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Bulletin/Annual Report 1991–93

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Table of Contents

Studies in the Permanent Collection

Edwin Blashfield's Drawing of <i>The Mississippi River</i> for the Wisconsin State Capitol Assembly Mural <i>Anton Rajer</i>	5
New Acquisitions of Lalique at the Elvehjem <i>Nicholas M. Dawes</i>	14
<i>Generations: A Singular Addition to the Permanent Collection</i> <i>Russell Panczenko</i>	21
A Portrait Medal of Giovanna degli Albizzi Tornabuoni <i>Braden K. Frieder</i>	38
Traditions and Change in Rajput Painting from the Watson Collection <i>Gautam Vajracharya</i>	43
Reading Utamaro's <i>Unaccomplished</i> <i>Quitman E. Phillips</i>	61
A Modern-day Modello: On Three Figures by Alexandra Exter <i>Andrei Nakov</i>	69

Annual Reports

Report of the Director	82
Elvehjem Museum Council 1992	103
Council Honor Awards	104
Elvehjem Museum Council 1993	107

Annual Report 1991–1992

Art Accessions Committee	110
Acquisitions	110
Western Art	
African Art	
East Asian Art	
South Asian Art	
Southeast Asian Art	
Exhibitions	138
Other Museum Activities	144
Publications	
Loans to Other Institutions	
Lectures	
Artworks of the Month	
Concerts	

Volunteers	152
Donors and Long-term Lenders of Works of Art	154
Grants and Gifts	155
Expenditures and Financial Resources	156
Donors and Members	158
Staff	164
<i>Annual Report 1992–1993</i>	
Art Accessions Committee	166
Acquisitions	166
Western Art	
African Art	
East Asian Art	
South Asian Art	
Southeast Asian Art	
Exhibitions	192
Other Museum Activities	197
Publications	
Loans to Other Institutions	
Lectures	
Artworks of the Month	
Concerts	
Volunteers	202
Donors and Long-term Lenders of Works of Art	203
Grants and Gifts	204
Expenditures and Financial Resources	206
Donors and Members	208
Staff	214

Edwin Blashfield's Drawing of The Mississippi River for the Wisconsin State Capitol Assembly Mural

Of the fourteen drawings created by Edwin Blashfield for the Wisconsin assembly mural in the capitol, two are in public collections in Wisconsin, one in the Elvehjem Museum of Art, hence making the work rare and important to our state's heritage. The fourteen drawings were displayed in a 1909 exhibition at the Albright-Knox Art Gallery in Buffalo, New York.¹ After the show the works were dispersed, and whereabouts of all but two today is unknown, although three other drawings can be found in Smithsonian archive photographs.

The Elvehjem work, *Study for Figure of the Mississippi River*, is a complete drawing unto itself that



Fig. 1. Edwin Howland Blashfield (American, 1848–1936), *Study for Figure of the Mississippi River*, 1908, charcoal on paper, 38 3/4 x 25 1/4 in. Elvehjem Museum of Art, 61.3.1.

epitomizes the Beaux Arts academic tradition that Blashfield championed in America. The medium is charcoal on paper and measures 38 3/4 by 25 1/4 inches. It is signed E. H. Blashfield, 1908 (fig. 1). This drawing was transferred from the State Historical Society once the construction of a university museum became definite.

The drawing shows a female nude, three-fourths frontal, resting in a seated position leaning to the right. One arm is bent across her chest; the other arm is bent with the hand supporting her slightly inclined head. The face is a full frontal pose, with a contemplative expression as she looks out directly at the viewer. The pose is identical to that in the mural. The technique of execution relies on a contour line and a broken irregular surface to define space, forms, and shadow. The background has a light gray texture that accentuates the head and body, which contrasts with the dark hair.

Blashfield frequently used idealized female figures to portray in allegorical form abstract concepts such as the state, nature, and cultural ideals. This particular use of idealized figures harks back to Greco-Roman and renaissance iconography in which the gods and state took on a perfect human form. The Statue of Liberty is the epitome of this allegorical form.

Blashfield's *Wisconsin* (also known as *Wisconsin, Past, Present, and Future*) is a 37 by 16-foot mural that adorns the wall behind the speaker's platform in the assembly chamber (fig. 2). The setting is a primitive pine forest softly lighted by a setting sun. A female figure in flowing white robes and a garland about her head, symbolizing Wisconsin, is enthroned on a rock. Around her, with aquatic plants twined about their heads, are graceful personifications of Lake Superior, Lake Michigan, and the Mississippi River, the three main waterways that border Wisconsin.

On the right of the mural are the explorers, missionaries, and heroes of Wisconsin's past. Father Claude Allouez is seated, and behind him are Nicolet, Radisson, Des Groseilliers, Le Sueur, and De Langlade. Further to the right is a color guard from one of Wisconsin's Civil War regiments. In the center of the mural is the Present, draped in classical robes, and pointing through the woods toward the capitol, which is dimly seen in the distance. Behind her, she introduces her contempo-



Fig. 2. Photograph of the *Wisconsin* mural taken in 1909. Courtesy State Historical Society of Wisconsin, (D487)8448

rary lumbermen, miners, and farmers. At the extreme right of the picture are two Indians who shade their eyes from the light, suggesting the order of things passed. At the extreme left the Future shelters her little “lamp of progress” with her hand and listens to Conservation, who counsels her to take care of the state’s natural resources, for the future of the state and its people.

The Rahr-West Museum in Manitowoc, Wisconsin, owns the other extant drawing from the mural, the head of Wisconsin done in the French manner with red chalk *conté* crayon on multiple sheets of paper glued to cardboard (fig. 3). It shows a classical, allegorical figure identical in pose to the figure on the mural. The handling and technique is typical of Blasfield. Fantastic foliage forms a garland around her head as her intelligent eyes meet the gaze of the Present. In the museum’s catalogue the drawing is incorrectly identified as a study for the interior dome of the capitol.

Reproductions of studies for the figures of Lake Superior (fig. 4) and the Future (fig. 5) and the scale drawing of the mural (fig. 6) are on microfiche at the Smithsonian Institution in Washington, D.C., although the original drawings have not been found.



Blasfield was an obvious, perhaps inevitable, choice when the capitol commission sought an artist to decorate the assembly chamber of the capitol then under construction. The old capitol had burned in 1904, and a state commission had appointed George Post, a celebrated New York architect, to design a new capitol on a grand scale. Post recommended Blasfield to do the decorative murals.

Blasfield’s relationship to George Post was one of mutual respect. Their collaboration began with the World’s Columbian Exposition in 1893 and continued with the residence of Collis P. Huntington (1894), the Bank of Pittsburgh (1895), the Prudential Insurance Company (1901), the Great Hall of the City College of New York (1907–08), and ended with Post’s last monumental commission, the Wisconsin State Capitol.² Post remained in New York during the actual construction of the capitol, and it seems likely that he observed the Wisconsin mural in progress in Blasfield’s New York studio. On July 16, 1908, Post wrote to Lew F. Porter, the secretary of the building commission, concerning the Wisconsin mural: “I shall be much disappointed if it does not prove one of the great-

est, if not the greatest, of all our American mural decorations."³

Blashfield's selection was also championed by his early mentor, Francis D. Millet, who had particularly high regard for Blashfield's painting for the dome of the Library of Congress, *Human Understanding and the Progress of Civilization*. The selection committee would have been aware of the panel *Westward*, executed by Blashfield in 1905 for the Iowa State Capitol in Des Moines. In 1904 Blashfield had produced two critically acclaimed murals for the senate chamber of the Minnesota

State Capitol. *Source of the Mississippi* and *Minnesota, the Grain State* were seen as examples of Blashfield's "daring to handle color freely to produce a dominant, warm, but never glaring, burst of light."⁴

Considered the "Dean of the Mural Movement," Blashfield had gained prominence for his wall decorations at the World's Columbian Exposition in Chicago in 1893. His neoclassical paintings became much in demand for both public and private buildings. Having chosen a capitol design inspired by ancient Rome, the building commission naturally



Fig. 3. Drawing for Figure of Wisconsin. Courtesy Rahr-West Art Museum, Manitowoc, Wisconsin.



Fig. 4. Drawing for Lake Superior for mural for state capitol, from microfiche. Courtesy Smithsonian Institution, Archives of American Art, Blashfield Collection, Washington, D.C.

selected a muralist who could best interpret that style on canvas.



