

## Artscene. Vol. 13, No. 3 Summer 1997

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, Summer 1997

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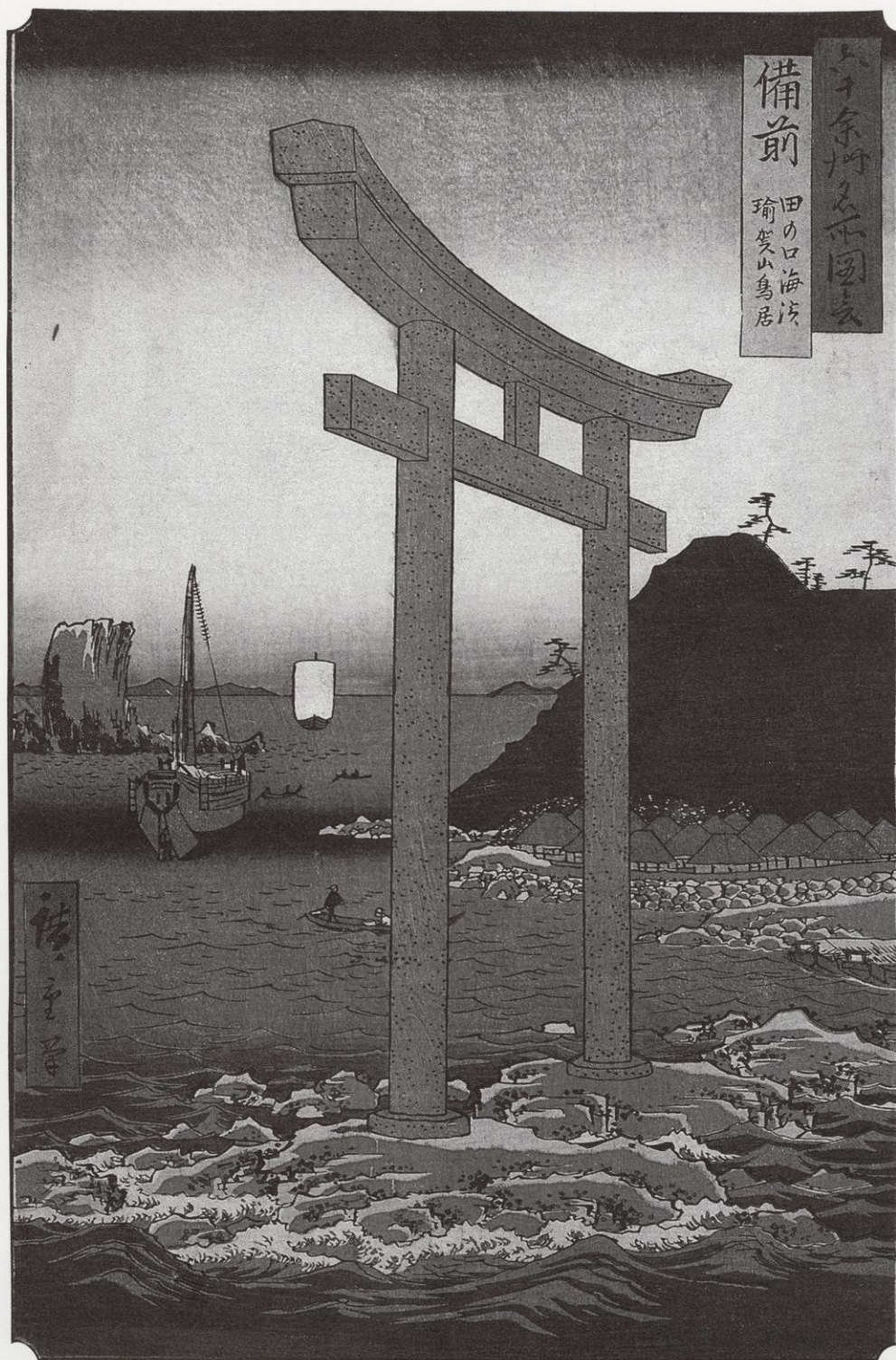
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ELVEHJEM  
LVM

# ARTSCENE

Elvehjem Museum of Art

University of Wisconsin-Madison



S U M M E R

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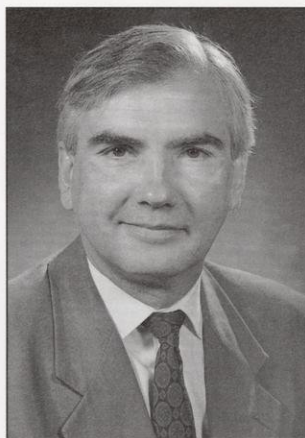
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**Volume 13, Number 3**  
Summer 1997

On the cover: Utagawa Hiroshige (Japanese,  
1797-1858), No. 47. The Stone Entrance Gate  
of Yuga Temple on the Beach, December 1853,  
color woodcut. Bequest of John H. Van Vleck,  
1980.1343



## From the Director

We were pleasantly surprised last year to receive a request for a large loan from our wonderful Van Vleck collection of Japanese prints. Surprised, because the request came from Japan. We lent 256 prints to the exhibition celebrating the work of Japanese artist Utagawa Hiroshige, considered one of the country's most prominent artists, on the 200th anniversary of his birth.

Drew Stevens, curator of prints, and I cut the ribbon at the exhibition opening in Tokyo on April 29, 1996, held at the Nihonbashi Mitsukoshi Department Store Gallery. We were impressed that over 6,000 visitors toured the exhibition on opening day; we had worried that we might be carrying coals to Newcastle. Total attendance at the Mitsukoshi Gallery in Tokyo from April 29 through May 12 was 58,000. The exhibition subsequently traveled to five Japanese cities during its seven-month tour: the Urasoe Art Museum in Okinawa, the Mitsukoshi Gallery in Nagoya, the Sapporo Mitsukoshi Gallery in Nagoya, the Isetan Gallery in Niigata, and the Kushigata-Cho Syunsen Museum of Art in Yamanashi. It was sponsored by Bun You of Japan, with support from Japan Air Lines, and TBS, a Japanese television network.

Our 256 prints were supplemented with twenty-five prints and seven paintings from a private collection in Japan in an exhibition that covered all of the artist's major themes and periods. Many of our works were seen in Japan for the first time in decades. The exhibition also featured Hiroshige printing blocks owned by the Frank Lloyd Wright Foundation that were used to create one of the Elvehjem prints represented in the exhibition.

Hiroshige was an amazingly prolific artist creating thousands of prints, many of which were printed in editions numbering in the hundreds and, for the most popular images, in the thousands. In spite of the abundant number of prints, few exist today. The Elvehjem's collection of nearly 2,000 Hiroshige prints includes many superb impressions and a set of images that no longer exist in Japan.

We were pleased to share the Hiroshige prints in our Van Vleck collection—among the finest examples of this artist's work—with his native country. This summer we bring back this exhibition for our own members and visitors as *Hiroshige and Frank Lloyd Wright* from July 4 through August 17.

