

## **Artscene. Vol. 10, No. 1**

### **January/February/March 1993 [1994]**

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, January/February/March 1993 [1994]

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# Elvehjem Museum of Art *artscene*

University of Wisconsin–Madison  
Volume 10, Number 1  
January/February/March 1994

## Evjue Foundation Purchase Honors Mrs. Frederick W. Miller

Director Russell Panczenko announces the acquisition of a major nineteenth-century English painting, which was purchased in honor of Mrs. Frederick Miller, a community leader who has dedicated many hours to the Elvehjem Museum. The funds for the memorial purchase were provided by the Evjue Foundation, Inc.

The painting of Lady Caroline Montagu, daughter of William, 5th Duke of Manchester, was commissioned in 1831, three years after her marriage to John James Calcraft, who was a member of parliament for his district in Dorset. The romantic costume of Lady Caroline and the setting were inspired by the poetry of Byron (who had died in 1824 fighting to free Greece from Turkish oppression).

The artist, Sir George Hayter (1792–1871), was well known in his day as a miniaturist and fashionable portrait painter. He had studied at the Royal Academy in London and for three years in Rome. He had just returned to London from Italy when he accepted the commission to paint Lady Caroline. Since the rocky coastal background in this portrait is clearly Italian, it may have been Hayter's idea to depict his sitter this way. In 1833 King Leopold of Belgium commissioned Hayter to paint a portrait of the 14-year-old Princess Victoria. After Victoria was crowned Queen of England, Hayter was appointed her official portrait and history painter and painted a large picture of her coronation. He was knighted in 1842.

The *Portrait of Lady Caroline Montagu* will be displayed in the museum's main courtyard. According to Russell Panczenko, this prominent location for the painting is in keeping with Mrs. Miller's impact on the museum: "Because Mrs. Miller's contributions to the museum continue to benefit all who come here, we want everyone passing through Paige Court to encounter this work given in her memory." Mrs. Miller served on the Elvehjem Council from 1980 to 1992; her loss will be felt for many years. She also served as vice president and director of the Evjue Foundation, which has provided the museum and other community organizations with grants for educational programming for many years. Mrs. Miller was assistant treasurer and director of The Capital Times company, director of



George Hayter (English, 1792–1871), *Portrait of Lady Caroline Montagu*, oil on canvas, 1831, 77¼ x 57¼ in. Evjue Foundation purchase in honor of Mrs. Frederick W. Miller, 1993.44.

Madison Newspapers, Inc., and trustee of the William T. Evjue Charitable Trust.

As Mrs. Miller's friends will recognize, the painting by Sir George Hayter reflects her own collecting taste. "The painting would have given particular pleasure to Mrs. Miller; her affections held a special place for England and all things English,"

explains Frank Horlbeck, a long-time friend and professor of art history at UW–Madison. "This was reflected in her exquisite collection of English miniatures and tiny enamel boxes of the eighteenth and nineteenth century. Her knowledge of both was extensive, and her taste unerring in matters of quality and desirability."



## Chinese Paintings on View January 29

*Heritage of the Brush: The Roy and Marilyn Papp Collection of Chinese Painting* was organized by the Phoenix Art Museum and is accompanied by a fully illustrated catalogue by Ju-hsi Chou and Claudia Brown. The exhibition will be on view at the Elvehjem Museum from January 29 to March 20, 1994.

This exhibition of Chinese paintings from the Papp collection offers Madison's museum-going public a rare opportunity to view a wide range of styles and subjects that represent long-enduring cultural traditions in Chinese art. The transmission of painting styles and the gradual evolution of styles over the centuries are prominent themes of the exhibition, reflecting the Papps' personal interests in forming the collection.

As early as the sixth century, transmission of the past was codified in the Six Principles of Xie He as a core value of Chinese painting. Change within continuity was esteemed, rather than abrupt departures or sharp breaks with tradition. Contrary to widespread misconception, however, Chinese artists did not regard the imitation of earlier painter or paintings as an end in itself, except where copying might preserve works that otherwise would be lost. Instead, copying was part of the long process of learning, a means by which a painter learned a repertoire of motifs, modes of brushwork, and appropriate ways to structure compositions. With mas-

tery came the artist's own transformation of models from the past. Although some painters went out to nature to refresh their creative spirit or to "correct" the forms they had learned in the studio, Chinese artists generally did not strive for naturalistic representation as did western artists.

