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Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, July-December 2004

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# ARTSCENE

ELVEHJEM MUSEUM OF ART

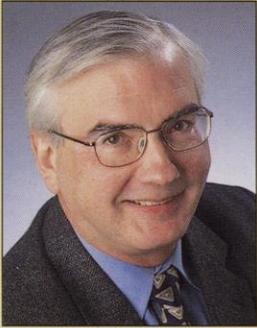
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**JULY - DECEMBER 2004**  
VOLUME 21 NUMBER 2

## FROM THE DIRECTOR

**Juli Plant Grainger** has donated to the Elvehjem a wonderful painting by the American Impressionist Theodore Robinson. Entitled *On the Cliff (A Girl Sewing)*, this charming work was painted in June of 1887 at Dieppe, France. The painting was particularly meaningful to the artist, because the woman depicted sitting on the hillside is Marie, the object of Robinson's unrequited affection from 1886 until his death in 1896.



Juli Plant Grainger, an alumna of the University of Wisconsin, is and has been generous both to the university and to the museum through the years. In 1964, Juli established an Elvehjem endowment fund for the purchase of art. She actively supports museums by serving on the Women's Board of The Field Museum in Chicago, by providing support for museum publications, and by establishing the Juli Grainger Director of Museums Chair at Colonial Williamsburg in January 2000. Juli Grainger is a vice president of The Grainger Foundation, Lake Forest, Illinois, which supports many arts and nonprofit groups.

The new acquisition, an impressive display of American art influenced by French brushstroke and use of light, is now on view in Brittingham Gallery V. Robinson returns to the theme of a woman, Marie, seated in a landscape in several works of the late 1880s and early 1890s, such as the canvas entitled *The Valley at Arconville*, ca. 1888, now at The Art Institute of Chicago.

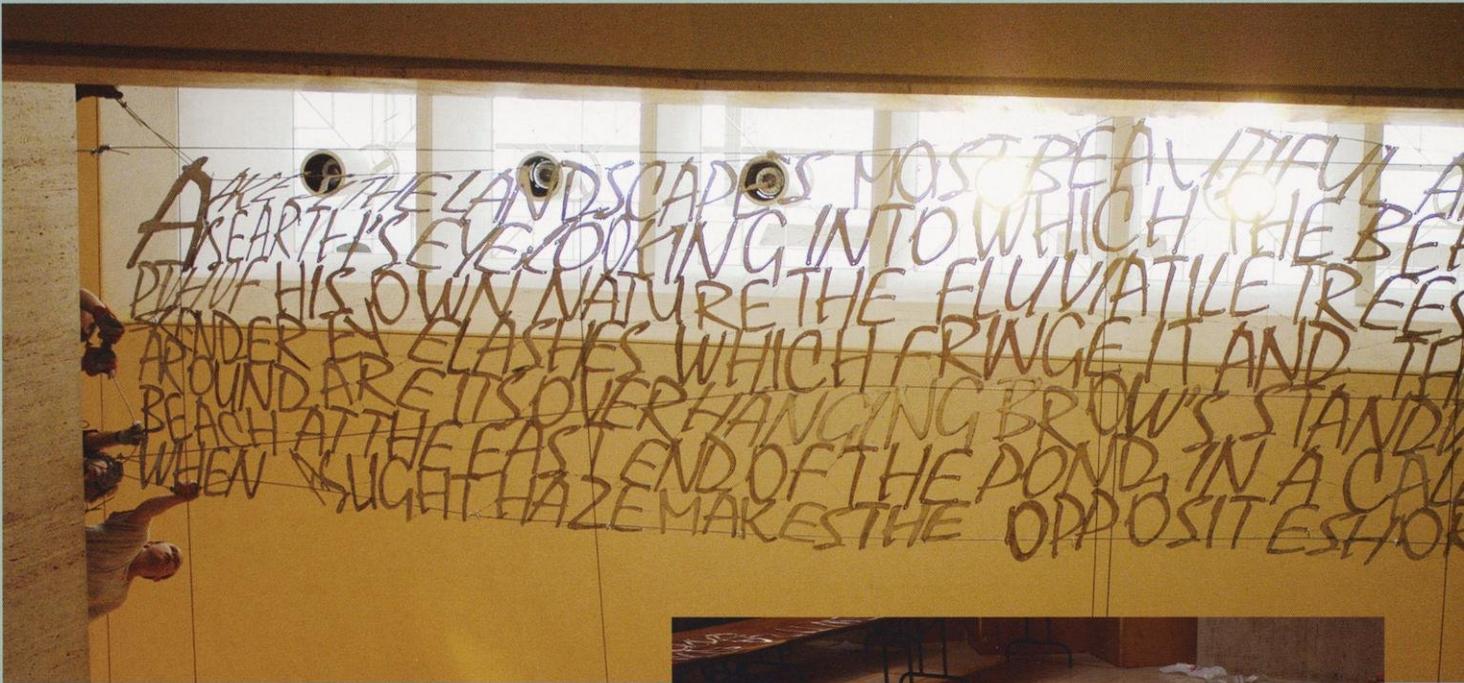
*On the Cliff (A Girl Sewing)* was painted the year Robinson met Claude Monet at Giverny. It was executed in small format on wood panel in a sketchy, thinly painted technique. Robinson's work is characterized by a limited chromatic range and a pronounced compositional structure with strong diagonals. The painting was owned by his brother, Hamline Robinson and first exhibited in 1932 at the Brooklyn Museum in the *Exhibition of Paintings by American Impressionists and Other Artists of the Period, 1880–1900*.

Theodore Robinson (1852–1896), son of a Methodist-Episcopal minister, spent his childhood in Evansville, Wisconsin, where he attended the Evansville Seminary and spent the year 1858–59 in Whitewater. Robinson lived in Giverny from 1888 until 1892, where he experimented with Impressionism, combining loose, broken brushwork and a light, delicate palette with an emphasis on structure and form. Robinson

returned to New York in late 1892, where he turned to depicting New England scenery and working occasionally in Connecticut, with fellow painters John Henry Twachtman and J. Alden Weir. In April 1896, he died in New York City of an acute asthmatic attack.



