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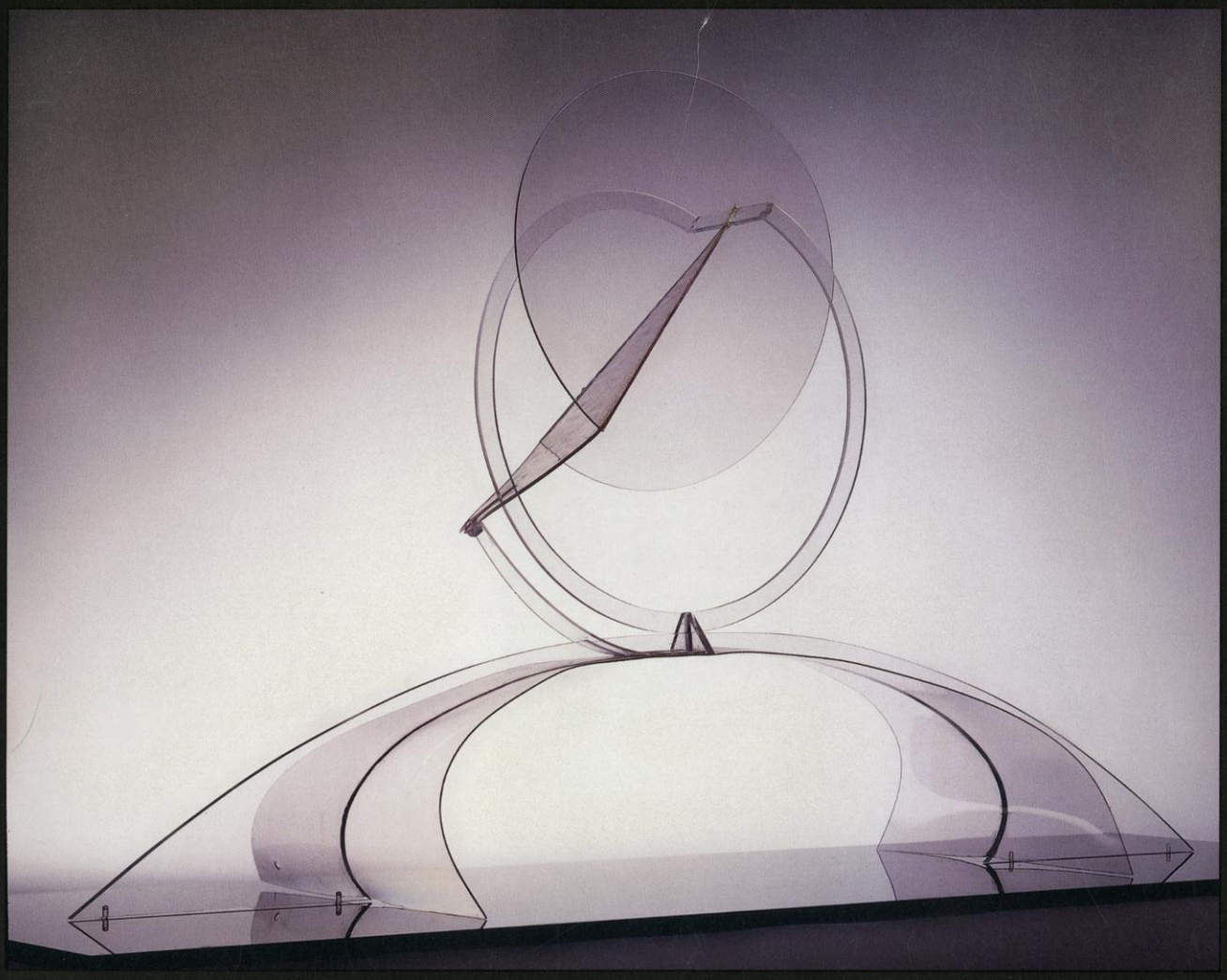

UNIVERSITY OF WISCONSIN–MADISON

Bulletin/Biennial Report 1999–2001

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Studies in the Permanent Collection

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Stanton Macdonald-Wright's *Seated Woman:* Classical and Modern

WILL SOUTH

Simultaneously among the most intellectual and among the most technically gifted of early American modernist painters, Stanton Macdonald-Wright (1890–1973) joined in with early twentieth-century challenges to established artistic ideas and assumptions when he cofounded a new and dynamic art movement in 1913: synchromism. Steadfastly a modernist in his belief that pictorial formulas of the past had to be modified to meet the expressive needs of an ever-changing world, he nonetheless also believed that art must never abandon the fundamental, the universal, and the classical: "To appreciate the moderns," he wrote as a very young man, "one need not burn down the Louvre."[1] Indeed, his life-long credo was one of unity: of tradition and change; of the Oriental and the Occidental; of sound and color; and of the classical with the modern. In painting, the results of his vision for fusion are nowhere better demonstrated than in his solitary, classically based and yet modern figures, a success exemplified by the Elvehjem Museum of Art's *Seated Woman* (Fig. 1).

Macdonald-Wright was born July 8, 1890 in Charlottesville, Virginia and moved to southern California with his family at age ten. There, he and his eventually equally famous older brother, novelist and critic Willard Huntington Wright (1887–1939), lived within the colorful environment of the Hotel Arcadia located on the beach of Santa Monica. The boys' parents, Archibald and Annie Wright, provided private tutors for their sons as they had done in Virginia. This included instruction in languages, art, and literature. Such was the youthful confidence of the brothers that they modified their last name—Stanton hyphenated his—to avoid confusion with the Wright Brothers of aviation fame.

The earliest known paintings by Macdonald-Wright demonstrate an understanding of the impressionist-derived *plein-air* work then dominating the California art scene. He also studied at the Art Students League of Los Angeles with the Ash Can school-oriented Warren Hedges (1883–1910). Though he excelled in both styles, Macdonald-Wright would abandon both shortly after his arrival in Europe in the fall of 1909.

Once in Paris, the verbally gifted and socially aggressive Macdonald-Wright read about, argued about, and looked at every kind of art, and found himself gravitating toward modernism. He discovered Matisse, Gauguin, and Cézanne in rapid succession. Each of these modern masters hastened Macdonald-Wright's personal development toward greater degrees of abstraction: In Matisse, Macdonald-Wright found the liberation of color, while in Gauguin, he found the liberation of spirit (in his journal, the young artist wrote, "Shouldn't all art be primitive?")[2] But it was in Cézanne that he discovered the liberation of art itself from narrative and naturalistic representation. In Macdonald-Wright's view, the old masters created the illusion of advancing and receding space by means of tonal variation, whereas Cézanne accomplished this same thing with color alone. He saw how Cézanne's truncated color transitions and passages of emptiness became compositional elements in their own right, making the surface of the canvas a field of infinite possibility.

The most influential experiments made in the wake of Cézanne's innovations were done by the cubists, Pablo Picasso and Georges Braque. The fragmented picture plane arrived at by Picasso and Braque wherein forms are rigorously analyzed and restructured had an inescapable impact on all modern artists of the time, including Stanton Macdonald-Wright and the artist who would become his great friend and collaborator, Morgan Russell.

In 1911 Macdonald-Wright first met Morgan Russell (1886–1953), with whom he would cofound synchromism. Macdonald-Wright and Russell realized they shared a desire to move away from the achromatic palette of cubism, although neither wished to repeat the work of Matisse and the Fauves, which they perceived as ultimately decorative. They sought a more elemental use of color, a

Figure 1. **Seated Woman,** *1950, oil on canvas, 28 ½ x 22 ½ in., Elvehjem Museum of Art, University of Wisconsin, Madison, Bequest of Helen Wurdemann Guzzardi, 1991.21*

method that would reveal the basic expressive powers of color, light, and form. For both Macdonald-Wright and Russell, music was the art form that achieved emotional and intellectual expression most directly and yet most abstractly, unencumbered by illustrative or narrative content of any kind. The question they asked themselves was a simple one: Music uses only sounds, why shouldn't painting use only color?

Russell introduced Macdonald-Wright to Percyval Tudor-Hart (1873–1954), the Canadian painter and color theorist then teaching in Paris. Tudor-Hart was deeply involved with experimenting in the field of color/sound equivalents. The two artists became lab assistants for Tudor-Hart, and during the years 1911–12 they began their researches and struggle to find a method in painting where the orchestration of color would be akin to the orchestration of musical notes.

During the course of their apprenticeships, Macdonald-Wright and Russell covered some fundamental territory in terms of how color functions. One such basic color axiom is that warm colors (red, yellow, orange) advance toward the eye, and cool colors (blue, green, violet) seem to recede. To this well-known phenomenon, both painters added a knowledge of "simultaneous contrast," by thoroughly studying the work of Michel Eugène Chevreul (1786–1889), especially Chevreul's book, *De la loi du contraste simultané des couleurs (The Principles of Harmony and Contrast of Colors)*, first published in 1839. According to Chevreul, any

given color would influence its adjacent color in the direction of that color's complementary.[3]

The researches in color and form done by Macdonald-Wright and Russell during their earliest collaboration were demanding in technical understanding and execution. However, once understood, assigning different colors to varying spatial extensions perhaps seemed facile—that is, using yellow to create near forms, and violet to suggest depth. Synchromism took on its special character and complexity when Macdonald-Wright and Russell embraced the possibilities of synesthesia, i.e., that stimulation in one sensory mode (in sight, sound, smell, taste, or touch) is capable of arousing sensation in a different sensory mode (for example, the phenomenon of hearing color, or tasting shapes). While artists for centuries had been interested in the color/sound analogy, Macdonald-Wright and Russell formalized a method for creating scales, a method that stemmed from their study with Tudor-Hart.

For Tudor-Hart, colors, just like individual musical notes, could form the basis of a "scale." Yellow could form the basis of a scale just as easily as blue-violet. The important factor in creating the scales was that the *intervals between the colors be kept consistent* from whatever point of departure one chose. Tudor-Hart used a system that was endlessly complex and that required hundreds of separate calculations. Macdonald-Wright and Morgan Russell believed it was their great discovery simply to treat the traditional color wheel (with its twelve colors) like a traditional Western musical scale (with its twelve-note range) in order to create scales. In short, a musician creates a scale by keeping the intervals consistent (everyone knows when a note goes flat or sharp!), so they set out to move around the color wheel as if the colors were piano keys. Russell and Wright named their method "Synchromism" to mirror the word "symphony": symphony means "with sound," and synchromy means "with color."

The details of this method were laid down by Macdonald-Wright in his privately printed *Treatise on Color* of 1924. For purposes of clarity, I provide a brief summary. Using the color wheel, with its colors based on the spectrum itself, one chooses a "tonic" color, which will be the basis of that scale. If painting in a major (as opposed to minor) scale, the intervals used in Western music (whole step, whole step, half-step, whole step, whole step, whole step, half-step) are the basis of selecting the other colors that will comprise the scale: from the tonic color and moving to the right, skip one color and choose the next, skip another color and choose the next, take the next color, skip another color and choose the next one, repeat twice, then take the next one. So, if one began with red as the tonic color, the scale would be as follows: red, orange, yellow, yellow-green, blue-green, blue-violet, and red-violet. These colors comprise the scale of red. A color chord would be made with the first, third, and fifth color of that scale (red, yellow, and blue-green), just a musical chord is made with the first, third, and fifth notes of a given musical scale.

In the same *Treatise*, Macdonald-Wright maintained that he was not a scientist and that the analogy between music and color existed because "our own emotional reactions to them tell us that there exists a positive parallel."[4] This was Macdonald-Wright the aesthete speaking, the one who believed throughout his entire life that the great mysteries of the world would be forever beyond the grasp of any technology or rational system of thought.

Excited as they were by the discovery of color scales, Macdonald-Wright and Russell did not abandon their interest in creating form with color. Instead, color scales were integrated with the problem of painting with advancing and receding colors. Simply put, in any given painting where warm colors advanced and cool colors receded, those colors could also be part of the same scale. To this increasingly complex system, Macdonald-Wright and Russell added an obsessive interest in classical composition and form as expressed by the Greeks and especially as found in the figurative work by Michelangelo. Synchromism became a method that required juggling color scales, the spatial extension of colors on canvas, classical composition, and the emotional meanings of color. Such a method, they believed, allowed for the coordination of the widely disparate phenomena of nature.

The earliest synchromies painted clearly show how Macdonald-Wright and Russell used figurative compositions as the basis of their abstractions, always believing that the greatest art had its source

in nature. Both artists avidly studied Greek sculpture, especially the principle of how weight shifts in a relaxed, standing body, a relationship generally known as "contrapposto." In hundreds of sketches, both Russell and Macdonald-Wright studied how the shift of weight in a figure resulted in a basic contrast between tension and relaxation, support and dispersal, a thrust forward and one away. Nowhere was this physical fact more evident for them than in Michelangelo's sculpture, especially his *Dying Slave* which Russell and Macdonald-Wright copied over and over. Indeed, several synchromist versions of Michelangelo's *Slave* were exhibited by Macdonald-Wright in the debut exhibition of synchromism in Munich in 1913 (Fig. 2).

Figure 2. Study for Synchromy in Green *[unlocated], after 1913 Paris exhibition catalogue,* Les Synchromistes: Morgan Russell et Stanton Macdonald-Wright *(Paris: Galerie Bernheim-Jeune, 1913).*

The synchromists believed this contrapposto rhythm to be as basic to nature as musical harmony or color harmony. Understood as a visual formula, contrapposto looks much like two curves in opposition to one another: ( ). Macdonald-Wright would later execute some of his most effective synchromies using this principal rhythm (Russell and Macdonald-Wright also called this visual formula the projection and hollow, or the "hollow and the bump") in a figurative mode.

Morgan Russell painted one of the clearest examples of synchromist theory in his *Synchromy No. 2, To Light (from Synchromy in Blue-Violet Quartet)* of 1913 (Fig. 3).[5] In this *Synchromy*, Russell summarized his objectives with the new method, one of

Figure 3. Morgan Russell (American, 1886-1993), Synchromy No. 2, To Light (from Synchromy in Blue-Violet Quartet), *1913, oil on canvas mounted on board, 13 x 9 5/8 in. Sheldon Memorial Art Gallery, UNL-University Collection (through exchange F. M. Hall Collection, Alexander Liberman, Olga N. Sheldon, Lester A. Danielson, Bertha Schaefer, 1999,U-4998*

which was to reduce the figural reference to a basic rhythmic suggestion of contrapposto. In his *Synchromy No. 2*, in blue-violet, one sees here how one curve rests over and opposite another curve of equal size.

Russell filled out this principal rhythm, the two simple opposing lines, in broad patches of unmixed color. For his scale, Russell chose blue-violet, which is not without a great deal of meaning.[6] The scale of blue-violet is as follows: blue-violet, red-violet, red-orange, orange, yellow, green, and blue. According to Tudor-Hart, of the twelve essential colors of the spectrum, yellow is the most luminous, and blue-violet possesses the lowest luminosity. Therefore, yellow has the closest relationship to white light of all the colors, and blue-violet is the deepest possible shadow with color. By choosing the key of blue-violet, Russell tried to create the greatest visual contrast possible, that is, areas of yellow advancing and areas of blue-violet retreating. This high contrast would be in harmony with the contrast inherent in the principal rhythm (itself a dynamic of opposites) which formed the organizational basis of the composition. In a single image, the harmony of color and the balance of form (in a very classical sense) would be accomplished.

In Macdonald-Wright's *Tinted Sketch for Synchromie in Red* of 1914 (Fig. 4), one can see the principal rhythm accentuated in the two thick, black, opposing lines. In this sketch, circles and curves overlap with each other as opposed to the wedge shapes that interlock in Russell's work. The repetition of shapes is intended to mimic rhythms repeated over time in music, despite the fact they are seen simultaneously by the viewer. Macdonald-Wright did a series of paintings based on the basic structure of the *Tinted Sketch*, all of which were so abstract that the figurative contrapposto origins were, as in Russell's *Synchromy No. 2*, in blue-violet, subsumed into nonobjectivity.[7]

In 1916 Russell told Andrew Dasburg, "I'm through with Synchromism."[8] By contrast, Macdonald-Wright painted continually and with confidence in the new method, especially after his return to New York in 1915. During this period, he often included the color key of a particular painting in that painting's title, such as *Synchromy in Blue* (Fig. 5), which depicts a seated, muscular figure.

Figure 4.* Tinted Sketch for Synchromie in Red, *1914, ink and watercolor over graphite on wove paper, 19 3/8 x 12 7/16 in., National Gallery of Art, Washington, D.C. Eugene L. and Marie-Louise Garbàty Fund. Photograph © Board of Trustees, National Gallery of Art

The use of the human figure as Macdonald-Wright's primary subject matter is further understood in light of the artist's self-professed belief of the period: "We are incapable of imagining a form that is not the result of some contact of our senses with nature. Or at least the forms that issue from this contact are infinitely more expressive and varied than those born of the inventive labor of the intellect."[9] Always he felt that nature itself was a superior point of departure for a composition than brain-spun configurations. And, in nature, nothing was superior to the body as a sensual form.

Just as Macdonald-Wright and Russell based earlier synchromies on sculpted figures by Michelangelo, his *Synchromy in Blue* bears a relationship to Rodin's famous *Thinker*. Macdonald-Wright, who had met Rodin in Paris through Morgan Russell,

Figure 5. **Synchromy in Blue,** ***ca. 1916, oil on canvas, 26 ¼ x 20 ⅛ in., The Museum of Modern Art, New York. The Sidney and Harriet Janis Collection/ © 2001 The Museum of Modern Art, New York***

perhaps saw in Rodin's sculpture a fundamental stability of the kind he so much admired in Michelangelo. In any event, Macdonald-Wright did not hesitate to continue adapting classical or classically derived figures into his paintings, a practice for him that was routine during his early Paris and New York years before the First World War, and a practice to which he would return many years later after the Second World War.

A typical example of synchromism from this New York period is Macdonald-Wright's *Sunrise Synchromy in Violet* (Fig. 6) of ca. 1916. The subject is a reclining figure derived from Michelangelo's recumbent nudes on the Tomb of Lorenzo de'Medici located in the Medici Chapel, Florence. In Michelangelo's sculptural program for the tombs of Giuliano and Lorenzo de'Medici, four figures (two male, two female) represent four times of day (Day and Twilight; Dawn and Night). For Macdonald-Wright, this figure was intended, in his words, to represent "a symbolic awakening of power."[10]

In the *Sunrise* figure, sets of opposing curves, the principal rhythm at the heart of synchromism, are used to define the male form and the scale of violet (violet, red, orange, yellow-orange, yellow-green, blue-green, blue-violet) was chosen to evoke a sense of spiritual drama. The emotional meaning of the scale of violet is recorded in Macdonald-Wright's *Treatise on Color,* where he wrote: "The scale of violet is dramatic, dignified, solid; has a pliability that permits of quick movement and gracefulness."[11]

Unable to support himself financially in New York City and in a state of failing health, Macdonald-Wright returned to California in the fall of 1918. Once there, he undertook a wide variety of projects designed to promote modernism, and himself as the area's foremost modernist, in southern California.

Figure 6. **Sunrise Synchromy in Violet,** ***ca. 1916, oil on canvas, 35 ⅞ x 54 ¼ in., Carnegie Museum of Art, Pittsburgh, Pennsylvania. Living Arts Foundation Fund and Patrons Art Fund***

Figure 7. **American Synchromy No. 1 (Green) — Male Torso,** ***1919, oil on canvas, 34 ¼ x 23 in., Wadsworth Atheneum Museum of Art, Hartford, Connecticut, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund. Photo by Joseph Szasfai***

These projects included publishing on art and aesthetic theory, lecturing, teaching, founding a new and more vital modern art society, experimenting with film and kinetic art, exhibiting his own work, and organizing exhibitions calculated to inspire public confidence in new art movements. Among the first works he exhibited in Los Angeles after his relocation was a solitary, Michelangelesque figure, the *American Synchromy No. 1 (Green)* of 1919 (Fig. 7). This male figure seems more definitely based on the figure of Christ from Peter Paul Rubens's *Raising of the Cross*, another twisting, muscular pose. *American Synchromy No. 1* was originally exhibited with a companion painting of a female nude, the *American Synchromy No. 2, Yellow-orange Minor*.[12] Each figure is depicted in a strong rhythmic pose that echoes the basic hollow and bump, i.e., balance of opposites, strategy. Seen together, one figure moves opposite the other, very much in the visual formula ( ), repeating again the hollow and bump and further unifying the composition. The pair of figures, nude and free from any other extraneous compositional elements, form the basic male/female (or, yin/yang) paradigm, the fundamental equation of nature. The color scales used in the two paintings, when seen together, were also intended to complete each other and harmonize with each other.

The idea of harmony that so intrigued Macdonald-Wright from his earliest student days, the idea that the classical rhythms of the Greeks and Michelangelo had a place in modern painting, that color, form, movement, and solidity all could be compositionally unified, was increasingly confirmed and expanded upon by the systematic study of Oriental thought, which he began in earnest in California. Macdonald-Wright realized one could not simply set out to illustrate Tao; it resided in the tension between opposites, in the yin and the yang. The Tao is tied to Earth as well as Heaven, there must be nature as well as nothingness. In the tradition of Chinese landscape painting, forms dissolve into voids and reappear in a cycle of ceaseless becoming. The use of voids in Chinese landscape painting had, for Macdonald-Wright, a remarkably similar function to the use of voids in the synchromist aesthetic; both imparted meaning to the whole. Before long, Macdonald-Wright merged synchromism with what he felt to be the more deeply mysterious and spiritually broader Chinese tradition. The result was a series of landscapes that were frank in their imitation of Chinese prototypes. He did not abandon the figure, however, but used it in increasingly naturalistic ways in his search for blending Western representational methods with Asian art traditions.

In 1927, Macdonald-Wright was paraphrased in the *Los Angeles Times*: "Art, according to Mr. Wright, is now in the process of a spiritual awakening, and from the inoculation of the Oriental influence with the Occidental ideal new forms will arise."[13] For Macdonald-Wright, an example of this evolving synthesis was his own work such as *Cocked Dice* of 1928 (Fig. 8). Here, the artist has laid synchromist color over a powerful, Michelangelesque figure, albeit one thematically linked to the Orient. He believed that the addition of synchromist color and fragmentation to both Oriental subjects and Western draftsmanship was far from a decorative

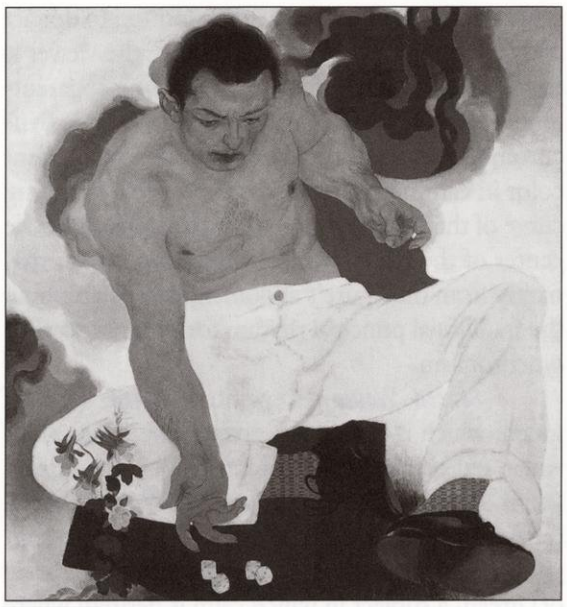

Figure 8. **Cocked Dice,** *1928, oil on canvas, 42 x 37 ½ in., Courtesy of George Stern Fine Arts, Los Angeles, California*

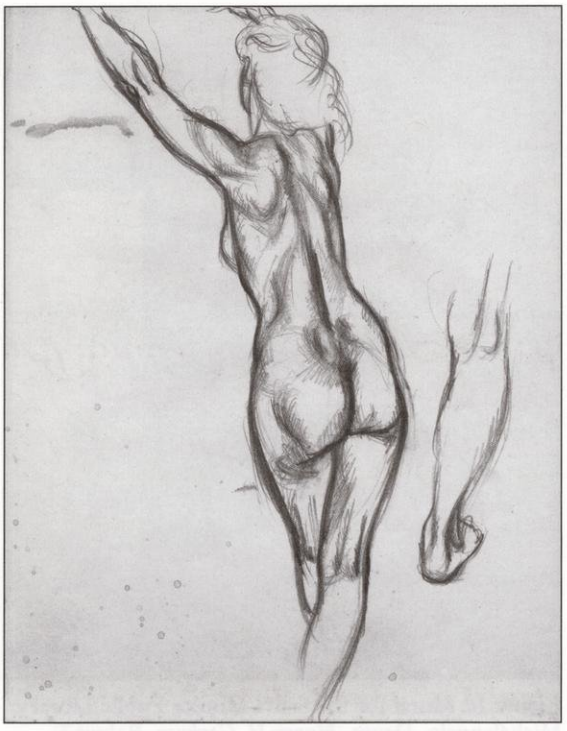

Figure 9. **Untitled Figure Study,** *ca. 1930, pencil on paper, 11 ⅛ x 9 ⅛ in. Private Collection*

enterprise, but rather a stylistic updating of each mode simultaneously. Macdonald-Wright believed adamantly that just as technology and art needed to fuse in projects such as kinetic light machines, so, too, did the illusory division between the East and West need to be overcome. The critical dilemma in his painting of the 1920s is whether or not the overt blending of traditionally Western formal qualities and vestiges of synchromism with quasi-Oriental subject matter and a partial adaptation of Eastern line satisfied this objective.

Beginning in 1923, Macdonald-Wright also taught at the Art Students League of Los Angeles, where he lectured extensively on ways that Eastern philosophy might be integrated into Western art and technologies. Throughout his tenure, he emphasized the classical ideal in figure drawing to his students: clarity, muscularity, and dramatic poses in contrapposto (Fig. 9).

During the Great Depression, Macdonald-Wright had the opportunity to create a large-scale expression of his desire to blend Eastern and Western ideals in his 1934 mural for the Santa Monica Public Library. Painted under the auspices of the Public Works of Art Program (a short-lived precursor to the Works Progress Administration, or WPA), the ambitious mural (covering two thousand square feet) was designed and intended by the artist to depict the two streams of development in the history of our species: one technological, emphasizing achievements in science and engineering, and the other imaginative, focusing on religion, art, and literature. The basic premise of the mural is that neither art nor technology could or should contain the whole of human experience.

Among the numerous references to historical personages is the inclusion of a panel depicting Michelangelo carving his *Slave* (Fig. 10). As I have noted in the present essay, the work of Michelangelo, and the *Slave* specifically, were critical to the development of synchromism—Macdonald-Wright and Russell both painted versions of it. Macdonald-Wright's point in representing Michelangelo, in addition to numerous figures as diverse as Lao Tzu and Wagner, was that classicism and all it represents was still and always would be vital. Discipline, skill, and especially faith (in a god or in an ideal or in one's own life) are just as important to the modern artist as to the modern's artistic ancestors.

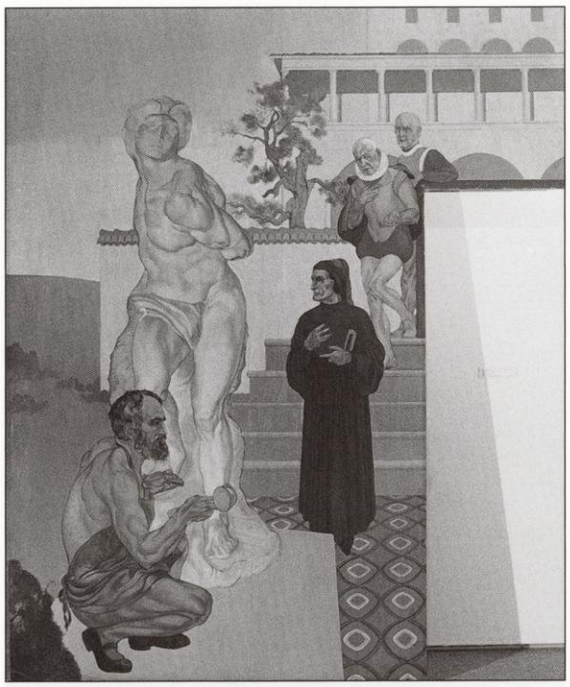

Figure 10. **Mural for the Santa Monica Public Library: Michelangelo, Dante,** ***Harry H. Gorham, Robert T. Jones, 1934, oil on plywood panel, 10 x 8 ft., Smithsonian American Art Museum, Washington, D.C., Transfer from the City of Santa Monica, California, 1966.103.34. Photograph made before conservation***

In the years following the Second World War, Macdonald-Wright kept up an impressive level of productivity at the easel. He taught aesthetics at the University of California at Los Angeles, wrote various essays and lectured routinely, and continued to experiment with building a light machine—an early interest he and Morgan Russell had shared in Paris. And Macdonald-Wright continued to exhibit regularly, including a one-person exhibition in 1950 at the Honolulu Academy of Arts where he taught for the summer. It was in that year, when the artist was sixty years old, that Macdonald-Wright painted the *Seated Woman* (see Fig. 1), an event which marked his initial return to the esoteric and demanding methods of synchromism.

Seated Woman revisits formally and conceptually the artist's pre-World War I abstractions that feature a solitary figure, works such as *Synchromy in Blue* and the *Sunrise Synchromy in Violet* (see Figs. 5 and 6). Like those much earlier paintings, the *Seated Woman* fills the picture plane, cut off slightly at the upper and the lower edges of the canvas. With no other objects depicted in the composition to detract and/or further complicate the image, the viewer is confronted with an unmoving body, one apparently at rest (again, like his earlier New York Synchromies), and yet a body fragmented by brilliant color in carefully modulated planes. The sweeping curve of the figure's upper right arm meets near the center of the canvas with an opposing curve emanating from the figure's abdomen, thus establishing the traditional principal rhythm formula germane to synchromism.

Seated Woman is painted in the scale of green, which is as follows: green, blue, violet, red-violet, red-orange, yellow-orange, and yellow-green. In his *Treatise* of 1924, Macdonald-Wright characterized the emotional meanings of colors and suggested appropriate subject matter: "For [the scale of] green, a subject in which calm is desired; where the movement is not violent, although the forms may be rugged; where gentleness and peace pervade the atmosphere."[14] This scale seems wholly appropriate to the almost-meditative pose of the *Seated Woman*. Indeed, it was Macdonald-Wright's contention that an encounter with such an image would induce a meditative state that the viewer entered by way of the sensual harmony of color and form, but that could lead to a more essential realization of harmony itself, as a possibility and as a physical and mental condition. Art, for the serious viewer, could always be a path to alternative states of mind and even transcendence.

As stated in this essay, the New York-era synchromist figures (1915–1918) were often based on prototypes: *Synchromy in Blue* related to Rodin's *Thinker*; *Sunrise Synchromy in Violet* was consciously lifted in an homage to Michelangelo. Because of Macdonald-Wright's openness to appropriation and modification of both well-known and obscure figural sources,[15] it is tempting to see the *Seated Woman* as also relating to an earlier academic work of art. A figural source that comes to mind is the nude woman depicted in Edouard Manet's famous *Luncheon on the Grass (Le déjeuner sur l'herbe)* of 1863 in the Louvre. Manet's nude, scandalous in its time, was itself derived from Marcantonio Raimondi's ca. 1520 etching after Raphael (yet another derivation) of *The Judgment of Paris*. Macdonald-Wright's figure does not match Manet's (and thus Raphael's)

exactly, but none of his earlier derivations are exact matches; rather they are figures closely modeled on their source and modified by Macdonald-Wright to suit his own design purposes. In this case, the model has been turned forward, resulting in a more sexually confrontational pose than that used by Manet. Macdonald-Wright reveled in esoteric and abstruse references not easily available to his general audience, but by erudite aficionados like himself.

It is possible, too, that the *Seated Woman* is based on yet some other work of art, or that it is simply the result of the artist seeking a solidly structured, studio-based pose. However, again, given the artist's historical propensity to visual quotation, the meaning of *Seated Woman's* pose remains open to conjecture and connection.

It was a major contention of Macdonald-Wright's that the primary difference between his early synchromism and his later synchromism was a hidden, interior quality that came with personal maturation and growth. According to the artist:

> At first I saw my new painting with a certain astonishment, for I had made the "great circle," coming back after 35 years to an art that was, superficially, not unlike the canvasses of my youth. However, at bottom there was a great difference. I had achieved an *interior realism* [emphases Macdonald-Wright's]; what is called *Yugen* by the Japanese. This is a sense of reality which cannot be seen but which is evident by feeling, and I am certain that this hidden reality was what I felt to be lacking in my younger days. This quality can be created neither by intellectual means nor by the will. It is necessary that the artist be "taken over" by an all encompassing idea. Dante stated "chia pinge figura si non puo esser lei non la puo porre;" that is to say that the artist must entirely "become" that which he paints; he should (from the standpoint of a program) lose himself altogether during the exteriorization of the picture.
>
> Thus my painting is both abstract and not abstract. It is engendered by a subject of ideas which are *concepts*, not *things*. For me these concept-subjects are only a starting point and I do not demand that they be considered either the *raison d'être* or the nub of my art. [16]

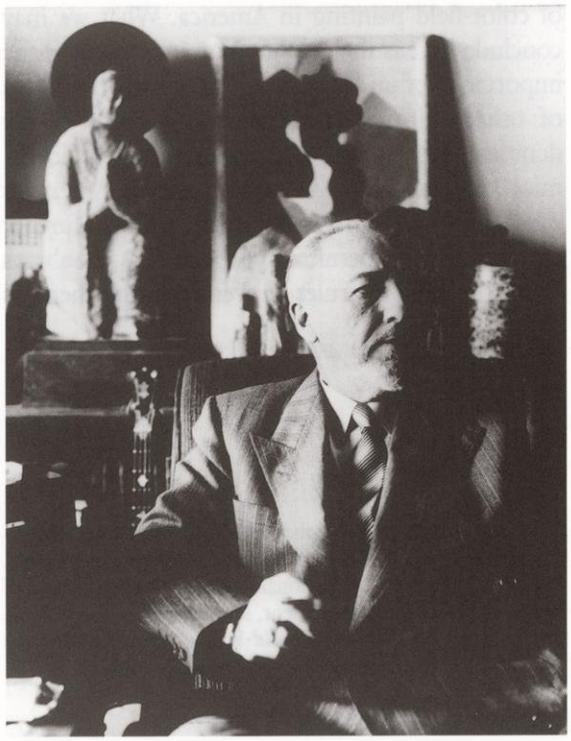

Fig. 11. Stanton Macdonald-Wright. Photograph courtesy of the Joseph Chowning Gallery, San Francisco

If we consider Macdonald-Wright's *Seated Woman*, painted six years prior to the above statement, in relation to the artist's comments, we may fairly conclude there is a plausible relationship between his image and his words: the *Seated Woman* is both abstract and not abstract, and its subject is a series of ideas—classicism, humanism, tradition, quotation, meditation, and inspiration, to name some of these concepts. Macdonald-Wright's artistic acquiescence to *Yugen*, a mysterious interior realism or presence, was another romantic philosophical pursuit that he hoped to insinuate into his painting. Whether or not his later figurative synchromies are, as he believed them to be, superior to his earlier works is an argument that inevitably falls within the realm of value judgments. What is visibly different about them, including the *Seated Woman*, is that the surfaces display less agitated brushwork and are generally smoother and more polished in overall execution. The artist may have seen this different treatment as a result of his new inner calm and maturity.

Stanton Macdonald-Wright's return to synchromism so soon after the Second World War begs further study of the impact his work had on the rise

of color-field painting in America. What we may conclude here is that his life-long insistence on the importance of understanding the artistic traditions of other cultures in other distant times clearly demonstrates the importance he attached to academics and classicism. As he was one of America's most important early modernists, we may further conclude that modernism in America was not always about breaking the rules or even rewriting them, as much as it was about intelligently and passionately building upon the lessons of the past.

Will South is curator of collections at the Weatherspoon Art Museum of the University of North Carolina at Greensboro and author and cocurator of Color, Myth, and Music: Stanton Macdonald-Wright and Synchromism *(Raleigh: North Caroline Museum of Art, 2001.*

Notes

1. Stanton Macdonald-Wright [SMW], Paris Journal, Manuscripts Department, Alderman Library, University of Virginia. For a full discussion of Macdonald-Wright's biography and of synchromism as an art movement, see Will South, *Color, Myth, and Music: Stanton Macdonald-Wright and Synchromism* (Raleigh, NC: North Carolina Museum of Art, 2001).

2. SMW, Paris Journal, Alderman Library.

3. M. E. Chevreul, with a an introduction and explanatory notes by Faber Birren, *The Principles of Harmony and Contrast of Colors and Their Application to the Arts* (New York: Reinhold, 1967), first published as *De la loi du contraste simultane des couleurs* (Paris: Pitois-Levrault, 1839), 61.

4. SMW, *A Treatise on Color* (Los Angeles: privately printed, 1924), 15.

5. For a detailed discussion of this painting, see Marilyn S. Kushner, *Morgan Russell: the Origins of a Modern Masterpiece* (Montclair, NJ: The Montclair Art Museum, 1997). Kushner does not recognize the scale system in her study.

6. In her discussion of *Synchromy No. 2, To Light (from Synchromy in Blue-Violet Quartet)*, Marilyn Kushner refers to the "anchor points" as being simply "blue," even though Russell himself identifies them as blue-violet and bases the title of his painting on this color. On the color wheel, as in nature, blue is not blue-violet. Color is all-important to the synchromist project, and it is necessary to make distinctions which might seem trifling to a layman, but which were critical to the synchromists. The scale of blue, that is, with all seven colors, would be substantially different from the scale of blue-violet. Its emotional and psychological meaning would be different, as would the position it would occupy in space: blue-violet being the deepest shadow possible.

7. *Tinted Sketch for Synchromie in Red* is a sketch related to a series of "Conception" paintings, including, among others, the *Conception Synchromy*, 1914, oil on canvas, 36 x 30 1/8 in., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., Gift of Joseph Hirshhorn, and to *Abstraction on Spectrum (Organization 5)*, ca. 1914, oil on canvas, 30 1/8 x 24 3/16 in., Des Moines Art Center, Des Moines, Iowa, Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection.

8. Quoted in Gail Levin, *Synchromism and American Color Abstraction, 1910–1925* (New York: George Braziller in association with the Whitney Museum of American Art, 1978), 31.

9. SMW, "Individual Introduction," in the exhibition catalogue, *Les Synchromistes Morgan Russell et Stanton Macdonald-Wright* (Paris: Galerie Bernheim-Jeune, 1913).

10. SMW, statement provided to the Carnegie Institute, Department of Fine Arts, 1960. Copy in the Archives of American Art, roll LA 5, frame 14.

11. SMW, *Treatise*, 25.

12. *American Synchromy No. 2* is an unlocated painting, but it is known from the study for it, which exists along with a study for *American Synchromy No. 1.* Both are illustrated in South, *Color, Myth and Music*, 76.

13. Claudia Colonna, "The Art of Stanton Macdonald-Wright," (June 1927), clipping in the Archives of American Art, roll LA 5, frame 222, AAA.

14. SMW, *Treatise*, 25.

15. SMW once directly copied a seventeenth-century work by Orazio Gentileschi (1563–1639), converting it into a solitary, synchromist figure. SMW's *Lute Player*, 1963–1969, oil on canvas, 31 x 40 1/2 in. (current location unknown), reproduced in the exhibition catalogue, *Stanton Macdonald-Wright: A Retrospective Exhibition, 1911–70* (Los Angeles: The UCLA Hammer Galleries/The Grunwald Graphic Arts Foundation, 1970), no. 62, is based entirely on Orazio Gentileschi, *The Lute Player*, ca. 1612–1620, oil on canvas, 56 1/2 x 50 3/4 in., National Gallery of Art, Ailsa Mellon Bruce Fund.

16. SMW, quoted in Richard F. Brown, "Introduction," in *A Retrospective Showing of the Work of Stanton Macdonald-Wright*, exhibition catalogue, 19 January to 19 February 1956 (Los Angeles: The Los Angeles County Museum of Art, 1956), 9.

A Colorful Context: Owen Jones's Design for the Manchester Art Treasures Exhibition Building

CAROL A. HRVOL FLORES

In 1999, the Elvehjem Museum of Art purchased a watercolor and gouache on paper by the noted British architect, design theorist, and watercolorist, Owen Jones (1809–1874). The painting depicts Jones's competition entry for the 1857 Manchester Art Treasures Exhibition Building and is an interesting example of the revolutionary design ideas and unprecedented direction Jones proposed for nineteenth-century British architecture. This article explains the context of Jones's watercolor and gouache on paper and the way in which some of his ideas relate to his other designs.

Owen Jones (Fig. 1) distinguished himself as early as 1835 in a lecture to the Architectural Society in London entitled "The Influence of Religion upon Art." In this talk, the twenty-six year-old architect demonstrated his intellectual perception and deep understanding of architecture by introducing the idea that a strong positive correlation exists between culture and architecture. Using examples from antiquity, Jones demonstrated how earlier architecture had been dominated by the religious beliefs of the people who constructed it and how those beliefs were articulated in all the objects produced by a society, from the simplest utensil to the grandest monument. In contrast, he observed that the beliefs and practice of his age were based on the pursuit of profit, rather than religion, resulting in the inability to develop a style to serve the needs and affirm the beliefs of a dramatically changing society. He criticized his contemporaries for borrowing elements from earlier cultures and inappropriately applying those historical motifs in gin-palaces with temple fronts and almshouses imitating medieval mansions.

Denouncing the artificiality and sham of contemporary buildings, Jones advocated adopting a new style of architecture appropriate to a reflection of the spirit and conditions of the age. He saw current accomplishments based upon science, rather than faith, and believed, therefore, that the new style should also build upon contemporary knowledge, but be enriched through attention to aesthetics. Although his appeal for a new style did not gain immediate acceptance, his realization of the strong bond between culture and architecture became the basis of most nineteenth-century architectural philosophy, including the theories proposed by A.W.N. Pugin and John Ruskin.

In attempting to achieve a new style, Jones embraced advances in technology, particularly in the manufacture of iron and glass, and produced some of the era's most advanced designs using those materials.[1] He also developed thirty-seven principles to inform the future direction of design and design education. He explained his ideas in lectures, articles, and in the text of his encyclopedic work, *The Grammar of Ornament* (1856), considered the bible of the decorative arts for the Victorian designer.[2]

Jones's ideas and perspectives were fostered during five years of training in the office of Louis Vuillamy (1791–1871) followed by several years of travel throughout Europe and the Middle East (1830–1834). An especially important aspect of his development occurred in 1834, when he spent six months engaged in studies of the Alhambra complex in Granada, Spain. To most of his contemporaries, the Alhambra represented romance and exoticism,

Figure 1. Portrait of Owen Jones published with his obituary in **The Builder,** *May 9, 1874, 383.*

as evidenced in the paintings of David Roberts and Eugène Delacroix and in the novels of Washington Irving and Victor Hugo. Jones and his colleague, the French architect Jules Goury, took a different approach. They studied the Alhambra as a built work, producing measured drawings, documenting the plan, and identifying the materials and construction methods used to create walls that denied materiality and domes that appeared to float overhead. The young architects were particularly interested in the decoration and polychromy of the Moorish complex, making plaster casts and tracings of many of the ornamental details.

Following Goury's death in 1834, Jones returned his friend's body to France and then proceeded to England to publish their findings. Despite the popular interest in the Alhambra, Jones failed to find a publisher interested in producing their work. The reason for this rejection lay in Jones's insistence upon including numerous colored illustrations. At the time, colored illustrations were almost inaccessible, since the processes required to produce them were slow, costly, and labor-intensive. Each image had to be hand-engraved upon a wood block, then the outline of the image was imprinted on paper, and that image was tinted or colored by hand. Although experiments with multicolored illustrations printed from lithographic plates had been conducted with some success in France, Germany, and England, no London publisher was competent to render the volume and complexity of designs Jones wanted.[3]

Determined to produce the work with engravings and chromolithographs, Jones assumed the publishing responsibility himself. He leased and equipped rooms in London, hired draftsmen and two experienced lithographic printers, and, after a series of challenging experiments, produced the *Plans, Elevations, Sections, and Details of the Alhambra*. The first volume was issued in parts between 1836 and 1845, and a second volume, entitled *Details and Ornaments from the Alhambra*, was distributed in two parts in 1842 and 1845. Critics lauded both texts for their comprehensive scholarship and for the young architect's advances in chromolithography.

Jones's next revolutionary accomplishment with color occurred in 1851, with his scheme for the decoration of the building popularly known as the Crystal Palace. Jones was appointed superintendent

Figure 2. Owen Jones, Proposal for the Interior of the Crystal Palace. © Victoria and Albert Museum, London, 546-1897/ Art Resource, NY

of works for the Great Exhibition of All Nations in 1850 and proposed a plan to enhance the iron-and-glass structure by painting the interior in primary colors to create an illusion of greater height, depth, and width than the actual construction of the building. Prince Albert, the Royal Commissioners, and the public vehemently rejected this proposal, claiming that it would be painful and vulgar if executed, but Jones persisted, defending his scheme with perspective drawings (Fig. 2) and paint trials on sections of the building in different color combinations. The paint trials won the commissioners consent and Jones's arrangement transformed Joseph Paxton's utilitarian shell into the "magical palace" praised by both the press and the public throughout the exhibition.

After participating in the redesign and coloration of the enlarged and reconstructed Crystal Palace at Sydenham (1854), Jones went on to design vast iron-and-glass structures far more advanced than Paxton's Crystal Palaces. The first example, the competition entry for the Manchester Exhibition of Art Treasures of the United Kingdom, was produced in 1857 (Fig. 3). The competition submission is interesting as a demonstration of Jones's exceptional design ability and its failure to be built is an illustration of the unscrupulous practices often associated with nineteenth-century architectural contests. The competition is also noteworthy for providing further information on the new type of structure that had become significant in the nineteenth-century: the exhibition building.

Figure 3. Owen Jones, **A Design for the Exhibition Building, Manchester,** *1857, ink, watercolor, and gouache on paper, 23 ¾ x 47 ½ in. Elvehjem Museum of Art, Rosalind Tough Fund purchase, 1999.69*

International exhibitions, and the buildings that housed them, became an important phenomenon, reflecting the competition among nations for trade, power, and esteem. Generally, two types of expositions were held. These included both international displays of industrial products, initiated with the Great Exhibition of 1851 in Hyde Park, London, and local or national displays of artwork or commercial merchandise.

While the British gained stature and admiration for successfully hosting the first international exhibition in 1851, they were criticized for the inferiority of their product designs. Many considered the British entries aesthetically inferior to the designs submitted by industrially undeveloped nations. The indignity of this perception and the desire to demonstrate superiority in at least one area motivated plans for the Exhibition of Art Treasures of the United Kingdom scheduled for Manchester in 1857. The organizers of the Manchester exhibition had two major objectives. First, they believed that assembling the most valued works of art from private and public collections throughout Great Britain would result in a display capable of surpassing the art-treasures of the continent.[4] Second, the wealthy industrialists of Manchester hoped to exchange the widespread image of a city bespoiled by manufacturing interests for that of an urban center concerned with culture and refinement.

Designs were solicited for a building of approximately fifteen thousand square yards, capable of being erected within six months at a cost not to exceed £25,000. The organizers received twenty-five designs, including the entry by Owen Jones. Jones's design united roof and walls in one continuous, sublime arch, springing from the ground level.[5] This pure geometric form showed the same confidence, refined simplicity, and experimentation with exaggerated scale found in the visionary projects of the eighteenth-century French architect Étienne-Louis Boullée (1728–1799), with one major difference: Jones's design was capable of being executed in a timely and affordable manner.

The ends of the building were to be constructed of brick, with arched recesses and entrances under luminous semicircular windows. Pairs of iron trusses, in-filled with glass panels, would form the walls and roof. On the interior, panels erected between the internal ribs of the trusses were intended for the display of paintings, while the space between the inner and outer ribs created an internal corridor.[6] The wide central area could accommodate sculpture, additional display panels, and large crowds viewing the art and each other in the type of

controlled theatricality and spectacle cherished by the Victorians.

This design exemplified Jones's attempt to create a new style based on contemporary capability and initiative instead of the conventions and symbolism of the past. The fabrication was utilitarian, maximizing the structural potential of iron and glass and combining these materials in one continuous vault. Jones had progressed beyond Sir Joseph Paxton's basic post-and-lintel construction to create a dramatic arch that required no additional architectural elements. Paxton's initial design for the Hyde Park building had been modified by Sir Charles Barry, who recommended a large transept to add beauty to the structure and insisted upon adding ornamental capitals and details in the ironwork to reduce the unrefined aspect of the world's first prefabricated building. Jones's Manchester scheme required no additions, since the pure form achieved an elegant and graceful profile and dramatic interior volume. The only ornamentation would be the painting of the iron, and in this decision Jones once again demonstrated his advanced understanding of color and of visual perception. Influenced by the scientific studies of George Field and Eugene Chevreul, Jones knew that the use of the primary colors, arranged in the proportions of three parts yellow to five parts red and eight parts blue, would balance each other and enliven the space, providing visual substance to the structure, without distracting from the display of the art. He planned to control the natural lighting, which was harmful to the artwork, by covering most of the ceiling, restricting daylight to the end walls and to the central ceiling panels.

On June 14, 1856, *The Illustrated London News* reported that Jones's entry had won the building competition and described the design as "novel, graceful, and eminently what is wanted." Following this announcement, Jones met with the committee, presenting his builder's estimate, indicating that the building could be built on time and within the budget stipulated, but, subsequent to this meeting, the committee revoked their decision. Saying that Jones's design "was not suitable for their purposes," they awarded the commission to Edward Salomans, a local architect, and to C. D. Young and Co., iron-founders of Edinburgh, who had made a proposal to the committee outside of the building competition. Following this change, the committee contacted Jones again, asking him to assist with the decoration of Saloman's building. Jones declined and returned the prize money he had been awarded. Unfortunately, this type of action, where a committee set aside the results of a formal competition to appoint a low-bid contractor and a nonranked local practitioner, was not uncommon in nineteenth-century architectural practice.[7]

The Builder, a preeminent periodical for design professionals, criticized the committee's actions in this instance, citing the vague particulars in the competition announcement, the reversed decision, and, especially, the selection of Messrs. C. D. Young & Co., whom the periodical accused of being responsible for an iron abomination in South Kensington (the "Brompton Boilers"). *The Builder* also published a letter by Owen Jones warning his colleagues to avoid competitions with the type of ambiguous terms outlined in the Manchester competition. The periodical continued to attack the Manchester Building Committee's actions and ridiculed the final design as the same type of disfiguration Young & Co. had imposed in London.[8]

The following year, Jones exhibited *A Design for the Exhibition Building, Manchester* (see Fig. 3) entry to mixed reviews. The critic for *The Civil Engineer and Architect's Journal* found the design "novel, but not prepossessing."[9] *The Builder*'s reporter praised Jones's masterful watercolor technique and perspective and his scheme for decorating the exhibition building, but saw no art in the semicircular design of the structure.[10] In 1873, Sir Matthew Digby Wyatt considered all the exhibition designs produced during the previous two decades and singled out Jones's Manchester competition entry as one of the few successful designs. Wyatt suggested that Jones's design should serve as a model for the future.[11]

After Jones's death in 1874, the Manchester competition entry was included in an exhibition of Jones's work. When reporting on the memorial exhibition, *The Building News* commended the "boldness and originality" in the Manchester scheme. The reviewer noted that at a time when "iron and glass were new and untried materials of which our architects and decorators were almost

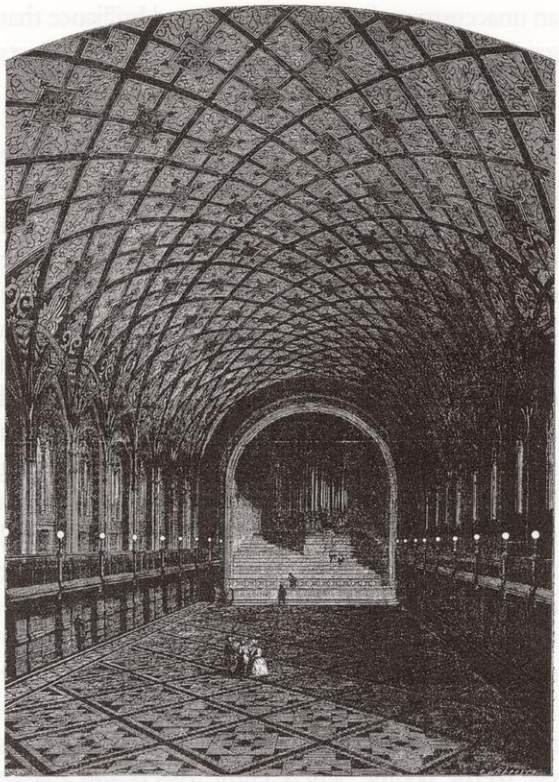

Figure 4. Owen Jones, Proposal for the Interior of the Great Hall, St. James's Hall, London, published in **The Builder,** *October 4, 1856: 543*

afraid, in the hands of the late Mr. Jones these rich products of our country's mineral wealth were transformed into sparkling forms irradiated with the varied hues of the rainbow."[12]

At the same time as Jones was producing the Manchester competition entry, he prepared plans for another type of Victorian entertainment complex: a large concert facility. Jones's design for St. James's Hall (1858–1905) was again revolutionary; when executed, it produced the building that remained London's principal concert chamber for nearly half a century (Fig. 4). At the opening of St. James's Hall on March 25, 1858, the *Illustrated London News* proclaimed it "the most superb music hall in the metropolis."[13] *The Builder* compared the new facility to the larger Exeter Hall and the Music-Hall in Surrey Gardens and praised Jones's work as achieving a loftiness that fostered a "grand and imposing aspect," lacking in both its predecessors.[14] Its height was also cited for the admirable ventilation of the hall and for keeping the concert facility at a comfortable temperature.[15]

This time, Jones had created an advanced iron structure. Brick had purposely been used as infilling in the walls, not for traditional support. *The Builder* praised the facility and suggested that Jones's method could lead to a significant change in building practice, since iron had not been adopted previously as the major structural material for permanent buildings.[16] *The Building News* also approved the new facility, noting the 350 tons of iron used in place of conventional buttresses and horizontal floor bracings, and declaring the interior of the grand hall "a great success... accomplished by the most simple means, and without an excessive expenditure."[17]

Jones placed the public entrances and two small halls on the ground level with the main concert hall (140 x 75 feet) above (Fig. 5). During its decades of service, St. James's Hall played host to many distinguished international performers, including Anton Rubinstein, Liszt, and Paderewski as well

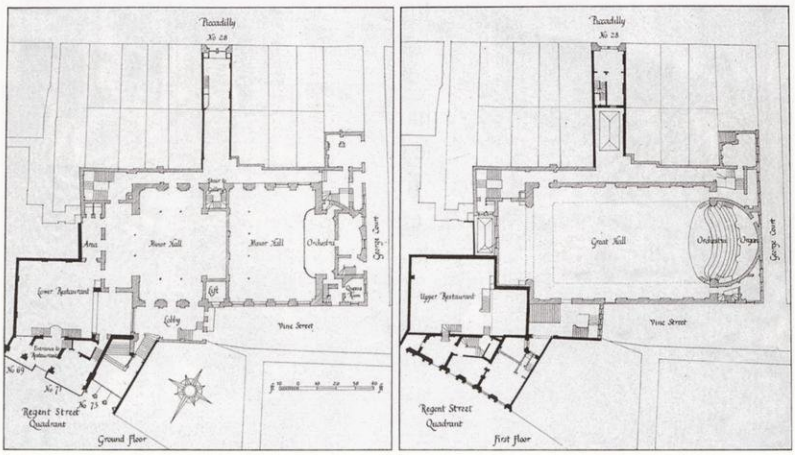

Figure 5. Plan, St. James's Hall. **Survey of London** *31:60. Used by permission of the Survey of London.* © *English Heritage. NMR*

as eminent guest conductors such as Dvorak, Grieg, and Tchaikovsky.[18] Musicians praised the acoustics and considered St. James's to be "one of the finest proportioned music-halls in Europe."[19] Jones experimented with new materials and techniques to enhance the acoustics. He also designed the facility to accommodate other types of social activities, including banquets, benefits, and Charles Dickens's weekly readings.[20]

The decoration of St. James's Hall also received considerable praise (Fig. 6). *The Illustrated London News* announced: "Nothing can exceed the beauty of the decorations; they are at once rich, chaste, and delicate. A pale blue is the prevalent colour, and its effect is to give the light which streams from innumerable burners hung from the vaulted roof, the clearness and mildness of the light of day."[21] In another design experiment, Jones had replaced the massive, isolated chandeliers normally used to illuminate large spaces with a profusion of smaller, star-shaped gaseliers. By suspending these new stellar fixtures on slender tubes from the intersections of the main ribs of the ceiling, light was diffused uniformly throughout the hall, and the ceiling decoration was shown to advantage. Gilding used on the ceiling reflected the artificial light, creating an unaccustomed effect of beauty and brilliance that gained immediate popularity with other architects and the public.[22]

Jones's next project for public entertainment, a Palace of the People to be erected at Muswell Hill, Hornsey (1858), was an even more modern structure (Fig. 7). This new entertainment complex was to serve as the "twin brother" to the displays and activities held in the Crystal Palace at Sydenham, giving the working classes of north London all of the advantages of their south London counterparts.[23] Jones envisioned his building placed at the center of the 450-acre site, at an elevation of approximately 200 feet above the surrounding landscape. The building was to be a ferrovitreous structure measuring 1,296 feet in length by 492 feet at its widest point. The ends were to terminate in large glazed apses, providing ample and attractive places for the public to relax and refresh themselves while admiring magnificent views of the Hornsey, Kent, Surrey, and Middlesex countryside.[24] The picturesque design drew the viewer's eye to the skyline, where eight towers and a large dome rose above the roof. This fanciful arrangement emphasized the verticality of the towers, offsetting the immense scale of the horizontal form

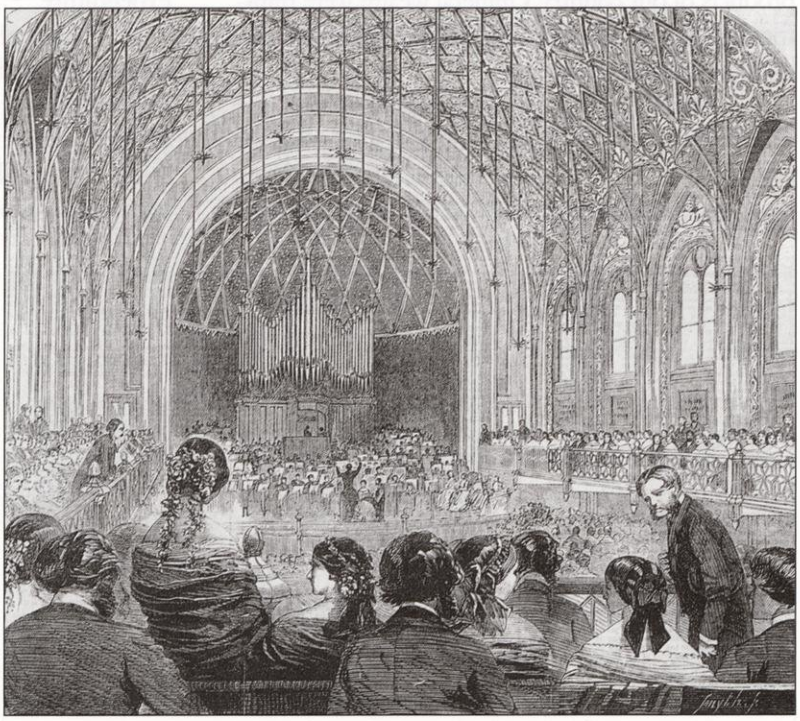

Figure 6. Owen Jones, Proposal for the Interior of the Great Hall, St. James's Hall, published in* The Illustrated London News, *April 10, 1858, 369.