Among the paintings in the exhibition, the largest group belongs to what is often called the orthodox school of painting, which was dominant from the late seventeenth century through the early decades of our own. The movement took its lead from the influential theories of Dong Qichang (1555–1636), who proposed a selection of past masters as appropriate models for painters of his own day, basing his choices on personal cultivation and erudition as well as ability to paint. In his own works, including the album of landscapes in the exhibition, Dong sought a spiritual communion with the ancient masters, whom he often addressed by name in his inscriptions. His disciples and followers produced great numbers of albums inspired by the brushwork, compositions, or other features associated with a series of specific old masters. Despite strong links to the art of the past, however, each album was invariably molded by the individual vision of the artist who painted it and was unified by his personal style. Examples in the Papp collection include albums by Wang Hui, Zha Shibiao, Wang Chen, Wang Xuehao, and Lu Hui.

Paintings in the orthodox style typically consist of landscape scenes rendered in disciplined strokes of ink, complemented by a palette of muted colors, and accompanied by a short poem inscribed by the artist. This restrained and elegant mode of painting appealed to educated viewers, particularly to the Confucian literati who filled the government bureaucracy, and to those who aspired to prestigious official careers. By the eighteenth century, the orthodox style also dominated the painting academy at the Qing imperial court.

Qing court painters also worked in more openly decorative and colorful styles, which appealed not only to emperors and courtiers from the tenth century onward, but also to popular taste in recent centuries. Auspicious connotations of harmony, prosperity, peace, progeny, and the like were frequently associated with the motifs depicted, particularly in vividly colored paintings of flowers and birds. Favorable symbolism of a more political sort is conveyed in the handscrolls that visually documented imperial tours of inspection around the realm, particularly in the early reigns of the Qing dynasty. The Papp collection contains such a painting, part of the set that depicted the Kangxi emperor's southern tour of 1689. Illustrating the prosperous region along the Grand Canal, the scroll shows us literally thousands of well-fed, happy, and productive subjects who eagerly await the emperor's arrival.



Lu Hui (Chinese, 1851–1920), *Scholar under a Wisteria Arbor* from *Album of Figure Paintings after Old Masters*, ink and color on silk, 11 x 14 in. Courtesy Phoenix Art Museum.



## Lieberman Photographs in Mayer Gallery

Archie Lieberman: *Close to the Land* will be on display in Mayer Gallery from February 5 through March 13, 1994. A retrospective spanning more than forty years, the show contains about thirty-five black-and-white photographs which explore the mystery of how a great photograph comes to be, the unpredictability but also the ultimate reliability of inspiration that comes to the photographer who works patiently, carefully, faithfully at the craft. Lieberman explains: "Some of the best photographs made are the ones that crop into the corner of your eye when you least expect it." The exhibition is intended to prompt fundamental questions of the art of photography.

Chicago-born Archie Lieberman is one of America's foremost photojournalists. Born in 1926, Lieberman attended the Art Institute of Chicago and the Institute of Design, Chicago; he studied with Moholy-Nagy, Aaron Siskind, Buckminster Fuller, and others. His career spans more than forty years, during which period his work appeared in *Look*, *Life*, *Time*, *Newsweek*, *The Saturday Evening Post*, *U.S. News & World Report*, *London Illustrated News*, and scores of other prominent publications. He has also worked on many corporate reports and since 1985 has worked as a contract photographer for Lands' End, photographing textile and clothing around the world



Archie Lieberman (American, b. 1926), *Horse and Farmer, Turku, Finland, n.d.*, gelatine silver print, 16 x 20 in.

for special issues of the Lands' End catalog. He is author and photographer of several books, including *The Israelis* (1965), *Farm Boy* (1974), and *Neighbors: A Forty-Year Portrait of an American Farm Community* (1992).

This exhibition, the artist's lecture on February 10, and the public reception on February 11 are sponsored by Lands' End. A gallery brochure will be available in the exhibition.