Theodore Robinson (American, 1852–1896), *On the Cliff (A Girl Sewing)*, 1887, oil on panel, 9 x 12 1/4 in. Gift of Juli Plant Grainger, 2003.44



## NET

The astounding installation **NET** by the internationally known artist Xu Bing will be on view in Paige Court

through June, 2005. Xu Bing's most ambitious installation to date, **NET** consists of a 1000-word text from *Walden* by Henry David Thoreau written in nine-inch high aluminum letters in a font designed by the artist. Rendered in a lighter weight is an image of a bird discernible in the body of the text. In the very center, a portion of the text breaks free and cascades to the floor below into a pile of illegible random letters. More than six miles of wire were required to string together the 6,400 letters that were made to the artist's specifications in Bangkok, Thailand. Many art students and volunteers worked for months with the Elvehjem installation crew to complete this labor-intensive project.

**NET**, suspended across the expanse of Paige Court, required a structural support system that was designed and installed at the upper mezzanine to permit viewing from the main floor. The design of the structural support system was donated by Westbrook Associated Engineers, Inc. (WAE) of Spring Green, Wisconsin. WAE specializes in the design of unique support systems for the construction industry and has provided innovative civil engineering solutions since their founding in 1974. Jeffrey J. Koch and Andrew C. Knutson oversaw the design and installation of the support system.



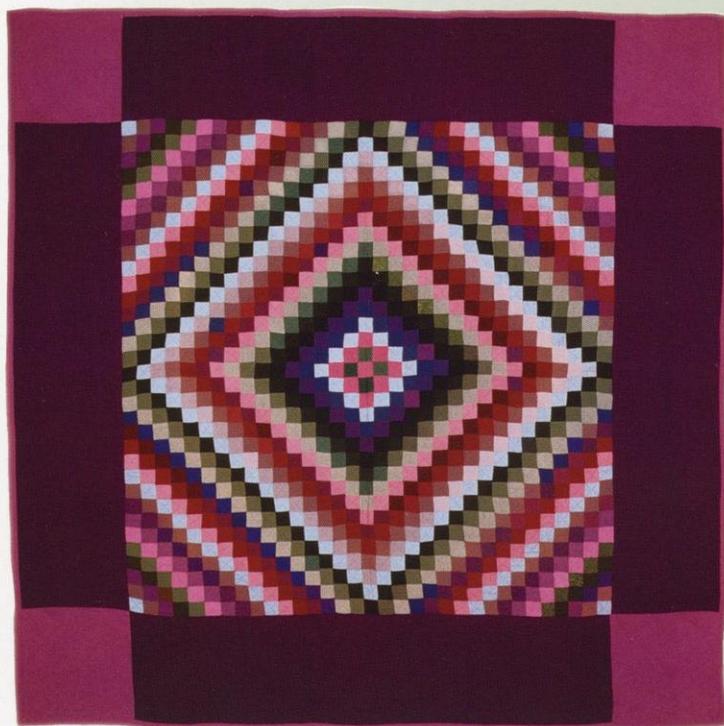
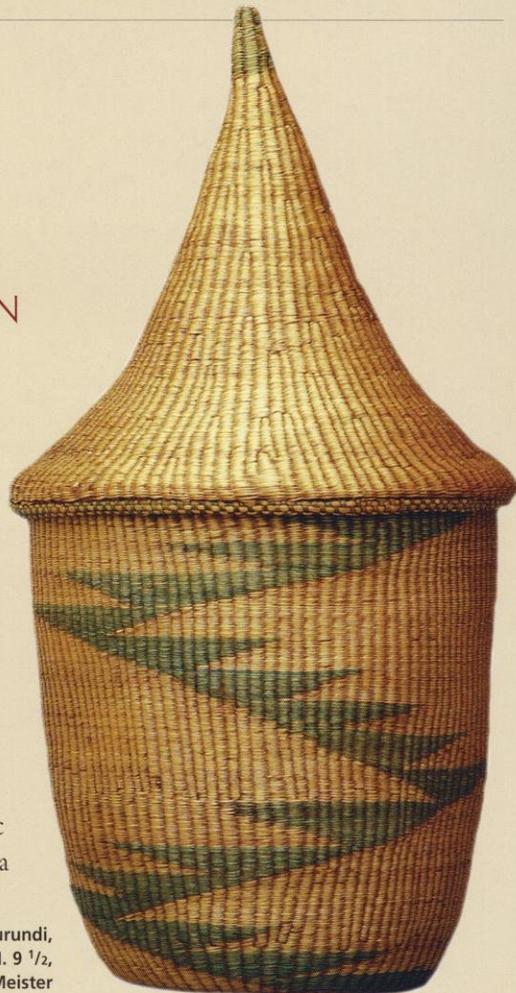
Xu Bing works with Elvehjem's preparator Steve Johanowicz to form panels; [above] first panel being hoisted into place. Photos by Bob Rashid

## PERSPECTIVES: AFRICAN ART FROM THE BAREISS FAMILY COLLECTION

April 15, 2004–May 29, 2005, Mezzanine

Fifty masks, sculpture, ceramics, metalwork, and textiles, dating from the eighteenth to early twentieth centuries, illuminate about twenty cultural groups across sub-Saharan Africa. These objects were chosen for their aesthetic qualities and how they illustrate ideas of performance, power, and design. Masks from cultural groups in the Democratic Republic of Congo, Angola, and Mozambique, as well as a rare life-size wooden marionette from Sukuma peoples in Tanzania illustrate the creativity African societies bring to performance. Such emblems of authority as leadership staffs and power figures from Songye peoples of the Democratic Republic of Congo demonstrate ideas of power. These dramatic figures embody spiritual and ancestral power to influence and protect individuals and communities. Other works from west and central Africa concern encounter and contact between Africa and the western world, through trade and colonialism. Personal arts such as pottery and textiles from west to central Africa demonstrate inventive and dynamic design, including miniature, finely woven, covered baskets made by Tutsi artists in Rwanda during the twentieth century.

Basket, Tutsi peoples, Rwanda and Burundi,  
20th century, grass, imported dye, H. 9 1/2,  
Diam. 5 3/4 in. Photo © George Meister



## QUILTS:

ARTISTRY IN PATTERN FROM THE HELEN LOUISE ALLEN TEXTILE COLLECTION, on view through August 15, features twenty-eight historic quilts, twelve of which have never been exhibited. Various construction and embellishment techniques are represented in the exhibition. For patchwork quilts, the shapes of the individual pieces and their design arrangement provide the dominant pattern. Other quilts showcase patterns of applied techniques such as appliqué, embroidery, painting, stenciling, or the quilting stitches themselves. Many quilters employ complex combinations of these techniques.