Russell Panczenko

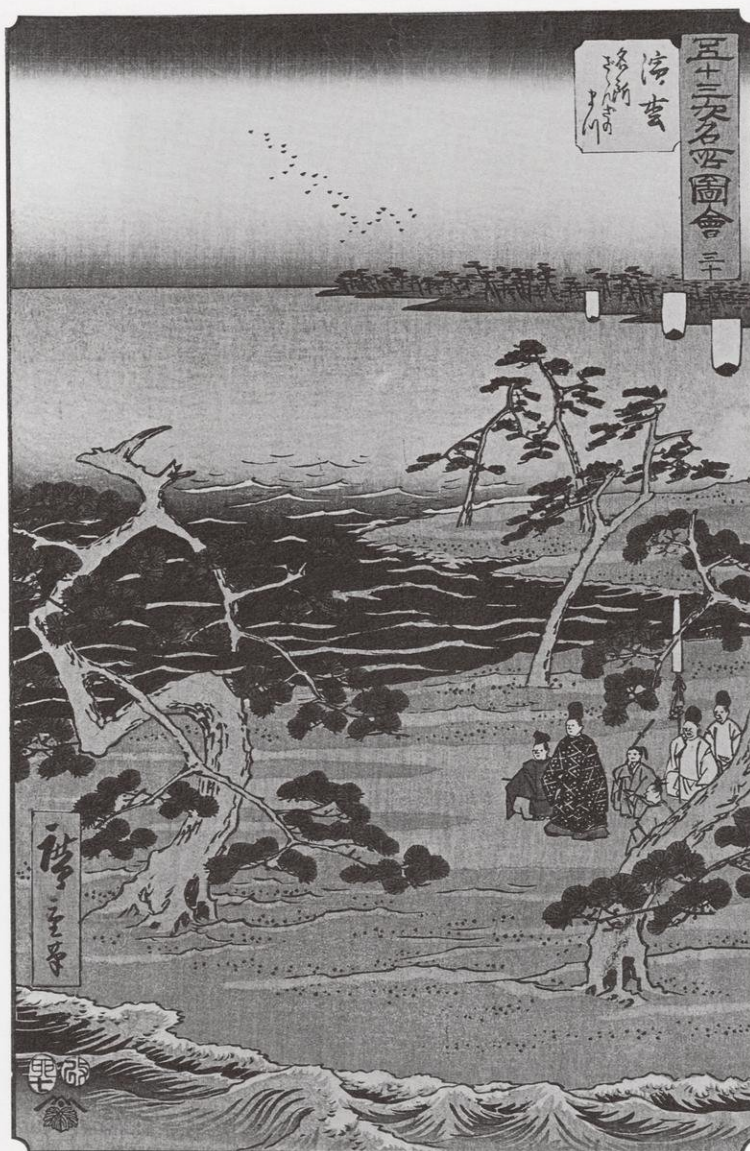


# Hiroshige and Frank Lloyd Wright

Organised by the Elvehjem Museum of Art, the important exhibition *Hiroshige and Frank Lloyd Wright* will be on view at the Elvehjem from July 4 through August 17, 1997. This exhibition celebrates the work of Utagawa Hiroshige (1797–1858), one of Japan's most prominent artists, on the 200th anniversary of his birth. It also commemorates the close association of Frank Lloyd Wright with Japanese prints, since all the prints exhibited were originally collected by Wright.

As a collector and dealer of Japanese woodblock prints, Frank Lloyd Wright helped bring these important prints to Madison. Wright originally owned thousands of Japanese prints including more than a thousand by Hiroshige, but in 1928 financial difficulties forced him to part with much of his collection. UW–Madison mathematics professor Edward Van Vleck eventually acquired Wright's collection. The exhibition includes 150 prints from the Elvehjem's Van Vleck collection of Japanese prints recently returned from a tour of Japan.

Hiroshige's phenomenal success in his own day made him one of the most famous printmakers of his generation; he designed thousands of prints. He came to art from a poor samurai family, and although he inherited from his father a minor post as a fire warden, he gave it up to pursue what became a much more lucrative career as a painter and designer of woodblock prints. Most of Hiroshige's prints take as their subject the landscape of Japan; however, throughout his career he created prints in other genres: beautiful women, birds and flowers, and even humorous prints.



Utagawa Hiroshige (Japanese, 1797–1858), No. 30. *The Famous Murmuring Pines at Hamamatsu*, July 1855, color woodcut. Bequest of John H. Van Vleck, 1980.1093

Hiroshige's first series of landscapes was of the road between the two centers of power in Japan of his day, Kyoto and Edo (now called Tokyo), the old and new capitals. He had been commissioned to record the presentation of a gift of horses from the shogun in Edo to the Imperial Court in Tokyo. The entourage took the Tokaido road, a much-traveled route between the two cities, and Hiroshige created drawings which were made into a set of prints. This set of prints of fifty-three sites along the road was a popular hit and a recurring theme for Hiroshige who created ten more sets of images of the Tokaido.

Hiroshige also undertook other landscape projects. He created a set of the views of the provinces of Japan, as well as several sets each of views of famous places like Lake Biwa and the four rivers in Japan named *Tama* (jewel). However, his most frequent subjects are in and

around his native Edo. Edo was a commercial center, and so teahouses, warehouses, and shops are the focus as often as the city's many shrines and its natural setting. These images of Edo culminate in his last series, *The 100 Hundred Views of Famous Places in Edo*, which was started in the last years of Hiroshige's life, after he had become a Buddhist monk.

Landscape prints were not Hiroshige's only subject, however. Also included in the exhibition will be less well-known prints such as his elegant series of birds and flowers, and fish. He also created prints made up of smaller compositions. These *harimaze* were popular but often cut apart into small individual images. The Elvehjem is fortunate to have among the only



# Hogarth and the Shows of London

To celebrate the three-hundredth anniversary of the birth of British satirist William Hogarth (1697–1764), Andrew Stevens, curator of prints and drawings at the Elvehjem, has organized a touring exhibition. These fifty-two prints were drawn primarily from the Elvehjem's print collection but supplemented by a generous loan from Suzanne and Gerald Labiner. *Hogarth and the Shows of London* will be on view through June 24.

During Hogarth's lifetime, he was hailed as the greatest printmaker in England; his prints were immensely popular in his own time and remain so today with their revelation of the foibles of human nature. He raised the technical standards of English print-

making and instigated the first copyright law for printmakers.

