acquisition for the Elvehjem, for it helps to develop our holdings in modern realist art and stands as an important historical record of this civic work.

Purchases in paintings were complemented in this period by the gift of Paul Jenkins's 1967 color-field painting, *Phenomena Trial Run Grey*, received in 1989 from Diedre and Joseph Garton.

The international scope of the Elvehjem's contemporary art collections is strengthened by recent purchases in the graphic arts. The museum was able to add a number of significant works in those two years, including Joseph Beuys's 1981 four-panel photo-etching, *L'Arte e una zanzara*, a complex and compelling expression in words and images of the artist's response to the transitory nature of life. In sharp contrast to the Beuys print is the monumental and extraordinary formalist etching by Italian artist Enzo Cucchi, *Sparire*,

which pushes the medium to impressive extremes of scale. With the purchase of Luis Jimenez's color lithograph, *Southwest Pieta*, the Elvehjem brings to its holdings in contemporary art a new work by an important American artist strongly influenced by Mexican traditions. The museum's major collection of Japanese prints also continues to grow through the addition of contemporary works; in 1988 and 1989 the Elvehjem purchased several examples through the John H. Van Vleck Endowment Fund for support of that area of the graphic arts. Prints by American artists Pat Steir and Nancy Graves also entered the collection in this period.

The historical collections received attention, too, and the years 1988–1990 were marked by the purchase of master prints from nearly every significant period in the development of the graphic arts. Recent acquisitions include examples by Heinrich Aldegrever and Jan Harmensz Muller in the sixteenth century; by Jan van de Velde, Christoffel van Sichem, Wallerant Vaillant, and Salvator Rosa in the seventeenth century; by Antonio Maria Zanetti in the eighteenth century; by Felix Bracquemond and Eugene Delacroix in the nineteenth century; and by Wassily Kandinsky and Sybil Andrews in the early part of the twentieth century.

That the Elvehjem continues to attract major gifts in the area of prints testifies to the museum's rapidly growing reputation as a center for the study of the graphic arts. Donations in these two fiscal years include a group of etchings received from the Czechoslovakian artist Albin Brunovsky, in recognition of the museum's efforts to build our holdings in the work of his countrymen. We can also count among our recent gifts the striking color lithograph by Belgian artist Pierre Alechinsky, donated by Andrew and Sonja Weiner, and an impressive group of twentieth century American prints donated by Warrington Colescott and Frances Myers. An unusual addition to our holdings is the 1989 gift of sixty-seven photographic prints by W. Eugene Smith, received from the artist's son, Kevin Eugene Smith.

The Tandem Press archive, established at the Elvehjem in 1988, continues to grow and enrich the museum's print collection. New work by nationally renowned artists such as Lynda

Benglis, Richard Bosman, Rafael Ferrer, Alan Shields, Alice Aycok, Sondra Freckleton, and Claire Van Vliet entered our holdings, testifying to the growing importance of the university's Tandem Press to the development of modern print-making.

Outside the area of contemporary art, the Elvehjem received in 1989 a major gift of eleven Indian miniature paintings from long-time friend, Mrs. Ernest C. Watson. Mrs. Watson's recent gifts add significantly to her already sizeable donations of Indian paintings. An exhibition of the Watson collection was a special part of the museum's twentieth-anniversary celebration.

The fall of 1990 saw a most extraordinary celebration of the Elvehjem's collections—the reopening of the galleries following renovation. The reinstallation afforded staff an opportunity to assess the collection as never before. The presentation of works of art in new permanent galleries, each carefully designed to complement the paintings, sculpture, and decorative arts that fill them, reflects more than just a redistribution of the museum's holdings, however. Rather, it represents new levels of understanding about the Elvehjem's strengths and potential, as the hanging reflects new research on individual works, new interpretive approaches pointing up relationships among works of art in the collection, renewed interest in previously unexhibited works, and recent conservation efforts that have brought familiar works to new life. Reinstallation has also revealed the challenges we face in building upon our strengths as we develop acquisition and collections management programs for the future. Our celebration of twenty years of remarkable growth has set the tone for all curatorial activity throughout this year, as we consider the needs of these significant holdings and directions that future collecting might take.

Purchases in the past year have, by and large, taken the collections into new realms, adding major works in areas that have been underrepresented: most notably British watercolor painting, African art, American drawings, and British pre-Raphaelite and Italian graphic arts.

The acquisition of twelve British watercolors with funds from the Frederick Leach estate stands as one of the most significant purchases that the

Elvehjem has made to date. These superb examples, spanning the history of British watercolor from its rise in the eighteenth century to its golden age in the nineteenth century, testify to the unparalleled achievements of British artists in this medium. The collection includes some of the greatest practitioners of watercolor painting, such as Francis Danby, David Roberts, and Alphonse Legros. Moreover, it represents nearly every genre, from landscape and topographical view painting and architectural rendering to Ruskinian still life studies and Victorian figure painting and illustration. Through this purchase, the museum has significantly expanded its holdings in British painting and has assembled an important body of work through which students and museum visitors will be able to study the achievements and influence of the great masters of this beautiful art form.

The purchase of three pieces of African sculpture dovetails with the expansion of the university's art history department into the area of African art. The objects, representative of the Yoruba of Nigeria and of the Mangbetu or Azande people of Zaire, were purchased with the Horsfall fund, the museum's endowment for the development of its African art holdings. Among the Yoruba works acquired are a pair of beautifully detailed twin memorial figures, or *ere ibeji*, carved near the town of Eruwa, in the Ibarapa region of Nigeria, West Africa, probably in the 1940s. Another Yoruba carving is a large and impressive figural elder's staff of office, made in the Ekiti region of Nigeria, in Efon Alaye town, also in the 1940s. The third object is an elegant side-blown horn, made of ivory by a Mangbetu or Azande carver of Zaire, in central Africa, probably in the 1930s. Although even with these purchases the African collection remains small, it will, undoubtedly, continue to grow, thanks to the availability of faculty expertise and the new emphasis on teaching and research in this area.

Purchases in the graphic arts continue to be a high priority, as the Elvehjem's print collection remains one of the museum's strongest assets. Although we can now count more than 5000 examples in all print media, with notable strengths in Japanese and twentieth-century material, we have identified several significant gaps in the historical collections that we hope to fill. This year's acquisi-

tions have made great strides in that effort, as we have added examples by three important early masters: an engraving by Pieter Bruegel the Elder in the sixteenth century, *St. James and the Magician Hermongenes*; and, in the seventeenth century, etchings by Italians Stefano della Bella (*Two Views of a Grotto*) and Giovanni Benedetto Castiglione (*Tobit Burying the Dead*). In the nineteenth century, we have acquired important works by printmakers previously unrepresented in the collection: French artist Auguste Rodin's etching *Le printemps* [Springtime] and German printmaker Alfred Rethel's exquisite pair of woodcuts, *Tod als freund* [Death as Friend] and *Tod als Erwurger* [Death as Slaughterer]. One of the most extraordinary nineteenth-century works to enter the collection is the ambitious, large-scale etching printed on vellum, *Mirror of Venus*, done by the Polish-born graphic artist Felix Jasinski after the monumental painting by the famous English pre-Raphaelite, Edward Burne-Jones. Also from the nineteenth century, we have added a signal work by lithographer Eugène Carrière, *Sommeil* [Sleep], adding to our holdings by this important French graphic artist. As part of our continuing research into the history of the color woodcut in twentieth-century America, we have purchased several notable examples which will figure in the Elvehjem's forthcoming exhibition and book on the subject: a rare suite of three woodcuts, documenting different states of the print *Nabby's Point*, by the influential turn-of-the-century color theorist Arthur Wesley Dow; and examples by Anne Ryan (*Two Women*, 1945) and Seong Moy (*Classical Horse and Rider*, 1955).

The Elvehjem's small but fine core collection of American drawings has been strengthened in nineteenth-century examples with the purchase of David Johnson's *Lake George, Hague*, a magnificently rendered landscape drawing which captures in its spare line and limitless space the precision and light effects of American luminist painting.

The museum's steadily growing collection of contemporary art continues to be a focus, and the 1990-91 fiscal year has seen several important additions, many of them large-scale works on paper that push traditional media and techniques to new bounds. Robert Stackhouse's monumental watercolor *Under Blue Diviner* and Peter Gourfain's

heroically scaled woodcut, *Finnegan's Wake*, are two notable examples. Several prints were acquired in connection with special exhibitions: John Cage's prints *Dramatic Fire #4* and *Eninka #16* were purchased during the planning for the spring 1991 show of the artist's recent works on paper; Richard Bosman's woodcuts *Estuary* and *Suicide* were selected from the exhibition of the artist's graphic work that the Elvehjem organized and traveled in 1990; and Robert Cumming's color woodcut *Burning Box* was purchased from a selection of prints exhibited at the Elvehjem in the fall

of 1991. Works by two superb modern draftsmen are also recent additions: John Wilde's ambitious surrealist canvas, *With Friends*, a magnificent complement to the museum's holdings in Wilde drawings; and Sue Coe's dramatic expressionistic piece, *South Africa: Woman Tied to a Pole*, a drawing from the artist's widely distributed pictorial essay, *How to Commit Suicide in South Africa*.

The 1991 fiscal year has brought an extraordinary number of gifts to the collection, suggesting, to some degree, the enthusiasm generated by the reinstallation of the collections and the museum's



Attributed to Jan Breugel (Flemish, 1568–1625), *Hunting Party*, oil on copper, 31.8×41.0 cm. Bequest of Harry Steenbock, 69.10.1



Lalique glass gift of Ira and Ineva Baldwin

growing reputation locally and nationally. Several of these recent gifts figure prominently in the new galleries. For example, visitors may be surprised to see the many new paintings received as the gift of Professor and Mrs. Harry Steenbock. Upon his death in 1964, Professor Steenbock, a distinguished member of the agricultural chemistry faculty whose researches had led to the development of vitamin D, bequeathed to the university his art collection, allowing that his wife, Evelyn, should have use of the works for as long as she desired. Mrs. Steenbock generously transferred the paintings to the Elvehjem in spring 1990. This most impressive gift includes a landscape attributed to the seventeenth-century Flemish master Jan Bruegel, a jewel-like study of *A Little Girl with a Basket of Apples* by the popular nineteenth-century French artist Adolphe-William Bouguereau, and an important group of works by School of Paris expressionists, including Jean Dufy, Marie Laurencin, Maurice Utrillo, and Tsuguhara Foujita.

Also among recently installed gifts is the large collection of French Lalique art glass donated by Professor and Mrs. Ira Baldwin. The Baldwins' original 1976 gift of Lalique glass has been amply expanded by these offerings, and the entire collection now comprises a permanent installation in one of the new niche cases designed for display of the decorative arts. In addition to their gifts of the Lalique glass, the Baldwins have also donated a group of Chinese and Southeast Asian ceramics and several examples of French and American cut and cast glass.

The late Helen Wurdemann Guzzardi, a long-time supporter of the Elvehjem who in her lifetime made important gifts to the print collection, this year enabled the museum to receive, through her bequest, a significant group of works by American modernists. This gift includes a major oil by synchromist Stanton Macdonald-Wright as well as drawings by Macdonald-Wright's collaborator, Morgan Russell, and by California muralist Lorser Feitelson.

Major gifts of prints in this fiscal year include one of the most significant modernist works to enter the collection: Henri Matisse's lithograph, *Grand Odalisque*, a gift of Rosemary Johnson. The Elvehjem's extensive holdings of Japanese prints was this year complemented by the addition of two contemporary works, color screen prints by Masami Teroka which incorporate icons of modern culture into seemingly traditional Japanese woodblock designs in humorous ways; these examples, *31 Flavors Invading Japan: Chocolate Chip*, a reference to Baskin Robins ice cream cones, and *McDonald's Hamburgers Invading Japan* were gifts of University of Wisconsin alumnus James Jensen. Two other twentieth-century Japanese woodblocks have entered the collection as well: Kiyoshi Saito's *Steady Gaze*, 1950, and his subsequent variation *Steady Gaze*, 1951, both gifts of David Goe Welton and Ruth Welton Ellison. Prints by American artists Raphael Soyer and Peter H. Milton have been received as gifts from long-time print room patron Stuart Applebaum, along with a drawing by the 1930s illustrator Carl Rose. Other gifts of graphic arts include a portfolio of lithographs by Bernard Buffet and a lithograph by Jean Carzou, both donated by long-standing Elvehjem supporter Ora C. Roehl. The university's Tandem Press trans-



Dutch Master
Fowls in a Garden
 Oil on canvas, 73 x 91.4 cm.
 Gift of Charles R. Crane, 13.1.15

ferred to the museum, as its official archive, Robert Stackhouse's monumental etching, *Diviners*, from the press's 1990–1991 production.

In the past, significant bodies of work by contemporary photographers have been donated by Dr. Kristaps Keggi. This year, Dr. Keggi has presented the museum with a portfolio of color prints by Lucien Clergue.

In the area of decorative arts, the Elvehjem has recently become the repository of a near-comprehensive group of cast porcelain bird sculptures by the popular British ceramic artist of the 1940s, Dorothy Doughty, thanks to a large gift, transferred to the museum in 1990, of the late Professor Steenbock and his wife, Evelyn, and a group of four pieces received from Mrs. Gordon Walker.

Moving the museum's vast holdings and preparing them for reinstallation afforded staff a valu-



Henry Pember Smith (American, 1854–1907), *Landscape*, Oil on canvas, 91.5 x 45.7 cm., Gift of John C. Hawley, 52.6.123

able opportunity to assess the collection's conservation needs. Conservation of paintings became a high priority, and twenty-two works were treated at the laboratory of the Chicago Conservation Center during the year. The most extensive campaigns were those to stabilize the large-scale and fragile panel paintings by Giorgio Vasari and Defendente Ferrari. The museum's splendid canvas by Camille Corot, *Orpheus Greeting the Dawn*, and the magnificent seascape by Claude Vernet, *Sunrise*, were also cleaned and now display a new brilliance. Other not-so-familiar works received attention, too, most notably an important group of paintings from the 1913 gifts of Charles R. Crane and others, among the first works of art to come to the univer-



Jean-Baptiste-Camille Corot (French, 1796–1875)
Orpheus Greeting the Dawn, 1865
 Oil on canvas, 200×137.1 cm.
 Gift in memory of Earl William and Eugenia Brandt
 Quirk, class of 1910, by their children, 1981.136

sity. In the years before the founding of the Elvehjem, these paintings had languished in less-than-ideal storage conditions. They came to the museum virtually unexhibitable. With restoration, they are now being put on public view for the first time. Some highlights among the reclaimed pictures include the seventeenth century *Fowls in a Garden*, one of the museum's few examples of Dutch still life. Several large-scale nineteenth-century German landscape and genre paintings help to make the collection especially strong in narrative art of that period. Included are Cart Rotteken's panoramic view, *Italian Village*; Edmund Kanoldt's monumental romantic landscape, *The Greek Coast*; Alma Erdmann's evocative genre subject, *At The Fortune Teller*; a large and striking impressionist work by Walter Frederici, *Girl in an Arbor*; and a nineteenth-century tonalist landscape by American painter Henry Pember Smith.

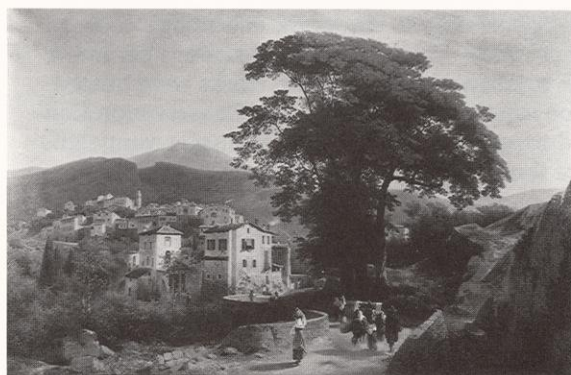
Twenty years of impressive growth merits celebration, to be sure. It also presents challenges, as we prepare for the coming decades of continued expansion. With reinstallation of the galleries, we can now turn our attention to upgrading storage and art preparation facilities. We are making final plans to expand and modernize storerooms for objects with funds received in 1990 from the College of Letters and Science and from federal indirect cost funds administered through the Universi-



Claude-Joseph Vernet (French, 1714–1789)
Sunrise, 1759
 Oil on canvas, 98×135 cm.
 Robert Gale Doyon Fund and Elvehjem Endowment
 Fund purchase, 1977.109



Giorgio Vasari (Italian, 1511-1574)
Adoration of the Shepherds, 1570-71
 Oil on panel, 334 × 175.2 cm.
 Gift of alumni and heirs of Henry Reinhardt, 23.1.1



Carl Roetteken (German, 1830-1880)
Italian Village
 Oil on canvas, 116 × 157.5 cm.
 Gift of Charles R. Crane, 1915.1.4

ty's Space and Remodeling Policies Committee. Also in 1990, the Elvehjem was awarded a generous grant from the Brittingham Fund, Inc. to install a computer collections management network which will enable the curatorial staff to handle efficiently our extensive permanent collections records and to manage the day-to-day activity of our rapidly growing inventory. Eventually this automated system will make information on the collection widely and easily available to students, scholars, and visitors.

EXHIBITIONS

In 1988-89, the Elvehjem continued to bring a large number of the temporary exhibitions to its audience. Of the nine exhibitions organized here, three included catalogues, and two were toured nationally.

There are times when, because of our audience and location, it becomes appropriate for the Elvehjem to do an exhibition which "pulls out all the stops." One such time was when the Elvehjem organized *The Art of Norway* in 1978. In 1988 the museum again undertook to bring together an exhibition which would have special meaning for the people of our area and would draw upon local strengths, filling more than half of the museum's galleries with displays relating to Frank Lloyd Wright.

Frank Lloyd Wright in Madison: Eight Decades of Artistic and Social Interaction called attention to the long relationship Frank Lloyd Wright had with Madison and vicinity. The exhibition's curator, Mary Jane Hamilton, not only presented the buildings which were actually constructed, but those which were designed but not built. This last category includes Wright's plan for Monona Terrace, originally called Olin Terrace, first designed in 1938, which evoked stormy debate and was redesigned until it was approved by voters in 1959, though it was never built. (In 1990 it was redesigned as a convention center and was again a subject of controversy.)

The Elvehjem staff transformed four galleries of the museum into environments that reflected Wright's ideas about space and incorporated common characteristics of his work. The Taliesin Associated Architects, comprised of people who worked with Wright and perpetuate his principles, consulted with the museum's staff in designing temporary gallery installation that incorporated the following elements: 1) narrow passageways with low ceilings separating the galleries, simulating similar transitions between rooms in Wright-designed buildings; 2) unifying horizontal bands of naturally finished oak applied to all the walls, partitions, and pedestals; 3) planters of oak-leaf ivy with cascading foliage such as frequently employed by Wright; 4) colors for walls, partitions, and pedestals similar to those used by the architect, varied from area to area in keeping with Wright's principles of color harmony and consistent with the era depicted; 5) accent colors, primarily Wright's red-orange, were used both as a decorative element and as a means to guide the viewers through the exhibition; 6) consistent use of the sans serif typeface Futura, which was a personal favorite of Wright, on all exhibition labels, wall text, and gallery guides. These elements helped to create an atmosphere in keeping with Wright's approach to interior space with no attempt to imitate any particular building.

The exhibition was arranged chronologically into five sections that reflected distinct periods within Wright's sixty-six year relationship with Madison: 1878–1887, when Wright's family lived in Madison and he attended school, developing a network of friends and relations that endured for

his entire life; 1893–1910, Wright's Oak Park years when he returned to Madison to visit and to oversee several commissions; 1911–1932, when he established residency in nearby Spring Green, making Madison a cultural and social center; 1932–1950, a time of renewal for Wright's career; and 1950–1959, the period of his greatest public recognition and of bitter political battles in Madison. Each gallery was preceded by a panel featuring a photograph of Wright and biographical material about his personal life and professional work during the corresponding period.

The thirty-two designs which Wright intended for Madison were represented by 256 objects that included fifty-five original drawings, six pieces of furniture designed by Wright, six scale models, three of his sculptures, and numerous photographs and other historic artifacts and/or supportive material. The original drawings, many of which had never been previously displayed or published, were a key aspect of the exhibition. They spanned his entire career (1886–1959) and were done on a variety of surfaces in such media as ink, watercolor, and colored pencil on tracing linen, tracing paper, and torn scraps. These original works represented all stages of architectural development from conception sketches and perspectives to blue prints, floor plans, and working documents. The National Endowment for the Humanities grant permitted the original drawings for the Mendota and Monona boathouses, which had been in the rafters of Taliesin for some fifty years, to be restored by the Northeast Document Center in Boston. The reconditioned drawings appeared in the exhibition and several were included in the exhibition catalogue.

The archival material included the University of Wisconsin transcripts showing the year (1886) of Wright's matriculation, a twelve-page essay entitled "The Eternal Law" which Wright submitted to the university when he received an honorary doctorate in 1955, postcards of Wright's Madison work, newspaper clippings, and other pieces. The most significant supportive material, related to the controversial Monona Terrace project, included flyers, bumper-stickers, advertisements, and applications for groups for or against the project; a sample ballot from the 1954 municipal referendum in which Madison residents approved the construc-

tion of the civic center; and a copy of a state bill passed in 1957 that further stalled the doomed project. This supportive material strongly underscored the social-interaction aspect of the exhibition, shedding light on a local legacy that still invites debate among Madisonians.

Photographs of Wright's Madison buildings were provided by Esto (the repository for Ezra Stoller's files), Pedro Guerrero, and William Wollin. These prominent architectural photographers worked under Wright's supervision on his recently completed buildings. These photographs illustrate Wright's original landscaping and custom-designed furnishings. Additional historical photographs were provided by the Frank Lloyd Wright Foundation and the State Historical Society of Wisconsin.

The didactic material ranged from broad to specific to accommodate the broad spectrum of public interest, from people familiar with Wright as a popular cult figure to scholars well versed in his work and philosophy.

Two special components of the exhibition were presented in a fifth gallery. The first of these features was especially designed for the visually impaired. Volunteer Braillists, Inc. of Madison translated three of Wright's Madison designs, each based on a different geometric module, into tactile floor plans. These were accentuated with didactic text in large print, braille, and audio-cassette recordings. In the second special installation, computer projections and three-dimensional models designed by Professor Bruce Kieffer and graduate students of the UW-Madison Department of Environmental, Textiles and Design were used to demonstrate and analyze the process by which Wright developed his geometrical patterns. This feature was intended to appeal to those more deeply interested in Wright's theoretical approach to architecture and to people intrigued by computer graphics.

To complement the focus on the local impact of Frank Lloyd Wright, Virginia Boyd examined Wright's influence on American design in *The House Beautiful: Frank Lloyd Wright for Everyone* (see the 1987-1988 *Bulletin* for Professor Boyd's article on the subject). Placing furniture designed by Wright to be commercially constructed into context with fabric, wallpaper, and carpet designs pro-

vided insight into the dissemination of Wright's designs to a larger audience. *Frank Lloyd Wright and Madison* received generous funding from the National Endowment for the Humanities and the National Endowment for the Arts, federal agencies; the accompanying video received funds from the Wisconsin Humanities Committee; the Dane County Cultural Affairs Commission provided funds for both the exhibition and the video in two generous grants.

The museum also presented other exhibitions which brought the works of individual artists together, to bring the community a sense of the breadth of these artists' work.

It is the Elvehjem's responsibility and its pleasure to contribute to print scholarship with catalogues as well as exhibitions. During 1988-1989 the Elvehjem brought out catalogues raisonné of the work of two printmakers: Warrington Colescott and Richard Bosman. A catalogue raisonné provides an authoritative listing of the known works of the artist, a valuable reference tool for understanding the work of any print artist.

Warrington Colescott: Forty Years of Printmaking featured work from over four decades of prolific printmaking. This professor emeritus of the University of Wisconsin Department of Art has won a national reputation for his irreverent, meticulously crafted work; it was a privilege to produce and tour an exhibition of his work and an illustrated catalogue raisonné, with an essay by Richard Cox.

Another print exhibition organized and toured by the Elvehjem, *Prints by Richard Bosman: 1978-1988*, also included a catalogue raisonné of ten years of this New York artist's work, with an essay by Andrew Stevens. Images that suggest narratives dominate the artist's work. However, in the ten years of work covered by the exhibition, Bosman shifts from figures depicted in dire situations in an expressionist style to more contemplative scenes, often with the human presence merely implied.

The museum also was able to borrow from significant local collections to bring works to a larger public. *Georgia O'Keeffe: Artist and Subject* used paintings by Georgia O'Keeffe and photographs of her by Alfred Stieglitz from a local collection to illustrate the range of that great American artist. In another exhibition drawn primarily from Wis-

consin collections, *The Paintings of Paul Pletka*, the museum showed the work of a contemporary southwestern artist who trained his artistic sensibilities on the crafts, traditions, and religion of American Indians to produce powerful and moving portraits, often of historical figures.

The Elvehjem also brought in exhibitions to complement those originated here. *P.H. Polk: Southern Photographer* gave Madison audiences an opportunity to see the work of this fine chronicler of American history. *Ralph Eugene Meatyard* also photographed in the south, but he trained his camera on the ephemeral and subjective. *Teiko Shiotani: Photography 1922-1982* was also a photographer who revealed his time and place, combining a Japanese aesthetic with the western mechanical vision of the camera.

In other exhibitions the Elvehjem concentrated upon using exemplary works to survey the spirit of a specific time or culture. For instance, in *Contemporary Prints from the Permanent Collection*, works produced in the last decade in America, eastern and northern Europe, Japan, and Canada were brought together in an exhibition which not only demonstrated the diversity of printmaking today, but some interesting parallels between work being done around the world. *Imagery of Dissent: Protest Art from the 1930s and 1960s* was comprised entirely of work from this country, but from sources few have seen; the thirties' material appeared in issues of *The New Masses* which were lent by the rare books room of the Memorial Library, and the images from the sixties were on loan from the State Historical Museum. The exhibition's curator, Mary Lee Muller, illuminated both periods by comparing the movement which underlay the graphics.

Elvehjem visitors were favored with three exhibitions which explored different aspects of Asian art. One, *Contemporary Chinese Painting*, brought to the Elvehjem under the auspices of the Chinese government, included works by fifteen contemporary Chinese artists whose work brings together traditional media, ink painting, with a modern approach to representation. The other, *Waveforms: Video/Japan*, surveyed the range of experimentation with the video medium in contemporary Japan, running the whole gamut from music videos to conceptual imagery. Photographs taken in Nepal

were on display in the exhibition *Visage of Nepal: Photographs by Kevin Bubriski*. Having worked and lived in Nepal since the 1970s, Kevin Bubriski shows the Nepalese people as they would be seen; he asks his subjects to situate themselves before the camera. This approach, the opposite of candid photography, produces images where the subjects most often confront the viewer directly.

Although 1990-91 was a slightly abbreviated exhibition year, starting in October rather than July, the Elvehjem, in addition to reinstalling the entire permanent collection, brought twelve temporary exhibitions onto view for the public. Eight were organized by Elvehjem staff, four of which included substantial exhibition catalogues. Continuing in the museum's tradition of bringing in a rich variety of cultural experiences, the temporary exhibitions ranged over more than a dozen nations and five centuries.

The reopening provided the opportunity to focus on the Elvehjem's permanent collection. The new organization of the galleries permitted display of many more works than had been on view before the museum closed. The opening temporary exhibitions brought out some of the museum's most spectacular works on paper. *The Van Vleck Collection of Japanese Prints* brought together sixty one of the finest Japanese woodblock prints in the collection ranging from works of the 1700s to those of the 1920s. The works are part of the remarkable bequest of prints from John Hasbrouck and Abigail Van Vleck. Another important gift of works on paper, the *Ernest C. and Jane Werner Watson Collection of Indian Miniatures*, was also celebrated with a temporary exhibition. Collected by the Watsons in India, these gemlike prints come from rich traditions of many different regions of the country. Jane Werner Watson assisted in selecting the scenes of courtly life to give viewers an impression of the opulent style of Indian royalty. The collection of works on paper is, of course, the result of innumerable gifts and purchases over the years starting long before the Elvehjem was a museum. Some of the most beautiful of these were brought together in the exhibition *Masterworks on Paper: 1500-1920*. All of the opening exhibitions reflected the strength and breadth of the Elvehjem's collections, so that when our audience returned they were not only greeted by a revival-

ized space, but tantalized by treasures which are seldom on view but always available in the print room.

Contemporary exhibitions:

The quadrennial exhibition of works by the faculty of the department of art was installed in nearly half of the museum's gallery spaces. Installation works and jewelry, works created with the brush and with the computer made the exhibition a heady melange, and, as always, impressed upon viewers the diversity of contemporary art and the multiplicity of talents of the faculty.

Contemporary American art also came to the Elvehjem in an installation by Sam Gilliam, *Fireflies and Ferriswheels*, a monumental print more than five-hundred feet long. Installed in billowing swags above Paige Court by the artist, William Weege, the Elvehjem's preparator staff, and students, the work was created at Tandem Press in Madison. This was the first of the Elvehjem's Artwork of the Month series.

The Artwork of the Month series also placed works by John Cage before museum visitors. The sculpture and related print appeared in conjunction with an exhibition of the musician's visual compositions. These included not only works on paper created by drawing, painting, or printing in patterns determined through a process of random selection, but works of paper, in which the very recipe of the paper was created through a random selection of possible materials. John Cage himself attended the opening of the exhibition and a recital of some of his works for keyboard by Ellsworth Snyder, including the première of a new composition.

Other exhibitions of contemporary art came to the Elvehjem from Switzerland and Germany. Before the fall of the Berlin wall German artist Sarah Schumann crossed and recrossed into East Germany to create images on paper and canvas, using paints and collage. These emotionally rendered works explored the division of Germany in images of ruined buildings. *Sarah Schumann: Journeys to East Germany, 1983-89* was organized by the Goethe Institute, Chicago, and installed at the Elvehjem in consultation with the artist.

Art in Switzerland 1991: Celebrating 700 Years Towards Democracy brought together fifteen artists



Sam Gilliam (American, b. 1933), in collaboration with Tandem Press
Ferris Wheel and Fireflies, 1990
Monoprint on felted polypropylene
Collection of the Artist

from collections here and in Switzerland. In coordination with festivities in New Glarus, Wisconsin, which takes special pride in its Swiss heritage, the Elvehjem used the occasion to mark the long tradition of freedom in Switzerland with a splendid selection of contemporary works in a wide range of media.