Figure 7. Owen Jones, Proposal for the Exterior, Palace of the People, Muswell Hill, London, published in **The Illustrated London News,** *March 31, 1860, 304*

below. The airiness and transparency of the iron-and-glass towers were also shown to advantage and repeated in the semicircular apses at the building ends and in the theatre wing on the north facade.

The dome, measuring 200 feet in diameter and 144 feet in height, covered a large winter garden (Fig. 8). The press observed that this conservatory would "surpass anything which has yet been attempted in this country."[25] The concept of a winter garden was not new, but Jones intended with it to resolve problems experienced at Sydenham.[26] The dome was to be supported on masonry walls thirty-six feet high, containing three-story glazed arcades to separate the conservatory from the rest of the building and create a distinct zone capable of being temperature and humidity-controlled. This arrangement favored the growth of tropical plants, but prevented the adverse impact of the high humidity on other displays and materials used in the rest of the facility. In addition, views into the conservatory would be possible from all areas of the building as well as reverse views of the building from inside the winter garden.

The winter garden was to be joined by naves 336 feet long by 260 feet wide. These areas would contain 120 feet-wide exhibition spaces with side

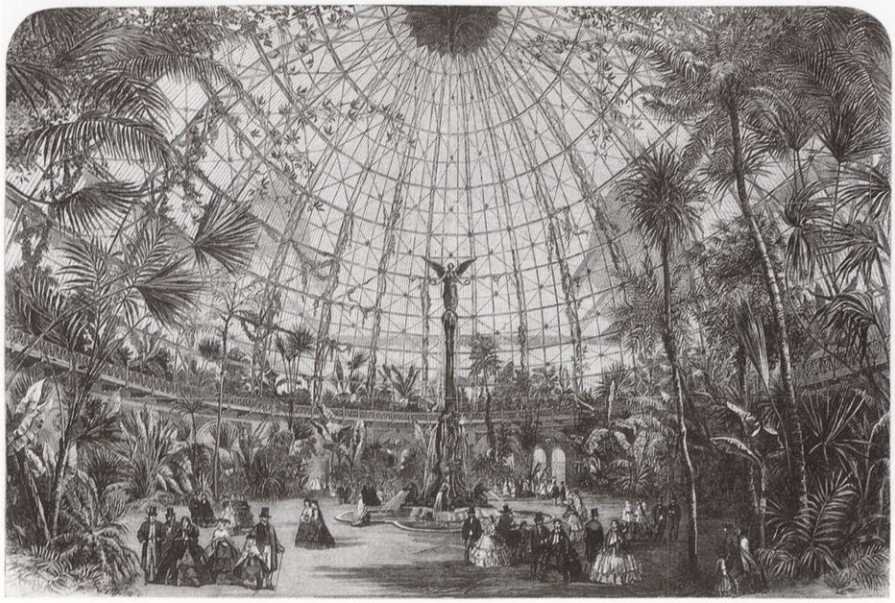

Figure 8. Owen Jones, Proposal for the Interior of the Dome, Palace of the People, Muswell Hill, London, published in **The Illustrated London News,** *March 5, 1859, 224*

aisles 70 feet wide. Spacious galleries were to encircle the dome, the naves, and the ends of the building. The nave to the west of the winter garden was intended for the display of industrial and commercial objects. Moving machinery, agricultural equipment, and raw products were to be placed in the center of this space with samples from manufacturers displayed in the galleries above. The eastern nave was dedicated to the arts and sciences with art to be exhibited on the ground level and specimens of the sciences displayed in the galleries above.

Greater emphasis was to be placed on the education of the public in this institution than in its ferrovitreous predecessors. A 10,000-seat lecture hall, 216 feet in diameter, would be constructed on the north side of the building to enable speakers to discuss pieces from the collection.[27] A 24-foot corridor encircled the lecture facility at all three levels, linking the theater to the rest of the building. This arrangement allowed comfortable and quick access to seating, plus evacuation of the hall within five to ten minutes in an emergency.[28] In addition, the apsidal form was adopted to permit every one of the 10,000 people in the audience to hear and see distinctly.[29]

The plans for the Muswell Hill project garnered positive reviews, and Jones was praised for exhibiting a "higher grade of architectural genius" than his contemporaries.[30] Despite these accolades the project failed when news that the Crystal Palace at Sydenham was not an economic success discouraged investors. The French, however, were not dissuaded in their desire for a permanent exhibition facility. They contacted Jones to design the facility, and he produced three different schemes for a ferrovitreous building to be constructed at St. Cloud, France. The final design shows an elongated structure topped by a huge dome (Fig. 9). Again, the streamlined simplicity of this structure seems as revolutionary and forward-looking in its nineteenth-century context as the visionary drawings of Boullée a century before. The noted architectural historian Henry-Russell Hitchcock believed that Jones's designs for St. Cloud and for the Palace of the People in Muswell Hill were "two of the finest of many unrealized ferro-vitreous dreams."[31] Unfortunately, the St. Cloud design shared the same fate as the Palace for Muswell Hill in remaining unrealized.

Jones's iron-and-glass designs are important, nevertheless, and demonstrate that while Jones may not have been the only nineteenth-century architect to call for a new style of architecture, he was more successful than most in conceiving what a new style required, how it was to be achieved, and in seeing some of his ideas implemented and distributed

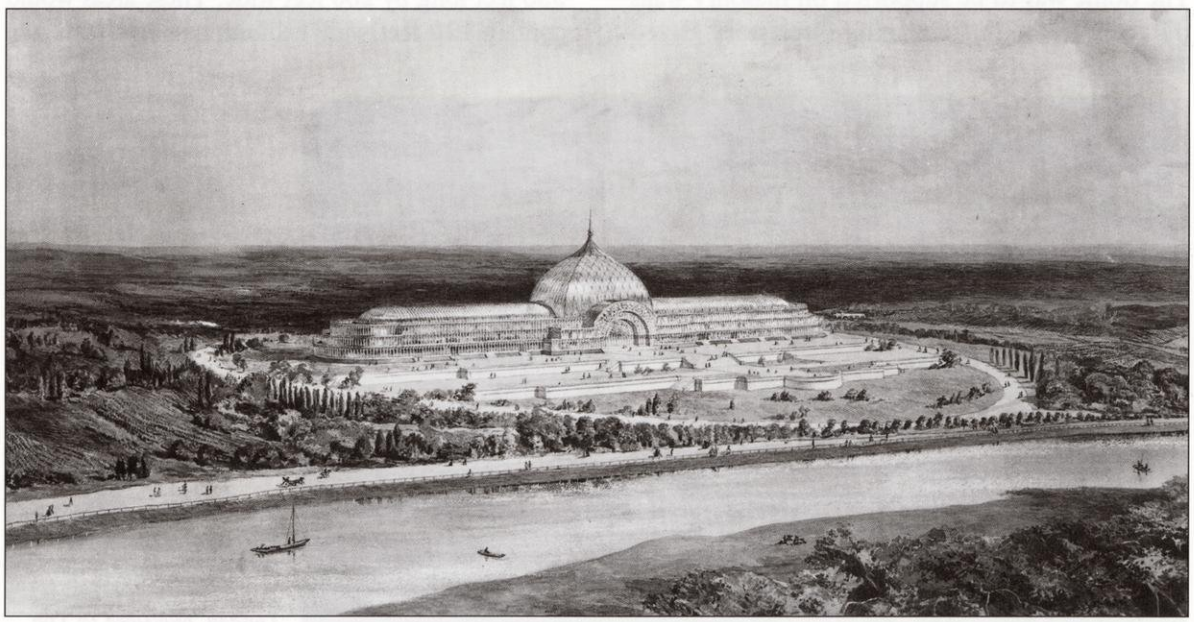

Figure 9. Owen Jones, Proposal for the Exterior of the Exhibition Building, St. Cloud, France. © Victoria and Albert Museum, London, D946-1886/ Art Resource, NY

through publications and adopted by the profession. The construction of St. James's Concert Hall (1855–1858) and his exhibition building plans for Manchester (1857), Muswell Hill (1859), and St. Cloud (1860) demonstrate his ability to design large, complex, and unprecedented structures for new types of buildings. These designs created places of interest and excitement to satisfy a populace captivated by huge public assemblies, spectacle, and the exotic.

Jones's work differed substantially from that of his contemporaries in structural, aesthetic, and intellectual intentions, and some believe that his proposed work for a permanent exhibition building at St. Cloud, France, would have been "one of the greatest glass buildings of the century" had it been built.[32] His innovations were numerous. He specified iron in permanent facilities, while most of his peers remained dependent upon masonry construction. He also incorporated the latest concepts and equipment for lighting and ventilation and confronted complex problems in siting, access, and acoustics. Aesthetically, he experimented with new materials and techniques of ornamentation to achieve magnificent public and private interiors. These unique creations, glowing with light, color, and harmonious decoration, transported restrained Londoners, plagued by dismal fogs and Regency monotony, to brilliant environments of grandeur and drama. The success of these extraordinary spaces and visionary designs explains why he is best remembered for his unusual and striking decorative schemes instead of his forward-thinking plans.

Exhibition structures are only one type of building that Jones designed, but they are significant as examples of his originality and design competence. They illustrate his willingness to embrace new materials and technologies and to experiment with new types of buildings at an extraordinary scale. Finally, these designs indicate Jones's depth of understanding and contribution to the mentality and architecture of his age. His plans for magnificent structures to elevate public taste and raise the educational level of the masses respond to the Victorian preoccupations with public improvement and the belief that architecture played an important role in the progress of society. He understood his contemporaries' love of spectacle and social promenade, and by applying his talent to satisfy these preferences, while attending to increased professional concerns for improved public safety, he was able to produce appropriate structures that were sublime, yet comfortable, functional, and beautiful.[33] As the first of these important new conceptions, *A Design for the Exhibition Building, Manchester,* design commands a special place in the context of Jones's work.

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Acknowledgment

The author wishes to express appreciation to Professor Ronald B. Lewcock, Georgia Institute of Technology, for reviewing and commenting on the text of this article.

Notes

1. Michael Darby and David Van Zanten, "Owen Jones's Iron Buildings of the 1850s," *Architectura* (1974): 53-75.

2. Barbara Morris, *Victorian Table Glass and Ornaments* (London: Barrie & Jenkins, 1978), 114.

3. Henry Vizetelly, *Glances Back Through Seventy Years* (London: K. Paul, Trench, Trubner, 1893), 200.

4. John H. G. Archer, ed., *Art and Architecture in Victorian Manchester* (Manchester: Manchester University Press, 1985), 105.

5. I am indebted to Michael Darby for arranging for me to see Jones's watercolor in 1993, when it was in the possession of Hazlitt, Gooden, and Fox Ltd., London and to Ms. Pippa Mason for showing it to me at that time.

6. *The Building News,* 10 July 1874, 51.

7. Carol Flores, "Owen Jones, Architect," Ph.D. diss., Georgia Institute of Technology, 1996, 247–48.

8. See the following entries in *The Builder:* 28 June 1856, 354; 5 July 1856, 374, and 19 July 1856, 398.

9. *The Civil Engineer and Architect's Journal* 20 (1857): 6.

10. *The Builder,* 10 January 1857, 22.

11. Michael Darby, "Owen Jones and the Eastern Ideal," Ph.D. diss., Reading University, 1974, 381.

12. *The Building News,* 10 July 1874, 51.

13. *The Illustrated London News,* 3 April 1858, 343.

14. *The Builder,* 19 July 1856, 396. It is interesting to note that the principal space in the Surrey Music-Hall was 77 feet compared to the 60 feet of the concert room in St. James's Hall. The fact that viewers perceived Jones's facility to be taller suggests another example of his visual perception and ability to produce decorative schemes that gave an illusion of greater height and length than the actual construction.

15. *The Illustrated London News,* 3 April 1858, 343.

16. *The Builder,* 13 March 1858, 171.

17. *The Building News,* 19 March 1858, 290.

18. *The New Grove Dictionary of Music and Musicians* ed. Stanley Sadie (London: Macmillan, 1980), 195, and Robert Elkin, *The Old Concert Rooms of London* (London: Arnold, 1955), 152–54.

19. *The Building News,* 24 April 1874, 440.

20. Andrew Goodman, *Gilbert and Sullivan's London* (Tunbridge Wells: Spellmount, 1988), 76–77. Dickens gave his last reading on March 25, 1870, in St. James's Hall. Source: display of Dickens's artifacts, Dickens's House, 48 Doughty Street, London, observed by author on 27 January 1995.

21. *The Illustrated London News,* 3 April 1858, 343.

22. See Wyatt Papworth's revised edition of Joseph Gwilt's *Encyclopaedia of Architecture,* published in London in 1842 and 1867 (New York: Bonanza, 1982), 690. One example of the use of these fixtures after Jones introduced them in St. James's Hall occurs in St. George's Hall, Liverpool.

23. *The Illustrated London News,* 12 February 1859, 168.

24. *The Building News,* 11 February 1859, 131.

25. *The Illustrated London News,* 5 March 1859, 226.

26. Problems at Sydenham resulted from raising the heat and humidity to a level adequate for tropical plants but harmful to artwork and other exhibitions and uncomfortable for visitors.

27. The size and acoustical challenge of a 10,000-person lecture facility was extraordinary during this period.

28. *The Floral World and Garden Guide,* May 1859, 98–99.

29. *The Illustrated London News,* 17 March 1860, 266.

30. *The Art-Journal* new ser. 5 (1859): 125.

31. Henry-Russell Hitchcock, *The Crystal Palace* (Northampton and Cambridge: Smith College Museum of Art and MIT, 1952), 36–37.

32. Stuart Durant, *Ornament: From the Industrial Revolution to Today* (New York: Overlook, 1986), 325.

33. John McKean, *Crystal Palace* (London: Phaidon, 1994), 28.

Food and Art: Hiroshige's Restaurant Prints in the Elvehjem

HANS BJARNE THOMSEN

Restaurants are by no means rare in nineteenth-century Japanese woodblock prints. They appear in all their variant versions, from simple roadside stalls to expensive *kaiseki* eating establishments and feature often in the prints of Hiroshige (1797–1858), Hokusai (1760–1849), and other major landscape print artists.[1] In such prints, restaurants typically appear next to a street in the fore- or middle ground, or, if in an urban scene, as a part of the regular cityscape. As with other works of art, we should, however, take such appearances with a grain of salt, as these are not objective views of nineteenth-century architectural reality, but very much subjective views of the artist. As with other elements within the prints, the artists placed the restaurant there for a reason, and it is our task to determinate what it could have been.

For this article, we will be examining the Elvehjem Museum's collection of prints from an intriguing restaurant series created by Utagawa Hiroshige in 1838–1840, entitled the *Famous Restaurants in Edo.* I will look more closely at restaurants within the prints and examine the different functions served by the restaurants within nineteenth-century Japan. It is my contention that the restaurants serve a highly significant and multifaceted role within the cultural world of the time, a role we can gauge through study.

The Various Types of Restaurant Prints

Restaurant prints can be broadly divided into three groups. One, restaurants can be shown as mid- or background elements in landscape prints; two, they can become stage settings for figure prints (usually actor or beautiful-women prints); and, three, they can be prints where the central focus is the restaurants themselves. For the first group, let us look at a famous view of the Mariko station from Hiroshige's first *Fifty-three Stations of the Tōkaidō* series (Fig.1).[2] In this scene, Hiroshige depicted a small, rustic food stall next to a flowering plum tree in a scene that appears, at first, to be a purely nondescript landscape scene. Two travelers resting at the bench are eating

Fig. 1. Utagawa Hiroshige (1797–1858),* The Teahouse at Mariko, *from the series* Fifty-three Stations of the Tōkaidō, *1833, ōban, 226 x 352 mm, Bequest of John H. Van Vleck, 1980.0804

tororojiru (grated yam soup), the station's main attraction, which is advertised on the signpost leaning against the cottage; another traveler has resumed his travel down the highway. This scene of a rustic teashop in Mariko by a flowering plum tree is, in fact, replete with literary allusions and refers to two famous literary works. The first is a *haiku* poem by Bashō (1644–1694) that he wrote on his travels:

> Plum blossoms, young leaves,
> And the grated yam soup of Mariko station.
> (*Ume wakana Mariko no shuku no tororojiru*) [3]

Bashō draws a picture of spring through the two objects (plums and leaves) and ties it to the Mariko yam soup, which he suggests must be especially good in such circumstances.[4]

Hiroshige also seems to refer to Jippensha Ikku's novel *The Shank's Mare (Hizakurige)* and its two protagonists, who travel the length of the Tōkaidō. The pair also stop at Mariko station and are served by a waitress "with a baby on her back," as in the print.[5] The print thus becomes a complex mixture of Hiroshige, Ikku, and Bashō: more complex than the nondescript scene that the viewer would have assumed at first glance.

As an example of the second group, the restaurants as stage sets for figure prints, Kunisada (1786–1865) creates an evocative snow scene,

Fig. 2. Utagawa Kunisada (1786–1865), **Evening Snow at Mokuboji Temple,** *from the series* **Eight Views of Edo,** *1820s, ōban diptych (of original triptych), 382 x 529 mm, Bequest of John H. Van Vleck, 1980.2613ab*

entitled *Evening Snow at Mokubo Temple* (Fig. 2).[6] The two women who are featured here against the falling snow are typical, if beautiful, an example of the popular *bijin-e* genre, or beautiful women prints. Such prints often show women against nondescript nature or interior scenes. The "Mokubo Temple" of the title is, however, a hint for the knowing and refers instead to a specific restaurant within the precincts of Mokuboji Temple in the Asakusa district of Edo. This restaurant was run by Uekiya Hanbei (the restaurant was consequently known in its short form: Uehan) and famous for its clams and yams.[7] The restaurant and temple were a short distance by boat from the licensed red-light district of Yoshiwara[8] and also conveniently on the way to Yoshiwara from the city. A *senryū* poem on the restaurant states that

> The yams of the Uehan
> Want to change themselves into cherry blossoms
> (*Uehan no imo wa sakura ni baketagari*)[9]

The cherry blossoms, or *sakura,* are, of course, the women of the pleasure quarters, and the gist of the poem is that, after a meal of yams at Yaohan, the customer would want to travel upstream to the Yoshiwara district. The knowing viewer of Kunisada's prints would also know that the courtesans of the Yoshiwara were sometimes allowed to leave the quarters for a short trip to the Mokuboji Temple. Whereas the main focus of this work is the depiction of beautiful women, an inner narrative is revealed by the title and by visual clues, such as the boat against the coastline, the stairway up to the restaurant, and the bridge leading from the restaurant to the garden on the other side.

For our third group, a print focusing on the restaurants themselves, let us look at a print of the same restaurant with a different emphasis. Figure 3 shows another view of the Mokuboji Uehan restaurant, through the lens of Hiroshige, in a print entitled *Snow View at the Mokuboji Temple* from his *Famous Restaurants in Edo* series of 1838–1840.

Fig. 3. Utagawa Hiroshige (1797–1858),* Snow View at the Mokuboji Temple, *from the series* Famous Restaurants in Edo, *1838–1840, ōban yoko-e , 229 x 352 mm, Bequest of John H. Van Vleck, 1980.1474

The figures recede into the middle ground, and we look at the scene through a bird's-eye perspective. Yet, much the same visual markers are used, here compressed onto a single print—and this time with a male customer, his head hidden from curious onlookers.[10] The main emphasis of this particular print (and the other prints in the remarkable series from which it comes) is now on the charms of the restaurant. Such charms are intimated in the striking scene with its vivid color contrasts, the presence of courtesans, the title that refers to the beautiful view, and the poem in the upper right, fan-shaped cartouche, which tells of the superlative bonito dishes available at the shop.[11]

The print can be said to be a glorified advertisement for the restaurant, and prior commentators have, in fact, theorized that the restaurant must have paid Hiroshige and others to publicize their establishments. The Hiroshige specialist Uchida Minoru suggested in 1930[12] that the restaurants might then have given the prints to their best customers or distributed them at a certain occasion, and later commentators have followed this explanation. The possible commercial aspect in the past cast a negative light on this series,[13] which unfortunately led to its undeserved neglect. These prints are important for their ability to shed light on the role of the restaurants as an early modern Japanese institutions and on their various functions and meanings in nineteenth-century Edo.[14]

When we look at the above three prints featuring restaurants—whether as a part of a landscape print, beautiful women print, or simply a restaurant print—it is clear that meanings are often hidden beneath the surfaces. The artists communicated by hints and partly concealed clues that must certainly have made the prints more interesting for the nineteenth-century Edo audience, as they tried to solve the inner puzzle. It is even more difficult for a twenty-first century audience to decipher such meanings. Another complication lies in the different types of prints. Some prints emphasize beautiful women, most often courtesans, and others show a large bust of a popular kabuki actor in the foreground, and others famous landscapes.

The last print of the threesome, Hiroshige's *Famous Restaurants in Edo* series clearly is exceptional. There are no prominent actresses nor portraits of actors, no famous site such as Mount Fuji as the center point, nor are the outside effects stressed as the Tōkaidō highway or Edo, as in several of the prints in which only the interiors are displayed. In addition, each print is accompanied by a poem in a fan-shape cartouche, an element not seen in other versions. How are we then to understand these prints? Are we to take the labels literally and accept the prints simply as an early modern Japanese version of the Michelin's list of the famous restaurants? Should we think of the prints as commercial advertisements of eating establishments that were shrewd enough to secure the services of a major artist of the period? Were they a pretext for displaying the artistic vision of a major artist with the commercial aspect a side issue—like the posters of Toulouse-Lautrec?

There is no easy answer, as this series contains a little of all of these elements. The complexity of the problem is partly reflected in the fact that the restaurants served as salons for the literati, as places for the performing arts, as galleries for showing painting and calligraphy, as places for prostitution, and as famous sites (*meisho*). As we will see, the *Famous Restaurants in Edo* series (as well as other restaurant prints) can tell us all this and more. And the Elvehjem Museum, with the largest collection of the prints from this series outside of Japan,[15] is an ideal stage to highlight this topic. Through these prints, their designs, titles, and poems, we can gauge the various associations that restaurants had for the citizens of Edo. We can see that, although Hiroshige's purpose in creating

this particular print series may partly have been to advertise the eating establishments, his prints tells us much more of the rich cultural role of the restaurants that he and others frequented in nineteenth-century Edo, Japan.

Hobnobbing with Intellectuals—Restaurants as Cultural Salons

In the intricate Tokugawa maze of rules and regulations, restaurants represented a neutral ground where intellectuals, artists, and the cultural establishment could meet to exchange ideas more or less freely. Among the various eating establishments, Yaozen, in the Shinya district of Edo, was probably the most favored among the cultural elite. Here, painters and intellectuals could mix with upper-level samurai and bureaucrats.[16] Even the de facto ruler of Japan, Shogun Ienari (1773–1841) once visited the restaurant in 1828. The leading role of the restaurant in Edo's cultural world can best be assessed from a woodblock-printed book *The Food Connoisseur (Ryōritsū)*, published by the restaurant owner Kurihara Zenshirō in 1822 (and enlarged to four volumes in 1832).[17] This book gives us a valuable tool with which to gauge the popularity of the Yaozen and its role as a meeting place for the various Edo circles.

The Food Connoisseur became a favorite gift for visitors to the restaurant and remains a valuable document today for several reasons. For one thing, the book lists the actual food served in the luxury restaurants of the early nineteenth century. The first volumes include select Japanese menus from the four seasons, and the latter volumes focus on the Chinese-derived *shippoku* and *fucha* dishes also served in the restaurant.[18] Illustrations in the book vary from scenes depicting the restaurant itself to images of imported Chinese porcelain dishes, tables, and accessories to depictions of flowers and foods from the various seasons. One interesting aspect of the prints is the wide range of the various artists represented in the works. Not only are Ukiyo-e artists such as Kunisada, Keisai (1764–1824), and Eisen (1790–1848) shown, but also Nanga artists, such as Tani Bunchō (1763–1840), Haruki Nanko (1759–1839), and Haruki Nanmei (1795–1878) are present, as well as the Rimpa artist Sakai Hōitsu (1761–1828), whose work graces the frontispiece. The preface and introduction are written by Ōta Nanpō (also known as Shokusanjin, 1749–1823) and Kameda Bōsai (1752–1826), both well known for their poetry and calligraphy. In short, the book (and in extension the restaurant) represents a veritable who's who among the artists active in Edo at the time.

Figure 4 presents the viewer with an ostensible scene from the restaurant from the 1822 edition. The artist has depicted four middle-aged gentlemen seated around a table of Chinese origin and holding foreign glasses and implements. At the center of the table is a large bowl with food—the guests are, in fact, consuming a conspicuously foreign *shippon* meal. A young waitress appears to the right, holding a Chinese *kendi* wine ewer. The figures are further identified as Ōta Nanpō, Sakai Hūitsu, Kameda Bōsai, and Ōkubo Shibutsu (1766–1837). All are leading figures in the literary and art worlds, and their inclusion signals the intent of the author to promote his restaurant's position as a cultural salon of the time.

In fact, owner Kurihara Zenshirō can be said to have presented the reader of his book with a separate world, created through the rarefied culture of the elite and famous artists and their artwork. The preparation of foreign cuisine (if its Japanized variant) and foreign style of eating also created a mystical space that was not entirely Japan, but a space apart from the daily world. The depictions of the stars of the day helped to create an effective image

Fig. 4. Kuwagata Keisai (1764–1824). **Gathering of Artists,** *from the book* **The Food Connoisseur.** *1822. Reprinted with the permission of Rinsen Book Co, from their Edo jidai Ryōrihon shūsei (Kyoto, Japan: Rinsen Book Co, 1981), volume 10, 39.*

for the visitors of his restaurant and aided the restaurant in its ability to stay at the top of the cultural meeting places of Edo.[19]

Scenes depicting gatherings of cultural figures are not uncommon: there are several such portraits of artists and cultural figures seated together. An example can be seen in Hiroshige's print of the Yushima Matsuganeya Restaurant[20] from his *Famous Restaurants* series (Fig. 5). Here, in a spacious room with a view of the city below, various cultural figures compose poems, write calligraphy (on fans and *tanzaku* paper), read texts, sightsee, and converse over a glass of wine. A *kyōku* poem alludes to the view from the restaurant:

> From the Matsuganeya
> One can see lotus plants.
> The teashop by the lake
> (*Matsukaneya kara hasu ni miru ike no chaya*)[21]

In this remarkable design, Hiroshige alludes to such gatherings as the one seen in restaurant print of the Yaozen and also to various painting traditions, for example, the paintings of the *kinki shoga,* which show Chinese sages practicing music and art.[22] This tradition was a favorite of, for example, Kano school painters who often painted such scenes on wall panels and screens. Hiroshige may have alluded to another tradition: the depictions of the *rokkasen*, the six great Japanese poets, who were often portrayed together, engaged in various cultural pursuits.[23] Judging from such scenes as the Matsuganeya gathering (and the Yaozen scene), we may say that restaurants were a place for the culturally engaged to congregate and to hold meetings and that it became common for restaurants to advertise their places as being locales for such gatherings.

Fig. 5. Utagawa Hiroshige (1797–1858),* Yushima Matsuganeya Restaurant, *from the series* Famous Restaurants in Edo, *1838–1840, ōban yoko-e, Spencer Museum of Art, Gift of H. Lee Turner, 68.1.118

Pictorial and documentary sources also point to the restaurants having been magnets for frequent gatherings of special interest groups. We have, for example, illustrations of *rangaku* (Western Learning) gatherings in restaurants: images made to commemorate certain occasions and which were presumably shown afterwards at set meetings. In addition, guides to the city of Edo, such as the *Edo suzume*[24] (1677), *Edo hanjōki*[25] (1832–36), and the *Ryūkyō shinshi*[26] (1859 and 1871) list the large number of restaurants catering to meetings of people associated with the arts. For example, the *Ryūkyō shinshi* ("The New Annals of the Yanagibashi Area") describes the Yanagibashi restaurant district as follows:

> [Nowadays] in even the poor districts of Edo one sees a [sake] shop every ten steps, a restaurant every one-hundred steps. There are fresh *suzuki* fish from Songjiang and sake from Hangzhou.[27] Just sit down and feast! But first, let me describe the thriving places [in Yanagibashi]! Such a great culinary feast is unique in all of Edo. To the north of the bridge [are the restaurants], Kawachō and Manpachi. To the south, Umegawa, Kamesei, Kawachiya, and Yanagiya. In addition, shops like the Hirasan, Futagawatei, and Sōkaya spread their shop signs on the Yonezawa-chō. The three restaurants Kashiwaya, Nakamura, and the Aoyagi are only separated by the river. In addition are the smaller places such as the Marutake, Izusa, or Komatsutei. There is no time to mention them all. For the best drink and food, I recommend the Kawachō, followed by the Kashiwaya. Restaurants such as the Manpachi, Kawachiya, and Nakamura are known for their, commonly called, "rental rooms." Here calligraphers and painters have sales of their works and rich people have their meetings. Masters in the arts of *shamisen*,[28] dance, and *ikebana* have exhibitions and lessons there, and spread out the cushions, inviting people to attend.[29]

Clearly many types of people were involved in meetings in the restaurants, not just the rarified elite described on the prints. Most of the above-mentioned restaurants, many of which are also depicted by Hiroshige, had rooms for rent, in which a great variety of meetings and activities were held. In the following section, we will examine a few such activities, as depicted on prints.

Music and Parlor Games—Restaurants as Recreation

The restaurants were often home to various forms of music, poetry, and parlor games, and we can see traces of such popular pastimes in the restaurant prints. First, forms of musical entertainment were also popular in the restaurants and often figure in Hiroshige's series. The above quotation from the Yanagibashi Annals mentions that *shamisen* players were active at the Manpachi Restaurant: the print of the Manpachi Restaurant (Fig. 6) from Hiroshige's *Famous Restaurants* series shows such a meeting about to take place.[30] In a night scene of the restaurant, seen from the Yanagibashi Bridge, a female *shamisen* player is met by an attendant from the restaurant holding a lantern, which gives the name of the restaurant. The clue that informs the viewer of the female figure's profession is the object carried by the man behind her, namely, her *shamisen* box.[31] By depicting a *shamisen* player in the foreground, Hiroshige alludes to the availability of rental rooms, as described above.

Poetry meetings also often took place in such restaurants, and great collections of poems were produced on such occasions, sometimes printed in voluminous anthologies. The comic poetry form of the *senryū* was particularly popular and examples can be seen on the prints in Hiroshige's restaurant series, in the fan-shaped cartouche. The title of these poems is all the same: *kyōku aewase*, that is, comic haiku poetry competition, and such poems were likely the product of a competition among the members of a certain group. The print of the Yushima Matsuganeya also depicted poets plying their arts on various types of paper. Not only did the poets meet in the restaurants, but the restaurants often became the topics of their poems.

Fig. 6. Utagawa Hiroshige (1797–858), **Night View of Yanagibashi Bridge (Manpachi Restaurant),** *from the series* **Famous Restaurants of Edo,** *1838–1840, ōban yoko-e, 10 ¼ x 14 ⅜ in. John H. Van Vleck Endowment Fund purchase, 1998.4*

Fig. 7. Utagawa Hiroshige (1797–1858), **Falcon and Stone Lantern,** *from the series* **The Complete Improvised Shadows,** *mid 1830s, two half ōban, 368 x 251 mm, Bequest of John H. Van Vleck, 1980.2161*

A parlor game that was to gain remarkable popularity in late Edo period was various forms of the shadow game. The Elvehjem has a number of prints showing such games in process. The Hiroshige print in Figure 7, for example, reveals the

Fig. 8. Utagawa Kuniteru II (1830–1874), **Shadow Portraits of Three Actors,** *from the series* **A Newly Published Set of Shadow Pictures,** *1867, ōban, 354 x 237 mm, Bequest of John H. Van Vleck, 1980.2644*

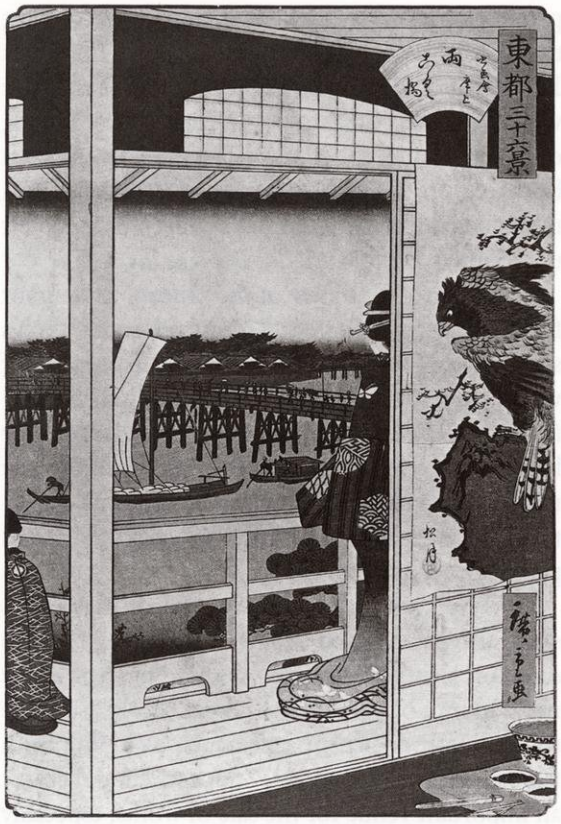

Fig. 9. Utagawa Hiroshige II (1829–1869), **A Gathering of Painters and Calligraphers near Ryōgoku Bridge,** *from the series* **Thirty-Six Views of the Eastern Capital,** *1861 or 1862, ōban, 343 x 230 mm, Bequest of John H. Van Vleck, 1980.2268*

two aspects of the games—seen from the sides of both the player and the audience. After the successful depiction of the often quite elaborate shadow on the sliding paper door, the door was opened, revealing the contestant in his strenuous pose. Here the objects described were a falcon and a stone lantern.[32] The spacious rooms of the restaurants, where rooms could be subdivided with the quick insertion of paper sliding doors, were ideal for the deployment of such games. Although the game does seem to lack certain interest by modern standards, the fascination of the game no doubt improved as the evening went on and the alcohol consumption went up.

Figure 8 is a print from a series by Kuniteru II from 1867 that grew out of the parlor game tradition, here recreating the actual silhouettes of leading kabuki actors of the day.[33] The prints also depict shadows against a paper door; however, the shadow is now the reflection of an actual object and not of a created illusion. Having portraits of the actors in shadows adds a feeling of ambiguity, as we are not entirely sure what the figures look like, especially when the actors are out of character and not wearing make-up or wigs. As with the parlor games, the anticipated opening of the door is what creates the tension and interest behind these unusual prints.

Paintings and Calligraphy for Sale—Restaurants as Art Galleries

As mentioned in the above quotation from the *Ryūkyō shinshi,* the sales of calligraphy and paintings—or *shogakai*—often took place in restaurants of the late Edo period and were often recorded in contemporary documents. There are also visual descriptions of such meetings, for example, by Hiroshige II (1829–1869) in his view of such a meeting near Ryōgoku Bridge from his *Thirty-six Views of Edo series* (Fig. 9). Here, a section of a

painting of an eagle can be seen to the right against the wall with the paints of the artist on the floor. Painters and calligraphers would draw a painting or write characters on the spot in front of the guests, often in response to requests. The guest would then be asked to buy the painting, which was then mounted later at the customer's convenience (or left unmounted, if the work did not suit his taste).

Figure 10, a view of the Ōnoshi Restaurant from Hiroshige's *Famous Restaurants* series, shows such a meeting from the distance. A number of works are displayed on the wall, one of which playfully bears Hiroshige's own seal. Unlike the print by his follower Hiroshige II, Hiroshige includes the name of the restaurant on the print and thus advertises the availability of rooms for calligraphy and painting meetings.

We know from written records that Hiroshige also participated in such meetings himself, as did most artists of the time. A record of a sale in the ninth month of 1798 in the Kansai region lists close to one-hundred artist participants, including both famous and now-lost artists.[34] Such meetings became an important venue for the sale of works, especially when the artist was still unknown. It also became a common way for a master to promote his pupils: the master would invite his numerous contacts and introduce them to his students.

The calligraphy and painting meetings thus became commonplace and, at times, also a nuisance, as it was hard to refuse and harder still to resist purchases if one went to the event. Terakado Seiken denounces the practice sharply in his *Edo hanjōki* and includes an entire chapter on the subject, which he labels akin to extortion and a refuge of immature artists.[35] A letter dated 1818 by the popular author Takizawa Bakin (1767–1848) laments the practice.[36] Bakin, however, in 1836, due to financial difficulties, felt it necessary to stage such an event himself and prepared a shogakai to celebrate his seventieth birthday. This event was held in the Manpachi Restaurant and became the biggest event of this kind with over one-thousand guests.[37] Records we have of the event include a long letter that Bakin wrote detailing the preparations, the visitors, and the event itself. Particularly interesting is the guest list, which includes such artists as Hokusai, Hiroshige, Kunisada "with eight or nine students," Kuniyoshi, authors,

Fig. 10. Utagawa Hiroshige (1797–1858), **Ōnoshi Restaurant by Yanagibashi Bridge in the Ryōgoku Distict,** *from the series* **Famous Restaurants in Edo,** *1838–1840, ōban yoko-e, 224 x 352 mm, Bequest of John H. Van Vleck, 1980.1475*

poets, and important government officials.[38] Such documents emphasize how important restaurants were as a meeting place for people from many levels and sections of society in nineteenth century.

Advertising Women—Restaurants for Erotic Encounters

The connection between prostitution and the restaurants has already been intimated in the print of the Mokuboji Temple and the Uehan Restaurant. Yoshiwara was, of course, the famous licensed red-light area of Edo. Many restaurants were located, however, in the unlicensed red-light areas in Edo—areas that were periodically raided and stopped, yet mostly continued unhindered throughout the period. It was, of course, natural for the restaurants to make the most of their location next to brothels and, in some cases, become the actual meeting places between the prostitutes and their customers.

Eisen's print of the *Hūraiya Restaurant* (Fig. 11) from his *Connoisseurs of Modern Cuisine* (*Tōsei ryōri tsū*), while ostensibly dealing with restaurants and food, leaves no doubt in the viewer's mind to what kind of cuisine he referred. Each print from this series features a full-size portrait of a loosely clad courtesan against a mostly blank background. Depictions of the restaurant are relegated to small cartouches in the background, that feature Western-inspired perspective and frames. The Hōraiya Restaurant, located next to a brothel, faced the Shinobazu Pond, hence the railing and tree

Fig. 11. Keisai Eisen (1790–1848), **The Hōraiya Restaurant,** *from the series* **Connoisseurs of Modern Cuisine,** *1830s, ōban, 376 x 261 mm, Bequest of John H. Van Vleck, 1980.0644*

below. Hiroshige depicted this particular restaurant[39] with a full view of the lake and terrace with younger and older courtesans. The subtitle of Hiroshige's print is "The brothel takes time off for viewing the flowers" (*Seirō hanami no yasumi*). In either case, whether Eisen or Hiroshige, the proximity of the scenic lake as well as prostitutes became sales points for the restaurant.

Another restaurant known for its courtesans was the Tagawaya, also known for the its delicious heron dishes and for the literati who often met there, including the painter Sakai Hōitsu. The place was also known for the large hot bath located within its garden. Hiroshige's *Famous Restaurant* print of this restaurant shows a noticeably drunken customer pulling a courtesan toward the bath.[40] Eisen's large vertical ōban diptych print shows a courtesan (Fig. 12) standing next to a restaurant sign, marked with the name Tagawaya. It was not difficult for the knowing audience to make the right associations.

Fig. 12. Keisai Eisen (1790–1848), **Courtesan Standing at the Entrance of the Tagawaya Restaurant,** *1825–1835, vertical ōban diptych, 740 x 255 mm, Bequest of Abigail Van Vleck, 1984.0209*

In 1878, after the beginning of the Meiji period, Kunichika (1835–1900) designed a set of prints entitled the *Thirty-six Modern Restaurants* (*Kaika sanjūrokkaiseki*), of which the Elvehjem has the print of the Hansasei Restaurant (1980.2605). The "*kaika*" of the title refers to the *bunmei kaika* movement of early Meiji period, where Japanese traditions were to be overthrown and Western ones adopted in an effort to catch up with the perceived superiority of Western civilization. In other words, a type of modernization was taking place. In that sense it is curious that the title was applied to the series, for rather than a modern or Western scene, we see a typically Japanese one. More than anything else, it refers back to the availability of courtesans at restaurants: in this case, Kunichika makes the case for the courtesans Hamakichi and Saihachi of the Hanasei Restaurant. The catchy title was perhaps an attempt by the Kunichika or the publisher to sell an old object with new wrappings.

Famous Scenes—Restaurants and Sightseeing

While most restaurants were located in heavily populated, urban areas, some were placed in locations of natural beauty and became famous as one of Edo's many sightseeing spots (or *meisho*). Such famous places became more or less codified as the "famous views of Edo" and celebrated in art, poetry, and literature. This list came to include a few restaurants, as can be seen below.

One of these places already discussed above was the Mokuboji Temple restaurant, Uehan (see Figs. 2 and 3). This place was repeatedly depicted during the nineteenth century and also in Hiroshige's *One-Hundred Views of Famous Places in Edo* (Fig. 13). While the view is now in a vertical format, it is surprising how faithfully Hiroshige kept all the visual markers of the earlier Mokuboji views: the boat, the courtesans, the stairs, the building, and the bridge are still all recognizably there. As the subtitle indicates, however, now the emphasis is on the view, rather than Yoshiwara or yams. The subtitle states, matter-of-factly: "Mokuboji Temple, Uchigawa River, and Gozensaihata Field" *(Mokuboji, Uchigawa, Gozensaihata*), listing the three main elements of the view: the building, the river, and the plains.

Fig. 13. Utagawa Hiroshige (1797–1858),* Mokuboji Temple, Uchigawa River, and Gozensaihata Field, *no. 92 from the series* One-Hundred Views of Famous Places in Edo, *1857, ōban, 337 x 218 mm, Bequest of John H. Van Vleck, 1980.1674

Another famous site was the Matsuganeya Restaurant by the Yushima Shrine, which was shown from its interior (see Fig. 5). This site was also repeatedly depicted by Hiroshige and his followers, including the snow scene by Hiroshige II in his *Famous Places in Edo (Edo meisho)* in Figure 14, which depicts the restaurant at the edge of the shrine with the view of the lotus lake, Shinobazu, in the distance.[41]

A later print by the little-known artist Ogura Ryūson (fl. ca. 1880) depicted the same restaurant in a striking night scene, entitled *View of Yushima (Yushima no kei*), which shows the restaurant and the city below illuminated by candlelight and the full moon (Fig. 15). A firefighter can be seen in the foreground in a distinctive coat. A curious feature of this print is that, although we are close enough to the two restaurants depicted to be able to see their signs,

Fig. 14. Utagawa Hiroshige II (1829–1869), **The Tenjin Shrine at Yushima,** *from the series* **Famous Places in Edo,** *1858, ōban yoko-e, 214 x 341 mm, Bequest of John H. Van Vleck, 1980.2236*

Fig. 15. Ogura Ryūson (fl. ca. 1880), **View of Yushima,** *from an untitled series of Tokyo views, ca 1880, ōban yoko-e, 226 x 326 mm, Bequest of John H. Van Vleck, 1980.2732*

the artist has deliberately chosen *not* to write the names of the establishment. We have instead "rest place" (*oyasumi dokoro*) and "geisha restaurant" (*omachiai*). We are now far away from the advertisement of Hiroshige's *Famous Restaurants* series.

Kobayashi Kiyochika (1847–1915) created two prints of the Tamashō Restaurant by Imado Bridge (Fig. 16) at about the same time as the above print by Ryūson.[42] The title reads *View of the Famous Restaurant by Imado Bridge* (*Imado yūmeirō no zu*). As with Ryūson, he perceived no need to mention or write the identities of the restaurants. Kiyochika also goes out of his way *not* to do so: the restaurant is named merely as an anonymous "famous restaurant." What interests Kiyochika now is not as much the identity or function of the restaurant as the effect of light and dark and how to depict night through the medium of the woodblock print.

Meiji Society and the Change in Restaurant Prints

As we look at the above examples of late nineteenth-century Meiji prints, we might think that woodblock print artists had now turned away from depicting the restaurant as a cultural phenomenon. Or, at least, that depicting the restaurant is no longer an economically viable option for the printmaker and the publishers. Indeed, with the change of society during the Meiji and the pressures of modernization, there was a definite move against the older

Fig. 16. Kobayashi Kiyochika (1847–1915), **View of the Famous Restaurant by Imado Bridge,** *1879, ōban yoko-e, 225 x 333 mm, Bequest of John H. Van Vleck, 1980.2446*

Fig. 17. Utagawa Hiroshige II (1829–1869), **An Anticipatory View of the Ganki Restaurant in Yokohama,** *1860, ōban, 370 x 247 mm, Bequest of John H. Van Vleck, 1980.2250*

modes of expression, and artists would instead engage in a search for new ideas.

One such new idea was to look at the foreigners and their homes—and to create an exotic view into the greater world. One aspect of this fascination was the arrival of a new, if short-lived, genre of woodblock prints, the Yokohama-e.[43] One example can be seen in Hiroshige II's view of the Gankirō Restaurant in Yokohama, licensed to serve foreigners (Fig. 17).[44] This print is the right part of a triptych that shows the spacious inner courtyard of the restaurant and the wide corridors surrounding it. In the (unseen) center print stand a couple of foreigners, and it is clear where the attention of the viewer was directed, for the figures in the right print all look toward the strange foreigner in their midst. Exotic features of the restaurant were stressed, such as the unusual architecture and the servers holding on their heads enormous tables laden with such luxuries as sea bream. While the focus of the print is on the new oddity, the foreigner in Japan, many of the trusted elements of restaurant depiction from earlier prints are still in evidence. For example, the artist still focuses on the availability of courtesans, the preparation of exotic food, and references to parlor games (through the reflection of the figure on the sliding paper door). No clear break with the past was intended.

Nonetheless, there is a change in the Meiji prints that moves, undeniably, away from the traditional depiction of restaurants. In addition, this tendency probably reflected new social realities as the restaurants ceased to play such a large role in the Meiji cultural world. And now there were numerous places, private as well as public, where people could meet and exchange ideas, and museums and galleries where calligraphy and paintings could be exhibited and sold.

Perhaps we should look at the nineteenth-century restaurant prints with this new awareness: that by the end of this century, the culturally significant and multifaceted role of the restaurant would largely fade away. It is, in fact, only through the role of the woodblock print that we have a vivid record of a world that has irretrievably gone away. In that sense, the prints deserve a closer examination for what they can tell us of the early modern Japanese and the cultural world of the restaurant.

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Notes

1. Restaurants come in all sizes and with all kinds of names, from tea-house, pavilions, wine shop, and so on. In the interest of simplicity, I will refer to all as "restaurants" in this article.

2. In response to the success of the first Tōkaidō series, Hiroshige created many subsequent series with, mostly, minor changes. Hiroshige featured Mariko's *tororojiru* shops in a number of subsequent series, for example, Elvehjem Museum prints 1980.0862 (*Sanoki Tōkaidō*), 1980.0920 (*Gyōsho Tōkaidō*), 1980.1045a (Figure Tōkaidō), and 1980.1084 (Vertical Tōkaidō). Clear references to both Bashō's poem and *Shank's Mare* were used only twice, in the first series and in the Gyōsho version.

3. See, for example, Shiraishi Teizō and Ueno Yōzō, eds. *Bashō shichibushū. Shin Nihon koten bungaku taikei,* vol. 70 (Tokyo: Iwanami Shoten, 1990) 337.

4. *Tororojiru,* or grated yam soup is actually a celebrated autumn dish in modern Japan.

5. First suggested by Uchida Minoru in his pioneering biography of Hiroshige from 1930. For an English translation of *Hizakurige*, the reader is referred to Thomas Sachell's translation: *Shank's Mare* (Rutland, Vt.: Tuttle, 1960). The present scene appears on pages 88–89. All translations (and errors) in the article are by the author.

6. The Elvehjem example was originally a triptych, the left print, depicting a boat and a third female guest, is now lost. For a view of the entire triptych, see Takahashi Hakushin, *Ukiyoe sanmi: Kunisada to Eisen* (Obihiro: Arita Shobō, 1980), 82–85.

7. For a short history of the restaurant in English, see Henry D. Smith II, ed. *One Hundred Famous Views of Edo* (New York: George Braziller and the Brooklyn Museum, 1986), cat. no. 92.

8. Moved in the year 1657 to the Asakusa district and technically the *Shin-Yoshiwara,* or "New Yoshiwara." See Cecilia Segawa Seigle, *Yoshiwara: The Glittering World of the Japanese Courtesan* (Honolulu: Hawaii University Press, 1993), 48–52.

9. Quoted in Takahashi Hakushin, *Ukiyoe sanmi,* 85.

10. The Elvehjem owns other prints depicting this particular restaurant. For example, a print from Hiroshige's *One-Hundred Famous Views of Edo* (1980.1674), and a Utagawa Kuniyasu (1794–1832) print (1980.2646A). There is also an interesting bird's-eye view of the restaurant in Hiroshige's *Souvenirs of Edo (Ehon Edo Miyage).* See Hiroshige, *Ehon Edo miyage.* (Tokyo: Ōfūsha, 1969), ill. 9.

11. *The Bonito at the Uekiya, So Skillfully Prepared (Uekiya de tegiwa o tsukuru matsu no sakana).* The Uekiya is the name of the restaurant but can also mean a potted plant shop, and the name for the bonito fish used in the *senryū* poem is, literally, "pine fish." The pun plays on the fact that you can buy "pine trees" at this plant shop.

12. Uchida Minoru, *Hiroshige* (Tokyo: Iwamani Shoten, 1930), 315–16. See also Suzuki Jūzō, *Hiroshige* (Tokyo: Nihon Keizan Shimbunsha, 1970). The author will present an alternate reading of the series in a future article.

13. If we can judge by his personal notes, Edward Burr Van Vleck did not seem greatly excited by this series. In contrast to other prints from his collection on which he had written extensively the opinions of himself and others, his notes on the restaurant prints are short and mostly descriptive. He seems to have liked the Mokuboji scene and notes "a good snow scene," but the others have no evaluations, except for Harima Restaurant (1984.1477), which he calls an "unattractive plate." I am grateful to Elvehjem curator Andrew Stevens for showing me the Van Vleck notes.

14. The commercial aspects of woodblock prints and the penchant for ukiyoe artists to insert advertisements into their prints are by no means a rare phenomenon. See, for example, David Pollock, "Marketing Desire: Advertisement and Sexuality in Edo Literature, Drama and Art," in *Imaging / Reading Eros* ed. Sumie Jones (Bloomington: Indiana University Press, 1995), 47–62.

15. The Elvehjem has twelve prints from the series, including a duplicate print. Other collections of this series can be found in the Spencer Art Museum (Lawrence, KS), Musées royaux d'Art et d'Histoire (Brussels), James A. Michener Collection (Honolulu), the Bauer Collection (Geneva), and the Nord Collection (Princeton). In addition, The Albuquerque Museum exhibited ten prints from the series in 1983, all provided by a local art dealer and now dispersed. The Hiraki Museum (Yokohama) seems to have the largest Japanese collection of this series with twenty-three prints. The Elvehjem collection originally came from Frank Lloyd Wright's collection and can be seen (with the exception of the recently purchased Manpachi print) on pages 113–14 of *The Edward Burr Van Vleck Collection of Japanese Prints* (Madison: Elvehjem Museum of Art, University of Wisconsin–Madison, 1990).

16. Hiroshige's print of this restaurant in his *Famous Restaurants of Edo* series show two upper-rank samurai at dinner.

17. Reprinted in volume ten of Yoshii Hatsuko, ed., *Edo jidai ryōri hon shūsei* (Kyoto: Rinsen Shoten, 1981), 3–200. Figure 4 is also illustrated in Stephen Addiss, *The World of Kameda Bōsai* (New Orleans: New Orleans Museum of Art, 1984), 94.

18. *Shippoku* fare is an Edo version of the Chinese cuisine that originally came to Japan through Nagasaki. The food itself is more Japanese than Chinese, although the table, dishes, cups used are more Chinese in origin—the way of eating (sharing from a central dish, etc.) is also more Chinese than Japanese. *Fucha* fare came with the monks of the Ōbaku sect of Buddhism as they escaped China with the collapse of the Ming dynasty in the seventeenth century. This type of food was purely vegetarian and stressed dishes prepared with sesame seed oils and tōfu.

19. The restaurant was also known for the excellent quality of its food and for the perfectionist owner-cook. There are stories of guests having to wait half a day for their food as water had to be brought from a distant source. See Tada Tetsunosuke and

Umehara Munetaka, *Tōto kōmei kaiseki zukushi* (Tokyo: Kyōbunsha, 1979), 28.

20. The Matsuganeya, was named after its owner, Matsugane Teishichi, and was also known by the name Sōseitei. Located in the precincts of the Yushima Tenjin Shrine, it commanded a fine view over the city.

21. This poem contains several puns and could have a number of readings. *Kane* is a part of the restaurant's name, but can also mean "level" or "horizontal," which is opposed to *hasu* that can mean either "lotus" or "crooked." The lake refers to the Shinobazu pond, which was visible from the restaurant and well known for its lotus plants.

22. The *kinki shoga* was originally a Chinese design, which became widely practiced not only in China and Japan, but also in Korea. Literally the title refers to four hobbies practiced by gentlemen: *koto* (a musical instrument), the game of *go,* calligraphy, and painting.

23. I am indebted to Charo D'Etcheverry, assistant professor in the UW–Madison Department of East Asian Languages and Literature, for this suggestion.

24. Nihon Zuihitsu Taisei Henshūbu, ed., *Nihon zuihitsu taisei,* second series, vol. 10. See also Jurgis Elisonas, "Notorious Places: A Brief Excursion into the Narrative Topography of Early Edo," in *Edo and Paris,* ed. James McClain and John Merriman (Ithaca: Cornell University Press, 1994), 253–91.

25. By Terakado Seiken (1796–1868). For the first volume, see Andō Kikuji and Asakura Haruhiko, eds., *Edo hanjōki I–III.* Tōyō bunko, 259, 276, and 295 (Tokyo: Heibonsha, 1974).

26. By Narushima Ryūhoku (1837–1884). A handy source is the *Shin Nihon koten bungaku taikei*, vol. 100.

27. Both locations are in China; here they are mentioned as signifiers of exoticism.

28. The *shamisen* (or *samisen*) is a three-stringed musical instrument in which the strings are struck by a hard object, usually of ivory. The instrument is not indigenous to Japan, but came from China, via the Ryūkyū Islands in the seventeenth century. In the Edo period, the *shamisen*, due partly to its mobility, became the favorite musical instrument of the geisha.

29. *Shin Nihon koten bungaku taisei*, 347.

30. I am grateful to Pat Powell for bringing it to my attention that the Elvehjem Museum had recently bought this print.

31. As an inside joke, Hiroshige has written his own personal seal on the blue cloth wrapped around the *shamisen* box.

32. The Elvehjem owns eight of these prints, displaying a total of sixteen shadow scenes. Accession numbers 1980.2155 to 2162.

33. The Elvehjem owns three prints from this series, 1980.2642, 1980.2643, and 1980.2644. The series was based on a popular *ōkubi-e* series created by Yoshiiku (1833–1904) in the same year.

34. See Ōta Kin, *Zōtei koga bikō* (Tokyo: Yoshikawa Kōbunkan, 1905), 1178–80. The exact location of the *shogakai* is not listed. Another gathering of artists at a Kyoto restaurant (the Higashiyama Daiichirō) in 1799 resulted in an album of fifty-eight paintings and calligraphy works. This album is now in the collection of the Yamato Bunkakan, Japan.

35. Andō Kikuji and Asakura Haruhiko, eds. *Edo hanjōki I,* Tōyō bunko, 259 (Tokyo: Heibonsha, 1974), 96–109.

36. Kyokutei Bakin's letter to Suzuki Bokushi is partly translated in Andrew Markus, *The Willow in Autumn: Ryūtei Tanehiko* (Cambridge, MA: Council on East Asian Studies, Harvard University Press, 1992), 174–75.

37. For the event, Bakin rented the central room and other adjacent rooms, but this was still not enough and the guests overflowed into other rooms as well.

38. Leon M. Zolbrod condenses the letter in his *Takizawa Bakin* (New York: Twayne , 1967), 121–23. For a list of the guests, refer to the original document printed in *Nihon geirin sōsho*, 1929: vol. 9, 75–87.

39. An example exists in the Spencer Museum of Art, Lawrence, Kansas. See also Satō Mitsunobu, ed. *Edo no ryōriya: Hiroshige no "Kōmeikaitei zukushi"* (Yokohama: Hiraki Ukiyoe Bijutsukan, 1999), 6.

40. An example exists in the Spencer Museum of Art, Lawrence, Kansas. See also Satō Mitsunobu, ed. *Edo no ryōriya*, 15.

41. The Elvehjem has yet another print by Hiroshige depicting this restaurant, accession number 1980.1753, which depicts New Year's Day with flying kites and visitors to the shrine.

42. Both are in the Elvehjem collection: Figure 16 and accession number 1980.2461. The title of the second print reads: *Moonlit Night by the Restaurants at Imado Bridge* (*Imadobashi chatei no tsukiyo*). For a discussion of the nocturnal city prints of Kiyochika, see Henry D. Smith II, *Kiyochika, Artist of Meiji Japan* (Santa Barbara, CA: Santa Barbara Museum of Art, 1988), 38–39.

43. For a good introduction of the Yokohama prints, see Ann Yonemura, *Yokohama: Prints from Nineteenth-Century Japan* (Washington, DC: Arthur M Sackler Gallery, Smithsonian Institution Press, 1990). Catalogue illustrations 57–59 depict scenes from the Gankirō.

44. The entire triptych can be seen in the collection of the Museum of Genoa, and is illustrated in Narazaki Muneshige, ed., *Jenoba Tōyōbijutsukan II. Hizō Ukiyoe Taikan*, vol. 11. Tokyo: Kōdansha, 1988: cat. no. 180.

"Myself during the War": John Wilde's World War II Sketchbook

ROBERT COZZOLINO

"You're out of your goddam head!" Yossarian shouted at him emphatically, seizing him by the shirt front. "Do you know that? Now keep your stupid mouth shut and listen to me."

Doc Daneeka wrenched himself away. "Don't you dare talk to me like that. I'm a licensed physician." . . .

"I'm nuts. Cuckoo. Don't you understand? I'm off my rocker. They sent someone else home in my place by mistake. They've got a licensed psychiatrist up at the hospital who examined me, and that was his verdict. I'm really insane."

"So?"