Blashfield was born in New York in 1848, the oldest of seven children born to a prosperous merchant father and an artistically inclined mother. Although he showed early artistic ability, he enrolled at Massachusetts Institute of Technology to prepare for a career in engineering. His mother sent some of his drawings to Jean-Léon Gérôme, the French painter and sculptor, for examination. When Gérôme confirmed that the young man had talent worth developing, his father allowed him to travel to Europe for formal training in art.

In Paris Blashfield was accepted by Gérôme into the *École des Beaux-Arts*, but was sent to study at the studio of Léon Bonnat until his foreign residency status was settled.⁵ Blashfield had substantial financial support from his family, and although able to indulge in such pleasures of Paris as the opera, theater, and cabarets, he maintained a serious attitude toward his art studies. He listened and learned his craft.

During the Franco-Prussian war Blashfield returned to America and opened a studio in New York, painting fashionable society portraits. He returned to Paris in 1874 and resumed his studies with Bonnat. Meissonier and Bouguereau were among the influential painters with whom he became acquainted.⁶ He returned to New York in 1880, and a year later married Evangeline Wilbour, daughter of a noted Egyptologist. Portraits and decorative works occupied him, although he continued to spend much of his time in Europe and occasionally joined his father-in-law for trips to Greece and Egypt.⁷

Blashfield was a highly literate and literary man, qualities shared by his wife, who collaborated with him on several published works. Together they wrote a series of books on Italian cities and on American mural painting. Blashfield translated Vasari's *Lives of the Artists*, and he wrote prolifically about art for many American periodicals.

During the summer of 1887 Blashfield stayed in Broadway, England, in the company of such artists as John Singer Sargent, Francis David Millet, and Edward Austin Abbey. Besides the artistic influence these British artists provided, Blashfield

formed a valuable friendship with Millet. It was Millet who in 1892 invited Blashfield to execute a mural at the World's Columbian Exposition the following year in Chicago.⁸ That exposition established him as a muralist of the first rank and brought him acclaim and a steady stream of commissions. During the years following the exposition he painted for libraries, banks, residences, hotels, courthouses, and other buildings. His reputation grew with each commission and led him ultimately to the Wisconsin assembly mural.

Blashfield's approach to the Wisconsin mural, like that of his earlier murals, was very different from the classical manner, when the work was



Fig. 5. Drawing for Future for mural for state capitol, from microfiche. Courtesy Smithsonian Institution, Archives of American Art, Blashfield Collection, Washington, D.C.



Fig. 6. Drawing for *Wisconsin* mural for state capitol, from microfiche. Courtesy Smithsonian Institution, Archives of American Art, Blashfield Collection, Washington, D.C.

done at the site, often under very uncomfortable and difficult conditions. By contrast, Blashfield produced the mural in large canvas sections in the comfort of a conventional studio. Then when it was complete, he rolled up the sections and carried them to the site for final installation.

Blashfield rented a loft at the Vanderbilt Gallery in New York for the *Wisconsin* project, as he had done for other murals. Blashfield hung canvas sections on the studio wall, probably with tacks, and started sketching in the main figures in pencil or charcoal. As Blashfield and his two assistants, Vincent Aderente and Alonzo Foringer, blocked in the large figures, a rolling staircase extended their reach to the top of the composition. Blashfield's palette was enormous, and he used a maulstick to steady his hand. Blashfield used a heavy, dark outline to emphasize the composition. He filled in the background later in muted colors to give tone to the figures. He often treated the background in earth tones and broken brush strokes, almost like

dabs of paint, that indicates the influence of the impressionists.

He used photography to scale his figures. He enlarged his sketches of the principal figure through photographs, then placed the trimmed photo on the canvas to aid in establishing proportion and to provide reference points for the figures being painted. The final oil portraits he painted himself, using the earlier sketches as a guide for the definitive work.

Blashfield let the architectural space determine his composition. In the assembly chamber, the allotted space above and behind the speaker's platform was somewhere between a lunette and a rectangle. Blashfield used the strong verticals of the pine trees as continuations of the surrounding oak wainscoting. The figures were placed parallel to the straight lines of the frame. The entire composition was placed on a gentle incline to reflect the wide spread of the flattened arch above the speaker's desk.

Blashfield was steeped in the academic tradition of creating art. He had helped to start the American Academy in Rome, where the studies were based on the Greco-Roman art he loved so well. But at the same time he was willing to use the modern technology of the camera to help with proportion, size, design, and detail. It is fair to say that Blashfield put his paintings together like very large mosaics.

For the Wisconsin mural Blashfield repeated some of the symbolism from his earlier works. As in the mural *Justice*, painted for the Luzerne County Courthouse in Wilkes-Barre, Pennsylvania, the seated female figure of Wisconsin is an allegory for power, in this case, the power of the state. In both paintings there is a large sword, symbolic of power and majesty. The handmaiden Mercy in Pennsylvania echoes the presence of the female allegorical figures attending the seated Wisconsin.

Blashfield put the Wisconsin mural on public display briefly in New York, where it was viewed by John La Farge (1835–1910), known for his murals in Trinity church, Boston, as well as for stained glass windows in Harvard University’s Memorial Hall. La Farge noted that all of Blashfield’s figures related to the past have softness and subtlety of outline. Those that are real or of the present are handled more firmly and are more trenchant in detail and more realistic in fact “. . . as if they had stepped out to us before the camera. The suggestion of height and size and distance in this ancient grove of trees is in itself a triumph.”⁹

Following the brief New York showing, Blashfield carried them to Wisconsin a month before his contractual deadline of December 31, 1908. In Madison the assembly chamber was near completion. Blashfield had nine large pieces of canvas to hang and probably used wooden scaffolding, as he did when erecting his mural at the Library of Congress. The canvas and the wall were coated with a mixture of white lead and varnish, and when both surfaces had become tacky, the canvas was rolled onto the wall.¹⁰ He probably glued first the panel showing the central figure of Wisconsin, and then worked outward toward the frame, trimming any excess at the edge. There is paint to the edge on all four sides of the mural. This technical observation is confirmed by the very close join, almost overlapping that the adjoining canvas

pieces have surrounding the Wisconsin figure.

In New York Blashfield had been satisfied with the finished mural, considering it one of his best. He had looked forward with pride to its exhibition in the capitol. But in December, stepping back to view his finished mural in its final setting, Blashfield was disappointed. Writing to his wife on Park Hotel stationary three days before Christmas 1908, Blashfield poured out his vexation:

I am depressed at this bad lighting of my panel, the more so that I can see no issue. The decoration is the best I have done as to the real and intrinsic effect, but the light is all wrong and three times too powerful. The best I shall be able to do will be to explain to the Madisonians that it can be seen decently well only in the afternoon and from one point in the room. From the visitor’s gallery the effect is a good deal better, but not what it should be at all. At noon the sun shines through a southern window and falls [directly on it].

It’s no use making representations to Mr. Post because, first, he can’t improve it by day; there’s nothing to be done. Secondly, he sits before it delighted and assures me that nothing which looked so perfectly suited to its place has ever been done in America. He is such a staunch friend and loyal backer that I don’t want to tease him about what is irreparable.

Yet there is one thing that might be done which [Mr. Post] is very anxious to do. He wants to stop out a lot of the light and wishes me to help in the representation to the committee that such diminution of light should be made. I would gladly get rid of two thirds of it, but as Garnsey [Elmer E., supervisor of interior decorations for the capitol] says, it’s useless to hope for anything of that sort. The people will get every birthright they can in spite of anything we can do. If Mr. Post puts a canvas over the glass dome they will remove it on the first dark day and not replace it. As Judge Harlan said in Baltimore, you can’t stop a person doing their worst every time.¹¹

No alterations were forthcoming in the assem-

bly lighting. In fact, over the years the light level was steadily increased to accommodate the needs of the legislators and television.

Blashfield's fee for the mural was \$15,000. The commission had given him a \$5,000 advance in February, 1908. He now presented his final bill for \$10,000, which the state paid on January 6, 1909. Blashfield returned to New York, disappointed about the light but satisfied that he had done his best.

Legislators met in their new chamber for the first time on January 7, 1909, and some were chagrined that the state animal, the badger, was not represented in the mural. Blashfield, in New York, dispatched a studio assistant to Madison to paint a badger in the right foreground of the mural on a large rock.