Historical exhibitions:

In addition to contemporary art from abroad, the Elvehjem hosted fine historical exhibitions of international origins. *Irish Decorative Arts* was originally organized by the National Gallery of Ireland



Edgerton Middle School students tour the Elvehjem October 23, 1990 guided by docent Nancy Vick (left).

and was supplemented at the Elvehjem with works from other collections. Irish silver was borrowed from the excellent collection of the Sterling and Francine Clark Art Institute, and maps from the university's own rare book room provided a sense of the growing enlightenment and of the crafts of Ireland. Examples of books illustrating the history of Irish printing and binding were on loan from Archbishop Marsh's Library in Dublin, Ireland, the first loan to an American organization by this august institution.

Architectural Drawings and Watercolors by Jakob Ignaz Hittorff, 1792-1867 took viewers across the English channel to France during the reign of Napoleon III, for an examination of the grand style of Parisian architecture practiced by this emigrant from Germany. This internationally touring exhibition, organized by the Smithsonian Institution Traveling Exhibition Service (SITES), displayed prints and drawings of elevations, plans, and details for some of the most beloved landmarks in Paris including the Place de la Concorde and the Champs Elysées.

One of the most famous Japanese dramas for the Kabuki theater is the *Chūshingura* or *Storehouse of Loyal Retainers*. The drama has often been translated to the medium of the woodblock print, first in portrait prints of actors in various roles,

then in series that depicted significant moments in the eleven-act drama. The Elvehjem is fortunate, indeed, to have many prints relating to the play including actor images and two complete *Chūshingura* sets and even parodies of the characters which were brought together for this exhibition.

Works from the Elvehjem collection which had not recently been on view, as well as works not on display since a recent conservation were included in an exhibition of *Seventeenth Century Northern European Paintings*. The Elvehjem's own holdings, supplemented with works from the Elema collection of Dutch and Flemish paintings, highlighted the diversity of subjects and styles in the art of the lowlands.

EDUCATION AND OUTREACH

In 1988-89 *Frank Lloyd Wright and Madison* and related exhibitions generated a plethora of programs sponsored by the Elvehjem and other cultural organizations in the community. The museum printed a schedule of events which included dozens of lectures, guided tours, teacher workshops, tours of Wright's buildings, documentary film and video, curriculum and bibliographic materials, and short courses. Programs sponsored by the Elvehjem attracted 1,966 participants. Ten lecturers, listed elsewhere in this *Bulletin*, included distinguished scholars and Wright's apprentices and clients. Our purpose was to present lecturers who had known Wright or one of his Madison buildings intimately, or scholars who interpreted his work in a larger context of architectural or social history.

Although it is not possible to name each community group which planned adjunct events, every museum in the city planned a related exhibition. Groups as diverse as the State Department of Public Instruction, Historic Madison and the Madison Trust for Historic Preservation, and the Wisconsin Society of Architects sponsored cooperative programs. The Elvehjem and WHA-TV produced a documentary video about the architect and his hometown which was shown on public television, and the Volunteer Brailleists, Inc. made braille didactic labels and raised line drawings of

Wright projects to aid visually impaired visitors.

A symposium of six specialists discussing large-scale sculpture, "Exposed to the Elements: Outdoor Sculpture Today," was a highlight of the 1988-89 season. Besides bringing important consultants in public art to the museum for the benefit of the university, the symposium provided the groundwork for selection of an outdoor sculpture planned for the Elvehjem.

Over 2,500 people attended public lectures during this year, an increase of 30 percent over the previous year. The increase was due to the abiding interest of the public in Frank Lloyd Wright.

Museum education had special opportunities for program experimentation and evaluation during the year we were closed, 1989-90. Because the art collections were not on public view, the Elvehjem developed a new outreach program to take slide talks about the collections to school and community groups in Dane County. A grant from the Dane County Cultural Affairs Commission provided support for programs on five topics, "Daily Life in Ancient Times," "American Indian Baskets," "Landscape," "Portraits," and "How to Look at a Painting." Melanie Herzog, art historian, and Katharine G. Moore, Madison art teacher, wrote scripts and selected images; the museum prepared educational materials and commissioned a scale model by Bruce Severson of an ancient Greek house; and docents trained extensively on content and presentation techniques.

Over the year the outreach program was enthusiastically received in all parts of Dane County. Docents gave 253 presentations to 71 different organizations and a total of 6,700 participants. Written and verbal evaluations were so positive that the museum resumed this program in fall 1991, for groups who also came to the museum for a guided tour.

Not only did the year of closure allow museum education to launch the outreach program, but it also provided time to reevaluate current program offerings. We redefined our lecture mission and decided to offer topics related to the museum profession in the future rather than concentrating on art historical subjects. A grant from the National Endowment for the Arts provided funds for developing tactile educational materials on sculpture, painting, and printmaking which docents will use

on tours. The NEA also supported a new audio-cassette tour of the galleries for individual adult visitors. Lectures and NEA projects were prepared for implementation after the museum reopened in October 1990.

The summer of 1990 was a time of transition for museum education and programming. While the outreach program of the year before (docents on the road in Dane County with slide talks) waned in preparation for the reopening, the museum education office became a cocoon of quiet activity on projects which emerged in early October in the reopened and remodeled museum galleries. For example, Herbert Howe, professor emeritus of classics, and the University Cartography Laboratory completed an enlarged and expanded map of the ancient world, an educational component of a National Endowment for the Arts (NEA) grant, which was installed in the ancient gallery.

New educational projects funded by another grant from the NEA developed over the summer. Department of Art graduate students Ken Horii, Greg Schulte, and Jennifer Stenhouse fabricated the tactile educational materials for docents to use to teach visitors about sculpture, painting, and printmaking in the new galleries. Robert Uphues, a recent graduate of the department of art history, wrote the script for a new self-guided audio-cassette tour of the permanent collection, edited and recorded with the assistance of Wisconsin Public Radio. The staff reviewed and purchased dozens of tape players of the Walkman variety for rental by the public. Karen Perzentka, a consultant from the Wisconsin Council of the Blind, gave valuable advice on making these new materials accessible for blind and visually impaired visitors. In the early fall the curatorial staff selected ten objects of sculpture from the permanent collection which blind visitors may touch while wearing curatorial gloves and under the supervision of a docent.

Beginning with the opening weekend the museum's educational programs served 15,045 people in 1990-91. Guided tours were the most popular offering, accounting for 11,516 visitors. Of that number 7,566 were children and 3,950 were adults. This total for guided tours is less than in 1988-89, when *Frank Lloyd Wright and Madison* brought in a record number of visitors. However,

it compares favorably with the figure of 11,526 for 1987–88 considering the museum was closed for part of the fiscal year, the period July–September, 1990.

Lectures, lectures enhanced by musical performances, and film series marked the programs of 1990–91. These programs attracted a total of 3,529 people. Because the opening weekend celebrated the museum's twentieth anniversary, the keynote lecture for the year placed Elvehjem architecture within the history of museums. In cooperation with the Wisconsin Society of Architects, S.W. Chapter, architectural historian Spiro Kostof spoke about "The Place of Museums." He included the Elvehjem in his history of American art museums, their purposes, and their development within the city center.

Other lectures and programs provided a cultural context for the season's temporary exhibitions. A complete list of lectures, lecturers, and film series is included elsewhere in this *Bulletin*. Twenty lectures attracted 2,336 participants. Some highlights include opening weekend events for the exhibition *Irish Decorative Arts*: a panel discussion on "Irish Art and Culture" and an "Irish afternoon" comprised of a lecture by Muriel McCarthy, keeper of Archbishop Marsh's Library, Dublin, Irish tea, music on the Celtic harp by Lawrence Turner Collins, and tours of the exhibition. The Irish afternoon was cosponsored by The University League, Inc. Sarah Schumann presented a slide lecture and university faculty members formed a panel discussion on "Divided and Reunited Germany" in conjunction with *Sarah Schumann: Journeys to East Germany, 1983–1989*.

Music and performing arts were integral to interpretation of the exhibition *John Cage: Works on Paper, 1982–90*. Ellsworth Snyder, music director of the First Unitarian Society, Madison, performed a piano recital of Cage's compositions; lectured on John Cage and the visual arts, adding musical accompaniment; and moderated a panel discussion of scholars who discussed Cage and his influence on music, theater, dance, and visual arts. Music concluded the year of exhibitions in *Art in Switzerland 1991*. Swiss artist Peter Fürst played jazz flute in a gallery talk he presented with his compatriots Liuba Kirova and Armande Oswald.

Tandem Press/Department of Art Visiting Lec-

tures held at the museum provided 1,000 university and community participants an opportunity to meet and learn about the work of six contemporary artists who had come to Madison to make prints at the university's fine art press.

To recognize film as an important visual art, the museum and the Wisconsin Center for Film and Theater Research cosponsored three film series during the year. Mike Wassenaar selected films around the themes of Cuban cinema, independent filmmakers, and animation from the Film Archives of the State Historical Society of Wisconsin. University of Wisconsin departments of art history, communication arts, and German; the Wisconsin Center for Film and Theater Research; and the women's studies program organized films on contemporary Germany as an adjunct activity for *Sarah Schumann*. Films were popular program offerings, attracting 1,193 people. We are grateful to our colleagues on the university faculty who have contributed their time and expertise to our lectures and film series for 1990–91.

SUNDAY AFTERNOON LIVE: The Elvehjem Concert Series

In keeping with a long-standing Elvehjem tradition, the tenth and eleventh seasons (1988–1989 and 1989–1990) of Sunday Afternoon Live offered a full schedule of chamber music concerts featuring musicians from around Wisconsin. These weekly concerts were, as always, free to the public and broadcast over Wisconsin Public Radio. Both seasons maintained the series' reputation as a valuable cultural resource for Madison and the entire state.

The tenth season was similar to the seasons past. Each Sunday prominent musicians, including ensembles, solo pianists, vocalists, guitarists, and harpists, played to an average of 200 people in the Elvehjem's Brittingham Gallery V. However, for the first time in the series' history the concerts were not broadcast live; rather they were taped and then aired one week later to enable a larger number of Wisconsin Public Radio stations to carry the series. During intermission, museum audiences surveyed the galleries while radio audiences joined Director Russell Panczenko for an

interview highlighting Elvehjem exhibitions, recent acquisitions, and activities. After the concert, museum audiences and musicians mingled at the customary tea and reception hosted by the Elvehjem Museum League.

Due to the Elvehjem's renovation project initiated in the fall of 1989, the eleventh season of Sunday Afternoon Live was unique. The series returned to its standard live broadcast format, but the concerts were moved from the Elvehjem's baroque gallery to the Wisconsin Union Theater. Nevertheless, approximately 3,000 concert-goers and 300,000 radio-listeners enjoyed a most satisfying schedule of chamber music. The intermission interviews which usually concentrated on Elvehjem endeavors assumed a new focus; the interviews, spotlighting artists, leaders, and professionals in the arts community on international, national, and local levels, permitted exploration of a variety of visual arts topics. As a result, the concerts became an opportunity for the Elvehjem to continue to educate, provide public service, and foster an appreciation for the performing and visual arts even while the museum doors were closed. The Dane County Cultural Affairs Commission awarded the Elvehjem a grant for *Sunday Afternoon Live* in September 1989.

The Sunday Afternoon Live concert series moved back to the Elvehjem during its twelfth season. Concerts scheduled for September were held in Mills Concert Hall in the Humanities Building until the museum reopened in early October. With the return of the concerts to the galleries, the format of the series again reflected that of past seasons. The concerts began at 2:30 p.m. in Brittingham Gallery III and were broadcast live over four Wisconsin Public Radio stations: WERN-Madison 88.7 FM; WPNE-Green Bay 89.3 FM; WHRM-Wausau 90.9 FM; WUEC Eau Claire 89.7 FM. Informational interviews which Director Russell Panczenko conducted regarding museum programs and exhibitions, as well as general visual arts issues, were broadcast during the intermissions for the concerts. Visitors who attended Sunday Afternoon Live at the Elvehjem enjoyed an informal tea organized by members of the Elvehjem Museum League after the performance. Audience size averaged 140 for each of the 35 concerts.

VOLUNTEERS

Elvehjem Docents

The period of 1988-90 required extraordinary commitment on the part of docents. Because *Frank Lloyd Wright and Madison* commanded remarkable national and local interest, docents prepared by attending special training sessions on Wright which included field trips, lectures by curators, and extra reading assignments. To meet the heavy demand anticipated for this exhibition, ten temporary docents joined the group. Docents gave guided tours to 6,470 adults and children, including several groups of handicapped individuals. By July 1989, docents had led a total of 13,000 individuals on tours, 1,500 more than the previous year. The increase was due to the broad interest of the public in Frank Lloyd Wright and our offering free slide and curriculum packets to public schools which arranged guided tours.

The outreach program of 1989-90 required docents to lecture at community sites from slides and to master new skills. In addition to learning five new program topics, they were required to prepare hands-on activities for students in classrooms, work with a docent partner, master slide projection equipment, and travel up to seventy-five miles round trip for presentations. Their work was labor-intensive, with each presentation taking twelve hours to prepare. With the help of the Elvehjem Museum League, about fifty docents participated in this program and contributed over 4,200 hours of service to the Elvehjem. The museum is very grateful to these dedicated cultural ambassadors who shared the art collections with the public during the period we were closed.

Because the museum's docents had not seen our art collections for over a year when the museum reopened and because a heavy demand for tours of the reinstalled galleries began on opening day, our guides went through a cultural decompression to study quickly for their first tours. These tenacious docents resumed drop-in tours of collections and artworks of the month, gave tours to hundreds of students in our cooperative program of tours and a play at the University Theater, and led groups of curious adults through the "new" Elvehjem. In October and November, the first two months the museum was open, the docents gave tours to 3,663 people.

Docents from the Madison Art Center, the Madison Children's Museum, the State Historical Museum, and the Elvehjem organized a Wisconsin docent symposium which was held in Madison on November 1. Two hundred docents from around the state registered to learn about the conference theme, building touring skills. Conference sessions covered topics such as improving presentation skills, interpretation for different audiences, and handling difficult tours. Elvehjem docents, under chairperson Joan Hamann, provided a large part of the leadership, organization, and labor for this very successful event. They also developed respect and friendship for docents and education directors from the cosponsoring Madison museums.

While our docents were reviewing and relearning the Elvehjem collections and increasing their touring skills, the museum selected and trained a new class of docents. Docent training included nineteen presentations by museum and library staff members, docents, and art history and classics department faculty members on collections and operations of the Elvehjem. In addition, trainees audited two art history survey courses and received new docent training manuals and handouts about the artwork, prepared for them by the staff and docents. By the end of the year twenty-eight new docents had graduated and combined their talents with those of our corps of experienced docents.

Elvehjem League

Elvehjem League members were well occupied during 1988-89 from an early opening reception for the very large Frank Lloyd Wright exhibition, attended by more than 2,000, to planning a museum closing reception for August 13, 1989.

As part of the exhibition activities, members offered information, which included a schedule of events for related activities at other Madison institutions, for the hotline which was in service twenty-four hours a day from mid-August until the closing in November. Members also staffed the information desk and gave receptions following a series of lectures related to the exhibition and arranged and served as hostesses for the Frank Lloyd Wright members-only house tours. More than 200 volunteer hours were logged for the exhibition, not including information desk hours.

Julianna Manchester, who had been at Taliesin receptions as a young person, master-minded arrangements with Rebecca Hunke, coordinator for membership and outreach. The reception featured food similar to Taliesin Sunday receptions. League members prepared many items; others were catered. Flower arrangements, piano music, and student volunteers for the serving and checkrooms completed the arrangements.

League members planned and staffed receptions for three other well-attended openings: the Warrington Colescott retrospective in December, the Paul Pletka exhibition in January, and the *Contemporary Chinese Paintings* exhibition in March. All receptions featured appropriate food and compatible flower arrangements and music. Student volunteers assisted at all receptions.

Members served thirteen after-lecture receptions, staffed the information desk during the year, assisted at the evening concerts, and recruited student volunteers. They worked in the holiday shop, distributed posters, prepared mailings, helped in the membership office, and assisted with two trips to Chicago for the Gauguin exhibition and the Chicago International Art Exposition at Navy Pier. The league purchased artificial garlands for decorating Paige Court for the holiday season. Members arranged the entertainment and provided cookies for the family party in December. Thirty-one teas were held after the popular Sunday concerts.

The enrichment program for league members, given after the regular meetings, provided lecture and gallery tours by staff members, guest curators, and docents to expand their knowledge and enjoyment of the museum, its collections, and the special exhibitions. Andrew Stevens, curator of prints and drawings, discussed printmaking processes at the annual meeting in May to complete the series arranged by Henryka Schutta.

The Elvehjem League began its 1989-90 year with a museum closing reception Sunday, August 3, carried out as a family party. Balloons floated high in Paige Court and autumn wildflowers and carpenters' tools decorated the serving table and Paige Court. As the year progressed, members, led by reopening chair Henryka Schutta, began planning with museum personnel and Anne Bolz, the Elvehjem Council chairperson for the events,

for the reopening in October 1990. Members met five times, including a visit to the Madison Art Center; newsletters and minutes were sent to members and former and new members. League members joined docents in the very successful outreach program described above. One member spent regular hours in the account specialist's office, several assisted in the museum shop during holiday weekends, others were occupied with organizational duties. Russell and Paula Panczenko hosted an Irish tea at their home during the holiday season for league members and spouses.

Director Panczenko, Assistant Director of Administration Corinne Magnoni, who acted as liaison for the league, and Curator for Prints and Drawings Andrew Stevens kept members advised on progress at the museum, plans for the reopening, scheduling of special events and progress in staffing. From January until October Juliet Gunkel, filling a temporary assignment as coordinator of the reopening for the museum, worked with the league.

Madeline Litow and eighteen other league members and friends coordinated an Elvehjem Museum membership recruitment campaign in August and September of 1990. This group telephoned former museum members to discuss membership benefits and the museum's reopening. The campaign resulted in many membership renewals. Henryka Schutta chaired the committee which planned the gala reopening/twentieth anniversary reception. Chez Vous Caterers prepared elegant refreshments, the Bitar Quartet performed classical string selections, and Meagan Yost of Rowan Creek festively decorated Paige Court. During the reception, the league worked closely with the women of the Pi Beta Phi Sorority to ensure a pleasant evening for all 1,800 visitors. League members and docents had enjoyed a preview two nights earlier followed by a reception held in recognition of their volunteer efforts.

League members assisted museum staff with numerous exhibition opening receptions during the year. The league helped plan the opening reception of the art faculty exhibition on December 8. Helen Iltis and Phyllis Eichman chaired this committee. The *Irish Decorative Arts* exhibition opening on February 2 featured the traditional Irish music of the Madison-based group Boxy and



The reception for *John Cage: Works on Paper, 1982-90*.

a welcome from Padraic N. MacKernan of the Irish Embassy in Washington, D.C. Valerie Kazamias chaired the league committee that organized the catering services and decorating for this reception. League members helped coordinate receptions on February 9 for Sarah Schumann's exhibition and on April 6 for John Cage's exhibition.

Numerous volunteers participated in events conjoined with the exhibition of contemporary Swiss art. The Swiss Cultural Attaché François Barras was a special guest at the opening on June 15. Visitors listened to his enthusiastic remarks while enjoying Swiss wine and cheese as well as hand-made Swiss chocolates. The following day costumed citizens of the Swiss community of New Glarus, Wisconsin entertained visitors with traditional yodels, folk songs, alphorn selections, and flag-throwing.

PUBLICATIONS

The museum published three catalogues to accompany exhibitions during 1988-89. The catalogue raisonné *Warrington Colescott: Forty Years of Printmaking* included essays by Professor Richard Cox of Louisiana State University exploring Colescott's print techniques and his use of satire and by Curator Carlton Overland. The eighty-page catalogue contained seventy-six black-and-white photographs and twenty-four color photographs. Guest curator Mary Lee Muller offered a comparative

analysis of radical iconography during two decades in *Imagery of Dissent: Protest Art from the 1930s and 1960s*, which contained eighty-five black-and-white illustrations. Curator Andrew Stevens examined the artist's expressionism and narrative associations in *Prints by Richard Bosman: 1978-1988*, which reproduced sixty-six black-and-white prints and eight color prints from the exhibition.

The museum also published a gallery guide to the *Frank Lloyd Wright and Madison: Eight Decades of Artistic and Social Interaction* and another for the concurrent exhibition, *The House Beautiful: Frank Lloyd Wright for Everyone*.

Posters produced to accompany exhibitions include *Frank Lloyd Wright: Monona Terrace, 1955* (now out of print) and Warrington Colescott, *The Hunt*.

During the 1989-90 year in which the museum was closed no exhibition catalogues were required, but the staff worked on forthcoming publications, including the *Handbook of the Collection*, the *Van Vleck Collection of Japanese Prints*, and the *Frank Lloyd Wright and Madison* book, which had its origins in the 1988 exhibition of that name.

Frank Lloyd Wright and Madison: Eight Decades of Artistic and Social Interaction appeared in the fall of 1990, a production so completely documented and so striking in format as to more than justify the years in production. The format echoes Wright's own emphasis on the horizontal plane with its unusual size of 14 by 10 1/4 inches. A hardcover publication, the full-color dust jacket shows Wright's Monona Terrace project of 1955. This comprehensive reference work of 220 pages and 345 black-and-white illustrations covers Wright's designs from 1893 to 1959. Edited by noted architectural historian Paul E. Sprague, the book includes essays by Diane Filipowicz, Mary Jane Hamilton (exhibition curator), Timothy Heggland, John O. Holzhueter, Donald G. Kalc, and Paul E. Sprague. The *Frank Lloyd Wright and Madison* catalogue was made possible by grants from the National Endowment for the Humanities, the National Endowment for the Arts, and the Dane County Cultural Affairs Commission. The *Handbook of the Collection* was brought to its final form in late 1989 and put into production. Publication in the summer of 1990 heralded the twentieth anniversary and reopening celebration in the fall.

This handsome publication includes Director Russell Panczenko's detailed history of the collection since 1913 and his analysis of the strengths and weaknesses of the current collection; the paperback book has 154 full-page black-and-white and color illustrations. The *Handbook of the Collection* received support from the National Endowment of the Arts.

Documentation of the Van Vleck collection of Japanese prints continued during these two years in preparation for a collection handbook. The nearly four thousand prints in the collection were photographed and the text established. As the fiscal year 1990 ended, the handbook was in production, a major undertaking considering the three thousand prints which are to be illustrated.

The museum produced three catalogues to accompany temporary exhibitions in the year following the reopening of the museum. In December 1990 the catalogue for the *University of Wisconsin-Madison Department of Art Faculty Exhibition* appeared documenting current work by the forty-four members of that department, with 104 pages and eighty-seven illustrations including forty-three in color. The catalogue was supported by a grant from the university's Anonymous Committee. *John Cage: Works on Paper 1982-90*, a tribute to the artist in sixteen pages with an essay by Ellsworth Snyder and with nine color illustrations, was published in April 1991. *Art in Switzerland 1991: Celebrating 700 Years Towards Democracy* presents the art of fifteen contemporary Swiss artists. Available in June for the exhibition, the catalogue contained forty-eight pages, with thirteen color illustrations, forty-five black and white photographs, and an essay by cocurators Janice and Jean-Pierre Golay.

In June, 1991 another long-awaited handbook of one of the museum's outstanding subcollections was published. *Edward Burr Van Vleck Collection of Japanese Prints* is an oversized book of 9 3/4 x 12 1/2 inches, with 372 pages, casebound with a full color dust jacket illustration of a diptych by Utagawa Kunisada. There are 3,000 black-and-white illustrations of the unique prints in this collection formed by the late University of Wisconsin mathematics professor from 1914 to about 1940. The strength of this catalogue is the publication of such a large selection of eighteenth and nineteenth cen-

tury Japanese prints, including many which have never been published, and many series which are shown in their entirety.

During the 1988-89 academic year five issues of the newsletter *Artscene* were mailed to members; during the year the museum was closed only two issues were published, to keep the members apprised of the progress of the renovations. Upon reopening the five-issue per year schedule for the newsletter was resumed.

ELVEHJEM MUSEUM SHOP

From its inception, the museum shop's primary function has been to generate revenues to fund the museum's many programs. It does this by marketing the museum's publications and by selling related educational merchandise. In an effort to expand those revenues beyond the confines of the museum itself, the museum shop launched a campaign to create custom merchandise that could be sold wholesale to other institutions.

The inaugural product in this effort was the Freshly Minted Greek Coin, a meticulously sculpted chocolate replica of a silver Greek coin dating from 306-283 BC. The "coins" were made available individually and in a reusable pouch of ten. In addition, custom merchandise was created to coincide with the Frank Lloyd Wright exhibition. The "Tree of Life" window became the focus of a gold-plated bookmark, postable notes, magnets, and a cross-stitch kit.

Due in large part to the popularity of the Frank Lloyd Wright exhibition, the museum shop experienced its greatest sales level since it opened. This was followed by a rather sluggish sales year due to the closure of the galleries for construction. The museum shop remained open weekdays throughout this period and expanded to weekend hours during the holidays to accommodate customer demand. For only a week was the shop closed while slatwall was installed and a new coat of paint applied. The displays were rearranged to correlate with the layout of the galleries and to increase accessibility. In the meantime, efforts were underway to promote the museums and its publications on a national scale as never before attempted. The first step was to represent the museum at the Museum Store Association's

annual meeting in Washington, D.C. Participation in the Member's Market resulted in numerous orders for exhibition catalogues and custom merchandise being placed by museum representatives from coast to coast.

In preparation for the reopening, the museum produced ten new postcards of works from its collections. New lucite key rings were created from some of these same images and proved to be especially popular. Autumn heralded the return of the Holiday Shop, opening on November 1 with a fine selection of art cards, calendars, ornaments, and educational toys and games. Merchandise was selected and displayed based on its relationship to the permanent collection. Following the holidays, the audio tour arrived, and the museum shop staff coordinated distribution of cassettes, players, and braille manuscripts to visitors. In spring the shop manager again attended the Museum Store Association, this time in Houston. A specially created banner highlighted the museum's publications, while the manager took many orders and distributed even more price lists.

These efforts have increased wholesale and mail orders, generating additional revenues. However, the majority of the shop's sales continue to come from museum visitors. For the first time this year the shop staff counted the number of customers to learn that over 30,000 had come between July 1990 and June 1991. The shop will continue to strive to meet the demands of its many loyal customers and to provide needed funding for the museum.

KOHLER ART LIBRARY

During the fiscal year 1988-89 the Kohler Art library purchased 1,494 titles and received 237 gift books to bring its collection to 104,593 volumes. Supplementing the printed collection is a collection of 15,677 microforms focusing on art historical archives and monuments. The library circulated 28,970 titles and, during a normal seventy-three hour week, answered 500 questions from 2,532 readers.

During the fiscal year 1989-90 the Kohler Art Library purchased 1,505 titles, received 147 gift books, and withdrew eighty titles, developing the collection to 106,166 titles. To the microform collec-

tion it added 305 microfilms and 2,314 microfiche. The library circulated 30,144 titles and, again during the same normal week, answered 239 questions from 1,706 readers.

Space is the critical factor in the development and operation of the Kohler Art Library. The collection grows, and shelf room must be found, to meet the teaching and research needs of the department of art history, the studio exploration needs of the department of art, and the collection work of the Elvehjem Museum as well as the expanding programs of the university—African-American art, Native American art, and Chinese art and archaeology, to mention but three. And in the space crunch, as book stacks go up, the reader space goes down.

Although conveniently housed in the Elvehjem Museum of Art, the Kohler Art Library's teaching and research operations are supported as part of the General Library System. Friends of the Kohler

Art Library, however, make possible its special collections, particularly its respected artists' book collection, which has grown rapidly in recent years, reflecting teaching directions and national interest in the book object, and items from it are often on loan to other libraries and university galleries. Sadly, the most notable addition, a much lent and photographed work of the New York artist Timothy Ely has come as a memorial to Vincent F. Kubly, a 1969 doctoral graduate of this Department of Art history.

The Kohler Art Library is open seventy-three hours a week to the public for reference and research, and materials may be checked out with valid identification. The books are available for the public to browse and to identify the works in personal collections.

Russell Panczenko

July 1, 1988–June 30, 1989

The Elvehjem Museum Council serves in an advisory capacity to provide support to the museum and the staff of the museum. At council meetings, which are held twice a year, council members are advised of staffing, financial, and other matters related to the operation of the museum as well as matters related to the collection and special museum exhibitions so that the council can fulfill its advisory role.

During this year the council's attention was focused on several exciting special exhibitions including the very successful *Frank Lloyd Wright in Madison* exhibition which attracted record numbers of people into the museum. The council gave special attention to the fact that the museum would be closed for renovations for a one-year period, and there were considerations of the side effects of the closure. Would, for example, the closure slow the forward momentum of the museum? What actions could be taken to keep the museum in the public eye during the closure? There were also discussions of the fall 1990 reopening plans and the celebration of the museum's twentieth anniversary.

A very successful 1989 Awards Dinner was hosted by the council in the spring. This was our second such event, and its success reinforced council members' beliefs that we should do this regularly to acknowledge individuals and organizations that have been especially supportive of the museum. Recognizing that one of the principal functions of the council is to encourage financial support for the museum, the council attention has also been on plans for the University Foundation's capital fund drive.

My three-year term as chairman of the council expired in the spring of 1990, and Fred Reichelt became the new chairman. I am sure that Fred will have a very successful term as chairman of this group of people who are bound together in their desire to support the Elvehjem Museum. I know that he will find the position as personally rewarding as I have.

Thomas E. Terry
Chairman, 1987–1990

July 1, 1989–June 30, 1990

The Elvehjem Museum Council was established to satisfy three needs of the Elvehjem. The first, and by far the most important, is to reward those individuals who have provided support to the Elvehjem over its twenty-year history. The second purpose is to provide fund-raising to enable the Elvehjem to maintain the quality of its collection and exhibitions. The third purpose is to provide counsel to the museum staff. Twice a year the council is advised on such matters as museum staffing, finance, and upcoming exhibitions, as well as the general operation of the museum.

During the past year the council has focused on the renovation and improvements which have been made to the museum building. Rather than simply making the necessary repairs, Russell Panczenko and his staff used the closing of the museum as an opportunity to make changes in the exhibition space and decor necessitated by the last twenty years. In addition, much needed cataloging and documentation was done on the museum's collection as it was taken down and stored in a part of the building safe from the construction. I am happy to report that not only were the renovation results better than expected, but it was completed in time for our planned grand opening and concurrent twentieth- anniversary celebration.