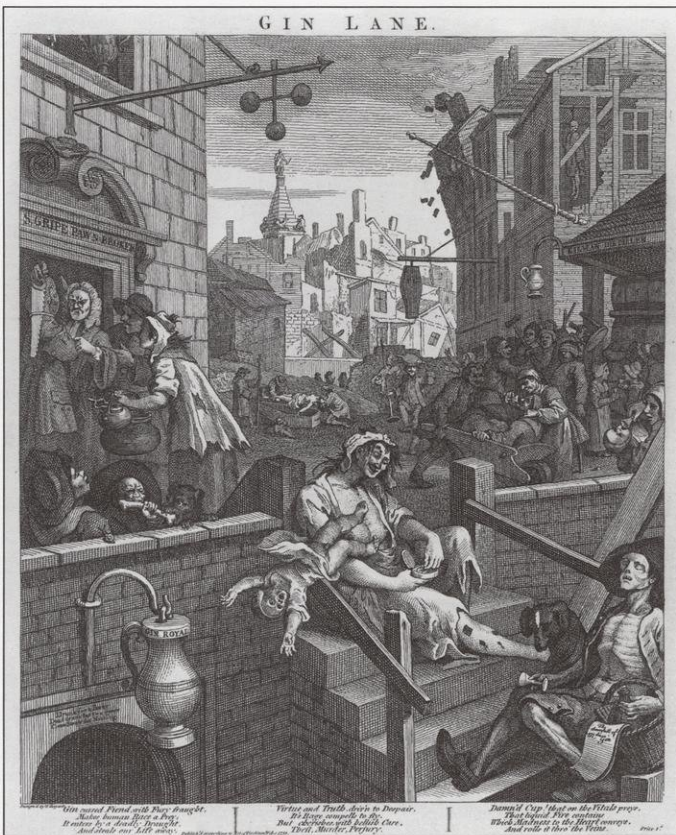
William Hogarth created a new kind of print during the first half of the eighteenth century. Witty and satirical, these prints were unsparing in their criticism of the London of their time and told complex moral tales of contemporary life. From the beginning of his career, Hogarth drew his imagery from the streets of the city and the many shows to which Londoners flocked.

The shows of London included performances in well-known theaters by famous actors, but they also included Punch-and-Judy shows. Sophisticated Londoners attended Italian opera, and all could hear ballad-singers on street corners. Hogarth drew from these theatrical shows, using them as targets of his satire and as settings with which his audience would be familiar.

Other diversions of life in London were no less elaborate shows put on by Londoners at masquerades where, it was commonly feared, propriety was flouted by revelers whose masks hid their identity. Public events like the inauguration of a new Lord Mayor and the execution of an infamous criminal also drew crowds, and Hogarth used these civic shows to hold up a mirror to his audience. Such diverse events as private parties, morning levees, public autopsies, and cockfights also offered Hogarth the opportunity to draw his audience into his satirical vision of London. Hogarth's prints often satirized low theater, but he also praised the great dramatists. However, in his works reflecting on theater, Hogarth also reveals some of his own technique. By examining how Hogarth makes use of theater and its conventions, the exhibition provides a greater appreciation for Hogarth's use of the dramatic in his works.

The catalogue for the exhibition is available in the Museum Shop. This exhibition traveled to the Douglas F. Cooley Memorial Art Gallery at Reed College in Portland, Oregon from November 1996 to January 1997 and the Spencer Museum of Art at the University of Kansas in Lawrence from February to March 1997 before opening at the Elvehjem.

This exhibition is sponsored, in part, by grants from the National Endowment for the Arts, a Federal agency; Anonymous Fund; Brittingham Fund; Hilldale Trust; and Wisconsin Federation of Museums.



William Hogarth (English, 1697–1764), *Gin Lane*, 1750–51, etching and engraving, 14 <sup>3</sup>/<sub>16</sub> x 12 in., University Fund purchase, 66.8.75

## Continued from page 1

remaining copies of many of these sheets. Also less-well known are Hiroshige's humorous prints that show students playing tricks on their teachers, and famous heroes of Japanese literature and history placed in everyday situations around Edo as merchants and customers.

The Elvehjem's Van Vleck collection of Japanese prints is particularly rich in Hiroshige; with more than 2,000 prints it is among the strongest holdings anywhere of this artist's prints.

These prints had an enormous impact on the art of the west, inspiring artists like Whistler and van Gogh to paint copies of them as well as Frank Lloyd Wright. Wright wrote that one of the things he admired about Japanese prints was the elimination of the inessential. Hiroshige embodies the sophisticated simplification that Wright admired; the prints in the exhibition show an idealized world, crystallized into ageless images through the printmaker's art.



## Color Intaglio from the 1950s and 1960s

The startling colors and abstract forms of the fifties and sixties return in a Mayer Gallery exhibition of experimental color prints which will be shown from July 19 through August 31, 1997. In addition to combining colors in eye-popping combinations, these artists experimented with complex combinations of etching and inking techniques.

Stanley William Hayter's printmaking workshop, Atelier 17, was the proving ground for many of these innovative techniques. Hayter and the printmakers who worked in his shop were dedicated to the craft of intaglio printmaking, recreating the medium in a modern idiom. Their imagery is often abstract and spontaneous with the bright, jarring color-combinations of the art of the 1960s, although many of the artists pursue more representational imagery. Behind the stylistic variety of the works lies a commitment to technical experimentation.

Hayter established Atelier 17 in Paris in 1933. When he moved to New York in 1940, he brought Atelier 17 with him and became a direct influence on American printmaking. With

his return to Paris in 1950, Hayter kept Atelier 17 open, and the many artists who worked with him there continued to learn and experiment with printing processes. Hayter's willingness to share the techniques developed there gave rise to the seminal book *New Ways of Gravure* which outlines techniques that the artists of Atelier 17 developed, especially what Hayter called "simultaneous color printing."

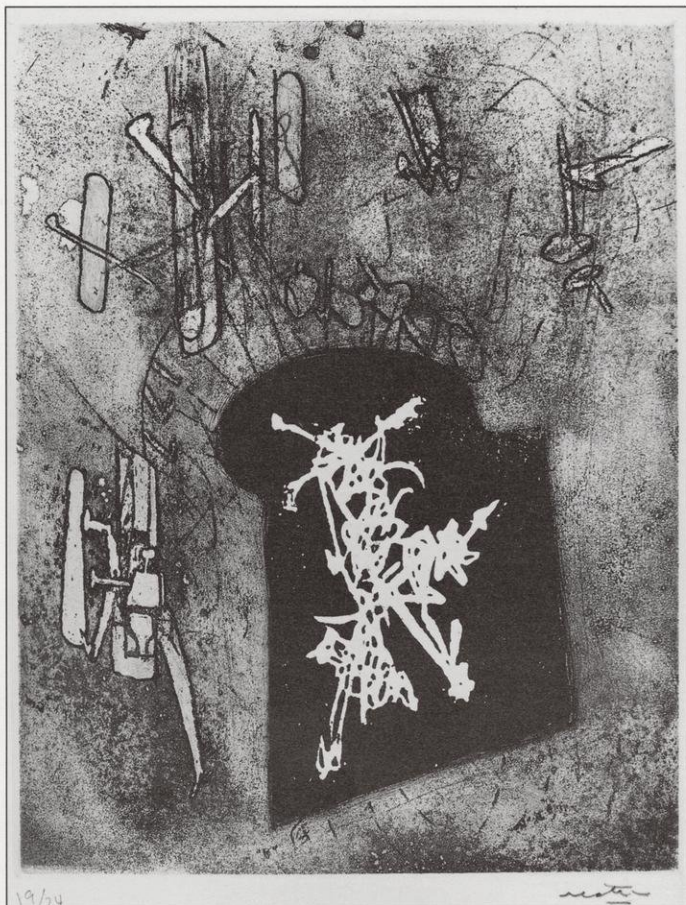
Simultaneous color printing allowed printmakers to ink a single plate in a number of colors simultaneously. One of its advantages over more traditional printing is that it allows the artist to print more than one color from a single plate. Traditional printing requires making a separate plate for each color that fits into the spaces left by the other plates on the print. In simultaneous color printing all colors are carried on one plate, all locked into registration with each other. The process required elaborate preparation both in the process of cutting the design into the plate and in applying the colored inks to the plate in preparation for each printing. However, the results were rewarding enough that, in addition to Hayter, many artists created complex and memorable designs. Among the most complex of these were creations by Kaiko Moti and Krishna Reddy, who executed richly textured and colored surfaces by inking plates with a series of inks of varying viscosity.