Construction work on the state capitol continued until 1917. In 1912 Blashfield returned to Madison to prepare for another commission, this time to paint a circular mural 34 feet in diameter in the central dome of the capitol. Blashfield probably had ambiguous feelings about his return, because he admired the capitol but hated the capital. He considered Madison a boorish, provincial town. Writing to his wife from his hotel on March 1912, Blashfield confided that "I hated Madison twice before and I don't like it any better now."¹² Blashfield completed the dome project in February 1913, and there is no record of his returning to Madison after that.

Blashfield went on to other commissions in Detroit, Chicago, and elsewhere, but these commissions became infrequent as modernist tastes began to intrude upon the Beaux Arts style that was in vogue in earlier decades. The idealistic images with which Blashfield had sought to personify America were at odds with the images being presented by the modernists.

Blashfield found a new role as a respected old master and was chosen in 1916 as president of the National Institute of Arts and Letters and in 1922 of the National Academy of Design. From these posts he attempted to reconcile the competing factions of the art world, but the Beaux Arts style was in total disrepute by the time of his death in 1936 at age eighty-seven.



The mural in the Wisconsin assembly has remained the largest oil-on-canvas in the state. The mural remained untouched from 1908 to 1966, when it was cleaned and acrylic varnish was applied. The mural was again cleaned around 1972. In 1988 the state launched a major program to restore the chamber to its original condition as envisioned by architect George Post and decorator Elmer Garnsey. That effort included conserving all paintings in the assembly chamber.

The 1988 conservation work on the mural began by documenting its condition in black-and-white and color photography. Casual examination under ultra-violet light indicated artist pentimenti (reworking by the artist during creation) throughout the composition. A study of infrared photographs revealed eight areas of pentimenti, plus several minor areas of rework.

An examination in January 1988 showed the mural to be generally in good shape, with some exceptions. Expansion and contraction of the wall had caused two long vertical cracks, both near the center of the composition. One fissure was twelve feet long, the other eight feet. Tests showed that the cracks were stable and that the surrounding canvas was still well bonded to the wall.

The thickness of the paint varied, thin in the background areas and thick with impasto around the figures. Generous amounts of paint were found along the edges of the canvas sections that were butt-joined and laminated to the wall, indicating an attempt by the artist to disguise the seams.

The delicate light of the late afternoon sun called for a limited palette of subdued colors. Oranges, yellows, and earth tones predominate, with small splashes of blue and high-toned colors on some of the figures. This presented a problem in cleaning, since earth tones are susceptible to solvent damage, a condition of the physical properties of the paint. Extensive tests were made to determine the best method of removing the alkyd resin that had been misapplied during the 1970s and had now yellowed and oxidized and become insoluble. Seventeen solvents were tested.

The mural was cleaned with twenty thousand cotton swabs and conserved with surfactants and

enzymes. Some resin remains on the surface, but the current varnish is expected to retard further oxidation and yellowing. Corrective retouch or inpainting was done in watercolor and paints formulated for art conservation. A protective coat of modern picture varnish, Acryloid B67 and Acryloid F-10, was applied by brush.

Also cleaned were the four pendentive murals located near the ceiling edge of the assembly chamber. An eagle is featured in each of the small, circular murals. The painting technique suggests that Blashfield is the artist.

The mural that became familiar to so many legislators over the decades has yielded some surprises under the scrutiny of infrared photography. It was known that the badger had been added to the mural after it was hung, and that under the badger was a rock. Even without infrared photos, the area of the badger showed evidence of rework when examined during the cleaning. A traction crack pattern was discovered, the result of many layers of paint being applied and improperly drying over each other. Infrared photos revealed that under the rock was yet another image, the full-length figure of a Civil War soldier, dressed as an honor guard, a drum at his side, and a kepi hat on his head, in profile facing Wisconsin. This fourth Civil War soldier does not appear on the preliminary drawing shown to the Capitol Commission. Blashfield evidently added it when painting the final mural, then changed his mind, and covered the figure with the large rock before hanging the mural. His reasons for this and most other pentimenti are undocumented.

Another pentimenti relates to alterations in the position of the ghost figure above Father Allouez and to the right of Lake Superior. In this area a complete head with eighteenth-century style hat was noted. The paint layer over the figure is extremely thin and has grown more transparent over the years, thereby making the figure below more prominent.

The figure of the Present contains an alteration in the position of the right arm and hand, which have been moved from a more extended position to one closer to the body, thus emphasizing the extended left arm pointing to the capitol through the woods.

In the center left of the composition are figures known as the Pioneers, representing the people of the state. The ax blade of the front right standing pioneer was originally up and to the right. The arms of the pioneer holding the hoe were brought closer to his body, and the blade of his hoe was changed from facing right forward to left backward. To provide more open sky in the composition, Blashfield eliminated a pine tree in the top center. On the extreme left two more areas of pentimenti were found. The large pine tree was originally more to the right, and the position of Conservation was lower.

When conservation work on the assembly mural was completed in November 1988, the entire mural was rephotographed in 35mm color slides, as a standard for future conservation efforts, which will probably not be necessary for several years.



The modernist in search of relevance should consider that the murals of Blashfield and his peers are a decorative art. The timeless, innocent beauty of the *Wisconsin* mural was reason enough for a recent legislature to make a commitment to preserve that treasure. Inspired by ancient Rome, commissioned by a frontier capital, it endures as a centerpiece of Wisconsin heritage.

Anton Rajer
Art conservator
Madison, Wisconsin

Notes

1. *Catalogue of a Collection of Drawings and Studies by Edwin Howland Blashfield*, Buffalo Fine Arts Academy, Albright-Knox Art Gallery, October 1909, 7–8.

2. Leonard N. Amico, *The Mural Decorations of Edwin Howland Blashfield (1848–1936)* (Williamstown, Mass.: Sterling and Francine Clark Art Institute, 1978), 43.

3. As quoted in Amico, 44.

4. Homer Saint-Gaudens, "Edwin Howland Blashfield," *The International Studio* 35, no. 139 (September 1908): 69.

5. This information comes from an interview conducted at the Sherwood Studios in July 1927 by an unidentified interviewer. Typescript in Blashfield Papers, New-York Historical Society.

6. Amico, 3.

7. Amico, 4.

8. Edwin H. Blashfield, "A Painter's Reminiscences of a World's Fair," *New York Times Magazine*, (March 18, 1923): 13, col. 1.

9. John La Farge, "Mr. John La Farge Praises a Mural," *The New York Herald* (November 22, 1908), Literary and Arts Section: 3, col.7.

10. Amico, 7.

11. Edwin H. Blashfield, in a letter to his wife dated December 22, 1908, Blashfield Papers, New-York Historical Society.

12. Edward H. Blashfield, in a letter to his wife dated March 28, 1912, Blashfield Papers, New-York Historical Society.

New Acquisitions of Lalique at the Elvehjem

Lalique's glass has the ethereal brilliance of Arctic ice. Its texture is hardly visible, and one can scarcely believe that it was once a thick, opaque substance . . . ; it would seem rather to consist of immaterial ether, the frozen breath of the Polar night.

Guillaume Janneau¹

The art critic Janneau made these comments when René Lalique was over seventy years old (fig. 1) and enjoying the peak of commercial success and recognition in a career which had begun in the 1880s. The name Lalique is probably more well known internationally today, however, than at any time during the artist's lifetime (1860–1945), and for the last sixty years it has been synonymous with the highly polished, satin-finished, clear lead glass which Janneau described with such vivid imagery. There is more to the work of René Lalique and the family legacy he began than this distinctive ware, and the Elvehjem has recently joined the modern scholars and curators who are bringing the extraordinarily innovative and prolific creations of René Lalique into perspective and the public eye.

The Elvehjem is fortunate to have a significant collection of works—most of which is on permanent exhibition—by three generations of Lalique family designers. With endowments to expand this collection, the museum has recently begun to acquire examples selected to transform its core collection into a cohesive and fully representative display which will be of visual interest to the average visitor, yet provide an important educational resource for students of the decorative arts and related technology.

Museum curators are constantly challenged to meet these goals with limited spatial and budgetary considerations, but the curator of Lalique needs to make particularly perplexing choices owing to the enormous variety and scale of output over the company's history, the vast majority of which was designed by René Lalique. The task has been successfully achieved several times during the last few years,² notably at the Musée des Arts Décoratifs in Paris in 1991, where an important retrospective of the work of René Lalique was extended to meet popular demand and, in numbers of



Fig. 1. René Lalique, ca. 1925, in a portrait by his son-in-law Paul Haviland. Photo by Nicholas M. Dawes

visitors, was the most successful exhibition in the museum's distinguished one-hundred year history.

