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Elvehjem Museum of Art

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ARTSCENE

Elvehjem Museum of Art

University of Wisconsin-Madison



SPRING

1999

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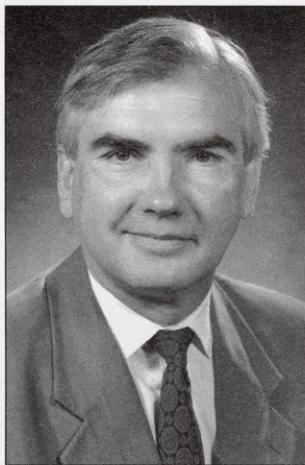
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Volume 15, Number 3

Spring 1999

Cover: Raymond Duchamp-Villon (French,
1876-1918), *Le Cheval* (The Horse), 1914, cast
1950s, lead, H. 17 3/8 in.

Carolyn T. Anderson, Frank and Roa Birch, Eugenie Mayer
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Cecille Hunt, John S. Lord, Jean McKenzie, Cyril W. Nave,
Bertha Ardt Plaenert, F. J. Sensenbrenner, Earl O. Vits, Ruth
C. Wallerstein, Malcolm K. and Bertha Whyte Endowment
Funds and Dr. and Mrs. Leon Roktke Fund purchase, 1999.1



From the Director

On Tuesday, November 17, 1998, twenty-seven works of art from the Morton G. Neumann family collection went on sale at Sotheby's Auction House in New York City. Among them was a cast of one of the most important sculptures of the early twentieth century, *Le Cheval* by Raymond Duchamp-Villon, which is pictured on the cover of this issue of *Artscene*. The author of the entry in Sotheby's catalogue rightly describes it as "one of the most profound embodiments of the formal development of Twentieth Century sculpture, epitomizing the new visual language explored in Paris and abroad by the pre-war artistic avant-gardes, informed by the Cubist idiom

developed by Picasso and Braque . . . the sculpture embraces the aesthetic of the machine and the dynamism of a new age that was transforming the entire spectrum of the arts." A further testament to its seminal importance is that the fact that it is illustrated in H. W. Janson's basic and ubiquitous textbook, *History of Art*.

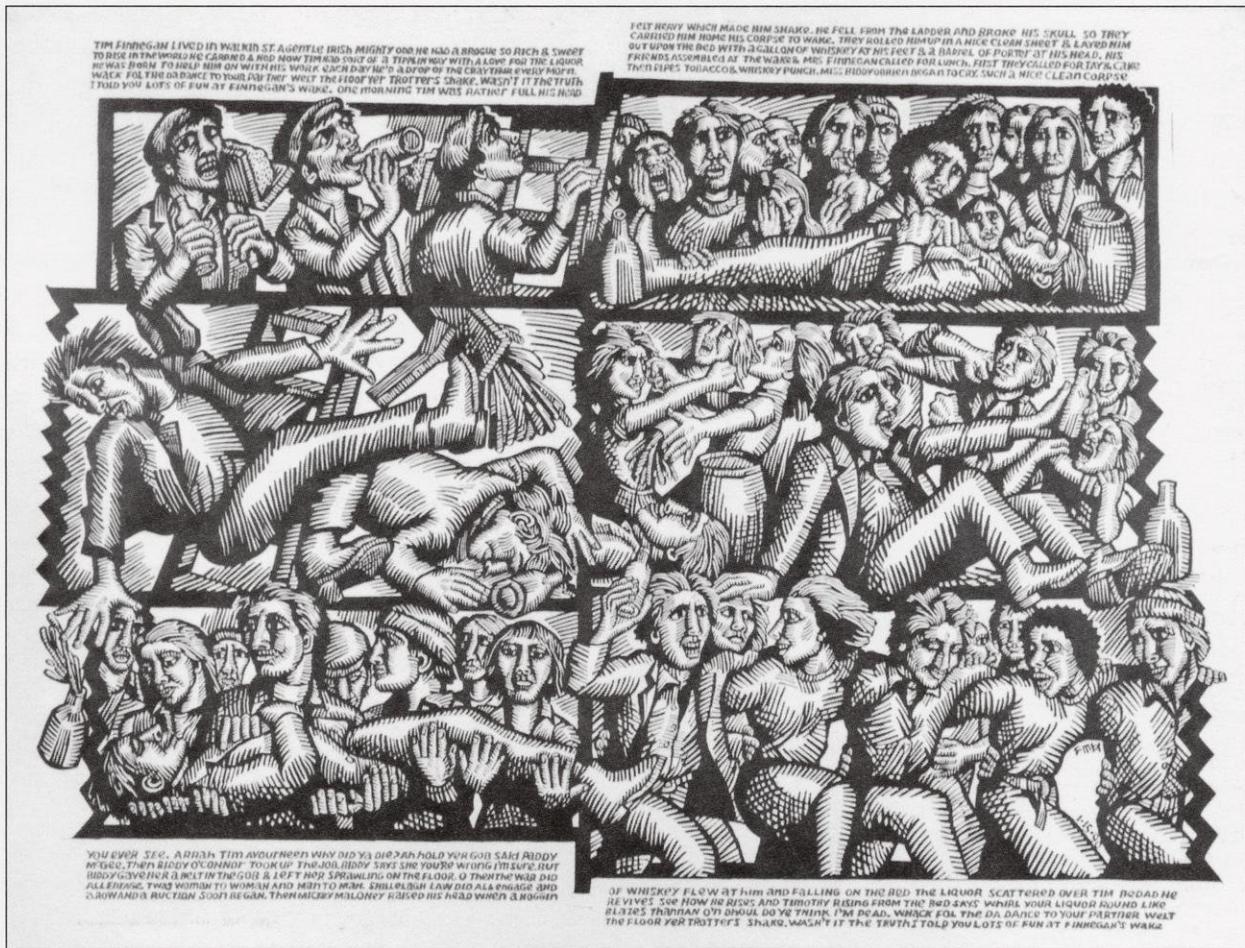
I am delighted to inform our members that, with the unanimous and enthusiastic approval of the museum's Accessions Committee, I successfully bid for the piece on the Elvehjem's behalf. *Le Cheval* (The Horse) was delivered to the Elvehjem in January and will be permanently installed in the fourth floor galleries immediately following the presentation of the art department quadrennial exhibition.