Although the quilting stitches themselves may add a subtle texture and pattern to a quilt,

Sunshine and Shadow Quilt, made by an unknown Amish artist in Lancaster County, Pennsylvania, 1925–1935, cotton, wool, rayon, 76 x 75 in. HLATC, gift of Nancy Meng Bruce, 1994.13.1



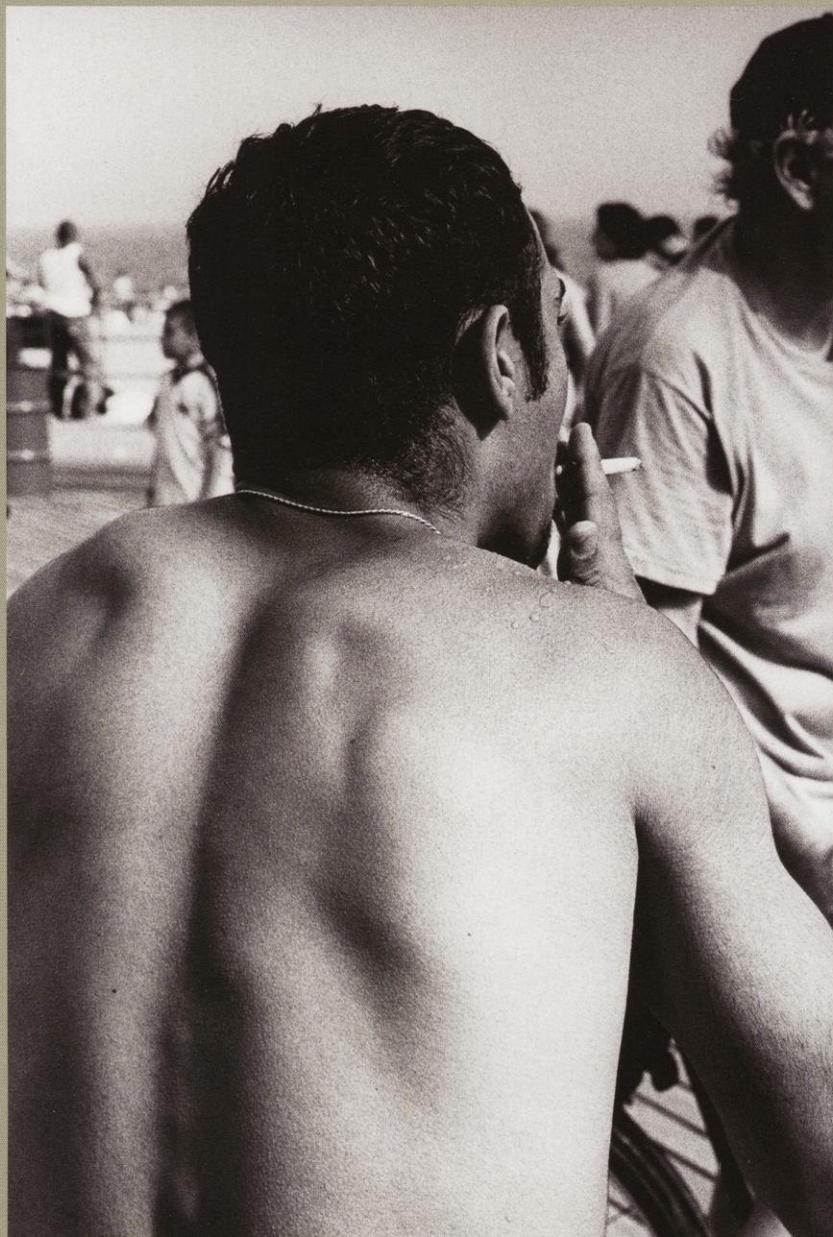
*Perspectives* opened during the thirtieth anniversary conference of the African Literature Association. Clockwise from top left: the Bareiss family gathering for the conference and the exhibition; Alhaji Papa Susso playing traditional music on the kora; conference attendees enjoying the exhibition. Photos by Bob Rashid

such as the Amish Sunshine and Shadow example shown here, other quilts are clearly dominated by the design of the quilting stitches. For the quilters of the *sujani* quilts of Bihar, India, the pattern and color of the quilting stitches themselves define the bold symbolic motifs—colored quilting threads outline and fill in motifs and mostly white quilting threads fill in the background. The quilting stitches are worked densely in a circles manner to fill in particular motifs creating the dimensional distortion that gives *sujani* quilts their unique surface character.

This collaboration between the Elvehjem and the Helen Louise Allen Textile collection closes the year-long celebration of the centennial anniversary of the UW–Madison School of Human Ecology.

Detail of Log Cabin Quilt, Barn Raising variation, made by an unknown artist in the United States, 1870–1899, wool, silk, cotton, 85 x 79 in. HLATC Q.P.U.S.8





## Photographs by Jerome Mallmann

*Smokers and Sleepers: Photographs by Jerome Mallmann* will be on view through August 22 in Mayer Gallery. Mallmann has captured images of New Yorkers in unguarded moments. These photographs capture a dispossessed population, those driven or escaping to the streets of New York to indulge in the compulsion to smoke or the need to sleep. The works were shot since 1991 with a small camera, fast film, and without a flash, in order to intrude as little as possible into subjects' lives. Candid and spontaneous, the photographs capture the complex rituals and terrifying realities of life on the streets of New York. The illustrated catalogue is available (\$14.95 [members' price \$12.70]) through the Museum Shop and can be ordered at 608 263-2240 or [www.lvm.wisc.edu/MuseumShop](http://www.lvm.wisc.edu/MuseumShop).

Top: Jerome Mallmann (American, b. 1931), *Sleeping Woman*, Subway Train, New York City, 1998

Left: Jerome Mallmann (American, b. 1931), *Cigarette Break*, Coney Island, Brooklyn, 2000

## Xu Bing's Contemporary Installations

*Xu Bing: The Glassy Surface of a Lake* will be on view from September 4 through November 28 in Brittingham Galleries VI and VII. Xu Bing's installations are based on elements of language, including Chinese characters and legible English letters deployed within Chinese character-like structures. Combining traditional crafts, techniques, and materials with contemporary conceptualism, his works are often interactive, inviting the visitor's interventions to produce some kind of transformation.