The financial needs of a world-class museum such as the Elvehjem cannot be met through public funding alone; we must rely upon our endowments and contributions from all our friends who appreciate fine art and believe that the educational process is enhanced by having an attractive building to display it. The University Foundation announced its capital fund drive and will contact many of the readers of this *Bulletin* for contributions. Please help the Elvehjem meet the needs of our students and all of us who appreciate good art. Having just begun my first year as chairman of the council, I want to thank Thomas Terry, chairman from 1987 to 1990, for the leadership which he provided in bringing the council to its current level of enthusiasm and support. I pledge to do everything in my power to continue that enthusiasm and support as we begin the decade of the 1990s.

Fred H. Reichelt
Chairman, 1990–

July 1, 1990 - June 30, 1991

Those who attended the reopening celebration will agree that it was one of the finest of its kind in the history of the university. The first tour of the renovated museum was given to the members of the university's Bascom Hill Society, which was very appropriate since members of that society provide so many contributions necessary to make improvements in the university and the museum. Following the Friday night event for the Bascom Hill Society, the museum was officially reopened and the general public celebrated the twentieth-anniversary on Saturday evening. A crowd of

more than 2,000 was addressed by Chancellor Donna Shalala, Dean Don Crawford, and Director Russell Panczenko, who all pledged their support to keep the museum one of the premier university art museums in the world.

We have planned for fall our 1991 awards dinner, a biennial event hosted by the council to acknowledge the individuals and organizations that have been especially supportive of the museum.

Fred H. Reichelt



Council members have the first glimpse of the newly installed galleries before the museum reopening.

COUNCIL

Ex Officio Members 1988-89

Bernard Cohen, Acting Vice Chancellor for Academic Affairs

E. David Cronon, Dean, College of Letters and Sciences

Russell Panczenko, Director, Elvehjem Museum of Art

Robert B. Rennebohm, President, UW Foundation to Fall 1988

Andrew A. Wilcox, President, UW Foundation, October 1988

Ex Officio Members 1989-90 and 1990-91

David Ward, Vice Chancellor for Academic Affairs

Donald W. Crawford, Dean, College of Letters and Science

Russell Panczenko, Director, Elvehjem Museum of Art

Andrew A. Wilcox, President, UW Foundation

Fixed-term Appointments

Elizabeth Pringle, Elvehjem Museum of Art League President

Barbara Klokner, Elvehjem Docent

Members-at-Large

Ineva Baldwin

Joyce Bartell, Secretary

Anne Bolz

James Carley

Jane Coleman

Elaine Davis

Marshall Erdman

Marvin Fishman

Walter Frautschi

Newman T. Halvorson

Edith Jones

Barbara Kaerwer

Jean McKenzie

Mrs. Frederick Miller

Fred Reichelt

Bryan Reid

Donald P. Ryan

Roth Schleck

Mary Anne Shaw

Fannie Taylor

Thomas Terry, Chairman

Jane Werner Watson

Susan Weston

Madison Campus Faculty and Student Members

Prof. Frank Horlbeck, Department of Art History

Prof. Robert Krainer, School of Business

Prof. N. Wayne Taylor, Department of Art



The Elvehjem Museum Council met in April 1989 to discuss the museum closing for renovations and its implications: (l-r) Frank Horlbeck, Jane Coleman, Bernard Cohen, Marvin Fishman, Russell Panczenko, Tom Terry, Fred Reichelt, Jean McKenzie, Elaine Davis, Wayne Taylor, Joyce Bartell.

Annual Report

July 1, 1988
to
June 30, 1989

ART ACCESSIONS COMMITTEE

Russell Panczenko, Chairman
Barbara Buenger, Department of Art History
Frank Horlbeck, Department of Art History
Patricia Mansfield, Department of Environment,
Textiles, and Design
N. Wayne Taylor, Department of Art

Purchases

PAINTINGS

Cumming, Robert (American, b. 1943)
Small Constellation I, 1987
Oil on canvas, 183.6×295.8 cm.
Elvehjem Museum of Art General Endowment
Fund purchase, 1989.4

DRAWINGS AND WATERCOLORS

Schumann, Sarah (German)
Des Jüdische Friedhof in Potsdam II, 1987
Collage, 55.8×74.9 cm.
Eugenie M. Bolz Endowment Fund purchase,
1989.21

Schumann, Sarah (German)
Untitled, 1988
Drawing/watercolor on paper, 34.4×53.4 cm.
Eugenie M. Bolz Endowment Fund purchase,
1989.22

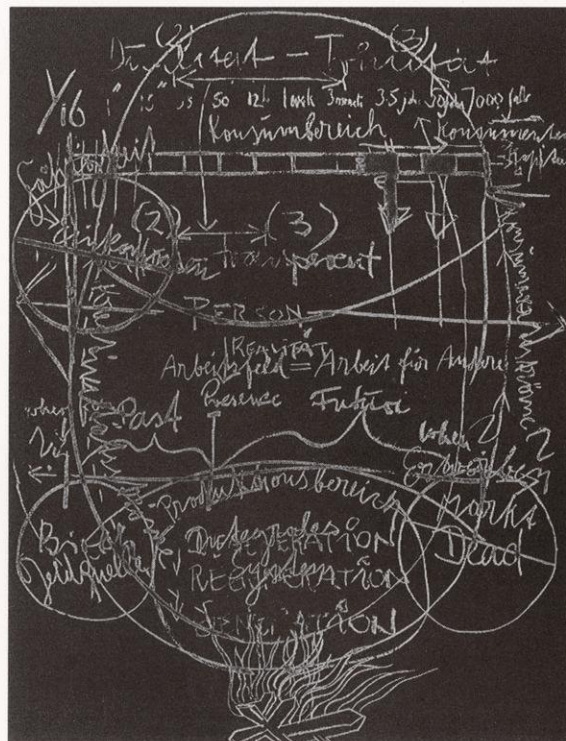
Schumann, Sarah (German)
Potsdam, 1988
Collage, 70.5×100 cm.
Eugenie M. Bolz Endowment Fund purchase,
1989.23

PRINTS

Aldegrevier, Heinrich (German, 1502–1555)
Ornament with Vase and Mask, 1552
Engraving, 14.7×5.4 cm.
Frank J. Sensenbrenner Endowment Fund
purchase, 1989.24

Andrews, Sybil (British, b. 1898)
Haysel, ca. 1920–30
Color linocut, 24.3×28.8 cm.
Bertha Ardt Plaenert Endowment Fund purchase,
1988.61

Anonymous, after Bloemart (Dutch, 1564–1651)
Bacchus, Venus, and Ceres, late 16th century
Engraving, 22.3×20.2 cm.
Earl O. Vits Endowment Fund purchase, 1988.65



Joseph Beuys (German, 1921–1986)
L'Arte e una zanara, 1981
John S. Lord Endowment Fund purchase

Beuys, Joseph (German, 1921–1986)
L'Arte e una zanara, 1981
 Four photo-etchings, varying dimensions
 John S. Lord Endowment Fund purchase,
 1989.16.1–4

Bracquemond, Felix (French, 1833–1914)
Le Haut d'un Battant de Porte, 1865
 Etching, 27.7×38.0 cm.
 Bertha Ardt Plaenert Endowment Fund purchase,
 1988.63

Colescott, Warrington (American, b. 1921)
Laps, 1987
 Etching, 38.25×53.55 cm.
 Harry and Margaret P. Glicksman Fund purchase,
 1989.40

Cucchi, Enzo (Italian, b. 1950)
Sparire
 Etching, 78.0×299.5 cm.
 Cyril W. Nave Endowment Fund purchase,
 1988.64

Cumming, Robert (American, b. 1943)
Adirondack Chair, 1988
 Monotype, 70.0×58.5 cm.
 Elvehjem Museum of Art General Endowment
 Fund purchase, 1988.69

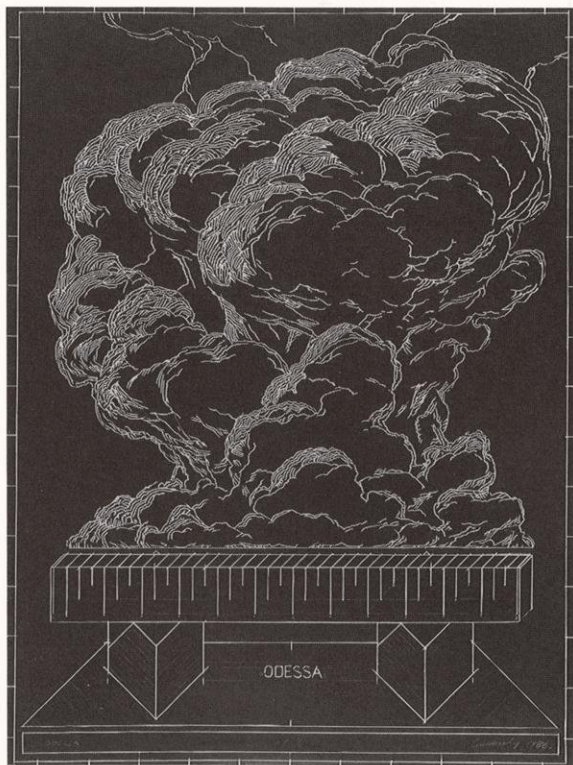


Warrington Colescott (American, b. 1921)
Laps, 1987
 Harry and Margaret P. Glicksman Fund purchase

Cumming, Robert (American, b. 1943)
Odessa, 1988
 Woodcut, 118.0×87.6 cm.
 Elvehjem Museum of Art General Endowment
 Fund purchase, 1989.34

Delacroix, Eugène (French, 1798–1863)
Un Forgeron, 1833
 Aquatint, 16.0×9.5 cm.
 Bertha Ardt Plaenert Endowment Fund purchase,
 1988.62

Dietrich, Christian Wilhelm Ernst (1712–1774)
Die Bankelsanger, 1740
 Engraving, 26.0×18.5 cm.
 Earl O. Vits Endowment Fund purchase, 1989.26



Robert Cumming (American, b. 1943)
Odessa, 1988
 Elvehjem Museum of Art General Endowment
 Fund purchase



Luis Jimenez (American, b. 1940)
Southwest Pieta
 Elvehjem Museum of Art General Endowment
 Fund purchase

Gloeckler, Raymond (American, b. 1928)
Son of Man, 1989
 Woodcut, 138.4×91.3 cm.
 Malcolm K. Whyte Endowment Fund purchase,
 1989.36

Jimenez, Luis (American, b. 1940)
Southwest Pieta
 Lithograph, 76.3×113.8 cm.
 Elvehjem Museum of Art General Endowment
 Fund purchase, 1989.39

Kobayashi, Kiyoko (Japanese, b. 1950)
Immovable Moment, 1987
 Color lithograph, 47.0×67.0 cm.
 John H. Van Vleck Endowment Fund purchase,
 1988.74

Kuper, Yuri (British, b. Russia, 1940)
Boîte de conserve et pinceau, 1985
 Etching, soft ground etching, and aquatint,
 50.9×50.9 cm.
 Frank J. Sensenbrenner and Elvehjem Museum of
 Art General Endowment Funds purchase,
 1988.68

Kuroda, Shigohi (Japanese, 1953)
Flash Splash
 Color etching, 29.3×49.2 cm.
 John H. Van Vleck Endowment Fund purchase,
 1988.75

Kuroda, Shigohi (Japanese, 1953)
Winter Wind
 Color etching, 29.3×49.2 cm.
 John H. Van Vleck Endowment Fund purchase,
 1988.76

Matsumura, Sei'ichi (Japanese, b. 1958)
Global Town
 Color lithograph, 82.9×56.8 cm.
 John H. Van Vleck Endowment Fund purchase,
 1988.77

McPherson, Craig (American, b. 1948)
Rear Window, 1984
 Mezzotint, 24.2×17.1 cm.
 Ruth C. Wallerstein Endowment Fund purchase,
 1989.28

Meeker, Dean (American, b. 1920)
Butterfly Girl, 1988
 Serigraph, 66.4×45.7 cm.
 Edward Farber Acquisition of Art Works Fund
 purchase, 1989.38

Muller, Jan Harmensz (1571–1628)
The Combat between Odysseus and Iris, 1589
 Engraving, 42.5×32.8 cm.
 Earl O. Vits Endowment Fund purchase, 1988.66

Nind, Sarah (Canadian)
Repeatable Image, 1986
 Serigraph, 75.9×105.7 cm.
 Elvehjem Museum of Art General Endowment
 Fund purchase, 1988.17

Sicilia, Jose Maria (Spanish, b. 1954)
Fleur rouge VIII, 1988
 Chine Colle, 113.6×61.8 cm.
 Malcolm K. Whyte Endowment Fund purchase,
 1988.67

Sonoyama, Harumi (Japanese, b. 1950)
d' Encres—K, 1985
Color lithograph, 78.4×54.9 cm.
John H. Van Vleck Endowment Fund purchase,
1988.78

Taylor, Wayne (American, b. 1931)
Odilon, 1988
Watercolor monoprint, 60.9×40.0 cm.
Earl O. Vits Endowment Fund purchase, 1988.72

Taylor, Wayne (American, b. 1931)
Coxcomb 2, 1986
Monoprint with watercolor by hand,
76.5×57.6 cm.
Earl O. Vits Endowment Fund purchase, 1988.73

Titus-Carmel, Gerard (French, b. 1942)
The Pocket-size Tlingit Coffin I, 1975
Drypoint and aquatint, 55.7×60.7 cm.
Elvehjem Museum of Art General Endowment
Fund purchase, 1989.18

Vaillant, Wallerant (Dutch, 1623–1677)
Boy Seated Drawing in a Studio, ca. 1670
Mezzotint, 27.3×21.4 cm.
Harry and Margaret P. Glicksman Endowment
Fund purchase, 1989.27

Velde, Jan I. van de (1593–1641)
The Dance of the Mardi Gras, 1635
Etching, after Pieter Molijn, 20.3×17.0 cm.
Elvehjem Museum of Art General Endowment
Fund purchase, 1989.17

Weege, William (American, b. 1935)
*By The Time His Boat Was Paid For the Water Was
Gone*, 1989
Relief, 81.7×155.2 cm.
Elvehjem Museum of Art General Endowment
Fund purchase, 1989.33

Yagami, Kazutoshi (Japanese, b. 1942)
Works 44-E, 1987
Serigraph, 102.9×73.0 cm.
John H. Van Vleck Endowment Fund purchase,
1988.79



African, attributed to the Luba Shaba and
Shankadi tribes, pre-1920s
J. David and Laura Siefried Horsfall Endowment
Fund purchase

Zanetti, Antonio Maria (Italian, 1680–1757)
*The Interior of a Temple with Pagans Worshipping a
Statue of Jupiter*, (after Parmagianino), 1724
Chiaroscuro from four blocks, 27.6×33.2 cm.
Earl O. Vits Endowment Fund purchase, 1989.25

SCULPTURE

African, attributed to the Luba Shaba and
Shankadi tribes, pre-1920s
Wood carving, varying dimensions
J. David and Laura Siefried Horsfall Endowment
Fund purchase, 1988.43–51



African, attributed to the Luba Shaba and
Shankadi tribes, pre-1920s
J. David and Laura Siefried Horsfall Endowment
Fund purchase



Mughal style (Indian)
A Hunter Trapping Deer, late 17th century
Gift of Mrs. Earnest C. Watson

Gifts

PAINTINGS

De Clerck, Hendrick, (Belgian, ca. 1570–1629)
Vision of St. Hubert, late 16th, early 17th century
Oil on canvas, 53.5×68.5 cm.
Gift from the Estate of Dorothy Koltes, 1988.54

Indian Miniatures:

Mughal style (Indian)
A Hunter Trapping Deer, late 17th century
Gouache and gold on paper, 17.5×17.2 cm.
Gift of Mrs. Earnest C. Watson, 1989.5

Deccani style, (Indian)
The Emperor Aurangzeb and a Nobleman, early
18th century
Gouache and gold on paper, 14.9×10.8 cm.
Gift of Mrs. Earnest C. Watson, 1989.6

Deccani style, (Indian)
Lady in an Open Landscape, late 18th century
Gouache and gold on paper, 17.8×12.7 cm.
Gift of Mrs. Earnest C. Watson, 1989.7

Mewar style, (Indian)
Krishna Embracing Radha by the Riverside, early
18th century
Gouache and gold on paper, 9.3×7.9 cm.
Gift of Mrs. Earnest C. Watson, 1989.8

Mewar style, (Indian)
*A Lady Shoots a Tiger While Embraced by Her
Beloved*, mid-18th century
Gouache and gold on paper, 20.3×14.9 cm.
Gift of Mrs. Earnest C. Watson, 1989.9

Bundiar Kotah, (Indian)
Three folios from an illustrated manuscript of
the *Bhagavad-Gita*
2nd quarter of 18th century
Gouache and gold on paper, 23.2×14.0 cm.
Gift of Mrs. Earnest C. Watson, 1989.10

Probably Marwar style, (Indian)
A King and Courtier Conversing with Holy Men,
ca. 1650–1675
Gouache and gold on paper, 10.8×12.1 cm.
Gift of Mrs. Earnest C. Watson, 1989.11

Marwar style, (Indian)
Ragini Gaudamalhar, late 18th century
Gouache and gold on paper, 10.3×10.1 cm.
Gift of Mrs. Earnest C. Watson, 1989.12

Kishangarh style (Indian)
Portrait of a Prince, mid-19th century
Gouache and gold on paper, 12.7×9.5 cm.
Gift of Mrs. Earnest C. Watson, 1989.13

Jaipur style, (Indian)
The mouth of Sravana: illustration to the
Kavipriya of Kesavadasa, ca. 1786
Gouache and gold on paper, 22.2×15.2 cm.
Gift of Mrs. Earnest C. Watson, 1989.14

Rajasthani style, (Indian)
Ladies with a Bird Cage, early 19th century
Gouache and gold on paper, 9.8×11.4 cm.
Gift of Mrs. Earnest C. Watson, 1989.15

DRAWINGS AND WATERCOLORS

Unknown Artist
Unidentified Portrait of a Man, 1915
Red and black chalk drawing, 29.5×21.9 cm.
Gift from Lunt-Fontanne Collection, State
Historical Society of Wisconsin, 1989.19

Chase, William Merritt (English, 1849–1916)
Untitled Drawing from a Sketchbook, 1872–78
Graphite, 18.5×26.6 cm.
Gift of D. Frederick Baker, 1988.60

PRINTS

Alechinsky, Pierre (Belgian, b. 1927)
Snake-Fish, 1977
Color lithograph, 28.6×19.0 cm.
Gift of Andrew and Sonja Weiner, 1989.20



Rajasthani style, (Indian)
Ladies with a Bird Cage, early 19th century
Gift of Mrs. Earnest C. Watson

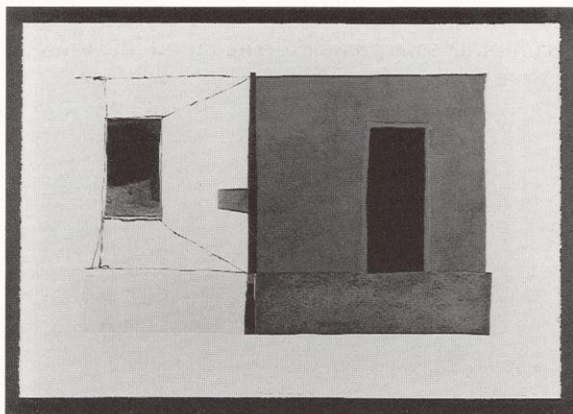
Benglis, Lynda (American, b. 1941)
Oscar Skilo, 1988
Relief print, 97.8×62.2 cm.
Transfer from Tandem Press, 1988.42

Bosman, Richard (American, b. 1944)
Whirlabout, 1989
Serigraph, 56.6×33.4 cm.
Transfer from Tandem Press, 1989.35

Bosman, Richard (American, b. 1944)
Aground, 1989
Serigraph, 73.5×52 cm.
Gift of Madison Print Club, 1989.37

Brunovsky, Albin (Czech, b. 1935)
Il Fascino della morte, 1988
Etching, 19.3×13.5 cm.
Gift of the artist, 1988.56

Brunovsky, Albin (Czech, b. 1935)
But What Is That Compared to Such a Thirst, 1988
Etching, 21.5×15.6 cm.
Gift of the artist, 1988.57



Richardson, Sam (American, b. 1934)
Through the Greened Into, 1988
Transfer from Tandem Press

Brunovsky, Albin (Czech, b. 1935)
Once Upon a Time We Used to Fly All at Zahorie, 1988
Etching, 23.6×14.5 cm.
Gift of the artist, 1988.58

Brunovsky, Albin (Czech, b. 1935)
LP Boat, 1987
Etching, 12.2×10.0 cm.
Transfer from artist, 1988.59

Ferrer, Rafael (Puerto Rican, b. 1933)
Autoretrato, 1988
Woodcut, 23.2×17.7 cm.
Transfer from Tandem Press, 1988.70

Ferrer, Rafael (Puerto Rican, b. 1933)
Amanecer Sobre el Cabo, 1988
Woodcut, 27×41.3 cm.
Transfer from Tandem Press, 1989.2

Ferrer, Rafael (Puerto Rican, b. 1933)
Oriente Tropical, 1988
Woodcut, 61.0×30.5 cm.
Transfer from Tandem Press, 1989.3

Janz, Robert (Irish, b. 1932)
Passover Rose (five states), 1988
Lithograph, 90.0×62.5 cm.
Transfer from Tandem Press, 1988.41a-e

Portnow, Marjory (American, b. 1942)
Little Verona, Wisconsin, 1988
Serigraph, 15.3×40.7 cm.
Transfer from Tandem Press, 1989.29

Richardson, Sam (American, b. 1934)
Through the Greened Into, 1988
Relief print with chine colle and collage,
44.5×69.5 cm.
Transfer from Tandem Press, 1989.1

Shields, Alan (American, b. 1944)
Sylvia from *Dragonfly Chips* series, 1988
Relief print, 61.6×62.9 cm.
Transfer from Tandem Press, 1989.30

Shields, Alan (American, b. 1944)
Edna from *Dragonfly Chips* series, 1988
Relief print, 60.7×61.9 cm.
Transfer from Tandem Press, 1989.31

Shields, Alan (American, b. 1944)
Marcus from *Dragonfly Chips* series, 1988
Relief print, 61.3×61.3 cm.
Transfer from Tandem Press, 1989.32

Weege, William (American, b. 1935)
The Great Escape, 1988
Mixed media collage, 50.5×62.3 cm.
Gift of the Wisconsin Foundation For the Arts
(1988 Governor's Award in Support of the
Arts), 1988.55

September 2–November 6, 1988

Frank Lloyd Wright in Madison: Eight Decades of Artistic and Social Interaction

In this extensive exhibition, a culmination of a decade of research by curator Mary Jane Hamilton, the Elvehjem revealed the deep influence Frank Lloyd Wright had on the architectural and social fabric of Madison. Wright produced thirty-two designs for buildings in and around Madison, and the exhibition traced Wright's changing style in designs ranging from his 1893 Lake Mendota Boat-house, through designs from the early years of Taliesin and up to his late, modular style represented by the Unitarian Meeting House, and culminating with the various incarnations of the Monona Terrace projects which stretched from 1938 up to 1959.

In smaller didactic exhibits, the Elvehjem presented alternative ways of understanding Frank

Lloyd Wright's work: through raised-line drawings and computer interpretation. The raised-line drawings were produced by Volunteer Brailleists, Inc., who translated drawings of three Wright buildings into tactile floor plans accompanied by explanatory text in large-print, braille, and audio-cassette format. The computer interpretation of Wright's designs demonstrated a method of analysis using a computer system to model several buildings in the exhibition.

September 2–November 6, 1988

The House Beautiful: Frank Lloyd Wright for Everyone

At the same time the museum also presented an exhibition that examined the means by which Wright promulgated his vision of design to the public at large. Curated by Virginia Boyd, professor in the UW–Madison Department of Environ-



The gallery was designed in Wright's style for the exhibition *Frank Lloyd Wright and Madison: Eight Decades of Artistic and Social Interaction* from September 2 through November 6, 1988.



Guest curator Mary Jane Hamilton gives council members a tour of the Wright exhibition.

ment, Textiles, and Design, the exhibition examined how furniture, textiles, and decorative objects designed by Wright were placed into the mainstream through exhibitions, merchandising, and two special issues of *House Beautiful* which were devoted to his work.

November 19, 1988–January 8, 1989

P. H. Polk: Southern Photographer

Working as the official photographer at Tuskegee Institute, P. H. Polk was called upon to be formal witness to what the students and faculty were most proud of: campus luminaries like George Washington Carver and the rite of graduation. However, surrounded by the rural poverty of Macon County, Polk was sensitive to another side of the black experience: his photographs encom-

pass both these extremes and comprise a rich and moving document of American history.

November 26, 1988–January 15, 1989

Warrington Colescott: Forty Years of Printmaking

Spanning forty years of work by this nationally known Wisconsin artist, the prints in this exhibition combine mastery of the etching medium and mordant wit to comment on the history of art, America, and the foibles of mankind. The exhibition tracks Colescott's development into an artist who follows in the tradition of Hogarth, Goya, and Daumier in creating prints which combine sharp insight with playful reference. During its two-year tour, the exhibition was brought to museums in five states, a testament to the broad popularity of this fine artist.



P. H. Polk, official photographer of the Tuskegee Institute, captured the southern black experience in photographs.



Warrington Colescott speaks with curator Carlton Overland and guest at the preview reception for his forty-year retrospective.

January 2–March 12, 1989

Georgia O'Keeffe: Artist and Subject

These paintings by Georgia O'Keeffe, shown in combination with photographs of her taken by Alfred Stieglitz, forged a link between her suave presence and the elegant simplicity of form in her works. Whether before camera or canvas O'Keeffe's talent for evoking essence by means of a stylized element is revealed; her gesture and glance in the photographs, her line and color in the paintings are meaningful distillations of experience.

January 7–February 19, 1989

Ralph Eugene Meatyard

Ralph Eugene Meatyard was one of a group of photographers who in the fifties turned away from the tradition of using the camera as a tool of documentation. In an exhibition organized by the Visual Studies Workshop, Ralph Eugene Meatyard's photographs, though presented by the artist in



The Paintings of Paul Pletka focused on North American Indians, revealing both the painter's long research into these cultures and his powerful imagination.

documentarylike series, explore a subjective world of feeling and nuance, using the camera to suggest and imply rather than reveal.

January 14–February 26, 1989

Teiko Shiotani: Photography 1922–1982

The photography of Teiko Shiotani is almost diary-like, consisting entirely of views in and around his home in a small Japanese fishing village. Drawing on the traditions of Japanese art, Shiotani used the simplest of photographic equipment to capture images of the commonplace suffused with a dreamy beauty. The exhibition by this dedicated, amateur photographer was organized by The Center for Contemporary Arts of Santa Fe.

January 21–March 12, 1989

The Paintings of Paul Pletka

Drawn from several private collections, the paintings in this exhibition focus on the culture of the American Indian and reveal Pletka's long research

into these North American cultures, as well as his powerful imagination. Combining precisely rendered images of actual objects of material culture and traditional ceremonial imagery with intense countenances, Pletka creates figures which suggest some of the tragedy of the American Indian experience but rebuke pity.

March 4–April 16, 1989

Imagery of Dissent: Protest Art from the 1930s and 1960s

Following the thread of dissent that connects these two disparate periods in American History, the curator, Mary Lee Muller analyzes the differences in issues and ideas behind the graphic images of the 1930s and the 1960s. Bringing together material drawn from the collections of the Wisconsin State Historical Museum and the Rare Books Room of the UW–Madison Memorial Library, the exhibition brought a new perspective to these turbulent times by placing the recent history of our country into a context of a more distant period.



Guest curator Mary Lee Muller gives a tour of *The Imagery of Dissent: Protest Art of the 1930s and 1960s*.

March 4–April 30, 1989

Waveforms: Video/Japan

The Mayer Gallery was transformed into a video screening room to provide a showcase for the works of Japanese video artists. The works included a tour of tidy Tokyo alleys, images of Mt. Fuji which seemed to pour from the sky and fly in formations, and electronically animated dancing crabs. All used the new medium of video to reinterpret Japanese scenes and themes.

March 25–May 7, 1989

Contemporary Chinese Painting

Sixty works by fifteen contemporary Chinese artists present a cross-section of the nation's art in an exhibition offered by the Ministry of Culture of the People's Republic of China. The paintings use the traditional technique of painting with ink on paper with gestural strokes and were often drawn from traditional sources of inspiration: the natural forms of landscape, plant, and animal life. However, these well-established themes and styles in Chinese art were synthesized with modern sensibility to produce monumental paintings of great beauty and grandeur. As such, they may exemplify a side of China which is trying to assimilate both ancient Chinese and contemporary western culture into a viable mix.

May 13–July 9, 1989

Prints by Richard Bosman: 1978–1988

Richard Bosman creates scenes that invite the viewer to weave a narrative around them. Worked in broad, energetic strokes, the earlier prints in this exhibition convey the agitation of the scenes he chooses to render, while later works join style and subject with a more subtle nuance. Brought together and toured by the Elvehjem, these prints explore the relationship between the style and subject of works of art and the audience's reaction to them. The exhibition toured to five other sites across the country.

May 27–August 13, 1989

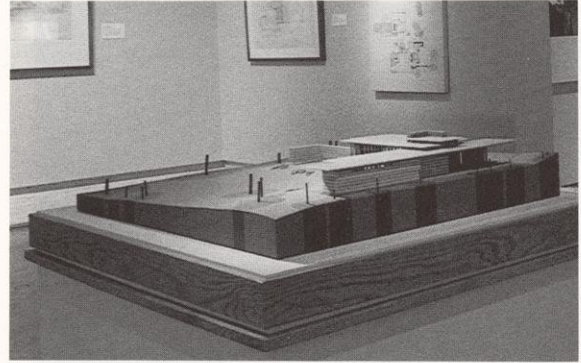
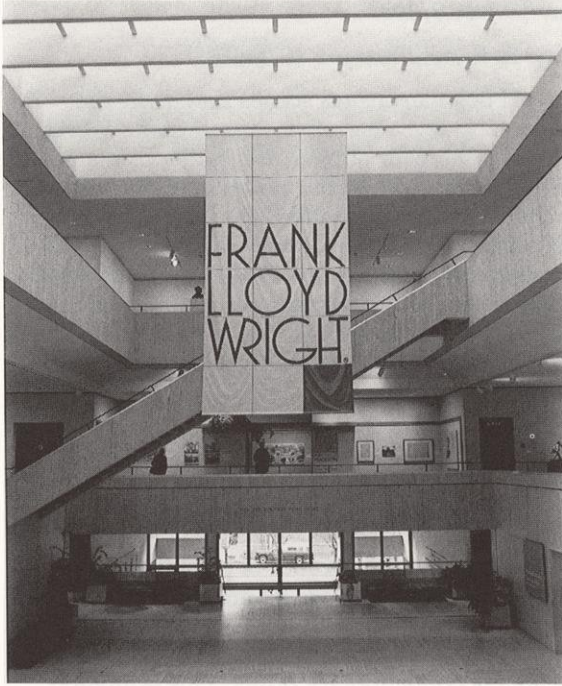
Contemporary Prints from the Permanent Collection

Recognizing the significance of printmaking in the last decade and in view of its proximity to a major printmaking department, the Elvehjem has focused a considerable portion of its collecting on the area of contemporary prints. This exhibition provided the opportunity to bring before the public the wide range of the Elvehjem's holdings in this important area of art. Created by artists in Europe and Japan as well as the United States and Canada, these beautiful prints form a culturally diverse and intellectually challenging segment of the collection.