The Elvehjem's cast is one of approximately twenty-nine posthumous casts made from a plaster maquette produced by the artist in 1914. Raymond Duchamp-Villon had been planning a large version of the horse to be cast in steel and seemingly produced an armature for it that has been lost. Unfortunately, he died before its completion. The first posthumous cast, 44 cm high, was made in the 1920s for a private collector who had purchased the maquette from the artist's widow. The remaining casts were produced first during the 1930s, then the 1950s, and finally the 1960s under the supervision of the artist's brothers, Marcel Duchamp and Jacques Villon. They were all cast in bronze with a brown-black patination similar to that of Rodin's sculptures, except for one. In the 1950s, a 44 cm high cast was made in lead, and this was done, I would speculate, to see what the sculpture would have looked like in a gray, machinelike metal finish, which would have been the color of the steel cast originally intended by the artist. The cast purchased by the Elvehjem through Sotheby's from the Morton collection is the unique lead version.

With the acquisition of Raymond Duchamp-Villon's *Le Cheval* the Elvehjem has significantly enhanced its once meager holdings in early twentieth-century modernist art. This piece together with other recently acquired works such as our cubist painting by Albert Gleizes, the machine-aesthetic sculpture by Theodore Roszak, and the two geometric abstractions, one a construction by Burgoyne Diller, the other a painting by Fritz Glarner, begin to form a nucleus of a collection of modernist art that has too long been underrepresented in our collections in spite of its art historical significance.

Russell Panczenko

Monumental Works on Paper



Peter Gourfain (American, b. 1934), *Finnegan's Wake, The Song*, 1990, woodcut, 38 x 58 in. Mrs. H. C. Bradley and Mr. John C. Hawley Fund purchase, 1991.15

A new exhibition of works from the permanent collection entitled *Art of Allusion: Monumental Works on Paper* will be on view in galleries VI and VII from April 10 through August 1, 1999. This is an opportunity to view many new acquisitions and older works that are not on permanent display.

Artists have experimented with large works on paper since Dürer's great triumphal arch, printed from small, separate sheets which could be glued together into a single work 15 feet high and 7 feet wide. However, the availability of very large sheets of high quality paper in this century has made it easier for artists to explore the possibilities of prints and drawings on a new scale. Such large prints and drawings test artists' compositional skills, as they explore the aesthetic qualities of the graphic media at new dimensions. Line, form, and color of these works invite comparison to paintings, but these large works retain the particular nuances of works on paper.

These works on paper do not exist in isolation. Many are in the tradition of art alluding to historic or literary events. Peter Gourfain's *Finnegan's Wake, The Song* refers to James Joyce's literary text. The artist's particular style and the medium give the woodcut its particular strength. The image borrows from a long tradition and reinterprets it, perhaps the most traditional type of allusion. But works on paper also traditionally refer specifically to other works of art. For instance, a drawing may allude to a sculpture either by being made in preparation for the sculpture or by depicting a sculpture that has already been completed. Likewise, printmaking has a long tradition of reproducing paintings, before photography took over this reproductive role. This tradition of allusion gives contemporary works on paper a history to build upon. So in addition to the immediate visual appeal of these works, they often bear a complex lineage of associations. An example of this, Kara Walker's *A*

Means to an End . . . A Shadow Drama in Five Acts, consciously draws upon the American tradition of silhouette-making in the eighteenth and nineteenth centuries in images that comment on the position of African Americans in society. Dottie Attie borrows images from art history and weaves text around them to cast them into new, sometimes humorous light.