"So?" Yossarian was puzzled by Doc Daneeka's inability to comprehend. "Don't you see what that means? Now you can take me off combat duty and send me home. They're not going to send a crazy man out to be killed, are they?"

"Who else will go?" [1]

In a large drawing made in 1996, John Wilde (b. 1919) returned to a tumultuous and desperate time in history and in his own life. *Myself during the Great War 1942–1946*, (Fig. 1) presents fifteen self-portrait heads derived from a sketchbook Wilde kept while serving in World War II. The intimate manner in which the artist has described his likeness appears delightful from a distance. On close inspection pleasure is subverted by the fugue and variation of horror and illness that plagues each small self-portrait. Although Wilde refers to the portraits as "apocrypha,"[2] the source is gospel. From 1942 to 1946 Wilde served the United States army in various capacities as the Allies waged war against the Axis powers of Germany, Italy, and Japan. Although he experienced no combat and never went abroad, the war sickened him, and he responded by producing remarkable imagery that has fueled his work for nearly sixty years.

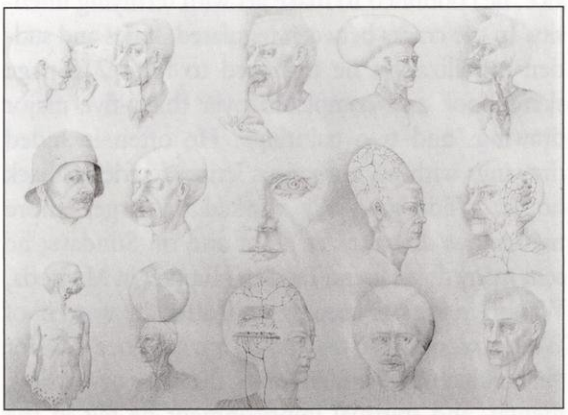

Figure 1. John Wilde (American, b. 1919),* Myself During the Great War 1942–1946, *1996, color silverpoint, 16 3/4 x 22 3/4 in., courtesy of Perimeter Gallery, Chicago

Here I will examine the historical context of John Wilde's war drawings. "Involuntary service" proved to be a pivotal emotional experience that accelerated Wilde's artistic development. As Wilde struggled to understand the meaning and duration of his duty and its relationship to distant battles, he poured his energy into art-making and stream-of-consciousness writing. Many of Wilde's recurring themes of love, death, self-reflection, decay, murder, and sexuality emerged during this period directly in the sketchbook he kept from 1942 to 1946. Through an analysis of themes in the sketchbook, the works that resulted from its drawings, and their recurring presence in Wilde's oeuvre I will identify a practice central to his art. Wilde has mined the contents of this sketchbook throughout his career to compose major drawings and paintings. This strategy of self-appropriation is as much a personal manifesto about individualism as it is a dialogue with the artist's past. This unusual practice culminates in the Elvehjem's *With Friends* (1987–1988), which is a composition born of traces from the artist's entire working life.

In 1941, John Wilde was part of a radical political group that included a diverse assortment of artists, writers, activists, and eccentrics. He recalled, "There were two guys in the group who had fought in the Lincoln Brigade in Spain during the civil war. We engaged in political discussions and were generally aware of what was going on in the world." Wilde was first called up for active duty several

months before the Japanese attack on Pearl Harbor.[3] He considered declaring himself a conscientious objector but was told he would receive five years in a federal penitentiary in return. Instead, Wilde was granted student deferments to finish his undergraduate studies at the University of Wisconsin in Madison.

As the "spectre of conscription ... the deadliest perverted tool of government"[4] grew near, John's brother Robert volunteered for service, was assigned to the medical corps, and eventually became a colonel. Robert Wilde found a home in the army; for John it was a prison to which he had been illegally sentenced.[5] In May of 1942 Wilde summed up his feelings regarding the "coming conflagration": "I am a naive enough person not to understand 'dying for a better life.' I cannot comprehend how we should die to make our future life better. For myself it is to live and then perhaps when things become unlivable, to die!"[6] In the summer of 1942 Wilde lived with his future first wife Helen Ashman and enjoyed the waning season with painter Sylvia Fein. Marshall Glasier sent Wilde off with Louis-Ferdinand Céline's *Journey to the End of the Night* (1934), a book that became his constant companion; he still has the worn copy. After spending the last two weeks of August in Milwaukee with his family, Wilde departed for the unknown as a soldier.

Wilde received basic training at Camp Livingston in Louisiana. In the medical corps he was trained to conduct front-line aid station casualty duties and "short arm" inspections (manual checks for venereal disease). He was also enlisted to make drawings for venereal disease prevention propaganda. Early in 1943 Wilde was shipped to a port of embarkation on the East Coast in preparation for travel to the European theater but suddenly received orders to be transferred to the air force. There he was assigned to lecture about and make camouflage:

> I was transferred because of my art degree but also because of a camouflage course that showed up on my UW transcript. The course was actually a fiasco—we didn't learn a thing. But someone saw it and so I got pulled from a division on their way to battle. We also did posters that explained the theory of camouflage and painted the stuff. ... The most humiliating or unbearable part of it was lecturing to fighter squadrons—the hotshots who would spit and talk over us, ignoring our lectures with arrogance and resentment.

This experience is reflected in a sketchbook drawing that shows Wilde standing in profile at the edge of a gorge. Across the chasm a dog and heron stare at the artist, amused but comprehending nothing. Above the sketch Wilde wrote: "Myself lecturing on the divine physiognomy of rock—the ultimate demonstration of the total conquest of decay. As well a reflection of my daily activity."[7]

Wilde was eventually transferred to Washington D.C., where he worked for the Office of Strategic Services (OSS), a precursor to the CIA. He says that "the misery was definitely less there." In Washington, Wilde made two- and three-dimensional strategic maps for army intelligence, which were modeled in clay and then cast in plaster or rubber. The terrain mapped by his office included Pacific Islands on the verge of bloody counter-invasion by the United States. While working for the OSS, Wilde lived in an off-base apartment with his wife Helen and was allowed to wear civilian clothes, although he was strictly forbidden to stray from monitored duties. When Wilde was discharged early in 1946, he returned to Madison, obtained his master's degree and began teaching at the university.

Although Wilde's life was disrupted by military service, he continued to make art with terrifying intensity. In the cracks between regulated duties and sudden mobilization he managed to fill a 275-page sketchbook and completed over thirty-five major drawings and two paintings. He often included drawings with his numerous letters to friends back home. Wilde gradually worked on larger, more meticulous drawings at night and on Sundays; he sent many to his friend Dudley Huppler in Muscoda, Wisconsin for safe keeping until after the war. All of Wilde's works from this period are inscribed I.C. for "in confinement" underscoring the sense of physical, mental, and spiritual imprisonment he felt in the army.[8] Wilde has referred to war as "the ultimate idiocy," and the idea that any war, even World War II

could be considered a good one hit him hard.[9] As he explained in a 1998 interview:

> I couldn't understand the madness of war. There's no reason for anybody to fight anyone else. How war can be sanctioned by government and approved by the public is just beyond my grasp. I was conscious that the war was keeping me from my art. I expressed my disgust with the insanity of war and my frustrations in drawings. … In these drawings, my reaction to the war manifests itself as a physical corruption or putrefaction.[10]

Far from keeping Wilde from his art, the war had the effect of pulling him closer to it. His sketchbook assumed a crucial role in these years as he worked through the emotional and physical torment of his confinement. "The sketchbook was an attempt to keep me sane—to get everything out. It worked." The contents of the sketchbook are erratic, shocking, tragic, comic, and always intimate. The sketches can be attentive, finished, or they can be tentative and loose. An occasional collage punctuates pages of ink drawings and spontaneous, raw prose. In larger independent drawings Wilde's heightened emotional state and internal struggles resulted in an aggressively cathartic but controlled intensity that superseded the playful, poetic manner of his prewar work.[11] He reflected, "I felt such a need to get things out that my ability to render transcended my technical expertise at the moment; I actually believe that it rose to meet my needs."[12] Between the sketchbook and Wilde's finished drawings a number of recurring themes emerge.

Wilde and his first wife Helen play the lead roles in the drama that unfolds in John's sketchbook and related drawings. Themes of madness, rot, complacency, imprisonment, violence, psychic projection, and aggressive sexuality revolve around portrait heads and bodies. Like Joseph Heller's Yossarian, John Wilde's infantry private (himself) experiences neurosis, psychosis and has difficulty discriminating between actual madness and the phantom echoes of the war projected on his body. In Wilde's drawings the war is private, internal. It takes place within the psychological terrain of an individual struggling with meaning in a wounded world engulfed in anger and

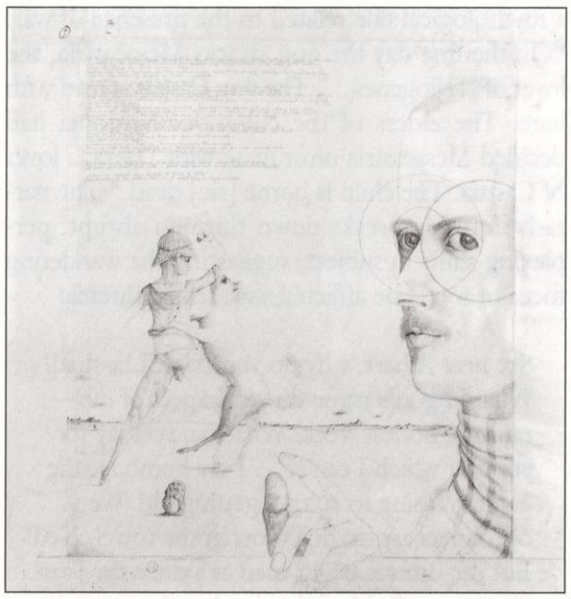

Figure 2. John Wilde (American, b. 1919),* Myself in the War, *1943, pencil on paper, 18 7/8 x 18 3/8 in. Richard E. Stockwell Endowment Fund Purchase, 2001.19

retribution. Five works from 1943 to 1945 in the Elvehjem show John and Helen Wilde bearing lesions of violence and insanity inflicted by the war.

Myself in the War (Fig. 2)[13] poses Wilde in a format similar to several other self-portraits from this period including *Wedding Portrait #1* (1943; Whitney Museum of American Art, New York), *The Sons of Worse Than Bitches Have Put a Hole in My Head!!* (discussed below: 1944; Madison Art Center), and *Myself Paranoiac* (1944; Arkansas Art Center). The artist looks out at us in a three-quarter view, wide-eyed and entranced. His hand grabs the frame that encloses the scene as though it were seen through a window. Over his right shoulder, deeper beyond the picture plane a soldier, armed with two knives, clothed only in a thin shirt and plumed helmet is attacked by a viscous wild dog. The dog closes its jaws around the soldier's left arm and dangles from the wounded limb. To emphasize the hallucinatory quality of the scene, the figure's legs end in hairy hooves rather than feet, and his pose calls to mind warriors from ancient Greek vases.

As with many of Wilde's contemporaneous self-portraits the theme of this drawing is neurosis, paranoia, and psychosis. This is brought out through the background scene, the artist's unsettling stare, and the accompanying text that begins as

a mythological tale related to the presence of war: "On the first day the dog attacks Mesacastria, the lover of [D]iogenes . . . The dog Castria is mad with hate. The elders of the colony of Sardonia had decided Mesacastria must mate with Daeta, a lover of Castria. The child is borne [sic] dead." The narrative quickly breaks down through abrupt, perplexing shifts in subject, suggesting the wandering focus of someone afflicted with schizophrenia:

> See here Albert, why do you think I be mad? What in god's name do you expect of me—ransom, honest work? What can you say for yourself which I can't? … I say humbug, the game is losing its spirit—getting old. We old-timers are tired. Throw in the towel, Ned! But the dress is being used as a dress for Joan. She is unwell. My father is a bootlegger. Duccio, my love, has left me. I am as angry as the war birds. Buzzing with hate and pissing on a trillium next to a moss covered rock. What good is murder now? It doesn't get me very far … Wait for the second day. [P]erhaps it shall be better. But perhaps, as the wolves told me, it shall only be worse and worse.

That the war induced symptoms of mental illness in John Wilde is evident in his sketchbook and a journal. Over forty pages in his sketchbook are devoted to the possibility that he is having a nervous breakdown or worse.[14] Often the artist plays a game with writing and representation, confusing the reality of the situation, but teetering on paranoia and sickness. The cause and effect is sometimes stated explicitly: "From imprisonment may come some sort of insanity."[15] Wilde acknowledges that he grew physically ill during his army service and also experienced pains that may have been psychosomatic. Like the protagonist in *Catch 22,* he expends considerable effort in the war sketchbook explaining to the authorities that he is unfit for duty. In an ink wash drawing he is shown "writing *the letter*. This is the great letter, which is to be sent to the authorities, explaining my madness, explaining theirs, explaining how they are mistaken."[16] He did indeed draft a letter, carefully listing his symptoms, describing his research into the possible conditions, and diagnosing himself in an effort to convince "the

Figure 3. John Wilde (American, b. 1919),* Portrait of HDPRAW, *1943, pencil with touches of wash on paper, 18 ½ x 12 3/16 in. Gift of John Wilde, 1972.2

authorities" that he should go home.[17] His symptoms culminated in an "attack" in fall of 1944. "In October it came full on. One day while working in free time on some pretentious drawing, it came. My heart stopped! Hot and cold flashes over my body! Humming! Dizziness! I could not breathe! The floor tipped!"[18] He recalled, "I thought I was having a heart attack, raced for dear life down to the infirmary, and was in the hospital for about two days. They didn't find anything wrong physically."[19]

Throughout the sketchbook and drawings, Wilde's mental and emotional strain spills over to Helen as though it were a contagion. In *Portrait of HDPRAW* (Fig. 3) [20] Helen Wilde looks directly into the eyes of the viewer, a sardonic smile on her lips. She is posed half-length, in a manner that evinces her husband's study of fifteenth- and sixteenth-century European art.[21] Hair neatly bound up, arms and hands arranged with composure, sheer dress clinging to and exposing her breasts, she

betrays an elegance that clashes with the rot eating holes in her chest. Wilde's careful observation of flesh—the smooth curves and gentle evocation of its surface—contributes to the sense of horror caused by the abyss of decay spreading in his young wife. An invention introduced in the drawings of this period (and rarely employed by Wilde after 1946) is the tidy column of text that borders Helen.[22] To Wilde this writing was the *Meisterstreich* that completed the drawing. He considered the writing therapeutic, and it remains tangible evidence that Wilde was literally bursting with ideas that spill forth in many forms. Sometimes the text is complementary to the image, often it is disjointed, itself teetering on madness (as in the example above), intelligible in its cumulative effect rather than as a conventional narrative. The text to *Portrait of HDPRAW* purports to explain the image:

> My love is infected by my madness. Literally, it eats at her heart and I weep, for I be the cause of her coming illness. My madness is irresistible … The first lesion is usually visible on the chest between the breasts. It is a small pimple and is picked for it is unattractive. It heals partially, but alas, another develops … The lesion grows to the dismay of the lovely. Soon it is large and ungainly, horrifying in fact. Hypochondria is the counterpart. The actuality of the horror is discovered and the pretty is in bed with I—madly for she knows I am as her … Hence you see this is a picture of real love, mad, diseased and in alliance with my dear friend death.

John and Helen are brought together in a pair of pendant paintings that emphasize the maddening effects of wartime anxiety.[23] *Exhibiting the Weapon* (Fig. 4) and *A Near Miss* (Fig. 5)[24] bring together a number of themes of the sketchbook and present the Wildes in a format that recalls both fifteenth century Netherlandish patron and betrothal portraits. Rather than celebrate a cheerful life event, these panels show John and Helen united in misery and the unknown. The specific narrative relationship between the two panels is unclear. In *Exhibiting the Weapon,* Wilde sits opposite a table upon which lie fourteen seemingly random objects (pill box, pill,

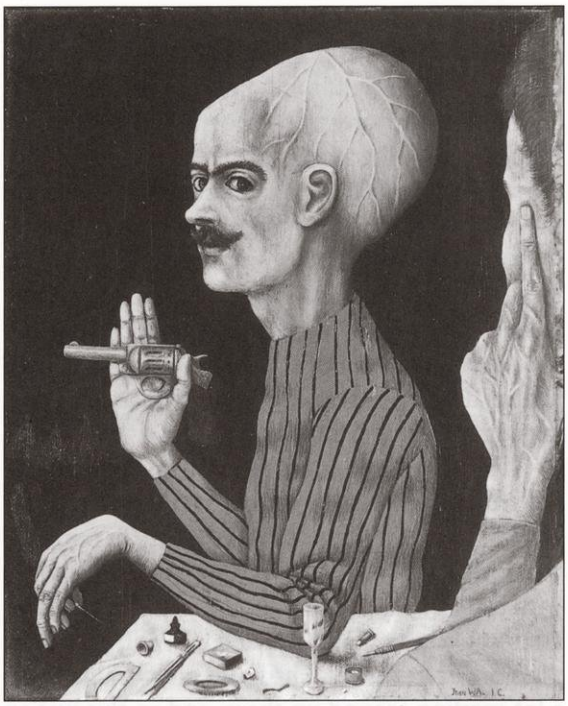

Figure 4. John Wilde (American, b. 1919),* Exhibiting the Weapon, *1945, oil on panel, 10 x 8 in. Gift of Frederick K. Burkhardt, 2000.2.

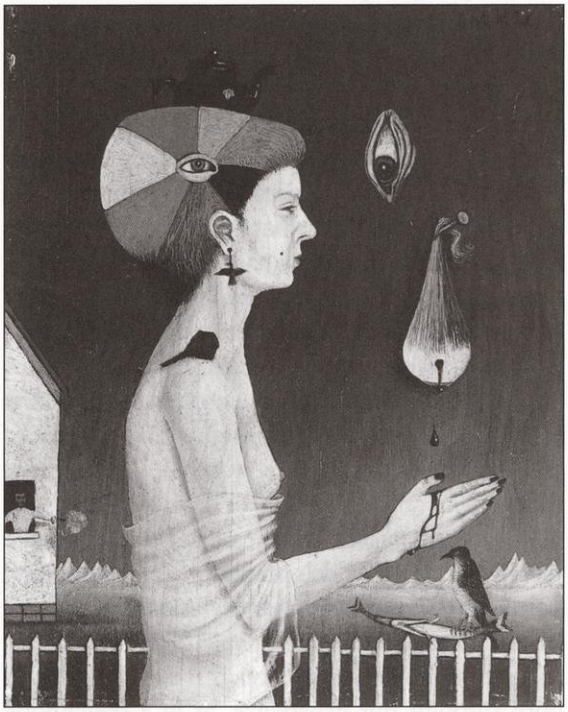

Figure 5. John Wilde (American, b. 1919),* A Near Miss, *1945, oil on panel, 10 x 8 in. Gift of Christopher and Ruby Wilde, 2000.3.

scalpel, protractor, inkwell, cigarette butt, etc.). In his left hand he holds a pin between thumb and forefinger. In his right hand, raised as in oath taking, he displays a revolver. It is no smoking gun, and Wilde seems disarmed rather than prepared to shoot. Uncomfortably close to the picture plane, on the viewer's side of the table, an anonymous figure, probably one of the authorities, watches Wilde. The most startling detail of Wilde's self-portrait is his phallic, dramatically swollen cranium. This feature appears in a number of sketchbook drawings, with various degrees of swelling, often with accompanying comments. In one, Wilde assures us of the reality of this horrific vision: "*Myself.* The large head is not symbolic. This did happen."[25] It would be foolish to assume that Wilde's swelling is either pure pictorial naturalism or that it is a complex psychoanalytic symbol. Its significance lies between these interpretive poles. He explained, "Well, the heads are more or less literal. I had a lot on my mind. I felt a lot swirling around up there, and so this was an attempt to show it." The moral crisis of the war provoked Wilde in myriad ways, and he felt his head swelling beyond capacity with thoughts that exceeded his capacity to process them.

In contrast *A Near Miss* shows Helen Wilde in profile, her body rigid, inflexible, petrified. Her right arm is extended, frozen in space as though she were catatonic. A study for the painting calls her state ileosenilism (see below); her flesh is shriveling up or arrested, while Wilde's expands at risk of bursting. She stands before a landscape that defies reason, for Wilde has manipulated illusionism to confuse the viewer and confound definite interpretation. Is she posed before a painted wall? A mirror? Is she outside? Few things are certain. A man shoots a revolver from a window in a distant house, striking an enormous eyeball that is nailed to the back wall through a thick bundle of nerves.[26] Helen's hand is wet with blood spilled from the eye. This attack on vision, or denial of vision picks up on another prominent theme in the sketchbook: that the war stole Wilde's prewar plans from him and poisoned his vision through the imposition of violence.[27] Despite the pain and denial of traditional ways of seeing, Wilde acknowledges that a new manner is born through this experience, as in a sketchbook drawing accompanied by the following text:

> The eyes are sewn shut—I am blinded. Soon they (the lids) fuse together. I lay for months quietly, being cared for by Helenata. Soon it happens. The third eye appears: my new eye! In the center of my forehead. It is an eye with great powers—far beyond what I might have expected. This is just before my period of onslaught.[28]

The swelling, scars, and sores that erupt on the bodies of John and Helen Wilde might derive from the artist's experience making venereal disease-prevention drawings for the medical corps. Wilde was also fascinated by the cycles and processes of nature, an interest he maintains. That he transferred them onto the terrain of living bodies can be read symbolically. He coined a term for the phenomenon of ossification that follows decay in some objects; it appears in his sketchbook and contemporary drawings. A definition might read as follows:

> **ileosenilism** (n.); **ileosenilatic** (adj.): rot that eats away at living organic matter, is arrested in the midst of the process, and without healing, is borne by the host as a visible condition of his/her disease.[29]

One may read John and Helen Wilde's ileosenilatic condition, their discovery and acknowledgment of rot as evidence of an internal symptom that has come to the surface. That rot is a visible sign of complicity with or surrender to the machine of war, despite one's convictions, despite internal feelings: Despite physical distance from the battlefields, John had been conscripted into assisting the harvest of death. At its most abhorrent, this rot of deception and complicity manifests itself as a gaping gash in the side of his head, as in the 1944 drawing *The Sons of Worse than Bitches Have Put a Hole in My Head!!* It is accompanied by the following written monologue:

> Often we have holes which we do not know—perhaps in your head, your eye, your leg, your abdomen. I once did a drawing of my father with a hole in his abdomen—I did not discover its truth until I found my own hole in my own head. It was a shock and I am still upset. It is no

> little matter and it is hard to become accustomed to it. I hold *them* to blame—as they were to blame in my father's case.[30]

Lincoln Kirstein recognized the impulse to draw inward in times of national or personal trauma in a text written for Wilde's first New York exhibition. He observed: "In wartime, when, as Auden says, everyone is reduced to a shady character or a displaced person, serious artists, in barrooms as in barracks, are helplessly driven from the editorial explanation to private analysis. Who is to blame, and for how much? Perhaps I too, am to blame."[31] *The Blind Lead the Blind* (Fig. 6)[32] is Wilde's definitive visual statement during the war on the theme of guilt, complicity, and the fracturing of the self. It was conceived on a single sheet, cut in half at an unknown date, and was matted by the Elvehjem for Wilde's 1999 retrospective to restore the original image. Wilde presents four sequential aspects of himself: tragic, deceptive or tricked, diseased, and wise—only too aware of the way of the world. Each is oblivious to the murder and horrors in the landscape that unfolds behind them. They are part of the war machine, being led and obediently pulling their interior selves along for the stroll.[33] Wilde presents the exterior gradually trailed by his subconscious levels that enabled him to deal with war. As part of humanity and the war machine, they reveal startling symptoms: they rot from the inside but do not stop to examine the crisis rationally.

Although Wilde and his circle of friends were familiar with surrealism and modern psychology,[34] his impulse to turn inward parallels that of many American artists working around 1940. During the 1930s and throughout the years of World War II, many artists disillusioned by the horrific capacity for evil in the world consulted their "interior selves" for a pure subject. The enormous scale of the war and endless stream of atrocities that continued to be revealed after the Allied victory[35] made some artists question the very essence of existence.[36] The trauma of this period is often discussed as an explanation for the existential turn in American art that contributed to the "timeless and tragic" approaches adopted by Jackson Pollock, Willem DeKooning, or Mark Rothko. Scholars have only recently begun to explore parallel iconographic developments in representational American artists.[37] Some turned to the formal language of surrealism; others drew on

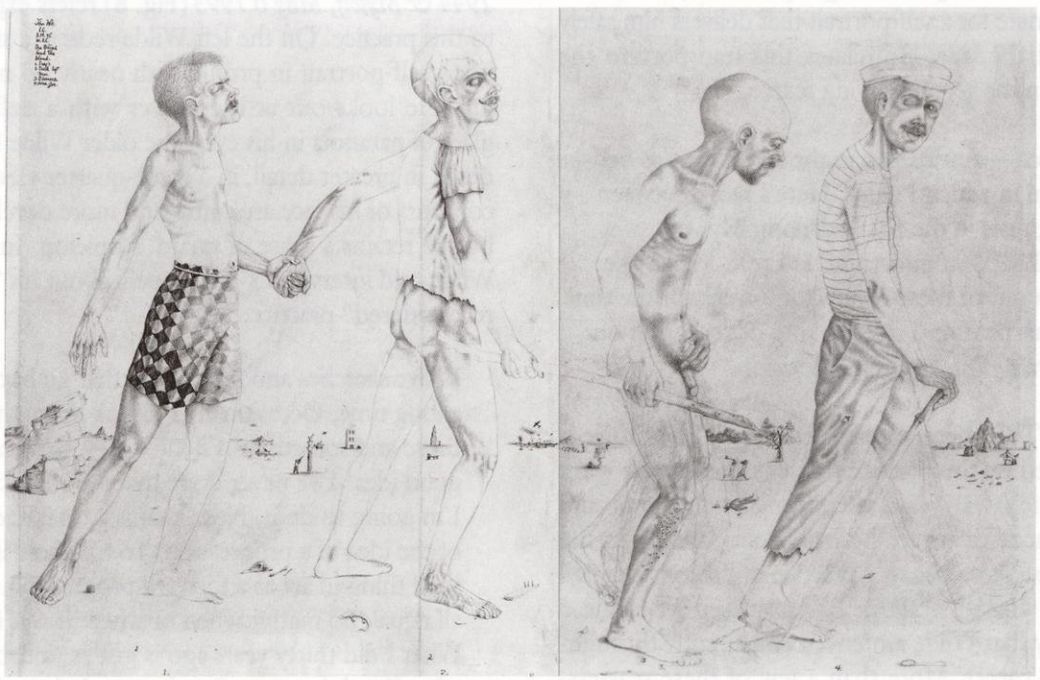

Figure 6. John Wilde (American, b. 1919),* The Blind Lead the Blind, *1945, pencil and wash on paper, two sheets: 21 5/8 x 15 3/4 in. and 21 3/8 x 17 in. Gift of Frederick K. Burkhardt, 1985.1.2.

traditional symbols of death and rebirth or transformed them through contemporary images of the war and its aftermath. Wilde's absorption in internal struggles had as much to do with his artistic interests as a larger cultural shift taking place in the United States at the time of the war.

One final indication of Wilde's internal drama and his desire to escape the oppressive atmosphere of the war is found in the sketchbook's theme of projection. At least thirteen pages show scenes of the artist transported imaginatively into the future, far beyond the time of war.[38] Often he is in his studio, absorbed in making art,[39] or "on the beach, south of Barcelona."[40] In another, more ominously, he is "just escaping the asylums and great courage is needed to appear in the world's center of mediocrity [New York City] in such a manner. A great stir is caused."[41] This hopeful yet tragic projection is the subject of a drawing titled *Myself, April 1946* (Fig. 7).[42] In this self-portrait, Wilde sits cross-legged on a wooden chair smoking. He wears a cap and is dressed in a shirt and tie beneath a sweater vest. Scattered on the floor around him are various objects such as a revolver, a teapot, rubber ball, book of matches, and desiccated (ileoseniliatic) fish. Some of these objects are part of his talismanic "good things" pantheon,[43] a notion appropriate for a self-portrait that delivers him safely beyond the war. He relates this transport to the future in the accompanying text:

> Myself—April 1946 in the room next to bedroom in which I work. Here I work between long rests in the red bedroom. My wife HDPRAW comforts me as I rest. I have not been out of these rooms for 7 weeks at the time of this picture. I am thinking of venturing out to walk. This is a grand decision.

This theme of projection into the future is mirrored by the practice that emerged in the wake of Wilde's war years, a continual refinement and assessment of where he has been. Already in the sketchbook he began a practice of "reconsidering" earlier works.[44] "Work Reconsidered" became a strategy that Wilde employed consistently throughout his career. More than a few of these reassessments take the form of paintings inspired by drawings in the war sketchbook.[45] Often, it is as though

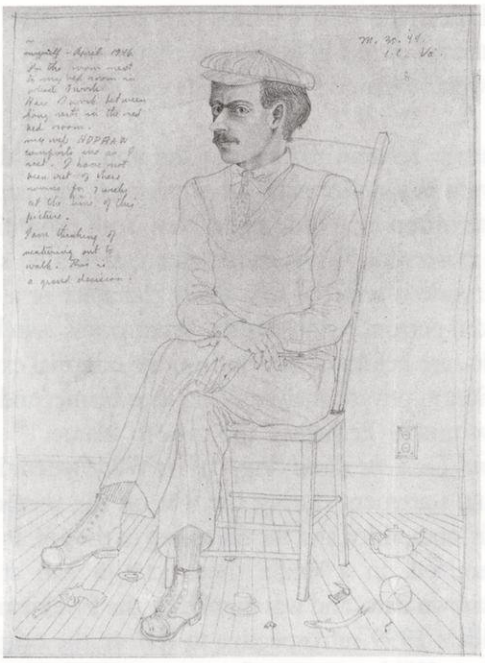

Figure 7. John Wilde (American, b. 1919),* Myself, April 1946, *1944, pencil on paper, 11 1/8 x 9 1/2 in. The Arkansas Arts Center. Foundation Collection Purchase, 1985.

his body in the present is inhabited by his self in the past, as was the case with drawings in the sketchbook that showed him in the future. *Myself, Jan 9 1944 & Myself, May 6 1993* (Fig. 8) refers explicitly to this practice. On the left Wilde redrew a sketchbook self-portrait in profile with nearly no modeling. He looks out at the viewer with a defensive glare of paranoia in his eye. The older Wilde is rendered in greater detail, in a three-quarter view. The contours of his face are softer and more developed, but he retains a sense of guard, suspicion. In 1993 Wilde told interviewer Tina Yapelli about his "work reconsidered" practice:

> I have sketches and notebooks that go back for a long time. Occasionally I'll look through those and sometimes I'll say, "Hey, that's a good idea! I've never done that." So I decide I'm going to do it. Now, that is a total rejection of the idea of a progression. To me there is no such thing in art as a forward progression. It's all equal, no matter when or where it was done. What I did thirty years ago is just as valuable as what I'm doing now. So why not do it again?. … I'll do it again if it seems to have a life.[46]

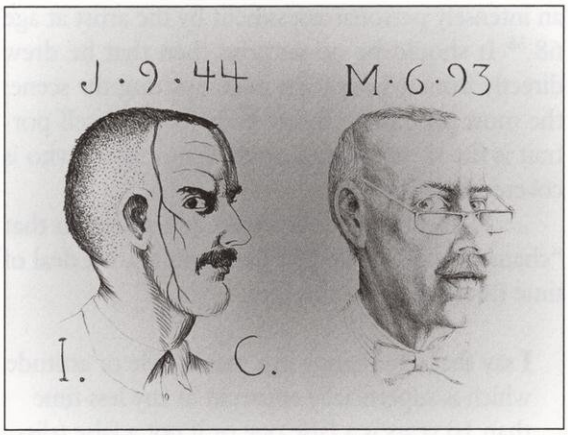

Figure 8. John Wilde (American, b. 1919),* Myself, Jan 9 1944 & Myself, May 6 1993, *1993, stone lithograph, 14 x 16 ½ in. Gift of John and Shirley Wilde, 1998.6.4.

Wilde also wrote, "Originality is in direct ratio to the obscurity of one's sources."[47] If so, Wilde's originality is to be unchallenged for he occasionally pillages his own largely unpublished work and private drawings to compose large compositions. Among the most succinct and troubling products of this self-appropriation is the painting *With Friends* (Fig. 9). It is a kind of cumulative or retrospective painting that appears in Wilde's oeuvre at pertinent moments.[48] Of the impulse to make such paintings he said, "When you reach the age that I have, you don't know how much longer you have left. There are times in which I like to bring everything together as a sort of finale, a summation." The dialogue between past and present that takes place on the stage of *With Friends* is thorough, complex, and puzzling. The painting was begun on July 30, 1987, when the artist was approaching his seventieth year.[49]

To the innocent eye, *With Friends* is a raucous assembly of nudes and animals brought together in celebration or ritual. Twenty-five figures fill the canvas; most are female, the only identifiable male is Wilde carrying a woman on his back.[50] Some figures run, others engage in sexual activity, but most pose contemplatively without acknowledging others. A cold, bare horizon stretches beyond the figures but most activity takes place close to the picture plane. Scattered about the earth at the figure's feet are a variety of plants, several enormous insects, birds, and skulls, and multicolored stones. A dog (Wilde's pet corgi, Banjo) enters the scene from the right. This animal and, indeed, the other running figures imply the presence of other figures or creatures beyond the imposed borders of the canvas, and in turn narratives and scenes of equal commotion. Above the ground, birds of different species form an arch frozen in sequential flight movements. They are framed by two levitating allegorical figures holding rubber balls that emit flame or possibly hair.[51] At the top center of the work the title appears embossed in the sky.

With Friends is composed with crepuscular light, so favored by earlier northern European and twentieth-century surrealist artists. As a result, the figures themselves seem to glow slightly, their bodies emanating subtle, luminous tones of color. Cold, pale greens and turquoise blues dominate the ground, sky, bones, rocks, and some of the figures. The bodies of certain figures seem slightly warmer, their bones, muscles, and rushing blood have come wrapped in a rich dark ochre or brown lining. The coloring serves to heighten an already mysterious subject matter through subtle evocation of magical,

Figure 9. John Wilde (American, b. 1919),* With Friends, *1987–1988, oil on canvas mounted on panel, 42 x 84 in. Membership Art Purchase Fund purchase; 1991.14.

atmospheric haze. Wilde is clearly an artist who has studied art's technical history in an attempt to recapture the magic of illusionistic painting. Wilde's favored subjects of the female nude—self-portraiture, subtle quotations from art history, fantastic and closely observed natural objects, symbols of decay and erotic abundance—come together in the composition.

With Friends is entirely an assembly of sources reconsidered. Each figure and many other details derive from earlier works made between 1944 and 1987. Fifteen earlier drawings[52] are combined with three figures from pages in the war sketchbook,[53] a muse from an earlier painting,[54] and a self-portrait from the year the painting was begun.[55] In addition, some figures were originally inspired by details from fourteenth- to sixteenth-century paintings.[56] More so than usual, the scene is entirely imaginary. Art is the source of art. The fine technical clarity of Wilde's representational manner would seem to imply that we see a real world, one that possesses a discernible narrative. Any attempt to read *With Friends* as a traditional narrative is impossible. We have the artist before the contents of his head; they have spilled out before him, and we are privy to his collection of curiosities. As the artist said: "The painting shows exactly what the title describes. This is the artist with old friends."

It is significant that Wilde has included works that are reproduced in a 1984 exhibition catalogue for a retrospective of drawings held at the Elvehjem. The event offered Wilde a chance to reflect on his life's work, reconsider the meaning of earlier drawings, and include them in new works. Although many of the figures remain anonymous, three aside from the artist are identifiable. Helen, pregnant, appears in a yellow chair, in profile facing right. Further left in the composition, she appears from behind on a large blue ball, her head pierced with a sword. This detail derives from the war sketchbook, but was reworked in 1967/69 as *Posthumous Portrait of HDPRAW.*[57] Right in the center of the composition, seated on a slab of rock and displaying many rings on her left hand is the elegant figure of Wilde's second wife, Shirley. The meaningful inclusion of Helen (fertile and then in death) and a centrally placed Shirley who are surrounded by a Wildeworld of remnants from the past show *With Friends* to be an intensely personal assessment by the artist at age 68.[58] It should be no surprise then that he drew directly from his war years in completing the scene; the most prominent figure aside from his self-portrait is the sketchbook-derived Venus figure who is covered in hair.

This practice follows Wilde's assertion that "change is death," and he has spent a great deal of time thinking about this idea:

> I say that any change in a man's style or attitude which is superficially apparent in any less time than 10 years is a false one or if not a false (dishonest) one it is an indication of a very unsure person—hardly worth listening to. I do not say there is not change; there is change indeed from picture to picture even. But it is even less rapid than the change, hour by hour, in the cabbage plant growing in the garden; slight, absolutely organic, integral; perceptible only to the most discerning eye. But as the change in the cabbage plant is quite apparent after 10 days—the change in my work is apparent in 10 years. But, perhaps most important, after the 10 days the cabbage plant, though changed, is still a cabbage—as my painting after 10 years, though changed, is still *my* painting.[59]

These statements would seem to define an artist who is opposed to contemporary trends in the art world and out of step with critical theory. Indeed, much critical comment on Wilde has taken the position that he is an oddity who paints in a style that is wholly unlike what one would expect from a contemporary artist.[60] Wilde has been engaged from the earliest years of his career in a complex practice of self-assessment and appropriation that has its roots in the *maniera* of copying Renaissance masters' figures. Contrary to what critics have argued, this practice also corresponds with late twentieth-century practices of appropriation that challenge authenticity and the notion of originality.[61]

What emerges from a closer study of Wilde's work and his representational practices is an image of the artist that highlights his careful self-scrutiny. He is not a surrealist; for his work uses symbols far more personal than its arsenal of dream imagery would purport to decode. Wilde is not simply a realist

painter; for his interrogation of the meaning of things and penchant for fantasy undermines the illusionism of his style. Wilde is another case of a twentieth-century artist who simply doesn't fit traditional categories of modernism, although he engaged in formal experiments and subjects shared by artists who have been accepted into the canon. To understand his work better one might begin with the relationship between his artistic practice and life events. John Wilde's war sketchbook shows that the war affected artists in myriad ways whether experienced directly or indirectly. The impact of this emotionally charged period of his life and the life of the United States is felt through his periodic revisiting of its themes and in many cases, specific content. It brought together many of the subjects Wilde had been exploring in a new way that inspired technical clarity. He continued to refine the ideas he developed in the years from 1942 to 1946 and in many cases drew on them obsessively. In his artistic development the period is critical; in his emotional life it cannot be forgotten.

Robert Cozzolino is a Ph.D. candidate in the UW–Madison Department of Art History and is curator for two upcoming exhibitions for the Elvehjem. One will be a retrospective of work by Dudley Huppler; the other will deal with a group of close artist-friends working in the Midwest between 1940 and 1965: Gertrude Abercrombie, Sylvia Fein, Marshall Glasier, Dudley Huppler, Karl Priebe, and John Wilde.

Notes

This essay has its origins in a paper I wrote for an art history methodology seminar taught by Professor Quitman Eugene Phillips at the University of Wisconsin–Madison (fall, 1997); the appropriate form for my observations did not reveal itself until summer, 2001. My work on John Wilde has benefited directly and often indirectly from conversations with Professor Phillips, Professor Barbara Buenger, Catherine E. Cooney, Professor James M. Dennis, Professor Gail L. Geiger, Professor Nicholas Mirzeoff, Russell Panczenko, Pat Powell, and Joann Skrypzak. Since 1997 John and Shirley Wilde have welcomed me warmly into their home: first as a curious and admiring graduate student, later as a curatorial assistant and eventually, best of all, as a friend. I am grateful to have met them. Over the years John has patiently and generously answered questions and shared opinions about art, his experiences, and his contemporaries; it is to him that I humbly dedicate this essay.

1. Joseph Heller, *Joseph Heller's Catch-22: A Critical Edition*, ed. Robert M. Scotto (New York: Dell, 1973), 299.

2. Quotations of John Wilde come from personal interviews between 1997 and fall 2001; this narrative on Wilde's army experience comes directly from conversations with the artist: August 12, 1998, August 19, 2001, September 30, 2001, October 14, 2001, and October 21, 2001. Excerpts from Wilde's war sketchbook were published in *44 Wilde 1944: Being a Selection of 44 Images from a Sketchbook Kept by John Wilde Mostly in 1944.* (Mt. Horeb: Perishable Press, 1984).

3. John Wilde, part one of a two-part journal entry dated August 24, 1944 and titled, "I. DEFINING SOMEWHAT MY MALIGNANT HATE, MY REFUSAL TO COMPROMISE, TO ADAPT, ETC." This thirty-six page journal was filled during the service and recalls the chain of events that led him to the army. The Selective Service Act of 1940 allowed the United States to begin conscription prior to direct military involvement in the war. John Wilde Papers, Archives of American Art, Smithsonian Institution, Washington, D.C. (hereafter Wilde Papers).

4. John Wilde, journal August 24, 1944. Wilde Papers.

5. John Wilde, part two of a two-part journal entry dated August 24, 1944 and titled, "II. DESCRIBING REASONS FOR MENTAL ILLNESS. CLAIMS OF BEING MALTREATED, ROBBED, ILLEGALLY CONFINED."

6. John Wilde, journal entry dated May 19, 1942. Wilde Papers.

7. John Wilde, war sketchbook, 153 (July 24, 1944). In 1983 Wilde did a painting based on this sketch called *Myself Lecturing on the Divine Physiognomy of Rock.* Pulled and dislocated from its original meaning the painting reads as a witty image of the artist communing with nature.

8. This is made tangible in two drawings in the war sketchbook: on page 157 Wilde is shown standing before a tribunal of snarling wolves with the caption, "My sentence is prolonged, I.C." And on page 194 Wilde shows himself literally in a cell, "The guard is doubled. The bars are reinforced. My toys are taken away ..." "I.C." might also stand for "illegally confined." See note 5.

9. Greta Berman and Jeffrey Wechsler, *Realism and Realities: The Other Side of American Painting, 1940–1960*, exh. cat. (New Brunswick, N.J.: Rutgers University Art Gallery 1981), 68.

10. Russell Panczenko, "Interview with John Wilde," in *Wildeworld: The Art of John Wilde* (New York: Hudson Hills Press and the Elvehjem Museum of Art, 1999), 26.

11. For a pertinent example of Wilde's work prior to the war, see Lee Nordness, ed. *Art USA: Now*, text by Allen S. Weller (Lucerne, Switzerland: C. J. Bucher, 1962), vol. 2, 342, fig. 1: *Invasion by Land, Sea, and Air* (oil, 1942; whereabouts unknown). The painting was exhibited in the Tenth Wisconsin Salon of Art, Wisconsin Memorial Union, The University of Wisconsin, Madison, November 4–29, 1943. Dudley Huppler noted that at the opening "All the time, every minute, somebody is standing before it getting mad and talking loud." According to his sister there were "15 soldiers (she counted) crowded in front of the small painting discussing the price—and one said he did feel it was $800 worth of *imagination*." Letter from Huppler to Sylvia Fein, December 12, 1943. Collection of Sylvia Fein.

12. For a convenient and instructive comparison of the change in Wilde's technique between September 1, 1942 and April 23, 1944, see colorplates 2, *A Smiling American Girl* and 4, *Portrait of HDPRAW* in *Wildeworld: The Art of John Wilde.*

13. In 2000 Wilde did a painting based on this drawing, titled *Myself in the Great War* (oil on canvas on board; Perimeter Gallery, Chicago).

14. See for instance war sketchbook, 99–100.

15. War sketchbook, 86.

16. War sketchbook, 96.

17. This letter appears on pages 235–36 and is dated June 4, 1944. The letter is followed by a chronological blood pressure log and preceded (i.e., p. 130) by earlier lists of symptoms and many pages of neurological/medical terms copied from books. Wilde claims he did not send the letter, nor did he intend to, but that secretly he hoped it might be discovered and used as evidence that he might be sent home.

18. Wilde, journal entry dated August 24, 1944, part II. Wilde Papers.

19. Several images in the war sketchbook show Wilde violently ill. One particularly startling series is inscribed, "I vomit an intact fetus," and shows Wilde painfully regurgitating an amorphous mass of flesh. This might be a startling representation of the dramatic loss of childhood that might accompany wartime. See pages 149, 207, and 211 of the war sketchbook. Compare with the Miró-esque spectre "of a pathological fetus" that hovers near the artist on page 152.

20. Wilde and his circle were fond of inventing nicknames for one another. HDPRAW stands for John's playful faux-Latin full name for his first wife, Helen Wilde: Helenata Duvenata Puvenata Ruth Ashman Wilde.

21.The Elvehjem drawing is composed over a faint grid; a study for this portrait is on page 200 of the war sketchbook accompanied by the note, "Sketch for the second grand drawing of H., my wife. In lethargia, April 23, 1944." The first is *Wedding Portrait #2* (1943; Whitney Museum of American Art, New York) and its study appears on page 95 of the war sketchbook.

22. Formally, this invention may derive from a drawing on page 72 of the war sketchbook.

23. In 1943 Wilde did a pair of pendant drawings: *Wedding Portrait #1* and *Wedding Portrait #2* (both Whitney Museum of American Art, New York). These drawings were later "reconsidered" as paintings: *Work Reconsidered #1* (1950) and *Portrait of Jesper Dibble (Work Reconsidered II: A Wedding Portrait)* (1958); see colorplates 49 and 50 in *Wildeworld: The Art of John Wilde.*

24. *Exhibiting the Weapon* is based on the sketch that appears on page 166 of the war sketchbook. The painting is inscribed "[Washington] D.C." and with the dates 1944–45, lower right, recto. *A Near Miss* is based on a sketch that appears on page 208 of the war sketchbook.

25. War sketchbook, 11.

26. Drawings of eyes and elaborate invented nerve bundles appear in the war sketchbook; see for instance pages 109–10.

27. That many aspects of his life were stolen from him is one topic of the journal entry dated August 24, 1944, part II. Wilde Papers.

28. War sketchbook, 68, dated July 9, 1943. Elsewhere he asks emphatically, "What price insight? What fee for prediction?" in a drawing titled *Myself receiving the first premonitions of the horror of my inner spirit,* war sketchbook, 66. The abject nature of Wilde's subjects evince his reading of Comte de Lautréamont's *Maldoror.* A drawing on page 262 of the war sketchbook shows Wilde smoking and absorbed in Maldoror, inscribed "XMAS 1944": "In bed, yet ill, I read Lautreamont." Wilde's written and drawn war imagery may have taken its cues from much of Maldoror. Comte de Lautréamont, *Maldoror and Poems*, trans. Paul Knight (Harmondsworth, Eng.: Penguin Books, 1978). For instance: Fourth book, part 4, p. 159, "I am filthy. I am riddled with lice. Hogs, when they look at me, vomit. My skin is encrusted with the scabs and scales of leprosy, and covered with yellowish pus." Or sixth book, part 6, p. 227, "I observed that I only had one eye in the middle of my forehead!"

29. For a drawing highlighting this notion see colorplate 7, *A Crab Claw Ileosenilatic* (1943; collection of John Wilde) in *Wildeworld: The Art of John Wilde.* See also, war sketchbook, 44.

30. Pencil and ink on paper 14 *x* 11 ½ in. Madison Art Center. Gift of the artist; 79.14.1.

31. Lincoln Kirstein, "Drawings by John Wilde," May 15–June 3, 1950, exhibition pamphlet (New York: Edwin Hewitt Gallery, 1950).

32. A sketch for this drawing appears on page 264 of the war sketchbook.

33. On Wilde's depiction of many selves, see the war sketchbook, 59–60.

34. Marshall Glasier held a sort of salon at his parent's home where his library was stocked with art books and mainstream and avant garde journals. In 1947 Wilde wrote his art history master's thesis, "A Survey of the Development of Surrealism in Painting and Its Chief Innovations with Especial Emphasis on the Life and Work of Max Ernst." Wilde Papers.

35. Margaret Bourke-White's photographs of the liberation of Jewish prisoners from Buchenwald appeared in *Life* magazine, May–June 1945. The US atomic bombs were dropped over Hiroshima and Nagasaki on August 6th and 9th, 1945.

36. For one consideration of this effect see Jeffrey Wechsler, *Surrealism and American Art 1931–1947* (New Brunswick, N.J.: Rutgers University Art Gallery, 1976).

37. For recent work on this topic see Berman and Wechsler, *Realism and Realities;* Cécile Whiting, *Antifascism in American Art* (New Haven: Yale University Press, 1989); Frances Morris, *Paris Post War: Art and Existentialism 1945–55* (London: Tate Gallery, 1993); Susan Chevlowe, *Common Man, Mythic Vision: The Paintings of Ben Shahn* (Princeton: Princeton University Press, 1998); Robert Storr, *Modern Art despite Modernism* (New York: Museum of Modern Art, 2000).

38. War sketchbook, 28, 52, 62–65, 136, 140, 166, 172, 198, and 256–57.

39. For example, war sketchbook, 140.

40. War sketchbook, 28.

41. War sketchbook, 172.

42. This drawing is very close in format (and Wilde's dress is similar too) to a sketch on page 226 of the war sketchbook.

43. Wilde's "divine objects" turn up in still-lifes throughout his career. They are first presented, partially, in a chart on pages 182–83 of the war sketchbook.

44. *A Near Miss* is called "HDPRAW in retrospect"—that is, after the earlier *Portrait of HDPRAW*—on page 208 of the war sketchbook.

45. Two examples are *A Necessary, Enigmatic Murder* (1985), colorplate 93 and *Work Reconsidered: Love after Murder* (1989), colorplate 99 in *Wildeworld: The Art of John Wilde.* The original sketches are on pages 69 and 201 (respectively) of the war sketchbook. The motif of Wilde seated on a giant rubber ball, hovering above a landscape appears first on page 151 on the sketchbook and has been used in various paintings over the years.

46. Tina Yapelli, *John Wilde: Eros and Thanatos* (Madison, Wis.: Madison Art Center, 1993), 11.

47. Buzz Spector, "Artists' Writings: The Notebooks of John Wilde," *Art Journal* 46, no. 4 (1989): 353. Also available in *What His Mother's Son Hath Wrought: Twenty-Four Representative Paintings with Excerpts from Notebooks Kept Off and On Between the Years Nineteen Forty Through Nineteen Eighty-Eight* (Mount Horeb: Perishable Press, 1988).

48. A more explicit example of this is *A Grand Finale at the Contessa Sanseverini's* (1996–1997) colorplate 104 in *Wildeworld: The Art of John Wilde.* This enormous painting is filled with the characters and vignettes that populated the paintings and drawings in his 1999 retrospective exhibition.

49. John Wilde, journal entry dated July 30, 1987. Wilde Papers.

50. This alludes to the theme, often shown in northern European art, of Aristotle and Phyllis.

51. The levitating figure at left holds a ball that emits a form that is rendered in a manner reminiscent of Max Ernst's *frottage* (rubbing) technique.

52. For comprehensive evidence of Wilde's self-appropriation in *With Friends,* see *John Wilde: Drawings 1940–1984* (Madison, Wis.: Elvehjem Museum of Art, 1984), catalogue numbers 125, 140, 141, 198, 227, 235, 243, 268, 273, 314, 332, 340, 392, 393, and 415 (dating from 1950 to 1977). All but two of these drawings (cat. nos. 140 and 273) are reproduced and each is copied into the composition of *With Friends.* Cat. no. 273, listed as "A Deer Skull" (whereabouts unknown) is known from a photograph and is inscribed below the image, "Dec. 17–24 1962. OND 17." The Elvehjem recently acquired a rare preliminary sketch for this drawing, dated December 17, 1962 and done in charcoal, ink, and white chalk.

53. See war sketchbook, pages 54 (Helen seated on a ball with a broken arm across her lap), 78 (female figure overgrown with hair and bearing streams of blood), and 269 (woman pulling a duck toy by a string).

54. This figure, at top right, is close in pose to the Venus de Milo (arms restored) but ultimately derives from a figure in the lower right of *Further Festivities at the Contessa Sanseverini's* (1950–1951); colorplate 53 in *Wildeworld: The Art of John Wilde.*

55. *Myself, Age 67* (1987) colorplate 29 in *Wildeworld: The Art of John Wilde.* The drawing is inscribed: "At age 67 the burden is sometimes very heavy, but at least so far not overwhelming. John Wilde, June 1987."

56. The pose of the fallen figure at lower right, strewn across rocks, is reminiscent of the *Pieta* of Enguerrand Quarton (French, ca. 1410–1466); the figures inside the grottolike

shelter (as well as the figure behind it to the left) derive from a similar group in the center panel of Heironymous Bosch's *The Haywain;* and some running women echo Sandro Botticelli's series of panels depicting the story of Nastagio degli Onesti. All of these details were drawings made decades before *With Friends.*

57. See *John Wilde: Drawings 1940–1984,* 54, cat. no. 314.

58. It is tempting to compare this subject to that of Gustave Courbet's *The Studio: A Real Allegory Summing up Seven Years of My Artistic Life* (1854–1855).

59. Spector, "Artists' Writings: The Notebooks of John Wilde," 350.

60. For the most extreme position here, see Theodore F. Wolff, "The Modest, Magical World of John Wilde: Art That Soars," *The Christian Science Monitor* (October 22, 1984), 27, or "Strong Works That Fit in a Purse," *The Christian Science Monitor* (May 31, 1984), 30. See also his "John Wilde: A Personal Perspective," in *Wildeworld: The Art of John Wilde,* 9.

61. For this issue see Michel Foucault, "What is an Author?" reprinted in *Art in Theory, 1900–1990,* ed. Charles Harrison and Paul Wood (Oxford: Blackwell, 1993), 928; see also Douglas Crimp, *On the Museum's Ruins* (Cambridge, Mass.: MIT Press, 1993).

Inside-Out: Duality and Multiplicity in a Ṣàngó Priestess Figure

NICHOLE BRIDGES

The Elvehjem Museum of Art's recently acquired carved wooden Ṣàngó figure (Fig. 1) portrays a priestess who kneels in perpetual obeisance and offering to the Yorùbá thunder god, Ṣàngó. The figure represents an ideal devotee who exemplifies composed readiness for Ṣàngó's volatile presence. She is neatly coiffed, respectfully poised, and regally adorned. Fine striations atop the figure's head depict meticulously plaited hair, which sweeps upward and gathers behind her head into four sections. The figure's countenance and posture exemplify the reverence that a god such as Ṣàngó demands from his followers. Her mouth is closed, and her lowered eyes are strikingly large with incised pupils. Her long neck accentuates her upright posture. A view of the profile shows a rhythmic series of parallel angles, formed by the figure's haunches, forearms, breasts, and head, that intersects the sculpture's columnar form and emphasizes its upward thrust. This rising continuum is abruptly interrupted by the contrasting bulk and horizontal orientation of the double-ax, Ṣàngó's most prevalent icon.

Something else is at stake here. Carved in low relief, multiple bangles around the wrists and lavish beadwork around the neck and waist further connote that this figure is not a common worshiper. Ṣàngó's double-ax alerts the viewer that this sculpture represents both priestess and god. The sculpture's flawless symmetry and careful decoration, the smooth modeling of the figure's limbs and breasts convey a woman at her prime. The aesthetic perfection of this idealized portrayal signifies the transcendent roles of both the sculpture and priestess.

The Ṣàngó figure exemplifies the themes of duality and multiplicity that are so pervasive in Yorùbá thought. The image presents a number of dual tensions that do not negate one another, but instead result in multiple meanings and thus multiplied power. Created to honor Ṣàngó, the Yorùbá god of thunder, this sculpture makes visible the contradictions of the deity for whom it was created and reflects the complexities of human relationships with him. She bears a lidded bowl, probably for kola nuts,

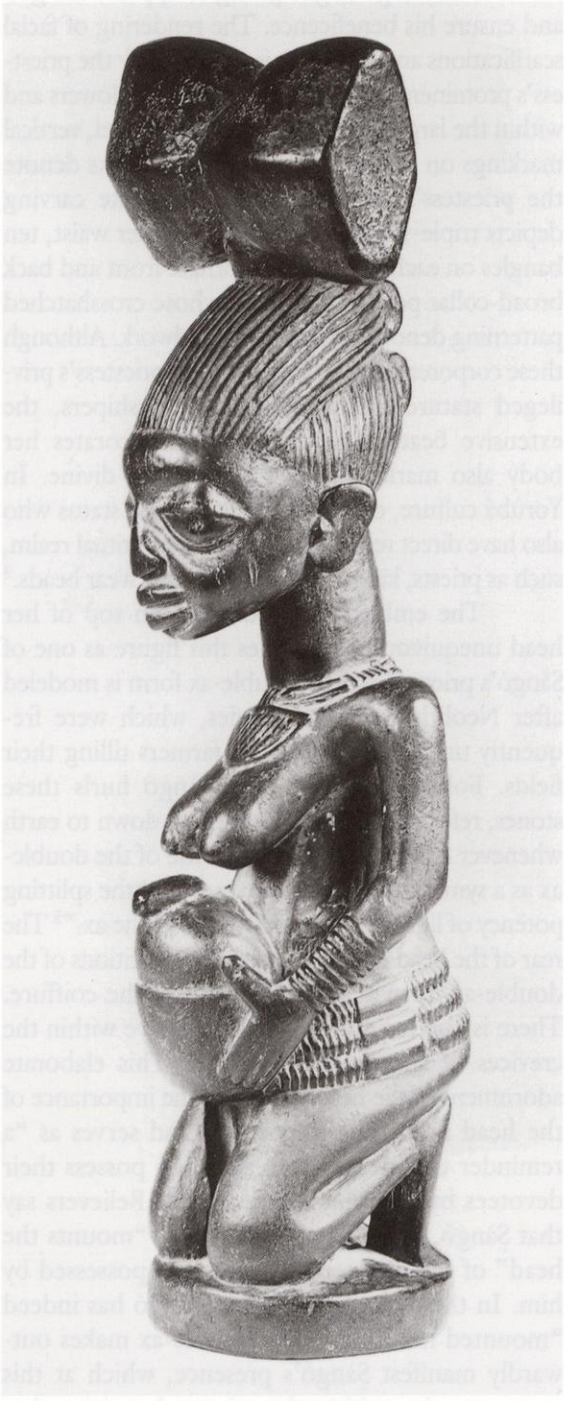

Figure 1. Yorùbá Peoples, Nigeria, Ṣàngó Figure, late 19th or early 20th century, wood, indigo, 12 3/4 x 3 3/8 x 4 in. Gift of Jeremiah H. Fogelson, 2000.9.9

and kneels in the traditional pose for making an offering. As one *oriki* or praise poem for the god advises, "it is customary to have bitterkola to attend to Ṣàngó."[1] This figure, placed on an altar for Ṣàngó, serves as an image of gift-giving to appease the god and ensure his beneficence. The rendering of facial scarifications and elaborate jewelry signify the priestess's prominent position among Ṣàngó followers and within the larger community. Triple parallel, vertical markings on the forehead and both cheeks denote the priestess's familial lineage.[2] Delicate carving depicts triple-stranded beads around her waist, ten bangles on each wrist, and an ornate front and back broad-collar pendant necklace whose crosshatched patterning denotes well-crafted beadwork. Although these corporeal attributes denote the priestess's privileged stature among common worshipers, the extensive beaded adornment that decorates her body also marks her as a link to the divine. In Yorùbá culture, only individuals of high status who also have direct relationships with the spiritual realm, such as priests, kings, and diviners, may wear beads.[3]

The emblematic double-ax on top of her head unequivocally identifies this figure as one of Ṣàngó's priestesses. The double-ax form is modeled after Neolithic stone ax-blades, which were frequently unearthed by Yorùbá farmers tilling their fields. Followers believe that Ṣàngó hurls these stones, referred to as thunderstones, down to earth whenever lightning strikes.[4] The use of the double-ax as a symbol for Ṣàngó derives from "the splitting potency of lightning likened to that of the ax."[5] The rear of the head reveals two smaller repetitions of the double-ax form at the gatherings of the coiffure. There is also residue of blue indigo dye within the crevices of the figure's hairstyle. This elaborate adornment of the head reinforces the importance of the head in Yorùbá philosophy and serves as "a reminder that deities such as Ṣàngó possess their devotees by entering their heads."[6] Believers say that Ṣàngó, like other Yorùbá gods, "mounts the head" of the devotee who becomes possessed by him. In the case of this figure, Ṣàngó has indeed "mounted her head." The double-ax makes outwardly manifest Ṣàngó's presence, which at this moment exists within the priestess's *ori inu*, her innermost, spiritual head and being. In Yorùbá thought the inner head is superior to the outer one. Priests in a state of possession are "dressed as the god"[7] and are conduits and mediums for Ṣàngó into the world.[8] The figure's bulging eyes suggest that another vitality swells from within—this is Ṣàngó. That which is outside—the physical appearance of the priestess—alludes to that which is inside—the spiritual presence of Ṣàngó. As an embodiment of both believer and deity this figure reveals all that is paradoxical about the characterization of Ṣàngó and the practice of worshiping him.