May 6–July 16, 1989

Visage of Nepal: Photographs by Kevin Bubriski

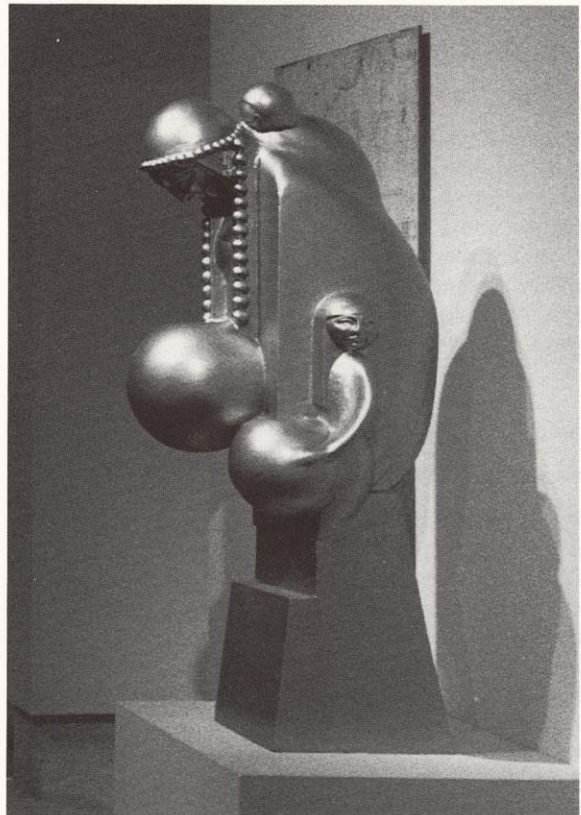
In order to take these portraits of the people of Nepal, Kevin Bubriski allowed each person to choose how he or she would like to be seen. The results are photographs in which the subjects confront the viewer directly, without the pretense of the candid shot: a collaboration between photographer and subject.



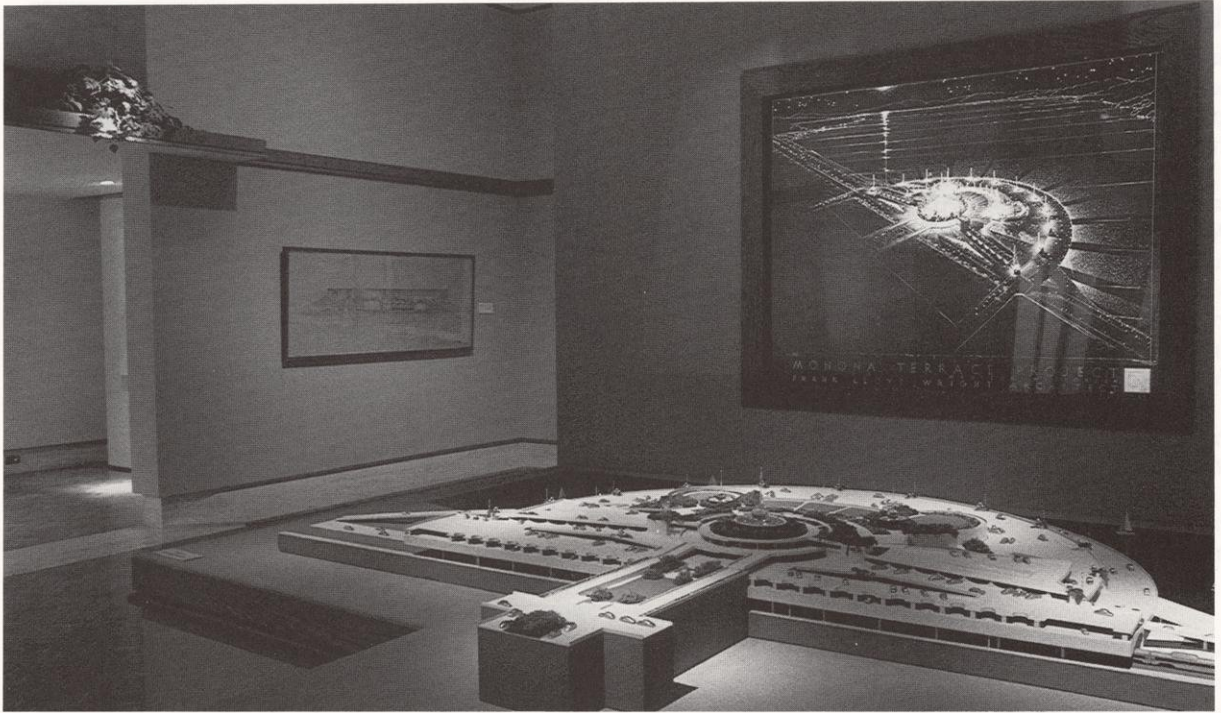
The scale-model of Jacobs House I was constructed for the Wright exhibition by Bruce Severson.



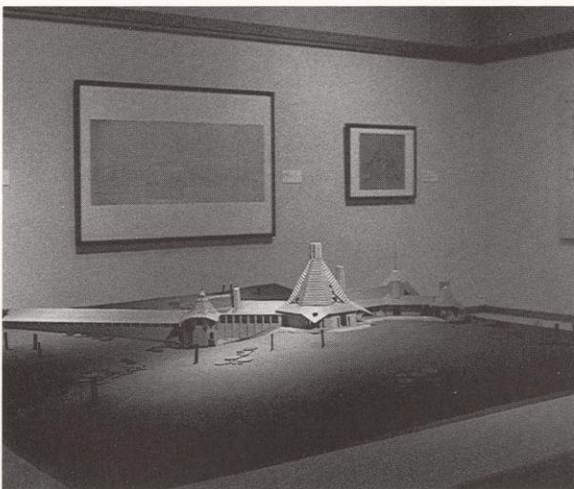
Bruce Severson constructed a model of Wright's Mendota Boathouse.



The terra cotta Nakoma figure with a metallic glaze was produced nearly fifty years after the original models.



The full-scale model of Monona Terrace shows the entire range of facilities included in Wright's January, 1955 Monona Terrace scheme. (© 1988 FLWright Fdn.)



Bruce Severson fabricated the scale model of the Nakoma Country Club for the Wright exhibition.



Docent Rona Malofsky gives a tour of *Frank Lloyd Wright and Madison* to students, who inspect the scale-model of the Sundt House, built by Bruce Severson.

PUBLICATIONS

Warrington Colescott: Forty Years of Printmaking, essays by Richard Cox and Carlton Overland. 80 pp., 76 black-and-white photographs, 24 color photographs.

Imagery of Dissent: Protest Art from the 1930s and 1960s, essay by Mary Lee Muller. 56 pp., 85 black-and-white illustrations.

Prints by Richard Bosman: 1978-1988, essay by Andrew Stevens. 80 pp., 66 black-and-white prints and 8 color prints.

Frank Lloyd Wright and Madison: Eight Decades of Artistic and Social Interaction, gallery guide.

The House Beautiful: Frank Lloyd Wright for Everyone, gallery guide.

LOANS TO OTHER INSTITUTIONS

Wisconsin Academy of Sciences, Arts and Letters, Madison, Wisconsin
(*The Prints of Alfred Sessler from 1935 to 1963*)
September 1-29, 1988)

From the 6th to the 9th, 65.10.1

Till Birman Wood, 67.9.40

Untitled, 67.9.38

Sunday 3, 67.9.29

Bewigged Gentleman, 67.9.44

Morning Forum, 67.9.19

Play Boys, 67.9.2

4 Pears III, 67.9.32

Lemon Arrangement IIIA, 67.9.15

Tomah Rock, 67.9.17

Autumn Breeze, 67.9.58

Geggo's Medallion, 67.9.57

Larva, State 2, 65.12.1

Lady Clown, 67.9.34

Clown Major Domo, 67.9.28

Melba, 67.9.8

Sara (State 2), 67.9.13

Lady for Kahmen, 67.9.65

Old Man of the Woods, 67.9.55

Thorny Crown, 65.12.5



Jerome and Walter Frautschi accept the Council Honor Award to Webcrafters from Chancellor Donna E. Shalala and Council Chairman Tom Terry

Knight Transfigured, 67.9.61

Spring Again, 67.9.64

Lace and Bittersweet, 65.12.6

Trackman, 67.9.24

Cold War II, 67.9.46

Patrol, 67.9.40

University of Wisconsin-Parkside, Kenosha
(November 14-December 8, 1988)

Leo Steppat, *Man with a Sword*, 66.5.1

Wright Museum of Art, Beloit College, Beloit, Wisconsin (*Visionary Architecture*, January 23 -February 25, 1989)

Seven photographs of Monona Terrace

Sheehan Gallery, Walla Walla, Washington.
(*We the People: Satiric Graphic Art of the 1930s*, March 1-May 30, 1989)

Adolph Dehn, *Great God Pan*, 1982.49



Chancellor Shalala addresses invited guests at the Council Awards Dinner

LECTURES

Katherine Jacobs, Client, Jacobs Houses I and II
 "Frank Lloyd Wright Architecture: To Build and to Live in"

Thursday, September 8, 1988

Kathryn A. Smith, Lecturer in Architectural History, Southern California Institute of Architecture and Chairman, R. M. Schindler Centennial Committee

"Wright's Revolution in Modern Art: Breaking the Square, the Triangle, and the Circle"
 Sunday, September 11, 1988

E. Thomas Casey, Director of Education, Frank Lloyd Wright School of Architecture
 "Monona Terrace: A View from Taliesin"
 Thursday, September 15, 1988

Clifford E. Clark, Jr., Professor of History, Carleton College
 "Frank Lloyd Wright's Vision for the Middle Class House"
 Sunday, September 18, 1988



(L-R) Russell Panczenko, Patricia Fuller, Mary Beebe, Jennifer Dowley, Cesar Trasobares, and David Furchgott addressed the public sculpture symposium: "Exposed to the Elements: Outdoor Sculpture Today."

James M. Dennis, Professor of Art History, University of Wisconsin-Madison, and Owner of Jacobs House I

"From the Ground Up—From the Roof Down: Restoring Jacobs House I"
 Thursday, September 22, 1988

Thomas M. Messer, Director Emeritus, Solomon R. Guggenheim Museum

"When a Museum is a Masterpiece: Wright's Guggenheim Museum, Past and Future"
 Sunday, September 25, 1988

Edgar Tafel, Architect and Apprentice of the Taliesin Fellowship, 1932-41

"The Frank Lloyd Wright I Knew"
 Friday, September 30, 1988

Kristine Ottesen Garrigan, Associate Professor of English, DePaul University

"A Nice Place to Visit: Surviving a Wright House"
 Sunday, October 16, 1988

Paul E. Sprague, Professor of Architectural History, University of Wisconsin-Milwaukee

"Dr. and Mrs. Jackson Built a House: Mrs. Jackson Got Her House—Dr. Jackson Got His Garage"
 Thursday, October 27, 1988

Narciso Menocal, Professor of Art History,
University of Wisconsin-Madison
"Taliesin, the Gilmore House, and the 'Flower in
the Crannied Wall' "
Thursday, November 3, 1988

Richard Cox, Professor of Art History, Louisiana
State University
"Warrington Colescott: Forty Years of
Printmaking"
Sunday, December 4, 1988

Warrington Colescott, Printmaker
"Warrington Colescott: Forty Years of
Printmaking"
Wednesday, December 7 and Sunday, December
11, 1988

Andrew Stevens, Curator of Prints and Drawings,
Elvehjem Museum of Art
"The Photographs of Teiko Shiotani"
Sunday, January 29, 1989

Mary Lee Muller, Guest Curator
"The Imagery of Dissent: Protest Art of the 1930s
and 1960s"
Sunday, March 12, 1989

John Hanhardt, Curator of Film and Video, Whitney
Museum of American Art
"Video Art: Expanded Forms"
Wednesday, March 29, 1989



Andrew Stevens, curator of prints, drawings, and
photographs, gives a gallery talk on the photographs of
Teiko Shiotani, January 29, 1989.

Tse-Tsung Chow, Professor of East Asian
Languages and Literature and History,
University of Wisconsin-Madison
"Traditional Chinese Painting and Calligraphy"
Sunday, April 9, 1989

Symposium: "Exposed to the Elements: Outdoor
Sculpture Today"

<i>Mary Beebe</i>	Director of the Stuart Collection, University of California, San Diego
<i>Jennifer Dowley</i>	Director of the Headlands Center for the Arts, Sausalito, California
<i>David Furchgott</i>	Executive Director of the International Sculpture Center, Washington, D.C.
<i>Patricia Fuller</i>	Independent Curator and Consultant, Greenville, North Carolina
<i>Cesar Trasobares</i>	Executive Director of Metro- Dade Art in Public Places, Miami, Florida, Wednesday, April 12, 1989

Norton Dodge, Professor Emeritus of Economics at
St. Mary's College in Maryland
"From Stalin to Gorbachov: The Struggle for
Artistic Freedom in the Soviet Union"
Monday, April 27, 1989

Richard Bosman, Artist
"Prints by Richard Bosman"
Sunday, May 14, 1989



John Hanhardt (center), curator of film and video,
Whitney Museum of American Art, answers questions
after his lecture on video art, March 29, 1989.

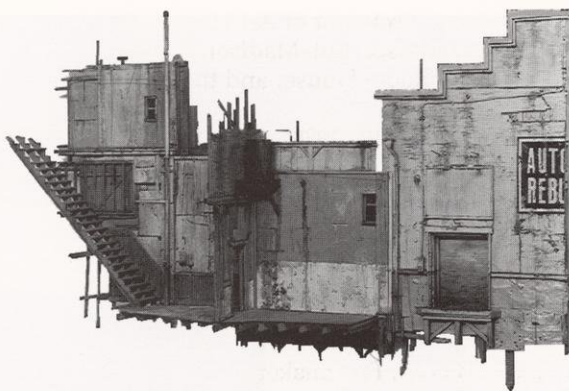


Artwork of the month for September, 1988
 Utagawa Hiroshige (Japanese, 1797–1858)
Hōrai Temple in the Steep Mountains of Mikawa Province
Pictures of Famous Places in the Sixty-odd Provinces,
 1853
 Gift of John H. Van Vleck

ARTWORKS OF THE MONTH

July

Albin Brunovsky (Czech, b. 1935) *Lady with a Hat II (The Mirror)*, 1981, etching, drypoint, and mezzotint, 39.7×29.6 cm. Elvehjem Museum of Art General Endowment Fund purchase, 1988.3.



Artwork of the month for December 1988
 Michael McMillen (American, b. 1946)
Pico Escondido, 1986
 Elvehjem Museum of Art General Endowment
 Fund purchase

August

Nicolaes Elias. Pickenoy (Dutch, ca. 1590–1665),
Portrait of a Gentleman, ca. 1650, oil on wood
 panel, 101.6×72.4 cm. Gift of Mr. and Mrs.
 Marc B. Rojzman, 62.1.3.

September

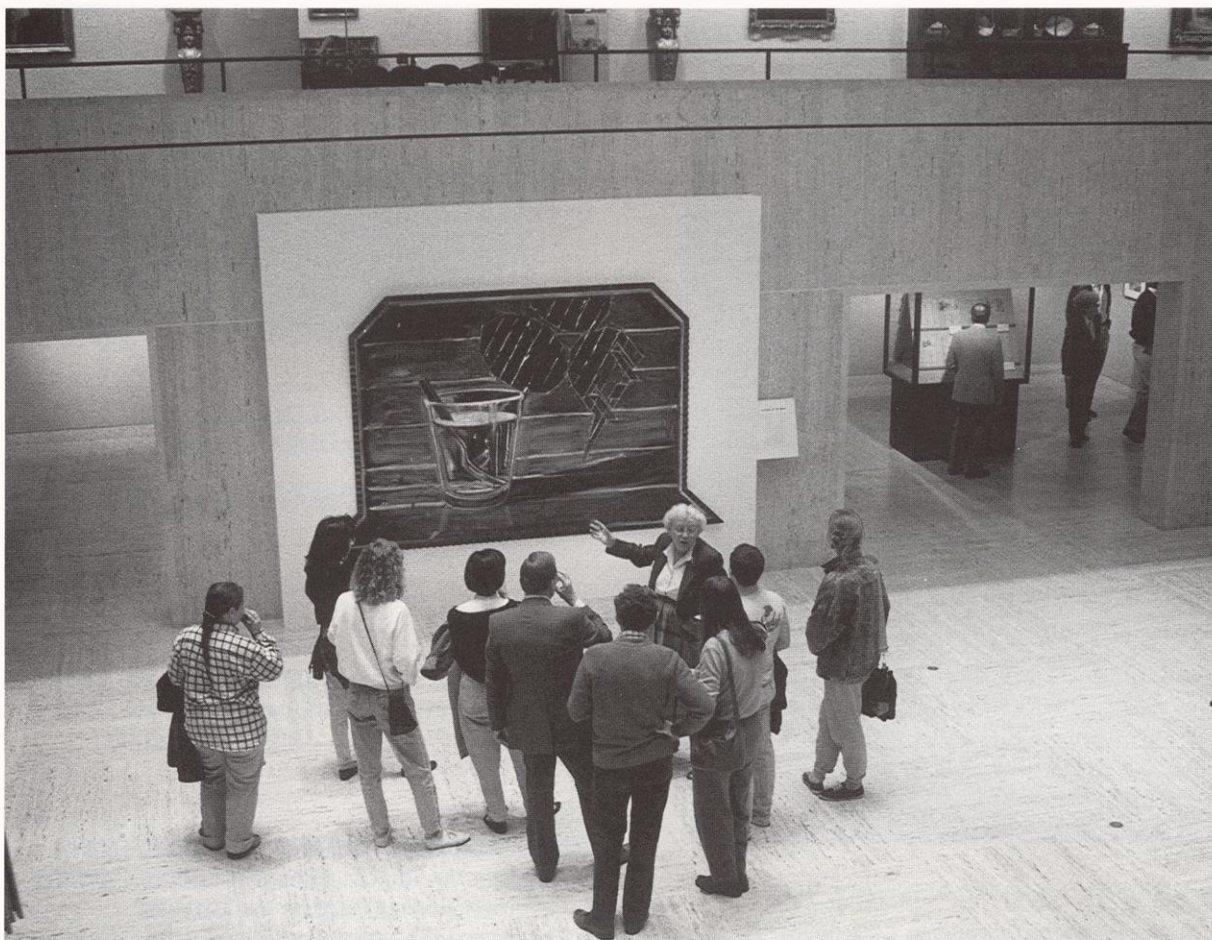
Utagawa Hiroshige (Japanese, 1797–1858) *Hōrai Temple in the Steep Mountains of Mikawa Province: Pictures of Famous Places in the Sixty-odd Provinces*, 1853, color woodblock print, 24.5×23.0 cm. Gift of John H. Van Vleck, 1980.1305.

October

Utagawa Hiroshige (Japanese, 1797–1858) *The Entrance Gate of Enoshima in Sagami Province: Thirty-six Years of Mt. Fuji*, 1858, color woodblock print, 33.8×22.1 cm. Gift of John H. Van Vleck, 1980.1424.

November

Eugene Delacroix, (French, 1798–1863), *Torso of a Man for the Barque of Dante*, 1821–22, oil on canvas, 64×79 cm. Lent anonymously.



Artwork of the Month for April 1989
 Rober Cumming (American, b. 1943)
Small Constellation I, 1987
 Elvehjem Museum of Art General Endowment
 Fund purchase

December
 Michael McMillen (American, b. 1946), *Pico Escondido*, mixed media construction,
 79.1×136.2 cm. Elvehjem Museum of Art
 General Endowment Fund purchase, 1988.31.

1989

January
 Jim Parker (American 1933–1985), *Dot Series: Phthalo Blue*, 1973, 183.6×183.6 cm. Gift of
 Lenore Parker, 1988.23.



Artwork of the month for February 1989
Hendrick De Clerck (Belgian, ca. 1570–1629)
Vision of St. Hubert, late 16th, early 17th century
Gift from the Estate of Dorothy Koltes

February

Attributed to Hendrick de Clerck (Belgian, ca. 1570–1629), *Vision of St. Hubert*, late 16th/early 17th century, oil on canvas, 53.5×68.5 cm. Bequest of Dorothy Koltes, 1988.54.

March

Robert Janz (Irish, b. 1932), *Passover Rose* (State V), 1988, lithograph, 90.0×62.5 cm. Gift of Tandem Press, 1988.41.

April

Robert Cumming (American, b. 1943), *Small Constellation I*, 1987, oil on canvas, 182.8×244.7 cm., Elvehjem Museum of Art Endowment Fund purchase, 1989.4.

May

African Sculptures: Luba-Hemba People (eastern Zaire), Ancestor figure and Two Carvaid Stools, pre 1930, carved wood, J. David and Laura Siefried Horsfall Endowment Fund purchase, 1988.43–51.



The Pro Arte Quartet played to a full audience in January 1989.

June

Adolph Schreyer (German, 1928–1899), *Wallachian Post Carrier*, ca. 1891, oil on canvas, 122.4×202.7 cm. Lent by Layton Art Collection, Milwaukee Art Museum, Gift of Washington Becker.

CONCERTS

September 11

Taliesin Fellowship Group

September 18

The Chicago Guitar Trio (John Hill, Paul Henry, and Keith Michaels)

September 25

Orpheus Vocal Ensemble

October 2

Victoria Drake, harp

October 9

David Cowley, cello, Oshkosh

October 16

Greive-Karp Trio, Madison

October 23

The Music Fix, Madison

October 30

Pro Arte Quartet, Madison

November 6

Martha Francis Blum, violin, and Frances Karp, piano, Madison

November 13

Lawrence University Brass Trio and Theodore Kehl, piano, Appleton

November 20

Dan Newman, tenor, and Don Patterson, piano, Eau Claire

November 27

Ruth Serrao, piano, and Rojerio Rossini, guitar, Milwaukee

December 4

Pro Arte Quartet, Madison

December 11

Wisconsin Brass Quintet, Madison

December 18

Pippa Borisy, piano, Madison

1989

January 9

Dolce Trio, Eau Claire

January 15

Sylvan Winds, Milwaukee

January 22

John Ranck, flute, and David Giebler, piano

January 29

Pro Arte Quartet, Madison

February 5

Oakwood Chamber Players, Madison



On October 23, 1988, the Music Fix, a Madison group, performed before a receptive audience.

February 12

UW-Stevens Point faculty with special Poulenc program

February 19

Wisconsin Brass Quintet, Madison

February 26

Pro Arte Quartet, Madison

March 5

Les Favorites, Eau Claire

March 12

Parry Karp, cello, and Howard Karp, piano, Madison

March 19

Nancy Rice Baker and Barbara Wimunc, pianos

April 2

Wausau Conservatory of Music Faculty

April 9

Whitewater Brass Quintet, Whitewater

April 16

Wisconsin Arts Quintet, Stevens Point

April 23

Pro Arte Quartet, Madison



On December 11, 1988, the Wisconsin Brass Quartet of UW-Madison gave a holiday concert.

April 30

Wingra Woodwind Quintet, Madison

May 7

Pro Arte Quartet, Madison

May 14

Conroy Fritz, piano, Waukesha

May 21

Paganini Trio, Milwaukee

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League members pose for annual photograph: (l-r) Henryka Schutta, Beverly Calhoun, Sarah Farwell, Elizabeth Pringle, Bea Lindberg, Susan Stanek, Julie Manchester, Betty Scott, Zora Dunn, Vicki Hallam, and Ellen Lewis.

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Expenditures and Financial Resources

July 1, 1988-June 30, 1989

Financial Resources										
Operating Expenditures	Expended	UW	L&S	UW Trusts	Revolving Self- Sustain	Donations	Endowments	Grants	Total	Percent of Total Cost
A. Salaries (fringes included)										
1. Museum Staff	\$350,642.00	\$52,666.00	\$257,286.00	\$0.00	\$36,147.00	\$0.00	\$0.00	\$4,543.00	\$350,642.00	
2. Museum Security	\$150,627.00	\$150,627.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$150,627.00	
3. Museum Student	\$90,092.00	\$0.00	\$47,442.00	\$0.00	\$8,261.00	\$16,630.00	\$8,894.00	\$8,865.00	\$90,092.00	
Subtotal Salaries:	\$591,361.00	\$203,293.00	\$304,728.00	\$0.00	\$44,408.00	\$16,630.00	\$8,894.00	\$13,408.00	\$591,361.00	45.36
B. General Operations	\$87,758.00	\$0.00	\$36,032.00	\$0.00	\$10,434.00	\$8,819.00	\$117.00	\$32,356.00	\$87,758.00	6.73
C. Maintenance of Permanent Collection										
1. Conservation	\$10,998.00	\$0.00	\$0.00	\$60.00	\$0.00	\$0.00	\$5,469.00	\$5,469.00	\$10,998.00	
2. Study and Display Expenses	\$11,207.00	\$0.00	\$2,496.00	\$0.00	\$54.00	\$4,031.00	\$2,992.00	\$1,634.00	\$11,207.00	
3. Insurance of Collection	\$22,000.00	\$22,000.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$22,000.00	
Subtotal Maint. Perm. Collection	\$44,205.00	\$22,000.00	\$2,496.00	\$60.00	\$54.00	\$4,031.00	\$8,461.00	\$7,103.00	\$44,205.00	3.39
D. Exhibitions	\$208,169.00	\$0.00	\$20,558.00	\$12,166.00	\$2,637.00	\$82,268.00	\$0.00	\$90,540.00	\$208,169.00	15.97
E. Museum Programs										
1. Education	\$16,302.00	\$0.00	\$2,865.00	\$0.00	\$2,822.00	\$8,373.00	\$0.00	\$2,242.00	\$16,302.00	
2. Membership and Outreach	\$12,417.00	\$0.00	\$1,266.00	\$0.00	\$228.00	\$10,923.00	\$0.00	\$0.00	\$12,417.00	
3. Concerts	\$12,732.00	\$0.00	\$42.00	\$0.00	\$268.00	\$12,422.00	\$0.00	\$0.00	\$12,732.00	
Subtotal Museum Programs:	\$41,451.00	\$0.00	\$4,173.00	\$0.00	\$3,318.00	\$31,718.00	\$0.00	\$2,242.00	\$41,451.00	3.18
F. Publications	\$13,608.00	\$0.00	\$232.00	\$279.00	\$0.00	\$12,906.00	\$0.00	\$191.00	\$13,608.00	1.04
G. Self-Sustaining Programs										
1. Museum Shop	\$100,927.00	\$0.00	\$0.00	\$0.00	\$100,927.00	\$0.00	\$0.00	\$0.00	\$100,927.00	
2. Membership Trips	\$3,310.00	\$0.00	\$0.00	\$0.00	\$3,310.00	\$0.00	\$0.00	\$0.00	\$3,310.00	
Subtotal Self-Sustaining Programs:	\$104,237.00	\$0.00	\$0.00	\$0.00	\$104,237.00	\$0.00	\$0.00	\$0.00	\$104,237.00	8.00
H. Bldg. Maint. (Physical Plant)	\$212,820.00	\$212,820.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$212,820.00	16.33
TOTAL OPERATING EXPENDITURES:	\$1,303,609.00	\$438,113.00	\$368,219.00	\$12,505.00	\$165,088.00	\$156,372.00	\$17,472.00	\$145,840.00	\$1,303,609.00	100.00
PERCENT OF FINANCIAL RESOURCES		33.61	28.25	0.96	12.66	12.00	1.34	11.19	100.00	

Financial Resources										
Capital Expenditures	Expended	UW	L&S	UW Trusts	Revolving Self- Sustain	Donations	Endowments	Grants	Total	Percent of Total Cost
Acquisitions of Works of Art	\$79,835.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$79,835.00	\$0.00	\$79,835.00	59.18
Building Renovations	\$36,806.00	\$0.00	\$21,716.00	\$2,495.00	\$0.00	\$8,748.00	\$0.00	\$3,847.00	\$36,806.00	27.28
Equipment/Machines/Software	\$18,259.00	\$0.00	\$17,647.00	\$0.00	\$0.00	\$612.00	\$0.00	\$0.00	\$18,259.00	13.54
TOTAL CAPITAL EXPENDITURES:	\$134,900.00	\$0.00	\$39,363.00	\$2,495.00	\$0.00	\$9,360.00	\$79,835.00	\$3,847.00	\$134,900.00	100.00
PERCENT OF FINANCIAL RESOURCES		0.00	29.18	1.85	0.00	6.94	59.18	2.85	100.00	
TOTAL OPERATING AND CAPITAL EXPENDITURES:	\$1,438,509.00	\$438,113.00	\$407,582.00	\$15,000.00	\$165,088.00	\$165,732.00	\$97,307.00	\$149,687.00	\$1,438,509.00	
PERCENT OF FINANCIAL RESOURCES		30.46	28.33	1.04	11.48	11.52	6.76	10.41	100.00	