## Illustrations of Winslow Homer Featured in Late Spring

*Winslow Homer the Illustrator: His Wood Engravings, 1857- 1888* opens Saturday, March 19 in Mayer Gallery. In this exhibition of 145 engravings, we see the early, precocious Homer in such prints as *Picnicking in the Woods*, published in *Harper's Weekly*, September 4, 1858. We also have nearly fifty engravings of the Civil War, published during the war in popular publications. This exhibition, which covers thirty-one of Homer's creative years, records the growth of an artist from a self-taught, popular illustrator to a deeply moving, major artist.

Winslow Homer was a prolific and popular artist. Born in 1836 near Boston Harbor to a father from a seafaring clan and a mother from a cosmopolitan family in Maine, Winslow grew up in then-rural Cambridge, where he developed an abiding love of the outdoors. When he was eighteen, Homer apprenticed himself to a Boston lithographic shop owner, where he developed technical skills but little artistic personality. In 1857 he became a free-lance artist, contributing illustrations to almost every issue of *Harper's Weekly*. In 1859 he moved to New York, at the advent of the illustrated newspaper and magazine; he eventually contributed to such publications as *Harper's Bazaar* and *Scribner's Magazine*.



For these illustrations, Homer drew in pencil or pen directly upon the surface of a hardwood block; engravers then cut away all the white surfaces to leave a linear de-

sign. The raised lines were inked and an impression was made; the hardwood block withstood the tens of thousands of printings required for the publication of magazines with a national circulation. Because the blocks were planed down and reused for the next issue, no blocks from Homer's engravings have survived. Indeed, few complete sets of Homer's illustrations have survived because of their source—the equivalent of the Sunday newspaper.

During the Civil War, Homer was sent to the front as artist-correspondent to cover the Peninsula Campaign. His engravings of the war allow us to see the battlefield but more often the soldiers' lives behind the lines. Following the war, Homer continued to depict the rural life he loved, avoiding the effects of the Industrial Revolution and gaining a following for his rather sentimental portrayals. In the 1870s Homer turned to painting. His last illustrations were done in May 1886 for *The Century Magazine*.

This exhibition was organized by the George D. and Harriet W. Cornell Fine Arts Museum, Rollins College, Winter Park, Florida. The Cornell Museum owns over 250 images, representing over three-quarters of Homer's total illustration output between 1857 and 1888. The exhibition will be on display in Mayer Gallery through May 1.



MEMBERSHIP INFORMATION

Join now and don't miss the next *Artscene's* announcement of exhibitions, receptions, lectures, and film series.

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Thank you. Your membership contribution supports acquisitions, exhibitions, publications, programs, and receptions.

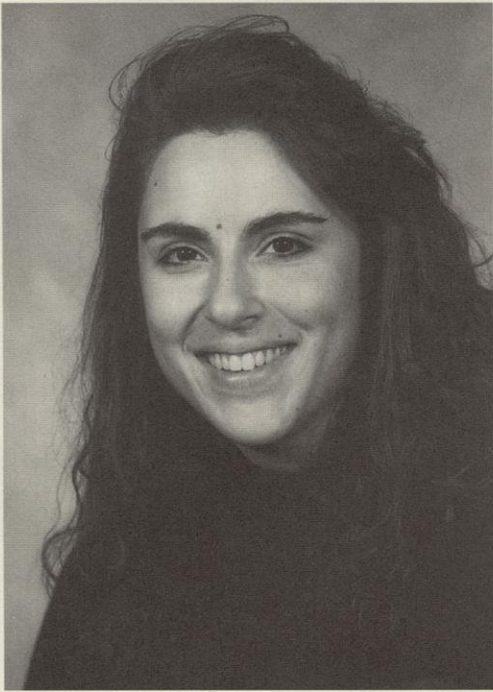
The Elvehjem Museum of Art  
invites you to an evening reception  
in celebration of the exhibition

*Heritage of the Brush:*  
*The Roy and Marilyn Papp Collection*  
Thursday, February 3  
5:30–7 p.m.  
hors d'oeuvres    cash bar

The reception immediately follows a lecture by noted Chinese painting expert Professor James Cahill, of the University of California at Berkeley. For information on this lecture, see the education column on page 6, the calendar entry on page 5, or call 608/263-4421.