Atelier 17's experiments and structure became a model and incitement for the growth of experimental printmaking workshops in America and Europe. This exhibition follows the expansion of experimentation that grows from Hayter's enterprise.

## Prints by Hollis Sigler on View through July 6

Hollis Sigler's early works explore the place of women in society. Since 1986, when she was first diagnosed with breast cancer, Sigler's work has as its subtext her struggle with the disease and awareness of mortality. She frequently organizes her works as if they were on a stage, bordered by curtains with silhouetted figure as background in a room filled with significant objects; paintings on walls, easels, clothing, and furniture take the parts of players. This exhibition includes her twenty-five prints.

Born in 1948 in Gary, Indiana, Hollis Sigler received her M.F.A. in 1973 from School of The Art Institute of Chicago and has been teaching painting at Columbia College, Chicago since 1978. Her paintings have been associated with a group of Chicago painters called Post-Imagists or Neo-Naives, who often create intimate, dreamlike, and highly narrative works. She



Roberto Matta (Chilean, b. 1911), *Black Hole*, n.d., color etching, 12 <sup>13</sup>/<sub>16</sub> x 9 <sup>7</sup>/<sub>8</sub> in. Gift of Richard E. Brock, 1992.106



## Zen, Sword, and Brush

The exhibition *Zen, Ken, Sho (Zen, Sword, Brush): Art from Daihonzan Chozen-ji* will remain on view through June 24 in gallery VI. The calligraphy and ceramics come to us from Chozen-ji, a Zen temple in Honolulu. Training at Daihonzan Chozen-ji and its affiliates emphasizes the interconnectedness of Zen meditation, the martial arts, and the fine arts, a unity expressed by the Japanese saying "*Zen, Ken, Sho*," from which the exhibition takes its name.

The work of two Zen masters from Daihonzan Chozen-ji is featured: calligraphy of Hosokawa Dogen Roshi and ceramics by Teruya Myoshin Roshi. Born in 1947 in Japan, Hosokawa Dogen

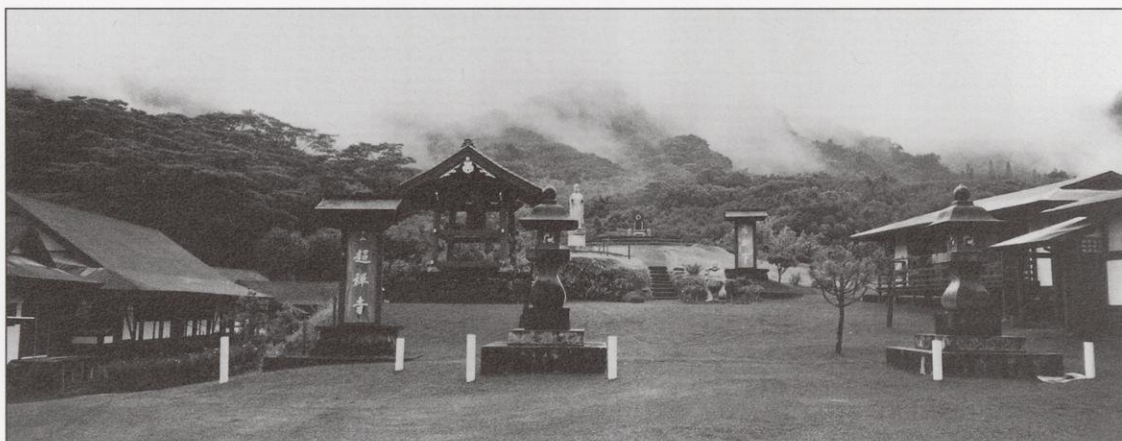
became a Zen priest in 1969 and studied Zen calligraphy. In 1987 he moved to Hawaii to become abbot of Daihonzan Chozen-ji.

Lynn Teruya, born in Honolulu in 1953, began her training in Zen and the martial and fine arts while in college. Because of her keen interest in ceramics, Daihonzan Chozen-ji started a ceramics program. She was given the artist's name of Bunsho by her teacher. Her pieces are fired in the three-chambered wood-burning kiln on temple grounds. Both artists have been awarded the title *roshi* or Zen master.

Zen art is an expression of the discipline of Zen training; the

artist achieves an integration of mind and body that allows creativity to work without conscious contrivance. A true work of Zen art must radiate vital energy, which links Zen and the fine arts with the martial arts, all reflecting the Zen awareness of the practitioner.

*Daihonzan Chosen-ji, Honolulu*



### Continued from page 5

works with rich, intense colors to transform familiar objects into glowing symbols of life, with its struggles and rewards. The themes reflect concerns abroad in our culture that are integral to our lives.

This exhibition was organized in conjunction with the completion of the annual print commissioned by the Madison Print Club. This print by Hollis Sigler will be the twenty-fifth print the group has distributed to its membership, and so marks a quarter-century that these supporters of printmaking have invited an artist to create an edition.

*Hollis Sigler (American, b. 1948), To Have Power Is to Realize Our Lack of Control, 1994, lithograph, 30 x 22 1/2*





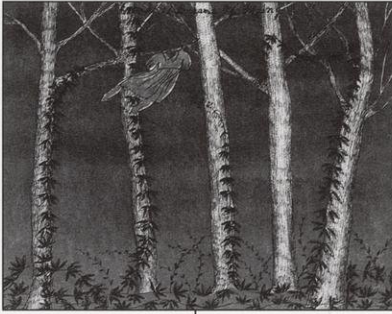

# J U N E

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>1</b> 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent	<b>2</b> Galleries Closed	<b>3</b>  <i>William Hogarth (English, 1697–1764), Garrick in the Character of Richard III, from Hogarth and the Shows of London</i>	<b>4</b>	<b>5</b> 12:30 p.m. Tour, 40 minutes, by docent Sallie Olsson	<b>6</b>	<b>7</b>
<b>8</b> 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent	<b>9</b> Galleries Closed			<b>12</b> 12:30 p.m. Tour, 40 minutes, by docent Cathy Bertucci	<b>13</b>	<b>14</b>
<b>15</b> 2 p.m. Tour of temporary exhibition, 40 minutes, by docent Susan Stanek	<b>16</b> Galleries Closed	<b>17</b> 2–3:30 p.m. Curatorial Course: Prints from Stones and Screens, preregistration, fee	<b>18</b>	<b>19</b> 12:30 p.m. Tour, 40 minutes, by docent Karen Zilavy  2–3:30 p.m. Curatorial Course: Prints from Stones and Screens, preregistration, fee	<b>20</b>	<b>21</b> 1:30 p.m. Zen demonstrations: sword art (Hojo) and flute (shakuhachi), Paige Court
<b>22</b> 1:30 p.m. Zen demonstrations: archery (kyudo), calligraphy (hitsuzendo), flute (shakuhachi), Paige Court  2 p.m. Tour of temporary exhibition, 40 minutes, by docent Ellen Louise Schwartz	<b>23</b> Galleries Closed	<b>24</b> EXHIBITIONS CLOSE Hogarth and Zen, Ken, Sho 2–3:30 p.m. Curatorial Course: Prints from Stones and Screens	<b>25</b>	<b>26</b> 12:30 p.m. Tour 40 minutes, by docent Ellen Louise Schwartz  2–3:30 p.m. Curatorial Course: Prints from Stones and Screens	<b>27</b>	<b>28</b>
<b>29</b> 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent	<b>30</b> Galleries Closed					