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Robert R. Shaver, Jr.	Mr. and Mrs. Joseph Steuer	Dr. and Mrs. A. Paul	Gertrude K. Wilson
Grace D. Shaw	Carolyn Hurley Stevenson	Vastola, Jr.	Lindy Wilson
J. Thomas Shaw	Celia K. Stevenson	Mr. and Mrs. R. Worth	Hermine Wirthlin
John and Barbara Shaw	Don M. and Ellen S. Stichter	Vaughan	Lee Marie Wisel
Mr. and Mrs. Jeremy Shea	Barbara J. Stinson	Andreas W. Veigel	Shirley M. Wisner
Marjorie F. Shepherd	Dick J. Stith	Mary E. Verhage	Rob and Patty Wochinski
Amy Shocker	Anne L. Stoll	Alice M. Vincent	Mary M. Woelfel
Anne Short	N. J. Stolla	Richard P. Vogt and Marie	Marguerite P. Wojta
Dr. and Mrs. R. W.	Charlotte M. Stone	Des Marais	Mrs. H. M. Woldenberg
Shropshire	Mr. and Mrs. George B.	Richard E. Volbrecht	Barbara Wolfe
Mr. and Mrs. M. P. Siedband	Strother	Margaret J. Von Hake	Thomas Wolfe and Patricia
Margret S. Siedschlag	Kay Strutz	Miss Charlotte C. Voorhis	Powers
Jeannine D. Sievert	William and Donata Sugden	Marion J. Wagner	Mark E. Wollin
Carl and Elizabeth Silverman	Carol Sulkowski	Walter and Christine Wagner	Anne P. Wolman
Mrs. Anne Sims	John Dominic Sullivan	Mrs. Eberhard W. Wahl	Jane H. Wood
Carol Sinaiko	Millard and Barbara Susman	Gloria Waity	William A. Wood
Ida and Isadore Singer	Thomas Sutula and Family	Duard L. and Dorothea V.	David and Rosalind
Karen Skoldt	Ida Swarsensky	Walker	Woodward
Charles and Jean Sloan	Howard A. Sweet	Donald and Nancy Wallace	Dr. and Mrs. Clinton N.
Sara Ann Smaby	Mrs. Daniel W. Taft, Sr.	Evert Wallenfeldt	Woolsey
John and Laura L. Smail	Donald P. Taylor	William J. and Marianne	Mrs. Gordon Worley
Avis H. Smart	Richard Taylor	Wallman	Judith F. Worm
David D. Smith	Robert Taylor	Herbert C. Walsh	Eva Wright
Louise C. Smith	John and Anne Tedeschi	Sherida R. Wank	Lorie Wuttke
Mr. and Mrs. Roland Smith	Leah D. Temkin	David and Judith Ward	Brian Yandell and Kari Veblen
Rose B. Smith	Sylvia L. Temkin	Mrs. Lorraine T. Ward	Elizabeth Young
Weber L. Smith, Jr.	Jean Tews	Ruth Waterman	Mr. and Mrs. F. Chandler
Ellen Smithback	Elizabeth Theisen	Shirley R. Watson	Young
Mrs. Robert Snaddon	Sue and Dale Thieben	Thompson and Diana Webb	Phyllis Young
Jeanne B. Snodgrass	Charles Thiesenhusen	Dr. and Mrs. John G. Webster	Rebecca C. Young
Hanna M. Sobkowicz	Judith S. Thomas	Darlene E. Weingand	Roger E. Young
Louise Soder	Cliff F. Thompson and Family	Dr. and Mrs. Arvin B.	Susan J. Young
Mary Solie	Donald E. Thompson	Weinstein	Wayne Young
Louis and Elsbeth Solomon	Howard E. and Judith	Shirley Weisbrod	Jennifer A. Younger
Rita Somers	Thompson	Leonard and Lee Weiss	Peggy F. Zalucha
Catherine T. Sommer	Jean T. Thompson	Borghild Weittenhiller	Edmund and Helen Zawacki
Robert C. Sommerfeldt	Ann Tiemann	Sandra Weitzman	Frederica M. Zdanowicz
Angela Miri Song	C. John and Barbara Tolch	Wally Welker	Bonnie L. Ziegler
Paul Song	Diana R. Tomchick	John T. and Celeste Wencel	John and Peggy Zimdars
Glenn and Cleo Sonnedecker	Rosalind Tough	Ruth M. Werner	Foundation
Emma-Lou Sorum	Artha Jean Towell	Nancy K. Westman	Dr. Gabriele Zu-Rhein
Mrs. Silas L. Spengler	Mark and Mary Trewartha	Dr. and Mrs. Carl Weston	Lynne D. Zwettler
William F. Spengler	Maxine Triff	Florence Wetzal	
Betty M. Spradling	Louise Trubek	Anne E. White	
Joe Stadelman	John L. Tschernitz	Mary Ellen Wiegand	
Susan Stanek	Anita M. Tuchrello	Mary N. Wilburn	

MUSEUM STAFF

Russell Panczenko, Director
Cary Albright, Account Specialist (through June 1989)
Rebecca Albright, Secretary to the Director (beginning March 1989)
Anne Biebel, Assistant Editor for the Frank Lloyd Wright catalogue (through August 1988)
Patricia Boley, Word Processor for Van Vleck Documentation Project
Jeanne Eberlein Burmeister, Registrarial Assistant for the Van Vleck Documentation Project
Lisa Calden, Registrar
Lori DeMeuse, Account Specialist (beginning June 1989)
Ann Fenner, Secretary to the Director (September 1988 through March 1989)
Allen Goetsch, Word Processor (through September 1988)
Mary Jane Hamilton, Special Curator for the Frank Lloyd Wright Exhibition (through September 1988)
Rebecca Hunke, Coordinator of Membership and Development
Andrew Kraushaar, Photographer for the Van Vleck Documentation project (through April 1989)
Anne Lambert, Curator of Education and Outreach
Elizabeth Loring, Photographer
Corinne Magnoni, Assistant Director for Administration (beginning October 1988)
Dale Malner, Preparator
Kathy McKeegan, Word Processor (beginning March 1989)
Kalleen Mortensen, Photographer for the Van Vleck Documentation project (through December 1988)
Carlton Overland, Curator
Kathy Parks, Assistant to the Director
Sandy Schweiger, Museum Shop Manager
Barbara Sebranek, Word Processor (September 1988 through March 1989)
Andrew Stevens, Assistant Curator of Prints, Drawings, and Photographs
Jodie Tucci, Publications Editor (beginning March 1989)

Building Maintenance

Gordon Booth, Custodian
Peter Lahm, Maintenance Mechanic
Michael Skinner, Custodian

Building Security

Steven Butzlaff, Security Officer-lead (September 1988 through July 1989)
Stephan Flannagan, Security Officer (beginning May 1989)
Mark Golbach, Security Officer
Carey Hall, Security Officer
Michael J. Prissel, Security Officer
Dewey Rowin, Security Supervisor
Edward J. Schweiger, Security Officer
Mark Stallsmith, Security Officer (beginning April 1989)
Theodore T. Tyler Security Officer

DEPARTMENT OF ART HISTORY FACULTY AND STAFF

Frank R. Horlbeck, Chairman, Professor, Medieval Art, Architecture, and Sculpture
Robert N. Beetem, Professor, Eighteenth and Nineteenth Century European Art
Barbara C. Buenger, Associate Professor, Twentieth Century European and Modern German Art
James M. Dennis, Professor, American Art and Sculpture
Gail L. Geiger, Associate Professor, Italian Renaissance Art
Thomas J. Gombar, Curator, Slide and Photograph Collection
Jane C. Hutchison, Professor, Northern Renaissance and Baroque Art
Narciso G. Menocal, Professor, American and European Architecture
Warren G. Moon, Professor, Ancient Art and Classics
Julia K. Murray, Assistant Professor, Asian Art
Barbara Lammers, Program Assistant
Mary Unmuth-Yockey, Word Processing Operator

KOHLER ART LIBRARY STAFF

William Bunce, Director
Beth Abroahams, Circulation

Annual Report

July 1, 1989
to
June 30, 1990

ART ACCESSIONS COMMITTEE

Russell Panczenko, Chairman

Barbara Buenger, Department of Art History

Frank Horlbeck, Department of Art History

Patricia Mansfield, Environment, Textiles, and Design Program

Purchases

PAINTINGS

Haas, Richard (American, b. 1936)

Olin Terrace Retaining Wall, Madison, Wisconsin, 1987

Gouache on board, 71.4×244.8 cm.

Membership Art Purchase Fund and Humanistic Foundation purchase, 1990.19

PRINTS

Bailey, William (American, b. 1930)

Untitled Still Life, 1987

Etching, 21.6×17.8 cm.

Katherine H. Mead Lecture Fund purchase, 1990.18



De Bry, Theodor (Dutch, 1528–1598)

Jewelry Design with Squirrels, 16th century

Elvehjem Museum of Art Endowment Fund purchase

De Bry, Theodor (Dutch, 1528–1598)

Jewelry Design with Snail, 1597

Engraving, 7.6×3.1 cm.

Elvehjem Museum of Art Endowment purchase, 1990.22

De Bry, Theodor (Dutch, 1528–1598)

Jewelry Design with Squirrels, 16th century

Elvehjem Museum of Art Endowment Fund purchase, 1990.23

De Bry, Theodor (Dutch, 1528–1598)

Jewelry Design with Rings, 16th century

Elvehjem Museum of Art Endowment Fund purchase, 1990.24

Close, Chuck (American, b. 1940)

Janet, 1988

Woodcut, 30.25×32.5 cm.

Membership Art Purchase Fund purchase, 1990.17

Colescott, Warrington (American, b. 1921)

The Last Judgement: Journey, 1987–89

Color etching, 70.13×56.10 cm.

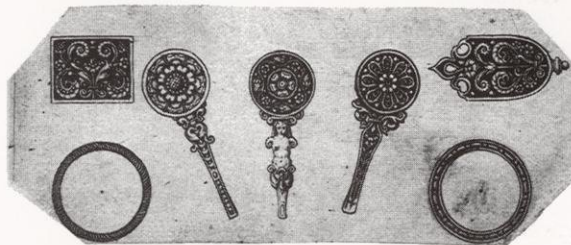
Bertha Ardt Plaenert Endowment purchase, 1989.59

Colescott, Warrington (American, b. 1921)

The Last Judgement: Debarkation, 1987–89

Color etching, 70.13×56.10 cm.

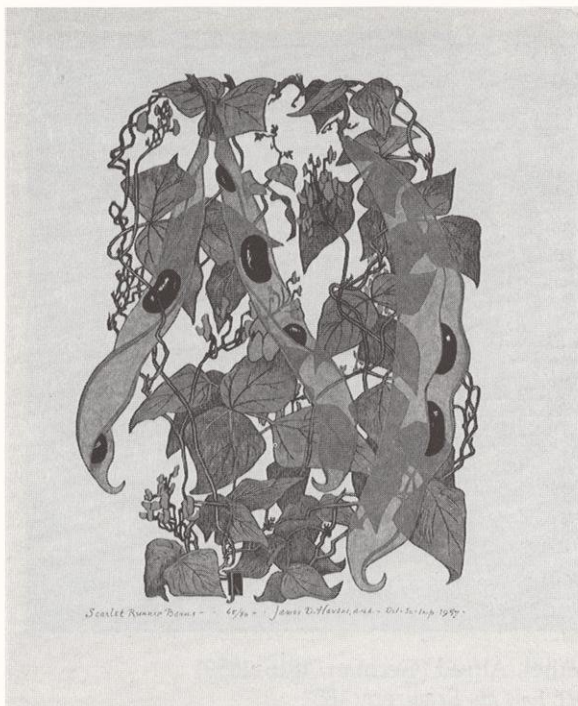
Bertha Ardt Plaenert Endowment purchase, 1989.60



De Bry, Theodor (Dutch, 1528–1598)

Jewelry Design with Rings, 16th century

Elvehjem Museum of Art Endowment Fund purchase



Havens, James D. (American, 1900–1960)
Scarlet Runner Beans, 1957
 University of Wisconsin Art Collections Fund
 purchase

Colescott, Warrington (American, b. 1921)
The Last Judgement: Judgement, 1987–89
 Color etching, 70.13×56.10 cm.
 Bertha Ardt Plaenert Endowment purchase,
 1989.61

Conover, Robert (American, b. 1920)
Tree, 1959
 Woodcut, 47.18×31.24 cm.
 Mark H. and Katherine E. Ingraham Fund
 purchase, 1989.47

Graves, Nancy (American, b. 1940)
Hercules, 1989
 Color intaglio with silkscreen, 98.7×97.6 cm.
 Edward Farber Acquisition of Art Works Fund
 purchase, 1990.1

Havens, James D. (American, 1900–1960)
Scarlet Runner Beans, 1957
 Color woodcut, 34.4×26.7 cm.
 University of Wisconsin Art Collections Fund
 purchase, 1990.16

Kunc, Karen (American)
In Spiral Drama, 1990
 Color woodcut, 59.9×133.2 cm.
 Earl O. Vits Endowment Fund purchase, 1990.25

Kandinsky, Wassily (German, 1866–1944)
Bogenschutz, 1908–09
 Woodcut, 24.8×20.4 cm.
 Juli Plant Grainger Endowment Fund purchase,
 1989.57

Lutma II, Jan (ca. 1624–1685)
Portrait of Jan Lutma I
 Engraving, 30.0×20.2 cm.
 Edward Farber Acquisition of Art Works Fund
 purchase, 1989.48

Rethel, Alfred (German, 1816–1859)
Der Tods als Freund, 1851
 Woodcut, 30.6×26.7 cm.
 Earl O. Vits Endowment Fund purchase, 1990.20

Rethel, Alfred (German, 1816–1859)
Der Tods als Erwurger, 1851
 Woodcut, 30.6×27.4 cm.
 Earl O. Vits Endowment Fund purchase, 1990.21

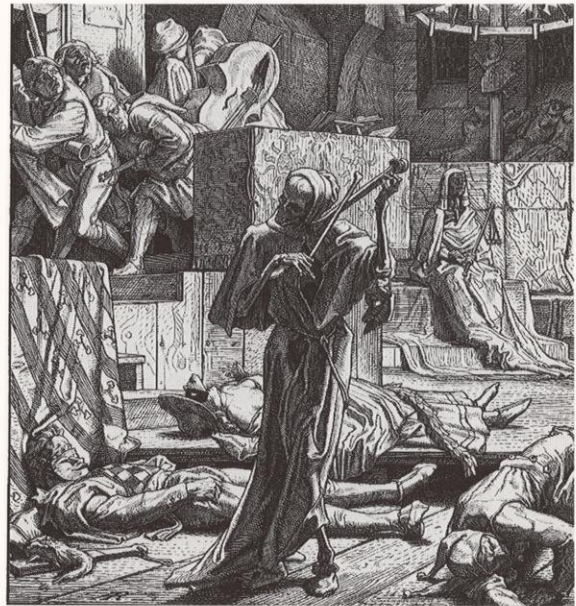
Rios, Diego Marcial (American, b. 1964)
Black Horizon, 1989
 Etching, 59.93×44 cm.
 Edward Farber Acquisition of Art Works Fund
 purchase, 1989.50

Rios, Diego Marcial (American, b. 1964)
Run! It is the Police!, 1987
 Woodcut, 61.5×120.6 cm.
 Edward Farber Acquisition of Art Works Fund
 purchase, 1989.51

Rosa, Salvator (Italian, 1615–1673)
The Fall of the Giants, 1663
 Etching, 72.6×47.1 cm.
 Earl O. Vits Endowment Fund purchase, 1990.26



Rethel, Alfred (German, 1816–1859)
Der Tods als Freund, 1851
 Earl O. Vits Endowment Fund purchase



Rethel, Alfred (German, 1816–1859)
Der Tods als Erwurger, 1851
 Earl O. Vits Endowment Fund purchase

Sichem, Christoffel I van (Dutch)
 Portrait Bust of a Man with a Feathered Beret, 1607
 Woodcut, 31.0×21.0 cm.
 Elvehjem Museum of Art Endowment Funds and
 Edward Farber Acquisition of Art Works Fund
 purchase, 1989.49

Steir, Pat (American, b. 1940)
Kyoto Chrysanthemum, 1982
 Woodcut, 36.34×52.28 cm.
 Elvehjem Museum of Art Endowment Fund
 purchase, 1990.2

SCULPTURE

Gourfain, Peter (American, b. 1934)
Michael Stewart, 1989
 Carved wood, 135.14×19.13×22.95 cm.
 Elvehjem Museum of Art Endowment Fund
 purchase, 1989.58

Gifts

PAINTINGS

Jenkins, Paul (American, b. 1923)
Phenomena Trial Run Grey, 1967
 Acrylic on canvas, 75.23×75.23 cm.
 Gift of Joe and Dierdre Garton, 1989.42

DRAWINGS AND WATERCOLORS

Chase, William Merritt (English, 1849–1916)
Untitled drawing from sketchbook, 1872–78
Graphite, 39×26.5 cm.
Gift of D. Frederick Baker, 1989.46

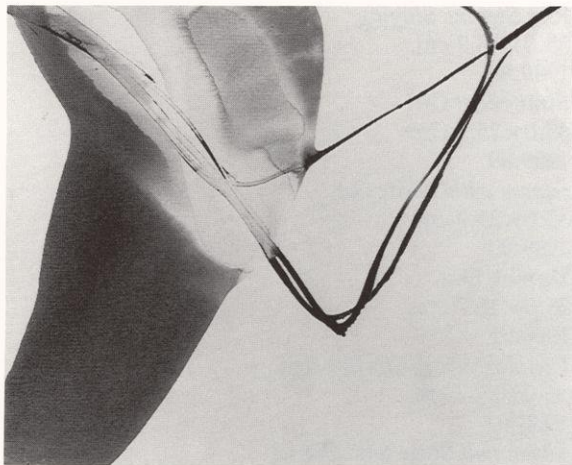
Curry, John Stuart (American, 1897–1946)
Untitled, 1923
Watercolor, 25.6×36.1 cm.
Gift of Mrs. Julia Bogholt and Mrs. Anne Bogholt-
Clinard, 1989.43

Freckelton, Sondra (American, b. 1936)
Working Drawing for All Over Red, 1988
Watercolor, 69×53.5 cm.
Transfer from Tandem Press, 1990.13

Young, Mahonri (American, 1877–1957)
Untitled, 1923
Watercolor, 24.2×52.2 cm.
Gift of Stuart Applebaum, 1989.41

PHOTOGRAPHS

Smith, W(illiam) Eugene (American, 1918–1978)
See individual titles after listing
Gift of Kevin Eugene Smith, 1989.62–129



Jenkins, Paul (American, b. 1923)
Phenomena Trial Run Grey, 1967
Gift of Joe and Dierdre Garton



Gourfain, Peter (American, b. 1934)
Michael Stewart, 1989
Elvehjem Museum of Art Endowment Fund
purchase

Native Woman with Stick

24.6×34.6 cm.

1989.62

Animal by Fence

34.3×26.6 cm.

1989.63

Baby Being Carried

22.8×34.3 cm.

1989.64

Doctor Washing Hands

34.6×24.0 cm.

1989.65

Dog and Woman on Tracks

34.6×24.0 cm.

1989.66

Letters Hanging

24.8×35.6 cm.

1989.67

Maude with Woman in Cast

34.4×26.6 cm.

1989.68

Doctor, Patient, and Maude

34.4×26.6 cm.

1989.69

Maude Feeding Banana to Patient

34.4×26.6 cm.

1989.70

Maude Using Stethoscope

34.4×26.6 cm.

1989.71

Checking Old Man's Eye

34.4×26.6 cm.

1989.72

Doctor Checking Patient's Eye

34.4×26.6 cm.

1989.73

Political Meeting with Smoke

34.4×26.6 cm.

1989.74

Juanita Praying

34.4×26.6 cm.

1989.75

Children and Man with Coffin

34.4×26.6 cm.

1989.76

Shana Sleeping in Car

34.4×26.6 cm.

1989.77

Shana Holding Reindeer

34.4×26.6 cm.

1989.78

Child by Fire

34.4×26.6 cm.

1989.79

Marissa at Typewriter

34.4×26.6 cm.

1989.80

Wet Rock

34.4×26.6 cm.

1989.81

Juanita Carrying Inner Tubes

34.7×26.8 cm.

1989.82

Child Holding Baby on Slide

35.6×23.2 cm.

1989.83

Man Reaching into Trash Can

35.0×25.7 cm.

1989.84

Cutting Hair

35.0×25.7 cm.

1989.85

Wanda Landowska Facing Camera

35.0×25.7 cm.

1989.86

Two Men Seated

35.0×25.7 cm.

1989.87

Rise Stevens Singing

35.0×25.7 cm.

1989.88

Strawberry Girl

35.0×25.7 cm.

1989.89

Square with White Car

35.0×25.7 cm.

1989.90

Barking Dog

35.0×25.7 cm.

1989.91

Couple Playing Shuffleboard

35.0×25.7 cm.

1989.92

Woman on Stage with Statue

35.0×25.7 cm.

1989.93

Cathedral Altar
35.0×25.7 cm.
1989.94
Acolytes Kneeling
35.0×25.7 cm.
1989.95
Man's Back with Spectators
35.0×25.7 cm.
1989.96
Man with Rolled Plans and Spittoon
35.0×25.7 cm.
1989.97
Stack of Papers on Table
35.0×25.7 cm.
1989.98
Group Meeting
35.0×25.7 cm.
1989.99
Spectators Sitting Along Wall
35.0×25.7 cm.
1989.100
Man Standing at Table
35.0×25.7 cm.
1989.101
Spectators Clapping
35.0×25.7 cm.
1989.102
Two Men in Classroom
35.0×25.7 cm.
1989.103
Woman Singing
35.0×25.7 cm.
1989.104
Nurse
35.0×25.7 cm.
1989.105
Men Putting Monkey in Tank
35.0×25.7 cm.
1989.106
Staff Lifting Woman Patient
35.0×25.7 cm.
1989.107
Doctors in Operating Room
35.0×25.7 cm.
1989.108
Patients in Hallway
29.4×19.8 cm.
1989.109

Nurses Watching
29.4×19.8 cm.
1989.110
Metal Parts
29.4×19.8 cm.
1989.111
Worker with Engine Parts
26.7×39.7 cm.
1989.112
Workers Positioning Hook
26.7×39.7 cm.
1989.113
Woman Waiting with Papoose
26.7×39.7 cm.
1989.114
Children Camping at Night
26.7×39.7 cm.
1989.115
Man at Desk with Typewriter
26.7×39.7 cm.
1989.116
Woman with Candles
26.7×39.7 cm.
1989.117
Dancers
26.7×39.7 cm.
1989.118
Actors with Scripts
26.7×39.7 cm.
1989.119
Man in Uniform near Camera
26.7×39.7 cm.
1989.120
Chorus
26.7×39.7 cm.
1989.121
Snowmobiles
26.7×39.7 cm.
1989.122
Men Turning Pipe
26.7×39.7 cm.
1989.123
Men with Gears
26.7×39.7 cm.
1989.124
Commencement Address
26.7×39.7 cm.
1989.125

Woman in Dressing Room

26.7×39.7 cm.

1989.126

Horsemen Jumping Fences

26.7×39.7 cm.

1989.127

Man Lifting Woman Dancer

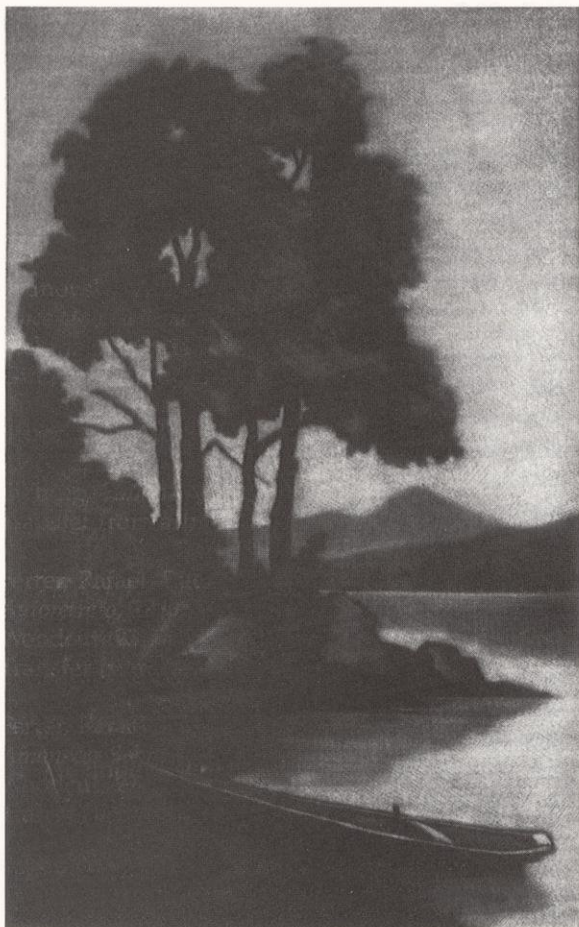
26.7×39.7 cm.

1989.128

Speaker at Podium with Picture

26.7×39.7 cm.

1989.129



John Taylor Arms (American, 1887–1953)

Moonlight, Rangeley Lake, 1920

Gift of Stuart Applebaum

PRINTS

Aycock, Alice (American, b. 1946)

Miami Proposal II, Steel, Concrete, and Water, 1990

Silkscreen, 74×76.5 cm.

Transfer from Tandem Press, 1990.3

Albers, Josef (German, 1888–1976)

SP II, 1967

Serigraph, 49.73×49.73 cm.

Gift of Ora C. Roehl, 1989.52

Alechinsky, Pierre (Belgian, b. 1927)

The Year of the Snake, 1977

Color serigraph, 96.9×65 cm.

Gift of Spaightwood Galleries, 1990.27

Arms, John Taylor (American, 1887–1953)

Moonlight, Rangeley Lake, 1920

Mezzotint, 20.4×12.1 cm.

Gift of Stuart Applebaum, 1990.28

Arms, John Taylor (American, 1887–1953)

Lace, 1919

Etching, 17.8×24.2 cm.

Gift of Stuart Applebaum, 1990.29

Bacon, Peggy (American, 1895–1987)

Virtuoso, 1933

Etching, 12.7×10.2 cm.

Gift of Stuart Applebaum, 1990.31



John Taylor Arms (American, 1887–1953)

Lace, 1919

Gift of Stuart Applebaum

Beal, Gifford (American, 1879–1956)
East River, Morning, ca. 1925
Etching, 18.4×28.6 cm.
Gift of Stuart Applebaum, 1990.30

Chafetz, Sidney (American, b. 1936)
Academic Landscape, 1963
Woodcut, 59.2×74 cm.
Gift of Warrington Colescott and Frances Myers,
1989.53

Chernow, Ann (American, b. 1936)
Legacy, 1988
Lithograph, 65.4×95.2 cm.
Gift of Ed and Molly Levy, 1989.44

Chernow, Ann (American, b. 1936)
Music, Music, Music, 1988
Lithograph, 54.6×76.1 cm.
Gift of Ed and Molly Levy, 1989.45



Peggy Bacon (American, 1895–1987)
Virtuoso, 1933
Gift of Stuart Applebaum

Freckelton, Sondra (American, b. 1936)
Pears, 1989
Pochoir, 63.6×51 cm.
Transfer from Tandem Press, 1990.6

Himmelfarb, John (American, b. 1946)
Illustration without Words, 1990
Lithograph, 76×53.2 cm.
Transfer from Tandem Press, 1990.4

Himmelfarb, John (American, b. 1946)
Catlan, 1990
Photo lithograph, 56.7×76.5 cm.
Transfer from Tandem Press, 1990.5

Matthews, Wanda Miller (American, b. 1930)
Mountain Town II, 1981
Color etching, 72.68×60.56 cm.
Gift of Warrington Colescott and Frances Myers,
1989.54

Owen, Frank (American, b. 1939)
Know the Elements, 1989
Lithograph, 75.8×53 cm.
Transfer from Tandem Press, 1990.14

Prassinis, Mario (Turkish, b. 1916)
Le Cypres Blanc, 1958
Color etching, 61.84×44 cm.
Gift of Warrington Colescott and Frances Myers,
1989.55



Gifford Beal (American, 1879–1956)
East River, Morning, ca. 1925
Gift of Stuart Applebaum

Scanga, Italo (American, b. Italy, 1932)
2 Cypress, 1989
Lithograph, 106.7×75 cm.
Transfer from Tandem Press, 1990.7

Scanga, Italo (American, b. Italy, 1932)
Cubist, 1989
Lithograph, 106.7×75 cm.
Transfer from Tandem Press, 1990.8

Scanga, Italo (American, b. Italy, 1932)
Landscape, 1989
Lithograph, 106.7×75 cm.
Transfer from Tandem Press, 1990.9

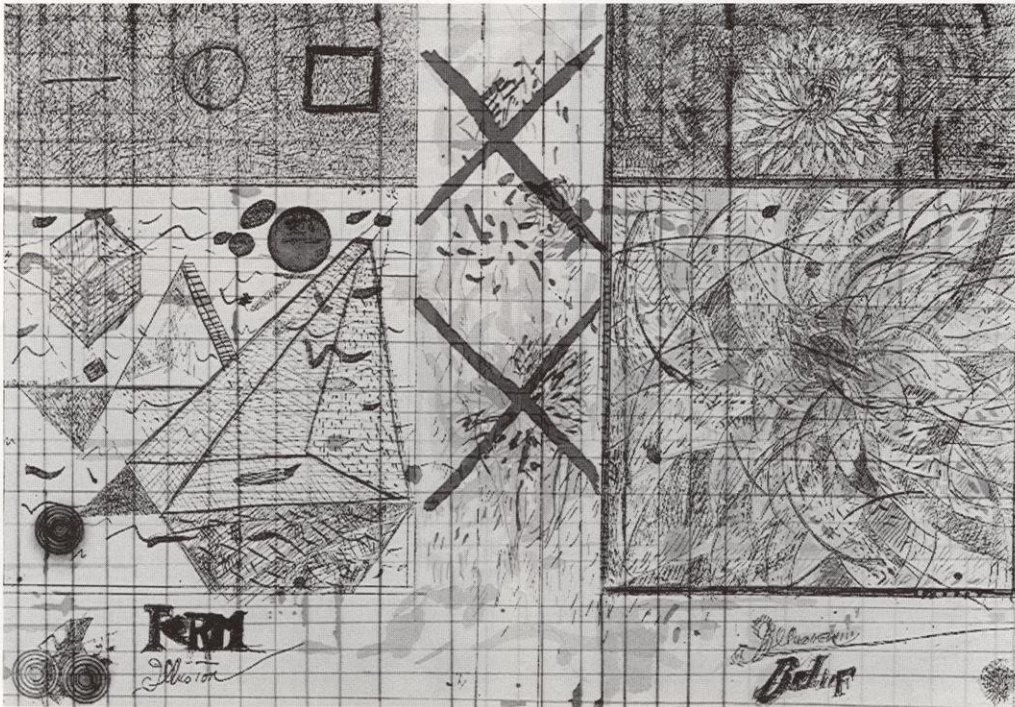
Scanga, Italo (American, b. Italy, 1932)
Napoli, 1989
Lithograph, 106.7×75 cm.
Transfer from Tandem Press, 1990.10

Van Vliet, Claire (American, b. 1933)
Wheeler Mountain Bowl, 1989
Lithograph, 59.2×242.8 cm.
Transfer from Tandem Press, 1990.11 a-c

Van Vliet, Claire (American, b. 1933)
Wheeler Rock, 1989
Intaglio, 84×115.5 cm.
Transfer from Tandem Press, 1990.15

Wayne, June (American, b. 1918)
The Sanctified, 1950
Lithograph, 35.06×45.90
Gift of Warrington Colescott and Frances Myers,
1989.56

Weisberg, Ruth (American, b. 1942)
The Good Daughter, 1989
Lithograph, 101×75 cm.
Transfer from Tandem Press, 1990.12



Steir, Pat (American, b. 1940)
Kyoto Chrysanthemum, 1982
Elvehjem Museum of Art Endowment Fund purchase

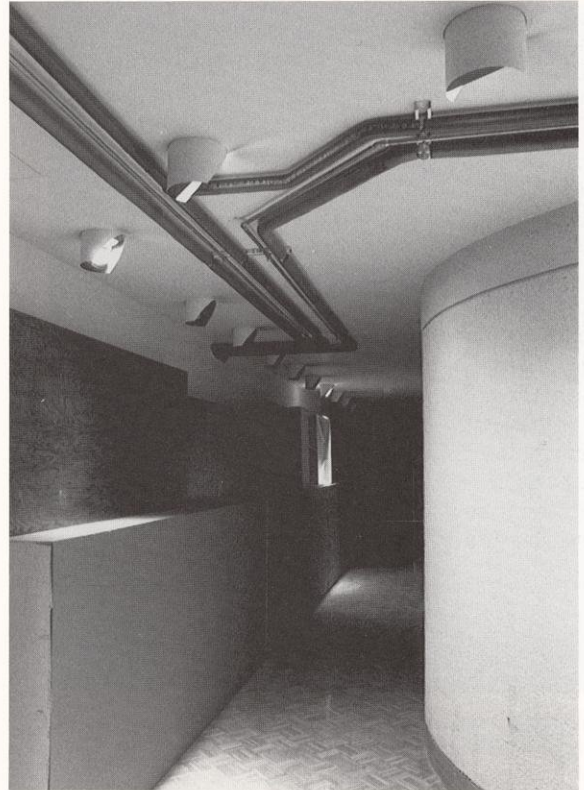
Renovation and Reconstruction



The fifth floor galleries were turned into a staging area for asbestos removal workers.