Staff Notes

Suzy Beck recently joined the Elvehjem staff as the coordinator for the Sunday Afternoon Live chamber music series. Suzy grew up in Michigan and graduated from the University of Michigan with a bachelor's degree in business and music. She has worked in arts administration, most recently at the Detroit Symphony Orchestra in the marketing department. Currently a graduate student in the UW arts administration program, Suzy also studies percussion at the School of Music and plays the piano and guitar for fun.



JANUARY

2 Sunday

Last day to view *African Reflections: Art from North-eastern Zaire* in galleries V, VI, VII, and VIII and adjacent niches

Docent Helene Byrns will give a 40-minute tour of *African Reflections: Art from Northeastern Zaire*, 1:30 p.m., Paige Court

4 Tuesday

Docent Miriam Sacks will give a 10-minute talk on the recent acquisition *Lady Caroline Montagu* by George Hayter, 12:20 p.m., Paige Court

6 Thursday

Docent Cathy Bertucci will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

9 Sunday

Docent Sybil Robinson will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, UW-Oshkosh Faculty concert, 2:30 p.m., Gallery III

11 Tuesday

Docent Jane Pizer will give a 10-minute talk on the recent acquisition *Lady Caroline Montagu* by George Hayter, 12:20 p.m., Paige Court

13 Thursday

Docent Susan Stanek will give a 40-minute tour of contemporary art, 12:20 p.m., Paige Court

16 Sunday

Docent Miriam Sacks will give a 40-minute tour of temporary exhibitions, 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Wausau Conservatory Faculty concert, 2:30 p.m., Gallery III

18 Tuesday

Docent Sallie Olsson will give a 10-minute talk on the recent acquisition *Lady Caroline Montagu* by George Hayter, 12:20 p.m., Paige Court

20 Thursday

Docent Jane Pizer will give a 40-minute tour of the permanent collection about portraits, 12:20 p.m., Paige Court

23 Sunday

Docent Ellen Lewis will give a 40-minute tour of temporary exhibitions, 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Ellsworth Snyder, piano, Madison, 2:30 p.m., Gallery III

Last day to view *British Watercolors: 1750–1900*

25 Tuesday

Docent Jane Pizer will give a 10-minute talk on the recent acquisition *Lady Caroline Montagu* by George Hayter, 12:20 p.m., Paige Court

27 Thursday

Docent Jane Pizer will give a 40-minute tour of ancient art, 12:20 p.m., Paige Court

29 Saturday

*Heritage of the Brush: The Roy and Marilyn Papp Collection of Chinese Painting* organized by the Phoenix Art Museum opens in galleries VII and VIII

30 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

Lecture, "Yoruba Icons in African American Painting," by Moyo Okediji, lecturer in Afro-American studies, UW-Madison, 2 p.m., 140 Elvehjem. First of a series of Black History Month lectures sponsored by the department of art history and the Black Graduate and Professional Student Organization

Sunday Afternoon Live: The Elvehjem Concert Series, UW-Whitewater Faculty concert, Madison, 2:30 p.m., Gallery III

31 Monday

Lecture, "Jacob Lawrence: People on the Move," by Kimberly Miller, UW-Madison, 3:30 p.m., 140 Elvehjem

FEBRUARY

1 Tuesday

Docent Sallie Olsson will give a 10-minute talk on the recent acquisition *Lady Caroline Montagu* by George Hayter, 12:20 p.m., Paige Court



3 Thursday

Docent Miriam Sacks will give a 40-minute tour of the permanent collection of Hispanic art, 12:20 p.m., Paige Court

Lecture, “Courtesans, Concubines, and Gentlewomen: Representations of Women in Later Chinese Painting” by James Cahill, professor of history of art, University of California at Berkeley, 4:30 p.m., 140 Elvehjem. Sponsored by the University Lectures Committee. Reception follows lecture in Paige Court

5 Saturday

Archie Lieberman: *Close to the Land*, an exhibition of photography, opens in Mayer Gallery

6 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Javier Calderon, guitar, Madison, 2:30 p.m., Gallery III

Docent Sybil Robinson will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

Slide-lecture, “Sticks and Stones: The Stave Churches of Norway,” third in series “The Eye of a Peripatetic: Frank Horlbeck on Art and Architecture Abroad,” 4 p.m., 140 Elvehjem