Much recent scholarship has concentrated on the previously neglected period of accelerated development in the history of decorative arts beginning with the impact of *Japonisme* in the 1860s until the entire breakdown of tradition, which is represented in the fine arts by abstract expressionism in the 1940s. One principal role of academic appraisers of this era is the identification of protagonists in the modern movement, and René Lalique is emerging in current scholarship as a figure of unparalleled importance as a designer of both glass and jewelry. The decorative arts, properly presented, provide an evocative and intimate reference to the cultures they represent. A select display of Lalique works, for example, covers a century of modern, progressive design which can illustrate such diverse cultural phenomena as the Belle Époque, modernism, the machine age, the age of elegance in the inter-war years, functionalism, postwar frivolity, and even the extravagance of the 1980s.

Paris and London in the 1870s was a stimulating time and place for René Lalique to study art and design, and there he spent his student career and



Fig. 2. *La Vitrine de Lalique* at the Paris Exposition of 1900, shown in a contemporary woodcut by Felix Vallotton. Lalique's display in 1900 was critically acclaimed as the finest entry in the exhibition, which has been called the triumph of Art Nouveau. Photo by Nicholas M. Dawes

early formative years as a jeweler's apprentice. By the mid 1880s he had established an independent workshop for the design and manufacture of jewelry which would earn him international renown and patronage over the next two decades. The pinnacle of his career as a *joaillier* was reached in 1900, when René Lalique's display at the Exposition Universelle (see fig. 2) earned him acclamation as the "emancipator and master of modern French jewelry"³ and comparison to such historic heavyweights as Bernard Palissy and Giovanni Bernini.

Jewelry from René Lalique's early career is scarce and extremely valuable, but the Elvehjem hopes to acquire one example to represent this period. The curatorial focus is currently on glass, however.

Following his successes in 1900 René Lalique began to turn his attention toward new challenges as a commercial designer and artisan. It is the hallmark of a progressive artist to seek new challenges constantly and not be content with continuous production of a proven work. Lalique's talents were tested on a variety of materials and scales during his transitional stage between jewelry and glass-making careers, roughly between 1900 and 1914. Energized by his jewelry's commercial success, Lalique designed and manufactured an extraordi-



Fig. 3. René Lalique designed this chalice-form goblet in opalescent glass blown into a silver armature, ca. 1902. H. 8 in. Impressed LALIQUE and control number 29. Elvehjem Museum of Art, Ineva T. Reilly Endowment Fund purchase, 1992.41.

nary group of *objets vertu* in precious metals, glass, ivory, bronze, and alabaster, together with his first glass production-ware, made at an antiquated factory Lalique rented from 1910.

The Elvehjem's core collection contained only one item which represented this early period—an oval, frosted glass box entitled *Roses en relief*, which was designed in 1914 and is among the rarest of Lalique's small boxes. This lack of representation has now been adequately addressed by the acquisition of three works designed before 1914, most notably the superb glass and silver chalice from about 1902.

This rare and impressive chalice (fig. 3) superbly represents the transitional phase of René Lalique's career, during which his focus on jewelry was usurped by decorative glass production. This was a period of experimentation when, dissatisfied with his status as a master jeweler, Lalique sought innovative forms and functions for the materials he had mastered, working in techniques and scales

unfamiliar to the jeweler's workshop. His ability to innovate is evident in his earliest work in architectural glass; a magnificent iron-framed doorway installed in his new Paris showroom early in 1903 can still be admired (fig. 4). René Lalique's chosen motif for the building's facade and this chalice is the pine branch, which was a personal favorite he had realized in jewelry. Pine branches were a popular study among late Victorian art students, owing partly to their *Japonisme* and mainly to the interesting combination of dead and living parts which could be found on the same branch. It is likely that Lalique began his passion for this motif while studying in Paris, or even during his two years studying drawing technique at Sydenham, in London, between 1878 and 1880. The form of this object suggests English Arts and Crafts taste.

The transitional nature of this design is represented by its scale and combination of materials. The goblet is one of a series of identical examples, probably begun in 1902, evidence of the artist's intention to pursue mass production by this early state.⁴ Another example is in Paris, Musée du Petit Palais (Inv. #579).

René Lalique opened his first glassworks at Combs-la-Ville, near Fontainebleau, in 1910, mainly for the production of perfume bottles commissioned by François Coty. At Combs-la-Ville Lalique made a small range of all glass objects for sale at his premises on the Place Vendôme, which had opened in 1905. Drinking vessels were among his earliest production designs, first made in studio conditions in 1905, and were mostly of goblet form with decorative stems or feet. This example (fig. 5) depicts a frieze of neoclassical figurines modeled in the elegant mannerist-inspired taste which Lalique favored as a jeweler.⁵ René Lalique's drinking glasses are superb examples of his early mastery of technique, typically featuring a free-blown bowl applied to a cast element in hot state.

René Lalique announced his establishment as a *verrier* with an exhibition of all glass objects at the Paris salon of 1911 and a larger display at his Place Vendôme showroom in December of 1912. This box design (fig. 6) was among several small boxes included in Lalique's first all-glass exhibitions. It is typical of the range of precisely molded *objets vertu* designed to appeal to Lalique's discriminating

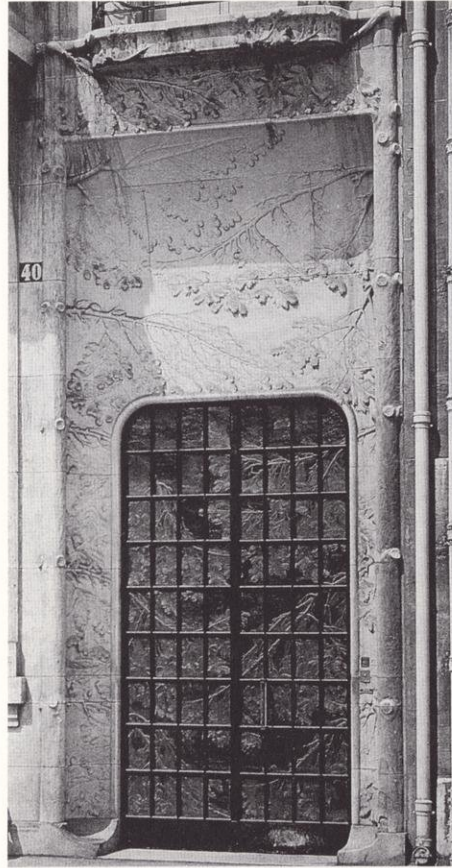


Fig. 4. The facade of René Lalique's *hôtel particulière* and atelier, 20 Cours la Reine, Paris, designed by René Lalique in 1902. Photo by Nicholas M. Dawes

clientele. The four moths (*papillons de nuit* in French) are symmetrically arranged into a near abstract pattern, their wings molded in relief on the upper surface and their bodies on the underside, giving the creatures a lifelike luminescence. This combination of innovative technique and the achievement of beauty through simplicity is present in all of Lalique's best work and can largely be attributed to his influence from *Japonisme*.

The colored enamel or *patine* applied to this box and much of René Lalique's molded glass is intended to highlight the definition of molded detail. It is a technique learned from Japanese ivory carving which Lalique used earlier in his career on jewelry.⁶

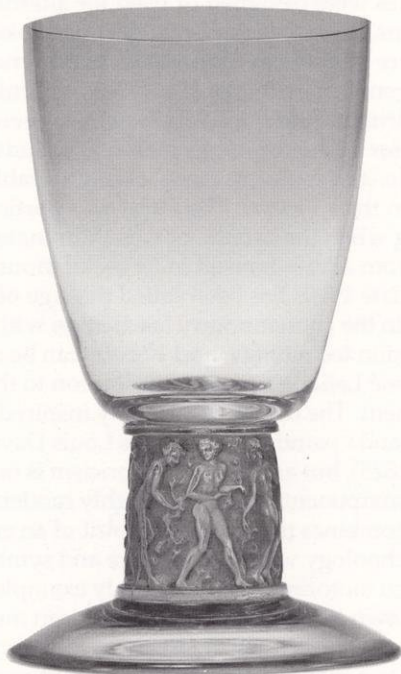


Fig. 5. René Lalique designed *Frise Personnages*, a clear glass wine goblet with sepia patine, ca. 1912. H. 5 1/2 in. Engraved signature. Elvehjem Museum of Art, Ineva T. Reilly Endowment Fund purchase, 1992.13.