A man-god, a charitable tyrant, and a pugnacious protector, the god Ṣàngó is a deity replete with paradoxes. Once an earthly king, Ṣàngó became a god. Several stories chronicle the circumstances surrounding Ṣàngó's kingship and deification.[9] All of them portray Ṣàngó as a wild and irascible king who had magical powers and could emit fire and smoke from his mouth whenever he spoke. Today, Ṣàngó commands a large following of devotees, who mostly live in the northern and central regions of Yorùbáland in Nigeria, where he ruled as the fourth *Alaafin* of Oyo. With the scattering of Yorùbás during a long period of warfare (eighteenth to nineteenth centuries), many Ṣàngó worshipers carried their faith to Brazil, Cuba, and elsewhere in the Caribbean and Americas.

In spite of the portrayal of Ṣàngó's multiple negative attributes in collective tales, which include abuse of political and divine or magical powers, pride, envy, and shame among them, Ṣàngó the god is also regarded as keenly generous and as a fierce enforcer of utmost moral probity. "He regulates the moral conduct of society by punishing thieves, liars, traitors and defaulters."[10] Illustrating the god's paradoxical nature, as perceived by his followers, are the following excerpted lines from two of Ṣàngó's *oriki*, or praise poems, which are chanted by devotees during private prayer at an altar and at public festivals in a god's honor.

> May our awakening be one of happiness.
> At our awakening, may we have money.
> At our awakening, may we have wives.
> At our awakening, may we have children . . .
> We adore Ṣàngó.
> May the one who brings good fortune
> enter the house.[11]

- - - - - -

[Ṣàngó] splits the liar's wall superbly …
My Lord kills six with a single thunder-stone …
Storm on the edge of the knife
He carries fire on his head into the house of
the liar.[12]

Ṣàngó may be as fiercely generous as he is malevolent. He may grant riches, children, and wives, and yet violently punish wrongdoers. Ṣàngó "is alternately good and bad, kindhearted and callous, generous and mean."[13] Ṣàngó's duality allows him to fulfill multiple roles.

The Ṣàngó sculpture has a dual nature all its own, inside and out. It is two-fold, depicting both devotee and deity. The figure's gesture of generosity serves as a model for good worship and pleasing Ṣàngó, but it also depicts a kind of self-serving generosity, as one may perform to ensure the god's good favor at any cost. The figure testifies to Ṣàngó's magnanimity. The priestess bears the material trappings and physical markings of wealth and social and spiritual status. However, the figure also attests to Ṣàngó's fury. As one scholar says of the lightning celts on such figures' heads that Ṣàngó's very "fire is in her hair."[14] This is a reminder that transgressors will be punished. It also alludes to rites of endurance and pain, which a priest performs unscathed, during possession as evidence that "he [or she] has become Ṣàngó."[15]

Though Ṣàngó is a male god, images of female followers far outnumber male images in his honor. There are several reasons for this. Female imagery may be a means to placate the god. The Yorùbá axiom "soothing are the hands of the female"[16] connotes that the female may serve to assuage Ṣàngó and mitigate his ferocity. Devotees' preference for female shrine figures also "may well be an attempt to woo or wheedle him [Ṣàngó] with the sight of women and so predispose him to favor humanity,"[17] as Ṣàngó is also regarded as a sexually potent god with a lust for women. The prevalence of female images may also reflect another of Ṣàngó's multiple powers, to promote fertility and grant children to would-be parents. Ṣàngó is also the patron god of twins. The Elvehjem's Ṣàngó figure may serve as a symbolic supplication to Ṣàngó from a childless woman or serve as a gift to Ṣàngó from a woman who, in his name, had prayed for and received a child. Indeed, this figure's kneeling pose is also a traditional Yorùbá position for giving birth.[18] The swelling of the figure's belly, seemingly fused with the lidded bowl, may allude to a kind of gift reciprocity with Ṣàngó—kola nuts for child. Whether to pacify, entice, or reciprocate with the god, the sculpture's femininity may function in multiple ways.

Furthermore, in Yorùbá thought, "the spiritual powers of women make them the primary candidates for priesthoods in Yorùbá society. Just as women are nurturers of children, so are they also the caretakers and nurturers of the gods."[19] Each type of female figure within a shrine evokes multiple facets of the woman's spiritual power, as Yorùbá perceive it. There are typically three types of female figures within a shrine to Ṣàngó: small figures similar to the Elvehjem priestess, kneeling figures who balance bowls or trays upon their heads, and caryatid-type figures on the shrine exterior or intermediate chamber that provide physical support for the shrine structure (see Fig. 2).

Although individual devotee families and priests may keep small domestic altars for Ṣàngó, a large, official shrine, like the Agbeni shrine in the city of Ibadan, is laid out as follows: "A row of fifteen carved posts screen [sic] the alcove of the inner shrine from the outer area; behind the entrance to this room, marked by an opening in the middle of the alignment of posts, one can glimpse the altar itself."[20] Within the innermost chamber of the shrine are kept an assortment of sculptures, including those similar to the Elvehjem's, and other objects such as vessels for sacred water or the blood of sacrificial animals, the priest's bags (*laba Ṣàngó*), and dance staffs (ose *Ṣàngó*).[21] One scholar suggests that the order of the shrine, from outside to inside, is analogous to that of a king's palace. With Ṣàngó as the king, the shrine becomes his palace, the altar his court, the figures his courtiers, and the pedestals for thunderstones his throne.[22] Ṣàngó remains a king.

The ideologies and material manifestations that are affiliated with Ṣàngó worship reflect the duality and multiplicity of the god's character. The shrine is the place where devotees worship him as god, but it is also the place where Ṣàngó is reinstated as king. Devotees dread Ṣàngó's potential as a violent punisher, but rapturously adore him as a

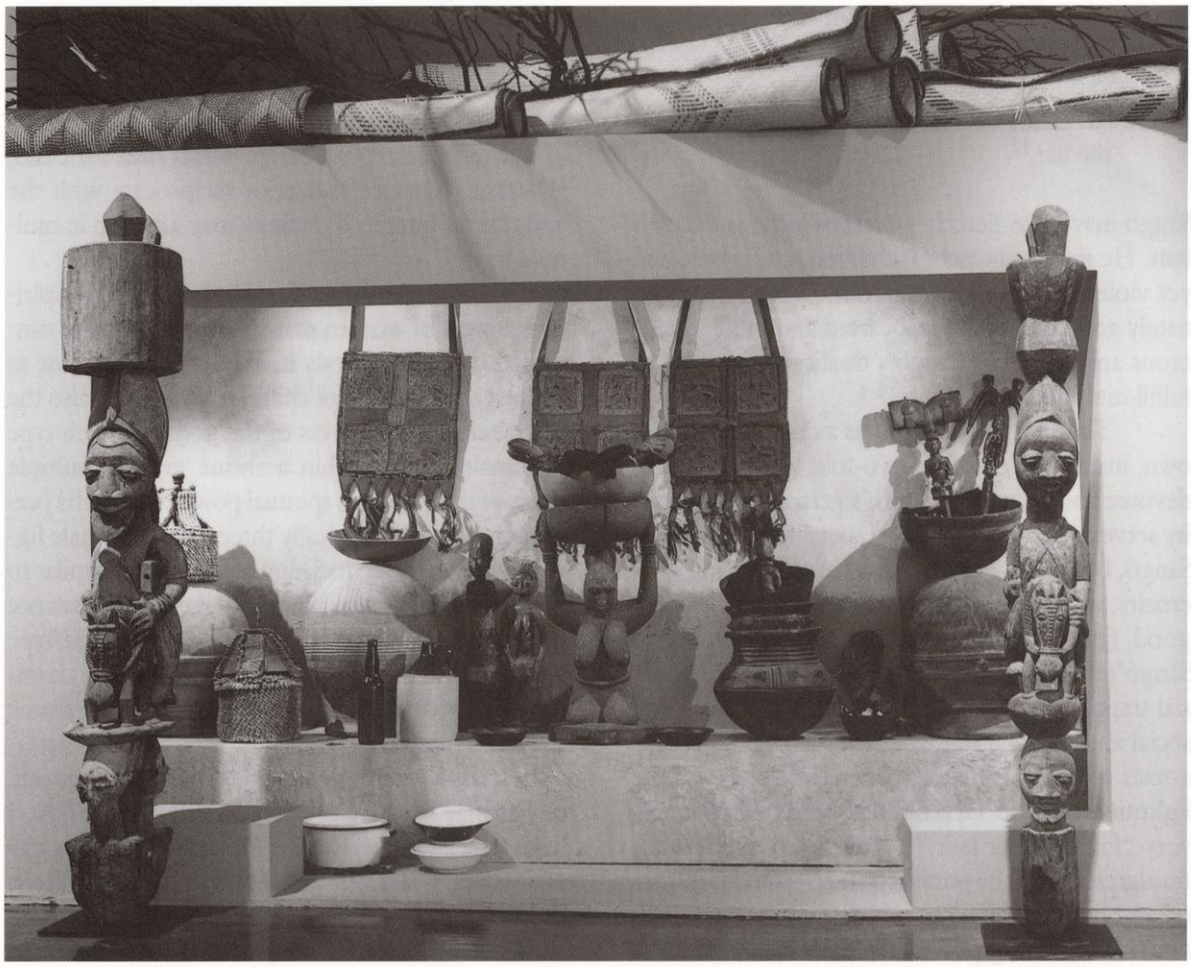

Figure 2. Recreation of a Yorùbá Ṣàngó altar installed for the Museum for African Art's 1993 exhibition **Face of the Gods: Art and Altars of Africa and the African Americas.** *Three types of female figure are visible: the caryatids on either end, the central kneeling figure bearing a bowl on her head, and a figure similar to the Elvehjem priestess just to the left of the central figure. Courtesy of the Museum for African Art, New York. Photo by Jerry L. Thompson*

charitable provider. They make offerings to him out of gratitude and respect, but also as negotiable currency with which to prevent his fury. The Elvehjem's Ṣàngó figure kneels in supplication and gratitude at his mercy, mollifies his anger, and edifies Ṣàngó, all the while also representing the god himself. The god overcomes the human. Inside becomes outside. This sculpture embodies all that is Ṣàngó and the ideology that surrounds him and is therefore made more potent through the multivalent meanings inherent in Yorùbá beliefs about the god. Both human and god, man and woman, and feared and revered, the figure begins and ends with Ṣàngó.[23]

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Notes

1. John Mason, *Orin Òrìsà: Songs for Selected Heads* (Brooklyn, NY: Yorùbá Theological Archministry, 1992), 188.

2. Norma H. Wolff and D. Michael Warren, "The Agbeni Shango Shrine in Ibadan: A Century of Continuity," *African Arts* 31.3 (Summer 1998): 48.

3. Henry Drewal in Henry John Drewal and John Mason, *Beads, Body, and Soul: Art and Light in the Yorùbá Universe* (Los Angeles: UCLA Fowler Museum of Cultural History, 1998), 26.

4. When lightning does strike someone's home, Ṣàngó priests are immediately called to search the house and its grounds for Ṣàngó's thunderstone. Once they find it, they consult with diviners to identify the transgressor and prescribe the appropriate remedies and sacrifices that the family must make to Ṣàngó in repentance.

5. Babatunde Lawal, "Yoruba 'Sango' Sculpture in Historical Retrospect." Ph.D. diss., Indiana University, Bloomington, 1978, 93.

6. Wolff and Warren, "The Agbeni Shango Shrine in Ibadan," 47.

7. Joan Wescott and Peter Morton-Williams, "The Symbolism and Ritual Context of the Yoruba *Laba Shango*," *Journal of the Royal Anthropological Institute* 92 (1962): 25.

8. Margaret T. Drewal, "Art and Trance among Yoruba Shango Devotees," *African Arts* 20.1 (November 1986): 61.

9. In one version of the story, Ṣàngó returned to his palace after a series of triumphant martial conquests. Feeling invincible after the glory of his successes, Ṣàngó decided to experiment with his newly acquired ability to attract and hurl bolts of lightning. On one attempt, he playfully aimed in the direction of his palace, and in turn, catastrophically destroyed the palace in a terrible thunder-and-lightning storm, killing his wives and children inside. Out of grief and shame, he then committed suicide by hanging himself on a tree. In another account, some of Ṣàngó's numerous enemies—as many envied his power and cursed his belligerence—forced Ṣàngó to abdicate the throne. Upon leaving town on horseback, Ṣàngó, feeling that the indignity of being forced out was unbearable, committed suicide by hanging. In yet another version, Ṣàngó was profoundly jealous of his two highest ranking chiefs and devised an elaborate scheme to pit one against the other in a duel. Shortly after one chief killed the other, Ṣàngó's plot was detected, and he was forced to abdicate his kingship. Ṣàngó then hanged himself out of shame. According to the narratives, Ṣàngó hanged himself on an ayan or African satinwood tree, out of which his drum and wooden sculptures in his honor are said to be carved. (Lawal, "Yoruba 'Sango' Sculpture in Historical Retrospect," 94–95, and Henry Drewal, personal communication to author, September 2001.)

In conclusion to each of these variations upon Ṣàngó's tale, vast thunderstorms ensued shortly after his death, lasted for many weeks, and caused immense death and destruction. Perceiving the storms and destruction as manifestations of Ṣàngó's wrath and vengeance, his proponents proclaimed that Ṣàngó had become a god. They erected a temple, called *Koso*, which means "he did not hang," at the site of his hanging. It is here that Ṣàngó is said to have entered the ground; as in Yorùbá thought, gods enter the ground when they depart the living (Henry Drewal, personal communication to author, April 2001). Henceforth, Ṣàngó is worshiped as the deity of thunder and lightning. (These are my interpretations, based on variations upon the tale of Ṣàngó as told by Babatunde Lawal in "Yoruba 'Sango' Sculpture in Historical Retrospect," 15–17; and Wande Abimbola, "Yoruba Traditional Religion," in *Contemplation and Action in World Religions*, ed. Y. Ibish and I. Marculescu (Houston: Rothko Chapel, 1978), 218–42.

10. Lawal, "Yoruba 'Sango' Sculpture in Historical Retrospect," 19.

11. These are my translations from the French. Pierre Verger, "Notes sur le culte des orisa et vodun à Bahia, la Baie de tous les Saints au Bresil et à l'Ancienne Côte des Esclaves en Afrique," *Memoires de l'Institut de l'Afrique Noire* 51 (1957): 318.

12. Robert Farris Thompson, *Face of the Gods: Art and Altars of Africa and the African Americas* (New York: Museum for African Art, 1993), 233–34.

13. Abimbola, "Yoruba Traditional Religion," 229.

14. Robert Farris Thompson, *Black Gods and Kings* (Los Angeles: UCLA Museum of Cultural History, 1971), 12/3.

15. Thompson, *Black Gods and Kings*, 12/3.

16. Lawal, "Yoruba 'Sango' Sculpture in Historical Retrospect," 30.

17. Lawal, "Yoruba 'Sango' Sculpture in Historical Retrospect," 39.

18. Lawal, "Yoruba 'Sango' Sculpture in Historical Retrospect," 39.

19. M. T. Drewal, "Art and Trance among Yoruba Shango Devotees," 62.

20. Wolff and Warren, "The Agbeni Shango Shrine in Ibadan," 39.

21. Lawal, "Yoruba 'Sango' Sculpture in Historical Retrospect," 30–41.

22. Thompson, *Black Gods and Kings*, 12/4.

23. The original version of this paper was written for Art History 701 taught by Quitman E. Phillips during the fall 2000 semester. I am grateful to Henry Drewal and Pat Powell for their patience throughout multiple readings and invaluable constructive comments during the course of revisions for publication in the Bulletin. I also thank readers Paul Acosta and Mitchum Huehls for looking at the paper with new eyes and for their helpful suggestions.

Biennial Report

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through
June 30, 2001

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July 1, 1999-June 30, 2001

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Members of the Elvehjem Council look on as artist John Wilde (right) gives them a tour of the exhibition* Wildeworld *in November 1999.

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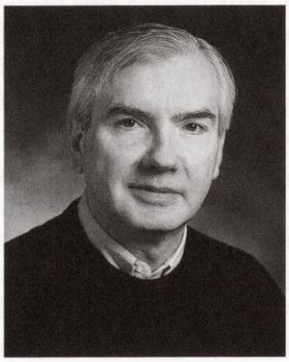
Nancy Mladenoff (FY 01)

Report of the Director



Elvehjem Director, Russell Panczenko

I am pleased to present this report on the museum's activities between July 1, 1999 and June 30, 2001. They were good, productive years, for which all involved must be wholeheartedly congratulated. Although we recognize and thank our individual donors and volunteers in the appropriate sections of this report, I would at the very outset acknowledge the many individuals that make the work of this museum possible.

Among the first to be recognized for their individual commitments to the museum are the members of the Elvehjem Council. This group of UW–Madison alumni and friends of the museum, under the able and enthusiastic leadership of its current chairperson, Jane Coleman, provides that extra dimension of quality that makes the Elvehjem a continually vital educational and cultural asset to the university and the community. Now organized into three working committees, the collections advisory committee, audience and program advisory committee, and development committee, the members of the council make and stimulate contributions to the museum and serve as an important liaison between the Elvehjem and the public.

I wish to draw special attention to the kindness of our donors of cash and gifts in-kind, as well as the museum's members. Few people realize that the Elvehjem depends greatly on the funds from the private sector. Our parent organization, the University of Wisconsin–Madison is indeed liberal in its support of the museum, but it is the generosity and public spiritedness of private individuals, foundations, and corporations that in large measure make possible our annual

Elvehjem Council members listen to artist Judy Pfaff (far right) discuss her installations and sculptures in April 2001.

offerings of exhibitions, publications, and public programs. Also, additions to the art collection are entirely dependent on the generosity of private individuals. I must thank all who have contributed to the museum either through a direct gift or by becoming members during this past biennium for your thoughtfulness and generosity.

Support from federal, state, and local government agencies also significantly strengthened the museum's funding base. The Elvehjem successfully applied to the Institute of Museum and Library Services (IMLS) for general operating support and for conservation funds. The National Endowment for the Arts (NEA) awarded us two special project grants. We are also grateful to the Wisconsin Arts Board, the Wisconsin Humanities Committee, and the Dane County Cultural Affairs Commission for helping to underwrite a number of our public projects.

The University of Wisconsin–Madison, as always, remains firmly committed to the Elvehjem and its role on campus and within the community. We thank Chancellor David Ward and his successor John Wiley as well as Phil Certain, Dean of the College of Letters and Science, who has administrative jurisdiction over the museum. Our thanks also go to the myriad members of the faculty and staff of the university who in their respective areas of responsibility and expertise contribute and contributed to the Elvehjem's success.

In the following pages we look back on some highlights of the previous two years in the curatorial, educational, and development areas. We take the opportunity here to thank many more people who have contributed time, energy, and money to help the Elvehjem achieve its mission of service to the university, community, and state.

Russell Panczenko

Painting, Sculpture, and Decorative Arts

The Elvehjem acquired its first Western manuscript illumination in the form of a splendid historiated initial *O* that comes from a Renaissance choir book (antiphonary) made for the Sistine Chapel. It is the work of one of the leading illuminators of the period, the Frenchman Vincent Raymond de Lodève, who was active in Rome at the papal court from about 1523 until his death in 1557. The initial depicts a figure attired in the sumptuous vestments of a Renaissance pope who has been identified as St. Clement I, the early pope and martyr, shown receiving the wreath of martyrdom. This beautifully decorated initial would have accompanied the musical notation and text that was sung on the saint's feast day. The large-scale choir book that originally contained this superb example of the illuminator's art survives, lacking five folios, in the Vatican Library. The Elvehjem's new acquisition is the only initial from this group that has entered a public collection. Its purchase has significantly expanded the museum's choice holdings of Renaissance art.

Through the generosity of Lorin A. Uffenbeck, Wisconsin native and emeritus professor of French, the Elvehjem's collection of Netherlandish seventeenth-century painting now includes a representative example of an extremely influential type of still-life painting known as the gamepiece. Attributed to the Flemish painter Adriaen van Utrecht (Antwerp, 1599–1652/53), this work depicts a table laden with the bounty of a well-stocked kitchen: game and fowl of differing varieties, as well as a basket brimming with artichokes, cabbage, asparagus, and squash. Beyond the minutely rendered textures and the deft brushwork, this work refers to underlying themes such as that of nature tamed by man and the role of hunting in the Netherlands during this period. This work has just undergone conservation treatment at the Upper Midwest Conservation Association in Minneapolis.

Vincent Raymond de Lodève,* Initial O with St. Clement I Pope and Martyr, *1539, tempera and gold on parchment, Richard R. and Jean D. McKenzie Endowment Fund purchase, 2001.30

Attributed to Adriaen van Utrecht,* Still Life with Game and Vegetables, *n.d. oil on canvas, Gift of Lorin A. Uffenbeck, 2000.90

The collection of nineteenth-century American and British painting was augmented by seven works through the generous bequest of Marion T. Fischer. A charming farm scene, *Home from the Field,* painted by Frederick Morgan (1856–1927) in 1895, complements the museum's collection of

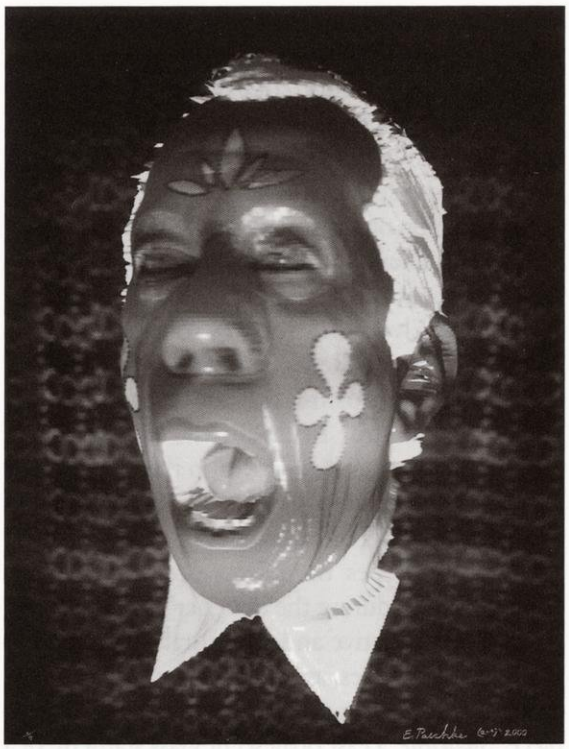
John Wilde*, 15 Cooksvillians, *1995, oil on canvas on wood panel, Gift of Johanna and Leslie Garfield, 2000.93

British Victorian paintings and watercolors. American landscape painting of the second half of the nineteenth century is represented by works by or attributed to George Inness, Hugh Bolton Jones, and Alexander Helwig Wyant, expanding the museums' offerings in this category of American art. Two small panels by Addison Thomas Millar reflect the nineteenth-century interest in Orientalist subjects.

We are extremely grateful to council members Johanna and Leslie Garfield for their generous gift of a painting by the Wisconsin artist John Wilde (b. 1919), *15 Cooksvillians*, 1995. This work is a formal group portrait of fifteen residents of the town of Cooksville, in rural southeast Wisconsin, near the artist's home and studio. On the back of the panel, the artist has titled, signed, and dated the painting in silverpoint. Also on the back of the panel, the artist inscribed in pencil the names of the individuals portrayed: "From Left to Right: Butch, Eric, Eddie, Jay, Maurice, Patrick, Larry, Pat, Steve, Hank, Phil, Tom, Art, Obert, Keith." The faithful rendering of these individuals' likenesses in this group portrait offers a straightforward view into the world of John Wilde. This painting is an important addition to the Elvehjem's growing collection of exquisitely painted works by this important Wisconsin artist. In addition, a pair of early panel paintings, *Exhibiting the Weapon* and *A Near Miss*, both executed by Wilde in 1945, were accessioned into the collection following the 1999 retrospective *Wildeworld: The Art of John Wilde*. The Elvehjem is grateful to Christopher and Ruby Wilde and to Frederick Burkhardt for making this artistic reunion possible.

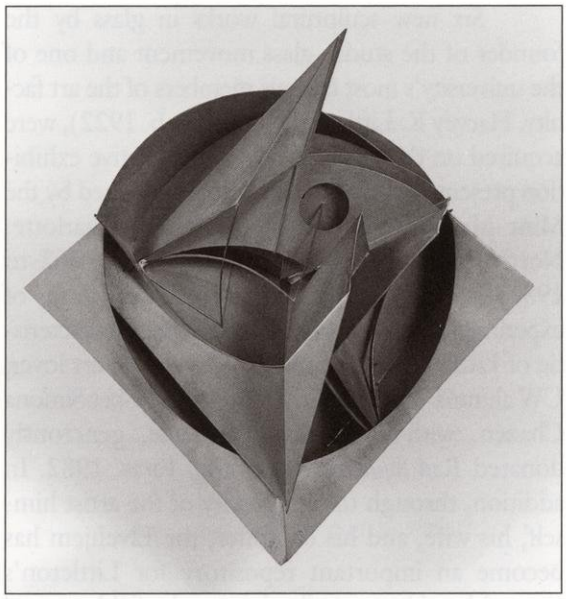
The Elvehjem's continued commitment to collect works by current faculty of the UW–Madison Department of Art is manifested by the acquisition of three paintings by painter Nancy Mladenoff. *May (Emerald/Dreaming)*, *August (Peridot/Simplicity)*, and *November (Topaz/Goodness)*, from the 1999 series *Narrative Abstractions—The Twelve Months*, are explorations of the popular imagery of the artist's childhood rendered in fabric paint on patterned commercial cotton fabrics. Taking as the point of departure birthstones and their associations, Mladenoff creates multiple layers of visual complexity that juxtapose narrative and abstraction in an effort to bridge the gap that traditionally divides these two modes of visual expression.

The purchase of Chicago Imagist painter Ed Paschke's *Red Self-Portrait*, 2000, expands the scope of the collection to include contemporary work executed in cutting-edge technological media. Produced at $(art)^n$ laboratory, a collaborative art group and media lab based in Chicago, the Post-Canvas Rotated PHSCologram is a large-scale digital film transparency framed in a light box. Paschke's new work explores in new directions the interaction between humanity and technology, a theme that is dominant throughout his artistic output since the 1970s.

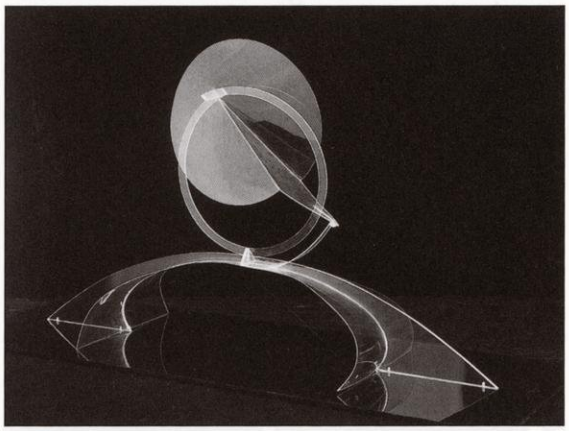


Ed Paschke, **Red Self-Portrait**, *2000, digitally rendered transparency and lenticular screen (PHS Cologram), Walter J. and Cecille Hunt Endowment Fund purchase, 2000.87a-b*

In an effort to deepen the holdings in the area of early modernism, the Elvehjem has purchased two sculptures by the important twentieth-century artists Naum Gabo (American, b. Russia, 1890–1977) and Antoine Pevsner (French, b. Russia, 1886–1962). In 1920 Gabo and his elder brother Antoine Pevsner published the *Realistic Manifesto*, which formally established the concept of abstract art dedicated to the modern age and its materials and espoused construction and kineticism. Gabo's *Construction in Space: Arch* was first designed in 1929, but this particular version made with the modern plastics Rhodoid and Perspex (known in the U.S. as Plexiglas) was executed in 1937. Pevsner's *Construction in the Round (Construction en rond)* of 1925 is composed of oxidized bronze that has been cut and welded to form intersecting planes and formalized abstract shapes. Both these works embody the assertion made by the artists in the manifesto that "the realization of our perceptions of the world in the forms of space and time is the only



Antoine Pevsner, **Construction in the Round** *(Construction en rond), 1925, bronze, Elvehjem Museum of Art General Endowment Fund purchase, 2000.8*

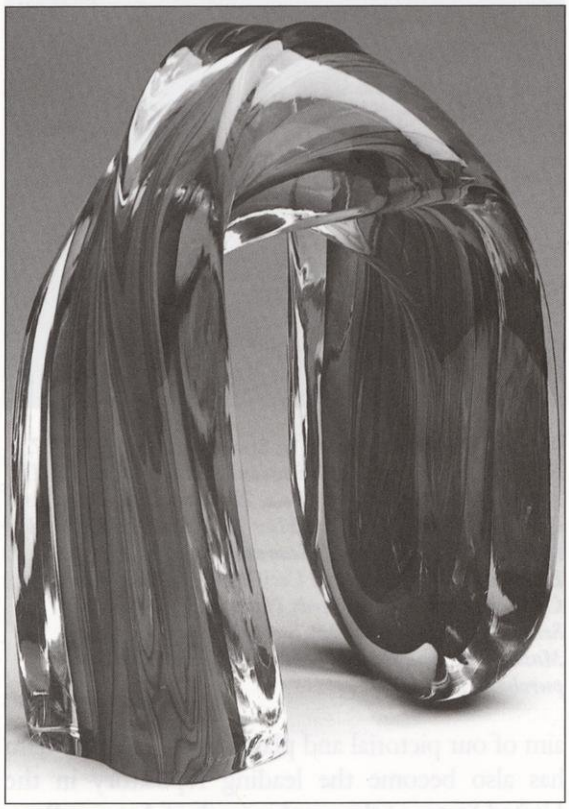


Naum Gabo **Construction in Space: Arch,** *1929–1937, Rhodoid with Perspex substitutions and base, Carolyn T. Anderson, Eugenie Mayer Bolz, Elvehjem Museum of Art General, Alice Drews Gladfelter Memorial, Harry and Margaret P. Glicksman, Alexander and Henrietta W. Hollaender, Walter J. and Cecille Hunt, John S. Lord, Cyril W. Nave, Bertha Ardt Plaenert, F. J. Sensenbrenner, Richard E. Stockwell, Earl O. Vits, Malcolm K. and Bertha Whyte Endowment Funds purchase, 1999.75*

aim of our pictorial and plastic art." The Elvehjem has also become the leading repository in the United States of the graphic work of Antoine Pevsner through the acquisition of a major collection of drawings, which will be more fully discussed later.

Six new sculptural works in glass by the founder of the studio glass movement and one of the university's most famous members of the art faculty, Harvey K. Littleton (American, b. 1922), were acquired on the occasion of a retrospective exhibition presented at the Elvehjem and organized by the Mint Museum of Craft + Design in Charlotte, North Carolina. Ranging in date from 1962 to 1987, the new works of art represent the diversity of experimentation with the glass medium characteristic of Littleton artistic output. Passionate art lover, UW alumna, and Elvehjem Council member Simona Chazen, with her husband Jerome, generously donated *Red Squared Descending Form*, 1982. In addition, through the generosity of the artist himself, his wife, and his daughter, the Elvehjem has become an important repository for Littleton's ground-breaking contributions to the field.

A tribute to the collaborative creative spirit fostered by the university and the local artistic community is UW–Madison graduate Martha Glowacki's contribution to the exhibition *Cabinets of Curiosities: Four Artists, Four Visions.* In the process of making her cabinet, *My Arcadia*, 2000, Glowacki mined rich and diverse collections of art, rare books, scientific specimens, and historical photographs for source material and inspiration that resulted in a personal reinterpretation of nineteenth-century natural history collections. Themes that underlie her work include transformation, death, and the transience of life.



Harvey K. Littleton*, Red Squared Descending Form, *1982, barium/potash glass with multiple cased overlays of Kugler colors, Gift of Simona and Jerome Chazen, 2000.77

The Elvehjem's leading role in collecting works of glass by René Lalique (French, 1860–1945) is made possible by the Ineva T. Reilly Endowment Fund. In 2000, the museum purchased ten important additions to the collection at auction: eight glass objects and two fragrances accessory pieces. Four examples of vases and goblets, popular types of objects produced by the Lalique factory during the designer's lifetime, were created as decorative and sculptural objects rather than functional ones, as evidenced by their intricate designs and delicate surface work and patina. One piece, *Suzanne*, a cast opalescent glass statuette of a neoclassical maiden mounted atop a bronze illuminating stand, can be considered pure sculpture. Designed in 1925, it was included in that year's landmark exhibition in Paris, the *Exposition Internationale des Arts Decoratifs et Industriels*, at which Lalique's glass designs garnered widespread acclaim and worldwide reknown for the Art Deco movement they embodied.

The collection of decorative arts has expanded over the last two years as a result of several exceptional gifts and purchases. Notable among these are a Chinese sixteenth-century Ming Dynasty *Spirit Wall*, which contributes significantly to the museum's holdings of Asian art as a rare example of architectural decoration. The museum also acquired at auction an Apulian red-figure rhyton (drinking vessel) in the shape of a bull's head from the second quarter of the fourth century B.C., a type of Greek vase made in South Italy that was not represented in the collection. Two Wisconsin donors have made important additions to the furniture collection with a late eighteenth-century English triple shield-back settee from a set made for the stately home of the Leigh, Stoneleigh Abbey, Warwickshire, given by Russell French, and an early nineteenth-century Windsor rocking chair signed by Elijah Tracy

(American 1766–1806/07) donated by Margaret Smith and Josephine Armstrong. The acquisition of high-quality pieces enables the Elvehjem to fulfill its mission to support university curricula in new interdisciplinary areas such as material culture and, thus, to present the development of all the arts throughout history.

The Elvehjem's collection of African art continues to grow under the guidance of Henry J. Drewal, Evjue-Bascom professor of art history, and through the generosity of donors Jeremiah L. Fogelson, UW alumnus Michael Oliver, the Strain family, and Diane R. Wedner and Ron M. Ziskin. Twenty-nine African objects were accessioned into the permanent collection in 1999–2001, primary among which are objects from the rich culture of the Yorùbá peoples of West Africa, including several characteristic examples of beadwork, as well as a variety of pieces made of wood and ivory. The acquisition of works from a range of other sub-Saharan African countries and cultures expands the museum's representation of the diverse artistic output from Ghana (Ashanti peoples), Democratic Republic of Congo (Luba, Lega, and Lula or Yaka peoples), Ivory Coast (Baule, Dan, Guro, and Senufo peoples), Ivory Coast or Mali (Lobi peoples), and Cameroon (Namchi peoples).

Conservation

With the advent of the year 2000, the Elvehjem embarked on a program of re-evaluation of its permanent collection of paintings. In February, an expert from the Old Master Paintings Department of the auction house Christie's, New York, came to the museum to survey for appraisal purposes over 120 European paintings made between 1300 and 1820 and British paintings dating from the remainder of the nineteenth century. Following the appraisal survey, David Marquis and Joan Gorman, senior paintings conservators from Upper Midwest Conservation Association (UMCA), a regional laboratory in Minneapolis, examined over 220 paintings, consisting of all European and American paintings from the period 1300 to 1800, including icons, as well as the Elvehjem's singular collection of Soviet socialist realist paintings. This conservation survey and the follow-up refurbishment of all framing and backing structures was funded by a matching grant awarded by the Institute for Museum and Library Services (IMLS), a federal granting agency. As part of this condition survey, the conservators prepared detailed treatment proposals for eighteen paintings that had been deemed high-priority for treatment. In April 2001, the Elvehjem was awarded funding by the IMLS to have ten paintings treated at UMCA in 2001–2003.

In addition to surveying its collections, the Elvehjem continues to carry out ad hoc treatment of works of art as immediate need dictates. Works treated over the past two years at UMCA include Leonard Baskin's wood sculpture *Standing Laureate*, two eighteenth-century silver objects—a gilt-washed teapot by Paul de Lamerie and a two-handled trophy cup by Thomas Gilpin—and Robert Matthew Sully's *Portrait of Chief Justice John Marshall* painted in 1855 for the State Historical Society of Wisconsin, which was lent to an exhibition that explored the image of that important figure in American history at the Huntington Museum of Art.

Works on Paper

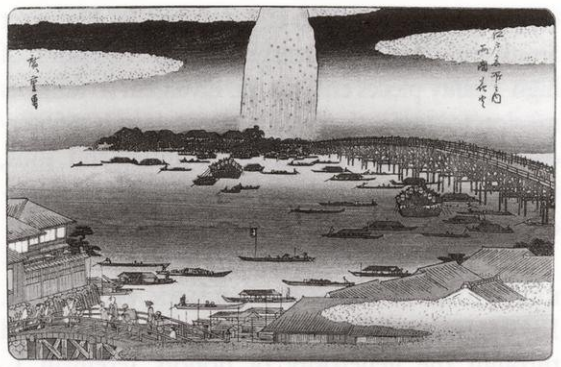
The Elvehjem's works on paper collection, which is internationally known, continues to build on its strengths in areas such as Japanese prints and British watercolors, as well as bringing exemplary works into the collection to represent less developed areas.

In the 1990s, the Elvehjem began collecting British watercolors with support through a gift from the Frederick Leach Estate Fund in memory of Lucia J. Leach. As the museum acquired the watercolors, it became apparent that they were not only quite available, but that works by famous watercolorists could be acquired relatively inexpensively. Consequently, the museum has continued to add to this part of the collection with works by such well-known artists as Henry Fuseli and Thomas Rowlandson, contemporaries, whose approach to art couldn't have been more different. Rowlandson was a trenchant satirist, as is shown in his *A Charity Sermon* in which the too well-fed parson giving the sermon spurns the pleas of a destitute mother.

Henry Fuseli, Themistocles at the Court of Admetus, *1815, ink, ink wash, and graphite, John S. Lord Endowment Fund, Cyril W. Nave Endowment Fund, and F. J. Sensenbrenner Endowment Fund purchase, 2001.40*

Fuseli created stirring images often of classical themes, as in his *Themistocles at the Court of Admetus*, which may be an allusion to the defeated Napoleon's plea for assistance from Britain. Owen Jones's *A Design for the Exhibition Building, Manchester*, his proposal for a competition to design a space for a great exhibition hall for art of the United Kingdom (see article on page 17), has the structural clarity that one expects of architectural proposals, while John Fitzgerald's *The Intruder* is a pure flight of fancy; still both represent important aspects of the Victorian age through watercolor. Landscape is a continuing theme in British watercolor and is newly represented in the Elvehjem's collection by George Boyce's pastoral image of *Godstow Nunnery, Oxfordshire*.

Thanks to the donations of their collection by Abigail and John Hasbrouck Van Vleck, the museum stands as one of the most important collections of Japanese prints in the country and one of the preeminent collections of the works of Hiroshige in the world. This collection continues to grow with additions of works by Hiroshige, including unusual and fine impressions of his earliest works, beautiful women or Bijin; in his *Bijin Looking at Prints* two of the prints shown in the image bear the signatures of Kunisada and Toyokuni, the most popular bijin printmakers of the day. More contemporary Japanese printmaking came into the collection as well, notably with the gift by Ruth Ruege of a print by Sadao



Utagawa Hiroshige, Fireworks at Ryogoku, *from the series* Famous Places of Edo, *ca. 1832–1833, color woodblock, John H. Van Vleck Endowment Fund purchase, 1999.112*

Henri-Gustave Jossot, The Wave *(La Vague), 1894, lithograph, John H. Van Vleck Endowment Fund purchase, 1999.81*

Watanabe, whose use of stenciling techniques connects his printmaking into the realm of traditional Japanese fabric printing.

The museum has also acquired an example of artists whose work was strongly influenced by Japanese woodblock prints in Jossot's *The Wave*,

which shows a western artist and his easel being swept out of a boat by a wave reminiscent of Hokusai's *Great Wave off Kanagawa*. The influence of Japanese prints on European and American artists is shown by acquisitions like the exquisite woodcut *Bend of a River* by Arthur Wesley Dow, an important proponant of Japanese art and of woodblock printmaking in America. Dow influenced such artists as Frances Gearhart and Walter Phillips, two other recent additions to the collection.

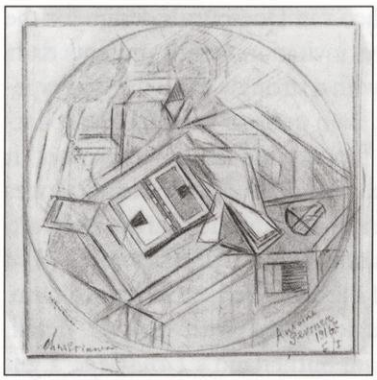
The Elvehjem's collection of European old master prints was strengthened by the addition of works by French, Italian, and German artists. Marco Pitteri engraved his own self-portrait after it had been painted by his contemporary, Giovanni Battista Piazzetta. Nicholas Cochin worked in the seventeenth century; his image of the procession of David with the head of Goliath is framed by an elaborate fan-shaped border. The museum's collection of prints by the Spanish artist Goya received a welcome gift from the estate of Thomson "Tommy" Bartlett, the haunting *Foolishness of Superstitious Fear*, part of Goya's late series of trenchant satires on human foibles.

The most significant acquisition of the past two years was the addition to the museum's collection of 118 drawings by Antoine Pevsner. These drawings span the artist's career and reflect his changing approaches to art. All of the drawings reflect the artist's deep interest in the exploration of sculptural form, and many of them relate to particular sculptures. Because his sculptures are quite abstract, it is in some of the preparatory drawings that we are able to see Pevsner taking a motif, a portrait for example, and abstracting it more and more until it becomes an idealized form. To have such a substantial number of these drawings makes possible a deeper understanding of the artist's work than is the case with only a small selection of works. Consequently, the acquisition of these works makes the Elvehjem an important site for researchers interested in understanding this important sculptor.

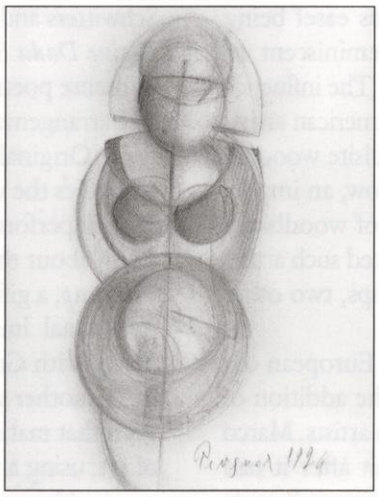
Another important figure of European art of the twentieth century, Salvadore Dalí, is also newly represented in the print collection with his work *Limp Skulls and Cranial Harp*, which with its melting clock and soft, distorted skull includes some of the fundamental iconography of Dalí's art. Kurt Schwitters and Theo van Doesburg's design for the *Kleine Dada Soirée* invitation, which presents dada nonsense poetry with a strongly constructivist typeface arrangement, is an unusual work for the collection. Originally functioning as an invitation, it embodies the visual aesthetic of dada art and alludes to such performances as lay at the heart of dada art. From about the same period Wilhelm Heise's *Wild Turkscap*, a gift of Barbara Kaerwer, is a much more traditional image, executed with delicate detail. Along with Graham Sutherland's *Landscape*, a gift from another generous donor, Richard Brock, it is a print that makes a connection back to an earlier style of art, using a modern style.

Museum supporters were especially generous in donating works in memory of James Watrous, who was the founding spirit behind the building of the Elvehjem and an inspiration for generations of students of art history. James Jensen donated a Rockwell Kent lithograph appropriately entitled *Memory*, and Thompson and Diana Webb donated

Wilhelm Heise*, Wild Turkscap *(Wilder Türkenbund), from the series Night Lit Flower Pieces (Nächtliche Blumenstücke), 1924, lithograph (negative lithographic engraving), Gift of Barbara Mackey Kaerwer, 2000.73.1



Antoine Pevsner, Christiana, *1916–1917, graphite, Mary Katharina Williams and Martin P. Schneider Fund purchase, 1999.74.8*

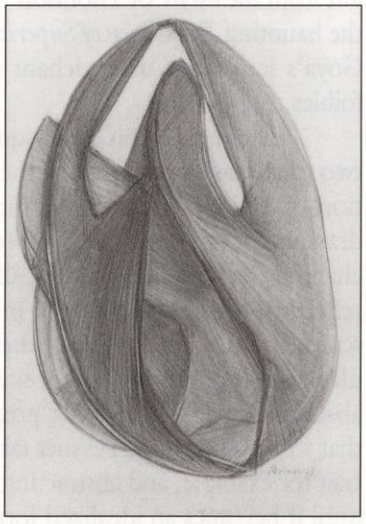


Antoine Pevsner, Torso of a Woman, *1924, graphite, Mary Katharina Williams and Martin P. Schneider Fund purchase, 1999.74.26*

Antoine Pevsner, Woman, *1924, graphite, Mary Katharina Williams and Martin P. Schneider Fund purchase, 1999.74.35*

Antoine Pevsner, Mask, *1930, graphite, Mary Katharina Williams and Martin P. Schneider Fund purchase, 1999.74.42*

Antoine Pevsner, Motherhood, *ca. 1940, graphite, Mary Katharina Williams and Martin P. Schneider Fund purchase, 1999.74.74*



Antoine Pevsner, Construction in the Egg, *1947, graphite, Mary Katharina Williams and Martin P. Schneider Fund purchase, 1999.74.103*

Albrecht Dürer's woodcut *Martyrdom of the Ten Thousand*. The Elvehjem Museum docents raised funds for the purchase of a color etching by Jacques Villon. In addition, several works were bequeathed to the Elvehjem, including a set of prints by Warrington Colescott entitled *My German Trip*. Though these works were given explicitly in Jim Watrous's memory, the entire collection and the building that contains it serve as a a fitting memorial to him; without his decades of dedication to the project this museum and its collections would not exist.

Photography is a numerically small part of the Elvehjem's collection, but through gifts and purchases the museum continues to build a collection

Albrecht Dürer, **Martyrdom of the Ten Thousand,** *ca. 1496, woodcut, Gift of Thompson and Diana Webb in memory of James Watrous, 2000.5*

of this aspect of art. Purchase of *Remains of a Chapel at Villa Cambiaso* by Wisconsin native Linda Butler after an exhibition of her work here, and Thomas Garver's donation of O. Winston Link's *Shenandoah Junction, Meet of N&W Train No. 2 and B&O Train No. 7* bring to the collection works that are beautifully composed and realized, though dramatically different in subject matter.

The museum bolstered its holdings of American works of art on paper with prints from the middle of the twentieth century with an important print by Louise Nevelson, *Goddess from the Great Beyond (Figure Four Thousand)*, which was created with particularly expressive inking of its plate, making it as much monoprint as etching.

Closer to home, artists in Wisconsin have been a mainstay of the museum's works on paper collection, and with the addition of prints by Jack Damer and David Becker and a drawing by John Wilde, all three long-time professors of their arts here on campus. From among the works of their students, the Elvehjem acquired drawings by Nancy Eckholm Burkert and Robert Schultz in a continued effort to chronicle the art of the state.

Contemporary works on paper are perhaps the most varied of the new works to come into the museum's collection, drawing as they do from the multifarious cultures which contribute to the world around us. In his brilliantly colored and glitter-sprinkled *Sidewinder*, a gift from Scott and Susan Robertson, Luis Jimenez evokes his modern iconography of the southwest. Enrique Chagoya's Mayan-codex-inspired *Les Aventures des Cannibales Modernistas*, brings Mexican history and popular culture into a juxtaposition with the popular culture of the United States, while David Lynch's dark print made by printing from dolls participates in a darker side of popular culture. Philip Taaffe's silkscreen repeats the image of a pipefish so that it becomes an abstract element, just as Judy Pfaff combines natural and manmade efflorescences into her drawing *Charhar Bagh* to create a rich, tactile surface.

The Elvehjem's ongoing role as archive for Tandem Press results in an annual armful of art that would be the envy of any museum. This year it included major works works by important artists including David Klamen whose untitled print from Tandem was printed from ninety-eight tiny separate etched plates. Judy Pfaff's prints for Tandem, which were included in the Elvehjem retrospective exhibition of her work, also came to the Elvhejem as part of the archive.

Acquisitions

AFRICAN ART

Applied and Decorative Art and Sculpture

African
Gourd Vessel, 20th century
Leather, gourd, cowry shells, silver thread, H. 14 in.
Gift of Diane R. Wedner and Ron M. Ziskin, 1999.133.11

African
Gourd Vessel, 20th century
Leather, gourd, silver thread, H. 15 ¼ in.
Gift of Diane R. Wedner and Ron M. Ziskin, 1999.133.12

Ashanti Peoples, Ghana
Chief's Chair, early 20th century
Wood, leather, brass tacks, 32 ⅜ x 17 ½ x 19 in.
Gift of Drs. Gladys, Jay, Jeffrey, Jamie, and James Strain, 1999.131.1

Baga Peoples, Sierra Leone and Guinea
Section from a Bellows, n.d.
Wood, 9 ⅝ x 7 ⅞ x 5 ½ in.
Gift of Jeremiah H. Fogelson, 2000.9.2

Baule Peoples, Ivory Coast
Comb, mid 20th century
Wood, 7 15/16 x 3 ⅜ in.
Gift of Jeremiah H. Fogelson, 2000.9.5

Dan Peoples, Ivory Coast
Mask, mid 20th century
Wood, 9 5/16 x 6 ¼ x 3 ¼ in.
Gift of Jeremiah H. Fogelson, 2000.9.8

Guro Peoples, Ivory Coast
Loom Heddle Pulley, ca. 1950
Wood, 6 ¾ x 2 ¾ x 2 ⅜ in.
Gift of Jeremiah H. Fogelson, 2000.9.4

Guro Peoples, Ivory Coast
Seri Mask Honoring Mami Wata, ca. 1960
Wood and enamel paint, 21 9/16 x 12 9/16 x 6 ⅛ in.
J. David and Laura Seefried Horsfall Endowment Fund purchase, 2001.8

Ibo Peoples, Nigeria
Kola Nut Bowl, early 20th century
Wood, 8 ¾ x 15 ⅞ x 16 ½ in.
Gift of Drs. Gladys, Jay, Jeffrey, Jamie, and James Strain, 1999.131.5a–b

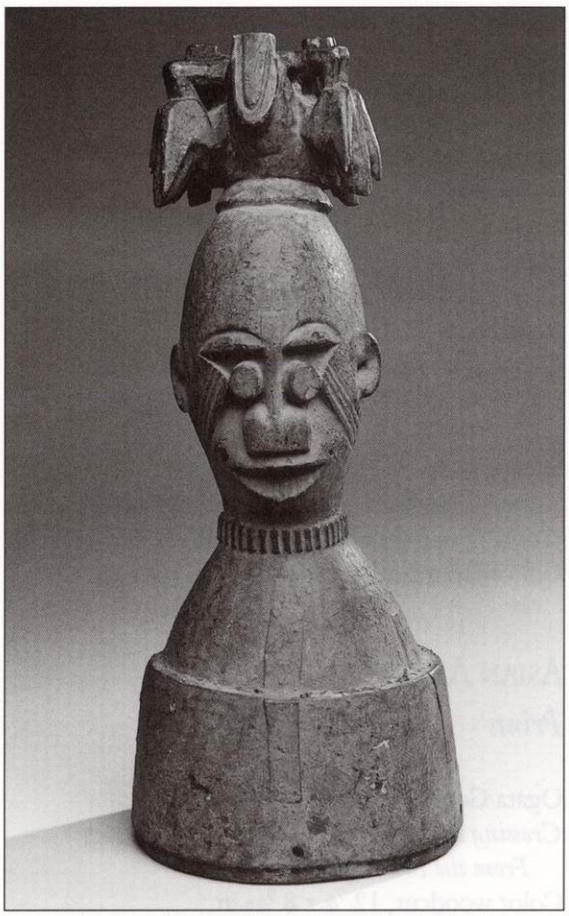
Ijo Peoples, Nigeria, Western River Delta
Ekine Masquerade Headdress for Water Spirits, mid 20th century
Wood, pigment, 21⅛ x 8 1 3/16 in.
Gift of Michael Oliver, Class of 1966, 2001.6

Lega Peoples, Bwami Society, Democratic Republic of Congo
Cap, 20th century
Glass beads and buttons, 4 ½ x 9 ¾ in.
Gift of Diane R. Wedner and Ron M. Ziskin, 1999.133.10

Lobi Peoples, Ivory Coast, Mali
Ancestor Figure, ca. 1960
Wood, 15 ⅝ x 4 15/16 x 3 in.
Gift of Jeremiah H. Fogelson, 2000.9.6

Luba Peoples, Democratic Republic of Congo
Drum, late 19th–early 20th century
Wood and snake skin, 11 ½ x 9 ¾ x 9 5/16 in.
Gift of Jeremiah H. Fogelson, 2000.9.1

Lula or Yaka Peoples, Democratic Republic of Congo
Mask, early 20th century
Wood and pigment, 19 ⅛ x 9 ¾ x 6 ¼ in.
Gift of Drs. Gladys, Jay, Jeffrey, Jamie, and James Strain, 1999.131.7



Ijo Peoples of Nigeria, Ekine Masquerade Headdress for Water Spirits, mid 20th century, wood, pigment, Gift of Michael Oliver, Class of 1966, 2001.6

Namchi Peoples, Cameroon
Figure/Doll, ca. 1960–1970
Wood, animal horn, cowrie shells, shells, leather, animal bone, seeds, and glass beads, 17 1/8 x 6 5/8 x 3 1/2 in.
J. David and Laura Seefried Horsfall Endowment Fund purchase, 2001.7

Senufo Peoples, Ivory Coast
Kipele Mask, mid 20th century
Wood, 6 13/16 x 4 x 3 3/8 in.
Gift of Jeremiah H. Fogelson, 2000.9.7

Senufo Peoples, Ivory Coast
Loom Heddle Pulley, ca. 1950
Wood, 6 1/8 x 3 1/4 x 2 1/8 in.
Gift of Jeremiah H. Fogelson, 2000.9.3

Yoruba Peoples, Nigeria
Chief's Coronet (*Orikogbofo*), 20th century
Glass beads, fabric, 4 1/2 x 7 1/4 in.
Gift of Diane R. Wedner and Ron M. Ziskin, 1999.133.2

Yoruba Peoples, Nigeria
Chief's Coronet (*Orikogbofo*), 20th century
Glass beads, fabric, 3 3/4 x 7 3/8 x 8 5/8 in.
Gift of Diane R. Wedner and Ron M. Ziskin, 1999.133.4

Yoruba Peoples, Nigeria
Chief's Coronet (*Orikogbofo*), 20th century
Glass beads, fabric, 4 1/4 x 7 1/2 x 8 3/8 in.
Gift of Diane R. Wedner and Ron M. Ziskin, 1999.133.7

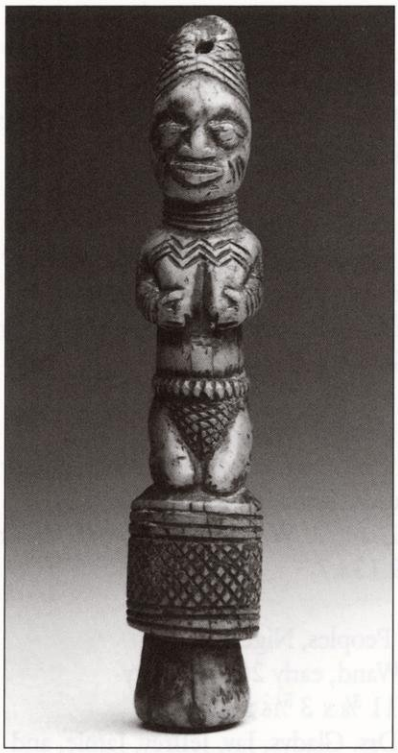
Yoruba Peoples, Nigeria
Dance Wand, early 20th century
Wood, 11 3/8 x 3 5/16 x 1 in.
Gift of Drs. Gladys, Jay, Jeffrey, Jamie, and James Strain, 1999.131.4

Yoruba Peoples, Nigeria
Divination Bag, 20th century
Glass beads, fabric, 23 3/4 x 10 in.
Gift of Diane R. Wedner and Ron M. Ziskin, 1999.133.3

Yoruba Peoples, Nigeria
Divination Necklace, 20th century
Glass beads, fabric, L. 33 in.
Gift of Diane R. Wedner and Ron M. Ziskin, 1999.133.8

Yoruba Peoples, Nigeria
Divination Tapper (*Iroke Ifa*), early 20th century
Ivory, 5 7/16 x 1 1/16 in.
Gift of Drs. Gladys, Jay, Jeffrey, Jamie, and James Strain, 1999.131.6

Yoruba Peoples, Nigeria
Ibeji Twin Figure, early 20th century
Wood and beads, 9 7/8 x 2 7/8 x 3 3/8 in.
Gift of Drs. Gladys, Jay, Jeffrey, Jamie, and James Strain, 1999.131.2



Yoruba Peoples of Nigeria, Divination Tapper (Iroke Ifa), early 20th century, ivory, Gift of Drs. Gladys, Jay, Jeffrey, Jamie, and James Strain, 1999.131.6

Yoruba Peoples, Nigeria
Ibeji Twin Figure, early 20th century
Wood, 11 3/8 x 3 1/4 x 3 1/8 in.
Gift of Drs. Gladys, Jay, Jeffrey, Jamie, and James Strain, 1999.131.3

Yoruba Peoples, Nigeria
Ibeji Twin Figure with Cowry Cape, 20th century
Wood, glass beads, cowry shells, leather, figure: 9 11/16 x 3 3/8 x 4 in.; cape: 7 3/8 x 14 1/4 in.
Gift of Diane R. Wedner and Ron M. Ziskin, 1999.133.9.1–2