7 Monday

Lecture, “Street Art: William Walker and the Chicago Mural Movement of 1967,” by James Dennis, professor of art history, UW–Madison, 3:30 p.m., 140 Elvehjem

8 Tuesday

Docent Sallie Olsson will give a 10-minute talk on the recent acquisition *Lady Caroline Montagu* by George Hayter, 12:20 p.m., Paige Court

10 Thursday

Docent Cathy Bertucci will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

Lecture, “Memories as Metaphor in the Art of Romare Bearden,” by Rhonda Brown, UW–Madison, 3:30 p.m., 140 Elvehjem

Slide-lecture on his work by photographer Archie Lieberman, 5:30 p.m., 140 Elvehjem

11 Friday

Reception for *Archie Lieberman: Close to the Land*, 5:00–7:00 p.m. Public invited.

12 Saturday

“Poetry about Art,” poems written about Elvehjem art on display, presented by docents Bea Lindberg and Sybil Robinson, 2 p.m., Paige Court

13 Sunday

A docent will give a 40-minute tour of temporary exhibitions, 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Arlene Goter, piano, Platteville, 2:30 p.m., Gallery III

Lecture, “Scratching America: Jean-Michel Basquiat and the Cultural Politics of Graffiti,” by Nicholas Mirzoeff, assistant professor of art history, UW–Madison, 3:30 p.m., 140 Elvehjem

14 Monday

Lecture, “From Aunt Jemima to Thunder Thighs: Race, Ethnicity, and Gender in the Art of Joyce Scott,” by Lisa Steffen, UW–Madison, 3:30 p.m., 140 Elvehjem

15 Tuesday

Docent Jane Pizer will give a 10-minute talk on the recent acquisition *Lady Caroline Montagu* by George Hayter, 12:20 p.m., Paige Court

17 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

Lecture, “Betye Saar: The Art of Renewal,” by Mary Robinson, UW–Madison, 3:30 p.m., 140 Elvehjem

20 Sunday

A docent will give a 40-minute tour of temporary exhibitions, 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Pro Arte Quartet, Madison, 2:30 p.m., Gallery III

Lecture, “Black Brazil: Image and Invention in the Work of Afro-Brazilian Artists,” by Henry John Drewal, professor of art history and Afro-American studies, UW–Madison, 3:30 p.m., 140 Elvehjem

21 Monday

Lecture, “Lorna Simpson: Concealed/Revealed Meanings,” by Liz Ellis, UW–Madison, 3:30 p.m., 140 Elvehjem

22 Tuesday

Docent Jane Pizer will give a 10-minute talk on the recent acquisition *Lady Caroline Montagu* by George Hayter, 12:20 p.m., Paige Court

24 Thursday

Docent Jane Pizer will give a 40-minute tour of the permanent collection of landscapes, 12:20 p.m., Paige Court

Lecture, “A View of African Americanist Inscription in Art History,” by Freida Tesfagiorgis, professor of African and African American art history, UW–Madison, 3:30 p.m., 140 Elvehjem

27 Sunday

A docent will give a 40-minute tour of temporary exhibitions, 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Solon Pierce, piano, Mt. Horeb, 2:30 p.m., Gallery III

MARCH

1 Tuesday

Docent Sallie Olsson will give a 10-minute talk on the recent acquisition *Lady Caroline Montagu* by George Hayter, 12:20 p.m., Paige Court

3 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

Lecture, “Impeccable Taste: The Connotations of Style in Later Chinese Painting,” by Julia Murray, associate professor of art history, UW–Madison, 3:30 p.m., 140 Elvehjem

6 Sunday

A docent will give a 40-minute tour of temporary exhibitions, 1:30 p.m., Paige Court

6 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Wingra Woodwind Quintet, Madison, 2:30 p.m., Gallery III

8 Tuesday

Docent Jane Pizer will give a 10-minute talk on the recent acquisition *Lady Caroline Montagu* by George Hayter, 12:20 p.m., Paige Court

10 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

Lecture, “Indian Miniature Painting: Continuity and Tradition,” by Gautam Vajracharya, lecturer, UW–Madison, 4 p.m., 140 Elvehjem