Another example of this model of box is in the Musée des Arts Decoratifs in Paris (Inv. #19302).

René Lalique's early period of glass manufacture was followed by a period of intensive design and production, commencing in 1921 with the opening of a custom-built, modern plant in the Alsatian town of Wingen-sur-Moder, on territory reclaimed as French following the end of hostilities in 1918 (fig. 7). Modern Lalique glass is still made at this facility, which remains largely unchanged and has maintained its work force of approximately four hundred for over seventy years.

The Elvehjem's core collection contains several excellent examples of commercially made ware from the peak period of manufacture during the late 1920s and early 1930s. Most examples from this period in the core collection are clear or opalescent glass plates, small vases, or tableware;

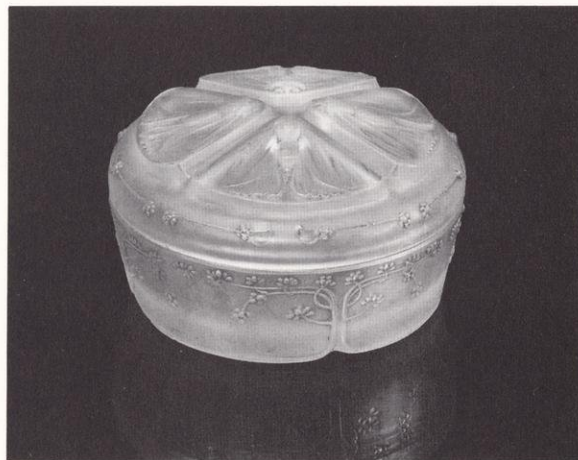


Fig. 6. René Lalique designed *Four Papillons*, an opalescent glass box and cover with pale green patina, ca. 1911. D. 4 in. Molded LALIQUE. Elvehjem Museum of Art, Ineva T. Reilly Endowment Fund purchase, 1992.15 a, b.

the extraordinary range of Lalique's production is not well represented. By the late 1920s the company was manufacturing virtually everything which might have commercial potential in decorative glass, from architectural schemes to jewelry. The Elvehjem's curatorial objectives include the acquisition of at least one example of as many categories of ware as possible and the representation of a variety of Lalique's innovative glassmaking techniques, ten of which were patented between 1921 and 1934.⁷

Toward these objectives the museum has acquired an example of *Bacchantes* in opalescent glass (fig. 8), which is considered by many scholars and enthusiasts as one of the most successful and advanced of René Lalique's vase designs. This model is René Lalique's best-known vase design still in production and perhaps his finest sculptural vessel in glass. Most of Lalique's art education and instruction was in the academic tradition of the 1870s, which placed strong emphasis on classical rendering and realism. Lalique proved himself a master of modeling the human form during his period of study under the sculptor Justin Lequien in the mid 1870s and developed a unique, elegant modern figural style which has been compared to that of his contemporary Auguste Rodin. This

design, which can easily be perceived in monumental scale, not only demonstrates Lalique's ability to sculpt but also his progressive combination of form and technique. *Bacchantes* is among the first vessels to be made at the Alsace glassworks using an advanced press-molding process developed there. Molten glass is poured directly into an expensive, precision-cast steel mold from a crucible, wherein it is forcibly compounded by the action of a vertically set press. On contact with the mold walls, the glass cools and contracts slightly; at this point the mold is opened under controlled conditions in order to avoid cracking. Shortly thereafter, the pressing plunger is retracted from the vase well. All vessels made in this technique, which was popular during the 1930s owing to its economic advantages, taper downward to some degree to allow for the plunger retraction.

Lalique's press-molded vessels often feature minute and intricate, sharply molded detail to exploit the technique, features which are especially evident in *Bacchantes*. The model is most successful in opalescent glass, which enlivens the figures as its intensity varies with the glass thickness.⁸

The museum also purchased a fine example of the automobile mascot *Victoire*, which is among the most evocative images of the Age of Speed in decorative arts (fig. 9). Between 1925 and 1931 René Lalique designed a range of twenty-eight glass ornaments for use as automobile mascots. Most

examples were designed or used for alternative functions, including paperweights or bookends and were adapted as automobile hood ornaments as the genre grew by the late 1920s particularly in Great Britain. A few models, however, were conceived for exclusive use as mascots, including this example, and none are more wholly suitable to that function than *Victoire*. The effect was particularly striking when the ornament was illuminated at night from a bulb housed in its metal mounting.

The late 1920s has been called the Age of Speed owing to the contemporary fascination with propulsion technology, and *Victoire* can be considered René Lalique's finest contribution to this movement. The design is probably inspired by the propaganda paintings of Jacques Louis David (1748–1825), but any hint of historicism is only a subtle component in this thoroughly modern work which combines the optimistic spirit of an era of new technology with the elegance and symbolism of Art Deco motoring. This is the only example of *Victoire* known to exist in a North American museum.⁹

Future acquisitions are likely to focus on this period and include such archetypal but currently unrepresented items as perfume bottles, architectural panels, desk items, and statuary, as well as

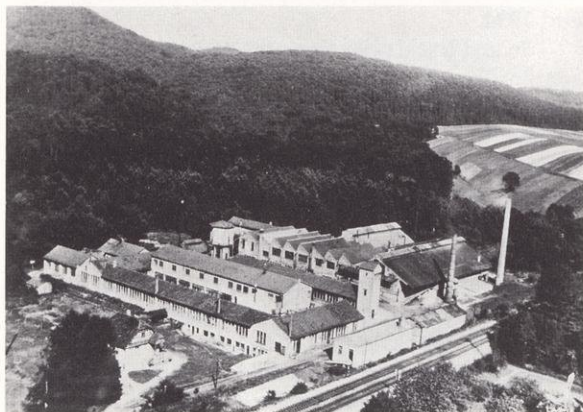


Fig. 7. René Lalique's modern factory at Wingen-sur-Moder (Alsace), which opened in 1921, is shown ca. 1925. The works remains in production, largely unchanged.

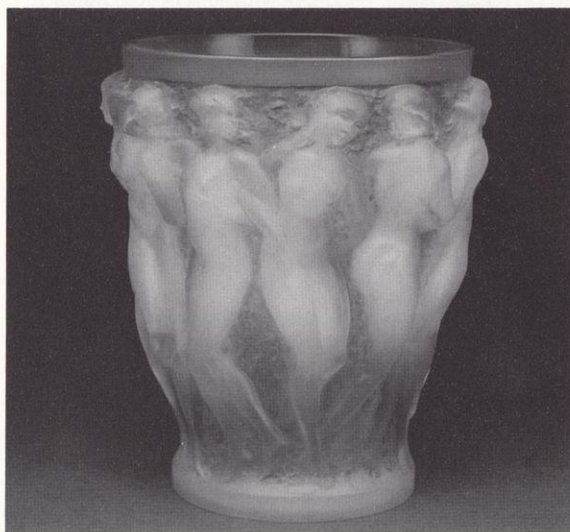


Fig. 8. René Lalique designed this *Bacchantes* vase in opalescent glass, ca. 1927. H. 9 $\frac{3}{4}$ in. Wheel-cut R. LALIQUE FRANCE. Elvehjem Museum of Art, Ineva T. Reilly Endowment Fund purchase, 1992.14.

good examples of Lalique's use of colored glass and pieces which exhibit unusual technique.

The Lalique style has continued to evolve under the direction of René Lalique's son Marc (1900–1977) and granddaughter Marie-Claude (born 1935), who serves as the company's president and exclusive designer. Lalique glass of the postwar period is distinct from the work of René Lalique stylistically and chemically. Marc Lalique's *crystal*, introduced when the factory reopened after a period of closure during the late years of World War II, has approximately double the lead oxide content of René Lalique's formula, giving it a brighter, clearer appearance and greater durability for cutting and polishing. This period of production is

relatively well represented in the Elvehjem's Lalique collection.

The search for works by René Lalique leads most museums into uncharted territory, and the Elvehjem is no exception. However, the Elvehjem can establish a pioneering curatorial policy and lead much larger institutions into the twenty-first century. The Elvehjem's Lalique collection is still a rough and uncut stone, but is likely to become a shining jewel in the museum's crown and a precious addition to the city of Madison.