However, allusion is not always to other historical events or art historical objects. Andy Goldsworthy's *Snowball and Windfallen Wood / Oak Tree* was made by rolling a large snowball in the ashes of a charred tree. The snowball was rolled on a piece of paper and left a mark on the paper as it melted. It is a record of an activity that took place, and that makes the artist a creator of events, rather than an interpreter of them. Similarly, Laurie Simmons' *Clothing* is a photograph of a small construction she made by joining a glove with plastic legs; the work records and



enlarges her surreal assemblage. Chuck Close's portrait of Alex, refers most directly to its model, Alex Katz. But Close's very large image of his fellow-artist also recalls monumental portraiture, a tradition dating to the colossal portraits of Egyptian pharaohs or the eight-foot-tall head of the Roman emperor Constantine.

By bringing these large works together we can display not only their imposing physical presence, but the intriguing depth of associations that extends out from the works, connecting them to the world around them.

Andy Goldsworthy (British, b. 1956), *Snowball and Windfallen Wood/Oak Tree*, 1996, snowball mixed with burnt wood melted on paper, with small text photo, 94 x 45 1/2 in. Elvehjem Museum of Art General Endowment Fund purchase, 1998.20ab



Kara Walker (American, b. 1969), *The Means to an End: A Shadow Drama in Five Acts*, 35 1/2 x 24 1/4 in. William R. Mitchell Endowment Fund purchase, 1995.55a-e

French Artist Lampoons Politicians

In an exhibition of prints from the permanent collection, selected works by Honoré Daumier will be shown in *Daumier's Royalty and Rogues: Images of Louis-Philippe and Robert Macaire* on view from April 3 through August 1, 1999 in Mayer Gallery.

Honoré Daumier was the premier caricaturist in France of his generation. He created nearly 4,000 lithographs during a forty-year career that started in 1830. Ironically, among the first targets of his uncompromising satires was the newly installed king, Louis-Philippe, who by loosening censorship laws had made it possible to print Daumier's satires. These burlesques of Louis Philippe consistently portray him and his administration as corrupt and hypocritical. Daumier often shows Louis Philippe in a top hat and suit, a satiric allusion to the monarch's styling himself as the "citizen king." Daumier also portrayed Louis Philippe as a pear, a reference to his rotund figure. In 1832 Daumier served a short prison term for his cartoons that offended the person of the king, which only served to align Daumier more firmly with the king's opposition. However, Louis-Philippe was not to be Daumier's target for long. By 1835, after an assassination attempt on the king left several bystanders dead, new censorship laws singled out prints like Daumier's for particular suppression.

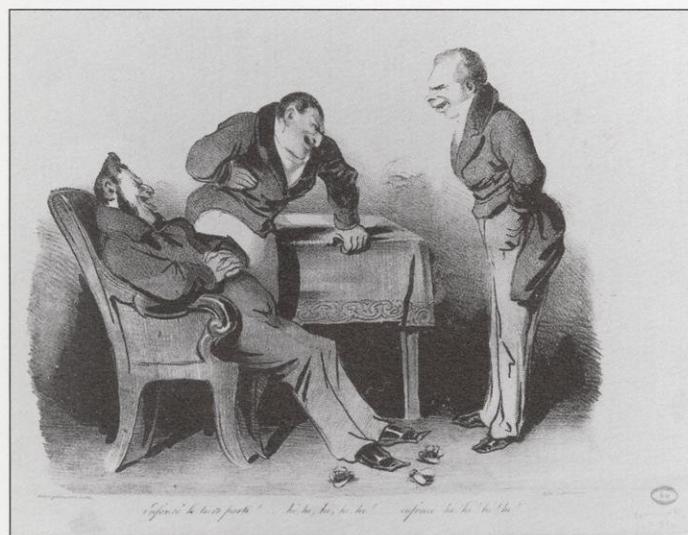
Deprived of political figures, Daumier found other targets for his satire in the city of Paris. He poked fun at a wide range of types that inhabited the city: lawyers, intellectuals, businessmen, and politicians. Most memorable among these is the character of Robert Macaire, whose top hat and corpulence slightly resemble the "citizen king's." Originally created on stage in the 1820s, Macaire was the personification of the trickster and



Honoré Daumier (French, 1808–1879), *To all well-meaning hearts who love their native land! Farewell! . . .*, 1838, lithograph, 9 13/16 x 9 1/8 in. Gift of Helen Wurdemann, 1982.73

swindler, who with his compatriot Bertrand glibly hoodwinked the gullible of their funds. Macaire also allowed Daumier to criticize the society of the day, as when he surveys a crowd of lawyers and businessmen and says to his confederate, "It's flattering to be imitated, but if this keeps up we'll need to find someplace new to ply our trade." Daumier's publisher, Charles Philipon, actually wrote the captions that accompany the prints and thus is due some credit in the invention of the character, but Daumier's drawings provide characterizations.