13 Sunday

A docent will give a 40-minute tour of temporary exhibitions, 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Duo Coriolan, piano and cello, Milwaukee, 2:30 p.m., Gallery III

Last day to view *Archie Lieberman: Close to the Land*

15 Tuesday

Docent Ellen Lewis will give a 10-minute talk on the recent acquisition *Lady Caroline Montagu* by George Hayter, 12:20 p.m., Paige Court

17 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

19 Saturday

*Winslow Homer the Illustrator: His Wood Engravings, 1857–1888* opens in Mayer Gallery

20 Sunday

A docent will give a 40-minute tour of temporary exhibitions, 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Veronika Quartet, Milwaukee, 2:30 p.m., Gallery III

20 Sunday

Last day to view the exhibitions *Heritage of the Brush*

Docent Sybil Robinson will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

22 Tuesday

A docent will give a 10-minute talk on the recent acquisition *Lady Caroline Montagu* by George Hayter, 12:20 p.m., Paige Court

23 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

27 Sunday

Docent Ellen Lewis will give a 40-minute tour of temporary exhibitions, 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Mary Frantz, piano, Green Bay, 2:30 p.m., Gallery III

29 Tuesday

A docent will give a 10-minute talk on the recent acquisition *Lady Caroline Montagu* by George Hayter, 12:20 p.m., Paige Court

31 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court



## Events for January through March



James Cahill

James Cahill, professor of the history of art at the University of California at Berkeley and the leading American scholar of Chinese painting will lecture in association with the exhibition *Heritage of the Brush: The Roy and Marilyn Papp Collection of Chinese Painting*. He has entitled his lecture "Courtesans, Concubines, and Gentlewomen: Representations of Women in Later Chinese Painting." Professor Cahill, whose publications have influenced the study of Chinese painting over the past thirty years, will address how the painters showed different roles and class distinctions of the women they portrayed.

He will speak about the roles of courtesans, concubines, and gentlewomen, the painters who painted these women, and what their representations mean. For example, the courtesans were more educated than gentlewomen. He will examine a portrait of a courtesan and interpret the iconography associated with her. Another image, also a subject of typical Chinese love poetry of the time, presents a woman waiting for her lover to return. Professor Cahill will examine the painter's ability to express her passion and loneliness. The lecture will be Thursday, February 3 at 4:30 p.m. in room 140. It is offered under the auspices of the University Lectures Committee and is sponsored by the Elvehjem Museum of Art and cosponsored by the departments of art history and East Asian languages and literature. A reception will be held in Paige Court immediately following the lecture.

The Department of Art History at University of Wisconsin-Madison's scholar of Chinese art, Julia Murray, will present a lecture on Thursday, March 3 at 3:30 p.m. Relating the lecture to the period covered in *Heritage of the Brush*, she has entitled it "Impeccable Taste: The Connotations of Style in Later Chinese Painting." Murray, who is associate professor of art history, will begin with a slide-lecture in room 140, then offer a brief visit to the exhibition.

The fine holdings of the Elvehjem will provide another lecture on Asian painting in March. Gautam Vajracharya, lecturer in South Asian studies, will speak on "Indian Miniature Painting: Continuity and Tradition." The origin of Rajput painting is often debated, but closer inspection of the Elvehjem's Watson Collection of Indian miniatures reveals that this style was not derived from the Mughal School nor from classical traditions. In his slide presentation Vajracharya will show that it originated from local traditions which were familiar with both Mughal and classical styles. His lecture will be Thursday, March 10, at 4:00 p.m. in room 140.

The Elvehjem's popular "Poetry about Art" program will be held on two Saturdays, February 12 and April 23, at 2:00 p.m. beginning in Paige Court of the museum. The initiators of the program, Bea Lindberg and Sybil Robinson, have selected Saturdays for the convenience of a broader audience. Poets who would like to write about specific works of art in the Elvehjem's collection are encouraged to submit their poems to Anne Lambert at the museum by Friday, February 4, in order to be included in the February program, and April 15, to be included in the April program.

African American artists are the subject of a lecture series for Black History Month. Organized by Rhonda K. Brown and cosponsored by the University of Wisconsin Department of Art History and the Black Graduate and Professional Student Organization, the lectures will be presented by art history and African American studies faculty members and graduate students. Lectures begin on January 30 and continue on Sundays, Mondays, and Thursdays throughout February on topics ranging from individual artists to the African diaspora. Complete details are in the calendar of events listing.