Zen demonstration of sword art, June 21





# J U L Y

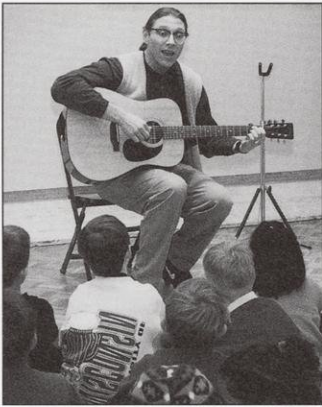
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		<b>1</b> 2–3:30 p.m. Curatorial Course: Prints from Stones and Screens  <i>Hollis Sigler (American, b. 1948), She Still Dreams of Flying, on view through July 6</i>	<b>2</b>	<b>3</b> 2–3:30 p.m. Curatorial Course: Prints from Stones and Screens	<b>4</b> <b>EXHIBITION OPENS</b> <i>Hiroshige and Frank Lloyd Wright</i>  Museum Open	<b>5</b>
	<b>7</b> Galleries Closed	<b>8</b> 2–3:30 p.m. Curatorial Course: Painting Techniques and Conservation	<b>9</b>	<b>10</b> 2–3:30 p.m. Curatorial Course: Painting Techniques and Conservation	<b>11</b>	<b>12</b>
<b>6</b> <b>EXHIBITION CLOSURES:</b> Prints by Hollis Sigler 2 p.m. Tour of <i>Hiroshige and Frank Lloyd Wright</i> , 40 minutes, by docent Ellen Louise Schwartz						
<b>13</b> 2 p.m. Tour of <i>Hiroshige and Frank Lloyd Wright</i> , 40 minutes, by docent Ellen Louise Schwartz	<b>14</b> Galleries Closed	<b>15</b> 2–3:30 p.m. Curatorial Course: Painting Techniques and Conservation	<b>16</b>	<b>17</b> 2–3:30 p.m. Curatorial Course: Painting Techniques and Conservation  Members' Sale: Storewide 20% off	<b>18</b> Members' Sale: Storewide 20% off	<b>19</b> <b>EXHIBITION OPENS:</b> <i>Color Intaglio from the 1950s and 1960s through 9/28</i>  Members' Sale: Storewide 20% off
<b>20</b> 2 p.m. Tour of <i>Hiroshige and Frank Lloyd Wright</i> , 40 minutes, by a docent Members' Sale: Storewide 20% off	<b>21</b> Galleries Closed	<b>22</b> All Day Curatorial Course Trip to Art Institute	<b>23</b>	<b>24</b> 2–3:30 p.m. Curatorial Course: Painting Techniques and Conservation	<b>25</b>	<b>26</b>
<b>27</b> 2 p.m. Tour of <i>Hiroshige and Frank Lloyd Wright</i> , 40 minutes, by docent Susan Stanek	<b>28</b> Galleries Closed	<b>29</b>	<b>30</b>			
				<i>Utagawa Hiroshige (Japanese, 1797–1858), Evening Snow on Asuka Hill, mid-1830s, from Hiroshige and Frank Lloyd Wright</i>		



# AUGUST

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p><b>3</b></p> <p>2 p.m. Tour of temporary exhibition, 40 minutes, by docent Ellen Louise Schwartz</p>	<p><b>4</b></p> <p>Galleries Closed</p>	 <p><i>Utagawa Hiroshige (Japanese, 1797–1858), The Mumuring Pines at Hamamatsu, from Hiroshige and Frank Lloyd Wright</i></p>			<p><b>1</b></p>	<p><b>2</b></p>
<p><b>10</b></p> <p>2 p.m. Tour of temporary exhibition, 40 minutes, by docent Ellen Louise Schwartz</p>	<p><b>11</b></p> <p>Galleries Closed</p>	<p><b>12</b></p>	<p><b>13</b></p>			
<p><b>17</b></p> <p>2 p.m. Tour of temporary exhibition, 40 minutes, by a docent</p> <div> <p><b>EXHIBITION CLOSES</b></p> <p><i>Hiroshige and Frank Lloyd Wright</i></p> </div>	<p><b>18</b></p> <p>Galleries Closed</p>	<p><b>19</b></p>	<p><b>20</b></p>	 <p><i>Gail Singer (American, b. 1924), Serpent's Dream, 1970, from Color Intaglio, through August</i></p>		
<p><b>24</b></p> <p>2 p.m. Tour of temporary exhibition, 40 minutes, by a docent</p>	<p><b>25</b></p> <p>Galleries Closed</p>	<p><b>26</b></p>	<p><b>27</b></p> <p>Museum Shop poster sale for students</p>	<p><b>28</b></p> <p>Museum Shop poster sale for students</p>	<p><b>29</b></p> <p>Museum Shop poster sale for students 12–2 p.m. Student open house</p>	<p><b>30</b></p> <p>Museum Shop poster sale for students</p>
<p><b>31</b></p> <p>Museum Shop poster sale for students 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent</p>						

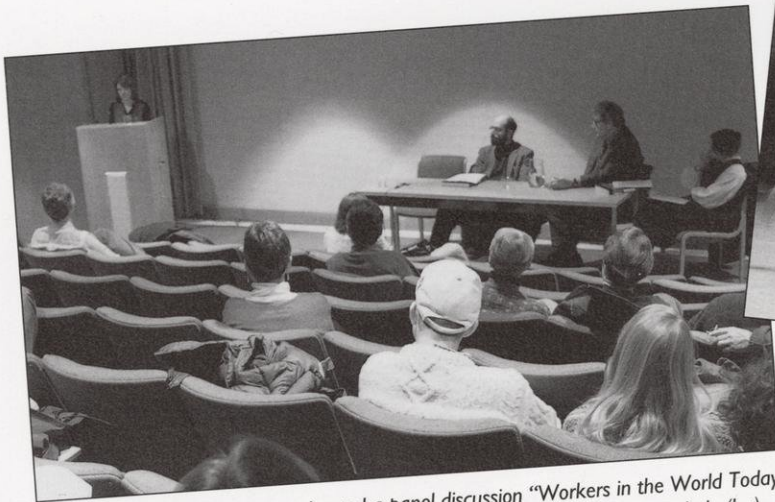




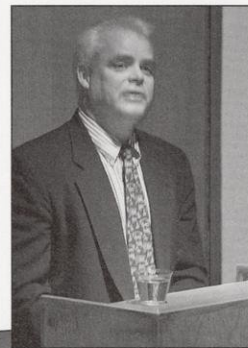
Mark Kornblatt told stories and sang songs to add another dimension to Salgado's photographs of workers