The change in the main characters of Daumier's satire reflect the changed political situation. There are differences between the way that Daumier approaches these two recurring characters in his prints. For instance, in his caricatures of the king, Daumier transformed Louis-Philippe's familiar visage to serve his purposes, so he becomes a laughing buffoon, a sleeping bourgeoisie, even a pear. However, Macaire, a fictional character, is consistently depicted in top hat and high collar, although at some times shabbier than at others, because Daumier's character was not already familiar to the public. Some things remain constant, however; Daumier's distaste for opportunists and his delight in exposing hypocrisy work at a high pitch throughout these vitriolic caricatures.



Honoré Daumier (French, 1808–1879), *The Third Party Outwitted . . . ha, ha, ha, ha, hal!*, 1839, lithograph, 9 3/4 x 14 1/3 in. Gift of Helen Wurdemann, 1982.112

Art Faculty Presents New Work

Through March 21, the *University of Wisconsin-Madison Department of Art Faculty Exhibition* will display work completed by current faculty, associate department members, and emeritus members since the 1994 exhibition. In addition, this sesquicentennial exhibition also shows work of lecturers (nonpermanent staff) in Mayer Gallery. Through this quadrennial show, the department presents its current research interests and demonstrates the connection between faculty research and teaching, showing in the process how the department focus changes. The public has the opportunity to see a microcosm of the world of art today.

Presenting fifty-six artists throughout the museum from the top floor, to the temporary galleries on the third floor, and Paige Court on the second floor provides logistical and curatorial problems to solve. The installation attempts to show the richness and variety of the art produced by the faculty: painting, drawing, sculpture, printmaking, video production, computer-aided art, graphic design, ceramics, photography, papermaking, bookmaking, woodworking, and metalworking.

Since 1974, the Elvehjem has presented every four years, the work of our own institution's art faculty, which is nationally known both for the reputations of individual artists and the diversity of art forms they practice and teach. While some members produce a refinement of traditional artwork, others focus on innovative techniques. Technology has a major impact on what kind of art is produced—and has always had this effect. This is evident in the extended use of computers and interactive videos both for work that we see in the exhibition and in the faculty member's use of computers to sketch and store ideas, to conceptualize works in several color schemes, to plan

use of space in individual works and in installations. The design and preparation for printing the catalogue for the exhibition is facilitated by the computer. Many images for this catalogue were files on disks mailed from the artist's computer to the designer's computer to the printer's computer.

As an educational enhancement faculty members will give noontime gallery talks on March 2, 4, and 9. The fully illustrated, full-color catalogue, designed by faculty member John Rieben, is available in the Museum Shop for a nominal cost of \$5.95.

The museum and the department of art are grateful to the Anonymous Fund for providing major funding for the exhibition and catalogue, generous support without which the event could not have taken place.



Views from the 1994 faculty exhibition show the great diversity of work on display and the enthusiastic visitors.



M A R C H

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|--|------------------------|---|-----------|--|--|----------|
| CONTINUING EXHIBITION UW-Madison Department of Art Faculty Exhibition through March 21. | 1 Galleries closed | 2 12:30 p.m. Gallery talk by art faculty member Elaine Scheer, 40 minutes | 3 | 4 12:30 p.m. Gallery talk by art faculty member Leslee Nelson, 40 minutes | 5 | 6 |
| 7 12:30 p.m. Concert Gallery III, Tim Lane, flute, & Nancy Baker, piano (Eau Claire) 2 p.m. Tour of art faculty exhibition, 40 minutes, by a docent | 8 Galleries closed | 9 12:30 p.m. Gallery talk by art faculty member Fred Fenster, 40 minutes | 10 | 11 12:30 p.m. Tour of permanent collection, 40 minutes, by docent | 12 | 13 |
| 14 12:30 p.m. Concert Gallery III, Wausau Conservatory Faculty 2 p.m. Tour of art faculty exhibition, 40 minutes, by a docent | 15 Galleries closed | 16 5:30 p.m. Department of Art Visiting Artist Lecture Series: Vera Klement, L140 | 17 | 18 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Jane Pizer 4 p.m. Curatorial tour by Leslie Blacksberg, "Frames and Supports," begins in Paige Court | 19 4 p.m. Lecture by Debra Pincus, "A City Destined for Success: Art, Propa- ganda, and Imagemaking in Medieval and Renaiss- ance Venice," L160 | 20 |
| 21 12:30 p.m. Concert Gallery III, UW- Madison Voice Faculty: Mimmi Fulmer, Ilona Kombrink, James Doing, Paul Rowe, with Martha Fischer, piano 2 p.m. Tour of temporary exhibition, 40 minutes, by docent Sylvia Hultkrans 2:30 p.m. Curatorial tour by Leslie Blacks- berg, "Frames and Sup- ports," (repeat) begins in Paige Court | 22 Galleries closed | 23 EXHIBITION CLOSED Art Faculty Exhibition | 24 | 25 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Sylvia Hultkrans | 26 | 27 |
| 28 | 29 Galleries closed | 30 | 31 | | | |