On Thursday, February 10, the photographer Archie Lieberman will give a slide-lecture on his work at 5:30 in room 140, in conjunction with the exhibition *Archie Lieberman: Close to the Land*, which opens on February 5 and is on view in Mayer Gallery through March 13. On Friday, February 11 from 5:00 to 7:00 p.m. the museum will host a reception for Mr. Lieberman, which is sponsored by Lands' End. The public is invited to meet the photographer and view the exhibition. Lieberman has photographed around the world for special issues of the Lands' End catalogue.

Andrew Stevens, the Elvehjem's curator of prints and drawings, will present a slide-lecture on "*Japonisme* and Printmaking in Europe and America" in February. Stevens will discuss *Japonisme*, the interest in Europe and America in all things Japanese. It had a profound effect on the visual arts in the West in the late nineteenth and early twentieth centuries. He will use Japanese and western prints, many from the Elvehjem's collection, to illustrate his lecture. This lecture is sponsored by the Friends of the University of Wisconsin-Madison Libraries. The public is invited and there is no charge.



Suzuki Harunobu (ca. 1725-1770), *Woman Opening Umbrella in Snow*, ca. 1766, pillar print, 21¾ x 5¼ in. Bequest of John Hasbrouck Van Vleck, 1980.0727



# From the Director

I'm delighted to report that our fall semester attendance was very high, with several tours each day of students of varying ages, senior citizen groups, and other clubs as well as individuals. Following the popular exhibition *African Reflections: Art From Northeastern Zaire*, which was installed in half of the fourth-floor galleries, the museum staff has been working at full speed to reinstall the nineteenth-century gallery and the Asian sculpture gallery, while at the same time installing the traveling exhibition *Heritage of the Brush* in the two temporary exhibition galleries on the fourth floor and *Archie Lieberman: Close to the Land* in Mayer Gallery on the third floor.

In reinstalling the nineteenth-century gallery, we were pleased to welcome back old favorites. One of these, a large and elegant painting of his wife by Charles Sprague Pearce, has been exhibited in New York in *A Rare Elegance: The Paintings of Charles Sprague Pearce* at the Jordan-Volpe Gallery. Mary Lublin, curator and catalogue author, made some interesting discoveries about our painting which have resulted in a change in title and in date. Once believed to have been the *Portrait of Mrs. Pearce* painted in 1888, this work is now known to be *The Shawl*, which was shown at the Paris Exposition of 1900. Antonia Pearce is dressed in a flowing silk dress with a sumptuous shawl. Lublin discovered a photograph of Antonia posing for this painting in France about 1895 and another photograph of the painting in progress in the same French atelier.

Another painting we will be happy to have on view again is the Eugène-Louis Boudin landscape. *The Cliffs at Etretat* shows interesting rock formations on the Normandy coast of France, which were frequently painted by the impressionists. Boudin, who sketched out-of-doors to capture the light and sea breezes on the water, took Claude Monet out for his first sketches out-of-doors and greatly influenced later painters.

*Little Girl with Basket of Apples*, by Adolphe-William Bouguereau, is one of the most accessible paintings in Gallery V. Bouguereau painted many such genre scenes as this in a slick, almost photographic realism, working in his garden at La Rochelle and using the daughters of local farmers or workmen as models.

## Niche Cases

In addition to rehanging old favorites, we are mounting mini-exhibitions in the display cases between the galleries. The display case between Galleries VIII and I has contained Lalique glass since 1990 but was dismantled for the African exhibition. We have rearranged the display and included some Lalique pieces which have recently come into the collection. Our col-



René Lalique (French, 1860–1945), *Perfume Bottle*, ca. 1929, clear glass, 4½ x 3½ x 2 in. Ineva T. Reilly Endowment Fund purchase, 1993.42a-b

lection had been largely composed of glass made between the First and Second World War or later, but the Ineva T. Reilly Endowment fund has allowed us to purchase early works designed and executed by René Lalique himself. One such work is a chalice from about 1902—when he first began experimenting with glass—with the same elaborate silverwork Lalique had lavished on the jewelry for which he had become world famous. Another is an opalescent glass box and cover with a pale green patina dated about 1911, with four moths (*papillons de nuit*) arranged into a nearly abstract pattern. Other early Lalique pieces will be added to the display, so that one can trace the artist's growth in this small permanent exhibition.