Bags of fire retardant used to replace asbestos were stored in fifth floor galleries.



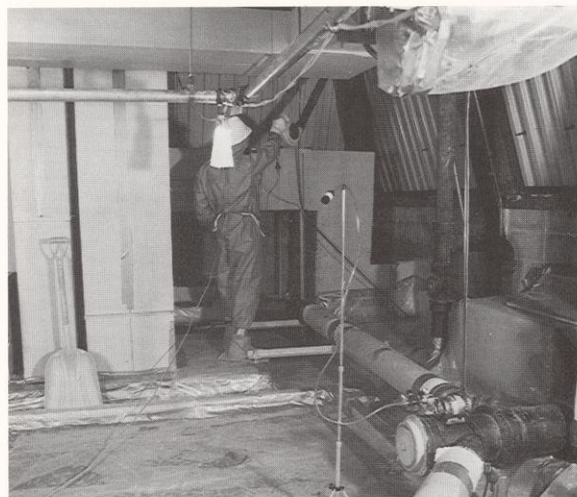
New pipes were installed on the first level to supply air conditioners in art storage areas.



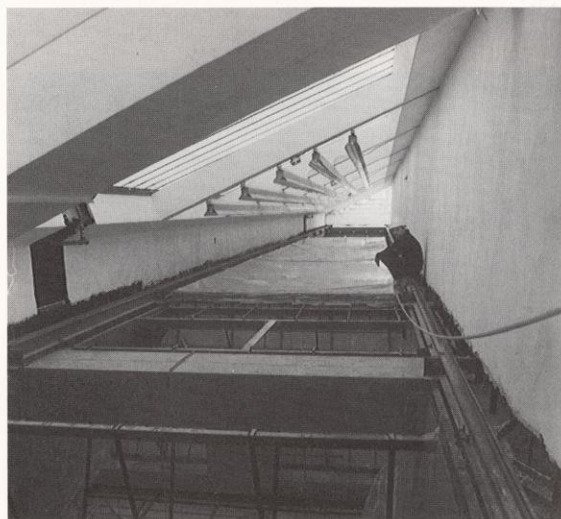
Temporary air conditioners were installed in the painting storage room to stabilize temperature while improvements were made to the heating, ventilating, and air conditioning systems in the attic.



Scaffolds were installed in the fourth floor galleries to support ceilings on which people were working.



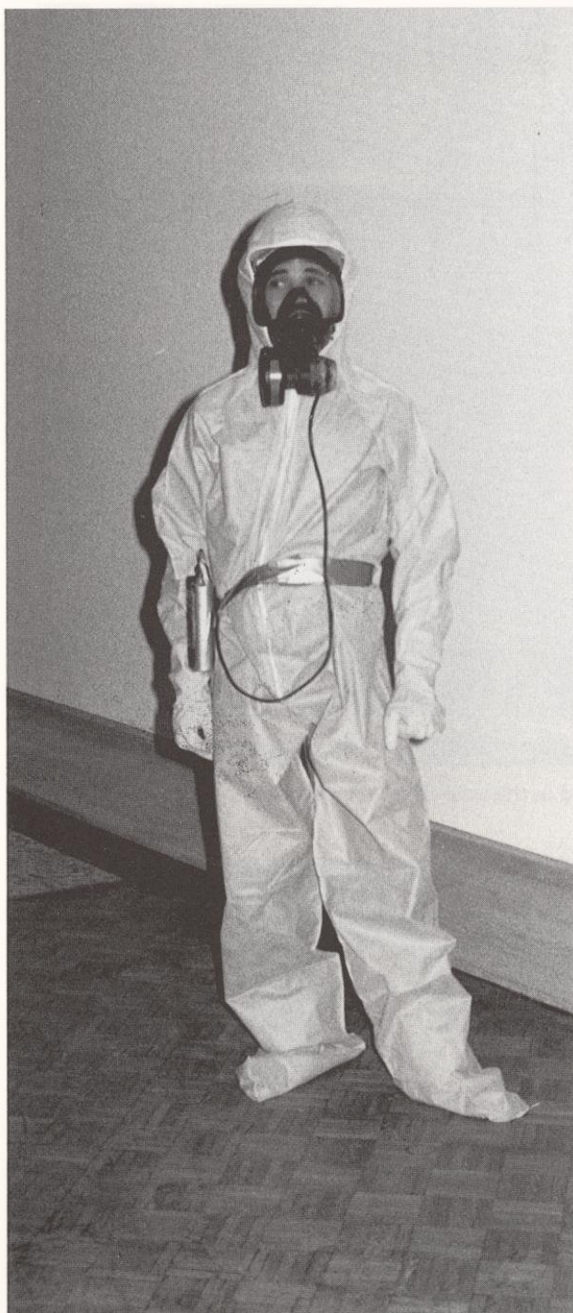
The UW safety department monitored the air, checking for asbestos particles. Babboni's Creative Images, West Allis



A chamber in the mechanical room shows (on the left) the area which has asbestos recently removed. Photo by Babboni's Creative Images, West Allis



In the attic a seal was constructed to isolate the area of asbestos removal. Photo by Babboni's Creative Images, West Allis



Workers wore protective suits when entering isolated asbestos removal area.



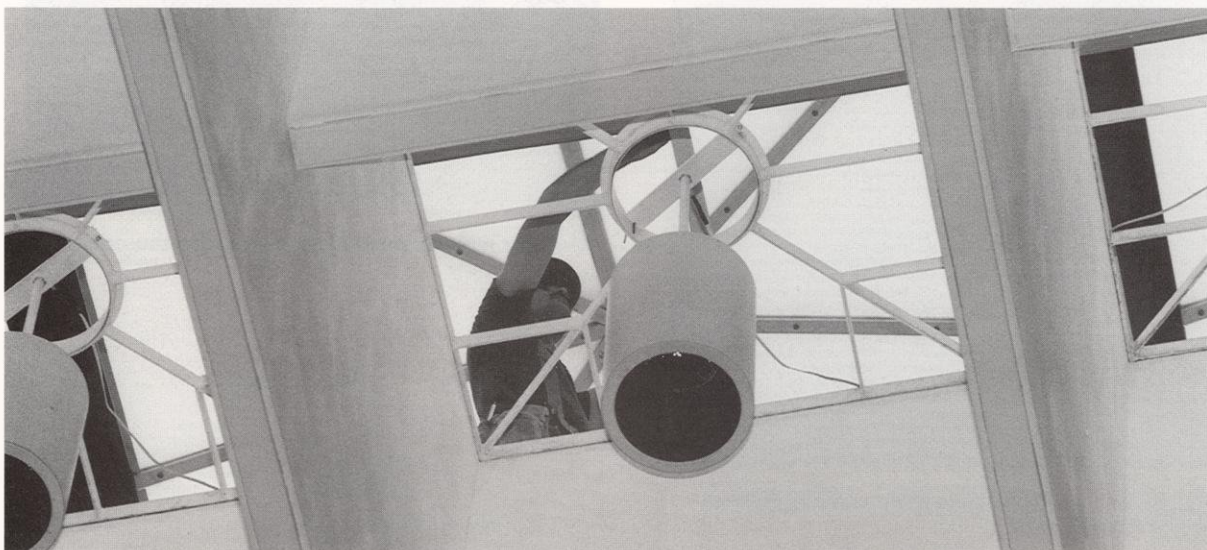
A new reception area, with desk and storage closet, was built between Paige Court and the Elvehjem staff offices.



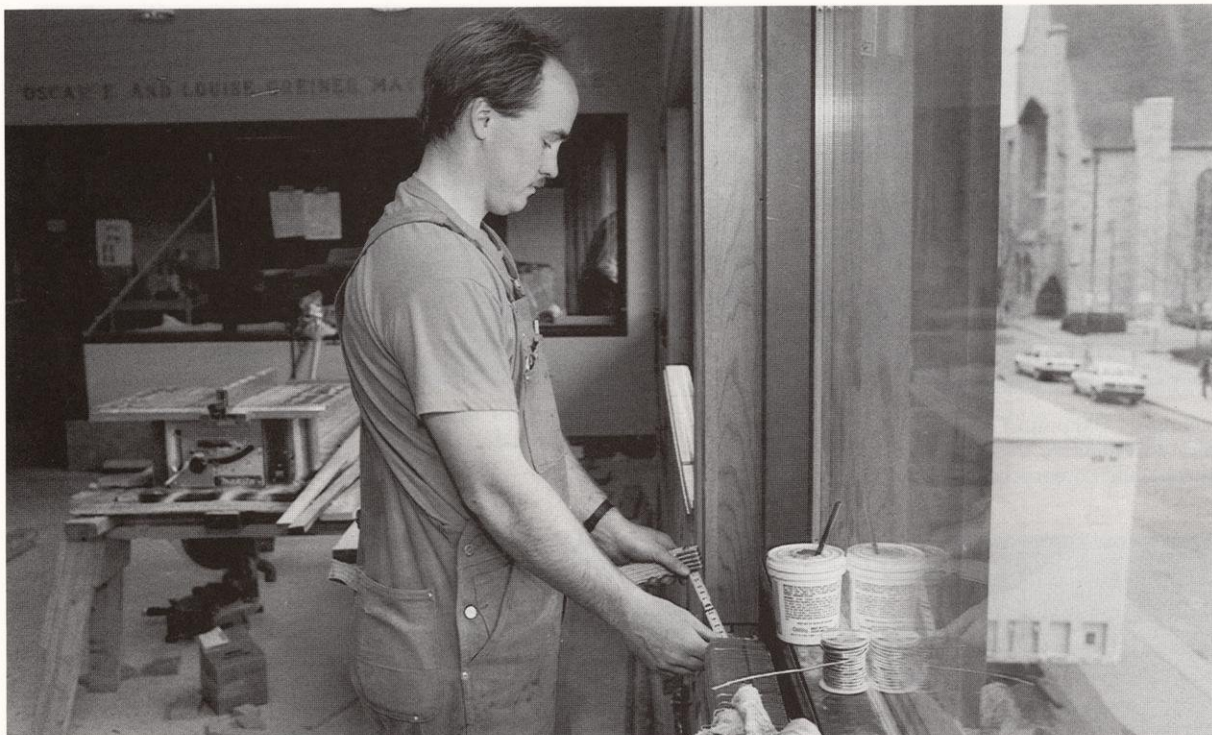
A worker reglazes the skylights above the museum.



The heating, ventilating, and air conditioning system was improved in the attic above the galleries.



Translucent ceiling panels were installed above the Paige Court lighting grid.



Storage cabinets and shelves were added to the print room to provide additional storage for prints.



All windows in the building were replaced with insulated window units and argon gas-filled reflective glass, and fin-tubing was added to keep windows frost free.



Vestibules were installed at the University Avenue and the Murray Street entrances to help stabilize interior temperature.

Installation in Gallery I



Installing a 1,500 pound Roman mosaic in the ancient gallery wall required the consultation with university engineers and construction specialists.



Moving the mosaic from horizontal to vertical was no simple task.



Experts agreed that mounting the mosaics in a vertical position allowed the stress to be spread more evenly and would best protect the work over time.



This fifth-century hunting mosaic was found in the ancient town of Emesa (modern town of Homs), in the Roman colony of Syria.



Mounted in the wall in steel brackets, the mosaic awaits only the finishing touches of plaster and paint. This is the first permanent installation of all four of the mosaics since their acquisition in 1972 from Jonathan Morse of New York and Stephen Morse of California.



Views of the galleries after renovation

PUBLICATIONS

Handbook of the Collection, essay by Russell Panczenko. 180 pp., 98 black-and-white photographs, 56 color photographs.

LOANS TO OTHER INSTITUTIONS

Center for the Arts, Vero Beach, Florida
(*Under Pressure: Western Printmaking from the 15th Century to the Present*, September 23–November 12, 1989)

Max Pechstein, *Head of a Fisherman*, 52.10.4

Pablo Picasso, *Untitled*, 1978.198

Henri de Toulouse-Lautrec, *Edmee Lesoot, en Danseuse Espagnole*, 50.8.11

The Patrick and Beatrice Haggerty Museum of Art,
Marquette University, Milwaukee, Wisconsin
(*Images of Death in Contemporary Art*, March 22–June 20, 1990)

Joseph Beuys, *L'arte e una zanzara*, 1989.16.1–4

LECTURES

Kevin Bubrski, Photographer
"Visage of Nepal"
Tuesday, July 11, 1989

ARTWORK OF THE MONTH

July

John Sloan (American 1871–1951), *Madison Square*,
1905–6, oil on canvas, 74.0×90.2 cm. Ruth C.
Wallerstein Fund purchase, 57.1.2.

CONCERTS

September 10

Howard and Frances Karp, Madison

September 17

Paganini Trio, Milwaukee

September 24

Kurt Sprenger, violin, and Jerry Bramblett, piano,
Whitewater

October 1

Paul Henry and John Hill, guitars, Madison

October 8

Wisconsin Union Theater fiftieth anniversary
program

October 15

Karp Duo, Madison

October 22

Wingra Woodwind Quintet, Madison

October 29

Frank Hoffmeister, tenor; Joyce Andrews,
soprano; James Kohn, piano, Oshkosh

November 5

Oakwood Chamber Players

November 12

Bruce Bengtson, organ; Andrew Balio, trumpet

November 19

Pro Arte Quartet, Madison

November 26

The Music Fix, Madison

December 3

Nicholas Underhill, piano, Madison

December 10

Pro Arte Quartet, Madison

December 17

Wisconsin Brass Quintet, Madison

January 7

Fischer Duo, Oberlin, Ohio

January 14

Oshkosh Faculty Chamber Concert

January 21

Richard Fletcher, clarinet; Paul Kosower, cello;
Penelope Cecchini, Eau Claire

January 28

Russel Brazzel, guitar, Milwaukee

February 4

Wisconsin Chamber Orchestra Horn Quartet,
Whitewater

February 11

Lawrence University Faculty, Appleton

February 18

Pro Arte Quartet, Madison

February 25

Present Music, Kevin Stalheim, Milwaukee

March 4

Whitewater Brass Quintet

March 11

Les Favorites, Eau Claire

March 18

Wisconsin Arts Quintet, Stevens Point

March 25

Musical Offering, Milwaukee

April 1

Javier Calderon, guitar, Madison

April 8

Wausau Conservatory of Music, Piano Faculty

April 15

EASTER

April 22

Wisconsin Saxophone Quartet, Appleton

April 29

Wingra Woodwind Quintet, Madison

May 6

Pro Arte Quartet, Madison

May 13

Conroy Fritz, piano, Waukesha



Docents Sara Fellman and Beverly Calhoun loaded the Greek house for a trip to area schools to present programs while the museum was closed.



Docent Mary Berthold demonstrates techniques of basket weaving to group at Lincoln Elementary School in April 1989, as part of the "Turning the Museum Inside Out" outreach program when the museum was closed.

ELVEHJEM MUSEUM OF ART LEAGUE

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Vicki Hallam, Nominating
Mary Harshaw, Nominating
Margaret Hutchinson, Trips
Valerie Kazamias, Trips
Henryka Schutta, Reopening and Twentieth
Anniversary

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Ellen Smithback
Anne Tedeschi
Marion Tomlinson
Margaret Van Alstyne
Jane Varda
Jackie Vastola
Marion Wagner

*Honorary Members

ELVEHJEM DOCENTS

(Docents' language skills for tours indicated.)

**Indicates docents who participated in the Elvehjem outreach*

Barbara Anderson	*Gail Goode	Jane Pizer
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Expenditures and Financial Resources

July 1, 1989–June 30, 1990

Operating Expenditures	Financial Resources									Percent of Total Cost
	Expended	UW	L&S	UW Trusts	Revolving Self-Sustain	Donations	Endowments	Grants	Total	
A. Salaries (fringes included)										
1. Museum Staff	\$347,672.00	\$68,993.00	\$251,783.00	\$0.00	\$26,896.00	\$0.00	\$0.00	\$0.00	\$347,672.00	
2. Museum Security	\$150,624.00	\$150,624.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$150,624.00	
3. Museum Student	\$65,150.00	\$8,858.00	\$47,062.00	\$0.00	\$5,108.00	\$2,642.00	\$731.00	\$749.00	\$65,150.00	
Subtotal Salaries:	\$563,446.00	\$228,475.00	\$298,845.00	\$0.00	\$32,004.00	\$2,642.00	\$731.00	\$749.00	\$563,446.00	49.28
B. General Operations	\$70,661.00	\$0.00	\$35,477.00	\$0.00	\$5,842.00	\$13,712.00	\$375.00	\$15,255.00	\$70,661.00	6.18
C. Maintenance of Permanent Collection										
1. Conservation	\$20,461.00	\$0.00	\$4,896.00	\$0.00	\$0.00	\$7,709.00	\$4,020.00	\$3,836.00	\$20,461.00	
2. Study and Display Expenses	\$20,134.00	\$0.00	\$6,781.00	\$0.00	\$0.00	\$10,250.00	\$3,039.00	\$64.00	\$20,134.00	
3. Insurance of Collection	\$21,996.00	\$21,996.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$21,996.00	
Subtotal Maint. Perm. Collection:	\$62,591.00	\$21,996.00	\$11,677.00	\$0.00	\$0.00	\$17,959.00	\$7,059.00	\$3,900.00	\$62,591.00	5.47
D. Exhibitions	\$83,826.00	\$0.00	\$1,405.00	\$0.00	\$21,189.00	\$28,628.00	\$0.00	\$32,604.00	\$83,826.00	7.33
E. Museum Programs										
1. Education	\$8,071.00	\$0.00	\$3,625.00	\$0.00	\$538.00	\$931.00	\$135.00	\$2,842.00	\$8,071.00	
2. Membership and Outreach	\$5,166.00	\$0.00	\$1,013.00	\$0.00	\$0.00	\$4,153.00	\$0.00	\$0.00	\$5,166.00	
3. Concerts	\$13,187.00	\$0.00	\$0.00	\$0.00	\$100.00	\$11,672.00	\$0.00	\$1,415.00	\$13,187.00	
Subtotal Museum Programs:	\$26,424.00	\$0.00	\$4,638.00	\$0.00	\$638.00	\$16,756.00	\$135.00	\$4,257.00	\$26,424.00	2.31
F. Publications	\$74,619.00	\$0.00	\$487.00	\$0.00	\$0.00	\$61,466.00	\$695.00	\$11,971.00	\$74,619.00	6.53
G. Self-Sustaining Programs										
1. Museum Shop	\$47,618.00	\$0.00	\$0.00	\$0.00	\$47,618.00	\$0.00	\$0.00	\$0.00	\$47,618.00	
2. Membership Trips	\$1,060.00	\$0.00	\$0.00	\$0.00	\$1,060.00	\$0.00	\$0.00	\$0.00	\$1,060.00	
Subtotal Self-Sustaining Programs:	\$48,678.00	\$0.00	\$0.00	\$0.00	\$48,678.00	\$0.00	\$0.00	\$0.00	\$48,678.00	4.26
H. Bldg. Maint. (Physical Plant)	\$213,021.00	\$212,820.00	\$201.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$213,021.00	18.63
TOTAL OPERATING EXPENDITURES:	\$1,143,266.00	\$463,291.00	\$352,730.00	\$0.00	\$108,351.00	\$141,163.00	\$8,995.00	\$68,736.00	\$1,143,266.00	100.00
PERCENT OF FINANCIAL RESOURCES		40.52	30.85	0.00	9.48	12.35	0.79	6.01	100.00	

Financial Resources										
Capital Expenditures	Expended	UW	L&S	UW Trusts	Revolving Self- Sustain	Donations	Endowments	Grants	Total	Percent of Total Cost
A. Acquisitions of Works of Art	\$56,975.00	\$0.00	\$0.00	\$3,820.00	\$0.00	\$5,178.00	\$47,977.00	\$0.00	\$56,975.00	43.45
B. Building Renovations	\$58,814.00	\$16,000.00	\$31,754.00	\$0.00	\$4,882.00	\$1,305.00	\$4,873.00	\$0.00	\$58,814.00	44.86
C. Equipment/Machines/Software	\$15,327.00	\$0.00	\$10,679.00	\$0.00	\$0.00	\$4,648.00	\$0.00	\$0.00	\$15,327.00	11.69
TOTAL CAPITAL EXPENDITURES:	\$131,116.00	\$16,000.00	\$42,433.00	\$3,820.00	\$4,882.00	\$11,131.00	\$52,850.00	\$0.00	\$131,116.00	100.00
PERCENT OF FINANCIAL RESOURCES		12.20	32.36	2.91	3.72	8.49	40.31	0.00	100.00	
TOTAL OPERATING AND CAPITAL EXPENDITURES:	\$1,274,382.00	\$479,291.00	\$395,163.00	\$3,820.00	\$113,233.00	\$152,294.00	\$61,845.00	\$68,736.00	\$1,274,382.00	
PERCENT OF FINANCIAL RESOURCES		37.61	31.01	0.30	8.89	11.95	4.85	5.39	100.00	

Note: During FY90 a building project, funded by the State of Wisconsin, was completed. The budget for the project, consisting of asbestos removal, envelope repair, and environmental controls, was \$2.1 million.

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Sally Behr, Photographer (through January 1990)
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Lisa Calden, Registrar (through November 1989)
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Juliet Gunkel, Sunday Afternoon Concert Intern
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Rebecca Hunke, Coordinator of Membership and
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Patricia Junker, Curator (beginning May 1990)
Anne Kowalski, Secretary to the Director
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Kathy McKeegan, Word Processor
Carlton Overland, Curator (through December
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Lindy Waites, Registrar (beginning April 1990)

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Nancy Cozzens-Ellis, Security Officer-lead
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Carol A. DePagter, Security Supervisor (beginning
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The 1990 installation of the baroque gallery.

Annual Report

July 1, 1990
to
June 30, 1991

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Purchases

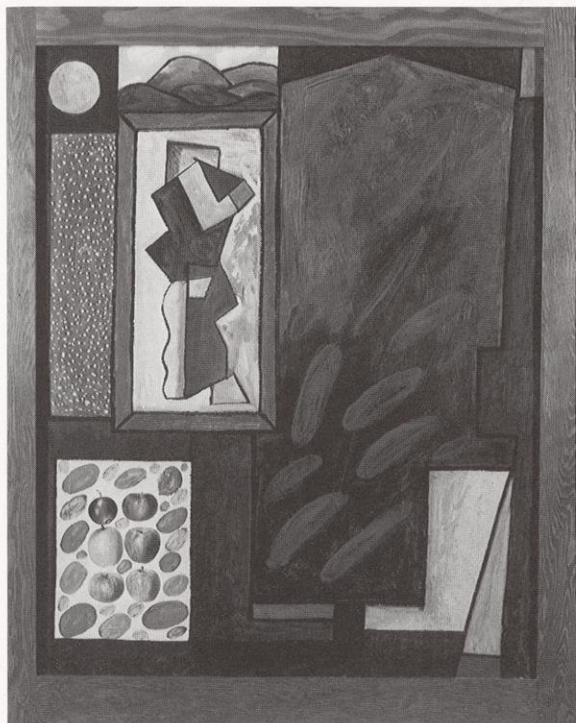
PAINTINGS

Scanga, Italo (American, b. Italy, 1932)

Composition with Apples and Abstraction, 1989

Mixed media on paper, 115.6×95.3 cm.

Membership Art Purchase Fund purchase, 1990.32



Italo Scanga (American, b. Italy, 1932)

Composition with Apples and Abstraction, 1989

Membership Art Purchase Fund purchase

Wilde, John (American, b. 1919)

With Friends, 1987

Oil on canvas, 106.7×213.4 cm.

Membership Art Purchase Fund purchase, 1991.14

DRAWINGS AND WATERCOLORS

Alexander, William (English, 1767–1816)

Chinese Military Post on the River Eu Ho, 1793

Watercolor and pencil, 30×47.3 cm.

Frederick Leach Estate Fund purchase, 1991.3

Allingham, Helen (English, 1848–1926)

Cottage near Pinner, ca. 1890

Watercolor, 38×28 cm.

Frederick Leach Estate Fund purchase, 1991.11

Coe, Sue (English, b. 1951)

South Africa, Woman Tied to a Pole, from *How to
commit Suicide in South Africa and Police State*,
1983

Graphite on paper with collage, 76.3×55.9 cm.

J. David and Laura Siefried Horsfall Endowment
Fund purchase, 1991.33

Danby, Francis (English, 1816–1875)

Pont de la Concorde and Assemblée National, Paris,
1831

Watercolor and pencil, 18.5×26.5 cm.

Frederick Leach Estate Fund purchase, 1991.4

Grimm, Samuel Hieronymous (English, 1734–
1794)

View of Barlborough Hall, Derbyshire, 1791

Pen and watercolor on paper, 19×27.4 cm.

Frederick Leach Estate Fund purchase, 1991.1

Hunt, Alfred William (British, 1830–1896)

The Devil's Bridge, St. Gottard Pass, ca. 1859

Watercolor, 26×37 cm.

Frederick Leach Estate Fund purchase, 1991.8

Johnson, David (American, 1827–1908)

Lake George near Hague, ca. 1859

Graphite heightened with white gouache on
paper, 28.6×45.7 cm.