APRIL

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|--|---|---|-----------|---|--------|---|
| | | | | 1 12:30 p.m. Tour of permanent collection, 40 minutes by a docent | 2 | 3 EXHIBITION OPENS <i>Daumier's Royalty and Rogues</i> through July |
| 4 12:30 p.m. Concert Gallery III, Solon Pierce, piano No drop-in tour | 5 Galleries closed | 6 5:30 p.m. Department of Art Visiting Artist Lecture Series: Andre Zittel, L140 | 7 | 8 12:30 p.m. tour of permanent collection, 40 minutes, by a docent 3:30 p.m. Gallery talk, Catherine B. Sullivan, "Daumier's Royalty and Rogues," Mayer Gallery | 9 | 10 EXHIBITION OPENS <i>Art of Allusion</i> in galleries VI, VII through August 1 |
| 11 12:30 p.m. Concert Gallery III, Neale-Silva Young Artist Competition Finalist 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent | 12 Galleries closed 4 p.m. Lecture, Richard Etlin, "Modern Architecture in Fascist Italy," L140 | 13 | 14 | 15 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent | |  |
| 18 12:30 p.m. Concert Gallery III, Pro Arte Quartet (Madison) 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent | 19 Galleries closed | 20 5:30 p.m. Department of Art Visiting Artist Lecture Series: Michael Lucero, L140 | 21 | 22 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent | | |
| 25 12:30 p.m. Concert Gallery III, Paul Kosower, cello (Eau Claire) 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent | 26 Galleries closed | 27  | 28 | 29 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent | 30 | |
| | | | | | | |

Katsushika Hokusai (Japanese, 1760–1849), *Somayaki* (Soma pottery), 1822. Bequest of John H. Van Vleck, 1980.2374 in niche between III and IV, April 24–June 27

M A Y

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|-------------------------------|---|-----------|--|---|-----------|
| | | | | | | |
| 2 11:30 p.m. Concert Gallery III, Pro Arte Quartet (Madison) 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent | 3 Galleries closed |  | | <i>Honoré Daumier (French, 1808–1879), Robert Macaire Hypnotist, 1838. Gift of Helen Wurde- mann, 1982.68 in Mayer Gallery</i> | | |
| 9 12:30 p.m. Concert Gallery III, Lawrence Chamber Players 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent | 10 Galleries closed | 11 | 12 | 13 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent | 14 Galleries open until 8 p.m. for Downtown Gallery Night | 15 |
| 16 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent | 17 Galleries closed | 18 | 19 | 20 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent | 21 | 22 |
| 23 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent | 24 Galleries closed | 25 | 26 | 27 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent | 28 | 29 |
| 30 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent | 31 Galleries closed | | | | | |

Japanese Prints on View

A small selection of Japanese woodblock surimono will be on view from April 24 through June 27, 1999 in the niche case between galleries III and IV. The Elvehjem's outstanding collection of Japanese woodblock prints includes several examples of surimono. The term "surimono" literally means only "printed things" and originally applied to a wide variety of single-sheet prints. It did not always even imply the presence of pictures. Publications of individual poets or poetry clubs were included, along with an array of such items as announcements of musical and stage performances, some of which consisted only of text. However, by the early nineteenth century, the term acquired the connotation widely accepted today. Surimono came to refer to deluxe privately commissioned gems of printed art usually containing both words and pictures and often appearing as a series. Generally smaller than ordinary prints or designed for folding, suri-

mono were often used as greeting cards, announcements, or gifts at the New Year, one of the most celebrated holidays in Japan. In the nineteenth century, 7 3/4 by 7 inches became a standard size. Japan's greatest ukiyo-e artists, including Hokusai and his followers, worked in this special branch of their craft.