Nicholas M. Dawes
Antique dealer and decorative arts consultant,
New York



Fig. 9. René Lalique designed *Victoire*, a clear and frosted glass automobile mascot, ca. 1928. L. 10 1/4 in. Molded R. LALIQUE FRANCE. Elvehjem Museum of Art, Ineva T. Reilly Endowment Fund purchase, 1992.12.

Notes

1. Guillaume Janneau, *Modern Glass*. (London: The Studio, 1931), chapter II.

2. Significant exhibitions of the art of René Lalique include *Art Nouveau Jewelry by René Lalique* organized and circulated by the International Exhibitions Foundation, Washington, D.C., in 1985; *The Jewelry of René Lalique* at Goldsmith's Hall, London, in 1987; *René Lalique, Schmuckkunst um 1900* [Jewelry circa 1900] by the Schmuckmuseum, Pforzheim, Germany, in 1987; *René Lalique, Master Glassmaker* at the Metropolitan Teien Art Museum in Tokyo, Japan, in 1988; *Lalique: A Century of Glass for a Modern World* organized by the F.I.T. Gallery of Art and Design, New York, in 1989; and *René Lalique* organized by the Musée des Arts Décoratifs, Paris, in 1991.

3. Roger Marx, *French Master Decorators: René Lalique: Art et Decoration* 6 (1901), 14-22.

4. Raymond Bouyer, "Quelques nouveaux bijoux de MM. Lalique, Feuillat et L. Boucher," *L'Art Décoratif* 7 (1902):

196-204. Another example of this chalice was exhibited in Paris, in the Salon of 1902.

5. This vessel was exhibited in *Lalique, A Century of Glass for a Modern World* (New York: The Planning Corporation, 1989), cat. no. 47.

6. Gustave Kahn, "Lalique Verrier," *Art et Decoration* 31 (1912), ill. 149.

7. For a complete list and descriptions, see Hiroshi Ueki, Foreword, *René Lalique* (Paris: Musée des Arts Décoratifs, 1991), 247.

8. Another example of this vase was exhibited in *Lalique, A Century of Glass for a Modern World*, 1989, cat. no. 87, ill. 23.

9. Another example of this mascot was exhibited in *Lalique, A Century of Glass for a Modern World*, 1989, cat. no. 113, ill. 59 and *René Lalique* (Tokyo: The National Museum of Modern Art, 1992), cat. no. 241, ill. 255.

Generations: A Singular Addition to the Permanent Collection

On September 13, 1991, a topping-off ceremony inaugurated *Generations*, the Elvehjem's first site-specific, large-scale outdoor sculpture, created by the well-known artist Richard Artschwager. This unique work of art, which dramatically transformed the area between the building's south facade and University Avenue, was the result of many years of planning by a dedicated group of people. This article chronicles the development of the idea and the process that permitted the idea to be realized.

The first impetus for such a sculpture was a study conducted in 1985, which indicated that many incoming students, visitors to the city, as well as a surprising number of Madison residents were unaware of the Elvehjem's presence. One of the reasons given for this lower-than-expected public profile was that nothing at the museum's main entrance called attention to its presence or its unique function. The building, notwithstanding its public role and fine design, was not readily distinguishable from the surrounding university buildings.

Later that same year, in response to the survey's results, the museum staff developed a long-range plan which included a recommendation for a large scale, preferably site-specific sculpture to be located on the building grounds in front of the Elvehjem's south facade facing onto busy University Avenue. The purpose of the proposed sculpture was to signal the unique function of the Elvehjem, to serve as a readily identifiable symbol of the museum, to make the area in front of the museum more congenial to visitors and give it a distinct identity, and to heighten awareness generally of the arts on campus. A memorandum in 1986 from the author to the UW Foundation explored the possibility of funding such a sculpture through a class anniversary gift. In it, the basic parameters for the project were articulated:

... to purchase or to commission a large-scale work of art that can be located either in front of the building or directly on its south facade. The art work would have to be of a type and scale that would assure it visual prominence. It would have to be a strong work by a significant artist, a work capable of pointing up the teaching function of the museum. It must also be an appropriate

addition to the Elvehjem's collections and an artwork of which the whole community can be proud. It is estimated that such a work and its installation will cost between \$60,000 and \$100,000.

Nothing came of the initial exploration for funding, and the outdoor sculpture proposal made no progress beyond the conceptual stage for the next three years. In the spring of 1989 two circumstances reactivated the search. E. David Cronon, dean of the College of Letters and Science, suggested that the UW-Madison's Anonymous Fund Committee, of which he was then chairman, would seriously consider underwriting the project. At approximately the same time, Howard Hirsch, a Chicago collector, approached the author with a proposal "to do something with outdoor sculpture on his farm in Hillsboro, Wisconsin, that would be interesting and in some way beneficial to the university." The confluence between the indeterminate nature of Mr. Hirsch's interests and the now real challenge of identifying an outdoor sculpture for the Elvehjem site lent itself to a common solution. The author suggested to Mr. Hirsch that the museum invite a group of experts to give an overview on recent developments in outdoor public art and to give advice on the two specific ventures. Mr. Hirsch agreed and generously funded the resulting symposium which was held on April 12, 1989.

Selection process

Five specialists participated in the symposium: Mary Beebe, director of the Stuart Collection of Outdoor Sculpture at the University of San Diego; Jennifer Dowley, director of the Headlands Project in Sausalito, California; Patricia Fuller, independent curator and former director of the Art in Public Places Program at the National Endowment for the Arts; David Furchgott, executive director of the International Sculpture Center located in Washington, D.C.; and Cesar Trasobares, director of the Metro Dade Art in Public Places Program in Miami, Florida. Following their general presentation, which was open to students, faculty, and interested members of the public, they met first with Mr. Hirsch and then with the five members of

the museum's regularly appointed Accessions Committee which reviews and sanctions all additions to the museum's permanent collection. The latter committee consisted of Barbara Buenger and Frank Horlbeck, professors in the department of art history; Patricia K. Mansfield, professor of textiles and design in the school of family resources and consumer science; Wayne Taylor, artist and professor in the department of art; and myself as the committee chairman.

Together the two groups reviewed the Elvehjem's collection policies and educational mission, inspected the designated site between the building and University Avenue, discussed the museum's rationale for placing a large-scale sculpture in front of the building, and planned procedures for its selection. The five visiting specialists had a cumulative experience which was crucial to the initial stages of the project; they helped to shape the method and direction of the Elvehjem's search and made the members of the Elvehjem Accessions Committee more sensitive to current issues in public art, as well as to the concerns of artists. However, the visiting committee refrained from expressing individual aesthetic judgments because, for the search to be ultimately successful, it would have to be directed by an Elvehjem committee.

The visiting panelists reenforced the Accession Committee's inclination to commission a new work of art rather than to purchase an existing one. The Accessions Committee had considered a purchase to eliminate risk; judging the quality and suitability of an existing sculpture for the site would be easier than projecting a maquette or an concept-drawing onto an abstract site plan. An existing sculpture would reassure potential underwriters, especially important in Madison where public art commissions had been controversial in recent years. Ultimately, however, the Accessions Committee preferred a commission which would be consonant with the recent collecting policy of the Elvehjem and its aspirations to leadership in the visual arts.

The five visiting experts established that a work of the scale and quality desired by the museum would cost significantly more than the \$100,000 which we originally projected. Thus the museum readjusted its budget for the planned sculpture to a more realistic \$250,000 and, based on this figure,

submitted a grant request for an unspecified amount to the Anonymous Fund Committee. One month later, the Anonymous Fund Committee awarded the Elvehjem \$100,000 toward the project. The difference between this amount and the total was to come from the earnings from the museum's art purchase endowment, since the proposed sculpture would be part of the museum's permanent collection, different from other acquisitions only in scale and placement outdoors.

With the funding for the project in place, the Accessions Committee, which reviews and sanctions all art proposed for acquisition by museum staff, was charged with the responsibility for the new piece. Its veteran members were familiar with the museum's collecting policies and directions, and the museum was comfortable with their ability to judge the quality and artistic merits of contemporary sculpture. However, given the unique permanent and public nature of the proposed acquisition, the author invited Donald Crawford, dean of the College of Letters and Science; Horst Lobe, senior architect of the UW's Department of Planning and Construction; and Jane Coleman, a community leader and member of the Elvehjem Council to join the regular Accessions Committee in the search for the new sculpture. Each of these individuals had something special to contribute to the project: Dean Crawford, a philosopher whose interest was aesthetics, could guide the placement of the sculpture through the complex administrative processes of the university; Horst Lobe, who had served on several public art search committees in the community, could advise the museum on practical issues related to contracts and construction; Jane Coleman would be an excellent indicator of community opinion and an advocate for the new work.