Yoruba Peoples, Nigeria
Ifa Divination Container, 20th century
Wood, 6 1/2 x 5 3/8 in.
Gift of Diane R. Wedner and Ron M. Ziskin, 1999.133.1

Yoruba Peoples, Nigeria
Ifa Divination Necklace with Double Bags, 20th century
Glass beads, fabric, L. 47 1/2 in.
Gift of Diane R. Wedner and Ron M. Ziskin, 1999.133.5

Yoruba Peoples, Nigeria
Orisa Oko Panel, 20th century
Glass beads, fabric, 56 3/8 x 10 1/2 in.
Gift of Diane R. Wedner and Ron M. Ziskin, 1999.133.6

Yoruba Peoples, Nigeria
Shango Figure, late 19th–early 20th century
Wood, blue pigment, 12 3/4 x 3 5/8 x 4 in.
Gift of Jeremiah H. Fogelson, 2000.9.9

Asian Art

Prints

Ogata Gekko, (Japanese, 1859–1920)
Crossing the Barrier at Ason, from the series *From the Brush of Gekko*, 1898
Color woodcut, 12 7/8 x 8 9/16 in.
Gift of Thomas H. Garver, 2000.79.2

Ogata Gekko, (Japanese, 1859–1920)
Man on Horseback Descending Stairway, from the series *From the Brush of Gekko*, 1900
Color woodcut, 13 7/8 x 8 1/2 in.
Gift of Thomas H. Garver, 2000.79.4

Ogata Gekko, (Japanese, 1859–1920)
Priest Forging Blade, from the series *From the Brush of Gekko*, 1898
Color woodcut, 12 7/8 x 8 1/2 in.
Gift of Thomas H. Garver, 2000.79.5

Ogata Gekko, (Japanese, 1859–1920)
Two Women in a Landscape, from the series *From the Brush of Gekko*, 1898
Color woodcut, 13 x 8 1/2 in.
Gift of Thomas H. Garver, 2000.79.3

Utagawa Hiroshige (Japanese, 1797–1858)
Autumn Moon at Ishiyama, from the series *Eight Views of Omi Province*, ca. 1830
Color woodcut, 7 1/8 x 6 5/8 in.
John H. Van Vleck Endowment Fund purchase, 2000.40

Utagawa Hiroshige (Japanese, 1797–1858)
A Bijin Holding a Hairpin, from the series *Views with Beautiful Geese*, 1853
Color woodcut, 9 1/4 x 11 5/8 in.
John H. Van Vleck Endowment Fund purchase, 1999.111

Utagawa Hiroshige (Japanese, 1797–1858)
Bijin Looking at Prints, from an untitled series of Bijin with landscape cartouches, 1820–1822
Color woodcut, 15 3/16 x 10 3/16 in.
John H. Van Vleck Endowment Fund purchase, 2000.85

Utagawa Hiroshige (Japanese, 1797–1858)
Famous Views of Kisokaido, ca. 1851
Color block book, 8 3/8 x 6 1/8 in.
Gift of Israel Goldman, 1999.127

Utagawa Hiroshige (Japanese, 1797–1858)
Fireworks at Ryogoku, from the series *Famous Places of Edo*, ca. 1832–1833
Color woodblock, 8 7/8 x 10 3/16 in.
John H. Van Vleck Endowment Fund purchase, 1999.112

Utagawa Hiroshige (Japanese, 1797–1858)
The Ide Tama River in Yamashiro Province, from the series *Six Tama Rivers*, 1857
Color woodcut, 13 3/8 x 9 3/16 in.
John H. Van Vleck Endowment Fund purchase, 1999.113

Utagawa Hiroshige (Japanese, 1797–1858)
Koya in Kii Province, from the series *Six Tama Rivers*, 1835–1836
Color woodcut, 14 15/16 x 5 1/16 in.
John H. Van Vleck Endowment Fund purchase, 2000.39

Utagawa Hiroshige*, Bijin Looking at Prints, *from an untitled series of Bijin with landscape cartouches, 1820–1822, color woodcut, John H. Van Vleck Endowment Fund purchase, 2000.85

Utagawa Hiroshige (Japanese, 1797–1858)
Landscape Views along the Tokaido, volume 1 of the series, 1851
Color block book, 7 1/8 x 4 3/4 in.
John H. Van Vleck Endowment Fund purchase, 1999.109.1

Utagawa Hiroshige (Japanese, 1797–1858)
Landscape Views along the Tokaido, volume 2 of the series, 1851
Color block book, 7 1/8 x 4 3/4 in.
John H. Van Vleck Endowment Fund purchase, 1999.109.2

Utagawa Hiroshige (Japanese, 1797–1858)
Souvenirs of Edo, volume 1 of the series, 1850–1864
Color block book, 7 1/8 x 4 3/4 in.
John H. Van Vleck Endowment Fund purchase, 1999.108.1

Utagawa Hiroshige (Japanese, 1797–1858)
Souvenirs of Edo, volume 2 of the series, 1850–1864
Color block book, 7 1/8 x 4 3/4 in.
John H. Van Vleck Endowment Fund purchase, 1999.108.2

Utagawa Hiroshige (Japanese, 1797–1858)
Souvenirs of Edo, volume 3 of the series, 1850–1864
Color block book, 7 1/8 x 4 3/4 in.
John H. Van Vleck Endowment Fund purchase, 1999.108.3

Utagawa Hiroshige (Japanese, 1797–1858)
Souvenirs of Edo, volume 4 of the series, 1850–1864
Color block book, 7 1/8 x 4 3/4 in.
John H. Van Vleck Endowment Fund purchase, 1999.108.4

Utagawa Hiroshige (Japanese, 1797–1858)
Souvenirs of Edo, volume 5 of the series, 1850–1864
Color block book, 7 1/8 x 4 3/4 in.
John H. Van Vleck Endowment Fund purchase, 1999.108.5

Utagawa Hiroshige (Japanese, 1797–1858)
Souvenirs of Edo, volume 6 of the series, 1850–1864
Color block book, 7 1/8 x 4 3/4 in.
John H. Van Vleck Endowment Fund purchase, 1999.108.6

Utagawa Hiroshige (Japanese, 1797–1858)
Souvenirs of Edo, volume 7 of the series, 1850–1864
Color block book, 7 1/8 x 4 3/4 in.
John H. Van Vleck Endowment Fund purchase, 1999.108.7

Utagawa Hiroshige (Japanese, 1797–1858)
Souvenirs of Edo, volume 8 of the series, 1850–1864
Color block book, 7 1/8 x 4 3/4 in.
John H. Van Vleck Endowment Fund purchase, 1999.108.8

Utagawa Hiroshige (Japanese, 1797–1858)
Untitled, late 1810s
Color woodcut, 15 3/16 x 10 1/16 in.
John H. Van Vleck Endowment Fund purchase, 1999.110

Utagawa Hiroshige (Japanese, 1797–1858)
Yoshitsune and the Thousand Cherry Trees, sheet 1, ca. 1840
Ink on paper, 9 3/8 x 14 1/8 in.
John H. Van Vleck Endowment Fund purchase, 2001.17

Utagawa Hiroshige (Japanese, 1797–1858)
Yoshitsune and the Thousand Cherry Trees, sheet 2, ca. 1840
Ink on paper, 9 3/8 x 14 1/8 in.
John H. Van Vleck Endowment Fund purchase, 2001.18

Yoshijiro Urishibara (Japanese, 1888–1953 after Frank Brangwyn (British, 1867–1956))
Mosque Ibu Touloun, from the series *Ten Woodcuts*, 1924
Color woodcut, 6 7/16 x 8 7/16 in.
John H. Van Vleck Endowment Fund purchase, 1999.76

Sadao Watanabe (Japanese, 1913–1996)
The Holy Family, 1978
Color resist stencil, 33 1/2 x 26 1/4 in.
Gift of Ruth A. Ruege, 2000.75

Applied and Decorative Art

Chinese, Ming Dynasty, reign of Longqing (1567–1572)
Spirit Wall, 1567
Glazed earthenware, 52 x 52 in.
Ineva T. Reilly Endowment Fund purchase, 1999.70

Sadao Watanabe, **The Holy Family**, *1978, color resist stencil, Gift of Ruth A. Ruege, 2000.75*

Chinese, Ming Dynasty, reign of Longqing (1567–1572), Spirit Wall, 1567, glazed earthenware, Ineva T. Reilly Endowment Fund purchase, 1999.70

European Art

Painting

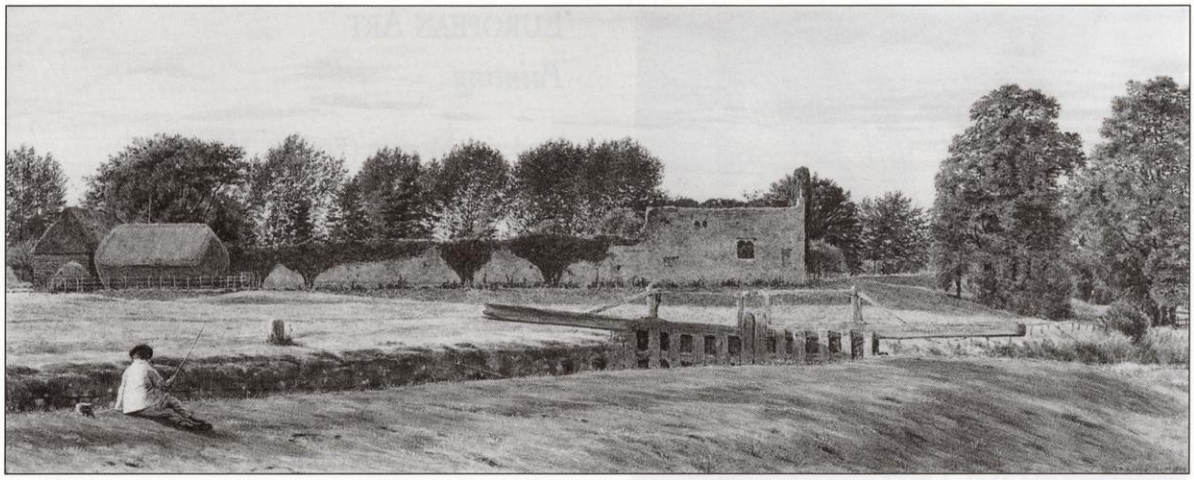
Frederick Morgan (English, 1856–1927)
Home from the Field, ca. 1895
Oil on canvas, 14 ⅛ x 18 ⅛ in.
Bequest of the H. J. and Marion T. Fischer Collection, 2001.32.7

Unknown (Dutch)
Hendrik Colff of Gorinchem, ca. 1570
Oil on panel, 25 ¾ x 21 ¼ in.
Gift of Lorin A. Uffenbeck, 2000.89

Attributed to Adriaen van Utrecht (Flemish, 1599–1652/1653)
Still Life with Game and Vegetables, n.d.
Oil on canvas, 57 x 43 in.
Gift of Lorin A. Uffenbeck, 2000.90

Vincent Raymond de Lodève (French, active in Rome ca. 1535–d. 1557)
Initial O with St. Clement I Pope and Martyr, 1539
Tempera and gold on parchment, 5 ¾ x 5 ⅝ in.
Richard R. and Jean D. McKenzie Endowment Fund purchase, 2001.30

Frederick Morgan, **Home from the Field, ca.** *1895, oil on canvas, Bequest of the H. J. and Marion T. Fischer Collection, 2001.32.7*



George Pierce Boyce*, Godstow Nunnery, *Oxfordshire, 1862, watercolor and pencil, Frank and Roa Birch, Eugenie Mayer Bolz, Madeleine Doran, Walter J. and Cecille Hunt, and Bertha Ardt Plaenert Endowment Funds purchase, 2001.41

Sculpture

Antoine Pevsner (French, b. Russia, 1886–1962)
Construction in the Round (*Construction en rond*), 1925
Bronze, 18 15/16 x 19 5/16 x 10 1/4 in.
Elvehjem Museum of Art General Endowment Fund purchase, 2000.8

Watercolor

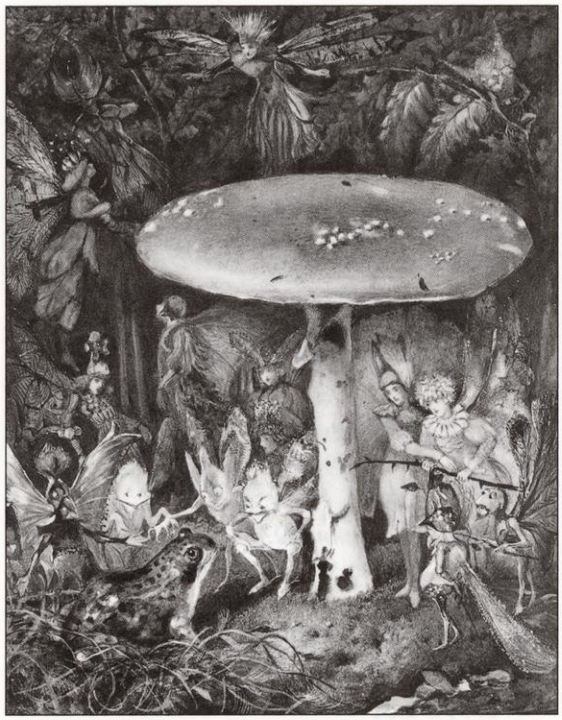
George Pierce Boyce (English, 1826–1897)
Godstow Nunnery, Oxfordshire, 1862
Watercolor and pencil, 8 1/2 x 22 1/2 in.
Frank and Roa Birch, Eugenie Mayer Bolz, Madeleine Doran, Walter J. and Cecille Hunt, and Bertha Ardt Plaenert Endowment Funds purchase, 2001.41

Richard Harry Carter (British, 1839–1911)
The Stranded Lifebouy, 1887
Watercolor, 30 1/4 x 52 5/8 in.
Elvehjem Museum of Art General Endowment Fund purchase, 2001.15

John Austen Fitzgerald (English, 1832–1906)
The Intruder, ca. 1865
Watercolor, bodycolor, pencil, gum arabic, 15 1/8 x 11 3/4 in.
Carolyn T. Anderson, Brittingham, Alice Drews Gladfelter Memorial, Harry and Margaret P. Glicksman, Alexander and Henrietta W. Hollaender, Earl O. Vits, and Mary Katharina Williams and Martin P. Schneider Endowment Funds purchase, 2001.42

Henry Fuseli (English, b. Switzerland, 1741–1825)
Themistocles at the Court of Admetus, 1815
Ink, ink wash, and graphite, 12 1/2 x 15 5/8 in.
John S. Lord Endowment Fund, Cyril W. Nave Endowment Fund, and F. J. Sensenbrenner Endowment Fund purchase, 2001.40

Owen Jones (British, 1809–1874)
A Design for the Exhibition Building, Manchester, 1867
Pen, ink, pencil, watercolor, and gouache on three pieces of woven paper, 47 1/2 x 23 3/4 in.
Rosalind Tough Fund purchase, 1999.69



John Austen Fitzgerald, **The Intruder,** *ca. 1865, watercolor, bodycolor, pencil, gum arabic, Carolyn T. Anderson, Brittingham, Alice Drews Gladfelter Memorial, Harry and Margaret P. Glicksman, Alexander and Henrietta W. Hollaender, Earl O. Vits, and Mary Katharina Williams and Martin P. Schneider Endowment Funds purchase, 2001.42*

Giulio Rosati (Italian, 1858–1917)
Untitled, late 19th century
Watercolor, 27 ½ x 36 in.
Bequest of the H. J. and Marion T. Fischer Collection, 2001.32.1

Thomas Rowlandson (British, 1756–1827)
A Charity Sermon, 1805
Pen, black and brown ink, and watercolor over pencil, 11 ⅝ x 9 ¼ in.
Edward Blake Blair Endowment Fund purchase, 1999.79

Drawing

Richard Cosway (British, 1740–1821)
Portrait of John Philip Kemble, n.d.
Graphite and colored pencil, 12 1/16 x 8 ½ in.
Edward Blake Blair Endowment Fund purchase, 2000.83

Thomas Rowlandson, **A Charity Sermon,** *1805, pen, black and brown ink, and watercolor over pencil, Edward Blake Blair Endowment Fund purchase, 1999.79*

Antoine Pevsner (Russian, 1886–1962)
118 graphite drawings
Mary Katharina Williams and Martin P. Schneider Fund purchase,
1999.74.1–1999.74.9;
1999.74.11–1999.74.119

Arrows inside an Ellipse, 1929
Graphite, 12 1/16 x 9 ⅝ in., 1999.74.41

Axis, Angle and Sphere, 1943
Graphite, 12 ¼ x 9 ½ in., 1999.74.88

The Black Lily, 1943
Graphite, 14 x 9 ½ in., 1999.74.95

Body of a Woman, 1938
Graphite, 13 ⅝ x 9 9/16 in., 1999.74.59

Body of a Woman, 1938
Graphite, 13 9/16 x 9 9/16 in., 1999.74.60

Body of a Woman, 1938
Graphite, 13 9/16 x 9 ⅝ in., 1999.74.61

Bust, ca. 1940
Graphite, 12 3/8 x 9 1/2 in., 1999.74.81

Christiana, 1916–1917
Graphite, 7 1/4 x 7 in., 1999.74.8

Circular Movement, 1936
Graphite, 10 1/4 x 14 5/8 in., 1999.74.47

Circular Movement, 1936
Graphite, 10 1/4 x 9/16 in., 1999.74.48

Circular Movement, 1936
Graphite, 10 1/4 x 14 1/16 in., 1999.74.49

Circular Movement, 1936
Graphite, 11 1/8 x 16 1/8 in., 1999.74.91

The Column, 1950
Graphite, 12 5/16 x 9 3/8 in., 1999.74.99

Composition with Ellipses and Spheres, 1917
Graphite, 15 x 12 3/8 in., 1999.74.9

Construction in Space, 1924
Graphite, 8 3/16 x 11 3/16 in., 1999.74.21

Construction in the Egg, 1947
Graphite, 14 1/2 x 10 1/4 in., 1999.74.103

Construction in the Egg, 1947
Graphite, 14 1/2 x 10 in., 1999.74.104

Construction to the Third and Fourth Degree, 1950
Graphite, 9 1/2 x 14 in., 1999.74.108

Crossed Arches, 1943
Graphite, 12 1/8 x 9 1/2 in., 1999.74.89

Drawing for a Portrait, ca. 1918
Graphite, 11 3/16 x 11 3/16 in., 1999.74.17

Dynamic Head, ca. 1920
Graphite, 14 1/8 x 16 15/16 in., 1999.74.22

Dynamic Head, ca. 1920
Graphite, 14 1/16 x 16 15/16 in., 1999.74.23

Dynamic Projection to the Thirtieth Degree, 1950
Graphite, 9 5/8 x 14 in., 1999.74.109

Elliptical Head, 1940
Graphite, 12 1/4 x 9 1/4 in., 1999.74.65

Expanding Column, 1936
Graphite, 15 1/2 x 9 1/2 in., 1999.74.50

Expanding Column, 1936
Graphite, 15 1/2 x 9 1/2 in., 1999.74.51

Expanding Column, 1936
Graphite, 15 1/2 x 9 1/2 in., 1999.74.52

Expanding Column, 1936
Graphite, 15 1/2 x 9 1/2 in., 1999.74.53

Expanding Form, 1923
Graphite on thick brown paper, 11 x 8 1/2 in., 1999.74.31

Expanding Surface, 1936
Graphite, 9 7/16 x 9 1/2 in., 1999.74.54

Expanding Surface, 1936
Graphite, 15 1/2 x 9 1/2 in., 1999.74.55

Expanding Surface, 1936
Graphite, 12 x 8 1/8 in., 1999.74.57

Expanding Surface, 1937
Graphite, 14 3/8 x 9 1/2 in., 1999.74.56

Fauna of the Ocean, 1943
Graphite, 15 15/16 x 11 3/8 in., 1999.74.97

Fauna of the Ocean, 1943
Graphite, 8 1/2 x 11 1/8 in., 1999.74.98

Fauna of the Ocean, 1944
Graphite, 9 1/16 x 11 1/4 in., 1999.74.96

Flayed Head, 1940
Graphite, 12 1/8 x 9 3/8 in., 1999.74.79

Head, 1940
Graphite, 12 1/4 x 9 1/4 in., 1999.74.71

Head in an Ellipse, ca. 1940
Graphite, 12 ¼ x 9 ½ in., 1999.74.80

Head of a Man, 1940
Graphite, 12 ¼ x 9 5/8 in., 1999.74.69

Head of a Man, 1920
Graphite on thick paper, 10 x 7 15/16 in., 1999.74.19

Head of a Man, 1943
Graphite, 12 ¼ x 9 ½ in., 1999.74.84

Head of a Woman, 1920
Graphite, 11 ¼ x 8 ½ in., 1999.74.20

Head of a Woman, 1924
Graphite, 13 ¼ x 12 ½ in., 1999.74.33

Head of a Woman, 1930
Graphite, 15 7/8 x 9 ¾ in., 1999.74.43

Head of a Woman, 1936
Graphite, 14 ½ x 9 ½ in., 1999.74.45

Head of a Woman, 1936
Graphite, 14 ¼ x 10 in., 1999.74.46

Head of a Woman, 1937
Graphite, 12 ½ x14 in., 1999.74.58

Head of a Woman, ca. 1940
Graphite, 12 3/8 x 9 ½ in., 1999.74.66

Head of a Woman, ca. 1940
Graphite, 12 3/8 x 9 ½ in., 1999.74.78

Head of a Woman, 1940
Graphite, 12 ¼ x 9 3/8 in., 1999.74.73

Head of a Woman, 1943
Graphite, 12 ¼ x 9 7/16 in., 1999.74.85

Head of a Woman in Circular Movement, 1940
Graphite, 12 ¼ x 9 5/8 in., 1999.74.70

Head of Virginia Pevsner, ca. 1940
Graphite, 12 3/8 x 9 ½ in., 1999.74.67

Head of Woman—Icon, 1917
Graphite, 17 x 15 in., 1999.74.12

Helicoidal Movement, 1937
Graphite, 15 3/8 x 9 7/16 in., 1999.74.62

Helicoidal Movement, 1937
Graphite, 15 7/16 x 4 7/8 in., 1999.74.63

Mask, 1920
Graphite on thick brown paper, 19 x 13 in., 1999.74.24

Mask, 1930
Graphite, 12 1/16 x 9 7/8 in., 1999.74.42

Monde, 1947
Graphite, 12 1/16 x 11 3/8 in., 1999.74.101

Monde, 1947
Graphite, 14 3/8 x 10 ¼ in., 1999.74.102

Monument to the Unknown Political Prisoner, 1956
Graphite, 15 ¾ 11 13/16 in., 1999.74.112

Monument to the Unknown Political Prisoner, 1956
Graphite, 12 x 11 13/16 in., 1999.74.113

Motherhood, ca. 1940
Graphite, 14 x 9 ½ in., 1999.74.74

Movement inside Rings, 1940
Graphite, 12 3/16 x 9 ½ in., 1999.74.72

Movement of Spheres, 1920
Graphite, 15 x 11 1/8 in., 1999.74.30

Personnage, 1920
Graphite on thick brown paper, 12 ½ x 10 5/8 in., 1999.74.18

Portrait of a Woman, 1912–1913
Graphite, 8 ¼ x 5 ¾ in., 1999.74.1

Pregnant Woman, ca. 1940
Graphite, 13 x 9 ½ in., 1999.74.76

Profile of a Man, 1915
Graphite, 12 x 9 in., 1999.74.3

Profile of a Man, 1924
Graphite, 11 1/8 x 8 1/4 in., 1999.74.11

Project for a Sculpture, 1936
Graphite, 14 7/8 x 10 3/4 in., 1999.74.82

Project for a Sculpture, 1950
Graphite, 9 1/2 x 15 1/2 in., 1999.74.107

Project of High-Relief, 1924
Graphite, 10 1/2 x 6 15/16 in., 1999.74.28

Project of High-Relief, 1924
Graphite, 11 3/8 x 9 15/16 in., 1999.74.29

Projection in Space, 1950
Graphite, 12 3/4 x 11 3/4 in., 1999.74.119

Propeller Movement in a Sphere, 1917
Graphite, 11 1/4 x 8 3/8 in., 1999.74.15

Sculpture Project, 1950
Graphite, 9 1/2 x 14 in., 1999.74.110

Seated Woman, 1924
Graphite, 13 1/8 x 19 in., 1999.74.38

Seated Woman, 1928
Graphite, 10 x 9 5/8 in., 1999.74.40

Sense of Movement, 1956
Graphite, 10 1/2 x 15 in., 1999.74.111

Spatial Construction, 1917
Graphite, 11 1/4 x 8 3/8 in., 1999.74.14

Spatial Construction, 1920
Graphite, 17 1/8 x 15 3/16 in., 1999.74.16

Spatial Construction, 1924
Graphite, 9 1/8 x 12 1/4 in., 1999.74.36

Spatial Construction, 1924
Graphite, 9 1/8 x 12 1/4 in., 1999.74.37

Spatial Construction to the Third and Fourth Degree, 1950
Graphite on thick paper, 17 7/8 x 11 3/4 in., 1999.74.116

Spatial Construction to the Third and Fourth Dimension, 1950
Graphite, 14 3/8 x 10 1/2 in., 1999.74.114

Spatial Construction to the Third and Fourth Dimension, 1950
Graphite, 17 7/8 x 12 3/4 in., 1999.74.115

Spatial Construction to the Third and Fourth Dimension, 1950
Graphite on thick paper, 17 7/8 x 10 5/8 in., 1999.74.117

Spherical Composition, ca. 1917
Graphite on oily paper, 12 1/4 x 9 1/8 in., 1999.74.13

Spiral Construction, 1950
Graphite, 14 x 9 1/4 in., 1999.74.106

Standing Figure, 1915
Graphite, 7 1/2 x 5 in., 1999.74.5

Standing Nude in an Ellipse, ca. 1940
Graphite, 14 x 9 1/2 in., 1999.74.77

Standing Woman, 1928
Graphite, 10 x 9 5/8 in., 1999.74.39

Study for a Cathedral, 1942
Graphite, 13 x 9 1/8 in., 1999.74.83

Study for Kinetic Construction, 1950
Graphite, 14 x 9 1/2 in., 1999.74.105

Study for the Black Lily, 1943
Graphite, 12 1/4 x 9 1/2 in., 1999.74.92

Study for the Black Lily, 1943
Graphite, 12 1/4 x 9 1/2 in., 1999.74.93

Study for the Black Lily, 1943
Graphite, 12 1/4 x 9 1/2 in., 1999.74.94

Study of a Head, 1915
Graphite, 12 3/16 x 9 3/4 in., 1999.74.4

Study of a Head, 1915
Graphite, 12 x 9 in., 1999.74.6

Study of a Head, 1915
Graphite, 8 3/4 x 6 3/4 in., 1999.74.7

Study of a Head, ca. 1940
Graphite, 12 1/4 x 9 1/2 in., 1999.74.68

Study of Head, 1920
Graphite, 13 1/4 x 12 1/2 in., 1999.74.25

Study of the Back of a Head, 1940
Graphite, 12 1/4 x 9 5/8 in., 1999.74.64

Suffering Character, 1943
Graphite, 12 1/4 x 9 1/2 in., 1999.74.90

Twin Columns, 1947
Graphite, 14 3/8 x 9 15/16 in., 1999.74.118

Torso of a Woman, 1924
Graphite, 11 1/8 x 8 3/8 in., 1999.74.26

Torso of a Woman, 1924
Graphite, 11 1/4 x 8 3/8 in., 1999.74.27

Two Spheres and Arrow, 1923
Graphite, 11 x 8 3/8 in., 1999.74.32

Two Spheres and Strength Lines, 1943
Graphite, 12 1/4 x 9 1/2 in., 1999.74.87

Woman, 1924
Graphite, 15 1/2 x 10 1/2 in., 1999.74.34

Woman, 1924
Graphite, 15 15/16 x 10 1/2 in., 1999.74.35

Woman with Hat, 1912–1913
Graphite, 9 1/2 x 6 5/8 in., 1999.74.2

Woman with Hat, 1930
Graphite, 16 x 10 3/4 in., 1999.74.44

Woman with Hat, 1943
Graphite, 12 1/4 x 9 1/2 in., 1999.74.86

Woman with Rings, ca. 1940
Graphite, 14 x 9 1/2 in., 1999.74.75

World, 1947
Graphite, 12 1/16 x 11 3/8 in., 1999.74.100

Prints

William Blake (English, 1757–1827)
Head of Spalding, 1789
Engraving, 5 1/8 x 3 7/8 in.
Gift in Memory of Dr. and Mrs. Milton J. Goodfriend, 1999.129

Nicholas Cochin (French, 1610–1686)
The Triumph of David (*Le trionfé de David*), 1610–1686
Etching, 8 1/2 x 11 1/2 in.
John H. Van Vleck Endowment Fund purchase, 2000.32

Salvador Dalí (Spanish, 1904–1989)
Limp Skulls and Cranial Harp (*Crânes mous et harpe crânienne*), 1935
Etching, 14 3/8 x 11 3/4 in.
Alexander and Henrietta W. Hollaender Endowment Fund and Richard E. Stockwell Endowment Fund purchase, 2000.36

Nicholas Cochin*, The Triumph of David *(Le trionfé de David), 1610–1686, etching, John H. Van Vleck Endowment Fund purchase, 2000.32

Salvador Dalí*, Limp Skulls and Cranial Harp *(Crânes mous et harpe crânienne), 1935, etching, Alexander and Henrietta W. Hollaender Endowment Fund and Richard E. Stockwell Endowment Fund purchase, 2000.36

Honoré Daumier (French, 1808–1879)
Croquis, ca. 1874
Wood engraving, 12 5/16 x 9 1/8 in.
Gift of Ray Gloeckler, 1999.87

Eugene Delatre (French, 1854–1938)
The Solferino Bridge—Nocturnal Effect (Le Pont Solferino—Effet Nocturne), n.d.
Etching, 12 13/16 x 19 1/4 in.
John H. Van Vleck Endowment Fund purchase, 1999.125

Otto Dix (German, 1891–1969)
Crater Field at Dontrien, Lit by Star-Shells (Trichterfeld bei Dontrien, Von Leuchtkugeln Erhellt), from the series *The War (Der Krieg)*, 1924
Aquatint, 7 1/2 x 10 in.
Brittingham Endowment Fund purchase, 2000.38

Albrecht Dürer (German, 1472–1528)
Judas' Kiss, 1508
Engraving, 4 1/2 x 3 1/8 in.
Thomson "Tommy" Bartlett Estate Fund purchase, 1999.96

Albrecht Dürer (German, 1472–1528)
Martyrdom of the Ten Thousand, ca. 1496
Woodcut, 15 5/16 x 11 3/16 in.
Gift of Thompson and Diana Webb in memory of James Watrous, 2000.5

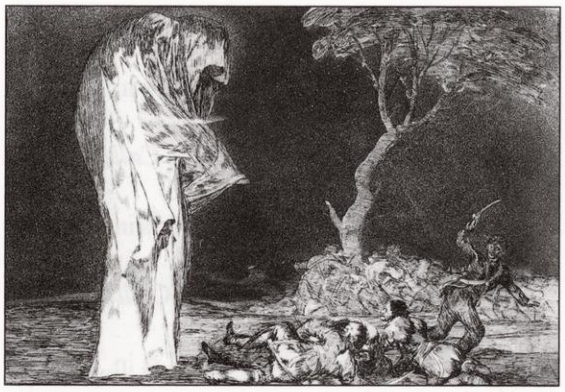
William Giles (British, 1879–1939)
The Raven, 1926
Color metal relief, 5 3/4 x 8 in.
John H. Van Vleck Endowment Fund purchase, 2000.44

Francisco José de Goya y Lucientes (Spanish, 1746–1828)
Foolishness of Superstitious Fear (Disparate del Miedo), ca. 1819
Etching and acquantint, 9 1/2 x 13 5/8 in.
Thomson "Tommy" Bartlett Estate Fund purchase, 1999.97

Wilhelm Heise (German, 1892–1965)
Old Bird-case (Alte Vogelvitrine), 1930
Lithograph (negative lithographic engraving), 11 1/4 x 18 in.
Gift of Barbara Mackey Kaerwer, 2000.73.2

Wilhelm Heise (German, 1892–1965)
Wild Turkscap (Wilder Türkenbund), from the series *Night Lit Flower Pieces (Nächtliche Blumenstücke)*, 1924
Lithograph (negative lithographic engraving), 14 1/16 x 9 15/16 in.
Gift of Barbara Mackey Kaerwer, 2000.73.1

Charles Houdard (French, active 19th century)
Shrimp (Crevette), ca. 1900
Color etching and aquatint, 14 13/16 x 7 1/4 in.
John H. Van Vleck Endowment Fund purchase, 1999.80



Francisco José de Goya y Lucientes,* Foolishness of Superstitious Fear *(Disparate del Miedo), ca. 1819, etching and acquantint, Thomson "Tommy" Bartlett Estate Fund purchase, 1999.97

Henri-Gustave Jossot (French, 1866–1951)
The Wave (*La Vague*), 1894
Lithograph, 24 x 13 7/8 in.
John H. Van Vleck Endowment Fund purchase, 1999.81

Emil Orlik (German, 1870–1932)
Japanese Magician (*Japanischer Taschenspieler*), 1901
Color woodcut, 7 1/4 x 6 in.
John H. Van Vleck Endowment Fund purchase, 2000.81

Samuel Palmer (British, 1805–1881)
The Herdsman's Cottage, 1850
Etching, touched in pencil, 3 7/8 x 3 in.
John H. Van Vleck Endowment Fund purchase, 1999.82

Antoine Pevsner (Russian, 1886–1962)
Spatial Construction, ca. 1928
Screen print on toned paper, 11 1/2 x 8 3/4 in.
Mary Katharina Williams and Martin P. Schneider Fund purchase, 1999.74.10

Giovanni Battista Piranesi (Italian, 1720–1778)
50 etchings and engravings
Transfer from the Wisconsin Historical Society, 05.1.1-50

Ancient Temple Commonly Called the Temple of Health on the Via d'Albano, 1763
Etching and engraving, 16 1/8 x 22 1/8 in., 05.1.6

Another View of the Temple of the Sibyl at Tivoli, 1761
Engraving and etching, 17 1/2 x 26 in., 05.1.29

The Cloaca Maxima, View of the Ancient Structure Built by Tarquinius Superbus called the Bel Lido, 1776
Engraving and etching, 17 5/8 x 26 3/8 in., 05.1.1

Cut-away View of the Interior of the Basilica of S. Paolo fuori delle Mura, 1749
Etching and engraving, 16 5/16 x 24 in., 05.1.43

Interior View of the Ancient Temple of Bacchus, Now the Church of S. Urbano, 1767
Engraving and etching, 16 5/8 x 23 3/4 in., 05.1.40

Interior View of the Basilica of S. Maria Maggiore, 1768
Etching and engraving, 17 1/4 x 27 in., 05.1.3

Interior View of the Basilica of St. Peter's in the Vatican, 1773
Etching and engraving, 19 1/8 x 26 7/16 in., 05.1.44

Interior View of the Church of S. Maria degli Angeli, 1776
Etching and engraving, 19 1/4 x 28 1/4 in., 05.1.19

Interior View of the Pantheon, 1768
Etching and engraving, 18 13/16 x 22 in., 05.1.47

Interior View of the Pronaos of the Pantheon, 1769
Etching and engraving, 15 3/8 x 21 1/4 in., 05.1.39

Perspective View of the Large Fountain of the Acqua Virgine, 1773
Engraving and etching, 18 3/4 x 28 1/4 in. 05.1.21

The Porta Maggiore, View of the Monument Erected by the Emperor Titus Commemorating his Restoration of the Aqueducts, 1775
Etching and engraving, 19 1/8 x 27 5/8 in., 05.1.23

Remains of a Room Belonging to the Praetorian Fort at Hadrian's Villa, Tivoli, 1774
Etching and engraving, 17 ½ x 22 5/8 in., 05.1.27

Remains of an Ancient Tomb, Called La Conocchia, 1776
Etching and engraving, 28 ½ x 18 7/8 in., 05.1.9

Remains of the Aqueduct of Nero, 1775
Etching and engraving, 19 ¼ x 27 7/8 in., 05.1.50

Remains of the so-called Temple of Apollo at Hadrian's Villa, Tivoli, 1768
Etching and engraving, 18 9/16 x 24 3/4 in., 05.1.28

Remains of the Villa of Maecenas at Tivoli, 1763
Etching and engraving, 18 x 26 5/8 in., 05.1.30

Ruins of a Sculpture Gallery at Hadrian's Villa, Tivoli, 1770
Etching and engraving, 17 7/8 x 22 7/8 in., 05.1.31

Tomb of Caecilia Metella, 1762
Etching and engraving, 17 7/8 x 24 7/8 in., 05.1.18

View along the Via del Corso of the Palazzo dell'Academia, 1752
Etching and engraving, 15 15/16 x 24 3/8 in., 05.1.25

View of St. Peter's Square and Basilica, 1772
Etching and engraving, 18 5/16 x 28 in., 05.1.37

View of the Arch of Constantine, 1771
Etching and engraving, 18 3/4 x 27 7/8 in., 05.1.2

View of the Arch of Constantine and the Flavian Ampitheater, called the Colosseum, 1760
Etching and engraving, 16 x 21 3/8 in., 05.1.11

View of the Arch of Septimius Severus, 1772
Etching and engraving, 18 3/4 x 28 5/16 in., 05.1.41

View of the Campo Vaccino, 1757
Etching and engraving, 16 1/8 x 21 ½ in., 05.1.10

View of the Campo Vaccino, 1772
Etching and engraving, 18 7/8 x 28 1/8 in., 05.1.35

View of the Facade of the Basilica of St. John Lateran, 1775
Etching and engraving, 19 ¼ x 27 7/8 in., 05.1.16

View of the Flavian Amphitheater, Called the Colosseum, 1757
Etching and engraving, 17 3/8 x 27 5/8 in., 05.1.26

View of the Flavian Ampitheatre, Called the Colosseum, 1776
Etching and engraving, 19 ½ x 27 3/4 in., 05.1.24

View of the Fountain and the Grotto of Egiria, 1766
Etching and engraving, 15 7/8 x 27 in., 05.1.13

View of the Fountainhead of the Acqua Paola on Monte Aureo, 1751
Etching and engraving, 15 1 3/16 x 24 in., 05.1.45

View of the Grand Cascade at Tivoli, 1766
Etching and engraving, 18 13/16 x 28 1/8 in., 05.1.33

View of the Octagonal Temple of Minerva Medica, 1764
Etching and engraving, 18 3/8 x 27 3/4 in., 05.1.12

View of the Pantheon of Agrippa, Today S. Maria ad Martyres, 1761
Etching and engraving, 18 3/4 x 27 5/8 in., 05.1.7

View of the Piazza and Basilica of St. John Lateran, 1775
Etching and engraving, 19 3/16 x 27 3/4 in., 05.1.49

View of the Ponte Molle, 1762
Etching and engraving, 17 ¼ x 26 ½ in., 05.1.20

View of the Pyramidal Tomb of Cestius, 1755
Etching and engraving, 16 x 21 3/8 in., 05.1.48

View of the Remains of the Dining Room of the Golden House of Nero Commonly Called the Temple of Peace, 1774
Etching and engraving, 19 5/16 x 28 ¼ in., 05.1.32

View of the Remains of the Forum of Nerva, 1770
Etching and engraving, 18 3/4 x 27 7/8 in., 05.1.42

View of the Remains of the Praetorian Fort (the Poecile), Hadrian's Villa, Tivoli, 1770
Etching and engraving, 14 5/8 x 25 3/4 in., 05.1.34

View of the so-called Temple of Concord, 1774
Etching and engraving, 18 1/2 x 27 5/8 in., 05.1.5

View of the Temple of Bacchus, Now the Church of S. Urbano, 1758
Etching and engraving, 16 x 24 3/8 in., 05.1.38

View of the Temple of Hercules at Cori, 1769
Etching and engraving, 15 1/8 x 21 in., 05.1.14

View of the Temple of Jupiter Tonans, 1756
Etching and engraving, 15 11/16 x 23 1/2 in., 05.1.8

View of the Temple of the Camenae, 1773
Etching and engraving, 18 3/4 x 27 7/8 in., 05.1.17

View of the Temple of the Sibyl at Tivoli, 1761
Etching and engraving, 16 5/8 x 28 1/16 in., 05.1.46

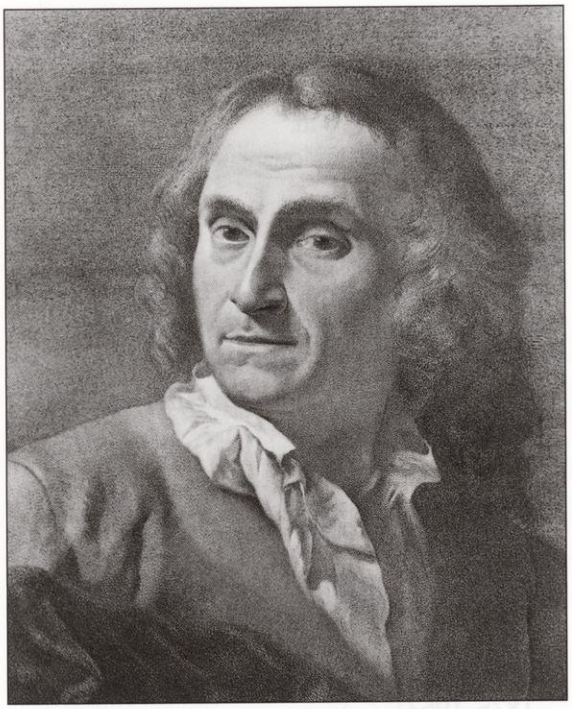
View of the Tiber Island, 1775
Etching and engraving, 18 7/8 x 28 1/2 in., 05.1.22

View of the Tomb of Licinianus Piso on the Ancient Appian Way, and Tomb of the Cornelli, 1764
Etching and engraving, 16 3/16 x 24 1/8 in., 05.1.36

View of Visible Remains of the Baths of Diocletian at S. Maria degli Angeli, 1774
Etching and engraving, 18 1/4 x 27 1/2 in., 05.1.4

Villa Pamphilj Outside Porta S. Pancrazio, 1776
Etching and engraving, 19 x 27 5/8 in., 05.1.15

Marco Pitteri (Italian, 1702–1786) after Giovanni Battista Piazzetta (Italian, 1683–1754)
Portrait of Marco Pitteri, ca. 1742
Engraving, 18 x 14 in.
Madeleine Doran Endowment Fund purchase, 2000.43



Marco Pitteri after Giovanni Battista Piazzetta*, Portrait of Marco Pitteri, *ca. 1742, engraving, Madeleine Doran Endowment Fund purchase, 2000.43

Cornelis Ploos van Amstel (Dutch, 1726–1798) after Pieter Sanredam (Dutch, 1597–1665)
Interior of a Church, 1774
Colored etching, 7 1/2 x 5 7/8 in.
John H. Van Vleck Endowment Fund purchase, 2000.82

Vojtech Preissig (German, 1873–1944)
Horn Player on Horseback, 1916
Color woodblock, 6 5/16 x 6 1/4 in.
John H. Van Vleck Endowment Fund purchase, 1999.78

Henri Rivière (French, 1864–1951)
Reflections (Les Reflets) #6, from the series *The Enchantment of the Hours (La Féerie des heures)*, 1901
Color lithograph, 9 3/8 x 23 5/8 in.
John H. Van Vleck Endowment Fund purchase, 2000.33

Raphael Sadeler (German, 1555–1628)
Allegory on Gluttony, Wealth, Lust, and Stupidity, 1588
Engraving, 12 1/8 x 13 in.
John H. Van Vleck Endowment Fund purchase, 1999.77

Kurt Schwitters (German, 1887–1948) and Theo van Doesburg (Dutch, 1883–1931)
Little Dada Soirée (*Kleine Dada Soirée*), 1922
Color lithograph, 11 7/8 x 11 3/4 in.
John H. Van Vleck Endowment Fund purchase, 2001.35

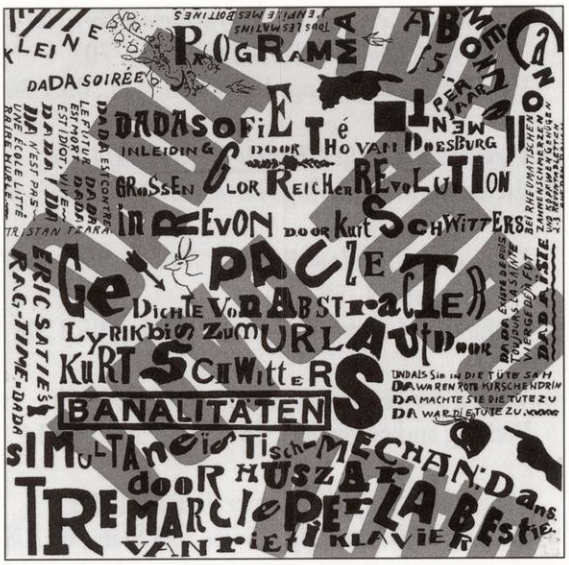
Graham Sutherland (British, 1903–1980)
Landscape, etched 1930, printed 1973
Etching, 5 x 11 1/8 in.
Gift of Richard E. Brock, 2000.6.4

Jacques Villon (Gaston Duchamp) (French, 1875–1963)
Old Noret Killing a Cock, Profile (*Pére Noret tuant un coq, de profil*), 1900
Color aquatint, 8 5/16 x 5 1/4 in.
Gift of the Elvehjem Museum of Art docents in memory of James Watrous, 1999.107

Jacques Villon (Gaston Duchamp) (French, 1875–1963) after Pablo Picasso (French, 1881–1973)
Untitled (Acrobats), 1928
Etching and aquatint, 23 5/8 x 16 5/8 in.
Transfer from Division of University Housing, University of Wisconsin-Madison, 2001.31

Applied and Decorative Art

Attributed to Menzies Group, Greek, South Italy, Apulia
Red-figure Rhyton (Drinking Vessel) in the Shape of a Bull Head, 475–450 B.C.
Earthenware with slip decoration, 8 3/8 x 5 in.
Fairchild Foundation Endowment Fund purchase, 1999.132



Kurt Schwitters and Theo van Doesburg,* Little Dada Soirée *(Kleine Dada Soirée), 1922, color lithograph, John H. Van Vleck Endowment Fund purchase, 2001.35

Graham Sutherland,* Landscape, *etched 1930, printed 1973, etching, Gift of Richard E. Brock, 2000.6.4

Greek, South Italy
Kantharos, 5th or 4th century B.C.
Earthenware, 3 5/8 x 4 11/16 x 2 15/16 in.
Gift of W. R. Bahnfleth, 1999.105

Roman
Antoninianus, Gordian III, 238–244
Silver, diam. 22 mm
Transfer from the Wisconsin Historical Society, 2001.39

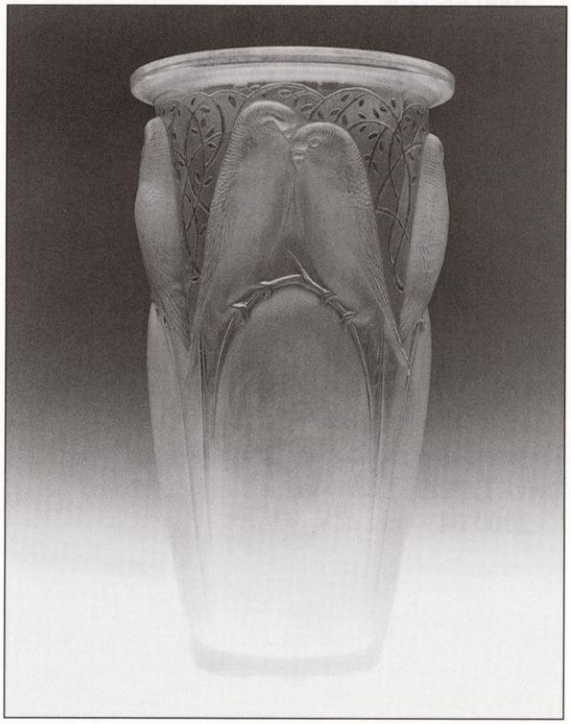
Jacques Villon (Gaston Duchamp), **Old Noret Killing a Cock, Profile** *(Père Noret tuant un coq, de profil), 1900, color aquatint, Gift of the Elvehjem Museum of Art docents in memory of James Watrous, 1999.107*

Attributed to Menzies Group, Greek, South Italy, Apulian Red-figure Rhyton (Drinking Vessel) in the Shape of a Bull Head, 475–450 B.C., earthenware with slip decoration, Fairchild Foundation Endowment Fund purchase, 1999.132

René Lalique (French, 1860–1945)
Borromée Vase, model created August 8, 1928, discontinued 1947
Mold-blown peacock blue opalescent glass with white patina, 9 ⅜ x 6 ¾ in.
Ineva T. Reilly Endowment Fund purchase, 2000.70

René Lalique (French, 1860–1945)
Ceylan or Eight Parakeets (Huit perruches) Vase, model created May 16, 1924, discontinued 1947
Press-molded opalescent glass with sepia patina, 9 ½ x 5 ¼ in.
Ineva T. Reilly Endowment Fund purchase, 2000.71

René Lalique (French, 1860–1945)
Eagle (Aigle) Letter Seal, model created 1913, discontinued 1947
Press-molded glass with charcoal gray patina, 3 ½ x 1 ⅝ x 1 ⅝ in.
Ineva T. Reilly Endowment Fund purchase, 2000.65



***René Lalique,* Ceylan *or* Eight Parakeets (Huit perruches) Vase,** *model created May 16, 1924, discontinued 1947, press-molded opalescent glass with sepia patina, Ineva T. Reilly Endowment Fund purchase, 2000.71*

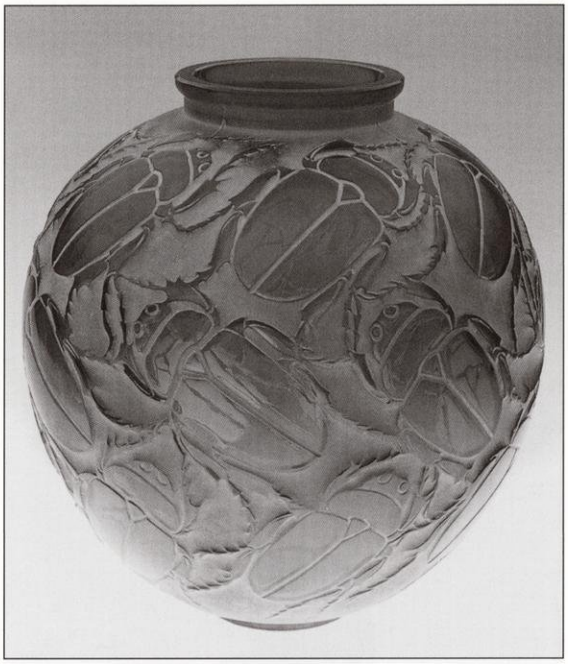
René Lalique (French, 1860–1945)
Joined (Unie) Ring, model created February 5, 1931, discontinued 1947, resumed after 1951
Press-molded topaz glass with engraved design, 1 3/16 x 15/16 in.
Ineva T. Reilly Endowment Fund purchase, 2000.68

René Lalique (French, 1860–1945)
Large Scarabs (Gros scarabées) Vase, model created 1923, discontinued 1947
Mold-blown deep amber glass with white patina, 11 3/4 x 10 1/2 in.
Ineva T. Reilly Endowment Fund purchase, 2000.72

René Lalique (French, 1860–1945)
Powder Compact in Original Card Box for "Fleur d'Amour" fragrance by Roger et Gallet, model created 1922
Stamped aluminum with sepia patina, compact: 5/8 x 3 in., box: 1 x 3 1/2 x 3 1/2 in.
Ineva T. Reilly Endowment Fund purchase, 2000.66.1a-b

René Lalique (French, 1860–1945)
Powder Box for "Pavots d'Argent" (Silver Poppies) fragrance by Roger et Gallet, designed 1926
Printed card, 1 1/4 x 3 3/4 x 2 7/8 in.
Ineva T. Reilly Endowment Fund purchase, 2000.66.2

René Lalique (French, 1860–1945)
Rabbit (Lapin) Ashtray, model created April 30, 1925, discontinued 1947
Press-molded topaz glass, 2 3/8 x 4 1/4 in.
Ineva T. Reilly Endowment Fund purchase, 2000.64

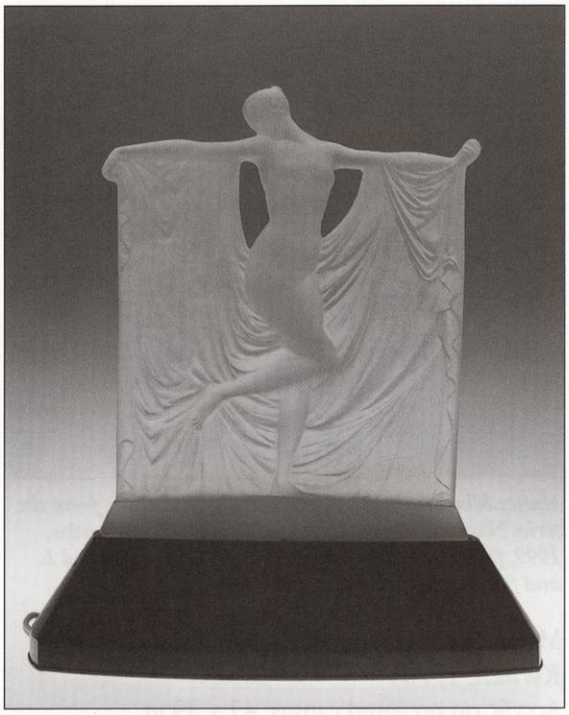


René Lalique*, Large Scarabs (Gros Scarabées) Vase, *model created 1923, discontinued 1947, mold-blown deep amber glass with white patina, Ineva T. Reilly Endowment Fund purchase, 2000.72

René Lalique (French, 1860–1945)
Suzanne Statuette with bronze illuminating stand (also called *Suzanne premier modèle*), model created July 7, 1925, retired from catalogue in 1937
Press-molded cast opalescent glass, bronze, 11 1/2 x 9 3/4 in.
Ineva T. Reilly Endowment Fund purchase, 2000.67a-b

René Lalique (French, 1860–1945)
Vine (Vigne) Goblet, model created 1912, discontinued 1947
Mold-blown and cast clear glass with sepia patina, 7 x 4 1/8 in.
Ineva T. Reilly Endowment Fund purchase, 2000.69

Unknown (English)
Triple Shield-Back Settee, ca. 1785–1788
Painted wood, caning, brass, 39 x 68 3/4 x 26 in.
Gift of Russell B. French, 2001.5



René Lalique*, Suzanne Statuette *with bronze illuminating stand (also called* Suzanne premier modèle), *model created July 7, 1925, retired from catalogue in 1937, press-molded cast opalescent glass, bronze, Ineva T. Reilly Endowment Fund purchase, 2000.67a-b

English Triple Shield-Back Settee, ca. 1785–1788, painted wood, caning, brass, Gift of Russell B. French, 2001.5

North American Art

Painting

Aaron Bohrod (American, 1907–1992)
Blue Horse, 1965
Oil on Crescent illustration board, 22 x 28 in.
Gift of Harlan and Ruth Hansen, 2000.78

Decatur Gibson Byrd (American, b. 1923)
The Clock, n.d.
Oil on canvas, 37 ¾ x 47 ⅞ in.
Elvehjem Museum of Art General Endowment Fund purchase, 2001.14

Attributed to George Inness (American, 1825–1894)
Leeds, 1864
Oil on artist's board, 9 x 13 in.
Bequest of the H. J. and Marion T. Fischer Collection, 2001.32.6

Attributed to George Inness (American, 1825–1894)
Untitled (Pastoral Landscape at Sunset), 1869
Oil on canvas, 14 ⅛ x 22 in.
Bequest of the H. J. and Marion T. Fischer Collection, 2001.32.5

Aaron Bohrod*, Blue Horse, *1965, oil on Crescent illustration board, Gift of Harlan and Ruth Hansen, 2000.78

Attributed to Hugh Bolton Jones (American, 1848–1927)
Untitled (Landscape with a Stream), n.d.
Oil on canvas, 14 ⅛ x 22 ⅛ in.
Bequest of the H. J. and Marion T. Fischer Collection, 2001.32.2

Addison Thomas Millar (American, 1860–1913)
The Sentinel, n.d.
Oil on panel, 16 x 6 ½ in.
Bequest of the H. J. and Marion T. Fischer Collection, 2001.32.3

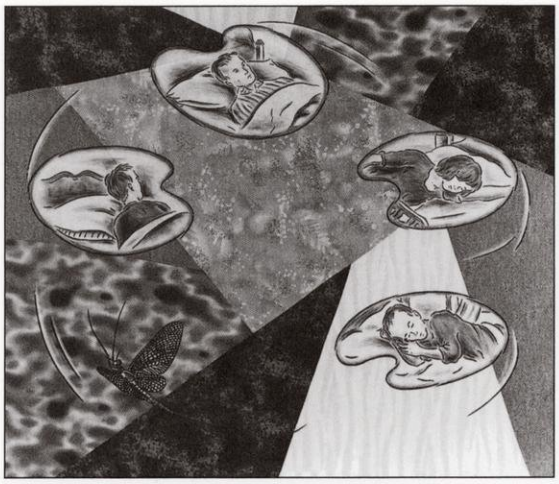
Addison Thomas Millar (American, 1860–1913)
Untitled (Standing Woman), ca. 1890
Oil on board, 7 x 3 ¾ in.
Bequest of the H. J. and Marion T. Fischer Collection, 2001.32.4

Nancy Mladenoff (American, b. 1957)
August (Peridot/Simplicity), from the series *Narrative Abstractions—The Twelve Months*, 1999
Fabric paint on printed fabric, 40 x 35 in.
Gift of Ronald L. and Sheila Marks Endres, 1999.118

Nancy Mladenoff (American, b. 1957)
May (Emerald/Dreaming), from the series *Narrative Abstractions—The Twelve Months*, 1999
Fabric paint on printed fabric, 35 x 40 in.
Gift of Ronald L. and Sheila Marks Endres, 1999.117

Nancy Mladenoff (American, b. 1957)
November, (Topaz/Goodness), from the series *Narrative Abstractions—The Twelve Months*, 1999
Fabric paint on printed fabric, 40 x 35 in.
Gift of Ronald L. and Sheila Marks Endres, 1999.119

Daniel P. Ramirez (American, b. 1941)
I Sleep, But My Heart Keeps Vigil, ca. 1982
Acrylic and graphite on three canvases, ca. 96 x 158 in.
Gift of Diane and Robert Newbury, 2000.91a–c



Nancy Mladenoff*, May (Emerald/Dreaming), *from the series* Narrative Abstractions—The Twelve Months, *1999, fabric paint on printed fabric, Gift of Ronald L. and Sheila Marks Endres, 1999.117

Marko Spalatin (American, b. Croatia, 1945)
Kornati, 1976
Acrylic on prepared canvas, 42 x 39 in.
Gift of Perle and Asher Pacht, 2000.30