Xu Bing was born in Chongqing, China in 1955 and grew up in Beijing during the Cultural Revolution. During this period of intensive government propaganda, when the incorrect use of words could be disastrous for an individual, Xu Bing was deeply influenced by the power of language and writing. Following his first Western exhibition at the Elvehjem in 1991-92, the artist

## FRANK LLOYD WRIGHT AND JAPAN

The exhibition *Frank Lloyd Wright and Japan*, on view in Mayer Gallery from September 4 through November 7, 2004, gives viewers the opportunity to consider the relationships between Wright's architectural vocation and his art-collecting avocation. Featured are images of Wright's own work in Japan from the Wisconsin Historical Society and prints that he collected while in Japan that are now part of the Elvehjem's collection of more than 4,000 Japanese prints donated by the Van Vleck family; together these illustrate some contact points between Wright's work and the arts of Japan.

In his essay "The Japanese Print: An Interpretation," Frank Lloyd Wright wrote "A Japanese artist's power of geometrical analysis seems little short of miraculous. . . . For the architect, particularly, it [the Japanese print] is a quickening inspiration." As an architect who worked in Japan and as an importer responsible for bringing thousands of Japanese prints to American collections, Wright was in a unique position to appreciate the beauties of these prints and their relation to architecture.

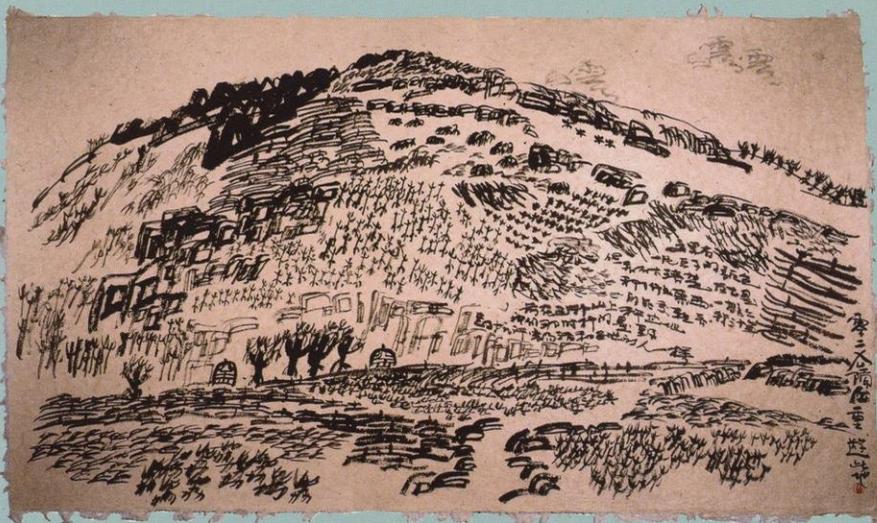


Utagawa Hiroshige (Japanese, 1797–1858), *Yoro Waterfall in Mino Province*, no. 23 from the series *Pictures of Famous Places in the Sixty-odd Provinces*, 1853, color woodcut, 245 x 230 mm. Bequest of John H. Van Vleck, 1980.1318

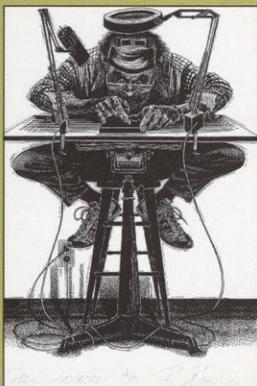


Katsukawa Shunsho (Japanese, 1726–1792), *The Waitress Osen of the Kagi Tea Shop Adjusting a Hairpin*, ca. 1770, color woodcut, 314 x 142 mm. Bequest of John H. Van Vleck, 1980.2961

has lived and worked primarily in the United States and Europe, where his encounter with alien linguistic and cultural environments stimulated him to explore further issues of communication and authority in his work. Due to the complexity of these installations, this exhibition was rescheduled from the spring. A catalogue documenting these installations at the Elvehjem will be available late this year; the catalogue of Xu Bing's 1991–92 Elvehjem exhibition is on sale in the Museum Shop or can be ordered at 608 263–2240 or [www.lvm.wisc.edu/MuseumShop](http://www.lvm.wisc.edu/MuseumShop).



Above: Xu Bing (Chinese, b. 1955), *Landscript*, ink on Nepalese rice paper.  
Left: Students learn elements of calligraphy through tracing Xu Bing's *Square Word Calligraphy*



Ray Gloeckler (American, b. 1928), *The Engraver* from the portfolio *Face to Face*, 1984, wood engraving, 8 x 6 in. Photo by Jim Wildeman

## Woodcuts by Ray Gloeckler

*With a sharp eye for the ludicrous* in American society and an abiding sense of humor, Ray Gloeckler creates images that lampoon the inflated and celebrate the everyday. The exhibition, on view in Mayer Gallery from November 13, 2004 through January 23, 2005, is a selection from over 200 editions of prints the artist has created. A catalogue of all of the artist's prints will be published to accompany the exhibition and will be available in the Museum Shop or can be ordered at 608 263-2240 or [www.lvm.wisc.edu/MuseumShop](http://www.lvm.wisc.edu/MuseumShop).

Ray Gloeckler has made woodcuts since 1956 when he was an assistant professor at the University of Wisconsin at Oshkosh. He had studied at the University of Wisconsin-Madison and returned to the art department here in 1961, becoming a full professor in due course, and retiring as professor emeritus in 1993. His prints became increasingly sophisticated; he mastered the most demanding type of woodcut, the finely wrought wood engraving. His subject matter was



Ray Gloeckler (American, b. 1928), *All My Friends Are over Fifty*, 1982, woodcut 17 x 23 7/8 in. Photo by Jim Wildeman



Ray Gloeckler (American, b. 1928), *Eeny, Meeny, Miney, Moe*, 1968, color woodcut, 9 3/8 x 32 1/8 in. Photo by Jim Wildeman

always derived from his world, often the public world of politics and life in America, and sometimes his own personal world.