Even before the advice of the five specialists discussed above, the original Accessions Committee had abandoned the notion of an open competition in favor of a small invitational, which would have logistics easier to manage and would be more attractive to well-established artists. The museum would also maintain greater control over the outcome. With this in mind, the Accessions Committee had specifically requested the five visiting experts to develop a list of artists to consider who, in their opinion, would be particularly sympathetic

to what the museum wished to achieve with its outdoor sculpture. The other chief criterion was that the artists be accomplished, not necessarily well known but recognized by curators and critics for their contributions to contemporary visual arts. However, their achievements need not necessarily be in large-scale outdoor work; this could be a recent venture for which they had demonstrated an unequivocal interest. The Accessions Committee felt strongly that the Elvehjem commission should represent an opportunity for the artist as well as be a major addition to the collection.

The newly constituted ad hoc sculpture committee readily endorsed the concept of inviting artists to submit plans. The next logical step was to invite each of the ten artists recommended by the five experts to submit a model for the committee's consideration. However, on studying the logistics and the ethics of such an approach, the committee found that even such a limited competition was highly problematic because the visual arts community, in general, finds competitions distasteful and prefers that each artist's work be judged on its own merits. An invitational competition was still a competition. For a university or a museum to engage in such an tactic would demonstrate insensitivity to concerns of artists, and this in itself might preclude the best artists from participating. This view was corroborated in a telephone conversation between the author and one well-known artist who refused even to discuss the project if the Elvehjem was simultaneously considering any one else.

The financial implications of an invitational competition also proved prohibitive. The Anonymous Fund Committee which, as a condition of its grant had recommended that the sculpture selection be carried out by a competition, had not foreseen travel expenses and remuneration to the artists for their submissions. In order to submit a site-specific model, an artist would have to come to Madison to view the site at least once and return with the model for its presentation and explication to the committee. There was also the question of paying the artists for their concepts as well as reimbursing them for the materials required to build the models. Expecting artists to produce site-specific models or drawings simply in the hopes of getting a commission was not only perceived by artists and the sculpture committee as exploitative

and unethical, but it also conflicted with the guidelines set down by the arts community as well as the National Endowment for the Arts. Published guidelines recommend that artists be paid up to ten percent of the total budget for their work on a project.

The committee concluded that the costs of a competition involving ten artists, which adhered to recommended principles, would deplete the funds available for the sculpture itself or would require raising additional monies. The committee rejected the first option since the funds designated for the project were already at the low end of what a sculpture of the quality and magnitude appropriate to the Elvehjem site normally cost. Fund-raising was equally unacceptable given the weak economic forecasts and the fact that the university was already engaged in a major capital campaign.

The sculpture committee finally rejected a competition based on the comparison of submitted models and determined to review the existing work of each of the ten recommended artists and invite one of them to submit a model. Should this work prove unsatisfactory for any reason, the commission could either select another, continuing down the list or seek additional recommendations. However, this flexibility proved unnecessary since the committee was ultimately unanimous in support of the model submitted by its first-choice artist. Although it would be unethical to name the ten individuals whom the visiting panelists advocated, since most of them remain unaware of their candidacy, discreet mention of the sculpture committee's deliberations about their work will elucidate the process which led to the selection of Richard Artschwager.

The work of all ten artists was of the highest aesthetic merit; the visiting experts had made a careful selection. However, in its preliminary deliberations about outdoor sculpture, the sculpture committee had developed criteria for reviewing the work of the ten recommended artists. One artist's work which involved mounds and earthworks, although intellectually fascinating, lacked the vertical and distinctively monumental presence needed to distinguish the museum from its surroundings. Furthermore, such work seemed to offer a bulwark against a public that was already faced with a rather imposing and formidable archi-

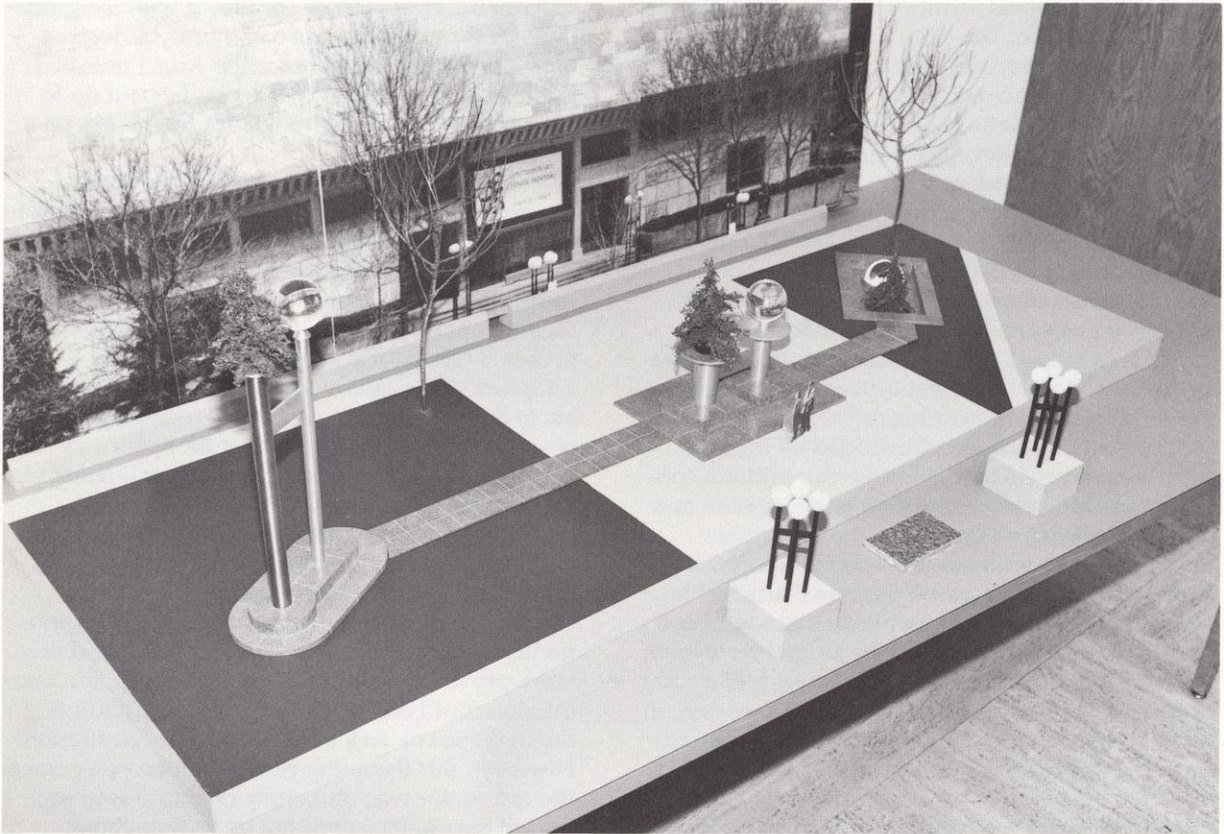


Fig. 1. Model submitted by Richard Artschwager in November 1990

tectural structure. The committee also eliminated artists whose work was predominantly horizontal in design and artists whose work was of a massive three-dimensional nature, approaches which would seem to impose barriers or visual obstacles between passersby on University Avenue and the Elvehjem building. Work that was narrative in nature either through the use of figurative imagery or language was considered to be too specific to have the timeless quality required of a permanent installation.

The committee also dropped from consideration work which would require attachment to the building itself in order to avoid involving the State Building Commission in the selection process; the new work was to be an addition to the museum's collection and not a public project. Several practical

concerns were also key factors in the selection process. Since museum staff had no prior experience in fabrication, installation, or budgeting of large scale outdoor work, the committee deemed it essential that the artist demonstrate convincingly that the work could be realized and come within budget. Finally, since the Elvehjem's new work would have to withstand the dramatic shifts of the rigorous Wisconsin climate, the adaptability of each artist's work to durable materials was an important factor.