On March 16 the Elvehjem presented a program "The Art of Work in Song, Dance, and Story" at which the dances of India (above) were performed and the Brazilian Capoeira by the Omulu Capoeira Dance Group (below)



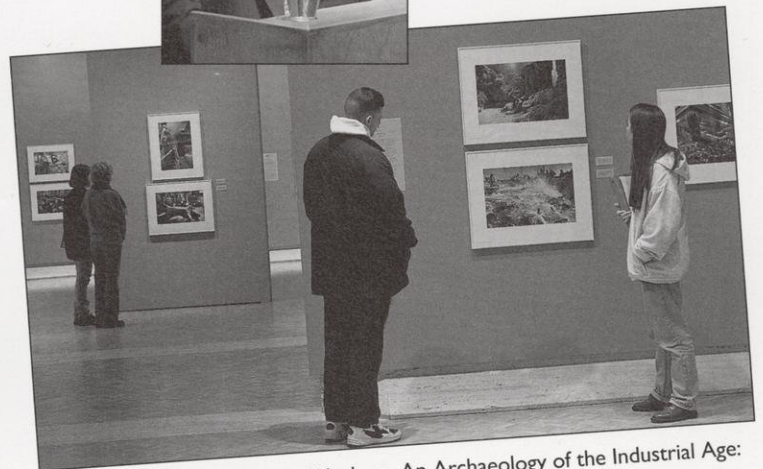
Jane Collins (at podium) moderated a panel discussion "Workers in the World Today," in conjunction with the Salgado exhibition in February. Panel members include (l-r) Jonathan Zeitlin from the Industrial Relations Research Institute, David Trubek from International Studies, and Gay Seidman from Global Studies and Sociology.



Archaeologist Mark Kenoyer gave the audience a preview of the 1998 fall exhibition Ancient Cities of the Indus Valley in his slide-lecture of excavations at Harappa, Pakistan



Madison musical group Harmonious Wail played for the Salgado reception on February 7



Students study photographs in Workers, An Archaeology of the Industrial Age: Photographs by Sebastiao Salgado



## Brushing Up on Art

Many people worry about thinking or saying the right thing about art when they visit an art museum. Just as in learning a new language, viewers cannot wait until they learn the language of art to begin speaking it. Learning and discussing art are processes which require exercise and practice. Here is one particular method for looking at and discussing art: training the eyes to recognize what kind of brushes artists have used and how they have used those brushes to apply paint. Because the Elvehjem's holdings cover so many centuries and geographic areas, a quick tour of the galleries can be instructive in discovering strokes of difference.

What is a paintbrush? A collection of animal hairs or man-made bristles attached to a stick-like handle. How many hairs are in that brush and thus how wide is it? Such brushes as some used by Dutch still life painters of the seventeenth century had only a half-dozen hairs in them. These implements were perfect for creating the fine details, evocations of the senses, and the light these artists prized: peach fuzz on a luscious piece of fruit, or each fragile stamen on a flower. Barend van der Meer's *Still Life with Nautilus Cup* in Gallery III provides a good example of the precision of brushes.

In contrast, some twentieth-century artists have used brushes with hundreds of bristles, with surfaces wider than their hands, to create their compositions. Some abstract expressionists in the U.S. used these big brushes to achieve a new kind of painting which was vigorous, muscular, and raw. Great slashes of color, painted thickly, sometimes quickly, expressed both their anxiety in postwar America and their search for an American art which celebrated paint itself and the act of painting. For example, the artist Jack Tworkov, was more interested in the gesture and tex-



Jack Tworkov  
(American,  
1900–1982), *Barrier Series, No. 4*  
(diptych), 1961,  
oil on canvas, 94 x  
75 1/4 in. Gift of  
the artist and Dr.  
C. V. Kierzkowski  
Fund purchase,  
67.12.1

ture of his paint than in recognizable subject matter in *Barrier Series, No. 4*, 1961 (top floor).

Another consideration is the artist's mechanics of brushing paint onto the picture surface. The dabbed, dewy highlight of the old-master portrait or still-life painter contrasts with the bold gestures of an abstract expressionist, who used a sweeping stroke which began at the shoulder, not at the elbow or the wrist. In some paintings the artist has taken great care to obscure the thickness of paint and feathery edges of the

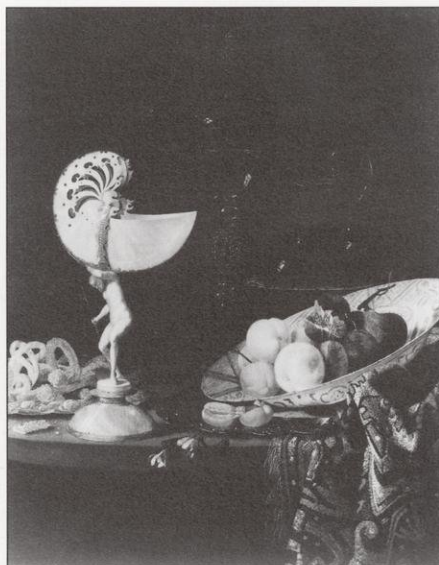
brush, creating little trace of a stroke. Such a painting is Richard Anuszkiewicz's *Sol IV* of 1967. Finally, many artists in the west have used the brush as a discrete tool for the application of paint, while some artists of Asia believe the brush is an extension of the creative inspiration: the creative energy flows from the mind of the painter directly through the arm into the brush and ink onto silk, paper, or ceramics. Such examples are the Zen calligraphy and ceramics on view in Gallery VI through June 24.

To learn more about painting techniques and the printmaking technique of lithography (in which artists sometimes use a brush to create the forms), the museum invites you to enroll in one of the Elvehjem's summer curatorial courses described below.

## Summer Curatorial Courses

The museum's noncredit curatorial courses for summer 1997 feature a new topic on printmaking by print curator Andrew Stevens and a painting techniques and conservation course which includes a trip to the conservation lab of the Art Institute of Chicago by collections curator Leslie Blacksberg.

"Prints from Stones and Screens," features a survey of the more recent techniques of lithography and silkscreen,



Barend van der Meer (Dutch, 1659-before 1702), *Still Life with Nautilus Cup*, ca. 1680s, oil on canvas, 38 1/16 x 29 3/8 in. Gift of Mr. and Mrs. Marc B. Rojzman, 62.1.1



their technical methods, connoisseurship, and history, through detailed examination of prints in the museum's collection. Six sessions will be Tuesdays and Thursdays, June 17, 19, 24, 26, July 1, and 3 from 2:00–3:30 p.m.