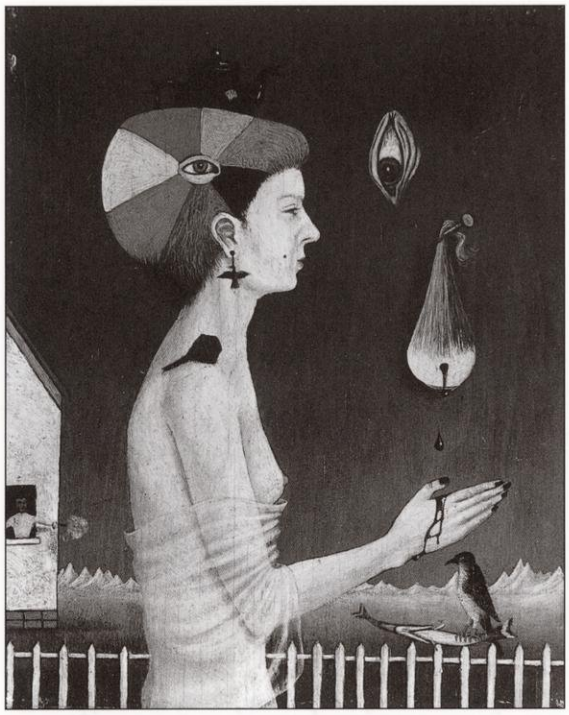
James Watrous (American, 1908–1999)
The Seven Virtues—The Seven Sins, n.d.
Tempera and gold on Masonite, 21 ⅜ x 62 1/16 in.
Gift of estate of James Watrous, 1999.85

John Wilde (American, b. 1919)
A Near Miss, 1945
Oil on panel, 10 x 8 in.
Gift of Christopher and Ruby Wilde, 2000.3

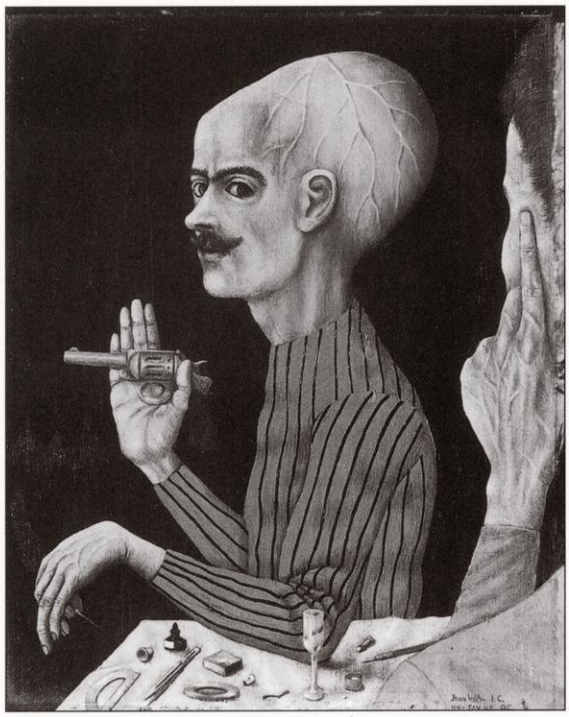
John Wilde (American, b. 1919)
Exhibiting the Weapon, 1945
Oil on panel, 10 x 8 in.
Gift of Frederick Burkhardt, 2000.2

John Wilde (American, b. 1919)
15 Cooksvillians, 1995
Oil on canvas on wood panel, 17 ½ x 25 ½ in.
Gift of Johanna and Leslie Garfield, 2000.93

Alexander Helwig Wyant (American, 1836–1892)
Untitled (Mountain Landscape), 1876
Oil on canvas, 21 ⅛ x 31 ⅝ in.
Bequest of the H. J. and Marion T. Fischer Collection, 2001.32.8



John Wilde, **A Near Miss**, *1945, oil on panel, Gift of Christopher and Ruby Wilde, 2000.3*



John Wilde, **Exhibiting the Weapon**, *1945, oil on panel, Gift of Frederick Burkhardt, 2000.2*

Sculpture

Naum Gabo (American, b. Russia, 1890–1977)
Construction in Space: Arch, 1929–1937
Rhodoid with Perspex substitutions and base, 18 ¼ x 30 x 8 ½ in.
Carolyn T. Anderson, Eugenie Mayer Bolz, Elvehjem Museum of Art General, Alice Drews Gladfelter Memorial, Harry and Margaret P. Glicksman, Alexander and Henrietta W. Hollaender, Walter J. and Cecille Hunt, John S. Lord, Cyril W. Nave, Bertha Ardt Plaenert, F.J. Sensenbrenner, Richard E. Stockwell, Earl O. Vits, Malcolm K. and Bertha Whyte Endowment Funds purchase, 1999.75

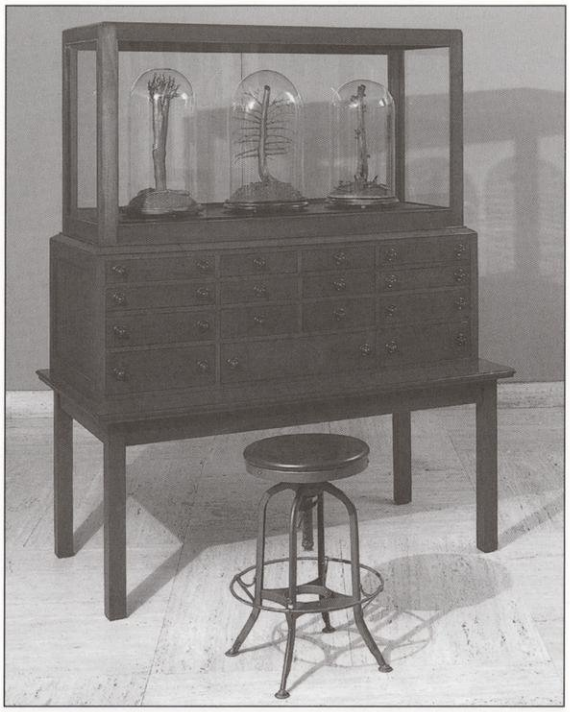
Martha Glowacki (American, b. 1950)
My Arcadia, 2000
Mixed media, wood cabinet, 79 x 62 x 34 in.
Elvehjem Museum of Art General Endowment Fund purchase, 2000.88

Harvey K. Littleton (American, b. 1922)
Eye Forms, 1979
Barium/potash glass with coloring oxides, 3 x 12 ⅛ x 4 ⅝ in.
Gift of Bess T. Littleton, 2001.13

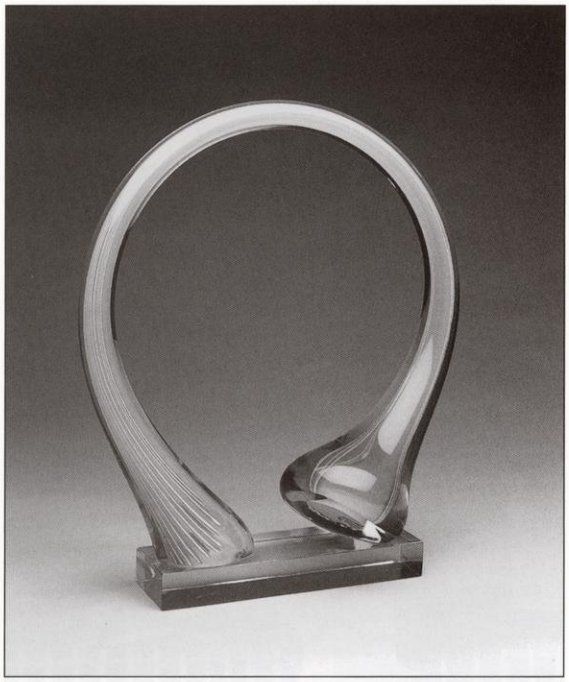
Harvey K. Littleton (American, b. 1922)
Group of Three Vases, 1962
Glass, a: 9 ¼ x 2 ½ x 2 ½ in.; b: 8 ¾ x 2 ½ x 2 ½ in.; c: 6 ½ x 1 x 1 ¾ in.
Gift of Maurine B. Littleton, 2001.11a-c

Harvey K. Littleton (American, b. 1922)
Horizontal/Vertical, 1974
Bent float glass, brass, mahogany, horizontal: 20 x 48 x 20 in.; vertical: 48 x 20 x 20 in.
John and Carolyn Peterson Fund and Richard E. Stockwell Endowment Fund purchase, 2001.10

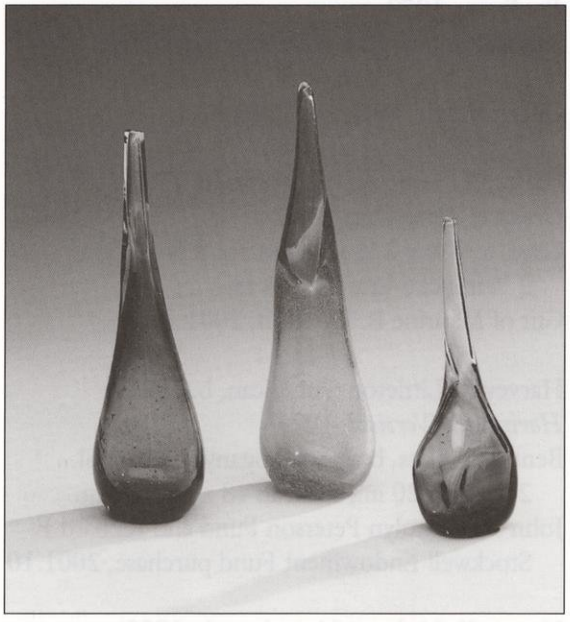
Harvey K. Littleton (American, b. 1922)
Loop Form, 1978
Barium/potash glass with cased double overlay of Kugler color, 16 ½ x 14 x 4 ½ in.
Gift of Bess T. Littleton, 2001.12



Martha Glowacki, My Arcadia, *2000, mixed media, wood cabinet, Elvehjem Museum of Art General Endowment Fund purchase, 2000.88*



Harvey K. Littleton, Loop Form, *1978, barium/potash glass with cased double overlay of Kugler color, Gift of Bess T. Littleton, 2001.12*



Harvey K. Littleton, Group of Three Vases, *1962, glass, Gift of Maurine B. Littleton, 2001.11a-c*

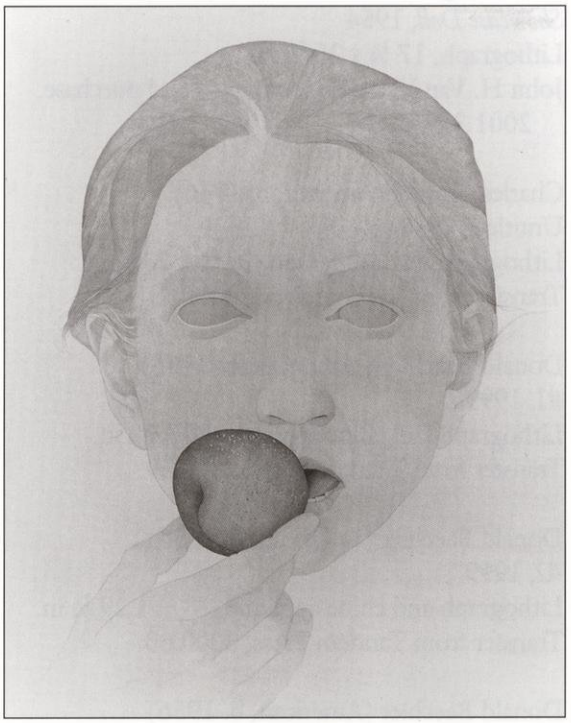
Harvey K. Littleton, Orange & Purple Implied Movement, *1987, barium/potash glass with Kugler colors, John and Carolyn Peterson Fund and Richard E. Stockwell Endowment Fund purchase, 2001.9a-f*

Harvey K. Littleton (American, b. 1922)
Orange & Purple Implied Movement, 1987
Barium/potash glass with Kugler colors, a: 39 x 5 ¾ in.; b: 35 ¼ x 5 ¾ in.; c: 35 ½ x 5 ¾ in.; d: 27 ¼ x 5 ½ in.; e: 37 ⅝ x 5 ⅛ in.; f: 40 ½ x 5 in.
John and Carolyn Peterson Fund and Richard E. Stockwell Endowment Fund purchase, 2001.9a-f

Harvey K. Littleton (American, b. 1922)
Red Squared Descending Form, 1982
Barium/potash glass with multiple cased overlays of Kugler colors, 12 x 9 ¼ x 5 in.
Gift of Simona and Jerome Chazen, 2000.77

Watercolor

Nancy Ekholm Burkert (American, b. 1933)
Santa Rosa Plum, 1979
Drawing and watercolor, 29 x 23 in.
Anonymous gift, 2000.80



Nancy Ekholm Burkert*, Santa Rosa Plum, *1979, drawing and watercolor, Anonymous gift, 2000.80

Drawing

Aaron Bohrod (1907–1992)
Nude, n.d.
Ink on paper, 10 15/16 x 8 ⅜ in.
Gift of Richard E. Brock, 2000.6.1

Warrington Colescott (American, b. 1921)
Untitled (Alfred Sessler teaching printmaking in his office), 1964
Ink and wash, 8 ¾ x 12 in.
Gift of the artist, 2001.2.3

Warrington Colescott (American, b. 1921)
Untitled (Frances Myers in the kitchen of her studio in Camdentown, London), 1966
Charcoal drawing, 13 ¼ x 10 in.
Gift of the artist and Frances Myers, 2001.2.4

John Steuart Curry (American, 1897–1946)
Elephant, ca. 1944
Ink on paper, 5 13/16 x 4 ½ in.
Gift of Karen Nelson Winger, 1999.130

Judy Pfaff (American, b. England 1946)
Charhar Bagh, 1999
Mixed media on paper and frame, 53 ½ x 97 ½ in.
Richard E. Stockwell Endowment Fund and Pearl A. Schwake Fund purchase, 2001.16

Anne Ryan (American, 1888–1954)
Untitled, 1947–1948
Howell papers and fabrics collaged on board, 9 x 8 in.
Walter J. and Cecille Hunt Endowment Fund purchase, 1999.114

Judy Pfaff*, Charhar Bagh, *1999, mixed media on paper and frame, Richard E. Stockwell Endowment Fund and Pearl A. Schwake Fund purchase, 2001.16

Robert Schultz*, Espadrille, *1998, graphite, Bertha Ardt Plaenert Endowment Fund purchase, 1999.120

Robert Schultz (American, b. 1953)
Espadrille, 1998
Graphite, 22 x 15 ½ in.
Bertha Ardt Plaenert Endowment Fund purchase, 1999.120

Arthur Paul Smith (American, b. 1929)
The Fifth Horseman, 1964
Ink on paper, 11 ¼ x 15 11/16 in.
Gift of Richard E. Brock, 2000.6.3

John Wilde (American, b. 1919)
My Place, 1968
Graphite, 14 3/16 x 23 in.
Gift of James M. Ray in honor of John Wilde, 1999.128.2

John Wilde (American, b. 1919)
Myself in the War (On the first day . . .), 1943
Pencil on paper, 18 7/8 x 18 3/8 in.
Richard E. Stockwell Endowment Fund purchase, 2001.19

Ivan Albright*, Showcase Doll, *1954, lithograph, John H. Van Vleck Endowment Fund purchase, 2001.34

John Wilde (American, b. 1919)
Nude in Room, The Barn, 1957
Graphite, 14 x 11
Gift of James M. Ray in honor of John Wilde, 1999.128.1

Prints

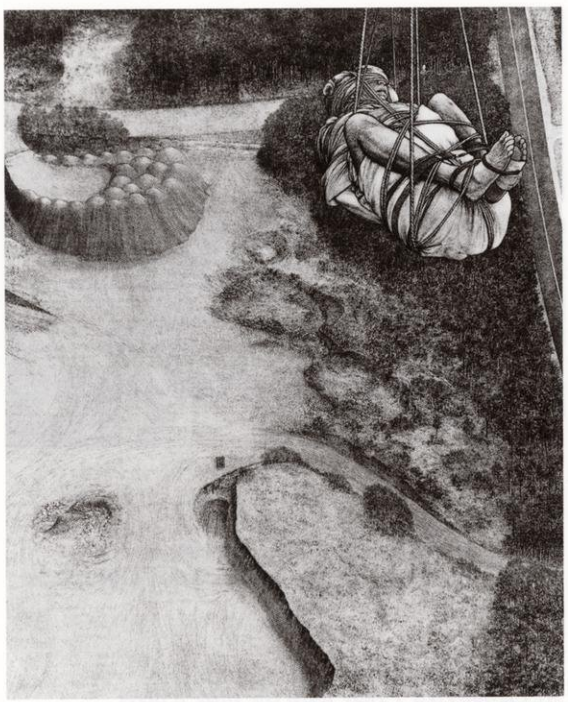
Ivan Albright (American, 1897–1983)
Showcase Doll, 1954
Lithograph, 17 ¼ x 25 5/8 in.
John H. Van Vleck Endowment Fund purchase, 2001.34

Charles Arnoldi (America, b. 1946)
Untitled, 1998
Lithograph and collograph, 29 ½ x 23 ¾ in.
Transfer from Tandem Press, 2000.11

Donald Baechler (American, b. 1956)
#1, 1999
Lithograph and chine applique, 30 x 30 in.
Transfer from Tandem Press, 2000.59

Donald Baechler (American, b. 1956)
#2, 1999
Lithograph and chine applique, 38 ¼ x 29 ½ in.
Transfer from Tandem Press, 2000.60

Donald Baechler (American, b. 1956)
#3, 1999
Lithograph and chine applique, 38 ¼ x 29 ½ in.
Transfer from Tandem Press, 2000.61



David H. Becker,* Last Day, *1977, etching and engraving, Elvehjem Museum of Art Collections Fund purchase, 2001.27

Jim Barsness (American, b. 1954)
The Midgaard Serpent, 2000
Etching, color lithograph, chine collé, 17 7/8 x 23 5/8 in.
Carolyn T. Anderson Endowment Fund purchase, 2000.37

David H. Becker (American, b. 1937)
In a Dark Time, 1973
Etching and engraving, 15 3/8 x 23 1/2 in.
Elvehjem Museum of Art Collections Fund purchase, 2001.29

David H. Becker (American, b. 1937)
Last Day, 1977
Etching and engraving, 23 7/8 x 19 3/4 in.
Elvehjem Museum of Art Collections Fund purchase, 2001.27

David H. Becker (American, b. 1937)
Right Turn, 1981
Etching and engraving, 23 x 24 in.
Elvehjem Museum of Art Collections Fund purchase, 2001.28

Suzanne Caporael (American, b. 1950)
Al, O, Co: Cobalt Blue, 1999
Etching on steel with gouache and pencil, 19 7/8 x 31 1/8 in.
Transfer from Tandem Press, 1999.102

Suzanne Caporael (American, b. 1950)
K, N, O, H, Co: Cobalt Yellow, 1999
Etching on steel with gouache and pencil, 20 x 31 1/4 in.
Transfer from Tandem Press, 1999.101

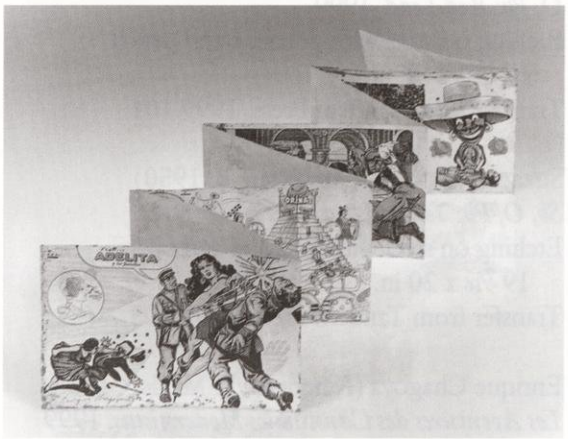
Suzanne Caporael (American, b. 1950)
O, Pb: Red Lead, 1999
Etching on steel with gouache and pencil, 19 15/16 x 30 in.
Transfer from Tandem Press, 1999.104

Suzanne Caporael (American, b. 1950)
Sb, O, Pb: Yellow Lead, 1999
Etching on steel with gouache and pencil, 19 7/16 x 20 in.
Transfer from Tandem Press, 1999.103

Enrique Chagoya (American, b. Mexico, 1953)
Les Aventures des Cannibales Modernistas, 1999
Color lithograph, woodcut, chine collé, 7 1/2 x 92 1/2 in.
Ruth C. Wallerstein Endowment Fund purchase, 2000.7

Sue Coe (American, b. Britain 1952)
Woman Tied to a Pole, from the series *How to Commit Suicide in South Africa*, 1990
Photogravure, 13 1/8 x 9 3/8 in.
Richard E. Stockwell Endowment Fund purchase, 2001.22

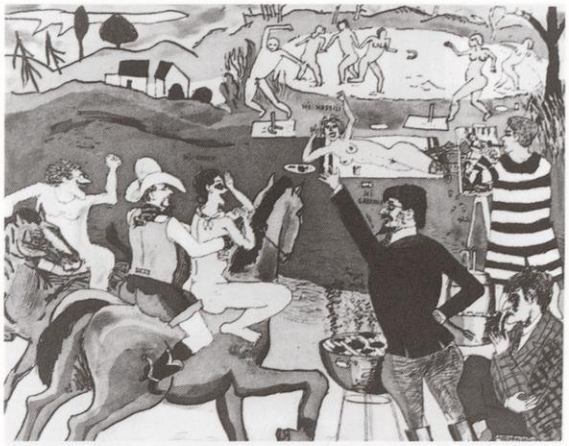
Warrington Colescott (American, b. 1921)
At Nürnburg Albrect was expecting me. We toured the bus shop then had lunch with the apprentices. Agnes had cooked a delicious hasenpfeffer, from the series *My German Trip*, 1991
Etching and aquatint, 10 3/4 x 13 3/4 in.
Gift of estate of James Watrous, 1999.86.1



Enrique Chagoya*, Les Aventures des Cannibales Modernistas, *1999, color lithograph, woodcut, chine collé, Ruth C. Wallerstein Endowment Fund purchase, 2000.7

Warrington Colescott (American, b. 1921)
When Käthe invited me to march with the weavers I accepted, expecting an educational experience in adversarial labor relations, from the series *My German Trip*, 1991
Etching and aquatint, 8 x 11 ¾ in.
Gift of estate of James Watrous, 1999.86.2

Warrington Colescott (American, b. 1921)
Otto Dix insisted that I follow his squad into the trenches. I was nervous, and correctly so, for an American put a bullet through my cap. It was my father and he nearly killed me, from the series *My German Trip*, 1991
Etching and aquatint, 10 ⅞ x 13 ⅞ in.
Gift of estate of James Watrous, 1999.86.3



Warrington Colescott*, At Oktoberfest I rode with the Blue Riders. We galloped from Munich to the Die Brücke picnic. Kirchner was grilling bratwurst while Schmidt-Rotluff tapped a keg, *from the series* My German Trip, *1991, etching and aquatint, Gift of estate of James Watrous, 1999.86.4

Warrington Colescott (American, b. 1921)
At Oktoberfest I rode with the Blue Riders. We galloped from Munich to the Die Brücke picnic. Kirchner was grilling bratwurst while Schmidt-Rotluff tapped a keg, from the series *My German Trip*, 1991
Etching and aquatint, 10 ¾ x 13 ⅞ in.
Gift of estate of James Watrous, 1999.86.4

Warrington Colescott (American, b. 1921)
"I show you the real Berlin, the underbelly," said George Grosz, and we went to the most sickening cafe entertainments, from the series *My German Trip*, 1991
Etching and aquatint, 8 ¾ x 11 ⅞ in.
Gift of estate of James Watrous, 1999.86.5

Jack Damer (American, b. 1938)
C. C. Explorer, 1991
Lithograph and collage, 33 ½ x 25 in.
Elvehjem Museum of Art General Endowment Fund purchase, 2001.36

Jack Damer (American, b. 1938)
Four Stroke Man, 1970
Lithograph, 27 ⅝ x 22 in.
Elvehjem Museum of Art Collections Fund purchase, 2001.25

Jack Damer, **Hogarth's Dream,** *1996, color lithograph with graphite, ink and colored pencil, John H. Van Vleck Endowment Fund purchase, 1999.71*

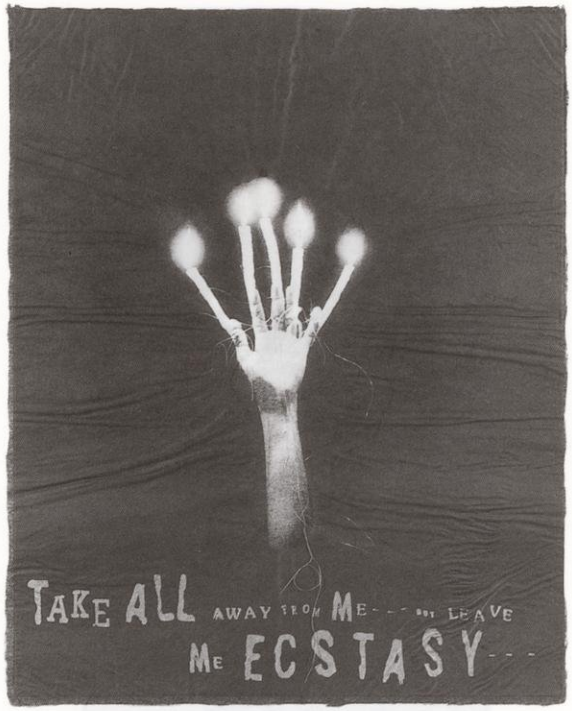
Jack Damer (American, b. 1938)
Four Stroke Man II, 1970
Lithograph, 35 3/8 x 25 in.
Elvehjem Museum of Art Collections Fund purchase, 2001.26

Jack Damer (American, b. 1938)
Hogarth's Dream, 1996
Color lithograph with graphite, ink and colored pencil, 27 3/4 x 37 3/4 in.
John H. Van Vleck Endowment Fund purchase, 1999.71

Jack Damer (American, b. 1938)
Hogarth's Dream II, 1996
Color lithograph with graphite, ink and colored pencil, 27 5/8 x 37 5/8 in.
John H. Van Vleck Endowment Fund purchase, 1999.72

Jack Damer (American, b. 1938)
Hogarth's Dream III, 1996
Lithograph with hand coloring, 27 1/4 x 38 in.
John H. Van Vleck Endowment Fund purchase, 1999.73

Leslie Dill (American, b. 1950)
Homage to N. S., 1997
Color lithograph, silkscreen, etching, 34 x 43 1/2 in.
Gift of Ann E. Pieper, S. & R. Pieper Family Foundation, 1999.92



Leslie Dill, **Leave Me Ecstasy,** *1997, color lithograph, silkscreen, etching, Gift of Ann E. Pieper, S. & R. Pieper Family Foundation, 1999.91*

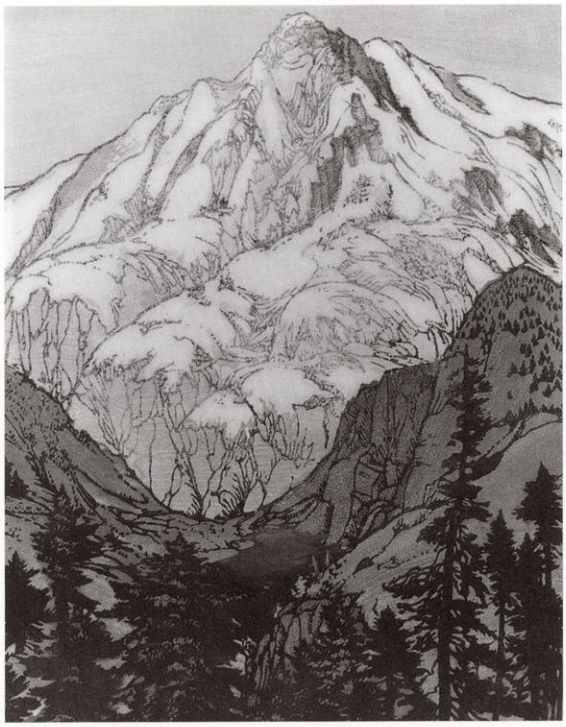
Leslie Dill (American, b. 1950)
Leave Me Ecstasy, 1997
Color lithograph, silkscreen, etching, 38 3/4 x 34 1/2 in.
Gift of Ann E. Pieper, S. & R. Pieper Family Foundation, 1999.91

Arthur Wesley Dow (American, 1857–1922)
Bend of a River or *Wild Apple Tree*, 1891–1893
Color woodcut, 9 x 2 3/8 in.
John H. Van Vleck Endowment Fund purchase, 1999.121

Arthur Wesley Dow (American, 1857–1922)
Nabby's Point, ca. 1913
Woodcut with colored pencil, 4 x 2 9/16 in.
John H. Van Vleck Endowment Fund purchase, 1999.122

Arthur Wesley Dow (American, 1857–1922)
Nabby's Point, ca. 1913
Woodcut with colored pencil, 3 7/8 x 2 1/8 in.
John H. Van Vleck Endowment Fund purchase, 1999.123

Arthur Wesley Dow*, Bend of a River or Wild Apple Tree, *1891–1893, color woodcut, John H. Van Vleck Endowment Fund purchase, 1999.121



Frances Hammel Gearhart*, In Glacial Majesty, *ca. 1925, color woodcut, John H. Van Vleck Endowment Fund purchase, 2000.84

Werner Drewes (American, b. Germany, 1899–1985)
Shimmering Waters (also called *Shimmering Water* or *Sunset Chicago)*, 1960
Color woodcut, 11 ½ x 17 ⅜ in.
Gift of Richard E. Brock, 2000.6.2

Ken Farley (American, 1947–1984)
Flight Plan, 1970
Color etching, 20 x 23 ¾ in.
Gift of Joyce Bartell, 2001.1.1

Frances Hammel Gearhart (American, 1869–1958)
In Glacial Majesty, ca. 1925
Color woodcut, 14 ⅝ x 11 ⅛ in.
John H. Van Vleck Endowment Fund purchase, 2000.84

Denise Green (American, b. 1946)
Trojan #1, 1995
Etching, aquatint with chine collé, 10 13/16 x 8 15/16 in.
Gift of Ann E. Pieper, S. & R. Pieper Family Foundation, 1999.89.1

Denise Green (American, b. 1946)
Trojan #2, 1995
Etching, aquatint with chine collé, 10 7/8 x 9 in.
Gift of Ann E. Pieper, S. & R. Pieper Family Foundation, 1999.89.2

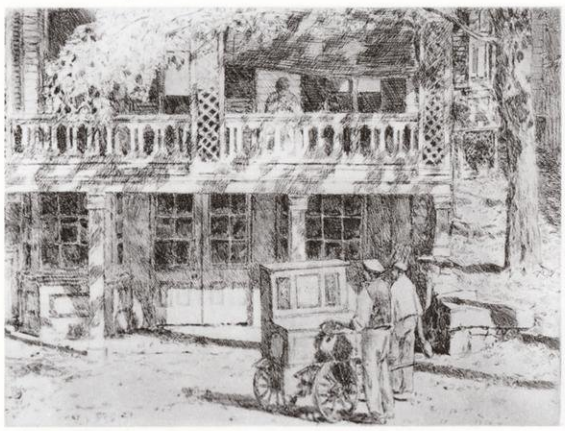
Denise Green (American, b. 1946)
Trojan #3, 1995
Etching, aquatint with chine collé, 10 7/8 x 8 1/16 in.
Gift of Ann E. Pieper, S. & R. Pieper Family Foundation, 1999.89.3

Denise Green (American, b. 1946)
Trojan #3, 1995
Etching, aquatint with chine collé, 10 7/8 x 8 1/16 in.
Gift of Ann E. Pieper, S. & R. Pieper Family Foundation, 1999.89.3

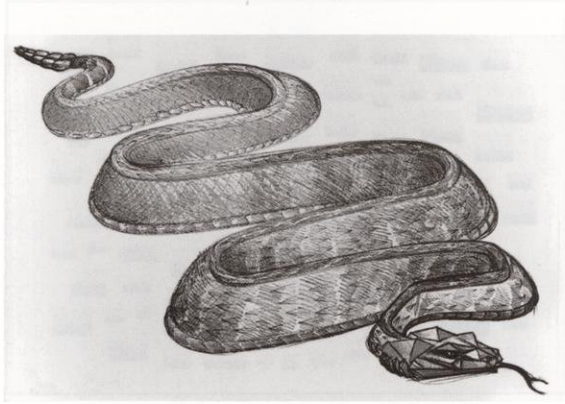
Denise Green (American, b. 1946)
Trojan #4, 1995
Etching, aquatint with chine collé, 10 7/8 x 9 in.
Gift of Ann E. Pieper, S. & R. Pieper Family Foundation, 1999.89.4

Childe Hassam (American, 1859–1935)
Toby's Coscob, 1915
Etching, 6 3/4 x 9 15/16 in.
John H. Van Vleck Endowment Fund purchase, 1999.124

John Himmelfarb (American, b. 1946)
Serena Lane Meeting, from the series *In the Garden*, 1989
Color aquatint, 42 1/2 x 49 in.
Gift of Michael Kelly and H. J. Turton, 2000.31



Childe Hassam*, Toby's Coscob, *1915, etching, John H. Van Vleck Endowment Fund purchase, 1999.124



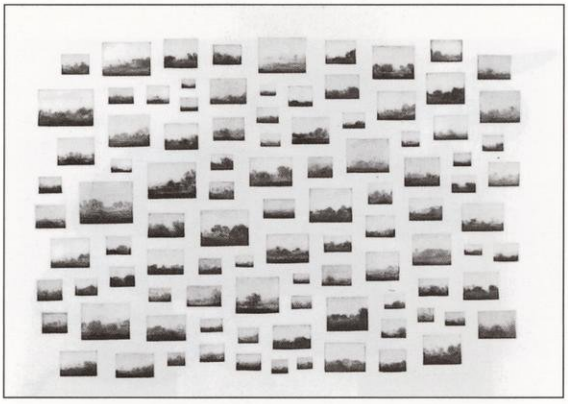
Luis Jimenez*, Sidewinder, *1988, lithograph with glitter, Gift of Scott and Susan Robertson, 2001.3

Luis Jimenez (American, b. 1940)
Sidewinder, 1988
Lithograph with glitter, 23 3/16 x 34 1/2 in.
Gift of Scott and Susan Robertson, 2001.3

Rockwell Kent (American, 1882–1971)
Eternal Vigilance, 1945
Lithograph, 13 7/8 x 10 in.
Thomson "Tommy" Bartlett Estate Fund purchase, 1999.95

Rockwell Kent (American, 1882–1971)
Memory, 1928
Lithograph, 14 9/16 x 17 7/8 in.
Gift of James Jensen in memory of James Watrous, 1999.126

Rockwell Kent*, Memory, *1928, lithograph, Gift of James Jensen in memory of James Watrous, 1999.126



David Klamen, Untitled, 1999, etching, Transfer from Tandem Press, 2000.10

David Klamen (America, b. 1961)
Untitled, 1999
Etching, 18 ¼ x 25 3/16 in.
Transfer from Tandem Press, 2000.10

Sol LeWitt (American, b. 1928)
Untitled, 2000
Etching and aquatint, 6 sheets, each 16 x 16 in.
Malcolm K. and Bertha Whyte Endowment Fund purchase, 2000.86a–f

Evan Lindquist (American, b. 1936)
Cosmos, 1971
Etching, 17 7/8 x 17 7/8 in.
Gift of James M. Ray in honor of John Wilde, 1999.128.4

Evan Lindquist (American, b. 1936)
Thought II, 1970
Etching, 12 x 10 1/8 in.
Gift of James M. Ray in honor of John Wilde, 1999.128.3

Bertha Lum (American, 1869–1954)
White Snake Pagoda, 1933
Raised-line color woodcut, 10 ¼ x 5 ¼ in.
John H. Van Vleck Endowment Fund purchase, 2000.42

David Lynch (American, b. 1947)
Untitled I, 2000
Photogravure, 6 15/16 x 9 7/8 in.
Transfer from Tandem Press, 2000.12

David Lynch (American, b. 1947)
Untitled II, 2000
Photogravure, 6 ¾ x 9 5/8 in.
Transfer from Tandem Press, 2000.13

David Lynch (American, b. 1947)
Untitled III, 2000
Photogravure, 6 7/8 x 9 11/16 in.
Transfer from Tandem Press, 2000.14

David Lynch (American, b. 1947)
Untitled IV, 2000
Photogravure, 6 7/8 x 9 7/8 in.
Transfer from Tandem Press, 2000.15

David Lynch (American, b. 1947)
Untitled V, 2000
Photogravure, 6 ¾ x 9 13/16 in.
Transfer from Tandem Press, 2000.16

David Lynch (American, b. 1947)
Untitled VI, 2000
Photogravure, 6 ¾ x 9 9/16 in.
Transfer from Tandem Press, 2000.17

David Lynch (American, b. 1947)
Untitled VII, 2000
Photogravure, 6 15/16 x 9 ¾ in.
Transfer from Tandem Press, 2000.18

David Lynch (American, b. 1947)
Untitled VIII, 2000
Photogravure, 10 x 6 ¾ in.
Transfer from Tandem Press, 2000.19

David Lynch (American, b. 1947)
Untitled IX, 2000
Photogravure, 9 ¾ x 19 in.
Transfer from Tandem Press, 2000.20

David Lynch (American, b. 1947)
Untitled X, 2000
Photogravure, 6 ¾ x 9 ⅝ in.
Transfer from Tandem Press, 2000.21

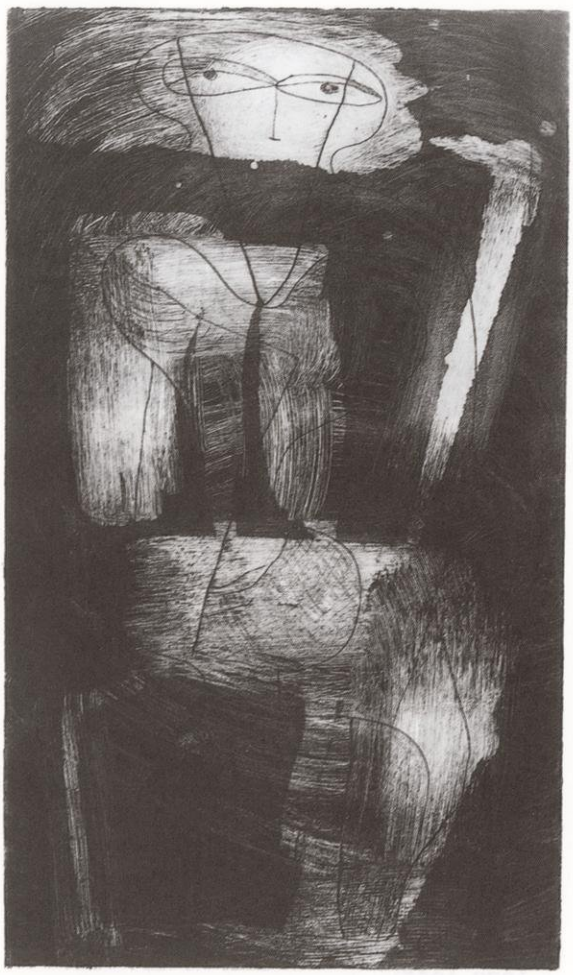
David Lynch (American, b. 1947)
Untitled XI, 2000
Photogravure, 6 ¾ x 9 ⅞ in.
Transfer from Tandem Press, 2000.22

David Lynch (American, b. 1947)
Untitled XII, 2000
Photogravure, 10 x 6 13⁄16 in.
Transfer from Tandem Press, 2000.23

Mark Mulhern (American, b. 1951)
Shopping Cart, 2000
Hand-colored soft ground etching, 7 ⅞ x 9 ⅞ in.
Elvehjem Museum of Art General Endowment Fund purchase, 2001.37

Mark Mulhern (American, b. 1951)
Worktable, Studio, etched 1998; colored 2000
Hand-colored soft ground etching, 9 ⅞ x 11 ¾ in.
Elvehjem Museum of Art General Endowment Fund purchase, 2001.38

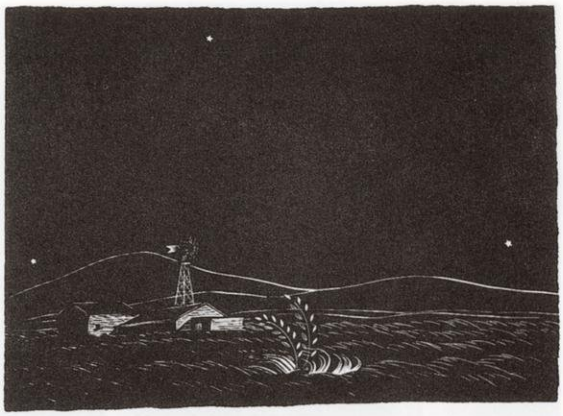
Bruce Nauman (American, b. 1941)
Me, 1963
Lithograph, 16 ¼ x 11 ⅞ in.
Transfer from Department of Art, University of Wisconsin–Madison, 2000.63



Louise Nevelson*, Goddess from the Great Beyond (Figure Four Thousand), *1952, etching, Carolyn T. Anderson Endowment Fund purchase, 2000.34

Louise Nevelson (American, 1899–1988)
Goddess from the Great Beyond (Figure Four Thousand), 1952
Etching, 13 ⅝ x 7 ⅞
Carolyn T. Anderson Endowment Fund purchase, 2000.34

Dale Nichols (American, 1904–1989)
Early Chores, n.d.
Wood engraving, 5 x 4 in.
Thomson "Tommy" Bartlett Estate Fund purchase, 1999.98



Dale Nichols*, Night, *n.d., wood engraving, Thomson "Tommy" Bartlett Estate Fund purchase, 1999.99

Dale Nichols (American, 1904–1989)
Night, n.d.
Wood engraving, 4 7/16 x 6 in.
Thomson "Tommy" Bartlett Estate Fund purchase, 1999.99

Dale Nichols (American, 1904–1989)
Three Men, n.d.
Wood engraving, 6 1/8 x 4 1/4 in.
Thomson "Tommy" Bartlett Estate Fund purchase, 1999.100

Bror Julius Olsson Nordfeldt (American, 1878–1955)
The Piano (also called *The Lady at the Piano*), 1906
Color woodcut, 8 1/2 x 10 in.
Alice Drews Gladfelter Memorial Endowment Fund and Cyril W. Nave Endowment Fund purchase, 2000.35

George O'Connell (American, b. 1926)
Marginal Way Cycle: Three Passing Females, 1992
Monoprint, 24 x 36 in.
Gift of the artist, 2000.76

Ed Paschke (American, b. 1939)
Red Self-Portrait, 2000
Digitally rendered transparency and lenticular screen (PHS Cologram), transparency: 40 x 30 in.; light box: 40 13/16 x 30 3/4 x 3 1/2 in.
Walter J. and Cecille Hunt Endowment Fund purchase, 2000.87a-b

George O'Connell*, Marginal Way Cycle: Three Passing Females, *1992, monoprint, Gift of George O'Connell, 2000.76

Judy Pfaff (American, b. England 1946)
A Day or Part of a Day, 1998
Photograuvre, 8 1/2 x 105 in.
Transfer from Tandem Press, 2000.51

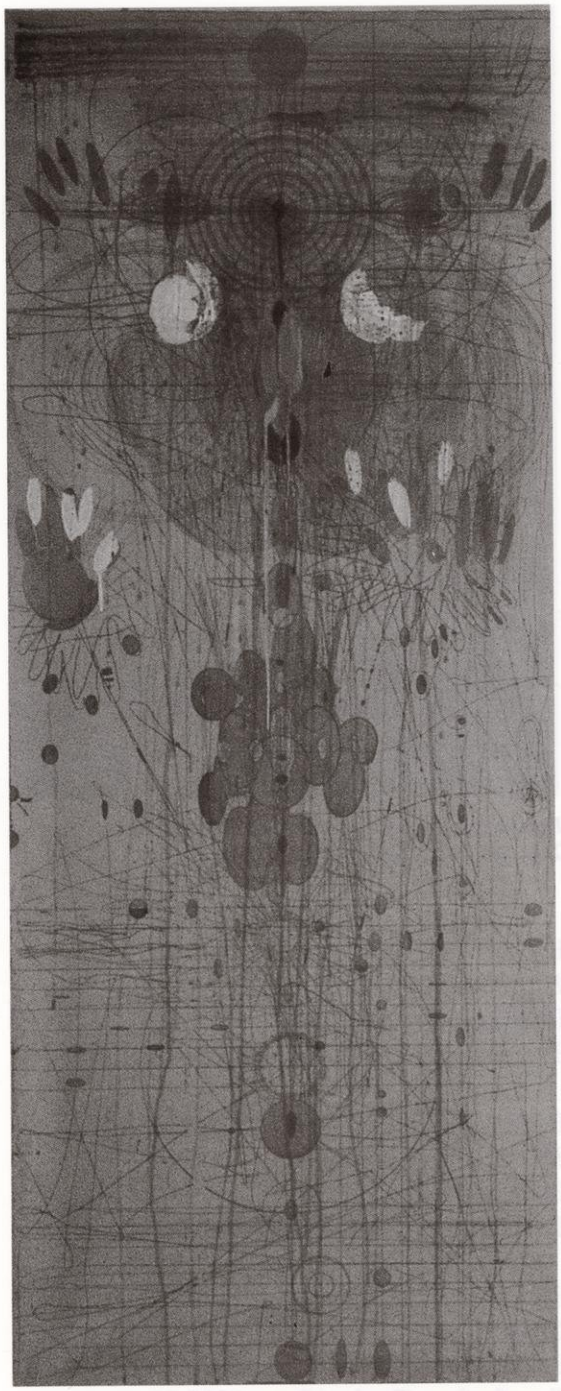
Judy Pfaff (American, b. England 1946)
The Double, 1998
Etching, encaustic, hand dye, 67 3/4 x 26 1/2 in.
Transfer from Tandem Press, 2000.49

Judy Pfaff (American, b. England 1946)
Eavesdrop, 1996
Intaglio, 14 1/4 x 79 3/4 in.
Transfer from Tandem Press, 2000.45

Judy Pfaff (American, b. England 1946)
Feet First, 1998
Etching, encaustic, hand dye, 67 3/4 x 26 1/2 in.
Transfer from Tandem Press, 2000.50

Judy Pfaff (American, b. England 1946)
Heartfelt, 1996
Etching and lithograph, 10 x 27 1/4 in.
Transfer from Tandem Press, 2000.46

Judy Pfaff (American, b. England 1946)
Ibirapuera (For Oscar), 1998
Etching, photograuvre, encaustic, 11 x 64 1/2 in.
Transfer from Tandem Press, 2000.52



Judy Pfaff,* The Double, *1998, etching, encaustic, hand dye, Transfer from Tandem Press, 2000.49

Judy Pfaff (American, b. England 1946)
The Mirror, 1998
Etching, encaustic, 67 ¾ x 26 ½ in.
Transfer from Tandem Press, 2000.48

Walter Phillips,* Norman Bay, Lake of the Woods, *1920, color woodcut, John H. Van Vleck Endowment Fund purchase, 1999.106

Judy Pfaff (American, b. England 1946)
Naaimachinemuziek, 1999
Photogravure, 11 ¼ x 79 ¼ in.
Transfer from Tandem Press, 2000.55

Judy Pfaff (American, b. England 1946)
The Other, 1998
Etching, encaustic, dye, leaves, 67 ¾ x 26 ½ in.
Transfer from Tandem Press, 2000.47

Judy Pfaff (American, b. England 1946)
Sundial and a Few Oaks, 1998
Etching, surface roll, encaustic, 8 ½ x 73 in.
Transfer from Tandem Press, 2000.54

Judy Pfaff (American, b. England 1946)
When a Tree Falls, 1998
Etching, photograuvre, surface roll, 10 ½ x 41 in.
Transfer from Tandem Press, 2000.53

David Smith,* Women in War, *1941, etching, John H. Van Vleck Endowment Fund purchase, 1999.115

Walter Phillips (Canadian, 1884–1963)
Norman Bay, Lake of the Woods, 1920
Color woodcut, 11 ½ x 8 7/16 in.
John H. Van Vleck Endowment Fund purchase, 1999.106

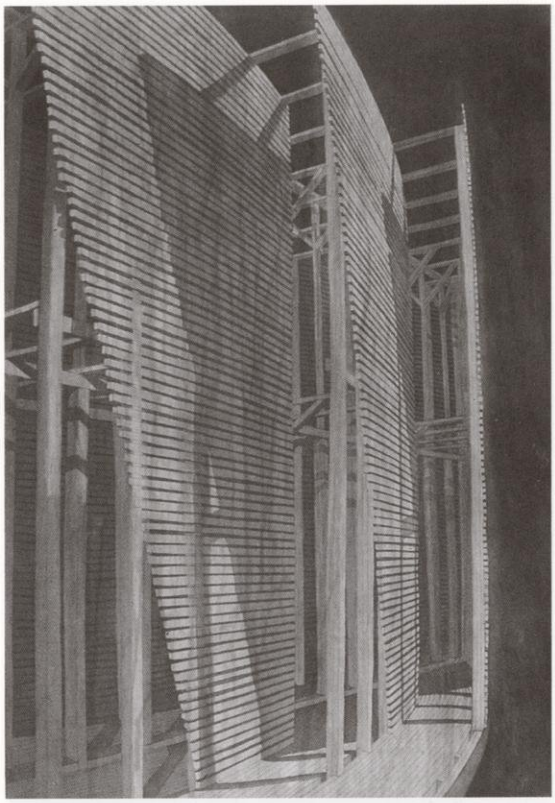
Elaine Scheer (American, b. 1958)
China, 1997
Lithograph, woodcut, chine collé, 20 x 12 ¼ in.
Transfer from Tandem Press Archive, 2000.58

Alfred Sessler (American, 1909–1963)
Autumn Breeze, 1962
Color woodcut, 14 x 20 in.
Gift of Joyce Bartell, 2001.1.3

Jeanette Pasin Sloan (American b. 1946)
Balancing Act, 1998
Ink jet, 25 ½ x 19 13/16 in.
Gift of Ann E. Pieper, S. & R. Pieper Family Foundation, 1999.88

David Smith (American, 1906–1965)
Women in War, 1941
Etching, 6 13/16 x 8 7/8 in.
John H. Van Vleck Endowment Fund purchase, 1999.115

Robert Stackhouse (American, b. 1942)
Blue Augusta, 2000
Etching and relief, 17 ¾ x 23 5/8 in.
Transfer from Tandem Press, 2000.28



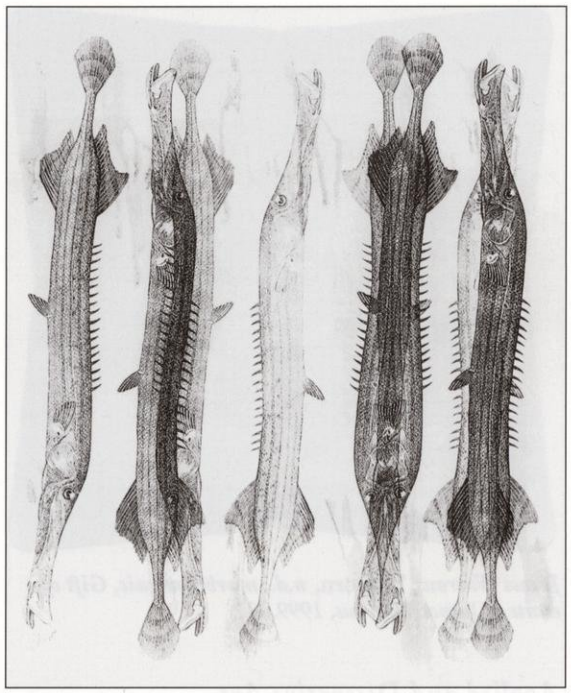
Robert Stackhouse,* Blue K.C. Way, *1999, etching, Transfer from Tandem Press, 2000.62

Robert Stackhouse (American, b. 1942)
Blue Flyer, 2000
Intaglio and etching, 31 ¾ x 90 ⅛ in.
Transfer from Tandem Press Archive, 2000.57

Robert Stackhouse (American, b. 1942)
Blue K.C. Way, 1999
Etching, 51 ½ x 35 ½ in.
Transfer from Tandem Press Archive, 2000.62

Robert Stackhouse (American, b. 1942)
Green Augusta, 2000
Etching and relief, 17 ¾ x 23 7/16 in.
Transfer from Tandem Press, 2000.27

Robert Stackhouse (American, b. 1942)
High K.C. Way, 2000
Intaglio, 25 x 35 ¾ in.
Transfer from Tandem Press Archive, 2000.56



Philip Taaffe, Untitled, 1997, silkscreen, Harry and Margaret P. Glicksman Endowment Fund purchase, 1999.116

Robert Stackhouse (American, b. 1942)
Incomplete Angel, 2000
Etching and relief, 18 5/16 x 23 3/8 in.
Transfer from Tandem Press, 2000.29

Robert Stackhouse (American, b. 1942)
K.C. Elevator, 2000
Etching and relief, 17 13/16 x 23 7/8 in.
Transfer from Tandem Press, 2000.26

Robert Stackhouse (American, b. 1942)
Red K.C. Way, 1999
Etching, 51 1/2 x 35 1/2 in.
Transfer from Tandem Press, 2000.25

Robert Stackhouse (American, b. 1942)
Under K.C. Way, 1999
Etching on steel, 17 7/8 x 23 7/16 in.
Transfer from Tandem Press, 2000.24

Robert Stackhouse (American, b. 1942)
Working Drawing for an Unfinished Project, 2000
Color lithograph, 21 x 30 in.
Gift of the Madison Print Club, 2000.74

Kara Walker*, African/American, *1998, linocut, Gift of Ann E. Pieper, S. & R. Pieper Family Foundation, 1999.90

Albert Sterner (American, 1863–1946)
Madcap, n.d.
Drypoint, 5 7/8 x 7 7/8 in.
Gift of Richard E. Brock, 2001.4

Philip Taaffe (American, b. 1955)
Untitled, 1997
Silkscreen, 35 3/4 x 26 in.
Harry and Margaret P. Glicksman Endowment Fund purchase, 1999.116

Arthur Thrall (American, b. 1926)
Ceremonial Document, n.d.
Color etching, 21 5/8 x 15 3/4 in.
Gift of Joyce Bartell, 2001.1.2

Kara Walker (American, b. 1969)
African/American, 1998
Linocut, 45 x 60 1/2 in.
Gift of Ann E. Pieper, S. & R. Pieper Family Foundation, 1999.90

William Weege (American, b. 1935)
Goin' Down for Oil, 1975
Screen print, 24 7/8 in x 33 in.
Art Collections Fund purchase, 2001.23

William Weege (American, b. 1935)
Jessie Ho! With All His Scary Men, 1981
Color offset lithography with acrylic, 22 x 16 1/4 in.
Gift of the artist, 2001.33

Grant Wood*, December Afternoon, *n.d., lithograph, Thomson "Tommy" Bartlett Estate Fund purchase, 1999.94

William Weege (American, b. 1935)
Yes, Virginia, Happiness is a Warm Gun!, 1968
Screen print, 23 7/8 on x 32 3/4 in
Art Collections Fund purchase, 2001.24

John Wilde (American, b. 1919)
8 Russets (state 1), n.d.
Etching, 15 7/8 x 19 7/8 in.
Gift of Warrington Colescott and Frances Myers, 2001.2.1

John Wilde (American, b. 1919)
8 Russets (state 2), 1987
Color etching, 15 7/8 x 19 7/8 in.
Gift of Warrington Colescott and Frances Myers, 2001.2.2

Grant Wood (American, 1892–1942)
December Afternoon, n.d.
Lithograph, 9 1/4 x 11 3/4 in.
Thomson "Tommy" Bartlett Estate Fund purchase, 1999.94

Grant Wood (American, 1892–1942)
Tame Flowers, n.d.
Color lithograph, 8 x 11 3/8 in.
Thomson "Tommy" Bartlett Estate Fund purchase, 1999.93

James Watrous*, Unicorn, *n.d., marble mosaic, Gift of estate of James Watrous, 1999.83

Applied and Decorative Art

Elijah Tracy (American, 1766–1806/1807)
Windsor Rocking Chair, 1800–1806/1807
Wood, paint, 40 13/16 x 21 3/8 x 27 3/8 in.
Gift of Margaret A. Smith and Josephine S. Armstrong, 2000.4

James Watrous (American, 1908–1999)
Flight, n.d.
Glass mosaic, 13 1/2 x 27 3/8 x 1/4 in.
Gift of estate of James Watrous, 1999.84

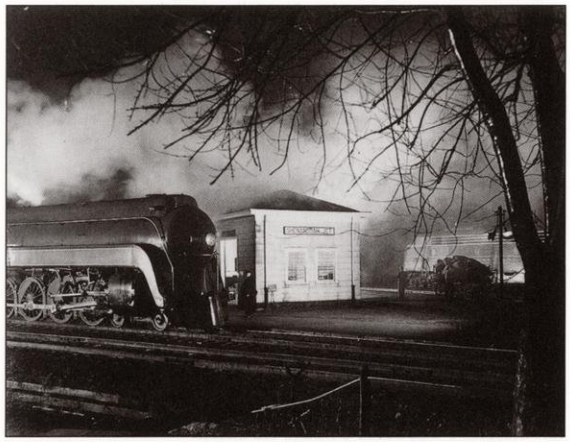
James Watrous (American, 1908–1999)
Unicorn, n.d.
Marble mosaic, 17 3/4 x 17 3/4 x 3/8 in.
Gift of estate of James Watrous, 1999.83

Linda Butler*, Remains of a Chapel at Villa Cambiaso, *1994, toned gelatin silver print, Richard E. Stockwell Endowment Fund purchase, 2001.20

Photography

Richard S. Buswell (American, b. 1945)
Newspaper in a Window, 1998
Gelatin silver print, 6 9/16 x 9 5/8 in.
Gift of the artist, 2000.92

Linda Butler (American, b. 1947)
Remains of a Chapel at Villa Cambiaso, 1994
Toned gelatin silver print, 19 x 14 7/8 in.
Richard E. Stockwell Endowment Fund purchase, 2001.20



Ogle Winston Link*, Shenandoah Junction, Meet of N&W Train No. 2 and B&O Train No. 7, *1957, gelatin silver print, Gift of Thomas H. Garver, 2000.79.1

Linda Butler (American, b. 1947)
Crypt of San Zaccaria, 1995
Toned gelatin silver print, 15 x 19 in.
Gift of the artist, 2001.21

Gregory Conniff (American, b. 1944)
Iowa County, Wisconsin, 1990
Gelatin silver print, 17 5/8 x 21 5/8 in.
Ruth C. Wallerstein Endowment Fund purchase, 2000.41

Ogle Winston Link (American, 1914-2001)
Shenandoah Junction, Meet of N&W Train No. 2 and B&O Train No. 7, 1957
Gelatin silver print, 19 1/2 x 15 3/8 in.
Gift of Thomas H. Garver, 2000.79.1