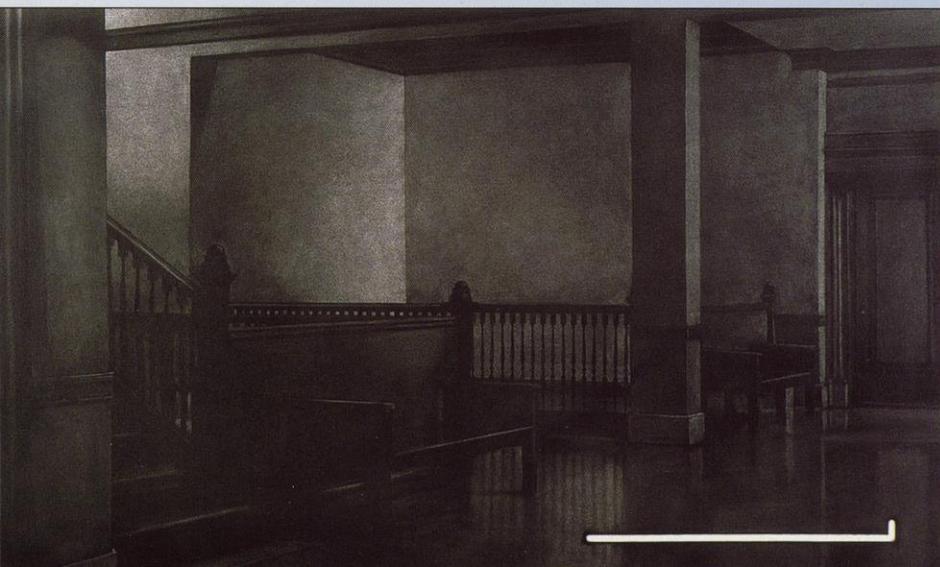
## DAVID KLAMEN: Paintings, Watercolors, and Drawings

Klamen's work will be on view from December 11, 2004 through February 27, 2005, in Brittingham Galleries VI, VII. Chicago-based artist David Klamen has consistently explored several different styles of imagery in his work. Included in his exploration is the fusion of op-art effects with art historical images in order to create high impact and engaging artworks. In another style Klamen creates dark landscapes and interiors that require the viewer to unravel by close inspection, and in a third approach he creates many smaller images that are presented together as a tight group. As Klamen himself states: "From the dark, obscured imagery of the varnished works to the vibrant, disorienting pulse of the striped paintings,

these works display a common sensitivity to touch, to surfaces, and a commitment to the gestalt of the image."

Klamen was born in 1961 in Dixon, Illinois. After receiving a BFA from the University of Illinois, Champaign-Urbana, he took an MFA from the School of the Art Institute of Chicago. The Elvehjem will produce a fully illustrated catalogue to accompany the exhibition, which can be ordered through the Museum Shop at 608 263-2240 or [www.lvm.wisc.edu/MuseumShop](http://www.lvm.wisc.edu/MuseumShop).

David Klamen (American, b. 1961), *Untitled*, 1994, graphite on paper, 30 x 44 in.



## Elvehjem Acquires Baroque Drawing

The Elvehjem has recently purchased a splendid baroque drawing by the Italian painter and draftsman Giuseppe Cesari, called Cavaliere d'Arpino (Arpino, 1568-Rome, 1640). The artist created this figure study in preparation for a monumental ceiling painting to be executed in fresco. The nude male figure is seated on the ground with his upper body turned sharply to his

left, looking up with arms outstretched toward a tree and with a fruit in his left hand. The landscape setting and the action depicted indicate that the figure may be identified as Adam from an Old Testament scene of Adam and Eve in the Garden of Eden. The complex, twisted pose of the figure and the graceful elongation of his limbs characterize the style called mannerism. Cesari is known for his highly finished figure



Giuseppe Cesari, called Cavaliere d'Arpino (Italian, 1568–1640), *Adam*, ca. 1601–1603, red chalk on paper, 9<sup>13</sup>/<sub>16</sub> x 7<sup>5</sup>/<sub>16</sub> in. Elvehjem Museum of Art General, Harry and Margaret P. Glicksman, Walter J. and Cecille Hunt, Cyril W. Nave, and Richard E. Stockwell Endowment Funds purchase, 2004.3. Photo by Cory Radlund

studies and his use of red chalk, which was also used to great effect by the first generation of mannerist artists in Florence and Rome in the first quarter of the sixteenth century.

*The complex, twisted pose  
of the figure and the graceful  
elongation of his limbs  
characterize the style called  
mannerism.*

Son of mediocre painter Muzio Cesari and brother to the painter Bernardino Cesari (1571–1622), who became his principal assistant, Giuseppe Cesari went to Rome in 1581–82, where he became a color mixer under the painter Niccolò Circignani, who led the decorative campaign of the Loggia di San Damaso in the Vatican Palace. Cesari was soon given a salaried position and thus began a thriving career of prestigious commissions from high-ranking ecclesiastical patrons in Rome, including the popes Gregory XIII Boncompagni (1572–85), Clement VIII Aldobrandini (1592–1605), Paul V Borghese (1605–21), and Urban VIII Barberini (1623–44). A second group of powerful and influential art patrons for whom Cesari worked was the cardinals, nephews of the popes, such as cardinals Alessandro Farnese and Pietro Aldobrandini. By contrast, Cardinal Scipione Borghese, the nephew of Pope Paul V, imprisoned Cesari in 1607 and confiscated his collection of 105 paintings to form the nucleus of the famed collection housed in the cardinal's villa, now the Galleria Borghese in Rome, which is open to the public and contains some masterpieces of Italian baroque art.

Among the paintings Cesari had collected were two early works by Michelangelo Merisi da Caravaggio (1571–1610), who had lived for eight months in the mid-1590s with Cesari and his brother.