In "Painting Techniques and Conservation: An Introduction," students will look at examples from the Elvehjem's permanent collection covering late medieval to modern painting. This summer the class will include a special, all-day trip to the Art Institute of Chicago for lectures in the conservation laboratory, the frame studio, and the galleries. Sessions will be on Tuesdays and Thursday, July 8, 10, 15, 17, 22 (the day trip to the Art Institute), and 24. Except for July 22, classes meet 2:00–3:30 p.m.

To allow close examination of the works of art, class sizes will be limited to fifteen (15) people. Preregistration is required. The cost is \$60 for the print course (\$51 for Elvehjem members); and \$85 (\$76 for Elvehjem members) for the painting techniques and conservation course which includes the cost of the bus to Chicago. To request descriptions, fees, and registration forms, call 608 263–2246. No prior knowledge of printmaking or painting is required.

## Audio Tour

If your preferred method of learning about the museum's collections is aural, you may use the audio tour of the permanent collections, which has been revised to reflect rearrangements in the galleries. Beginning in June the audio tour will be available for rental in the museum shop for \$1.

## Zen, Sword, and Brush

This exhibition will have closing demonstrations of the martial and fine arts by Zen masters and priests from Daihonzan. These all elucidate the fundamental interconnectedness of Zen, the martial arts, and fine arts and provide a general

## "The Short Trip to the Vine" The Meaning of the Utrecht Madonna and Child

Mounted near the entrance to Brittingham Gallery II is a walnut sculpture of a Madonna and Child, with sensitive and masterful carving. The sculpture was created around 1475 in Utrecht—a city that in the late middle ages was a major center for the production of wood and stone sculpture as well as illuminated manuscripts. (Today Utrecht is a vibrant university town in southern Holland, not unlike Madison.) The sculpture, around three-quarter life size, shows the Madonna balancing the Christ Child on her right hip, her left hand gently supporting the soles of the Child's feet. The Madonna wears an elaborate baroque crown, which was added well after the piece was created. Probably intended to be displayed against a wall or in a niche, the reverse of the sculpture is a simple, planed plank of wood.

In style of carving and symbolism, the Madonna and Child expresses its late medieval origins. The Virgin's garment breaks at her waist into pattern of deeply cut folds, a hallmark of late medieval pictorial style. The sculptor demonstrates his highest technical skill, however, in the sensitive modeling of the faces of the Madonna and Child, particularly in the handling of cheekbones and chins. The Virgin,



Unknown Dutch (Utrecht),  
Madonna and Child, ca. 1475,  
walnut with silver crown, 33 in.  
H. Max W. Zabel Fund purchase, 68.18.1

pensively gazes down at her Son who meets her glance with a sad smile, for both anticipate the death on the cross. This meaning is presented in the bunch of grapes which the Christ Child holds in his hand by its long vine stem, like a rattle.

Within the Christian tradition, grapes are associated with the passion and the Eucharist, made explicit in the medieval Catholic idea of the mystical winepress in which Christ's blood fills the chalice of the church. In the specific iconography of the Elvehjem sculpture, the Virgin is the vine who brought forth the grape of Christ and the salvation that his sacrifice promises.

A twelfth-century prose poem describes these relationships:

"The great and heavy

bunch of grapes is brought forth from the short trip to the vine. The bunch of grapes is Christ. The vine is the lineage, which leads from Adam to Christ. The short trip is the modest Virgin Mary. From her the great Jesus of Nazareth is born full of spiritual grace." The Elvehjem sculpture communicates these religious ideas with artistic grace and beauty, bringing a token of medieval spirituality to the museum's collection.

context in which to understand the calligraphy and the ceramics. On Saturday, June 21, beginning at 1:30 p.m., demonstrations of sword art (*hojo*) and flute (*shakuhachi*) will be held in Paige Court.

On Sunday, June 22, beginning at 1:30 p.m., archery (*kyudo*) and calligraphy (*hitsuzendo*) demonstrations will be accompanied by the flute in Paige Court.



## Elvehjem Print Portfolio Group

The Elvehjem has recently formed a new membership group designed to inspire and nurture the individual's interest in print collecting. Led by curator of prints and drawings Drew Stevens, the Elvehjem Print Portfolio will offer a number of significant benefits to members, the most important being **special appointments with art dealers to help you add to your collection**. Four to five times each year, members will receive an invitation to visit with nationally known, reputable dealers of works on paper, who bring a wide variety of prints to the Elvehjem for individual member inspection and possible purchase.

Dealers' prints will include a broad range of printmakers, from old master to contemporary, American, European, Japanese. Drawings may also be offered for sale on occasion. Sessions with dealers will be held in the Elvehjem Print Room and facilitated by Drew Stevens. These events will be held mainly during the spring and summer months, at 5:30 p.m. on weekdays.

Other benefits of this membership category include:

- *Access to advice and expertise of the curator of prints and drawings.* Members will also have opportunities to consult individually with Drew Stevens, who will share his knowledge of members' works of art or works being considered for purchase. Drew will also assist with research on works in members' collection and advise on conservation materials and techniques.
- *Preference in registering for Drew Stevens's popular series of summer classes on prints, at a reduced fee.* Each summer a new topic relating to prints is addressed in six two-hour sessions. This summer's course, entitled "Prints from Stones and Screens," will feature

a survey of the technical methods, connoisseurship, and history of lithography and silkscreen and will be held on Tuesday and Thursday afternoons, June 17 through July 3.

Membership fees for one year are \$125 for an individual and \$175 for a two-person family membership. Active membership in the Elvehjem is a requirement for Elvehjem Print Portfolio membership. If you would like to know more about this new group, please contact Drew Stevens, 608 263-2246.

## Corporate Membership at the Elvehjem

The Elvehjem offers opportunities for large and small businesses to become an active part of the museum.

Corporate membership provides vital funding for the Elvehjem's programs and activities. In turn, supporting corporations receive benefits that offer community recognition and opportunities for company employees and representatives to experience museum exhibitions and programs. Benefits increase with each membership level, starting at \$250.

The Elvehjem Museum's elegant galleries provide a unique setting for special private receptions for corporations and businesses. As a special benefit of corporate membership, businesses may host an event in the Elvehjem spaces for employees, clients, and other guests with full catering available. This benefit is offered at the \$1,000 level and up.

Current corporate members include Bagels Forever, Inc., the Wisconsin State Journal/Capital Times, and Wisconsin Education Association Council. The Elvehjem Museum is grateful for the support of organizations.

For more information on the benefits of corporate membership and how to become an active member, please call the Elvehjem's development office at 608 263-2495.

## Take a Summer Trip to View the Architectural Treasures of Chicago

On Tuesday, June 17, the Elvehjem Museum of Art and the Madison Art Center will sponsor a bus trip to Chicago to visit the Art Institute of Chicago exhibition of work by Scottish architect, artist, and designer Charles Rennie Mackintosh (1868-1928). A contemporary of Frank Lloyd Wright, Mackintosh paid careful attention to both the exterior and interior of the buildings he designed. The exhibition features architectural drawings, room settings, furniture, decorative arts, architectural models, and watercolors. Tour participants will also have a chance to see the Art Institute exhibition *Michelangelo and His Influence: Drawings from the Windsor Castle*. The trip includes an architectural river tour of Chicago by boat and a visit to Salvage One. The river cruise, which includes lunch, will spotlight over fifty historic and architecturally significant sites. Salvage One features architectural artifacts for home and garden.