Other Collection Activities

Donors of Works of Art

July 1, 1999–June 30, 2000

William R. Bahnfleth
Richard E. Brock
Frederick Burkhardt
Elvehjem Museum of Art docents
Ronald L. and Sheila Marks Endres
Jeremiah H. Fogelson
Ray Gloeckler
Israel Goldman
Carol and Jim Goodfriend
James Jensen
Ann E. Pieper, S. & R. Pieper Family Foundation
James M. Ray
Margaret A. Smith and Josephine S. Armstrong
Drs. Gladys, Jay, Jeffrey, Jamie, and James Strain
Estate of James Watrous
Thompson and Diana Webb
Christopher and Ruby Wilde
Diane R. Wedner and Ron M. Ziskin
Karen Nelson Winger

July 1, 2000–June 30, 2001

Joyce Bartell
Richard E. Brock
Richard A. Buswell
Linda Butler
Simona and Jerome Chazen
Warrington Colescott and Frances Myers
Estate of H. J. and Marion T. Fischer
Russell B. French
Johanna and Leslie Garfield
Thomas H. Garver
Harlan and Ruth Hansen
Barbara Mackey Kaerwer
Michael Kelly and H. J. Turton
Bess T. Littleton
Maurine B. Littleton
The Madison Print Club
Diane and Robert Newbury
George O'Connell
Michael Oliver
Perle and Asher Pacht
Scott and Susan Robertson
Ruth A. Ruege
Lorin A. Uffenbeck
William Weege

Long-Term Lenders of Works of Art

July 1, 1999–June 30, 2000

Alpha of Wisconsin of Sigma Phi Corporation
Sarah M. Bekker
Bettina Bjorksten
Collection of William Benton
College of Agricultural and Life Sciences
Don and Nancy Eiler
Daniel Einstein
Fiji Building Association
First Unitarian Society
The J. Paul Getty Museum
Estate of Elizabeth Gilmore Holt
Jon Holtzman
Herbert M. Howe, Jr.
Herbert M. Howe, Sr.
Dr. and Mrs. Jeffrey R. M. Kunz
The Montclair Art Museum
Estate of George Mosse
Charles and Evelyn H. Payson
E. James Quirk
Eugene M. Roark
Struve Gallery
Jon G. and Susan Udell
Lorin A. Uffenbeck
Jane Werner Watson
Emily Howe Wilson
Wisconsin Historical Society

July 1, 2000-June 30, 2001

Sarah M. Bekker
Bettina Bjorksten
Collection of William Benton
College of Agricultural and Life Sciences
Don and Nancy Eiler
Fiji Building Association
First Unitarian Society
Estate of Elizabeth Gilmore Holt
Jon Holtzman
Herbert M. Howe, Jr.
Herbert M. Howe, Sr.
Dr. and Mrs. Jeffrey R. M. Kunz
The Montclair Art Museum
Estate of George Mosse
Charles and Evelyn H. Payson
E. James Quirk
Eugene M. Roark
Struve Gallery
Jon G. and Susan Udell
Lorin A. Uffenbeck
Jane Werner Watson
Emily Howe Wilson
Wisconsin Historical Society

Loans from Collection to Other Institutions

July 1, 1999–June 30, 2000

Monona Terrace Convention Center, Madison, Wisconsin
Permanent Display, July 11, 1999–September 1, 2001
Designed by Frank Lloyd Wright, model constructed by Bruce Severson, Model of Monona Terrace, 1992.145

The Montclair Art Museum, Montclair, New Jersey
Paris 1900: The "American School" at the Universal Exposition.
The Montclair Art Museum, September 18, 1999–January 16, 2000
Museum of American Art, Pennsylvania Academy of the Fine Arts, February 12–April 16, 2000
Columbus Museum of Art, May 18–August 13, 2000
Elvehjem Museum of Art, University of Wisconsin-Madison, September 16, 2000–January 28, 2001
Musée Carnavalet, Paris, France, February 20–April 29, 2001
Charles Sprague Pearce, *The Shawl,* 1985.2

Milwaukee Art Museum, Milwaukee, Wisconsin
Roy Lichtenstein Prints, September 24, 1999–January 2, 2000
Roy Lichtenstein, *Cathedral IV,* 1974.39
Roy Lichtenstein, *Finger Pointing,* 1976.153.15
Roy Lichtenstein, *Interior with Chair,* 1999.64.7

Organized by Bun You Associates, Tokyo, Japan; Sponsored by the International Ukiyo-E Society with assistance by the Elvehjem Museum of Art, Embassy of the United States, and the Adachi Foundation for the Preservation of Woodcut Printing
Edward Burr Van Vleck Collection
Kushigata Shunsen Museum, Yamanashi Prefecture, October 13–November 14, 1999
Ueno Matsuzakaya Gallery, Tokyo, November 16–22, 2000
Ippitsusai Buncho, 4 color woodcuts
Eishosai Choki, 1 color woodcut
Rekisentei Eiri, 2 color woodcuts
Keisai Eisen, 4 color woodcuts
Hosoda Eishi, 5 color woodcuts
Chokosai Eisho, 1 color woodcut
Ichirakutei Eisui, 1 color woodcut
Kikugawa Eizan, 4 color woodcuts
Yashima Gakutei, 2 color woodcuts
Amano Genkai, 3 color woodcuts
Kawanabe Gyosai (Kawanabe Kyosai), 1 color woodcut
Koikawa Harumasa, 1 color woodcut
Suzuki Harunobu, 2 color woodcuts
Utagawa Hiroshige, 39 color woodcuts
Utagawa Hiroshige II, 5 color woodcuts
Totoya Hokkei, 1 color woodcut
Shotei Hokuju, 2 color woodcuts
Katsushika Hokusai, 14 color woodcuts

Exhibition of Edward Burr Van Vleck Collection, organized by Bun You Associates, Tokyo, Japan and shown at Kushigata Shunsen Museum, Yamanashi Prefecture, October 13-November 14, 1999 and at Ueno Matsuzakaya Gallery, Tokyo, November 16-22, 2000

The Elvehjem's Van Vleck Collection had a very large attendance at the two venues in Japan

Kobayashi Kiyochika, 11 color woodcuts
Torii Kiyomasa, 1 color woodcut
Torii Kiyomine, 1 color woodcut
Torii Kiyonaga, 10 color woodcuts
Shiba Kokan, 2 color woodcuts
Isoda Koryusai, 8 color woodcuts
Utagawa Kunimasa, 1 color woodcut
Utagawa Kunisada, 5 color woodcuts
Utagawa Kuniyasu, 2 color woodcuts
Utagawa Kuniyoshi, 8 color woodcuts
Kitao Masayoshi, 2 color woodcuts
Tanaka Masunobu, 1 color woodcut
Ogura Ryuson, 3 color woodcuts
Toshusai Sharaku, 2 color woodcuts
Kitao Shigemasa, 4 color woodcuts
Tamagawa Shucho, 1 color woodcut
Kubo Shumman, 2 color woodcuts
Katsukawa Shuncho, 3 color woodcuts
Katsukawa Shun'ei, 4 color woodcuts
Katsukawa Shunko, 4 color woodcuts
Katsukawa Shunsen, 3 color woodcuts
Katsukawa Shunsho, 6 color woodcuts
Mizuno Toshikata, 1 color woodcut
Utagawa Toyoharu, 5 color woodcuts
Utagawa Toyohiro, 2 color woodcuts
Utagawa Toyokuni, 6 color woodcuts
Kitagawa Tsukimaro, 1 color woodcut
Kitagawa Utamaro, 11 color woodcuts
Inoue Yasuji (Inoue Tankei), 2 color woodcuts
Komai Yoshinobu, 1 color woodcut
Utagawa Yoshitora, 2 color woodcuts
(207 woodcuts total)

Wisconsin Veterans Museum, Madison, Wisconsin
Varian Fry, Assignment: Rescue, 1940–1941,
January 1–March 1, 2000
Marc Chagall, *The Bastille, Paris*, 1992.268
Marc Chagall, *Front Page, Gogols Dead Souls*, 1992.269
Marc Chagall, *Solomon Proclaimed King of Israel*, X.56
Marc Chagall, *Les Trois Acrobats*, 1992.267
Max Ernst, *The Red Bell*, 1992.276
Henri Matisse, *Dancer on Divan*, 50.8.9
Henri Matisse, *Virgin and Infant*, 1992.290

July 1, 2000–June 30, 2001

Chiba City Museum of Art, Chiba, Japan
Hishikawa Moronobu Exhibition
October 24–November 26, 2000
Hishikawa Moronobu, *Flower Viewing Party,* from the series *Flower Viewing at Ueno,* 1980.2724
Hishikawa Moronobu, *Man Raking Blossoms Beside the Pagoda at Ueno,* from the series *Flower Viewing at Ueno,* 1980.2720
Hishikawa Moronobu, *A Musical Performance,* from the series *Flower Viewing at Ueno,* 1980.2725
Hishikawa Moronobu, *Priests at Inner Gate of Temple,* from the *series Flower Viewing at Ueno,* 1980.2726
Hishikawa Moronobu, *Samurai Glancing at Three Young Men,* from the series *Flower Viewing at Ueno,* 1980.2722
Hishikawa Moronobu, *View of the Replica of Kiyomizu Temple at Ueno,* from the series *Flower Viewing at Ueno,* 1980.2723
Hishikawa Moronobu, *Woman Watching Passing Samurai,* from the series *Flower Viewing at Ueno,* 1980.2721

Schneider Museum of Art, Southern Oregon University, Ashland, Oregon
Judy Pfaff: Transforming Traditions,
October 20, 2000–January 20, 2001
Judy Pfaff, 20 prints

Organized by the Accademia Nazionale di Santa Cecilia in collaboration with the Soprintendenza per I Beni Artistici e Storici di Roma with the assistance of Artificio Skira
Musica Picta: Santa Cecilia e l'imago musicae tra Cinque e Seicento
Palazzo Barberini, Rome, Italy,
December 15, 2000–February 28, 2001
Santa Maria della Scala, Siena, Italy,
April 2–June 15, 2001
Pietro Paolini, *Young Man Playing a Viola,* 61.4.14

Patrick and Beatrice Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin
Italian Renaissance Masters, January 25–May 20, 2001
Bernardo Parentino (formerly attributed to Follower of Francesco del Cossa), *Saint Justina and Donor,* 61.4.5

Huntington Museum of Art, Huntington, Virginia
The Faces of Justice: Portraits of John Marshall,
February 3–April 15, 2001
Robert Matthew Sully, *John Marshall, Chief Justice of the United States Supreme Court,* 69.3.1

North Carolina Museum of Art, Raleigh, North Carolina
Color, Myth, and Music: Stanton Macdonald-Wright and Synchromism
North Carolina Museum of Art,
March 4–July 3, 2001
Los Angeles County Museum of Art, August 5–October 29, 2001
Museum of Fine Arts, Houston, December 2, 2001–February 24, 2002
Stanton Macdonald-Wright, *Seated Woman,* 1991.21

Japan Society Gallery, New York, New York
Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion, March 26–July 15, 2001
Utagawa Hiroshige, 6 woodblock prints
Katsushika Hokusai, 1 woodblock print
Kobayashi Kiyochika, 2 woodblock prints
Torii Kiyomitsu, 1 woodblock print
Isoda Koryusai, 2 woodblock prints
Suzuki Harunobu, 1 woodblock print

Milwaukee Art Museum, Milwaukee, Wisconsin
Display in the American Decorative Arts Gallery (permanent collection galleries), March 27, 2001–May 4, 2002
Chinese, Export Porcelain Punch Bowl, 1974.92
English, Bow Factory, Figurine: David Garrick in Costume, 1991.342
English, Derby Factory, Candlesticks, 1978.1128a-b

English, Derby Factory, Figural Cup: Head of a Rustic Maiden, 1991.355
English, Derby Factory, Pair of Candlesticks: Rustic Maiden and Lad, 1977.554a-b
English, Derby Factory?, Patch Period Derby Venus and Cupid Figural Statue, 1991.352

Reproductions of the Collection in Other Publications

July 1, 2000–June 30, 2001

Giovanni Boccaccio, *Decameron*. Preface by Vittore Branca. Paris: Diane de Selliers, 1999
Giovanni di Francesco Toscani, *Scene in a Court of Love*, 61.4.3

Warrington Colescott and Arthur Hove, *Progressive Printmakers: Wisconsin Artists and the Print Renaissance*. Madison, WI: University of Wisconsin Press, 1999
Jack Beal, 1 print
David H. Becker, 4 prints
Chuck Close, 1 print
Warrington Colescott, 4 prints
Jack Damer, 4 prints
Raymond Louis Gloeckler, 1 print
Stanley William Hayter, 1 print
Dean Jackson Meeker, 3 prints
Kaiko Moti, 1 print
Frances J. Myers, 1 print
Bruce Nauman, 1 print
Krishna H. Reddy, 1 print
James Rosenquist, 1 print
Alfred Sessler, 5 prints
Marko Spalatin, 1 print
Wayne Thiebaud, 1 print
Claire Van Vliet, 1 print
William Weege, 4 prints
William T. Wiley, 1 print
(37 prints total)

Exhibition advertisement in *Dialogue*, in-house brochure, and on museum Web site for *Paris 1900: The "American School" at the Universal Exposition*. Columbus Museum of Art, 2000
Charles Sprague Pearce, *The Shawl*, 1985.2

Exhibition brochure and in-house gallery guide for *Paris 1900: The "American School" at the Universal Exposition*. Pennsylvania Academy of the Fine Arts, 2000
Charles Sprague Pearce, *The Shawl*, 1985.2

Exhibition poster and invitation for *Varian Fry, Assignment: Rescue* Madison, WI: Wisconsin Veterans Museum, 1999.
Henri Matisse, *Virgin and Infant*, 1992.290

Exhibition poster, invitations, and postcards *for Paris 1900: The "American School" at the Universal Exposition*. Paris Musées, 2000
Charles Sprague Pearce, *The Shawl*, 1985.2

Diane Fischer, ed., *Paris 1900: The "American School" at the Universal Exposition*. exh. cat. New Brunswick, NJ: Rutgers University Press and the Montclair Art Museum, 1999
Charles Sprague Pearce, *The Shawl*, 1985.2

Christine Gouzi, *Jean Restout, 1692–1768: Peintre d'histoire à Paris*. Paris: Arthena, 2000
Jean Restout II, *The Good Samaritan*, 66.2.2

Literature and the Language Arts: Exploring Literature. Saint Paul, MN: EMC Paradigm, 2000
Utagawa Hiroshige, *The Teahouse at Mariko*, no. 21 from the series *Fifty-three Stations of the Tokaido*, 1980.804
Utagawa Hiroshige, *Utsu Mountain at Okabe*, no. 22 from the series *Fifty-three Stations of the Tokaido*, 1980.805
Katsukawa Shunsho, *The Actor Matsumoto Koshiro III as a Samurai*, 1980.2956

C. W. Neeft, ed., *Greek Vases in the J. Paul Getty Museum*, vol. 6, Occasional papers on Antiquities 9. Malibu, CA: The J. Paul Getty Trust, 2000
Corinthian Olpe attributed to Painter of Vatican 73, 1983.66

Kevin Nute, *Frank Lloyd Wright in Japan: The Role of Traditional Japanese Art and Architecture in the Work of Frank Lloyd Wright.* London: Routledge, 2000

Utagawa Hiroshige, *Agematsu*, no. 39 from the series *The Sixty-nine Stations of the Kisokaido*, 1980.1178

Utagawa Hiroshige, *The Temple of Kannon at Abumon in Bingo Province*, no. 49 from the series *Pictures of Famous Places in the Sixty-odd Provinces,* 1980.1345

Takeshige Osumi, ed., *Edward Burr Van Vleck Collection Ukiyo-e Masterpieces.* exh. cat. Tokyo: Bun You Associates, 1999

Ippitsusai Buncho, 4 color woodcuts
Eishosai Choki, 1 color woodcut
Rekisentei Eiri, 2 color woodcuts
Keisai Eisen, 4 color woodcuts
Hosoda Eishi, 5 color woodcuts
Chokosai Eisho, 1 color woodcut
Ichirakutei Eisui, 1 color woodcut
Kikugawa Eizan, 4 color woodcuts
Yashima Gakutei, 2 color woodcuts
Amano Genkai, 3 color woodcuts
Kawanabe Gyosai (Kawanabe Kyosai), 1 color woodcut
Koikawa Harumasa, 1 color woodcut
Suzuki Harunobu, 2 color woodcuts
Utagawa Hiroshige, 39 color woodcuts
Utagawa Hiroshige II, 5 color woodcuts
Totoya Hokkei, 1 color woodcut
Shotei Hokuju, 2 color woodcuts
Katsushika Hokusai, 14 color woodcuts
Kobayashi Kiyochika, 11 color woodcuts
Torii Kiyomasa, 1 color woodcut
Torii Kiyomine, 1 color woodcut
Torii Kiyonaga, 10 color woodcuts
Shiba Kokan, 2 color woodcuts
Isoda Koryusai, 8 color woodcuts
Utagawa Kunimasa, 1 color woodcut
Utagawa Kunisada, 5 color woodcuts
Utagawa Kuniyasu, 2 color woodcuts
Utaawa Kuniyoshi, 8 color woodcuts
Kitao Masayoshi, 2 color woodcuts
Tanaka Masunobu, 1 color woodcut
Ogura Ryuson, 3 color woodcuts
Toshusai Sharaku, 2 color woodcuts
Kitao Shigemasa, 4 color woodcuts
Tamagawa Shucho, 1 color woodcut
Kubo Shumman, 2 color woodcuts
Katsukawa Shuncho, 3 color woodcuts
Katsukawa Shun'ei, 4 color woodcuts
Katsukawa Shunko, 4 color woodcuts
Katsukawa Shunsen, 3 color woodcuts
Katsukawa Shunsho, 6 color woodcuts
Mizuno Toshikata, 1 color woodcut
Utagawa Toyoharu, 5 color woodcuts
Utagawa Toyohiro, 2 color woodcuts
Utagawa Toyokuni, 6 color woodcuts
Kitagawa Tsukimaro, 1 color woodcut
Kitagawa Utamaro, 11 color woodcuts
Inoue Yasuji (Inoue Tankei), 2 color woodcuts
Komai Yoshinobu, 1 color woodcut
Utagawa Yoshitora, 2 color woodcuts
(207 Japanese woodcuts total)

July 1, 2000–June 30, 2001

Edward Andrew, *Conscience and Its Critics: Protestant Conscience, Enlightened Reason, and Modern Subjectivity.* Toronto: University of Toronto Press, 2001

Albrecht Dürer, *Portrait of Philipp Melancthon*, 71.27

Annalisa Bini, Claudio Strinati, and Rossella Vodret, *Colori della Musica: Dipinti, strumenti e concerti tra Cinquecento e Seicento.* Milan: Skira, 2000

Pietro Paolini, *Young Man Playing a Viola*, 61.4.14

Chiba City Museum of Art, *Hishikawa Moronbu.* exh. cat. Chiba, Japan: Chiba City Museum of Art, 2000

Hishikawa Moronobu, *Flower Viewing Party* from the *series Flower Viewing at Ueno,* 1980.2724

Hishikawa Moronobu, *Man Raking Blossoms Beside the Pagoda at Ueno* from the series *Flower Viewing at Ueno*, 1980.2720

Hishikawa Moronobu, *A Musical Performance from the series Flower Viewing at Ueno*, 1980.2725

Hishikawa Moronobu, *Priests at Inner Gate of Temple* from the series *Flower Viewing at Ueno*, 1980.2726

Hishikawa Moronobu, *Samurai Glancing at Three Young Men* from the series *Flower Viewing at Ueno,* 1980.2722
Hishikawa Moronobu, *View of the Replica of Kiyomizu Temple at Ueno* from the series *Flower Viewing at Ueno,* 1980.2723
Hishikawa Moronobu, *Woman Watching Passing Samurai* from the series *Flower Viewing at Ueno,* 1980.2721

Carol Cohen, On-line audience guide for "Art," Madison Repertory Theater Web site, 2001
Josef Albers, *Gray Instrumentation Ic,* 1976.151.3
Fritz Glarner, *Relational Painting #73,* 1997.30
Helen Frankenthaler, *Pistachio,* 71.32
Mark Rothko, *Untitled,* 1992.190
William Louis Sonntag, *Landscape,* 1975.11

Exhibition invitations, brochures, banner, and press kit for *Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion.* New York: Japan Society Gallery, 2001
Kobayashi Kiyochika, *Fireworks at Ikenohata,* 1980.2483

Globe Literature. New York: Globe Pearson/Pearson Education, 2000
Utagawa Hiroshige, *Irises at Horikiri, No. 56,* 1980.1636

Huntington Museum of Art, *The Face of Justice: Portraits of John Marshall.* exh. cat. Huntington, WV: Huntington Museum of Art and Marshall University, 2000
Robert Matthew Sully, *John Marshall,* 69.3.1

Victoria Kirkham, *Fabulous Vernacular: Boccaccio's Filocolo and the Art of Medieval Fiction.* Ann Arbor, MI: University of Michigan Press, 2001
Giovanni di Francesco Toscani, *Scene in a Court of Love,* 61.4.3

Meret Mangold, *Kassandra in Athen.* Die Eroberung Trojas auf attischen Vasenbildern. Berlin, Dietrich Reimer, 2000
Greek, Attic Black-figure Eye Cup, 1985.97

Julia Meech, *Frank Lloyd Wright and Japan: The Architect's Other Passion.* New York: Harry N. Abrams and Japan Society, 2001
Suzuki Harunobu, 1 woodblock print
Utagawa Hiroshige, 6 woodblock prints
Katsushika Hokusai, 1 woodblock print
Kobayashi Kiyochika, 2 woodblock prints
Torii Kiyomitsu, 1 woodblock print
Isoda Koryusai, 2 woodblock prints

The New Grove Dictionary of Music and Musicians, rev. ed. London: Macmillan, 2000
Pietro Paolini, *Young Man Playing a Viola,* 61.4.14

Barry B. Powell, *Classical Myth,* 3rd ed. Upper Saddle River, NJ: Prentice Hall, 2001
Aoidos Singing on an attic white-ground footed mastoid skyphos, 1979.122
Attributed to Penthesilea Painter, Theseus and the Marathonian Bull on a red-figure kylix, 1976.31

Annemarie Sawkins, *Italian Renaissance Masters.* exh. cat. Milwaukee, WI: Haggerty Museum of Art, 2001
Bernardo Parentino (formerly attributed to Follower of Francesco del Cossa, *Saint Justina and Donor,* 61.4.5

Liz Seaton, "American Printmaking, 1930–1965," in *The Prairie Printmakers.* exh. cat. Kansas City: Exhibits USA and the Beach Museum of Art, Kansas State University, 2001
Joseph Pennell, *Ponte Vecchio,* 1975.89

Natalia Semenova and Alexei Anikin, *Russia's Masterpieces on the Block.* Moscow: RA and Trilistnik, 2000
14 Russian icons from the Joseph E. Davies collection

Will South, *Color, Myth and Music: Stanton Macdonald Wright and Sychromism.* exh. cat. Raleigh, NC: North Carolina Museum of Art, 2001
Stanton Macdonald-Wright, *Seated Woman,* 1991.21

Exhibitions

In addition to its commitment to create galleries of permanent exhibitions where the public can see works from the Elvehjem's fine permanent collection of painting, sculpture, and decorative art, the museum prepares temporary exhibitions. Of the nineteen temporary exhibitions on view at the Elvehjem in Fiscal Years 2000 and 2001 the Elvehjem organized six from its own collection and six from other sources. The seven remaining exhibitions were organized by other museums, although often with an Elvehjem connection, and were brought to Madison as exemplary opportunities to place a particular period or medium into perspective.

The Elvehjem, which is ideally placed to chronicle the art of Wisconsin, shoulders its responsibility to record and interpret the art of the state with exhibitions that explore Wisconsin artists of national importance. Among these is John Wilde, professor emeritus in the UW–Madison Department of Art. A retrospective of seventy-five of his highly personal and carefully crafted paintings and drawings was presented in *Wildeworld: The Art of John Wilde*, November 13, 1999 to January 9, 2000. This exhibition and its catalogue, copublished with Hudson Hills Press, traces Wilde's sixty-year artistic career and documents the extraordinary drawings, silverpoints, and paintings of this great artist. During the run of the show the galleries were brimming with dreamlike visions rendered with loving precision. Because of Wilde's popularity the show brought together works from all over the country, bringing some back to their place of creation for first time in decades and allowing them to be seen side-by-side for the first time.

The work of another important former faculty member of the UW-Madison Department of Art was examined in *Harvey K. Littleton Reflections, 1946–1994*, October 28, 2000–January 7, 2001. The retrospective celebrated the pioneering glass artist from his time as a ceramist in Madison through his setting up of his own influential glass studio in North Carolina. Littleton founded the first university glass studio at the UW in Madison in 1963, where he taught and explored traditional glass-working techniques and helped to train a new generation of artists for the demanding task of working with hot glass. In addition to Littleton's own work, the exhibition included important glass pieces from Littleton's collection. Littleton's early experiments with colored glass remain fresh and vibrant,

Wildeworld: The Art of John Wilde, ***November 13, 1999 to January 9, 2000, Photo by Greg Anderson***

Harvey K. Littleton Reflections, 1946–1994, ***October 28, 2000–January 7, 2001. Photo by Cris Comello***

while his more freeform works of pulled, hot glass evoked the undulations of undersea animals. The popular artist's gallery lecture was simulcast to the Elvehjem's large downstairs lecture room. The exhibition was organized by the Mint Museum of Craft + Design in Charlotte, North Carolina.

The faculty who taught the skills and secrets of printmaking to UW students from the 1950s to the present were the subject of the exhibition *Progressive Printmakers: Wisconsin Artists and the Print Renaissance*, February 10–April 8, 2001. The exhibition was based upon the book of the same title by Warrington Colescott and Arthur Hove. Colescott, who taught at the university for most of the period covered by the exhibition, gathered his own reminiscences along with those of his fellow faculty members to document the huge impact of the university's printmaking program. This was the first university printmaking program, and it was consistently abreast of trends in American art, bringing visiting artists to campus and making its own creative contributions, which were documented by the strong and powerful works in the exhibition. The faculty artists in the exhibition were David Becker, Warrington Colescott, Jack Damer, Raymond Gloeckler, Dean Meeker, Frances Myers, Alfred Sessler, and William

Progressive Printmakers: Wisconsin Artists and the Print Renaissance, ***February 10–April 8, 2001. Photo by Greg Anderson***

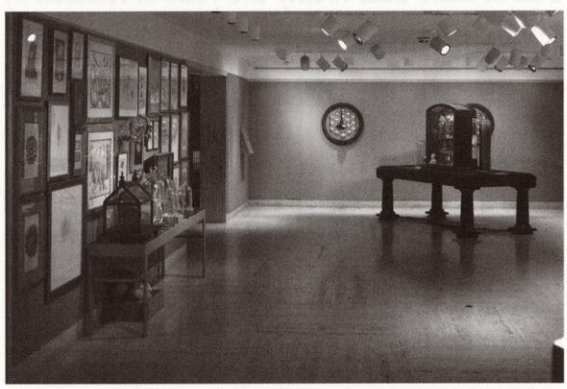
If I Had a Boat: Installation by Judy Pfaff, ***September 2000–August 12, 2001. Photo by Zane Williams***

Weege. Also included were works by some of the visiting artists including Wayne Thiebaud, James Rosenquist, and William Wiley, as well as such former students as Bruce Nauman and Paul Wong.

The Elvehjem continued its strong program of exhibitions organized in-house with a two-part celebration of the work of Judy Pfaff. The first part took full advantage of the museum's Paige Court. Starting in the fall of 2000 Pfaff fabricated and installed the steel elements of her installation into the court. Plants were incorporated into the structure and cared for during the following year, creating an airy structure which stretched all the way to the ceiling, some 40 feet above the floor of Paige court. The central motif of the work was a maze suspended a foot off of the floor by a system of spires and cables, and constellated with hanging bulbs. The second part of Pfaff's exhibiting at the Elvehjem was *The Art of Judy Pfaff*, April 28–August 12, 2001, which brought together fifteen of Pfaff's colorful sculptures, whose variety of materials from tree trunk to plastic fish, challenged and enchanted viewers. In addition, two dozen monumental works on paper from the late sixties to the present showed the artist's continuing fascination with objects that cross the boundary between natural and manmade. The exhibition and installation will be documented in a catalogue to be copublished by Hudson Hills Press. The exhibition was very positively received, and the installation became such an integral part of Paige Court that the space felt quite empty when it was removed in the fall of 2001.

The museum also hosted contemporary artist Bradley McCallum in Paige Court. A Wisconsin native now living in New York, McCallum displayed several of his installations at the Elvehjem for *In the Public Realm: Installations by Bradley McCallum,* May 6–July 30, 2000. His works spring from his concern for such destructive social conditions as war and violence in American cities. Perhaps the most moving of the installations was in Mayer Gallery, in which images of victims of violence were projected upon suspended silk hangings, while recordings of the victims' stories in their own words played.

In Mayer Gallery, four contemporary artists were invited to create works that reflected their insights into a particular artistic tradition. *Cabinets of Curiosities: Four Artists, Four Visions* was shown in Mayer Gallery from October 7 through December 3, 2000. It brought together the work of four Madison-area artists who all created new works on the theme of the Renaissance-style cabinet of curiosities for the show. Martha Glowacki, Mark Lorenzi, Natasha Nicholson, and Mary Alice Wimmer are passionate collectors who use objects from their own collections to inform their individual artwork. For their show at the Elvehjem, each brought together found objects, works borrowed from other collections, and pieces constructed specifically for the occasion. This exhibition was reminiscent of sixteenth- and seventeenth- century *Wunderkammer*, or cabinet of wonders, private collections of natural and manmade objects. It was documented in a popular catalogue.



Cabinets of Curiosities: Four Artists, Four Visions, ***October 7–December 3, 2000. Photo by Eric Ferguson***

Beads, Body and Soul: Art and Light in the Yorùbá Universe, ***January 29–May 21, 2000. Photo by Greg Anderson***

A contemporary artist of a very different kind was also shown in Mayer Gallery. During author and illustrator Peter Sís's residency at the UW Arts Institute, the Elvehjem showed some of the original drawings he made for his popular children's books in *Small Worlds: Illustrations by Peter Sís*, June 27–September 2, 2001, Mayer Gallery. Born in Czechoslovakia in 1949, Sís studied at the Academy of Applied Arts in Prague and the Royal College of Art in London. He has illustrated fifty-three books and written and illustrated another nineteen, garnering along the way two Caldecott Honor Awards for illustrations of children's literature in the United States. Brought to campus to teach classes in children's book illustration, Sís also lectured on his work at the Elvehjem.

Beads Body and Soul: Art and Light in the Yorùbá Universe, January 29–May 21, 2000 was the fruit of more than twenty-five years of research by two curators, Henry Drewel, Evjue-Bascom professor of art history and Afro-American studies at UW–Madison and John Mason, founder and director of the Yorùbá Theological Ministry, New York. The exhibition, a celebration of the international Yorùbá culture, not only brought beautiful beaded works of art to the Elvehjem but also occasioned an extensive series of events and lectures that brought Elvehjem visitors into the rich history and contemporary relevance of this beadwork for peoples of Africa and the Americas. The exhibition, organized by the UCLA Fowler Museum of Cultural History, included spectacular examples of bead-embellished crowns, necklaces, and religious regalia, thrones, masks, and works of art. The beads themselves range from shell and stone to glass and paint, in a wide range of sizes. In addition to the rich decoration they lent to the objects in the exhibition, the beads also conveyed important religious and social information through the Yorùbá traditional association of design and color.

Makers and Users: American Decorative Arts, 1630–1820 from the Chipstone Collection, August 21–October 24, 1999, was organized by Professor Ann Martin and her students from the important Milwaukee collection of furniture and decorative arts. Divided into didactic sections, the exhibition explored the ways in which the makers of the furniture, ceramics, and prints interacted with the people who ultimately bought and used the works. The exhibition grew out of a year-long course for which students delved deeply into the social, economic, and artistic implications of America's arts and crafts of the seventeenth and eighteenth centuries, placing the rare and beautiful examples chosen from the Chipstone collection into new intellectual light.

The exhibition *Paris 1900: The "American School" at the Universal Exposition,* September 16, 2000–January 28, 2001, brought a new view of American art at the turn of the century to the Elvehjem. The exhibition brought together more than fifty of the surviving works shown by American artists at the Universal Exposition in Paris in 1900, including a work from the Elvehjem collection, Charles Sprague Pearce's *The Shawl.* At the end of the twentieth century it was an interesting experience to look back at the beginning of the cen-

Makers and Users: American Decorative Arts, 1630–1820 from the Chipstone Collection, ***August 21–October 24, 1999. Photo by Greg Anderson***

Paris 1900: The "American School" at the Universal Exposition, ***September 16, 2000–January 28, 2001. Photo by Greg Anderson***

tury to see what American arts were felt best to represent the country in Paris. The American entries included American expatriots such as Whistler and Sargent and also American school painters including William Merritt Chase and George Inness. These works celebrated these artists' attempts to create a uniquely American style.

An old friend returned during the showing of *Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection*, March 10–May 13, 2001. Robert Mowrey, who was guest curator of the exhibition for the New Orleans Museum of Art, came to lecture on the works. He had been to the Elvehjem previously as lecturer and organizer of an exhibition of Chinese porcelain from the Harvard University Art Museum's collection, and he was, once again, interesting and insightful into this work. Considered the sublime expression of the potter's art by connoisseurs and collectors of Chinese ceramics, Song-Dynasty (960–1279) wares are compelling in their elegant forms, understated monochrome glazes, and ornamentation derived from nature.

A critical reevaluation of Lipton's career from the 1930s through the 1980s, *An American Sculptor: Seymour Lipton* was organized by the Palmer Museum of Art, Pennsylvania State University, University Park,

Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection, ***March 10–May 13, 2001. Photo by Greg Anderson***

An American Sculptor: Seymour Lipton, ***June 24–August 27, 2000. Photo by Greg Anderson***

and the Marion Koogler McNay Art Museum in San Antonio, and shown at the Elvehjem from June 24 through August 27, 2000. Starting with Lipton's work as a sculptor concerned with the human condition, the exhibition traces his shift into abstract, monumental works.

The Elvehjem's vast collection of works on paper is regularly placed on view as well. *Piranesi's Views of Rome*, February 26–April 23, 2000, was organized to commemorate the transfer of fifty of Piranesi's monumental etchings from the collection of the State Historical Society to the Elvehjem. The prints had been originally purchased with money raised by subscription in 1900 and donated to the State Historical Society. The prints had been on long-term loan to the Elvehjem from the State Historical Society for some years, since they were more appropriate to the collection of an art museum dedicated to the art of all ages and countries than to a collection focused on the history of the state. These eighteenth-century Italian etchings of the Eternal City commemorate its best-known ruins and some of its then-modern buildings as well. The series, which was Piranesi's life work, was popular across Europe and in America.

Also organized from the Elvehjem collection, by graduate student Joann Skrypzak, *Stanley William Hayter, Master Printer*, December 26–February 20, 2000, surveyed the prints of one of the most influential printers and innovators of the twentieth century. Thanks to donations from several generous collectors, including Richard E. Brock and Wayne L. Claxton but especially Mark and Helen Hooper, the Elvehjem has a fine cross-section of this artist's work. Hayter was master printer and moving spirit behind the influential Atelier 17 workshop, a meeting place for artists through most of the twentieth century. Located in Paris, except for a period during World War II when it moved to New York City, it was a locus of experimentation, introducing artists to new ways of making prints from plates. Hayter's prints reflect

his continual experimentation with process, and his interest in abstration.

Edo, now called Tokyo, was both the milieu and the subject of many of the most famous Japanese prints. *Splendors of Edo: Japanese Prints, 1750–1930,* August 7–October 10, 1999, explored this hub of Japanese culture as it was shown in prints from the Elvehjem's collection. Edo's tastes set the standard for sophistication, and its famous places, from temples to restaurants, were celebrated in prints by a wide variety of artists, including Toyoharu and Hokusai as well as Hiroshige, 2000 of whose prints are part of the Elvehjem's collection. The exhibition showed the city as it was rendered by its artist-inhabitants, full of color, bustle, and style. It was one of a continuing series of exhibitions that place on view different aspects of the museum's important Van Vleck collection of Japanese prints.

From April 21 through June 17, 2001, *The Floating World: Japanese Prints from the Van Vleck Collection* displayed another group of rare and colorful woodblock prints selected from the Van Vleck collection. The prints focus on the concept of the ephemeral pleasures of nineteenth-century Japan. Such pleasures as the fleeting beauty of the cherry blossom, the ephemeral pleasures of courtesans, and the seasonal pleasures of preindustrial Japan are celebrated in these prints. In fact their name, *ukiyo-e,* is generally translated as "pictures of the floating world." This exhibition examined the roots of the concept of the floating world, as well as displaying some of its fruits.

Antoine Pevsner (French, b. Russia 1886–1962), was a gifted draftsman who created cubist-based abstract paintings before turning to sculpture. In 1999 the Elvehjem was fortunate to be able to purchase 118 of his drawings spanning his entire career, a unique repository of this sculptor's studies for planned sculptures and exercises in abstract composition *Antoine Pevsner Drawings, 1912–1956,* January 13–February 25, 2001, was the museum's first showing of this repository. Presenting the whole group of works allowed visitors to see more than the masterpieces that museums typically present in an exhibition, offering a fuller glimpse into the artist's output.

The wood engraving, the most sophisticated use of the woodcut, was developed in the nineteenth century to illustrate books and periodicals. *Wood Engraving: The Fine Line,* October 16–December 19, 1999, traced wood engraving's development from its first practitioners to its contemporary use by American and European artists. Ray Gloeckler, emeritus faculty member of the University of Wisconsin and wood engraver, gave demonstrations of the printing of these blocks in an entertaining and instructive lecture in the gallery. In addition to works from the Elvehjem's collection and an anonymous private collector, the exhibition included works lent by Memorial Library's Department of Special Collections and the Cooperative Children's Book Center.

Italy: in the Shadow of Time. Photographs by Linda Butler brought this world-traveling photographer back to her Wisconsin roots to show her work. Butler is a successful photographer with beautiful publications including *Rural Japan: The Radiance of the Ordinary* and *Inner Light: The Shaker Legacy.* Her work in this exhibition grew from her travels in Italy, where she photographed architectural and still-life scenes with a delicacy that imbues them with a sense of mystery and timelessness. Her discussion of the works revealed her own involvement with the people of Italy, whose lives are deftly suggested by scenes ranging from a rural kitchen, the ruined chapel of an old mansion. The exhibition was shown from December 16, 2000 through February 11, 2001.

Another side of the work of 1999 Nobel prize laureate Günter Grass was shown at the Elvehjem in the exhibition *A Writer's Vision: Prints, Drawings, and Watercolors by Günter Grass.* His prints and drawings took center stage in this exhibition, and though many bore ties to the subjects of his fiction, they formed a body of work that stood on its own and revealed another aspect of this multitalented artist's interests. The exhibition ran from February 17 through April 15, 2001 and was organized by the Robert Hull Fleming Museum of the University of Vermont, from the collection of the Ludwig Forum, Aachen, Germany.

EXHIBITIONS

July 1, 1999–June 30, 2001

Splendors of Edo: Japanese Prints, 1750–1930
August 7–October 10, 1999

Makers and Users: American Decorative Arts, 1630–1820 from the Chipstone Collection
August 21–October 24, 1999

Wood Engraving: The Fine Line
October 16–December 19, 1999

Wildeworld: The Art of John Wilde
November 13, 1999–January 9, 2000

Stanley William Hayter: Master Printer
December 26–February 20, 2000

Beads, Body and Soul: Art and Light in the Yorùbá Universe
January 29–May 21, 2000

Piranesi's Views of Rome
February 26–April 23, 2000

In the Public Realm: Installations by Bradley McCallum
May 6–July 30, 2000

An American Sculptor: Seymour Lipton
June 24–August 27, 2000

Paris 1900: The "American School" at the Universal Exposition
September 16, 2000–January 28, 2001

Cabinets of Curiosities: Four Artists, Four Visions
October 7–December 3, 2000

Harvey K. Littleton Reflections, 1946–1994
October 28, 2000–January 7, 2001

Italy: In the Shadow of Time. Photographs by Linda Butler
December 16, 2000–February 11, 2001

Antoine Pevsner Drawings, 1912–1956
January 13–February 25, 2001

Progressive Printmakers: Wisconsin Artists and the Print Renaissance
February 10–April 8, 2001

A Writer's Vision: Prints, Drawings, and Watercolors by Günter Grass
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Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection
March 10–May 13, 2001

The Floating World: Japanese Prints from the Van Vleck Collection
April 21–June 17, 2001

The Art of Judy Pfaff
April 28–August 12, 2001

Small Worlds: Illustrations by Peter Sís
June 27–September 2, 2001

Education

Developing educational programs and services for the citizens of Wisconsin and the university community requires cooperation among many: scholars, teachers, educators, arts devotees, and patrons. Audiences themselves play a vital role in the equation that occurs when someone comes to the museum to learn from original artworks.

We measure our programs against goals and practices that are effective in achieving some engagement with or learning about visual art. Practices include planning programs that illustrate points in the presence of original works of art as often as possible and that begin the discussion at the level of understanding that the visitor brings, be the viewer a public school student with little art background or a specialist. We create an atmosphere of involvement by encouraging the use of all five senses and by employing two or more of the seven intelligences (verbal, mathematical, spatial, kinetic, musical, interpersonal, and intrapersonal). To that end many of the events marry the visual arts subject with performing or literary arts to draw on the audiences' talents and to create a wider cultural context for the artworks. In addition, artists' demonstrations and discussions with artists aid in demystifying the artistic process.

The varied formats (lectures, workshop, demonstrations) allow people to learn in the way they feel most comfortable and recognize the different patterns of visiting that museum audiences have. Visitors may come alone or with family and friends and usually have a specific amount of time set aside for attending an event.

This biennium marks a period of educational programs of which we can be very proud, because of the large number of well-attended, varied, and effective events that exemplify the best practices outlined above. There are too many to highlight here, but all eighty-nine educational events are listed in the Educational Programs section of this report. Note the variety of formats and the generous involvement of our many University of Wisconsin–Madison colleagues in art, art history, and other departments across the campus.

The educational collaborations and adjunct events for the exhibition *Beads, Body, and Soul: Art and Light in the Yorùbá Universe* must be mentioned separately because they represent models of programming, campus interdisciplinary cooperation, and community participation. Thirty-five events (listed in the programs section) attracted 3,642 people over the sixteen weeks of this exhibition.

The exhibition cocurator, Henry J. Drewal, Evjue-Bascom Professor of art history and Afro-American studies, UW–Madison served as a curatorial impresario. He identified scholars and practitioners of Yorùbá beading from around the country and local university colleagues and graduate students to give lectures, demonstrations, musical and dance programs, and workshops and courses and to plan satellite exhibitions of related artworks. In cooperation with the Elvehjem staff, he led audience development/ information sessions months in advance of the exhibition and docent training as the exhibition opened.

His colleagues Sonya Clark, assistant professor of environment, textiles, and design, and Bolaji Campbell, art history graduate student at UW–Madison, provided courses and workshops for educators and exhibitions of their own artwork. Anne Lambert's contacts in the Madison Metropolitan School District administration—Henry Hawkins,

Madison elementary school art teachers, parents, and students discuss work in the children's exhibition,* Children Are Beads. *Photo by Glenn Trudel

Sonya Clark demonstrated beading techniques for the Wisconsin Alliance for Arts Education. Photo by Bob Rashid

Thuy Pham-Remmele, and Mariel Wozniak—gave their support to Madison student involvement, field trips, and bead-artist residencies. Exceptional art teachers agreed to submit student beadwork for an exhibition at the museum. Sonya Clark taught the art teachers how to bead, and the teachers in turn instructed their students. The result was an exhibition in Whyte Gallery, *Children Are Beads,* dazzling beadwork by 274 fourth- and fifth-grade students from seven Madison schools, a testament to dedicated and talented art teachers and their students. Photographs of these students with their beadwork displays appeared in the children's magazine *Muse*, a joint venture of *Cricket* and the Smithsonian Institution.

Elvehjem development specialist Kathy Paul raised funds for *Beads, Body, and Soul* events, led audience development efforts at the museum, and organized the closing party for the exhibition. We gratefully acknowledge the additional publicity and planning of *Sin Fronteras* events organized by William Ney of the UW–Madison Latin American and Iberian Studies Program and by Brenda Baker and Kia Karlen of the Madison Children's Museum. As an indication of the success and reach of these programs, the Wisconsin Humanities Council recognized the Elvehjem with its 2000 Governor's Award for Excellence in Public Humanities Programming.

The Elvehjem continued to add to our offerings for public school educators including eleven events to augment understanding of Yorùbá beadwork, listed in the program section. The museum was a partner in the programming for the statewide annual Arts Summit conference of the Wisconsin Alliance for Arts Education, and, as a result, shared artist Sonya Clark, dancer Clyde Morgan, and musician Guillermo Anderson with the state's best visual and performing arts teachers.

The Elvehjem determined to increase the number of teacher educational materials about temporary exhibitions that we produce each year and hired a professional designer to make them more handsome and useful to the teachers. The prototype was designed for *Makers and Users: American Decorative Arts, 1630–1820 from the Chipstone Collection.* The text was written by Gabrielle Warren and illustrated by Amy Wendland, students in Art History 600. The professor, Ann Smart Martin, encouraged these museum-training students to participate in tangible museum education projects, an opportunity for museum practice and a contribution to the museum's educational offerings. As in the past we lent these educational materials free to teachers who brought students for tours of the museum, but at this time we also began offering them for purchase in the museum shop.

Content development of the SMArt Project (**S**chools, **M**useums, **Art** Project) continued, initiated by the Madison Metropolitan School District, with the Madison Art Center and the Elvehjem as partners. These curriculum materials for kindergarten to fifth-grade visual arts teachers to use in teaching art history feature eleven objects, six from the Elvehjem collection. Written by Judith Mjaanes, they will be published in early 2002.

In assessing the success of programs in this biennium against standards such as attendance, varieties of formats; addressing learners' backgrounds, intelligences, and learning styles; and prestigious recognition, we should not overlook other essential conditions for learning. Education and memory occur best when people are comfortable, enjoy themselves, and get drawn into the content, the experience, or the flow of information about the works of art. Because many of the events offered by the Elvehjem in 1999–2001 were also joyful, entertaining, and captivating, they were successful beyond the usual measures.

Educational Programs

Minicourses

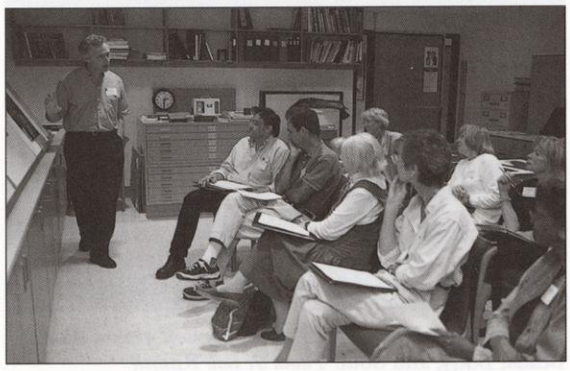
Liberal Studies and the Arts, Division of Continuing Studies course: "Exploring the Yorùbá Universe through the Visual Arts," instructor Bolaji Campbell, UW–Madison graduate student of art history
Thursdays, February 3, 10, 17, 2000

Curatorial course: "Prints from Plates and Stones," instructor Andrew Stevens, Elvehjem curator of prints, drawings, and photographs
Tuesdays and Thursdays, June 13, 15, 20, 22, 27, and 29, 2000

Curatorial course: "The Art of the Italian Renaissance," instructor Maria Saffiotti Dale, Elvehjem curator of paintings, sculpture, and decorative arts
Tuesdays and Thursdays, July 6, 11,13, 18, 20, and 25, 2000

Curatorial course: "Prints since 1950," instructor Andrew Stevens
Tuesdays and Thursdays, June 5, 7, 12, 14, 19, and 21, 2001

Curatorial course: "Baroque and Rococo Art at the Elvehjem," instructor Maria Saffiotti Dale
Tuesdays and Thursdays, July 10, 12, 17, 19, 24, and 26, 2001



Curator of Prints, Drawings, and Photographs Andrew Stevens teaches a summer course "Prints since 1950"

Attendance Statistics

1999–2000	
School tours	12,230
Adult tours	4,358
Programs	4,309
2000–2001	
School tours	8,224
Adult tours	2,973
Programs	2,453

Symposium and Panel Discussions

Lectures and discussion: "Art into Activism"
Nina Felshin, Zilkha Gallery curator of exhibitions, Wesleyan University
"Blurring the Boundaries: Art into Activism"
Bradley McCallum, artist
"In the Public Realm: A Discussion of Civic-based Art"
Remarks about the Path of Voices Madison Project by Madison Metropolitan School District staff members Joan Lerman and Don Hunt
Tuesday, May 9, 2000

Panel Discussion on *Cabinets of Curiosities: Four Artists, Four Visions* by Martha Glowacki, Mark Lorenzi, Natasha Nicholson, and Mary Alice Wimmer
Sunday, October 29, 2000

Lecture by William Warmus, author, consultant, and curator of contemporary glass
"Studio Glass in the 20th Century"
Panel discussion followed among the artists Bill H. Boysen, Fritz Dreisbach, Steve Feren, Henry Halem, Audrey Handler, Roland Jahn, and Marvin Lipofsky, assembled for a Department of Art Alumni Glass Art Symposium. These events were offered by the Elvehjem and the Department of Art to honor Harvey Littleton on the occasion of the opening of the exhibition *Harvey K. Littleton Reflections, 1946–1994*
Friday, November 17, 2000

Panel Discussion related to *Progressive Printmakers: Wisconsin Artists and the Print Renaissance*
Moderator: Arthur Hove, exhibition cocurator
Panelists: Warrington Colescott, UW–Madison Leo Steppat professor of art emeritus, on alumni printmakers; Jack Damer, UW–Madison professor of art, on why artists make prints; Dan Lienau, owner of the Annex Galleries, Santa Rosa, California, on representing prints from the 1940s and 1950s and reinventing them for a contemporary audience; and Paula Panczenko, director of Tandem Press, UW–Madison, on the special nature of this fine art press and publisher's association with the Department of Art
Tuesday, February 27, 2001

Lectures

Emiko Ohnuki-Tierney, UW–Madison Vilas Research professor of anthropology
"Splendor of Edo, Splendor of Japan"
Thursday, September 16, 1999

Luke Beckerdite, editor of *American Furniture*
"American Furniture: The Evolution of a Private Collection"
Thursday, September 16, 1999

Cameron Wilson, professional associate of the American Institute of Conservation
"Conservation and Restoration of *Abraham Lincoln*"
Thursday, September 23, 1999

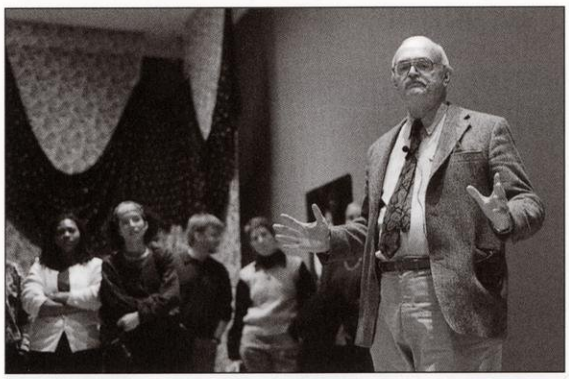
Stephen K. Scher, independent scholar
"The Renaissance Portrait Medal and Its Art Historical Context"
Sunday, September 26, 1999

Jonathan Prown, executive director, The Chipstone Foundation
"New Directions in American Furniture Scholarship"
Sunday, October 17, 1999

Theodore Wolff, art critic
"John Wilde: Master of Fact and Fancy"
Sunday, November 14, 1999

Tony Rajer, art conservator
"The Tragic History and Recent Conservation of *The Last Supper*"
Thursday, December 2, 1999

Cocurators of *Beads, Body, and Soul: Art and Light in the Yorùbá Universe* Henry Drewal on "Beads, Body, and Soul: Yorùbá Beaded Art — Colors and Cosmos" and John Mason on "Their Beads Talk: Beads for Hunters, Herbalists, and Grumps"
Sunday, January 30, 2000



Yale art historian Robert Ferris Thomson gives a tour of* Beads, Body, and Soul.** ***Photo by Bob Rashid

Robert Farris Thompson, Yale University, The Colonel John Trumbull professor of the history of art
Keynote lecture: "Black Saints Come Marching In: The Yorùbá Worldwide Impact"
Thursday, February 10, 2000

Robert Farris Thompson
Gallery tour: *Beads, Body, and Soul*
Saturday, February 12, 2000

Moyo Okediji, Denver Art Museum
"Beads, Bridges, and Boundaries in Yorùbá Art"
Thursday, February 17, 2000

Jane C. Hutchison, UW–Madison, professor of art history
"Numbered Peasants and Massacred Innocents: Pieter Bruegel the Elder and Tridentine Reform"
Cosponsored with the Friends of the UW–Madison Libraries
Wednesday, March 1, 2000

Margaret T. Drewal, Northwestern University, associate professor of performance studies
"Yorùbá Ritual: Performers, Play, Agency"
Thursday, March 9, 2000

Brian Bubenzer, UW–Madison, graduate student of art history
"Antiquing on the Grandest Scale: Tourists and Architects Take in the Views of Rome"
Sunday, March 19, 2000

Manuel Vega, artist
"On My Work"
Thursday, March 23, 2000

Jost Hermand, UW–Madison, Vilas Research professor of German
"Anatomy of a Scandal: Andrew Wyeth's Helga Pictures"
Cosponsored with the Friends of the UW–Madison Libraries
Wednesday, March 29, 2000

Roslyn Adele Walker, National Museum of African Art, director
"Anonymous has a Name: Olowe of Ise, Yorùbá Sculptor to Kings"
Thursday, March 30, 2000

Felipe Garcia Villamil, artist
"On My Work"
Thursday, April 6, 2000

Marilyn Houlberg, School of the Art Institute of Chicago, professor of art history
"Beaded Art of the African Diaspora: Haiti"
Additional remarks by Haitian bead artist Gerthie David
Thursday, April 13, 2000

Rowland Abiodun, Amherst College, John C. Newton professor of fine arts and black studies
"Beads: The Ultimate Yorùbá Adornment"
Thursday, April 27, 2000

Michael Harris, The University of North Carolina at Chapel Hill, assistant professor of African and African American art history
"Transformations and Continuums: Contemporary Artists in Ile-Ife" and
dele jegede, Indiana State University, associate professor of art history
"Yorùbá Contemporary Art and Politics"
Followed by a panel discussion with the lecturers and Freida High Tesfagiorgis and Bolaji Campbell, UW–Madison
Thursday, May 4, 2000

Barry B. Powell, UW–Madison, Halls-Bascom professor of classics
"Religion and Art of the Pharaohs during the Amarna Period"
Thursday, July 6, 2000

Joseph Goldyne, artist and *Cabinets of Curiosities* catalogue coauthor
Gallery lecture: "The Wonder of It All"
Sunday, October 8, 2000

San Francisco artist and art historian Joseph Goldyne gave a gallery talk on "The Wonder of It All," for* Cabinets of Curiosities, *October 8, 2000. Photo by Bob Rashid

Jane C. Hutchison, UW–Madison, professor of art history
"Cabinets of Curiosities in Northern Europe in the 14th to the 18th Centuries"
Thursday, October 12, 2000

Rosamond Wolff Purcell, author and photographer
"Shelf-Life: The Museum 1655/2000"
Thursday, October 19, 2000

John A. W. Kirsch, University of Wisconsin Zoological Museum, director
"The Age of Exploration and the Rise of Collecting"
Sunday, October 22, 2000

Anton Rajer, art conservator
"The Paris Exposition of 1900, La Belle Epoque's Gilded Celebration"
Thursday, October 26, 2000

Willy Haeberli, UW–Madison, professor of physics
"Art and Science: A Kinship"
Thursday, November 9, 2000

Lynn K. Nyhart, UW–Madison, associate professor of history of science
"Sensation and Science: The Aesthetics of 'the Natural' in Turn-of-the-Century Natural History Museums"
Sunday, November 19, 2000

Barbara C. Buenger, UW–Madison, professor of art history
"Cabinets of Curiosities in Contemporary European Art"
Thursday, November 30, 2000

Thomas H. Garver, *Cabinets of Curiosities* catalogue coauthor
Gallery lecture: "Looking Closely"
Sunday, December 3, 2000

Andrew Stevens, Elvehjem curator of prints, drawings, and photographs
Gallery lecture: "Antoine Pevsner and the 'Realist Manifesto'"
Thursday, February 1, 2001

Warrington Colescott, UW–Madison, Leo Steppat professor of art emeritus
"Prints in Madison: A Memoir"
Thursday, February 15, 2001

Thomas W. Kniesche, Brown University, associate professor of German studies
"'Distrust the Ornament': Günter Grass and the Textual/visual Imagination"
Friday, February 23, 2001

Virginia Bower, Princeton University
"Beauty and Elegance: The Subtle Splendor of Song Ceramics"
Thursday, March 29, 2001

Independent scholar Virginia Bower gives gallery talk, "Beauty and Elegance; The Subtle Splendor of Song Ceramics." Photo by Bob Rashid

Former Governor Lee Dreyfus recognized the Elvehjem with its 2000 Governor's Award for Excellence in Public Humanities Programming Wisconsin Humanities Council. Pictured (left to right) are Elvehjem Council chair Jane Coleman, graduate student Bolaji Campbell, Lee Dreyfus, curator of education Anne Lambert, and director Russell Panczenko.

Andrew Stevens, Elvehjem curator of prints, drawings, and photographs
Gallery lecture: "Collecting Progressives: University of Wisconsin Printmakers and the Elvehjem"
Tuesday, April 3, 2001

Robert D. Mowry, Harvard University Art Museums, Alan J. Dworsky curator of Chinese art
"Blue and Green: Chinese Ceramics of the Song Dynasty (960–1279)
Thursday, April 5, 2001

Tandem Press/ Department of Art Visiting Artist Series

Gary Komarin
Thursday, October 12, 2000

Gronk
Wednesday, January 24, 2001

David Klamen
Thursday, March 22, 2001

Film Series

Screenings related to *Beads, Body, and Soul: Art and Light in the Yorùbá Universe*:
The Òrishà Tradition: An African World View, *Taafe Fanga (Skirt Power)*, *Pieces d'Identites*, *Quilombo*, *Bahia, Africa in the Americas*, and *Daughters of the Dust*
Thursdays, February 3, 10, 17, and 24. 2000

Special Educational Events

Ceramics lecture-demonstration
Robert Hunter, ceramic historian, and Michelle Erickson, master potter
"Making Pots the Old-Fashioned Way: An Overview of Eighteenth-century Pottery Technology"
Saturday, September 25, 1999

Wood Engraving lecture-demonstration
Raymond Gloeckler, UW–Madison, professor emeritus of art, and Andrew Stevens, Elvehjem curator of prints, drawings, and photographs printed and lectured in the exhibition *Wood Engraving: The Fine Line*
Sunday, October 24, 1999

Emeritus art professor Ray Gloeckler demonstrates the technique for docent Crellin Johnson as an educational component of the exhibition* Wood Engraving: The Fine Line *in October 1999.