As the principal painter of Pope Clement VIII, Cesari executed important commissions in the late-1590s for the pope's episcopal church, San Giovanni in Laterano, for which the pope granted him the title of *Cavaliere di Cristo*, or knight of Christ. In 1602–03 he decorated Cardinal Pietro Aldobrandini's magnificent villa at Frascati outside of Rome with seven Old Testament scenes in fresco. Cesari's prominence among artists in Rome around 1600 is further attested by his receiving perhaps the most important of papal commissions—the designs for the mosaics decoration of the dome of Saint Peter's Basilica. Another important commission was overseeing the decoration of Pope Paul V's funerary chapel, the Cappella Paolina in the basilica of Santa Maria Maggiore, to which leading artists of diverse styles such as Guido Reni and Ludovico Cigoli contributed. He was occupied until the end of his life with a series of frescoes in the Palazzo dei Conservatori on the Capitoline Hill, a project that had begun as a commission from Cardinal Pietro Aldobrandini in the mid-1590s. Cesari died in Rome on July 3, 1640, and his tomb is located in the Lateran basilica.

The Elvehjem drawing by Cavaliere d'Arpino is an important addition to the museum's holdings of thirty Italian drawings, sixteen of which date from the fifteenth to the eighteenth centuries. Notable among these are works attributed to contemporaries of Cesari such as Giovanni Francesco Romanelli (Viterbo, 1610–1662), who was also active in Rome, and the leading Bolognese painter Giovanni Francesco Barbieri, called Guercino (Cento, 1591–Bologna, 1666).

## THE SMART PROJECT AT YEAR TWO

### What is it? Where is it going?

In June 2002 the Madison Metropolitan School District published the SMART Project. An acronym for SchoolsMuseumsART, SMART is a set of teaching materials for use by art teachers in the classroom and a resource for instruction in art history for Madison and Dane County elementary school students. The project, a partnership among the school district, the Madison Museum of Contemporary Art, and the Elvehjem Museum of Art, features eleven works of art from the two museums. A large, full-color poster, five supportive color slides, and a richly illustrated teacher's guide represent each of the artworks. A committee of Madison art teachers consulted with the museums' educators, curriculum writer Judith Mjaanes, and fine arts coordinator Mariel Wozniak to advise on their content needs and the format. Having requested that the museums develop these materials to help them meet their state curriculum standards in art history, they voted on their choices of museum objects to include and the appropriate grade level for each.

In the summer and fall of 2002 the partners distributed sets of SMART Project teaching materials to thirty elementary school art rooms in Madison public schools, to all Wisconsin south-central public libraries for use by home schools and youth group leaders, and to any Dane County public or parochial elementary school that requested a set. Partners offered daylong workshops at the museums to train Madison and Dane County teachers in the use of the materials, and they promoted the materials to all Wisconsin art teachers at statewide art education meetings. In all, SMART Project sets have been distributed to over 150 schools and libraries. Distribution continues to Dane County elementary schools.

In the teachers' guide author Mjaanes gave the educators everything they need to know about the work in order to discuss the poster with students, know the artist's biography, define special terms, understand rarified technical information, present the slides, and pursue additional resources. Naturally, the Elvehjem's goal was and is for stu-



dents to visit the museum already informed about the artwork, having tried an art project inspired by the work before seeing the original.

Where is the project going? Two years after the publication we can report use by teachers and some of the directions that they are taking in individual classrooms. Madison Metropolitan School District fine arts coordinator Rick Neuenfeldt surveyed the Madison art teachers in February, 2004. After the first year and a half, the teachers rated the overall quality and usefulness of the materials at 8.8 on a scale of 1–10. Shorewood Elementary School art teacher Celia Parsen presents SMART materials prior to the museum visit with her second, third, and fourth graders and develops a posttour worksheet that they complete on their return to school. Allis Elementary School teacher Steve Hurst brings every fifth grader to see the featured ancient Greek vase and Eugene Boudin's nineteenth-century French landscape at Étretat. Since the program began, 1,360 of these students have seen the original artwork at the Elvehjem. West Middleton Elementary School's art teacher Jean Sandrock created an all-school exhibition of student projects inspired by SMART studies in each grade from kindergarten to fifth.

The ways the SMART Project can augment art education is a varied as the teachers who use it. Here is a case from Madison's Midvale Elementary

Second grade students from Midvale Elementary School visited the print room to see prints by Hiroshige. Students hold art projects inspired by the Japanese printmaker: from the left, Mathias Lemos Castillo, Elizabeth Virgen de la Torres, and La'Cole Childress, with art teachers Meri Lau and Jennifer Englebart. Photo by Bob Rashid

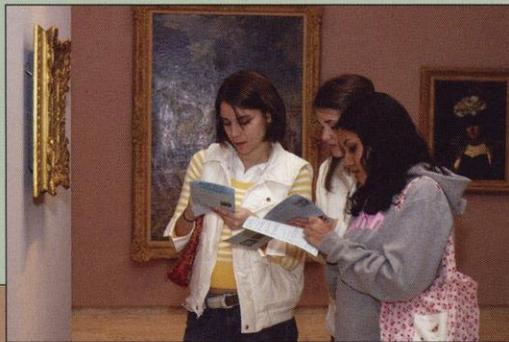
School. One of the featured artworks is Utagawa Hiroshige's *Sudden Shower and Great Bridge at Atake* (1857), a print from the series *One Hundred Views of Famous Places in Edo*. Curator of prints, drawings, and photographs Drew Stevens had trained all the Madison art teachers in workshops about this artwork, and this semester he has tutored two particularly interested and ambitious teachers in more depth about Hiroshige's famous series. Meri Lau and Jennifer Englebart wanted to learn more for the benefit of their Midvale Elementary School second graders. First their students examined the techniques and images of Hiroshige and his *One Hundred Views...* in the classroom, using the poster and slides from SMART Project materials. Then three small groups of second graders came to the Elvehjem's Mayer Print Center to see three additional views from Hiroshige's prints plus the *Sudden Shower...* example. Concurrently the students made artworks in their classroom, inspired by the content and style of *Sudden Shower*. ...

At the Elvehjem the students discussed the daily life, symbols, surroundings, and weather of the Japanese people in Edo that they saw in Hiroshige's prints, selected from the winter, spring, and summer seasons. The students spent a half hour in the print room with their teachers, took ten minutes to look at another SMART

Project featured work, a sculpture of the Hindu god Ganesha, and then returned to school. The students are getting very special treatment at the museum. The Elvehjem is pleased to cooperate because the school has made the effort to bring small groups of students and because their enthusiastic art teachers have prepared students beforehand with information from the SMART project and have assigned imaginative art projects. This combination of efforts is creating a rare opportunity for Midvale students to learn about the art and culture of old Japan and one of the great artists of all time.