Poetry is frequently conveyed through the delicate calligraphy that is often a part of the surimono's design. Poetry groups comprised of wealthy and influential members of urban society frequently commissioned surimono to have illustrations to accompany their poems and exchanged the surimono among themselves. Original poems were in the well-known seventeen-syllable haiku form or the humorous kyoka form in thirty-one syllables. Explanatory head notes often added substantially to the textual component. One important feature of surimono that few can appreciate today is the subtle, often humorous, play between words and images. However, the printed text itself is beautifully calligraphed and carefully arranged in the composition. Because of a Japanese preference for running forms of script, the text is carved into the ink block as a whole rather than being built up from elements of moveable type.

Especially fine materials along with dramatic designs and printing techniques marked surimono as stunning luxury items. The paper and pigments of surimono did not differ so much in kind as in quality from those used in commercial prints. The paper, known as hoshō, made



Utagawa Kuniyoshi (Japanese, 1798–1861), *Woman Standing Beside the Sumida River*, ca. 1830, color woodcut with silver and embossing, 212 x 183 mm. Bequest of John H. Van Vleck, 1980.2648



Totoya Hokkei (Japanese), *Eighteen Pictures for the Ladder of Ancient Words*, Kogentei, 1831, color woodcut with metallic pigments, 214 x 182 mm. Bequest of John H. Van Vleck, 1980.2309

from the inner bark of mulberry branches, was especially thick and sturdy. From the years 1760 through 1840, there were seventeen different colors used in the production of surimono prints. The pigment for white paint, made by crushing mother of pearl or oyster shells, was most expensive and hence sparingly used. Instead, the printer left the paper bare, but often gave it added texture through embossing. The most expensive pigments were those which incorporated precious and semiprecious metals such as gold, silver, copper, tin, and lead, which are seldom applied to commercial prints but are frequently found in surimono. Due to the expense of these pigments and the fragility of the blocks used, fewer than two hundred of any surimono design were ever produced.

This exhibition was organized by the students in Professor Quitman Phillips art history class, Arts of Japan: Arcadia Deschane, Suzanne Greinert, Andrea Hokeness, Joan Jungwirth, Michael Leeds, Gregory Nadolski, Contessa Nyree, Sarah Parnau, Jamie Seitz, and Jason Thompson.

Gallery Lecture Provides Context for Daumier Lithographs

The subjects of Honoré Daumier's satirical prints changed radically depending upon who ruled France during his years of productivity. Catherine B. Sullivan will present a gallery lecture on the exhibition *Daumier's Royalty and Rogues* on Thursday, April 8, at 3:30 p.m. in Mayer Gallery. She will discuss the prints as they relate to the political and social history of France, from the rule of Louis Philippe to Napoleon II. Catherine Sullivan, a native of Soissons, France, worked as a *Conferencière des musées nationaux* in Paris before moving to Wisconsin. She lectures frequently on French artists.

Lecture on Fascist Architecture

Richard Etlin, Wilson H. Elkins Professor in the School of Architecture, University of Maryland at College Park, will lecture on "Modern Architecture in Fascist Italy" in April. In his lecture he will revisit issues concerning modernity during the Mussolini regime. His book *Modernism in Italian Architecture, 1890–1940* received the Alice Davis Hitchcock Award from the Society of Architectural Historians and the International Architecture Book Award, American Institute of Architects (1992). His research specialties also include French eighteenth-century architecture, and his *In Defense of Humanism, Value in the Arts and Letters*, published in 1998, has also attracted attention in the field of aesthetics.

The lecture is sponsored by the department of art history with funding



Lecture on Daumier lithographs on April 8

from the University Lectures Committee. It is supported by the departments of French and Italian, history, political science, and the Elvehjem Museum of Art. It will be held on Monday, April 12, at 4:00 p.m. in room L140 of the Elvehjem.

Luncheon Talks by Art Faculty Continue

The following faculty artists will talk about their artwork in the *University of Wisconsin–Madison Department of Art Faculty Exhibition* in March: Elaine Scheer on Tuesday, March 2; Leslee Nelson on Thursday, March 4; and Fred Fenster on Tuesday, March 9. These talks begin at 12:30 p.m. in the exhibition and last about forty minutes.

Curatorial Tours: Painting Frames and Supports

Frames not only enhance the design elements of a painting but also offer insights into a period's decorative style and artistic taste. Supports, the physical surface on which the artist lays the paints, can contribute to the appearance of the finished work. In a new offering in her series of curatorial tours about the permanent collection, curator Leslie Blackberg will explore these issues as they are demonstrated in the Elvehjem galleries. Tours will be on Thursday, March 18 at 4:00 p.m. and repeated on Sunday, March 21 at 2:30 p.m. They begin in Paige Court then proceed into the galleries.

Art Up Close: Curatorial Courses

Plan now to treat yourself to cool, climate-controlled classes in the summer. Elvehjem's curators will be teaching two noncredit courses in June and July. These feature an intimate, behind-the-scenes investigation of works of art from the museum's permanent collection. Class enrollments are strictly limited to ensure personal attention and the opportunity for participants to examine and discuss the artworks in an interactive setting.