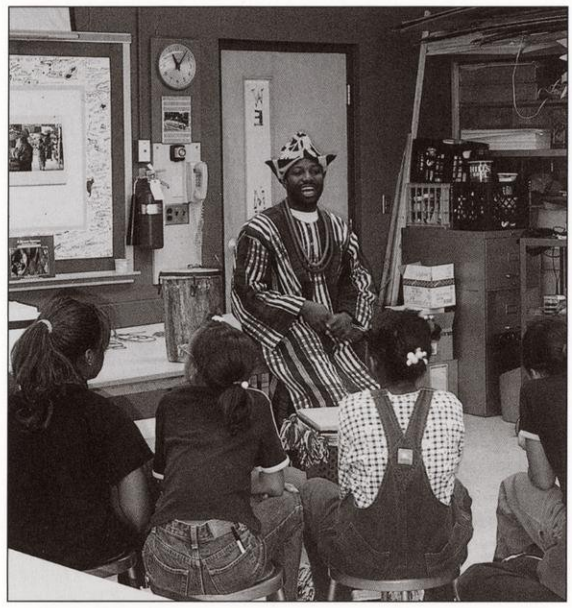
Yorùbá Beading Lecture-demonstrations
Six artists, representing many techniques and traditions of beadwork (from Nigeria, Haiti, Cuba, the United States): Olabayo Olaniyi, Saturday, January 29; Sonya Clark, Saturday, February 26; Manuel Vega, Saturday, March 25; Felipe Garcia Villamil, Saturday, April 8; Gerthie David, Saturday, April 15; Gerald Duane Coleman, Wednesday, April 19, 2000

Storytelling
Family program: Ademola Iyi-Eweka told Nigerian stories of the Edo and Yorùbá people
Saturday, February 19, 2000

Performance
"From MesoAmerica to Brazil": *Sin Fronteras* Multicultural Winter Extravaganza
Dance by Clyde Alafiju Morgan performing Afro-Brazilian dance with UW and community dancers, and music by Honduran artist Guillermo Anderson. Miniperformances by three *Sin Fronteras* barrio schools. The event was cosponsored by Elvehjem Museum of Art; the UW–Madison Latin American and Iberian Studies Program, School of Music, and Dance Department; and the Madison Metropolitan School District. Music Hall
Friday, February 25, 2000

Children's Carnival
The opening of an exhibition of beadwork by Madison elementary school art students, *Children Are Beads*. Activities included "Beads and Braids," hair adornment with beads, by hairdressers Lolade Campbell, Saadia Lawton, and Clara Salazar; and a dance performance by "Ebony Expressions" from J. C. Wright Middle School, under the direction of Ed Holmes
Saturday, March 4, 2000

Performance
Carlos Eguis-Aguila, master drummer, played Afro-Cuban music. Anne Bennison narrated and showed slides of contemporary Havana; drummer Moses Patrou accompanied
Friday, May 5, 2000



Yoruba artist Olabayo Olaniyi presents a lecture-demonstration at Lincoln Elementary School, January 28, 2000. Photo by Anne Lambert

Leah Griffith Boyce demonstrates the academic tradition of copying in* Paris 1900.** ***Photo by Bob Rashid

Drumming lecture-demonstration
Carlos Eguis-Aguila demonstrated rhythms from Cuba and the Caribbean, with commentary by Anne Bennison
Saturday, May 6, 2000

Painting Demonstration
Leah Griffith Boyce, artist
Copied an artwork in the academic tradition in the exhibition *Paris 1900: The "American School" at the Universal Exposition*
Sundays, October 1, 8, 15, 22, and 29, 2000

Franco-American Fête in celebration of* Paris 1900, *December 9, 2000 Ronnie Hess from the International Institute read French classics to children. Photo by Bob Rashid

Painting Demonstration
Mark Harmon, artist
Copied an artwork in the academic tradition in the exhibition *Paris 1900: The American School at the Universal Exposition*
Saturdays, November 4, 11, and 18, 2000

Franco-American Fête
In celebration of *Paris 1900*
Short tour of the exhibition
Readings for children from French classics by Ronnie L. Hess, UW–Madison International Institute, director of communications
Lecture by Laird Boswell, UW–Madison, associate professor of history
"Transatlantic Influences at the Turn of the Century"
Saturday, December 9, 2000

Readings from Günter Grass
Hans Adler and Sabine Gross, professors. and Rebekah Pryor and Thyra Knapp, graduate students, UW–Madison Department of German
Thursday, March 1, 2001

Lithography Demonstration
Jack Damer, printmaker and UW–Madison professor of art
Wednesday, March 28, 2001

Etching Demonstration
Frances Myers, printmaker and UW–Madison professor of art
and graduate students
Thursday, April 5, 2001

Events for Educators

The following programs were offered in conjunction with *Beads, Body, and Soul: Art and Light in the Yorùbá Universe*

Teacher Inservice Programs: Madison Metropolitan School District elementary librarians and visual art teachers, Monday, April 19, 1999; Madison Metropolitan School District K-12 visual art teachers, Monday, January 17, 2000; Madison Art Teachers Association, Tuesday, February 8, 2000; Sun Prairie School District K-12 visual art teachers, Friday, March 24, 2000

Professional development series sponsored by the Elvehjem and the Madison Metropolitan School District
Instructors, Sonya Clark, assistant professor of environment, textiles, and design, and Bolaji Campbell, graduate student in art history, UW–Madison
Thursdays, October 7, and 14, 1999; and Wednesday, February 23, 2000

Wisconsin Alliance for Arts Education Summit Conference
Clyde Morgan and Guillermo Anderson (dancer and musician) gave an opening performance and Clyde Morgan presented a keynote address (at Memorial Union)
Sonya Clark presented a beading demonstration (at the Elvehjem)
Thursday and Friday, February 24 and 25, 2000

Artist Residencies in Schools

The following bead artists visited Madison schools: Olabayo Olaniyi, Lincoln Elementary School, Friday, January 28; Manuel Vega, Orchard Ridge Elementary School, Friday, March 24; and Gerthie David and Myrlande Constant at Schenk Elementary School and J.C. Wright Middle School, Friday, April 14, 2000

Publications
July 1, 1999–June 30, 2001

Bulletin/ Biennial Report
July 1997–June 1999, 152 pp. 125 black-and-white illustrations (May 2001)

Exhibition Catalogues
Makers and Users: American Decorative Arts, 1630–1820, from the Chipstone Collection. Essay by Ann Smart Martin. 72 pages, 16 color plates, 108 black-and-white photographs (August 1999)

Wildeworld: The Art of John Wilde. Essay by Theodore F. Wolff and interview with artist by Russell Panczenko, chronology and exhibition history by Robert Cozzolino. 168 pages, 104 color plates, 14 black-and-white photographs. Published in association with Hudson Hills Press, New York (October 1999)

In the Public Realm: Installations by Bradley McCallum. Essay by Don Cameron. 22 pages, 29 black-and-white photographs (April 2000)

Cabinets of Curiosities: Four Artists, Four Visions. Essays by Joseph Goldyne and Thomas Garver. 116 pages, 32 color plates, 32 black-and-white photographs (December 2000)

Handbooks of the Collection
Ancient Etruscan and Greek Vases. Essay by Jeffrey M. Hurwit; catalogue compiled by Patricia Powell. 88 pages, 8 color plates, 86 duotones (January 2000)

Herbert M. Howe, *Ancient Coins.* 80 pages, 386 black-and-white illustrations (April 2000)

Gallery Guides
Beads, Body, and Soul: Art and Light in the Yorúbá Universe (January 2000)
Paris 1900: The "American School" at the Universal Exposition (August 2000)
Small Worlds: Illustrations by Peter Sís (June 2001)

Posters
Wildeworld: The Art of John Wilde

Invitations and Exhibition Announcements
Daumier's Royalty and Rogues (April 2000)
Makers and Users: American Decorative Arts, 1630–1820, from the Chipstone Collection (August 1999)
University Sesquicentennial Celebration Open House (August 1999)
Wildeworld: The Art of John Wilde (October 1999)
Beads, Body, and Soul: Art and Light in the Yorùbá Universe (January 2000)
In the Public Realm: Installations by Bradley McCallum (April 2000)
An American Sculptor: Seymour Lipton (June 2000)
Paris 1900: The "American School" at the Universal Exposition (August 2000)
Cabinets of Curiosities: Four Artists, Four Visions (September 2000)
Harvey K. Littleton Reflections, 1947–1994 (October 2000)
Progressive Printmakers: Wisconsin Artists and the Print Renaissance (January 2001)
A Writer's Vision: Prints, Drawings, and Watercolors by Günter Grass and *Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection* (February 2001)
The Art of Judy Pfaff (April 2001)
Small Worlds: Illustrations by Peter Sís (June 2001)

Newsletters
Artscene (September, December 1999; March, June, September, December 2000; January 2001)
Elvehjem Calendar (January, March, May 2001)

Docent Program

July 1, 1999–June 30, 2001

Docents gave guided tours to 7,331 adults and 20,454 children in 1999–2001 and devoted thousands of hours to giving tours, presenting outreach programs, studing, and attending continuing education sessions. But their most impressive efforts were for the exhibition *Beads, Body, and Soul: Art and Light in the Yorùbá Universe.* Joined by a group of sixteen specialty docents, drawn from university students and members of the Madison community, these docents gave tours to 10,332 people in a sixteen-week exhibition, more touring visitors than in some entire years. The specialty docents aided us with the extra attendance, and, because several were of African or African-American descent, added diversity to our docent group. All the docents from this group were invited to become part of the permanent docent training class.

A dozen docents attended the Wisconsin Docent Symposium in April 2001, hosted by the John Michael Kohler Art Center in Sheboygan. Lodging and conference registration for these Elvehjem representatives was provided by a generous gift from Tom Fox, in memory of Marietta Fox. In addition to the opportunity to meet their Wisconsin peers, docents heard a keynote address by Danielle Rice, senior curator of education at the Philadelphia Museum of Art, who spoke about tour-giving techniques called visual thinking strategies. This experience generated lively discussion among all docents on their return to the Elvehjem.

The talent, energy, and loyalty of our docents, new and experienced, were especially gratifying in this exceptionally busy period.

In memoriam: Elizabeth McCoy and Robert Najem (French)

Docents' language skills are listed
*Docent associate

Christine Alfery
Emy Andrew (German)
Dorothy Berg
Judy Berry
Mary Berthold*
Mary Brennan
Arnold Brown
Ellen Browning
Helene Byrns
Beverly Calhoun*
Irmgard Carpenter
Lynn Christensen
Judy Christenson
Louise Clark*
Susan Daugherty
Beverly Dougherty
Audrey Dybdahl
Virginia Dymond*
Jane Eisner
Joan Feldman
Joan Fliegel
Carolyn Gaebler*
Jerry Germanson
Jean-Pierre Golay (French)
Gail Goode
Mary Jane Hamilton*
Ann Hartmann
Gertrude Herman*
Crellin Johnson
Jean Jolin
Sally Jones
Belkis Kalayoglu (French)
Phyllis Kauffman
Barbara Klokner
Bethany Kopp
Ann Kramer
Lynne Krainer
Joan Kuypers
Ellen Lewis
Beatrice Lindberg*
Greta Lindberg
Ginger Long
Robin Mendelson
Victoria Meyer (Spanish)
Judith Mjaanes
Sue Niemann*
Peg Olsen
Sallie Olsson
Marjon Ornstein (French)
Hiram Pearcy
Rosemary Penner
Marcia Philipps-Hyzer
Jane Pizer

Fred Polenz
Ann Polzer
Toni Richards
Sybil Robinson*
Ingrid Russell
Claire Ryan
Miriam Sacks*
Ann Sauthoff
Linda Savage
Lynn Schten
Henryka Schutta*
Ellen Louise Schwartz
Pauline Scott
Jan Smart
Susan Stanek*
Fran Starkweather
Marion Stemmler
Peg Stiles
Emma Strowig
Catherine B. Sullivan (French)
Pat Thomas
Marian Thompson*
Margaret Walker
Nancy Webster
Olive Wile
Mikii Youngbauer
Karen Zilavy

The following people served as docents for *Beads, Body, and Soul: Art and Light in the Yorùbá Universe*: Neil Anderson, JoAnn Baldwin, Hugh Bell, Julia Carpenter, Christy Flak, Audrey Gilliam, Terrance Jackson, Gloria Jones-Bey, Saadia Lawton, Steve Mueller, Rachel Naylor, Nike Onayemi, Donna Peterson, Sara Spohn, Cheryl Sterling, and Fred Wegener.

These Madison Metropolitan School District high school students served as docents for *In the Public Realm: Installations by Bradley McCallum*: Angela Fitchard, Kelly Flynn, Luxme Hariharan, Gabe Host-Jablonski, Ben O'Neill, and Hope Stege.

Development

July 1, 1999–June 30, 2001

Financial Support and Membership Highlights

The museum is indebted to the many people and organizations that contributed so generously over the past two fiscal years, helping the Elvehjem to fulfill its mission. Hundreds of individuals, foundations, government granting agencies, businesses, and university entities contributed monetary gifts, gave works of art, or made a donation of goods or services to the museum during the past biennium. The Elvehjem Museum is very fortunate to have such a broad base of support for its many programs and exhibitions. We greatly value and appreciate this kindness.

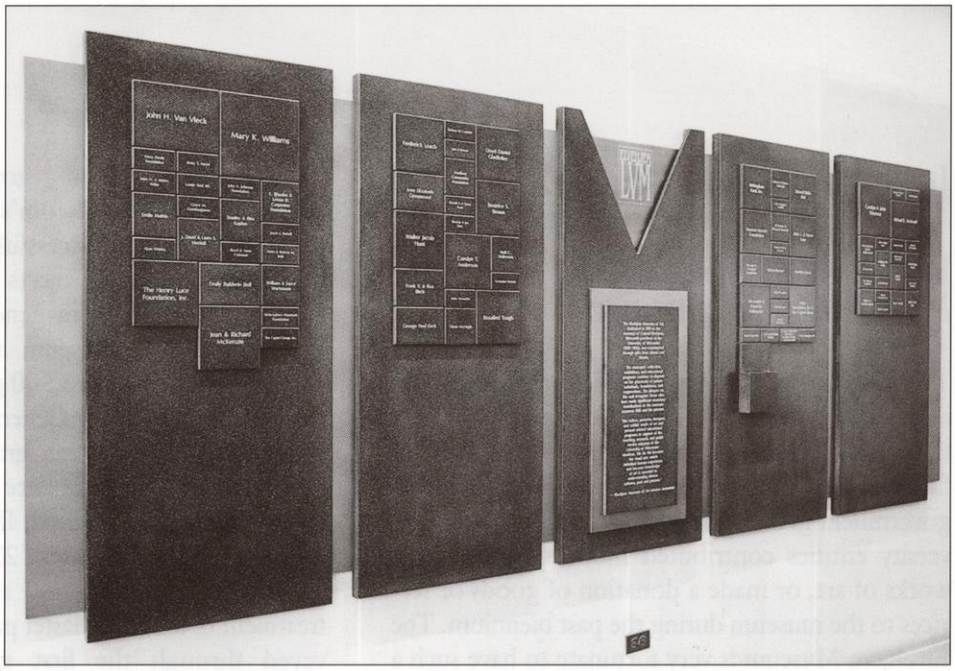
The outstanding support of area individuals and organizations deserves special recognition. The Pleasant T. Rowland Foundation, Alliant Energy Foundation, the Erdman Foundation, Madison Community Foundation, Norman Bassett Foundation, and the Chipstone Foundation made significant contributions for temporary exhibitions and related programs. Jean and Richard McKenzie made an outstanding contribution to the endowment fund during this period. Other individual contributors whose gifts deserve particular mention include Thomas Fox, Jerome and Pleasant Frautschi, Lowell Frautschi, Joen Greenwood, Alvin and Terese Lane, Carolyn and John Peterson, and Judy and Tom Pyle.

Significant contributions from area businesses were instrumental to the success of temporary exhibitions. Guild.com partially funded the exhibition *Harvey K. Littleton Reflections, 1946–1994.* Qual Line Fence Corp. lent fencing equipment for many months during the installation and deinstallation of Judy Pfaff's piece *If I Had a Boat,* while Charter Media provided an in-kind contribution of media support in conjunction with *Paris 1900: The "American School" at the Universal Exposition.*

Support from government agencies strengthened the museum's funding base. The museum competed successfully at the federal level for grants for special projects related to the permanent collection, and for general operating funds. The Institute of Museum and Library Services (IMLS) awarded a $112,500 grant to the Elvehjem Museum as part of the General Operating Support program. This two-year grant has enabled the museum to add an associate registrar to the staff during the granting period. IMLS awarded a grant for a conservation survey of 222 paintings from the permanent collection, and a follow-up grant for treatment of ten Old Master paintings that were surveyed through the first grant. The National Endowment for the Arts (NEA) awarded two grants to the museum during the past biennium. With NEA funds, the museum produced two catalogues: one to document the collection of ancient Greek and Etruscan vases and the other to document the ancient coin collection. The Elvehjem is in the production stage of a catalogue of the Indian miniature painting collection, using funds received from the NEA during this period.

The UW–Madison continues to support the Elvehjem through competitive grants and other awards. The dean of the College of L&S provided funds that enabled the museum to purchase comfortable new chairs for the Sunday Afternoon Live from the Elvehjem concert series just in time for the 2000–2001 season. Other university trusts, listed on page 149, have provided significant support to museum programs during this period. We express our deep appreciation to all university departments and studies programs that contributed to museum programs through financial gifts and collaborative assistance.

In 2000 the Elvehjem installed a new wall that recognizes donors with $10,000 in cumulative gifts to the Elvehjem Museum between 1981 and the present. Located at the north entrance to the museum, the wall shows names etched in Corian that are now visible at the ground level.

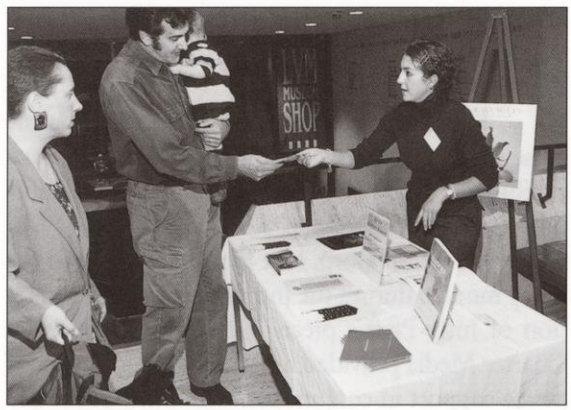


In 2000 the Elvehjem installed a new donor wall to recognize cumulative gifts of $10,000 between 1981 and the present.

The Elvehjem's membership base supplied generous unrestricted support from individuals for museum programs and exhibitions. Festive receptions celebrating the opening of temporary exhibitions offered entertainment and refreshments for some 3,200 members and guests throughout the two years. The receptions for the temporary exhibitions *Beads, Body, and Soul: Art and Life in the Yorùbá Universe* and *Paris 1900: The "American School" at the Universal Exposition* were particularly well attended. *Beads, Body, and Soul* opening festivities alone attracted over a thousand people.

The Print Portfolio Group, a membership category formed to give members access to important print dealers, continued to thrive under the guidance of curator of prints and drawings, Drew Stevens. The Elvehjem teamed up with Friends of WHA-TV/Wisconsin Public Television on a bus trip to the Art Institute of Chicago in July 2000, where participants enjoyed the exhibition *Pharaohs of the Sun: Akhenaten, Nefertiti, and Tutankhamen*. In October of 2000 the Elvehjem and Friends of WHA-TV/ Wisconsin Public Television also organized a ten-day excursion to New Mexico for a tour to discover Southwestern art and culture. All trips offered a special discount for Elvehjem members.

The development office benefited greatly from the help of dedicated volunteers from a corps of UW–Madison students, members of the Elvehjem Museum League, and Madison community members. These individuals assisted the Elvehjem by promoting the museum and its membership opportunities, welcoming guests and answering questions during exhibition receptions, administering surveys, and working on mailings and other office duties. Several volunteers also provided their talents to hair-braiding demonstrations during the closing festivities of *Beads, Body, and Soul: Art and Life in the Yorùbá Universe*. The museum greatly appreciates the time and effort provided by all volunteers during the past two year period.



Dedicated volunteers like Kate Harb help promote the museum at receptions and gallery nights.

Development Activities

July 1, 1999–June 30, 2001

Receptions and Special Events

Saturday, August 21 and Sunday, August 22, 1999, Celebration during UW–Madison Sesquicentennial Open House: on Saturday a concert by Claude Cailliet and his jazz trio at the unveiling of new museum banners, on Sunday, activities for children and families

Friday, August 27, 1999, Opening reception for *Makers and Users: American Decorative Arts, 1630–1820 from the Chipstone Collection*; prereception lecture by Ann Smart Martin, Chipstone Professor of American Decorative Arts, "Crafting an Exhibition: American Makers and Users"

Friday, October 1, 1999, Downtown Gallery Night

Saturday, November 13, 1999, Opening reception for *Wildeworld: The Art of John Wilde;* prereception lecture by Theodore F. Wolff, art critic, "John Wilde: Master of Fact and Fancy"

Saturday, December 11, 1999, UW Horn Choir concert

Saturday, December 18, 1999, Madison Handbells Choir concert

Shirley and John Wilde mingle with guests at the opening for* Wildeworld: The Art of John Wilde, *November 13, 1999. Photo by Cris Comello

At the celebration of the University of Wisconsin Sesquicentennial in August 1999 Claude Cailliet and his jazz trio gave a special concert for an enthusiastic audience in Brittingham Gallery III. Photo by Bob Rashid

Friday, January 28, 2000, Opening reception for *Beads, Body, and Soul: Art and Life in the Yorùbá Universe*; prereception events lead by Professor Henry Drewal and Yorùbá priest-scholar John Mason with performance by the Tony Castaneda Latin Jazz Trio

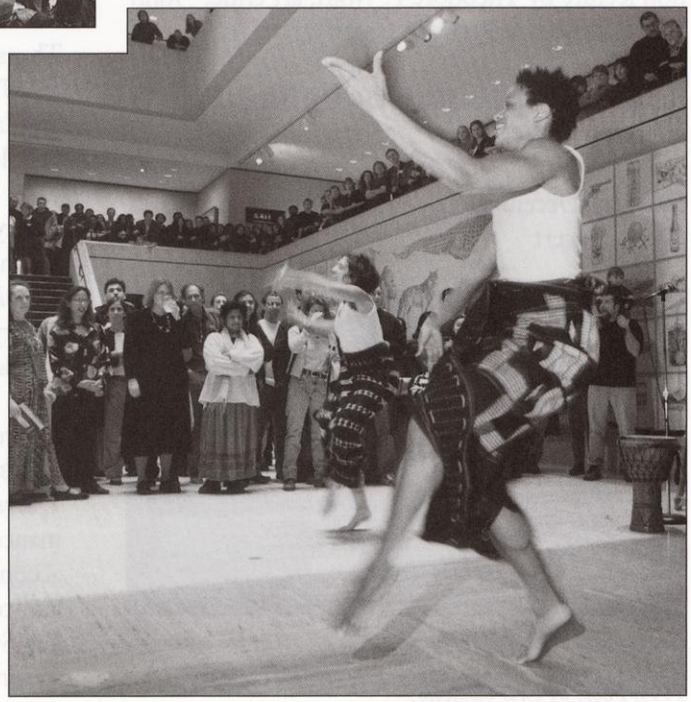
Friday, February 25, 2000, Reception for College of L&S Mentor Program

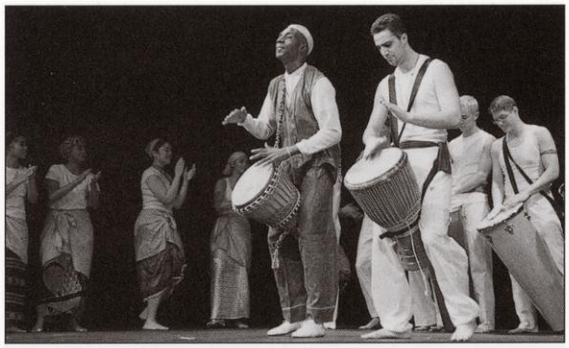
Thursday, March 22, 2000, Reception and tours for UW–Madison Chadbourne Residence College
Sunday, April 2, 2000, Reception for Chancellor's Scholars program

Friday, May 5, 2000, Downtown Gallery Night/ Opening reception for *In the Public Realm: Installations by Bradley McCallum*; prereception gallery talk by Bradley McCallum, artist, "In the Public Realm: A Discussion of Civic-based Art"

Saturday, May 20, 2000, Closing Festival for *Beads, Body, and Soul: Art and Life in the Yorùbá Universe*; hair-braiding demonstrations, performance by the Mt. Zion Baptist Church Choir, accompanied by Leotha Stanley, and traditional and contemporary African music Kweku Ananse and Sweet Vibrations. Activities followed the *Sin Fronteras* Carnival Parade, organized by the

Thousands of guests enjoy the opening reception for Beads, Body, and Soul, *January 28, 2000, including drumming and dancing by Kweku Ananse and the Sweet Vibrations and music by Tony Castaneda Latin Jazz Trio. Photos by Bob Rashid*





Clyde Alafiju Morgan performs at the **Sin Fronteras Multicultural Winter Extravaganza** *at Music Hall on February 25, 2000 as part of his residency during* **Beads, Body, and Soul.** *Photo by Bob Rashid*

Dancers perform at the **Sin Fronteras Multicultural Winter Extravaganza** *at Music Hall on February 25, 2000. Photo by Bob Rashid*

Madison Children's Museum and the University of Wisconsin–Madison Latin American and Iberian Studies Program

Saturday, August 19, 2000, Participation in campus-wide UW–Madison Campus Open House, programs for children: American Gothic in Your Face, a presentation by John Duggleby, and a songfest performed by Ken Lonnquist and inspired by Seymour Lipton's sculpture.

Saturday, September 16, 2000, Arts Night Out/Opening reception for *Paris 1900: The "American School" at the Universal Exposition;* prereception lecture by Diane P. Fischer, guest curator, "The 'American School' in Paris: Art at the Universal Exposition"

Curator Diane P. Fischer of the Montclair Art Museum gave a lecture before the opening exhibition for **Paris 1900.** *Photo by Cris Comello*

Friday, October 6, 2000, Downtown Gallery Night

Saturday, October 7, 2000, Opening reception for *Cabinets of Curiosities: Four Artists, Four Visions*

Friday, October 13, 2000, The Wisconsin Humanities Council Governor's Humanities Awards

Friday, November 2, 2000, Reception for L&S Mentor Program

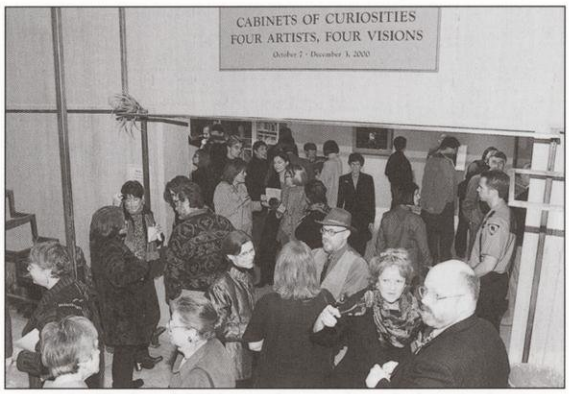
Friday, November 17, 2000, Opening reception for *Harvey K. Littleton Reflections, 1946–1994;* prereception lecture by artist Harvey Littleton

Saturday, December 9, 2000, Franco American Fete and UW Horn Choir concert, in conjunction with the exhibition *Paris 1900: The "American School" at the Universal Exposition*

Friday, December 15, 2000, Opening Reception for *Italy: In the Shadow of Time. Photographs by Linda Butler;* prereception lecture by Linda Butler, artist, "Creating *Italy: In the Shadow of Time*"

Saturday, February 10, 2001, Opening reception for *Progressive Printmakers: Wisconsin Artists and the Print Renaissance*

Friday, March 9, 2001, Opening reception for *Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection* and *A Writer's Vision: Prints, Drawings, and Watercolors by Günter Grass*



Guests enjoy refreshments at the opening reception for **Cabinets of Curiosities,** *October 7, 2000. Photo by Cris Comello*

The UW Horn Choir played the annual holiday concert on December 9, 2000. Photo by Bob Rashid

December 15, 2000 opening reception for **Italy: In the Shadow of Time.** *Photographs by Linda Butler. Photo by Bob Rashid*

Franco-American Fête in celebration of Paris 1900, December 9, 2000 French history professor Laird Boswell lectured on "Translantic Influences at the Turn of the Century." Photo by Bob Rashid

Tuesday, March 27, 2001, Reception and tours for UW–Madison Chadbourne Residence College

Saturday, April 7, 2001, Junior League Event "Champagne among the Masterpieces"

Friday, April 27, 2001, Reception for the exhibition *The Art of Judy Pfaff*

Friday, May 4, 2001, Downtown Gallery Night

Wednesday, June 27, 2001, Opening reception for *Small Worlds: Illustrations by Peter Sís*; prereception lecture by Peter Sís, artist, "Map of My World"

Sunday Afternoon Live from the Elvehjem Concert Series

The Sunday Afternoon Live from the Elvehjem concert series has proven to be one of the museum's most popular on-going programs, featuring ninety-minute concerts presented each Sunday at 12:30 p.m. during the academic year in the museum's baroque gallery. The concerts are free and are broadcast statewide via the Wisconsin Public Radio network. During the 1999–01 season, the Elvehjem Museum and Wisconsin Public Radio celebrated their twenty-first year of partnership on this program.

Broadcast live over Wisconsin Public Radio, with promotional support from Wisconsin Public Radio on WERN, 88/7FM Madison; WHRM, 90.9 Wausau; WPNE, 89.3 Green Bay; WUEC, 89.7 Eau Claire; WVSS, 90.7 Menomonie; WHSA, 89.9 Brule; WGTD, 91.1 Kenosha; and WLSU, 88.9 La Crosse.

1999–2000

October

3 Pro Arte Quartet
10 Jeffrey Sykes, piano
17 Michael Landrum, piano
24 Vartan Manoogian, violin
31 Robert Bluestone, guitar, & Friends

November

7 Pro Arte Quartet
14 Wingra Woodwind Quintet
21 Esther Wang, piano
28 Lawrence Chamber Players

December

5 Kathryn Ananda-Owens, piano
12 Philharmonic Chorus of Madison
19 Bach Dancing and Dynamite Society
26 NO CONCERT

January 2000

2 Diana Haskell, clarinet, and Stephanie Jacob, piano
9 Flutes Quatres
16 Duo Coriolan

The Festival Choir performs for Sunday Afternoon Live, a weekly chamber music series held in Brittingham Gallery III from October to mid May, sponsored by the Elvehjem and Wisconsin Public Radio in collaboration with the UW–Madison School of Music. Photo by Bob Rashid

23 Lawrence Chamber Players
30 Terry Morris, baritone, Cynthia Douglas, soprano, and Michael Keller, piano

February

6 Frank Hoffmeister, tenor, and Timothy Lovelace, piano
13 Oakwood Chamber Players
20 Pro Arte Quartet
27 Wisconsin Brass Quintet

March

5 Pro Arte Quartet
12 Whitewater Brass and Woodwind Quintets
19 Trio Toscano
26 Wisconsin Baroque Ensemble

April

2 Anthony Padilla, piano
9 Neale-Silva Young Artist Competition Winner
16 Pro Arte Quartet
23 No concert
30 Bill Lutes and Martha Fischer, piano

May

7 Wisconsin Brass Quintet and Friends

2000–2001

October

1 Pro Arte Quartet
8 Wingra Woodwind Quintet
15 Paul Doebler, flute; Michael Keller, piano; Lawrence Leviton, cello; Gretchen d'Armand, soprano
22 Amelia Roosevelt, violin and Michael Fuerst, harpsichord (celebration of 250th anniversary of the death of J. S. Bach)
29 Festival Choir of Madison, Eric Townell, conductor

November

5 Lawrence Chamber Players
12 Pro Arte Quartet
19 UW–Whitewater Trios
26 Sarah Meredith and Sharon Plier, sopranos; John Plier, tenor; Sue Haug, piano; Scott Wright, clarinet

December

3 Andrea Gullickson, oboe, and friends
10 Pro Arte Quartet
17 Timothy Lane, flute
24 (No concert)

January

7 Trio Promethus, Wisconsin Conservatory of Music, Milwaukee
14 Emily Nie, recorder/piano, and Ian Nie, piano
21 Dane Richeson, percussion
28 UW–Whitewater Chamber Players

February

4 Wisconsin Brass Quintet
11 Parry Karp, cello
18 Oakwood Chamber Players
25 Pro Arte Quartet

March

4 Bruce Atwell, horn
11 Frank Almond, violin; Jeffrey Sykes, piano
18 Robert Thompson, bassoon; Wayne Wildman, harpsichord; Jaime Johns, piano; Jeff Genovese and Steve Layden, bassoons
25 Michael Kim, piano

April

1 Neale-Silva Young Artists Competition Winner
8 Pro Arte Quartet
15 (No concert)
22 Wausau Conservatory of Music Faculty
29 Wingra Woodwind Quintet and Friends

May

6 Lawrence Chamber Players
13 Bach Dancing and Dynamite Society

Sources of Revenue

July 1, 1999–June 30, 2001

Federal, State, and Local Grants
Dane County Cultural Affairs Commission
Institute of Museum and Library Services
Madison CitiARTS Commission
National Endowment for the Arts
National Endowment for the Humanities
Wisconsin Arts Board
Wisconsin Humanities Council

Corporation and Foundation Gifts
(*signifies matching gift)
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Bagels Forever, Inc.
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University League, Inc.

University of Wisconsin Grants and Trusts
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Hilldale Trust Fund
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NAVE Visiting Scholars and Artists Lecture Series
University Lectures Committee

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In memory of Newman Halvorson
Karin Halvorson Hillhouse

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Karin Halvorson Hillhouse

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Inaam S. Najem
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Olive M. Wile

In memory of Dorothy Wineke
William and Ethyle Bloch
Mel and Dottie Siedband
Janet Wilkie
Helen Wineke

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*New 1999–2001
Carolyn T. Anderson Endowment Fund
Frank and Roa Birch Endowment Fund
Edward Blake Blair Endowment Fund
Eugenie Mayer Bolz Endowment Fund
Brittingham Endowment Fund
Beatrice S. Brown Endowment Fund
Cecil and Jessie Jennings Burleigh Endowment Fund
Class of 1929 Endowment Fund
Delphine Fitz Darby Endowment Fund
Madeleine Doran Endowment Fund
Elvehjem Museum of Art General Endowment Fund
Fairchild Foundation Endowment Fund
Alice Drews Gladfelter Memorial Endowment Fund
Harry and Margaret P. Glicksman Endowment Fund
Juli Plant Grainger Endowment Fund
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Ruth C. Wallerstein Endowment Fund
Malcolm K. and Bertha Whyte Endowment Fund
*Mary Katharina Williams and Martin P. Schneider Endowment Fund

Financial Report

The Elvehjem Museum of Art essentially has seven sources of revenue and support: the university's allocation of resources (both services and a financial allocation), government, foundation, and UW Trust fund grants, gifts from friends of the museum and the university (both restricted and unrestricted), interest income (primarily generated by our endowment funds), and other earned income. Total revenue and support for FY2000 totaled $2,805,850 compared to $3,294,651 in FY2001.

The dollar amount of revenue and support will vary from year-to-year based upon the complexity and size of the museum's exhibition programs for the current and subsequent years. Especially increases in gifts and grants will be noted as the museum prepares for an ambitious exhibition schedule. Expenses totaled $3,698,088 in FY2000 compared to $2,854,540 in FY2001. The majority of this difference in expenses was due to the increase in dollars disbursed for the purchase of art in FY2000.

Personnel expenses include salaries and fringe benefits for fourteen permanent museum employees, fully funded by the University of Wisconsin. The salary expense category also includes the wages of temporary student employees, approximately seventeen per year, who work in all areas of the museum and are given valuable museum work experience in addition to their salaries. The university assigns security and building maintenance personnel to the Elvehjem; their respective salaries in addition to related supplies and prorated university utilities are reflected under the Security and Building Operations expense categories. The salaries and fringe benefits of the museum shop manager and her staff of approximately eight students per year are paid for from museum shop revenue.

The exhibition expense category includes all expenses associated with organizing and mounting an exhibition such as salaries of temporary installation crew employees, loans, shipping, exhibition catalogues, announcements, opening activities, etc. Education program expenses related to exhibitions, however, are not included in the exhibition category; the cost of educational activities related to exhibitions and those of a general nature are displayed in their own category.

The endowment funds of the Elvehjem Museum of Art are held and managed either by the University of Wisconsin Foundation or the University of Wisconsin System Trust Funds. Gifts to specific endowment funds in FY2000 totaled $641,395; in FY2001, additions to endowment funds totaled $35,378.

Comparative Financial Statements

		Year Ended 6/30/00	Year Ended 6/30/01
SUPPORT AND REVENUE	Support:		
	Government grants	$63,334	$157,850
	UW Trust Fund grants	$67,000	$137,477
	Foundation/corporate grants	$90,484	$72,100
	Membership	$54,872	$58,945
	Gifts	$467,301	$461,369
	UW support	$1,396,406	$1,695,593
		$2,139,397	$2,583,334
	Revenue:		
	Touring exhibition fees	$17,889	$1,000
	Interest income	$466,785	$511,891
	Museum Shop (gross)	$172,025	$154,498
	Art deaccession proceeds	$0	$0
	Other proceeds	$9,754	$43,928
		$666,453	$711,317
Total Support and Revenue		**$2,805,850**	**$3,294,651**
EXPENSES	Salaries:	$763,208	$865,588
	Program:		
	Permanent collection	$73,779	$57,450
	Exhibitions	$277,807	$305,483
	Education programs	$37,102	$20,468
	Membership	$4,840	$12,055
	Sunday Afternoon Live	$7,585	$9,039
	Publications	$41,580	$74,368
	Art Purchases	$1,513,484	$335,650
		$1,956,177	$814,513
	Supporting services:		
	General administration	$137,546	$186,297
	Building operations	$354,517	$471,223
	Security	$187,055	$291,604
	Remodeling/equipment	$122,746	$41,442
	Museum Shop expenses	$176,839	$183,873
		$978,703	$1,174,439
Total Expenses		**$3,698,088**	**$2,854,540**

	Year Ended 6/30/00	Year Ended 6/30/01
Surplus (Deficit) before additions to endowment	($892,238)	$440,111
Gifts to endowment	$641,395	$35,378
Surplus (Deficit) after additions to endowment	($250,843)	$475,489
FUND BALANCES, beginning	$10,928,623	$12,616,838
NET UNREALIZED INVESTMENT GAIN/(LOSS), endowment	$1,939,058	($1,295,499)
FUND BALANCES, ending	**$12,616,838**	**$11,796,828**

Note: The fund balances noted above on the comparative financial statements include two components: 1) the carry-forward fund balances of accessible unrestricted and restricted museum accounts plus 2) the total market value of all endowment funds held for the Elvehjem Museum by the UW Foundation and UW Trust Funds. On June 30, 2000, the ending fund balance included 1) carry-forward of $324,931 and 2) endowment fund market values of $12,291,907. On June 30, 2001, ending fund balance consisted of 1) carry-forward of $951,808 and 2) endowment fund market values of $10,845,020.

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July 1, 1999–June 30, 2000

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Accession committee member Bill McClain and council member Fred Mohs chat at dinner given by UW System president Katharine Lyall. Photo by Jan Salvo

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Council members Millard Rogers Jr., Leslie Garfield, Walt Keough gather for a special lecture by glass artist harvey Littleton, October 28, 2000. Photo by Cris Comello

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Bob and Ann Bolz and Frank Manley gather for a special lecture by glass artist Harvey Littleton, October 28, 2000. Photo by Cris Comello

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Council members Don Ryan and Fan Taylor get together at UW System president Katharine Lyall's Elvehjem for dinner following the spring 2000 council meeting. Photo by Jay Salvo

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Council member Frank Manley talks to council member Carolyn Peterson and John Peterson. Photo by Jay Salvo

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Council members Millard Rogers (left) and Tim Erdman (right) with Mary Erdman at reception for Harvey Littleton. Photo by Cris Comello

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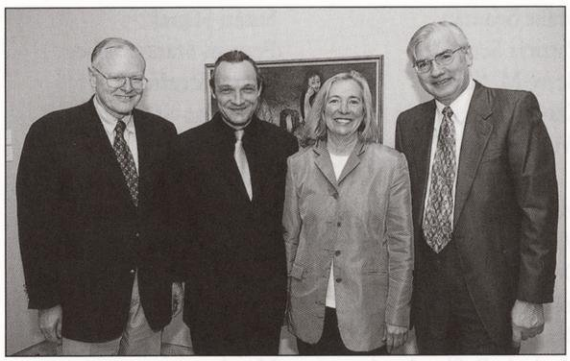

Dean Phil Certain, Rob van Erve, artist Judy Pfaff, and director Russell Panczenko at opening of* The Art of Judy Pfaff.** ***Photo by Jay Salvo

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Elvehjem Council meets for tour of exhibition by artist Judy Pfaff. Photo by Eric Geving

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Mt. Zion choir performs at the closing festival for* Beads, Body, and Soul *on May 20,2000. Photo by Bob Rashid

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Heartwood provided music for exhibitions on Song ceramics and German writer Günter Grass, March 9, 2001. Photo by Bob Rashid

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Gene and Rochelle Robkin
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William and Julie Segar
Michelle A. Sherbinow
Robert C. Sommerfeldt
-Anna M. Spengler
Steven and Susan Stoddard
Anne S. Storch
Marilyn G. Tabb
Richard Tatman and Ellen Seuferer
Mark and Mary Trewartha
Sarita Trewartha
Barbara A. Van Horne
Norma Wampler
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Diana Webb
Sybil Weinstein
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Marc and Janet Williams
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Scott Ahles
Daniel and Eleanor Albert
Douglas Alexander
Christine Alfery
Charles and Anne Amera
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A. Roy and Patricia Anderson
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Doris Y. Anderson
Greg Anderson and Laura Peck
Henry and Joy Anderson
Richard B. Anderson
Thomas and Barbara Anderson
Margaret Andreasen
Emy Andrew
Richard and Elizabeth Askey
Caryl F. Askins
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Robert and Graciela Aubey
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Rich and Shirley Baumann
Nicole Rose Baumgart
Ellouise Beatty
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Isabel Beck
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Helene Byrns
Katherine C. Cain
Kathleen A. Cain

Wisconsin Painters and Sculptors present a kimono fashion show by designer Fumiko Nozaki at the Elvehjem, October 31, 2000. Photo by Bob Rashid

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Irmgard Carpenter
James Carson and Mary Carson Bumann
Frances J. Casselman
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Joan Chesters
Julius and Grace Chosy
Shirley Chosy
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Marge Engelman
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Friedemarie Farrar
Thomas and Elisabeth Farrell
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Warren E. Gilson
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Raymond and Joyce Gloeckler
Jean-Pierre and Janice Golay
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JoAnne Granquist
Gary Green and Leann Tigges
Robin and John Greenler
Dianne Greenley
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Leah Griffith-Boyce
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Shirley Gruenisen
Frances Grugel
Nicole Gruter
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Effie P. Guethlein
Anne Gunther
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Nancy Hagen
Warren Hagstrom and Doleta Chapru
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Betsy Haimson
David and Kathy Haley
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Phyllis Hawthorne
Helen Hay

Kimono fashion show in Paige Court. Photo by Bob Rashid

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Lori Hayward
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Jack and Nancy Heiden
Lorraine and Robert Heise
Bobette and Lynn Heller
Gunther W. Heller
Jean M. Helliesen
Phyllis R. Helmer
Kirby and Mary Hendee
Jane Henning
K. Louise Henning
Donald and Karen Hester
Liane Hevey
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Fannie E. Hicklin
Herbert Hill and Mary Lydon
George and Audrey Hinger
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Janet Hoopes
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Jules and Karen Horvath
Arthur O. Hove
Al and Violet Hovland
Evelyn A. Howell
Kathryn Dey Huggett
Irene M. Ilgen
John and Marge Jacoby
Steven Jandacek
Sunshine Jansen
James and Susan Jefferson
Janet L. Jensen
Clarice L. Johnson
Crellin Johnson
David and Marjorie Johnson
Eric A. Johnson
Frederick J. Johnson
Greg Johnson
June E. Johnson
Rosemary Johnson
Jean Jolin
Jim and Joan Jones
Norma E. Jones
Sally Jones and Aaron Friedman
Holly Jorgenson and Jerry Anderson
Kim Kachelmyer
Sylvia Kadushin
Ellen S. Kaim
Lydia B. Kalaida
Jonathan Kane and Janet Mertz
Hong-Koo Kang
Michael Kaplan
Edward T. Karlson
Susan and Murray Katcher
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Jack Kaufman and Dorothy Helman
Stan Kaufman
Andreas and Valerie Kazamias
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Maurice and Jeanne Kiley
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Robert M. Kingdon
Joan Klaski
Nancy Klatt
Judith K. Klehr
Barbara and Ron Klein
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Barbara and James Klokner
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Bill Kraus and Toni Sikes
Thomas and Margie Krauskopf
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Irene C. Kringle
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Kevin Kroeber
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Lil and Kimball Marsh
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Richard McCoy
Robert and Pamela McDonald
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Carole McGuire
Judith H. McGuire
Nora A. McGuire
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Lisa McKenzie
Tim and Mary Ann McKenzie
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Bruce H. McLean
Michael McManus
Reed McMillan and James Macho
Marjorie McNab
Delores Meagher
Carol W. Medaris
Harry Mertz
Gale W. Meyer
Marion and Robert Meyer
Thomas Meyer
Victoria J. Meyer
Sigurd Midelfort
Sven F. Midelfort
Meryl Miles
Mary and Wayne Milestone
Charles and Sally Miley
Anya Milhans
Elaine and Carol Miller Jr.
James and Barbara Miller
Doris S. Mita
Donna Mitchell
Gene Mitchell and Janis Arnovichy
John and Jane Mitchell
Akira Miura
Rolf and Judith Mjaanes
Galila Morahg
Marjorie Morgenthaler
E. M. Morin
Gary Moseson
Kathleen Mosher
Gene Mueller
Willard and Shirley Mueller
Patricia A. Muller
Mary Lou Munts
Alphonsus Murphy
Robert and Arabel Murphy
Liz Murray
Ursula Myers
Dagny Myrah
Kevin C. Myren
Gil Nathanson and Mary Saecker
Ann S. Nelson
Evelyn V. Nelson
George and Judith Nelson
Margaret V. Nelson
Marilyn Nelson
Terri Nelson-Stein
Marjorie Nestingen

Downtown Gallery Night, May 2001. Photo by Jay Salvo

Daniel and Gillian Nevers
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Brent Nicastro and Nora Cusack
Donald and Barbara Nichols
Daniel W. Nickolie
Robert and Joan Niebauer
Eugene and Olive Nordby
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Agatha A. Norton
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Peg Olsen
Edith M. Olson
Sallie Olsson
Virginia Oosterhous
Peter and Artie Orlik
Marjon B. Ornstein
Johanna Viehe-Naess Osborne
Ismael Ozanne
Fredericka Paff
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Donna W. Peterson
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Laurel Rosseter
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H. Jean Rowley
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Eric and Nancy Rude
Ron and Petie Rudy
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Joan B. Rundle
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Marvin and Ingrid Russell
Claire and Frank Ryan
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Sue Saeger
Ruth M. Sanderson
Ruth G. Sandor
Marta Sanyer
Ellen W. Sapega
Thomas and Audrey Sargeant
Norma Satter
Harry and Ann Sauthoff
Linda W. Savage
Larry and Otty Schaefer
Mary and Pat Schallock
Jane Scharer
Christine I. Schelshorn
Ronald E. Scherer
Marilyn J. Schilling
Roth Schleck
Gerald M. Schnabel
Betty J. Schneider
Hans and Miriam Schneider
Philip Schoech and Rita Sweeney
Fay L. Schoenemann
Yvonne Schofer
Richard and Therese Schoofs

Chadbourne Residential College students learn about the Elvehjem in a special evening with refreshments and quizzes on the collection, March 27, 2001. Photo by Bob Rashid

Dean and Carol Schroeder
Edward and Marilyn Schten
Eugene P. Schuh
Lillian Schultz
Dr. and Mrs. Henry Schutta
Mathilda V. Schwalbach
Sara Schwartz
Betty Scott
Pauline C. Scott
Ralph and Esther Scott
Millie Seaman
Jessica P. Seemeyer
Betty M. Seiler
Gail Selk
Elizabeth Sewell
Martha E. Shaffer
Mike Shah
Michael H. Shank
Dorothy Shannon
Barbara Shaw
Joseph and Grace Shaw
Cynthia A. Shelley
Marjorie F. Shepherd
Margret S. Siedschlag
Carl and Elizabeth Silverman
Russell and Rita Sinaiko
Marcus G. Singer
Philip Siskind
Sarah Siskind
Maureen D. Skelton
Carlyce Skjervem
Robert Skloot
Richard and Lise Skofronick
Amber Slama
David and Marilyn Slautterback
Laura L. Smail
Chuck Smalley and Constance Palmer
Avis H. Smart
Claudia Smith
Craig Smith
Eileen Smith
Harmon and Verna W. Smith
Kim R. Smith
Roland and Nancy Smith
Rose B. Smith
David Smithson
Louis and Elsbeth Solomon
Rita Somers
Catherine T. Sommer
Glenn and Cleo Sonnedecker
William F. Spengler
Ray Spiess
James and Charlotte Spohn
Susan Stanek

Frances Starkweather
Debra Steaffens
Ramona J. Steele
Charlotte Stein
Carol E. Steinhart
Marion P. Stemmler
Margaret Stephenson
James L. Stern
Sharon M. Stern
Clark and Ingrid Stevens
Erna Stevens
Hat Stevens
Helen S. Stevenson
Margaret G. Stiles
Susan Stites
Grace Stith
Norton Stoler
Anne L. Stoll
Brewer Stouffer
Jeffrey Strobel
Emma Strowig
Sharon Stumbras
Christine Style
William and Donata Sugden
Sylvia G. Sugerman
Colleen B. Sullivan-Konyn
Deb Sutinen
Marge Sutinen
Greg and Kenn Sweeney
Howard A. Sweet
Michael Sweet and Leonard Zwilling
W. Szybalski He prefers this listing
Bob and Jeanne Tabachnick
Karl and Alma Taeuber
Dorothy Taft
Harold and Ethel Tarkow
Donald P. Taylor
Pamela L. Taylor
Robert and Judith Taylor
John Tedeschi
Rayla G. Temin
Jean Tews
Gerald and Priscilla Thain
Elizabeth Theisen
Bernice Thering
H. Dale and Sue Ann Thieben
Judith S. Thomas
Donald and Joanna Thompson
Howard and Judith Thompson
Barbara Thoreson
Eileen Tincher
Ray and Marion Tomlinson
Boyce Totz
Nancy A. Trier
Maxine Triff
Elizabeth Tryon
Robert and Rosine Turner
Walter and Phyllis Turner
Jane Tybring
Jon and Susan Udell
Peg Unger
University of Iowa Libraries
Stuart and Karen Updike
David and Laura Uphoff
Nancy L. Valle
Andree Valley
Shirley B. Vandall
Dr. and Mrs. A. Paul Vastola Jr.
Michael and Jane Voichick
Amelia Voigt
Richard E. Volbrecht
Barbara C. Voltz
Lana Volz
Donna Vukelich
Burton and Georgia Wagner
Marion J. Wagner
Lore J. Wahl
Gloria Waity
Nicole Waliszewski
Richard and Margy Walker
Marianne Baird Wallman
Scott and Jane Walters
Patricia D. Watkins
Elisabeth Wear
Elwyn and Evelyn Weible
Peter R. Weiler
Lee Weiss
Anthony J. Weitenbeck
Channing Welch
Wally I. Welker
Thelma J. Wells
John and Celeste Wencel
Thomas G. Wendt
Nancy K. Westman
Marsha L. Wetmore
Mary E. Wiegand
Joseph Wiesenfarth
Doris Wight
Mary N. Wilburn
Olive M. Wile
Barbara Wiley
John Wiley and Georgia Blanchfield
James and Lorna Will
Tracy Will
George H. Willett
Lucille Williams
Margaret A. Williams
Paul and Coe Williams
W. L. and Daisy Williamson
Elizabeth B. Willink
James P. Wise
Jerome and Christine Witherill
Robert and Patricia Wochinski
Martin and Anne Wolman
Women's Neighborhood Culture Group
Delma D. Woodburn
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Mariel Wozniak
Eva Wright
Aaron Wunsch
Louise A. Young
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Irvin Youngerman
Jin-Wen Yu
Peggy F. Zalucha
Helen Zawacki
Theodora Zehner
Mary T. Zellmer
Mr. and Mrs. David Zeman
Shirley A. Ziegelmaier
Bonnie L. Ziegler
Ethel Ziegler
Tom and Karen Zilavy
John and Peggy Zimdars
Marjorie N. Zimmerman
Gabriele Zu-Rhein

While we make every effort to ensure that our lists are accurate, we know we may make errors. Please let us know of any changes or omissions and accept our apologies.

Elvehjem Museum of Art Staff

Russell Panczenko, Director

Leslie Blacksberg, Curator of Painting, Sculpture, Decorative Art (through September 30, 1999)
Maria Saffiotti Dale, Curator of Paintings, Sculpture, Decorative Arts (beginning in December 1, 1999)
Lori DeMeuse, Assistant to the Director
Connie Diring, Secretary to the Director
Steve Johanowicz, Preparator (beginning November 22, 1999)
Anne Lambert, Curator of Education and Outreach
Corinne Magnoni, Assistant Director for Administration
Kathy Paul, Development Specialist
Liese Pfeifer, Museum Shop Manager
Patricia Powell, Publications Editor
Pam Richardson, Registrar (through September 15, 1999)
Jerl Richmond, Exhibition Designer
Andrea Selbig, Registrar (beginning December 6, 1999)
Andrew Stevens, Curator of Prints, Drawings, and Photographs
Jennifer Stofflet, Associate Registrar (beginning March 13, 2001)

Elvehjem staff: front row (left to right) Nancy Anderson, Lori DeMeuse, Maria Saffiotti Dale, Connie Diring, Anne Lambert; second row Jerl Richmond, Liese Pfeifer, Pat Powell, Kathy Paul; third row Dan Christison, Steve Johanowicz, Andrea Selbig, Drew Stevens; back row Jennifer Stofflet, Russell Panczenko, Corinne Magnoni

Staff Development Activities

Maria Saffiotti Dale, curator of paintings, sculpture, and decorative arts, assumed her position at the Elvehjem in December 1999. In March 2000, she delivered a paper at the annual meeting of the Renaissance Society of America in Florence, Italy. In April 2000, she represented the University of Wisconsin–Madison, a recipient of gifts from the Kress collection, at the Samuel H. Kress Foundation regional meeting in Memphis, Tennessee. In May 2000 she attended the American Association of Museums annual conference in Baltimore. In February 2001, she attended the symposium held in conjunction with the exhibition *Manuscript Illumination in the Modern Age* at the Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Illinois, as well as the annual College Art Association conference in Chicago. She was invited to attend the Medieval Manuscript Society meeting in Philadelphia in April 2001. In May 2001 she cochaired a session entitled "The Art of Display in Ritual Space: Holy Images, Reliquaries, Liturgical Vessels, and Books in the Middle Ages and Renaissance" sponsored by the Italian Art Society at the 36th International Congress on Medieval Studies at Kalamazoo, Michigan. She submitted a commissioned biographical essay on the illuminator Vincent Raymond de Lodève for the *Dizionario biografico dei miniatori italiani* (Milan, Edizioni Sylvestre Bonnard: forthcoming).

Connie Diring has taken several campus professional development courses: Punctuation and Grammar: A Complete Course in Good Writing, March 2000; Preparing and Writing Minutes, December 1999; and Proof Reading and Copy Editing Workshop, November 1999.

Steve Johanowicz, preparator, attended an Upper Midwest Conservation Association Exhibition Workshop, Integrating Conservation into the Exhibit Process on June 28 and 29, 2001, held at the Minneapolis Institute of Art.

Anne Lambert attended the Wisconsin Alliance for Arts Education summit conference in Madison in February 2000 and hosted a reception for conference participants. She also attended the American Association of Museums annual meeting in St. Louis in May 2001.

Corinne Magnoni served as a reviewer for the Institute of Museum and Library Services General Operating Support grant process in 2001. She also served as an academic staff mentor in 2001, for the UW Mentoring Program.

Russell Panczenko, director, attended the Association of American Museum Directors (AAMD) meeting January 17–25, 2000 in Phoenix and acted as host for the May 30–June 2, 2001 AAMD meeting in Milwaukee and Madison, for which he sponsored a trip to Taliesen. He served on the State Blue Ribbon Arts Commission for Wisconsin Alliance for the Arts in 2000. In the fall in 1999 he acted as judge for a Very Special Arts Wisconsin exhibition. In October 2000 he served on a panel with four artists discussing the exhibition *Cabinets of Curiosities* organized by the Elvehjem.

Kathy Paul, development specialist, was appointed to the Madison Civic Center Foundation board in the fall of 1999. She served as a reviewer for the Institute of Museum and Library Services General Operating Support grant process in April 2000 and 2001. In April 2001, she attended the Art Museum Membership Managers Conference in Minneapolis, Minnesota.

Liese Pfeifer, museum shop manager, attended the Museum Store Association Annual Meeting and Expo on May 27–30, 2000 in Minneapolis, A Balancing Act: Managing Successfully in the Global Age and May 19–22, 2001 in Cleveland, 2001: A Retail Odyssey.

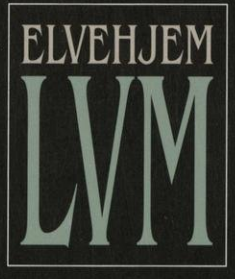
Patricia Powell, publications editor, served on committees for the UW Arts Institute arts communicators and UW–Madison campus communicators.

Jerl Richmond, chief preparator and exhibition designer, attended an Upper Midwest Conservation Association Exhibition Workshop, Integrating Conservation into the Exhibit Process on June 28 and 29, 2001, held at the Minneapolis Institute of Art.

Andrea Selbig, registrar, attended a workshop organized by Upper Midwest Conservation Association, New Materials for Preservation, August 21, 2000 in Madison. She is a member of the American Association of Museums, Registrar's Committee of the American Association of Museums, and the Midwest Registrar's Committee.

Andrew Stevens, curator of prints, drawings, photographs, was elected to the board of North American Print Council in spring 2000; he attended North American Print Council meetings in New York in spring and fall of 1999 and fall of 2001, St. Louis in fall of 2000, Los Angeles in spring of 2000. He organized North American Print Council Annual meeting in Madison in spring 2001. He traveled to Ithaca and New York City to research an exhibition of woodblock printmaking in America, Europe, and Japan in fall 2001. He gave a talk on the relationship between medium and expression in twentieth-century prints in the Madison Art Center's permanent collection for the docents of the Madison Art Center in fall 2001.

Editor: Patricia Powell
Designer: Earl J. Madden
Producer: Office of University Communications
Printer: American Printing Company, Madison, WI



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