A particularly felicitous result of the work with Midvale Elementary School has been teacher education. Art teacher Meri Lau has used the SMART Project to develop her interest in learning more about Japan and Hiroshige. Based on her Elvehjem experience, she applied to the Fulbright Memorial Fund Teacher Program and was selected to visit Japan in November of 2004 for three weeks of study, travel, and cultural exchange with Japanese educators. The Elvehjem is delighted to be a partner with Madison art teachers who use the SMART Project. We challenge elementary art teachers throughout Dane County to try novel ways of connecting art study in the classroom with viewing the original works in the Elvehjem galleries.

Funds for the SMART project were provided by Madison Community Foundation; Pleasant Company's Fund for Children; Dane County Cultural Affairs Commission with additional funds from the Evjue Foundation, the Madison Community Foundation, the Overture Foundation, and Pleasant Company's Fund for Children; and the Wisconsin Arts Board with funds from the State of Wisconsin.



As they have for the last six years, UW-Madison students from the Chadbourne Residence College gathered in the museum in March for an evening of learning about the museum through completing a series of questions that took them through all the galleries. Photos by Bob Rashid

## DONOR PROFILE

The north [lake] side of the Elvehjem Museum features a new acquisition that is now permanently on view outdoors and part of the museum's collection. Frances Weinstein donated the abstract bronze sculpture *Awakening* to the museum in 2003 in memory of her late husband Laurence Weinstein, and it was installed in front of the north entrance late this winter. Created by UW–Madison professor emeritus George Cramer, the piece was commissioned in 1994 by the Weinstains for the courtyard in front of their Lake Mendota home.

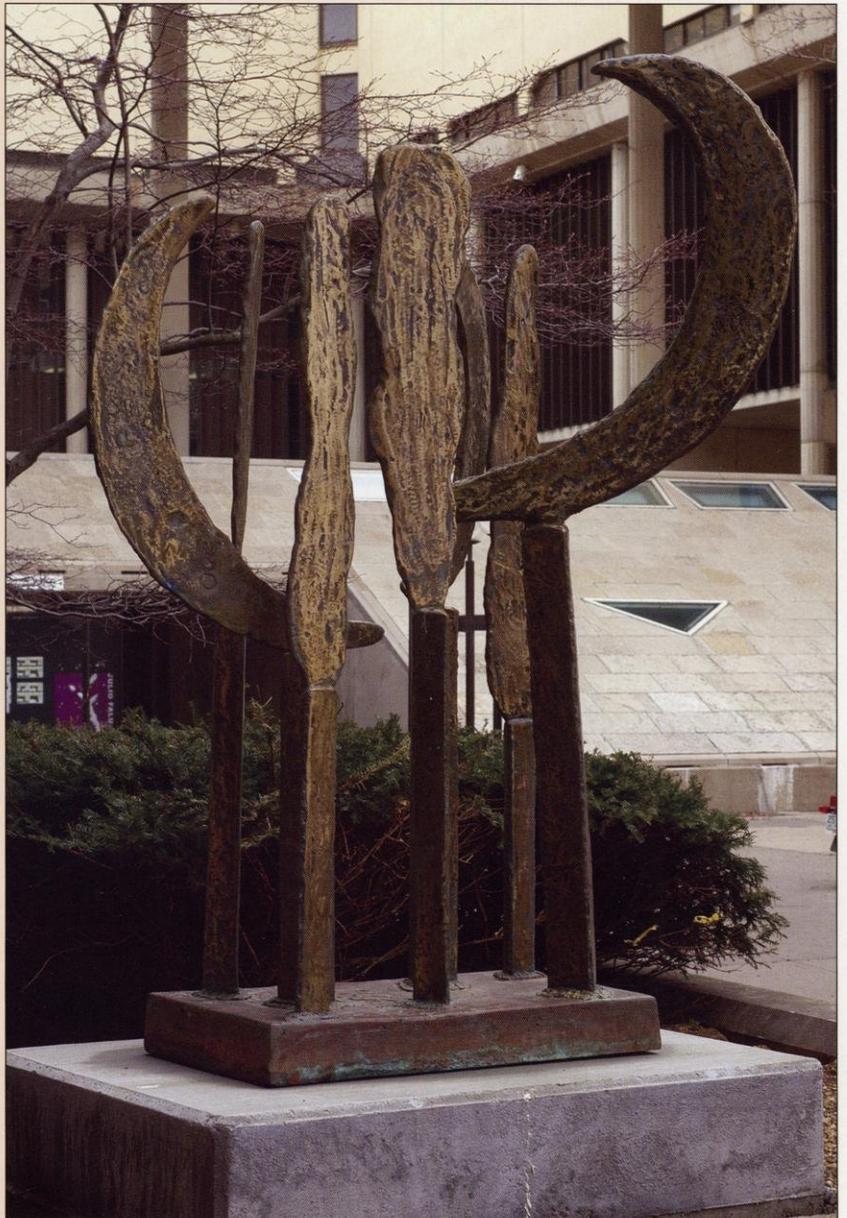
Longtime supporters of the Elvehjem Museum and the UW–Madison, the Weinstains both received diplomas from the university, where they met in 1942. Mrs. Weinstein graduated with a degree in social work, and Mr. Weinstein earned a degree from the UW–Madison School of Business and the Law School. He joined his family's business, General Beverage Sales Co., holding the position of president and CEO. Laurence was president of the UW Board of Regents from 1986 to 1988 and served on the Board from 1984 to 1991. He passed away in 1998.

In the 1990s, when they decided to enhance the approach to their home, the Weinstains searched for just the right artist to carry out their specific vision, selecting UW faculty member George Cramer, who worked closely with them to create an ideal piece for the site.

As Mrs. Weinstein explains, she and her husband had felt indebted to the UW–Madison for their valuable educations. By desiring to give back to the UW, in 1990 they established the Frances and Laurence Weinstein Professorship in Jewish Studies, the first professorship in the George L. Mosse/Laurence A. Weinstein Center for Jewish Studies at the UW–Madison. Mr. Weinstein's commitment to UW–Madison, Frances says, also motivated her decision to donate *Awakening* to the Elvehjem when she moved from the home they had shared for many years.