The June class is "The Woodblock Print in Japan, Europe, and America." From amateur to expert, individuals with an interest in prints can explore world-class examples of woodblock printing from the Elvehjem's collection of works on paper, including the extensive Van Vleck collection of Japanese prints. The course will provide



Fred Johnson examines a renaissance artwork with instructor Leslie Blacksberg as part of a "Painting Techniques and Conservation" curatorial course.

an in-depth look at printing techniques, connoisseurship, and history through discussion and detailed examination of prints. The course will be taught by Drew Stevens, curator of prints. Six sessions will be Tuesdays and Thursdays, June 15, 17, 22, 24, 29, and July 1 from 2-3:30 p.m.

"Painting Techniques and Conservation: An Introduction" will interest art museum visitors who have wondered about how paintings were made in different historical periods or what materials were used. Using examples from the late medieval to the modern period, curator Leslie Blacksberg

will instruct students in technical and visual qualities of the major pictorial media—tempera, oil, and acrylic. She will also give attention to supports (panel, canvas, and copper) painters have used over time, the history of frames, and the impact of new conservation techniques on notions of quality and originality. Six sessions will be Tuesdays and Thursdays, July 6, 8, 13, 15, 20, and 22 from 2-3:30 p.m.

Preregistration is required and classes are limited to 15 people. The cost is \$60 for each course (\$51 for Elvehjem members). Members of the Elvehjem Print Portfolio group may register for the print course for \$46. To request a registration form, call 608 263-4421. For information about Elvehjem membership or Print Portfolio membership, call 608 263-2495.



The spring attracts many student groups for tours. Here docent Greta Lindberg discusses a detail of a sculpture with students from Milwaukee's South Division High School.

Why We Ask You Not to Touch

We hope your grandchildren—and their grandchildren, too—will someday visit the Elvehjem Museum of Art. We hope the fine works of art you enjoy will be here for them to see in the future, in just as fine condition as they are today. This is why we ask you not to touch a work of art. A painting is fragile and may be damaged forever by the gentlest touch. In fact, most damage is caused by innocent touches. Your touch may not seem like much, but a million visitors' touches will destroy a painting.



Edward McCartan (American, 1878–1947), Diana, 1923, cast bronze, H. 23 in. Gift of Mrs. Robert E. Friend, 64.6.1

Sculpture is not as sturdy as it looks. The tiny trace of moisture from the fingers can, in time, strip the rich surface from bronze and rust the strongest steel. Finger-nails and rings will, in time, gouge deep furrows in stone or wood. Handled carelessly, glass will crack and plaster will break.

Please help us preserve our collection of art.

Please don't touch.



Giorgio Vasari (Italian, 1511–1574), Adoration of the Shepherds, 1570–1571, oil on panel, 131 1/2 x 69 in. Gift of Alumni and Heirs of Henry Reinhardt, 23.1.1

Downtown Gallery Night

The Elvehjem Museum of Art will participate in Madison's spring Downtown Gallery Night on Friday, May 14th, with extended gallery hours from 5 to 8 p.m. Refreshments and live music will be offered in Paige Court. Please stop by the museum as you browse the city's cultural organizations and art galleries.



At the opening reception for 150 Years of Wisconsin Printmaking, held on November 21 in Paige Court, curator Andrew Stevens (right) hears the opinion of lender Kevin Milaeger.

Special Thanks

The Elvehjem Museum of Art would like to thank the following generous individuals and organizations for their support of museum programs and exhibitions:

- ▶ In addition to the groups acknowledged in the winter issue of *Artscene*, the Lynde and Harry Bradley Foundation awarded a generous grant to the Elvehjem for the exhibition *150 Years of Wisconsin Printmaking*.
- ▶ Many generous members and friends provided their additional support to the Elvehjem at the end of 1998 in response to the museum's year-end appeal. We extend our gratitude to those of you who responded to this request.

Memorial Gifts Honor Special People

We invite you to support the Elvehjem Museum of Art in a unique way by making a gift to the museum in honor of a special friend or relative. Gifts can be made in honor of birthdays, anniversaries, or other celebrations, as well as in memory of a loved one who has passed away. Each gift is promptly acknowledged and an appropriate notification is made according to the donor's (your request). All memorial gifts and gifts made in honor of someone are listed in the museum's biennial *Bulletin* as a record of your contribution. Please contact the development office at 608 263-2495 with any questions about this special giving opportunity.