The price for the trip—including transportation, refreshments en route, lunch, river cruise, and museum admission—is \$65 for members of the Elvehjem and the Madison Art Center, and \$75 for nonmembers. Registration deadline is June 7. Please call the Madison Art Center at 608 257-0158 to receive a brochure and to sign up.



## Special Incentive to Join the Elvehjem as a New Member

In celebration of the Elvehjem's exhibition *Hiroshige and Frank Lloyd Wright*, the museum is offering a book of postcards for those who join the museum for the first time at the \$30 (Individual) level and above. The offer will run from July 4 through August 17. This is the perfect time to purchase a gift membership for a friend or family member, or to join yourself if you are not already a member. Please call the membership office at 608 263-2497 with questions.



## Special Summer Sale at the Elvehjem for Museum Members Only!

**July 17-20: 20-50 percent off everything in the Museum Shop**

Enjoy the benefits of Elvehjem membership and take advantage of great savings on all Museum Shop merchandise at the semiannual members-only sale. Please present your current membership card to receive your added discount.

If you are not a current member, this is the time to join or renew. Call the Elvehjem at 608 263-2246 for membership information or sign up at the Museum Shop sale.

## GIFT MEMBERSHIP FORM

### Gift recipient

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
Phone \_\_\_\_\_

Gift membership level

- ☐ \$20 Senior      ☐ \$30 Individual      ☐ \$100-249 Founder  
☐ \$20 Student      ☐ \$45 Family      ☐ \$250-999 Associate

### Gift giver

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
Phone \_\_\_\_\_

Payment

☐ A check (payable to Elvehjem Museum of Art) is enclosed.

☐ Charge my credit card      ☐ Visa      ☐ Mastercard

Card number \_\_\_\_\_ exp. date \_\_\_\_\_

Signature \_\_\_\_\_

Gift materials mailing

- ☐ Please send all membership materials to the gift recipient.  
☐ Please send all membership materials to me for personal presentation to the gift recipient.

Mail gift membership form and payment to Elvehjem Museum of Art, 800 University Avenue, Madison, WI 53706 or drop the form off at the Museum Shop during your next visit. For more information on membership, please call the membership office at 608 263-2495.

## CONTRIBUTION FORM

☐ Yes, I would like to make a tax-deductible contribution of \$\_\_\_\_\_.

☐ Please upgrade my membership level from \_\_\_\_\_ to \_\_\_\_\_ with my payment of \$\_\_\_\_\_.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
Phone \_\_\_\_\_

Membership upgrades can be mailed to the Elvehjem Museum of Art, 800 University Avenue, Madison, WI 53706.

For more information, please call the development office at 608 263-2495.



## Information: 608 263-2246

### Admission is free

### Gallery and Museum Shop Hours

Tuesday–Friday 9 a.m. –5 p.m.

Saturday–Sunday 11 a.m.–5 p.m.

CLOSED MONDAY

### Kohler Art Library Hours

Monday–Thursday 8 a.m.–9:45 p.m.

Friday 8 a.m.–4:45 p.m.

Saturday and Sunday 1–4:45 p.m.

For hours between terms call 608 263–2258

### Museum Membership Benefits

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

### Annual benefits include

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

### As a member you support

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

### Parking

The city of Madison's Lake Street and Frances Street ramps and in university lots 46 and 83 on Lake Street between Johnson Street and University Avenue. University lot 47 on Johnson Street between Park and Lake streets is available on weekends only.

### For Visitors with Disabilities

Wheelchair access is via the north entrance from Murray Street. Elevator is across from Kohler Library entrance. The Elvehjem will provide sign language interpreters for programs by request in advance. To request a sign language interpreter, call Anne Lambert, curator of education, weekdays, 608 263–4421 (voice) as soon as possible.

### Tours

Drop-in tours by docents are offered on Thursdays at 12:20 p.m., a 40-minute tour of the permanent collection and on Sundays at 2:00 p.m., a 40-minute tour of temporary exhibitions, beginning in Paige Court.

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

### Museum Etiquette

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

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

Running, pushing, shoving, or other physical acts that may endanger works of art are prohibited. Touching works of art, pedestals, frames, and cases is prohibited.

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

## MEMBERSHIP FORM

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

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

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Home phone \_\_\_\_\_ Business phone \_\_\_\_\_

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

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

☐ Charge my ☐ Visa ☐ MasterCard

Card # \_\_\_\_\_ Expir. date \_\_\_\_\_ Signature \_\_\_\_\_

Recruiting Member: \_\_\_\_\_ Phone \_\_\_\_\_

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



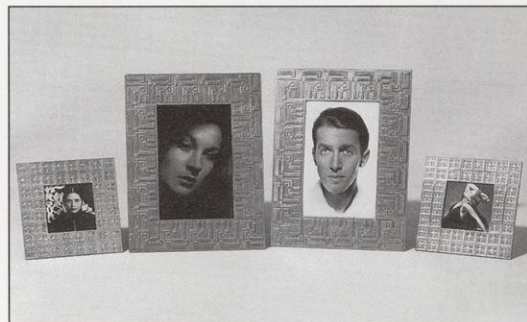
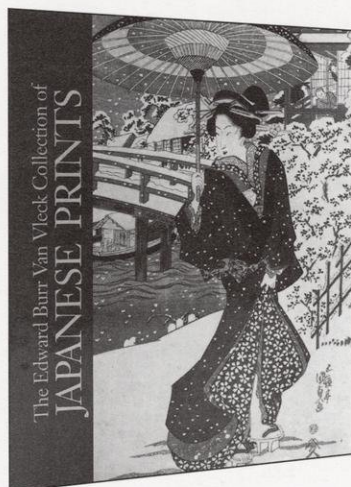
## Hiroshige and Frank Lloyd Wright in Madison



■ *Hiroshige* (Tokyo: Bun You Associates, 1996). Contains two essays: "The Works and Life of Utagawa Hiroshige," by Yamaguchi Keisaburo, professor at Rissho University; "Hiroshige's Print Technique," by Nakayama Yoshiaki, with English translations provided to Elvehjem by Izumi Takasaki. Catalogue of images in English. 190 pp. 287 color plates. \$29.95 (members \$25.45)

■ Special offer during Hiroshige exhibition only: buy **both** catalogues for \$45.00

■ Price reduced from \$75.00 to \$45.00



■ For the wedding present, photo frames in gold and silver inspired by Frank Lloyd Wright. The smaller frame is derived from the concrete building blocks used in his John Storer House (1923) in Hollywood, the larger is from the entry gate at Taliesin (1925-1959), in Spring Green, Wisconsin. small \$22.00 (members \$18.70), large \$32.00 (members \$27.20)

■ For Father's Day, a Frank Lloyd Wright silk tie inspired by the Tree of Life Window designed in 1904, (on view in the Elvehjem's permanent collection.) Available in red or navy. \$36.00 (\$30.60 members)



## ARTSCENE

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



Summer 1997  
Important Dated Information!