Mrs. Weinstein's gift of *Awakening* adds another important work of art by a UW–Madison

faculty member to the Elvehjem's growing permanent collection of over 17,300 objects. The piece joins another outdoor sculpture, William Zorach's *Mother and Child* of 1927, at the museum's north entrance, where the works are on view for the enjoyment of passing students, faculty, and the general public.



George M. Cramer (American, b. 1938), *Awakening*, 1994, bronze, 87 x 65 x 32 in. Gift of Frances Weinstein in memory of Laurence A. Weinstein, 2002.86. Photo by Bob Rashid

## DONOR PROFILE

A visit to the museum's Brittingham Gallery IV reveals a wonderful painting donated to the museum in 2002 by Dr. Theodore Livingston Hartridge and Mrs. Merrilyn Leigh Hartridge. The oil on canvas *Seated Peasant Lighting His Pipe* is a characteristic work by French artist Paul Louis Narcisse Grolleron (1848–1901), who is known for depicting genre scenes from the Franco-Prussian War of 1870–1871.

In 1910 this painting was presented to Dr. Hartridge's grandfather Frank Bishop by art collector Frederick Layton, a Milwaukee financier. Bishop, a photographer, had been asked to accompany Layton and other Milwaukee businessmen to seek art acquisitions abroad. The works of art collected gained prominence among Milwaukee's art patrons and ultimately became the nucleus of the present Milwaukee Art Museum galleries. In appreciation of Bishop's

contributions to the project, Layton presented the Grolleron painting to him as a treasured gift.

The painting, *Seated Peasant Lighting His Pipe*, depicts a member of the volunteer militia, wearing the typical *sabots* and a partially hidden scabbard. Short-swords were issued to Grenadiers, known for courage during the 1st French Empire under Napoleon Bonaparte. Among the Hartridge's collections, this painting has special meaning for Colonel Theodore Hartridge,

who recalls Easter Sunday, 1945 on a roadside, sharing a meager repast with troops at the end of a long and perilous sojourn.

Dr. Ted Hartridge, a descendant of Dr. William Thorndike and Byron Kilbourn, early settlers of Milwaukee, is a graduate of the University of Wisconsin School of Medicine and the University of Pennsylvania with internship at Philadelphia General Hospital. Dr. Hartridge served in General George Patton's Third Army Medical Corps in the European Front during World War II. An otorhinolaryngologist, Dr. Hartridge was president of the Methodist Hospital staff and on the Jackson Clinic surgical staff. He was a member of several history-based organizations and was included in a recent publication on the history of Wisconsin veterans. Merrilyn Leigh Hartridge, a fifth generation Madisonian, inherited a love of the fine arts from the maternal side of her family with history and writing from her father, a life-long state of Wisconsin and Madison official. She was awarded the 1998 nonfiction book award with Distinguished Service to History by the State Historical Society of Wisconsin for her book *The Anandrous Journey: Revealing Letters to a Mentor* (Amherst Press, 1997), which chronicles the adventurous scientific expeditions of Harriet Bell Merrill, through letters written to Harriet's mentor, Edward A. Birge, dean of the University of Wisconsin Department of Zoology around 1900. Majoring in related art at the University of Wisconsin during World War II, Merrilyn later taught art history in the Art Department at Madison Area Technical College. Certain detailed sketches and research for her work in various sciences are used as reference by UW-Madison's Zoology and Limnology departments, and other university science departments, as well as the Women's Studies program. Some of her findings are also used and housed in the Smithsonian Institution Science Department in Washington, D.C.

The generous contribution of *Seated Peasant Lighting His Pipe* from the Hartridges now enables thousands of museum visitors to see and enjoy the painting each year.

Paul Louis Narcisse Grolleron (French, 1848–1901), *Seated Peasant Lighting His Pipe*, ca. 1870, oil on canvas, 12 7/8 x 8 9/16 in. Gift of Dr. and Mrs. Theodore Livingston Hartridge, 2002.100



## GENEROUS GIFTS AND GRANTS

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

- The following individuals and organizations deserve special recognition for their recent support of Elvehjem Museum programs and exhibitions as of May 7, 2004:
- The Anonymous Fund has provided generous support for the 2004–2005 exhibition program at the Elvehjem Museum of Art.
- The Wisconsin Arts Board, with funds from the State of Wisconsin, has provided funds for the museum's 2004–2005 exhibition program through an Artistic Program Support II grant.
- The Brittingham Fund, Inc. and Hilldale Fund have both provided generous support for the exhibitions *Quilts: Artistry in Pattern from the Helen Louise Allen Textile Collection*; *Xu Bing: The Glassy Surface of a Lake* and Xu Bing's installation *Net*, and *David Klamen: Paintings, Drawings, and Watercolors*.
- Support for *Quilts: Artistry in Pattern from the Helen Louise Allen Textile Collection* has also been received from the School of Human Ecology, Pleasant T. Rowland Foundation, Lands' End, Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation and the Overture Foundation, Bernina of America Inc., Sears/Peking Handicraft Inc., and the Wisconsin Arts Board with funds from the State of Wisconsin.
- Support for the Xu Bing exhibition and installation has also been provided by the Elizabeth Firestone Graham Foundation and the Wisconsin Humanities Council with funds from the National Endowment for the Humanities.
- The museum has received a generous contribution from Leslie and Johanna Garfield for the exhibition-related catalogue *Smokers and Sleepers: Photographs by Jerome Mallmann*.
- A grant from the National Endowment for the Humanities will enable the museum to install new storage shelving for objects from the permanent collection.

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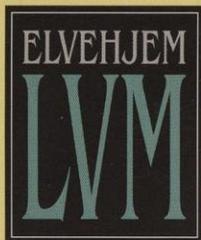
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Information  
608 263-2246

Free admission  
to all galleries  
and programs

**Gallery and Museum  
Shop Hours**

Tuesday-Friday  
9 a.m. - 5 p.m.

Saturday-Sunday  
11 a.m.- 5 p.m.

CLOSED MONDAY

**Kohler Art  
Library Hours**

Monday-Thursday  
8 a.m.-9:45 p.m.

Friday 8 a.m.-4:45 p.m.

Saturday and Sunday  
11-5 p.m.

For hours between  
terms call  
608 263-2258



**Parking**

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

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

**For Visitors with Disabilities**

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

**Tours**

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

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

**Museum Etiquette**

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

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

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

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

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

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



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