John H. Van Vleck Endowment Fund purchase,
1991.18

Legros, Alphonse (French, 1837–1911)
The Blasted Oak, 1880
Sepia wash, 47×70 cm.
Frederick Leach Estate Fund purchase, 1991.6

Miller, James (English, fl. 1773–1791)
A Coach and Four Arriving at a Toll Gate, London, ca. 1785
Pen, ink, and watercolor, 29.2×50.5 cm.
Frederick Leach Estate Fund purchase, 1991.2

Roberts, David (Scottish, 1796–1864)
Grand West Entrance, Jedburgh Abbey, September 19th, 1846, 1846
Watercolor, gouache, and pencil, 35.5×24.7 cm.
Frederick Leach Estate Fund purchase, 1991.5

Ryland, Henry (English, 1856–1924)
Two Ladies Playing Musical Instruments on a Marble Terrace, ca. 1890
Watercolor, 51×36 cm.
Frederick Leach Estate Fund purchase, 1991.10

Sherrin, John (British, 1819–1896)
Still Life with Plums and a Pear on a Mossy Bank, ca. 1860s
Watercolor and bodycolor, 31×41.5 cm.
Frederick Leach Estate Fund purchase, 1991.9

Stackhouse, Robert (American, b. 1942)
Under Blue Diviner, 1990
Watercolor and charcoal on paper, mounted on linen, 152.4×274.3 cm.
Harry and Margaret P. Glicksman Endowment Fund purchase, 1990.35

PRINTS

Bosman, Richard (American, b. 1944)
Estuary, 1986
Color woodcut, 33.6×44.4 cm.
Elvehjem Museum of Art Endowment Fund purchase, 1990.36



John Wilde (American, b. 1919)
With Friends, 1987
Membership Art Purchase Fund purchase

Bruegel, Pieter the Elder (Dutch, 1525/30-1569/70)
Saint James and the Magician, Hermongenes, 1565
Engraving, 21×29.2 cm.
John H. Van Vleck Endowment Fund purchase,
1991.16

Cage, John (American, b. 1912)
Dramatic Fire #4, 1989
Aquatint etching on smoked paper, 46.4×58.4 cm.
Malcolm K. Whyte Endowment Fund purchase,
1990.33

Cage, John (American, b. 1912)
Enika #16, 1986
Monotype, 62.3×47.0 cm.
Malcolm K. Whyte Endowment Fund purchase,
1990.34

Carrière, Eugène (French 1849–1906)
Le Sommeil, 1897
Lithograph, 34×43 cm.
University of Wisconsin Art Collections Fund
purchase, 1990.39

Castiglione, Giovanni Benedetto (Italian, 1610/16-
1665/70)
Tobit Burying the Dead, ca. 1650
Etching, 20.3×29.2 cm.
John H. Van Vleck Endowment Fund purchase,
1991.19

Cottingham, Robert (American, b. 1935)
Blues, 1989
Color etching, 45.8×45.1 cm.
John H. Van Vleck Endowment Fund purchase.
1991.20

Cumming, Robert (American, b. 1943)
Burning Box, 1989
Color woodcut, 57.2×50.8 cm.
University of Wisconsin Art Collections Fund
purchase, 1990.37

Della Bella, Stefano (Italian, 1610–1664)
Two Views of a Grotto, ca. 1652
Etching, 25.4×37.4 cm.
John H. Van Vleck Endowment Fund purchase,
1991.17



Sue Coe (English, b. 1951)
South African Woman tied to a Pole, from *How to commit
Suicide in South Africa and Police State*, 1983
J. David and Laura Siefried Horsfal Endowment Fund
purchase

Dow, Arthur Wesley (American, 1857–1922)
Nabby's Point, state one, ca. 1895–1900
Color woodcut, 8.3×12.7 cm.
James Watrous Fund purchase, 1991.36a-b

Dow, Arthur Wesley (American, 1857–1922)
Nabby's Point, state two, ca. 1895–1900
Color woodcut, 8×11.6 cm.
James Watrous Fund purchase, 1991.37

Dow, Arthur Wesley (American, 1857–1922)
Nabby's Point, state three, ca. 1895–1900
Color woodcut, 7.6×12.7 cm.
James Watrous Fund purchase, 1991.38

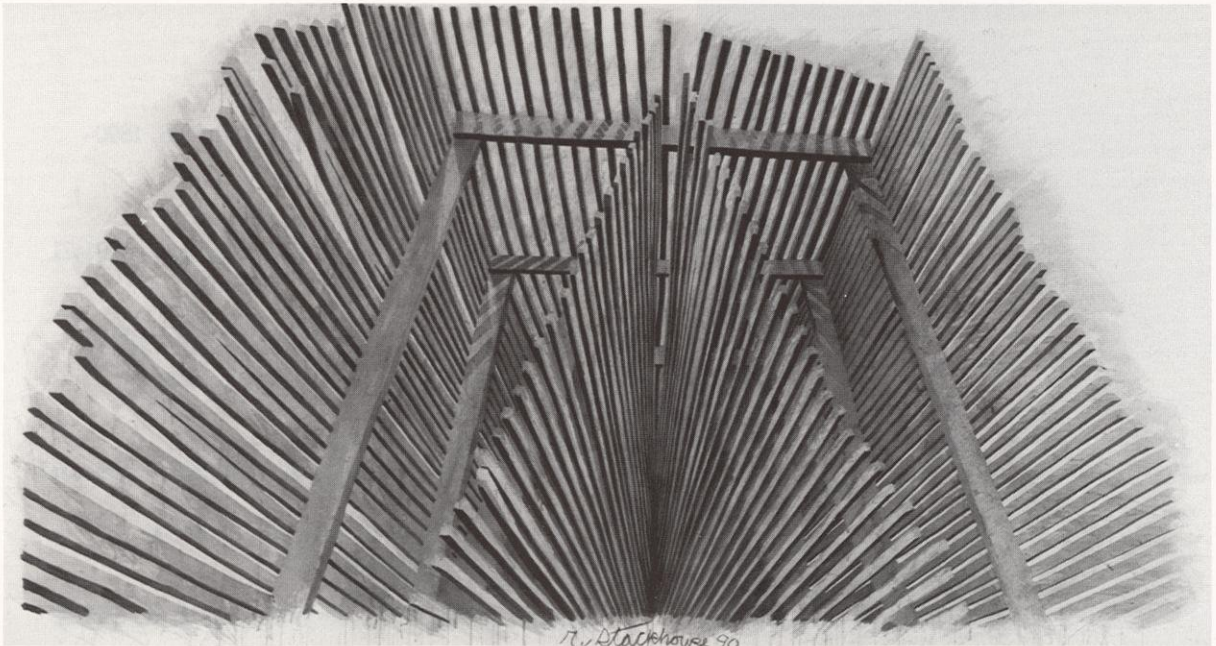


Pieter Bruegel the Elder (Dutch, 1525/30-1569/70)
Saint James and the Magician, Hermongenes, 1565
 John H. Van Vleck Endowment Fund purchase

Gourfain, Peter (American, b. 1934)
Finnegans Wake, the Song, 1990
 Woodcut, 90.2×116.8 cm.
 University of Wisconsin Art Collections Fund
 purchase, 1991.15

Jasinski, Felix (French, b. Poland, 1862-1901)
Mirror of Venus (after Edward Burne-Jones),
 published 1896
 Etching on vellum, 33×53.4 cm.
 Eugenie Mayer Bolz Endowment Fund purchase,
 1991.12

Moy, Seong (American, b. China, 1921)
Classical Horse and Rider, 1955
 Color woodcut, 63.5×38.2 cm.
 James Watrous Fund purchase, 1991.34



Robert Stackhouse (American, b. 1942)
Under Blue Diviner, 1990
 Harry and Margaret P. Glicksman Endowment Fund purchase

Rodin, Auguste (French, 1840–1917)

Le Printemps, 1882–1888

Etching, 14.6×10.2 cm.

Hagen Fund and Edward Farber Acquisition of
Works of Art Fund purchase, 1990.38

Ryan, Anne (American, 1899–1954)

Two Women, 1945

Color woodcut, 29.2×39.4 cm.

James Watrous Fund purchase, 1991.35

Walker, John (British, b. 1939)

Memory I, 4, 1989

Woodcut with screenprint, 118.5×85 cm.

Malcom K. Whyte Endowment Fund purchase,
1991.13



John Cage (American, b. 1912)

Enika #16, 1986

Malcolm K. Whyte Endowment Fund purchase

SCULPTURE

Mangbetu or Azande, Zaire, Central Africa

Side-blown Horn, ca. 1930s

Ivory, 44.7 cm.

J. David and Laura Siefried Horsfall Endowment
Fund purchase, 1991.32

Yoruba, Nigeria, West Africa

Ere ibeji (Twin memorial figures), ca. 1940s

Wood and copper, 24.8 cm. each

J. David and Laura Siefried Horsfall Endowment
Fund purchase, 1991.30.1–2

Yoruba, Nigeria, West Africa

Elder's Staff of Office, ca. 1940s

Wood and iron, 97.2 cm.

J. David and Laura Siefried Horsfall Endowment
Fund purchase, 1991.31

Gifts

PAINTINGS

Macdonald-Wright, Stanton (American, 1890–
1973)

Seated Woman, 1950

Oil on canvas, 57.1×72.4 cm.

Bequest of Helen Wurdemann Guzzardi, 1991.21

DRAWINGS AND WATERCOLORS

Feitelson, Lorser (American, 1898–1978)

Figure, ca. 1930s

Chalk drawing, 26.4×41.2 cm.

Bequest of Helen Wurdemann Guzzardi, 1991.22

Feitelson, Lorser (American, 1898–1978)

Four Human Heads, ca. 1930s

Drawing, 18.4×41.2 cm.

Bequest of Helen Wurdemann Guzzardi, 1991.23

Feitelson, Lorser (American, 1898–1978)

Human Figure, ca. 1930s

Drawing, 72.4×51.4 cm.

Bequest of Helen Wurdemann Guzzardi, 1991.24

Feitelson, Lorser (American, 1898–1978)
Seated Figure, ca. 1930s
Drawing, 55.9×43.2 cm.
Bequest of Helen Wurdemann Guzzardi, 1991.25

Feitelson, Lorser (American, 1898–1978)
Back of a Human Figure, ca. 1930s
Drawing, 20.3×15.9 cm.
Bequest of Helen Wurdemann Guzzardi, 1991.26

Rose, Carl (American)
Untitled, ca. 1930s
Charcoal on paper, 32.4×40 cm.
Gift of Stuart Applebaum, 1991.45

Russell, Morgan (American, 1886–1953)
Torso, ca. 1910s
Drawing, 29.9×20.3 cm.
Bequest of Helen Wurdemann Guzzardi, 1991.27

Russell, Morgan (American, 1886–1953)
Back of a Human Figure, ca. 1910s
Drawing, 26×20.3 cm.
Bequest of Helen Wurdemann Guzzardi, 1991.28

Russell, Morgan (American, 1886–1953)
Human Head, ca. 1910s
Drawing, 61.5×46.4 cm.
Bequest of Helen Wurdemann Guzzardi, 1991.29

PHOTOGRAPHS

Clergue, Lucien (French, b. 1934)
Beach at La Martinique, 1989
25.4×76.3 cm.
Gift of Dr. Kristaps Keggi, 1990.122

Clergue, Lucien (French, b. 1934)
Sicilian Botanic Garden I, 1988
25.4×76.3 cm.
Gift of Dr. Kristaps Keggi, 1990.123

Clergue, Lucien (French, b. 1934)
Sicilian Botanic Garden II, 1988
25.4×76.3 cm.
Gift of Dr. Kristaps Keggi, 1990.124



Eugène Carrière (French 1849–1906)
Le Sommeil, 1897
University of Wisconsin Art Collections Fund purchase



Peter Gourfain (American, b. 1934)
Finnegans Wake, the Song, 1990
University of Wisconsin Art Collections Fund purchase



Felix Jasinski (French, b. Poland, 1862–1901)
Mirror of Venus (after Edward Burne-Jones), published
 1896
 Eugenie Mayer Bolz Endowment Fund purchase

Buffet, Bernard (French, b. 1928)
Voilier, 1959
 Lithograph, 64.7×50.8 cm.
 Gift of Ora C. Roehl, 1990.41

Buffet, Bernard (French, b. 1928)
Starlette, 1960
 Lithograph, 55.9×68.6 cm.
 Gift of Ora C. Roehl, 1990.42

Buffet, Bernard (French, b. 1928)
Port de la Rochelle, 1950
 Lithograph, 55.9×68.6 cm.
 Gift of Ora C. Roehl, 1990.43

Buffet, Bernard (French, b. 1928)
Nature morte aux oeufs, 1955
 Lithograph, 55.9×68.6 cm.
 Gift of Ora C. Roehl, 1990.44

Buffet, Bernard (French, b. 1928)
Cafetière jaune, 1955
 Lithograph, 68.6×55.9 cm.
 Gift of Ora C. Roehl, 1990.45

Buffet, Bernard (French, b. 1928)
Lampe tempête, 1949
 Lithograph, 55.9×68.6 cm.
 Gift of Ora C. Roehl, 1990.46



Seong Moy (American, b. China, 1921)
Classical Horse and Rider, 1955
 James Watrous Fund purchase

Buffet, Bernard (French, b. 1928)
Bouquet de fleurs, 1951
 Lithograph, 55.9×68.6 cm.
 Gift of Ora C. Roehl, 1990.47

Buffet, Bernard (French, b. 1928)
Cheval de course, 1951
 Lithograph, 55.9×68.6 cm.
 Gift of Ora C. Roehl, 1990.48



Yoruba, Nigeria, West Africa
Elder's Staff of Office, ca. 1940s
 J. David and Laura Siefried Horsfall Endowment Fund
 purchase



Stanton Macdonald-Wright (American, 1890–1973)
Seated Woman, 1950
 Bequest of Helen Wurdemann Guzzardi

Buffet, Bernard (French, b. 1928)
Bouquet de soliels, 1959
 Lithograph, 68.6 × 55.9 cm.
 Gift of Ora C. Roehl, 1990.49

Buffet, Bernard (French, b. 1928)
Horreur de la guerre, 1955
 Lithograph, 68.6 × 55.9 cm.
 Gift of Ora C. Roehl, 1990.50

Clergue, Lucien (French, b. 1934)
Silent Pond, 1985
 25.4 × 76.3 cm.
 Gift of Dr. Kristaps Keggi, 1990.125

Clergue, Lucien (French, b. 1934)
Bottom of a Dune, 1987
 25.4 × 76.3 cm.
 Gift of Dr. Kristaps Keggi, 1990.126

Clergue, Lucien (French, b. 1934)
Mediterranean Nude, 1985
 25.4 × 76.3 cm.
 Gift of Dr. Kristaps Keggi, 1990.127

Clergue, Lucien (French, b. 1934)
Bullfight, ca. 1980s
 25.4 × 76.3 cm.
 Gift of Dr. Kristaps Keggi, 1990.128

PRINTS

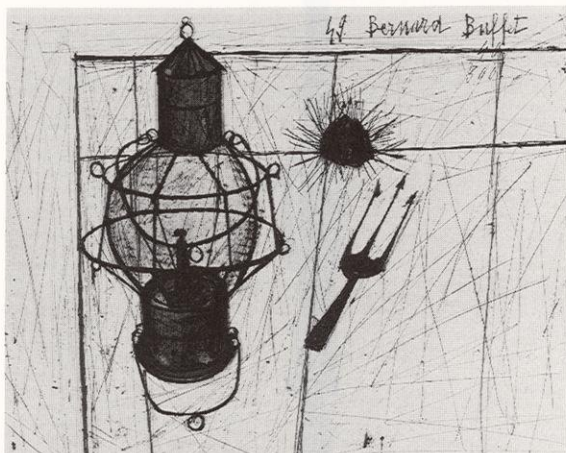
Bosman, Richard (American, b. 1944)
Suicide, 1980–81
 Color woodcut, 33.6 × 69.8 cm.
 Gift of Brooke Alexander, 1990.53

Buffet, Bernard (French, b. 1928)
Coq, 1951
Lithograph, 68.6×55.9 cm.
Gift of Ora C. Roehl, 1990.51

Buffett, Bernard (French, b. 1928)
Carnaval, 1951
Lithograph, 68.6×55.9 cm.
Gift of Ora C. Roehl, 1990.52

Carzou, Jean (French, b. 1907)
Le Danseur, 1961
Lithograph, 33×29.2 cm.
Gift of Ora C. Roehl, 1990.40

Matisse, Henri (French, 1869–1954)
Grand odalisque, 1925
Lithograph, 54.6×44.5 cm.
Gift of Rosemary Johnson, 1991.41



Bernard Buffet (French, b. 1928)
Lampe tempête, 1949
Gift of Ora C. Roehl



Richard Bosman (American, b.1944)
Suicide, 1980–81
Gift of Brooke Alexander

Milton, Peter (American, b. 1930)
Passage I, 1971
Etching and aquatint, 45.7×59.7 cm.
Gift of Stuart Applebaum, 1991.44

Saito, Kiyoshi (Japanese, b. 1907)
Steady Gaze, 1951
Color woodcut, 76.3×40.6 cm.
Gift of David Goe Welton and Ruth Welton Ellison
in memorial to Harriett Welton, Chauncey Rex
and Ruth Goe Welton, 1991.41

Saito, Kiyoshi (Japanese, b. 1907)
Steady Gaze, 1950
Color woodcut, 81.3×40.6 cm.
Gift of David Goe Welton and Ruth Welton Ellison
in memorial to Harriett Welton, Chauncey Rex
and Ruth Goe Welton, 1991.42

Soyer, Raphael (American, born Russia, 1899)
Untitled, ca. 1950s
Color lithograph, 42.5×26.3 cm.
Gift of Stuart Applebaum, 1991.46

Stackhouse, Robert (American, b. 1942)
Diviners, 1990
Spitbite, aquatint, and drypoint, 121.9×243.8 cm.
Transfer from Tandem Press, 1991.43



Peter Milton (American, b. 1930)
Passage I, 1971
Gift of Stuart Applebaum

Teroka, Masami (American, born Japan 1936)
31 Flavors Invading Japan: Chocolate Chip, 1977
Color screen print, 28×139.7 cm.
Gift of James Jensen, 1991.39

Teroka, Masami (American, born Japan 1936)
McDonalds Hamburgers Invading Japan: Chochin-Me,
1980–82
Color screen print, 54×36.5 cm.
Gift of James Jensen, 1990.129



Raphael Soyer (American, b. Russia, 1899)
Untitled, ca. 1950s
Gift of Stuart Applebaum

DECORATIVE ARTS

Ceramics

Chinese

Bowl with Aster and Artemesia Leaf Pattern in
Blue and White, 18th century

Ceramic, 4.8 × 27.3 dia. cm.

Gift of Ira and Ineva Baldwin, 1990.54

Chinese

Footed Bowl of Blanc-de-chine with An Hua

Decoration, in the style of the Hsuan Ho reign

Ceramic, 7.6 × 18.4 dia. cm.

Gift of Ira and Ineva Baldwin, 1990.58



Henry Ryland (English, 1856–1924)

*Two Ladies Playing Musical Instruments on a Marble
Terrace*, ca. 1890

Frederick Leach Estate Fund purchase

Chinese

Pair of Footed Bowls with Peony Pattern in Blue
and White

Ceramic, 5.7 × 14 dia. cm.

Gift of Ira and Ineva Baldwin, 1990.56–57

Chinese

Pair of Hexagonal Jardineres, celadon with relief
lotus blossom design, 20th century

Ceramic, 11.7 × 23.2 dia. cm.

Gift of Ira and Ineva Baldwin, 1990.60–61

Doughty, Dorothy (British, 1892–1962)

Parula Warblers and Sweet Bay (a pair), 1956

Porcelain, 22.8 cm.

Gift of Mrs. Gordon Walker, 1990.120–121

Doughty, Dorothy (British, 1892–1962)

Ruby-throated Hummingbirds (a pair), 1949

Porcelain, 24.4 cm.

Gift of Mrs. Gordon Walker, 1990.117–118

Glass

Lalique, René (French 1860–1945)

Anemone Whimsey, 1945–1960

Glass, 7 cm. dia.

Gift of Ira and Ineva Baldwin, 1990.94



David Johnson (American, 1827–1908)

Lake George near Hague, ca. 1859

John H. Van Vleck Endowment Fund purchase

Lalique, René (French 1860–1945)
Calendar Plate, 1968
Glass, 21 cm. dia.
Gift of Ira and Ineva Baldwin, 1990.98

Lalique, René (French 1860–1945)
Calendar Plate, 1969
Glass, 21 cm. dia.
Gift of Ira and Ineva Baldwin, 1990.99

Lalique, René (French 1860–1945)
Calendar Plate, 1970
Glass, 21 cm. dia.
Gift of Ira and Ineva Baldwin, 1990.100

Lalique, René (French 1860–1945)
Calendar Plate, 1971
Glass, 21 cm. dia.
Gift of Ira and Ineva Baldwin, 1990.101

Lalique, René (French 1860–1945)
Calendar Plate, 1972
Glass, 21 cm. dia.
Gift of Ira and Ineva Baldwin, 1990.102

Lalique, René (French 1860–1945)
Calendar Plate, 1973
Glass, 21 cm. dia.
Gift of Ira and Ineva Baldwin, 1990.103

Lalique, René (French 1860–1945)
Calendar Plate, 1974
Glass, 21 cm. dia.
Gift of Ira and Ineva Baldwin, 1990.104

Lalique, René (French 1860–1945)
Calendar Plate, 1975
Glass, 21 cm. dia.
Gift of Ira and Ineva Baldwin, 1990.105

Lalique, René (French 1860–1945)
Calendar Plate, 1976
Glass, 21 cm. dia.
Gift of Ira and Ineva Baldwin, 1990.106

Lalique, René (French, 1860–1945)
Centerpiece Bowl
Glass, 33 cm.
Gift of Ira and Ineva Baldwin, 1990.62

Lalique, René (French 1860–1945)
Dahlia Scent Bottle, 1945–1960
Glass, 9.5 cm.
Gift of Ira and Ineva Baldwin, 1990.87

Lalique, René (French 1860–1945)
Faceted Fruit Bowl with Wheat Pattern, after 1960
Glass, 21.6 cm.
Gift of Ira and Ineva Baldwin, 1990.74

Lalique, René (French 1860–1945)
Figurine: Nymph and Stayr
Glass, 14 cm.
Gift of Ira and Ineva Baldwin, 1990.96

Lalique, René (French 1860–1945)
Frosted Powder Box with Rose Branch Pattern,
after 1960
Glass, 17.2 cm.
Gift of Ira and Ineva Baldwin, 1990.86

Lalique, René (French 1860–1945)
Fruit Bowl with Cornucopia Pattern, before 1945
Glass, 22.3 cm.
Gift of Ira and Ineva Baldwin, 1990.75

Lalique, René (French 1860–1945)
Fruit Bowl with Dahlia Pattern, after 1960
Glass, 25.4 cm.
Gift of Ira and Ineva Baldwin, 1990.76

Lalique, René (French, 1860–1945)
Fruit Bowl with Opalescent Fish Pattern, before
1945
Glass, 20.6 cm.
Gift of Ira and Ineva Baldwin, 1990.72

Lalique, René (French, 1860–1945)
Fruit Bowl with Opalescent Sun Flower, before
1945
Glass, 21.6 cm.
Gift of Ira and Ineva Baldwin, 1990.73

Lalique, René (French 1860–1945)
Grouses (set of 3), 1945–1960
Glass, 18.5 cm., 13.4 cm., 8.3 cm.
Gift of Ira and Ineva Baldwin, 1990.91–93

Lalique, René (French, 1860–1945)
Opalescent Plates with Whirlpool Pattern (set of 8), before 1945
Glass, 26.6 cm. dia. each
Gift of Ira and Ineva Baldwin, 1990.64–71

Lalique, René (French 1860–1945)
Opalescent Vase with Leaf Pattern, before 1945
Glass, 14.6 cm.
Gift of Ira and Ineva Baldwin, 1990.79

Lalique, René (French 1860–1945)
Ovoid Vase with Garlands of Berries, 1945–1960
Glass, 19.6 cm.
Gift of Ira and Ineva Baldwin, 1990.95

Lalique, René (French 1860–1945)
Pair of Chickadee Vases, 1945–1960
Glass, 12 cm. each
Gift of Ira and Ineva Baldwin, 1990.83–84

Lalique, René French (1860–1945)
Pair of Tumblers with Jaffa Pattern, after 1960
Glass, 12.2 cm. each
Gift of Ira and Ineva Baldwin, 1990.89–90

Lalique, René (French 1860–1945)
Paperweight with Pineapple Pattern, 1945–1960
Glass, 8.3 cm.
Gift of Ira and Ineva Baldwin, 1990.88

Lalique, René (French 1860–1945)
Parakeet Vase, before 1945
Glass, 25.4 cm.
Gift of Ira and Ineva Baldwin, 1990.107

Lalique, René (French 1860–1945)
Plate with Fish Pattern, before 1945
Glass, 29.2 cm.
Gift of Ira and Ineva Baldwin, 1990.63

Lalique, René (French 1860–1945)
Plate with Galleon Design
Glass, 21.6 cm. dia.
Gift of Ira and Ineva Baldwin, 1990.97

Lalique, René (French 1860–1945)
Scent Bottle with *Epines* or Thorn Bough Pattern, before 1945
Glass, 8.9 cm.
Gift of Ira and Ineva Baldwin, 1990.85

Lalique, René (French 1860–1945)
Vase with Caratids, before 1945
Glass, 19 cm.
Gift of Ira and Ineva Baldwin, 1990.77

Lalique, René (French 1860–1945)
Vase with Hesperides Pattern, after 1960
Glass, 19 cm.
Gift of Ira and Ineva Baldwin, 1990.80

Lalique, René (French 1860–1945)
Vase with Leaf Pattern, after 1960
Glass, 15.5 cm.
Gift of Ira and Ineva Baldwin, 1990.80

Lalique, René (French 1860–1945)
Vase with Opalescent Berry Branches, before 1945
Glass, 19 cm.
Gift of Ira and Ineva Baldwin, 1990.81

Lalique, René (French 1860–1945)
Vase with Rib Pattern and Scalloped Rim, 1945–1960
Glass, 16.5 cm.
Gift of Ira and Ineva Baldwin, 1990.111

Lalique, René (French 1860–1945)
Vase with Stylized Reed Motif, probably before 1945
Glass, 15.8 cm.
Gift of Ira and Ineva Baldwin, 1990.82

Japanese
Scalloped-rim Bowl, Arita ware: peony pattern with central design of gamecock, willow branches, and rocks in blue and white, first half of 19th century
Ceramic, 4.5 cm.
Gift of Ira and Ineva Baldwin, 1990.55

Japanese
Scalloped-rim Bowl, celadon, 20th century
Ceramic, 5×26 dia. cm.
Gift of Ira and Ineva Baldwin, 1990.59

Philippino
Set of Funerary Vessels
Ceramic, 4.4 cm., 5.1 cm., 4.6 cm., 5.0 cm.
Gift of Ira and Ineva Baldwin, 1990.112-115

Unknown
Opalescent Ewer, 19th century
Glass, 22.3×3.2 dia. cm.
Gift of Ira and Ineva Baldwin, 1990.109

Unknown
Saucer with Leaf Pattern, early 20th century
Glass, 14.4 dia. cm.
Gift of Ira and Ineva Baldwin, 1990.108

Unknown
Vase with Impressed Floral Design
Glass, 16×12.8 cm.
Gift of Ira and Ineva Baldwin, 1990.110

Textiles

Azussuntoro, Bambangaetoro (Indonesian, 20th century)

Lobsters
Cotton batik on canvas, 89×76 cm.
Gift of Ira and Ineva Baldwin, 1990.1176

Parsa, W. (Indonesian ?, 20th century)
Tropical Scene with Natives
Watercolor on silk, 79×43 cm.
Gift of Ira and Ineva Baldwin, 1990.117



Ira and Ineva Baldwin donated a collection of Lalique glass, now on display in a new niche case between galleries VIII and I

Reopening October 7, 1990

The Permanent Collection: A Century of Collecting at the Elvehjem Museum of Art

October 7–November 25, 1990

After its renovation, the Elvehjem opened its doors to a newly organized permanent collection, which situated works through the galleries so that the visitor can follow a chronological path through the art of the ages from antiquity up to the present. The grand reopening also made room in the permanent collection for more of the Elvehjem's collection than had been visible previously.

The Van Vleck Collection of Japanese Prints

October 7–November 25, 1990

The largest group of works ever donated to the Elvehjem, the Van Vleck collection of Japanese woodblock prints includes exquisite examples of works spanning 200 years of artistic production. This exhibition brought out the gems of this rich collection onto view, combining views of raucous festivities with subtly printed images drawn from poems to illustrate the range and beauty of these wonderful images.

Ernest C. and Jane Werner Watson Collection of Indian Miniatures

October 7–November 25, 1990

The Watson collection of Indian miniatures had its inception when Ernest and Jane Watson lived in India and was affectionately assembled to reflect the breadth of this long tradition. The selection of works on view brought together works depicting scenes of court life and royal personages to suggest the cultural tradition from which these works spring.

Masterworks on Paper: 1500–1920

October 7–November 25, 1990

The Elvehjem's collection of European and American works on paper reflects decades of gifts and purchases which have made it a marvelous resource for students and connoisseurs. Some of the most famous and beautiful prints and drawings from the collection were selected to give visitors a taste of the collection's strengths as well as a brief history of the graphic arts.



Looking from the nineteenth-century gallery towards the American gallery.

University of Wisconsin–Madison Department of Art Faculty Exhibition

December 8, 1990–January 20, 1991

In an presentation spanning all three floors, the museum once again hosted the quadrennial exhibition of works by faculty members. Emeritus faculty as well as current instructors lent works which reflect their individual styles and interests, but also serve as a splendid demonstration of the vitality of the art department.

Irish Decorative Arts 1550–1928

February 2–March 24, 1991

Focusing on the collection of the National Gallery of Ireland, this exhibition also borrowed works from other institutions such as the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts; Archbishop Marsh's Library in Dublin; and the university's Memorial Library Rare Book

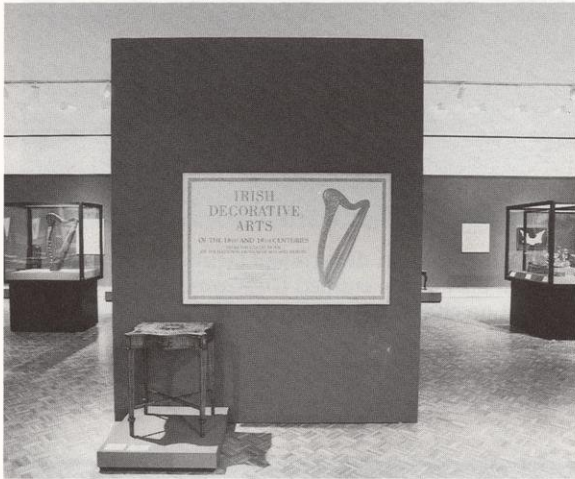


Laurie Beth Clark, art department faculty member, presented an installation entitled *Un/Necessary Percent*, a comment on chronic unemployment in postindustrial America.



The Madison art department faculty show included a ceramic work by Bruce Breckenridge entitled *Boyle Heights Series II*, which explored the perception of space through the use of color.

Room. The exhibition gave a glimpse of the wealth of design and material created by Irish artisans from the seventeenth through the early twentieth centuries.



Irish Decorative Arts

Seventeenth Century Northern European Paintings

February 2–May 26, 1991

This exhibition placed on view for the first time some of the Elvehjem's newly conserved paintings as well as works from the Elema collection of Dutch and Flemish paintings. Among the works were some of the earliest given to the university by Charles Crane in 1913 as well as one of the Elvehjem's newest, received in bequest from Professor and Mrs. Harry Steenbock.

Sarah Schumann: Journeys to East Germany, 1983–89

February 9–March 31, 1991

Created as the result of trips to East Germany before the fall of the Berlin wall, Sarah Schumann's watercolors and works on canvas derive from the architecture, often in ruins, that is a remnant of the German past. By combining freely drawn buildings with photographs in collage, she creates works which take up the theme of German identity.



Smaller works in the art faculty show were displayed in the niche case: Top shelf, silver work by Fred Fenster, glass by Harvey Littleton, and cast bronze pieces by Valerie Weihman; bottom shelf, silver brooches with natural minerals by Eleanor Moty and another bronze piece by Valerie Weihman.

John Cage: Works on Paper, 1982–90

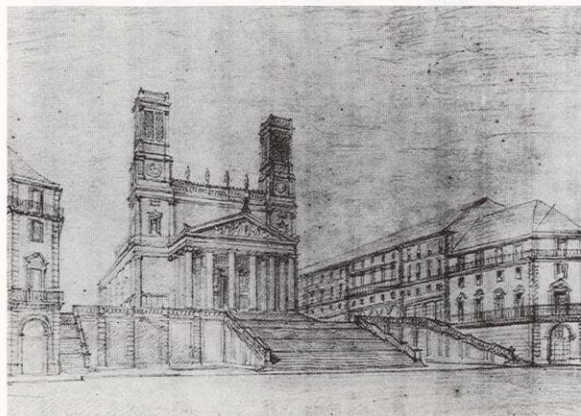
April 6–May 19, 1991

John Cage's musical compositions, including his well-known composition 4'33", often use randomness and chance elements in their composition and performance. Bringing together an exhibition of his works on paper, including drawings, watercolors, and prints, showed how this artist brings the same ideas to bear on the visual arts. Planned in conjunction with the première of a new composition for keyboard at Madison's Unitarian Meeting House, the exhibition revealed another side of this gifted artist.

Architectural Drawings and Watercolors by Jakob Ignaz Hittorff, 1792–1867

April 13–June 2, 1991

Organized by the Smithsonian Institution Traveling Exhibition Service and drawn from the holdings of the Wallraf-Richartz-Museum in the artist's native Cologne, this exhibition brought together some of this architect's ambitious designs for some of the most important boulevards and monuments in Paris. Hittorff's finely wrought drawings and watercolors reflect Napoleon III's ambition to make Paris the most beautiful and modern city in the world.