Matching gifts double your donation

Did you know that you can double your gifts to the Elvehjem Museum, including membership contributions, if your place of employment has a matching gift program? The process is simple, and can help bring additional dollars to the museum to support the permanent collection, exhibitions, and educational programs. Please check with your company today to see if your employer offers this benefit, and they will provide you with the proper paperwork. And thank you for your support!



David Prosser (left) and James Watrous (right), selection committee members for *150 Years of Wisconsin Printmaking*, talk of Wisconsin prints at the opening reception.

Information: 608 263-2246**Admission is free****Gallery and Museum Shop Hours**

Tuesday–Friday 9 a.m.–5 p.m.

Saturday–Sunday 11 a.m.–5 p.m.

CLOSED MONDAY

Kohler Art Library Hours

Monday–Thursday 8 a.m.–9:45 p.m.

Friday 8 a.m.–4:45 p.m.

Saturday and Sunday 1–4:45 p.m.

For hours between terms call 608 263-2258

Museum Membership Benefits

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

Annual benefits include

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

As a member you support

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

Parking

The city of Madison's Lake Street and Frances Street ramps, university lot 46 on Lake Street between Johnson Street and University Avenue, university lot 47 on Johnson Street between Park and Lake streets.

Evening and weekend parking also available under Grainger Hall; enter on Brooks Street between University Avenue and Johnson streets.

For Visitors with Disabilities

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

Tours

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

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

Museum Etiquette

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

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

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

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

MEMBERSHIP FORM

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

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

Name _____

Address _____

City/State/Zip _____

Home phone _____ Business phone _____

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

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

Charge my Visa MasterCard

Card # _____ Expir. date _____ Signature _____

Recruiting Member: _____ Phone: _____

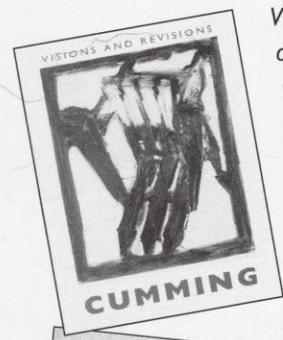
Please return this form to Elvehjem Museum, Membership Office, 800 University Avenue, Madison, WI 53706.

Great Catalogues, Great Discount

Buy two titles, get 20% off; buy 3 titles, get 30% off; buy four titles, get 40% off on any Elvehjem-produced catalogue from 1994 or earlier.



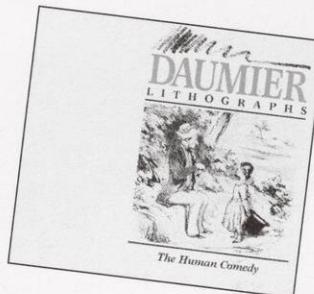
Tandem Press: Five Years of Collaboration and Experimentation, essay by Andrew Stevens. This exhibition catalogue documents the first five years of the University of Wisconsin-Madison's fine arts press. Included is a full-page color plate work by 33 visiting artists and an illustrated checklist of the prints made at Tandem from 1987 to 1992 in chronological order, 1994 (116 pp., 146 illus., 33 color plates), \$24.95.



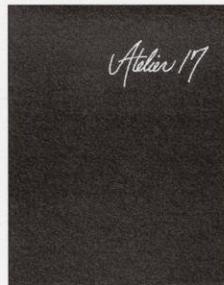
Visions and Revisions: Robert Cumming's Work on Paper, essay by Andrew Stevens. Cumming's great skill as a draftsman, his talent for design, and his continual inquiry into the interplay between image, word, and meaning are the basis for this exhibition of prints and drawings from 1985 to 1991, 1991 (48 pp., 42 illus., 12 color), \$14.00.



A Century of Capricious Collecting 1877-1970, by James Watrous. This is a favorite in this sesquicentennial year. Watrous records the collecting history of the University of Wisconsin and the Elvehjem's genesis and recognizes individuals who were essential for developing the collection and building the museum, 1987 (43 pp., 45 illus., 16 color), \$8.00.



Daumier Lithographs: The Human Comedy, essay by Robert Beetem. Beetem emphasizes Daumier's genius for expressing human emotion through gesture and physiognomy and his brilliant handling of the lithographic crayon. Daumier lithographs from the Elvehjem's collection focus on what Balzac called "The Human Comedy," 1985 (60 pp., 55 illus.), \$5.00.



Atelier 17, essay by Joann Moser. Previously listed as out of print, this important catalogue is again available while supplies last. Atelier 17 was a studio started by Stanley William Hayter in Paris in 1927. Moser details the history of Atelier 17 along with printmaking techniques and the impact of the group on American printmaking, 1977 (88 pp., 33 illus., 12 color), \$11.00.

Call the Museum Shop
608 263-2240
Special offer good
March 15 to April 15, 1999

ARTSCENE

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University of Wisconsin-Madison
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Madison WI 53706-1479



SPRING 1999

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