The Elvehjem's collection of works on paper will be more readily accessible to the museum visitor with the addition of two new areas designed for display of prints, drawings, and watercolors. The glass-fronted cases between Brittingham galleries III and IV and between VI and VII will have regularly rotating displays of work from our collection.

Starting January 23, 1994, splendid Indian miniature paintings representative of the Jain, Orissan, Pal, and Mughal styles will be on display in the niche between the Asian art in gallery VI and gallery VII. These early works will be followed on March 26 by exquisite works in the later Mughal, Rajput, and Pahar styles so that together the two will provide a broad survey of South Asian art and bring out treasures of the museum's collection. The displays, selected from the Jane and Earnest Watson collection, have been chosen by Gautam Vajracharya, a lecturer in South Asian studies and in art history.

From February 19th to April 10th, the niche between the baroque gallery and the early nineteenth-century gallery will feature Japanese pillar prints from the Van Vleck collection. The tall, narrow format of the pillar print, popular throughout most of the eighteenth century, encouraged experiments with dramatic compositions. The display contains three prints by Kōryūsai (active in the 1760s to 1780s), one of the most prolific and innovative designers of pillar prints. Also included are single prints by four major contributors to the development of woodblock prints in the mid to late eighteenth century: Harunobu (active about 1725–1770), Masunobu (active 1740s–1750), Kiyonaga (1752–1815), and Utamaro (1750–1806). The display incorporates the research of students from two Japanese art history classes held in the spring of 1993. The final preparation has been carried out by two of those students, Sarah Cohen and Rahel Goldstein.

Russell Panczenko



Mughal Style, Indian, *Ragini Ramakari*, early 18th century, gouache and gold on paper, 7½ x 4½ in. Gift of Mrs. Earnest C. Watson, 1974.54



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



**Gallery Hours**  
Sunday-Saturday 9 a.m.-5 p.m.

**Museum Shop Hours**  
Monday-Saturday 9 a.m.-5 p.m.  
Sunday 11 a.m.-5 p.m.

**Kohler Art Library**  
For library hours call (608) 263-2258  
Information: (608) 263-2246

**Admission is free**

# artscene

January / February / March 1993

*Important Dated Information!*

## New Exhibition Catalogues Available from the Museum Shop

*Patrick Ireland: Labyrinths, Language, Pyramids, and Related Acts*, a documentation of the exhibition held at the Elvehjem from November 1992 through January 1993, will be available end of January. The catalogue includes an excellent introductory essay by Jan van der Marck, chief curator and curator of twentieth-century painting and sculpture at the Detroit Institute of Arts. The catalogue also publishes a selection of Patrick Ireland's letters in which he discusses the ideas he explored in his art. 104 pages, 24 color plates, 78 black-and-white illustrations. List price \$24.95.

The catalogue for *Heritage of the Brush: The Roy and Marilyn Papp Collection of Chinese Painting* features Chinese paintings from the fifteenth through the nineteenth century. 128 pages, 6 color plates, 110 black-and-white illustrations, published by the Phoenix Art Museum. List price \$40.00.

Both publications are available through the Museum Shop, which is open 9 a.m. to 5 p.m. Monday through Saturday and 11 a.m. to 5 p.m. on Sunday. For phone orders, call 608/263-2240 and have credit card number handy. For mail orders, complete order form below and return to Museum Shop, Elvehjem Museum of Art, 800 University Avenue, Madison, Wisconsin 53706.

Prices given below include shipping and state taxes and members' discounts where applicable.

### Patrick Ireland

\$26.60 Wisconsin resident Elvehjem member	\$30.54 Wisconsin resident nonmember
\$25.21 Out-of-state Elvehjem member	\$28.95 Out-of-state nonmember

### Heritage of the Brush

\$41.67 Wisconsin resident Elvehjem member	\$48.00 Wisconsin resident nonmember
\$39.50 Out-of-state Elvehjem member	\$45.50 Out-of-state nonmember

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