Jakob Ignaz Hittorff (1792–1867) was the architect for many important buildings in Paris, such as the Church of Saint Vincent-de-Paul, for which the plan for the staircases and ramps is shown here. (Circulated by the Smithsonian Institution Traveling Exhibition Service).



The *Wild Edible Drawings* of John Cage are displayed in a vitrine with his prints in the background.

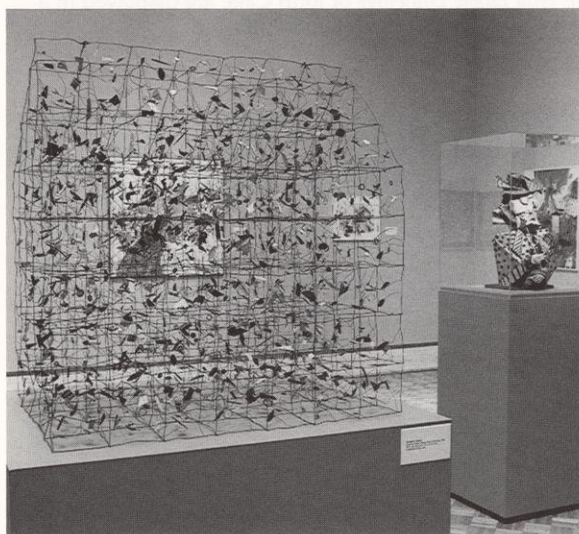


Seventeenth Century Northern European Paintings presented works from the collection including this by Simon De Vos (Flemish, 1603–1676) of *The Prodigal Son*, done after 1645.

Art in Switzerland 1991: Celebrating 700 Years toward Democracy

June 15–August 18, 1991

Works by fifteen contemporary Swiss artists were brought together in an exhibition that included a broad range of media and styles in celebration of 700 years of democracy in Switzerland. Selected by guest curators Janice and Jean-Pierre Golay and Russell Panczenko from collections in this country and Switzerland, the exhibition of over one-hundred works subsequently toured to venues at the Herron Gallery, Indianapolis Center for Contemporary Art, Indiana University and the International Monetary Fund Visitors' Center, Washington, D.C.



Two popular works from the Swiss show in June 1991 were by Hanspeter Kamm (left) and by Henry Meyer (right).

Chūshingura, Storehouse of Loyal Retainers

June 1–August 11, 1991

One of Japan's most famous dramas for the kabuki stage, the Chūshingura, or Storehouse of Loyal Retainers, was played out on the walls of the Mayer Gallery using prints from the Elvehjem's extensive collection of Japanese prints. This tale of court intrigue and revenge was rendered in series of color woodblock prints by many artists, so the exhibition was not only able to convey the action of the eleven-act drama, but also shed light on the tradition of the theatrical print in Japan.



The exhibition *Chūshingura, Storehouse of Loyal Retainers*, illustrated one of Japan's most famous dramas for the kabuki stage.

PUBLICATIONS

Artscene, five issues

University of Wisconsin-Madison Department of Art Faculty Exhibition, 104 pp., 44 color and 43 black-and-white photographs, December 1990

John Cage: Works on Paper 1982-90, essay by Ellsworth Snyder, 16 pp., 9 color photographs, April 1991

Art in Switzerland 1991: Celebrating 700 Years Towards Democracy, essay by cocurators Janice and Jean-Pierre Golay, 48 pages, 13 color and 45 black-and-white photographs, June 1991

Edward Burr Van Vleck Collection of Japanese Prints, essay by Andrew Stevens, 372 pp., 3,000 black-and-white photographs, June 1991

LOANS TO OTHER INSTITUTIONS

University of Wisconsin-Milwaukee, Art Museum Milwaukee, Wisconsin

(*From Primitive to Decadent: Subject and Style in Japanese Prints, 1680-1880*, January 18-March 3, 1991)

Ippitsusai Buncho, *The Actor*, 1980.0614

Hosoda Eishi, *Cherry Blossom; Courtesan as the Poetess*, 1980.0658

Suzuki Harunobu, *Bush Clover Tama River*, 1980.0723

Suzuki Harunobu, *Courtesan Dreaming*, 1980.0721

Katsushika Hokusai, *Sawyers Cutting Lumber*, 1980.2429

Torii Kiyomasu I, *Courtesan Striking*, 1980.2491

Torii Kiyonaga, *Spring*, 1980.2529abc

Torii Kiyonobu I, *Attendant Adjusting the Hair*, 1980.2538

Utagawa Kunisada, *Actor as the Ghost*, 1980.2635

Utagawa Kunisada, *The Origin of Cave Kagura*, 1980.2625abc

Utagawa Kuniyoshi, *Chujo Hime*, 1980.2679

Hasegawa Mitsunobu, *Courtesan Entertaining*, 1980.2708

Hishikawa Moronobu, *Izumi Shikibu*, 1980.2719

Hishikawa Moronobu, *Woman Watching*, 1980.2721

Yamamoto Shigeharu, *The Lovers*, 1980.2773

Kittao Shigemasa, *The Descent*, 1980.2787

Katsukawa Shunsho, *Couple Listening*, 1980.2981

Utagawa Toyoharu, *Hachiman Shrine*, 1980.3100

Utagawa Toyokuni, *The Actor*, 1980.3185

Kitagawa Utamaro, *Two Women after a Bath*, 1980.3239

International Sculpture Center, Washington, D.C.
(*Frank Lloyd Wright Retrospective*, Sezon Museum of Art, Tokyo, Japan, January 2-February 18, 1991; National Museum of Modern Art, Kyoto, Japan, April 2-May 6,



Three long-awaited publications.

1991; Yokohama Museum of Art, Yokohama, Japan, May 21-June 23, 1991; Kitakyushu Municipal Museum of Art, Kitakyushu, Japan, July 5-July 28, 1991)

Frank Lloyd Wright Model, Mendota Boathouse, not accessioned

Frank Lloyd Wright Model, Nakoma Country Club, not accessioned

Davenport Museum of Art, Davenport, Iowa
(*Grant Wood Centennial Celebration/Nan Wood Memorial*, February 6-March 30, 1991)

Grant Wood, *Portrait of Nan*, on loan from Helen B. Boley

LECTURES AND FILM SERIES

Don Nice, Tandem Press/Department of Art Visiting Artist Lecture

Thursday, September 13, 1990

Spiro Kostof, Professor, Department of Architecture, University of California-Berkeley

"The Place of Museums"

Sunday, October 7, 1990

Robert Cottingham, Tandem Press/Department of Art Visiting Artist Lecture

Thursday, October 25, 1990



Council chairman Fred Reichelt welcomes guests at the reception celebrating the museum's twentieth anniversary and reopening after a year's closure for renovations.

Film series: "Cuban Cinema"

Memories of Underdevelopment (1968), *Death of a Bureaucrat* (1966), *Lucia* (1969), *With the Cuban Women* (1975), *Portrait of Theresa* (1979), and *Improper Conduct* (1984),
Fridays, October 26, November 2, 9, 16, 30, and December 7, 1990

Gregory Amenoff, Tandem Press/Department of Art
Visiting Artist Lecture
Thursday, November 8, 1990

Charles F. Stuckey, Curator of Twentieth-century Painting and Sculpture, The Art Institute of Chicago
"Twentieth-century Art versus the Museum"
Sunday, November 11, 1990

Panel discussion: "Irish Culture and Art"

James Donnelly, Professor, Department of History;
Beverly Gordon, Associate Professor, School of Family Resources and Consumer Sciences;
Phillip Herring, Professor, Department of English, all of the University of Wisconsin-



Council members Anne Boltz and Donald Ryan tour the reopening installation on October 6, 1990.

Madison; and Muriel McCarthy, Keeper, Archbishop Marsh's Library, Dublin
Saturday, February 2, 1991

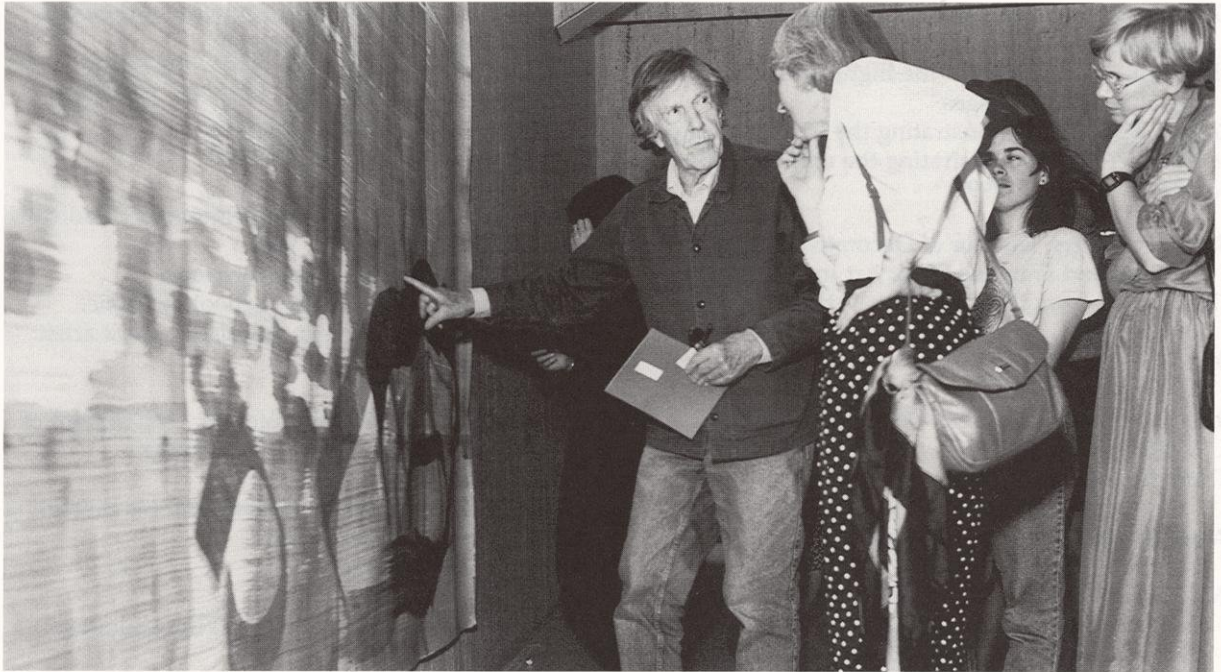
Muriel McCarthy, Keeper, Archbishop Marsh's Library, Dublin
"All Graduates and Gentlemen: An Eighteenth-century Library"
Sunday, February 3, 1991

Film series: "German Cinema"

Berlin Fever (1973) and *Madame X—An Absolute Ruler* (1977), *China: The Arts, The People, A Travel Log*, and *Countdown* (1990), an Ulrike Ottinger retrospective; and *Effi Briest* (Reiner Fassbinder, 1974)

Wednesday, February 6, Thursdays, February 7 and March 14; and Thursday, February 21, 1991

Fred Stonehouse, Tandem Press/Department of Art
Visiting Artist Lecture
Thursday, February 7, 1991



John Cage discusses *New River, Rocks and Washes* at the opening reception on April 6, 1991.

Sarah Schumann, Artist

"On My Work in *Journeys to East Germany: 1983–89*"

Sunday, February 10, 1991

Panel discussion: "Divided and Reunified Germany"

Barbara Buenger, Associate Professor, Department of Art History; and *Marc Silberman*, Associate Professor, Department of German, University of Wisconsin–Madison

Tuesday, February 12, 1991

Film series: "Independent Filmmakers"

Sugar Cane Alley (Euzhan Palcy, 1984), *Down by Law* (Jim Jarmusch, 1968), *Return Engagement* (Alan Rudolph, 1983), and *Gates of Heaven and Vernon, Florida* (Errol Morris, 1978 and 1980)

Fridays, February 15, 22, March 1, and 8, 1991

Bonita LaMarche, Assistant Curator, Department of European Sculpture and Decorative Arts, Detroit Institute of Arts

"Irish Ceramics of the Sixteenth-century to the Present"

Sunday, February 24, 1991

Madeline Siefke, Specialist, American Decorative Arts, Christie, Manson and Woods, New York

"Irish Georgian High-style Furniture and Its Relationship to American Colonial Design"

Sunday, March 3, 1991

Charles Werner Haxthausen, Associate Professor, Department of Art History, University of Minnesota

"America's Cultural Hero: The Reception of Anselm Kiefer in the United States"

Thursday, March 7, 1991

Kari Veblen, Ph.D. candidate, University of Wisconsin-Madison School of Music
 "Irish Music Traditions in the Eighteenth Century: Big Houses to Cottages"
 Rolliana Scheckler demonstrating the Irish harp and William Peden demonstrating the uilleann pipes
 Saturday, March 16, 1991

Beth Carver Wees, Curator of Decorative Arts, the Sterling and Francine Clark Art Institute
 "Irish Silver from the Collection of the Clark Art Institute"
 Sunday, March 17, 1991

Italo Scanga, Tandem Press/Department of Art
 Visiting Artist Lecture
 Thursday, March 21, 1991

Panel discussion: "The Influence of John Cage on the Arts"
 William Fetterman, Theater Scholar, New York City; John Holzaepfel, Musicologist, New York City; Estera Milman, Director, Alternative Traditions in the Contemporary Arts, The University of Iowa; Anna Nassif, Professor, Department of Physical Education and Dance, University of Wisconsin-Madison, and Ellsworth Snyder, Music Director, First Unitarian Society, Madison, Moderator
 Tuesday, April 9, 1991



Joyce and Marshall Erdman and the Irish ambassador Padraic MacKernan at the reception for *Irish Decorative Arts* on February 2, 1991.

Film series: "From the Film Archives of the State Historical Society of Wisconsin"
Invasion of the Body Snatchers (1956), *The Spiral Staircase* (1946), and *I Saw What You Did* (1965), and "An Evening of Animation"
 Fridays, April 12, 19, and 26, 1991

Dennis Nechvatal, Painter and Printmaker, Madison
 John Cale, Musician, New York
 Hero: music and painting performance
 Vartan Manoogian, Professor, School of Music, University of Wisconsin-Madison, guest artist
 Wednesday, April 17, 1991

Nancy Hubbard, Assistant Professor, Department of Architecture, University of Wisconsin-Milwaukee
 "The City as Monument: Hittorff and his Role in the Transformation of Paris"
 Tuesday, April 23, 1991

Ellsworth Snyder, Music Director, First Unitarian Society, Madison
 "John Cage's Music and Art"
 Wednesday, May 1, 1991



Seen at the reception for *Irish Decorative Arts* on February 2, 1991: (left to right) Provost, Vice Chancellor for Academic Affairs David Ward, Keeper of Archbishop Marsh's Library, Dublin, Muriel McCarthy, Elvehjem Director Russell Panczenko, and Acting Vice President for University Relations, UW System, Judith Ward.

Louisa Chase, Tandem Press/Department of Art
Visiting Artist Lecture
Thursday, May 2, 1991

Peter Fürst, Liuba Kirova, and Armande Oswald,
Artists, "On Our Work in Art in Switzerland
1991," with musical accompaniment on jazz
flute by Peter Fürst and on bass by Doug
DeRosa
Tuesday, June 18, 1991

CONCERTS

Sundays at 2:30 p.m. in Brittingham Gallery III

September 9, 1990

Kitt Reuter-Foss, mezzo-soprano, and Martha
Fischer, piano, Madison

September 16, 1990

Madison Chamber Players, James Smith,
conductor



British musician John Cale and Madison artist Dennis
Nechvatal gave a multimedia music/painting performance to a standing-room-only crowd on April 17, 1991.

September 23, 1990

Present Music, Kevin Stalheim, music director,
Milwaukee

September 30, 1990

UW-Oshkosh Faculty Chamber Concert

October 7, 1990

John Harbison, piano, and Rosemary Harbison,
violin, Token Creek

October 14, 1990

Pro Arte Quartet, Madison

October 21, 1990

Paul Doebler, flute, and Michael Keller, piano,
Stevens Point

October 28, 1990

Paul Henry, guitar, Chicago

November 4, 1990

Lawrence University Faculty, Appleton

November 11, 1990

Wingra Woodwind Quintet, Madison

November 18, 1990

Oakwood Chamber Players, Madison

November 25, 1990

Mark Heeg, piano, Madison

December 2, 1990

Pro Arte Quartet, Madison

December 9, 1990

Trinkle Brass Works, Verona

December 16, 1990

Wausau Conservatory of Music Faculty

December 23, 1990

Holiday Open House

December 30, 1990

Mimmi Fulmer, soprano, and Trevor Stephenson,
fortepiano, Madison.

January 6, 1991

Dolce Trio, Eau Claire

January 13, 1991

William Helmers, clarinet, and Robert Moeling,
piano, Milwaukee

January 20, 1991

Whitewater Brass Quintet

January 27, 1991

Parry Karp, cello, and Frances Karp, piano,
Madison

February 3, 1991

Ilona Kombrink, mezzo-soprano, and Melinda
Moser, piano, Madison

February 10, 1991

Pro Arte Quartet, Madison

February 17, 1991

Weekley and Arganbright, duo pianos, La Crosse

February 24, 1991

Wisconsin Brass Quintet, Madison

March 3, 1991

Lawrence Chamber Players, Appleton

March 10, 1991

Jaime Guiscafne, guitar, Madison

March 17, 1991

Woodwind Arts Quintet, Milwaukee

March 24, 1991

David Giebler, piano, Marinette

March 31, 1991

EASTER—No Concert

April 7, 1991

Pro Arte Quartet, Madison

April 14, 1991

Larry Gwozdz, saxophone, Hattiesburg,
Mississippi

April 21, 1991

Wingra Woodwind Quintet, Madison



John and Rosemary Harbison perform at Sunday Afternoon Live as the concert series returns to Baroque Gallery III after the museum was closed for a year.



German artist Sarah Schumann gives a gallery talk on her watercolors and collages of *Journeys to East Germany, 1983–89*.

April 28, 1991

Martha Blum, violin, and Frances Karp, piano,
Madison

May 5, 1991

Mary Franz, piano, Green Bay

May 12, 1991

Wisconsin Arts Quintet, Stevens Point

ARTWORKS OF THE MONTH

October and November

Sam Gilliam (American, b. 1933), in collaboration
with Tandem Press, *Ferris Wheel and Fireflies*,
1990, monoprint on felted polypropylene.
Collection of the Artist.

December

Jan Brueghel (Flemish, 1568–1625), *Hunting Party*,
oil on copper, 31.7×41.3 cm. Bequest of Harry
Steenbock, 69.10.1.

1991

January

Andrew Wyeth (American, b. 1917), *Deep Cove
Fishing*, ca. 1940s,
watercolor 56×76.2 cm. Lent anonymously.

February

Sarah Schumann (German), *Klosterruine Chorin*,
1989, oil on canvas, 182.9×254 cm. Collection
of the artist.

March

Stanton Macdonald-Wright (American, 1890–
1973), *Seated Woman*, 1950, oil on canvas,
57.1×72.4 cm. Bequest of Helen Wurdemann
Guzzardi, 1991.21.



October and November 1990 Artwork of the Month. Sam Gilliam (American, b. 1933), in collaboration with Tandem Press, *Ferris Wheel and Fireflies*, 1990, monoprint on felted polypropylene. Collection of the artist.

April

John Cage (American, b. 1912) and Calvin Sumision, *Not Wanting to Say Anything about Marcel*, 1969, plexigrams I-VIII, Plexiglas, 34.6×51×27 cm. Ellsworth Snyder Collection.

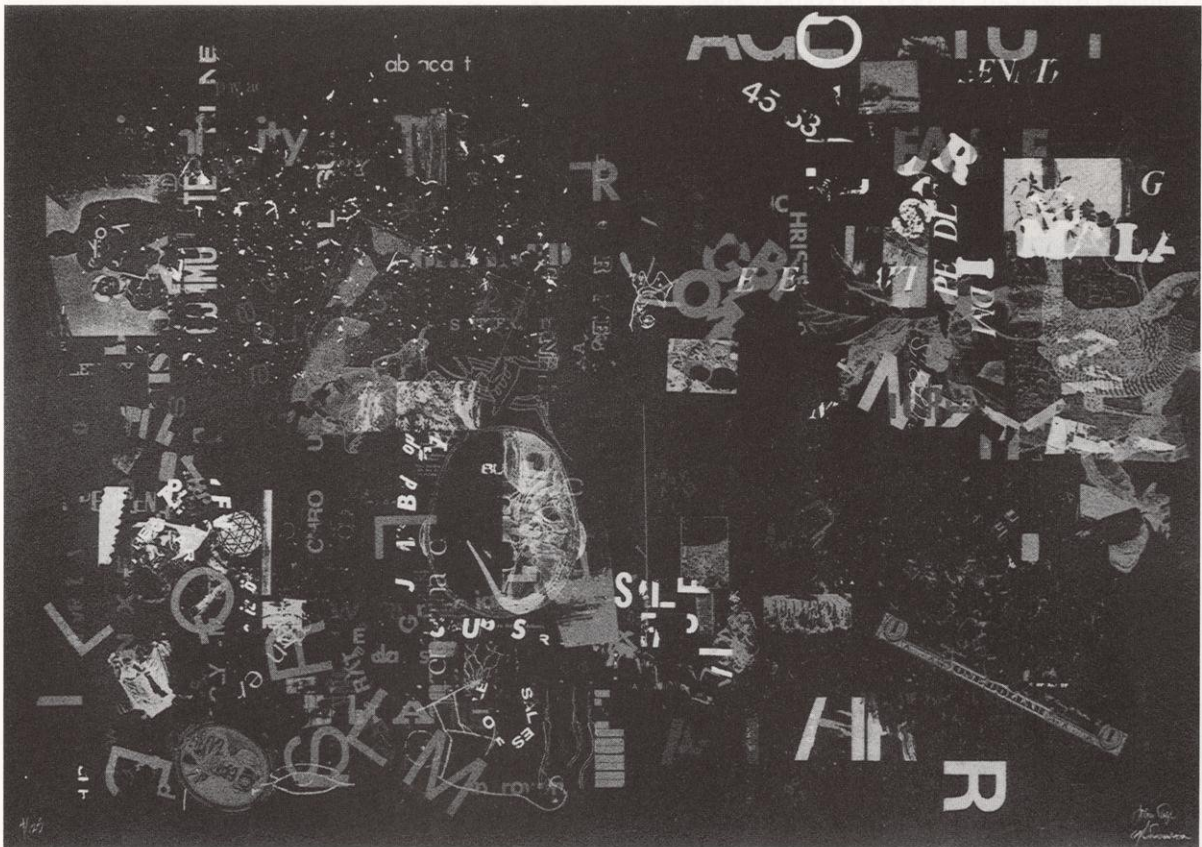
John Cage (American, b. 1912) and Calvin Sumision, *Lithograph A from Not Wanting to Say Anything about Marcel*, 1969, color lithograph, 70.0×101.5 cm. Anonymous Fund purchase, 1980.13.

May

Robert Stackhouse (American, b. 1942), *Under Blue Diviner*, 1990, watercolor and charcoal on paper, mounted on linen, 152.4×274.3 cm. Harry and Margaret P. Glicksman Endowment Fund purchase, 1990.35.

June

Sanford Robinson Gifford (American, 1823–1880), *Landscape with Lake*, 1852, oil on canvas, 76.2×101.6 cm.1 Lent by Hirschl & Adler Galleries, New York.



April 1991 Artworks of the Month. John Cage (American, b. 1912) and Calvin Sumision, *Lithograph A from Not Wanting to Say Anything about Marcel*, 1969. Anonymous Fund purchase



February 1991 Artwork of the Month. Sarah Schumann (German), *Klosterruine Chorin*, 1989. Collection of the artist



June 1991 Artwork of the Month
Sanford Robinson Gifford (American, 1823–1880), *Landscape with Lake*, 1852. Lent by Hirschl & Adler Galleries, New York



January 1991 Artwork of the Month
Andrew Wyeth (American, b. 1917), *Deep Cove Fishing*, ca. 1940s. Lent anonymously

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Marjorie Nestingen discusses Richard Artschwager's model for the Elvehjem's outdoor sculpture project to students from Edgerton Middle School, October 23, 1990.

ELVEHJEM DOCENTS

(Docents' language skills for tours indicated.)

*Indicates docents who participated in the Elvehjem outreach program during closure 1989-90.

Barbara Anderson	Sylvia Hultkrans	Henryka Schutta
*Emy Andrew	Marcia Philipps-Hyzer	Julie Segar
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*Susan Daugherty	Jim McEnery	*Jane Varda
*Lee DeSpain	Mary Ann McKenna	Nancy Vick
*Beverly Dougherty	Jean McKenzie	Dorothy Visscher Little
Zora Dunn (Czech)	Jo Meier	*Margy Walker
*Virginia Dymond	Margaret Mein	Norma Wampler
*Jane Eisner	*Helene Metzenberg	Nancy Webster
*Friedemarie Farrar (German)	Barbara Moe	*Olive Wile
*Sarah Farwell	*Marjorie Nestingen	Betty Wright
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*Mary Jane Hamilton	Petie Rudy	
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*Gertrude Herman	*Karen Sack	
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Ching-jung Ho (Chinese)	*Ann Sauthoff	

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Expenditures and Financial Resources

July 1, 1990–June 30, 1991

Operating Expenditures	Financial Resources									Percent of Total Cost
	Expended	UW	L&S	UW Trusts	Revolving Self-Sustain	Donations	Endowments	Grants	Total	
A. Salaries (fringes included)										
1. Museum Staff	\$489,920.00	\$106,579.00	\$394,404.00	\$0.00	\$25,429.00	\$16,049.00	\$0.00	\$1,459.00	\$498,920.00	
2. Museum Security	\$152,303.00	\$150,624.00	\$0.00	\$255.00	\$0.00	\$1,424.00	\$0.00	\$0.00	\$152,303.00	
3. Museum Student/LTE	\$48,931.00	\$10,400.00	\$24,674.00	\$0.00	\$13,213.00	\$644.00	\$0.00	\$0.00	\$48,931.00	
Subtotal Salaries:	\$700,154.00	\$267,603.00	\$374,078.00	\$255.00	\$38,642.00	\$18,117.00	\$0.00	\$1,459.00	\$700,154.00	49.38
B. General Operations	\$68,717.00	\$0.00	\$29,711.00	\$0.00	\$3,279.00	\$26,029.00	\$3,105.00	\$6,593.00	\$68,717.00	4.85
C. Maintenance of Permanent Collection										
1. Conservation	\$39,139.00	\$0.00	\$6,352.00	\$0.00	\$0.00	\$32,787.00	\$0.00	\$0.00	\$39,139.00	
2. Study and Display Expenses	\$42,137.00	\$0.00	\$9,342.00	\$34.00	\$203.00	\$17,307.00	\$12,426.00	\$2,825.00	\$42,137.00	
3. Insurance of Collection	\$22,655.00	\$21,996.00	\$659.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$22,655.00	
Subtotal Maint. Perm. Collection:	\$103,931.00	\$21,996.00	\$16,353.00	\$34.00	\$203.00	\$50,094.00	\$12,426.00	\$2,825.00	\$103,931.00	7.33
D. Exhibitions	\$102,159.00	\$0.00	\$3,099.00	\$34,745.00	\$15,210.00	\$49,105.00	\$0.00	\$0.00	\$102,159.00	7.21
E. Museum Programs										
1. Education	\$12,720.00	\$0.00	\$3,344.00	\$0.00	\$539.00	\$3,975.00	\$0.00	\$4,662.00	\$12,720.00	
2. Membership and Outreach	\$31,472.00	\$0.00	\$411.00	\$0.00	\$0.00	\$31,061.00	\$0.00	\$0.00	\$31,472.00	
3. Concerts	\$11,768.00	\$0.00	\$98.00	\$0.00	\$0.00	\$11,670.00	\$0.00	\$0.00	\$11,768.00	
Subtotal Museum Programs:	\$55,960.00	\$0.00	\$3,853.00	\$0.00	\$539.00	\$46,706.00	\$0.00	\$4,862.00	\$55,960.00	3.95
F. Publications	\$96,960.00	\$0.00	\$1,507.00	\$0.00	\$0.00	\$29,358.00	\$66,095.00	\$0.00	\$96,960.00	6.84
G. Self-Sustaining Programs										
1. Museum Shop	\$75,538.00	\$0.00	\$85.00	\$0.00	\$75,453.00	\$0.00	\$0.00	\$0.00	\$75,538.00	
2. Membership Trips	\$563.00	\$0.00	\$0.00	\$0.00	\$563.00	\$0.00	\$0.00	\$0.00	\$563.00	
Subtotal Self-Sustaining Programs:	\$76,101.00	\$0.00	\$85.00	\$0.00	\$76,016.00	\$0.00	\$0.00	\$0.00	\$76,101.00	5.37
H. Bldg. Maint. (Physical Plant)	\$213,868.00	\$212,820.00	\$1,048.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$213,868.00	15.08
TOTAL OPERATING EXPENDITURES:	\$1,417,850.00	\$502,419.00	\$429,734.00	\$35,034.00	\$133,889.00	\$219,409.00	\$81,626.00	\$15,739.00	\$1,417,850.00	100.00
PERCENT OF FINANCIAL RESOURCES		35.44	30.31	2.47	9.44	15.47	5.76	1.11	100.00	

Financial Resources										
Capital Expenditures	Expended	UW	L&S	UW Trusts	Revolving Self- Sustain	Donations	Endowments	Grants	Total	Percent of Total Cost
A. Acquisitions of Works of Art	\$442,130.00	\$0.00	\$0.00	\$90,666.00	\$0.00	\$351,464.00	\$0.00	\$0.00	\$442,130.00	89.42
B. Building Renovations	\$50,187.00	\$0.00	\$11,570.00	\$0.00	\$5,683.00	\$17,606.00	\$15,328.00	\$0.00	\$50,187.00	10.15
C. Equipment/Machines/Software	\$2,132.00	\$0.00	\$2,132.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$2,132.00	0.43
TOTAL CAPITAL EXPENDITURES:	\$494,449.00	\$0.00	\$13,702.00	\$90,666.00	\$5,683.00	\$369,070.00	\$15,328.00	\$0.00	\$494,449.00	100.00
PERCENT OF FINANCIAL RESOURCES:		0.00	2.77	18.34	1.15	74.64	3.10	0.00	100.00	
TOTAL OPERATING AND CAPITAL EXPENDITURES:	\$1,912,299.00	\$502,419.00	\$443,436.00	\$125,700.00	\$139,572.00	\$588,479.00	\$96,954.00	\$15,739.00	\$1,912,299.00	
PERCENT OF FINANCIAL RESOURCES		26.27	23.19	6.57	7.30	30.77	5.07	0.82	100.00	

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