As part of the review process and just prior to the selection of Richard Artschwager, the Elvehjem's outdoor sculpture committee once again deliberated acquiring an existing work. Although this alternative had been discouraged by the five visiting experts, the new committee felt that its

own search would be incomplete without this exploration. Also, and justifiably so, reconsidering this option was prompted by some trepidation about commissioning a work of art that would, unlike other acquisitions, be permanently placed in front of the building and serve as a signature piece for the entire institution. However, after significant research, discussion, and even a site visit by one creator of a work under consideration, the committee concluded that purchasing an existing work for the Elvehjem site would be no less, and perhaps even more, difficult and unpredictable than a site-specific commission. Existing large-scale outdoor works generally proved elusive, difficult to identify, and difficult to trace. Slides of those that were considered proved to be as abstract as models or drawings. Adapting an existing work of art to the singular Elvehjem site also posed special creative challenges of its own which, the committee ultimately concluded, was better entrusted to an artist.

Returning to the artists originally recommended, the members of the Elvehjem committee were increasingly attracted by the direct impact and the strong physical presence of Richard Artschwager's sculpture. His interest in visual and physical space, in the relation between his work and its surroundings, and in the architectural implications of his work all recommended him. His intellectual and aesthetic independence was particularly appealing to a committee representing an academic community. Furthermore, Artschwager was already familiar with the university where he had been artist-in-residence in November of 1968. The committee had some concern that it could find little information about Artschwager's large scale outdoor sculpture. This aspect of his work was little documented since Artschwager's first such piece, the untitled concrete tree in Münster, Germany, was only realized in 1987. Nonetheless, the committee's strong interest in Artschwager's work prevailed, and in April 1990 he was invited to come to Madison to view the site and discuss the Elvehjem project. After a mutually inspiring meeting, the committee invited the artist to submit a proposal.

Artist's proposals

Artschwager shipped a conceptual model to Madi-

son several weeks later (fig. 1). At its unveiling on July 9, 1990 the committee's initial reaction was a stunned silence; the model did not correspond with anyone's immediate expectations. Although the committee had used the term site-specific in its original deliberations, in retrospect, it seems that what was understood by that term was "harmonious." Based on the original requirement that the sculpture have a distinctive monumental character so that it could serve as a signature piece for the museum, the committee had envisioned an autonomous vertical piece which in its design and color was aesthetically compatible with the architecture of the building and the arrangement of the existing plaza. This limited concept of site-specificity was further reinforced by the recent reexamination of the idea to purchase an autonomous existing work. Artschwager's proposal, on the other hand, was site-specific to a degree beyond that imagined by anyone. However, as the committee examined the model, its strengths became evident, and this unexpected quality ultimately aroused the committee's enthusiasm and wholehearted support.

The site for the new sculpture had been identified as the area between permanent concrete planters adjacent to the south facade of the Elvehjem and the existing driveway. The area measures approximately 60 x 155 square feet (fig. 2). When the building was first constructed, this area was a lawn bisected by a 38-foot wide concrete walkway leading from the street to the main entrance of the building. In the spring of 1978, a gift from the class of 1928 permitted the planting of trees and erecting of a large horizontal granite block engraved with

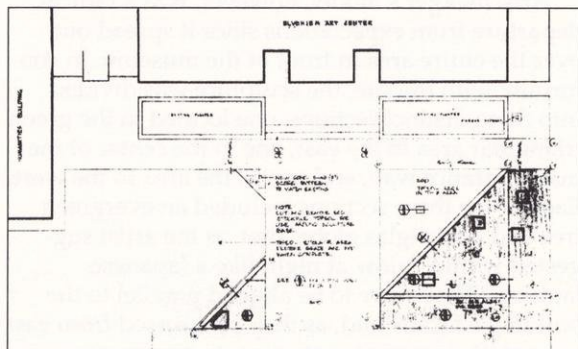


Fig. 2. Site improvement plans, March 14, 1978

the museum's name in the grassy area to the west of the walkway. At the same time, the green tract to the west of the entrance walkway was embellished; it was subdivided geometrically with paving and the grass was confined to a slightly elevated triangular area contained on the north and west by concrete walkways, while the hypotenuse of the triangle consisted of a retaining wall similar in material and cut to the block engraved with the museum's name. This area was also landscaped with trees, and the recently acquired bronze cast of William Zorach's *Mother and Child*, gift of the Class of 1927, was placed on its highest point. The granite block on the west with the museum's name had been placed diagonally to face motorists traveling east to west on University Avenue. The diagonal wall containing the triangle mound on the east side was aligned parallel to the first granite block and cut from the same color granite in order to unify the site. Following these adjustments, no further changes to the site were made up to the present project.

In its discussions, the Elvehjem sculpture committee had not designated a specific location in the area between the museum's south facade and University Avenue for the placement of the new sculpture. Some consideration had been given to the area closest to the building and immediately to the west of the central walkway, opposite to the Zorach sculpture, an area unused by students or museum visitors. Although it seemed an obvious place for a sculpture, this location was suggested merely as a practical expedient; the committee did not intend to impose a priori limitations on the artist's creativity.

Artschwager's model, however, was a radical departure from expectations since it spread out over the entire area in front of the museum. In conformity with the site, the sculpture was divided into three distinct sections, one located in the green triangular area to the east, one in the center of the main entrance way, and one in the area to the west. Each of the three sections included an evergreen tree and a Plexiglas globe, that, as the artist suggested would "glow at night like a Japanese lantern." They were to be aligned parallel to the building's facade and, as they progressed from east to west, their components were to increase in height in relation to the flow of one-way vehicular

traffic on University Avenue. The lowest section of the sculpture with a half-globe emerging from the ground, would be the first to be perceived by on-coming car passengers and would not block the view of the succeeding two. It occupied the most open space in the area and gently turned away from the street offering a broad face to on-coming traffic, while the third and highest section curved inward toward the street in order to accommodate itself to the alcove created by the conjunction between the Elvehjem and the adjacent Humanities Building. The axis of the eastern and western sections respectively paralleled the low existing granite wall and the granite slab engraved with the museum's name. The tree and globe in the central section were to be raised approximately seven feet above the ground on stainless steel columns; they squarely faced the visitor walking toward the museum's entrance. In the west, the two elements would likewise be raised, except that the columns were to be over twenty feet high. The base of each section was to be red granite.

As attractive and dynamic as these sections and their arrangement were, the Elvehjem sculpture committee was particularly impressed by the strong integration between the sculpture as a whole and the site. The overall design of the sculpture fit so comfortably into its surroundings that the two seemed inseparable. To achieve this effect, Artschwager had incorporated several existing components of the site into his work: the three evergreens duplicated in shape and number those growing in the west section of the area in front of the building; the Plexiglas globes with their metal supporting columns were a somewhat humorous adaptation of the outdoor lights originally designed by the building's architect, Harry Weese.

A final and unanticipated aspect of the Artschwager proposal, which had great bearing on the committee's positive response, was that it effectively converted the modest area in front of the museum into an attractive public plaza. The Elvehjem, designed in the late 1960s, is an imposing blocklike structure whose exterior consists of four unmitigated stone surfaces (fig. 3). The immediate impression created by the building is one of reserved dignity, if not actual aloofness. The two granite diagonals created in 1978 by the engraved sign and the retaining wall to embellish the area



Fig. 3. South facade Elvehjem Museum of Art, 1970

between the museum and University Avenue, although elegant in intention and material, effectively became additional wall-like barriers between the museum and the community.

The Artschwager model not only attracted attention to the museum but, by providing elegant seating and a welcoming public space in front of the museum, made the building seem less austere and more inviting. This effect promised to be even more convincing at night when the sculpture's lights would illuminate the formerly dark and foreboding area that intervened between the museum and the sidewalk.

The model remained on display in the museum's Paige Court following Artschwager's presentation. Although the museum did not aggressively solicit public response, the author, other committee members, and the museum's curatorial staff took an informal voice poll which showed an overwhelmingly positive response to the model. Only the sur-

vival of the two trees raised on the stainless steel columns, one to a height of more than twenty feet, caused concern; yet everyone recognized the significance of the trees to the overall design of the sculpture. Artschwager's prompt response was to design a system to provide water and nutrients regularly to the raised trees (fig. 4) to allay these fears. Thus, in early August, after only three weeks of "living with the model," as the artist proposed, the Elvehjem sculpture committee enthusiastically endorsed Artschwager's concept and agreed to proceed with the commission pending approval of final drawings.

Artschwager sent the specifications for the sculpture in early November 1990 (figs. 5, 6, 7, and 8). In addition to providing details and dimensions of individual components, the drawings indicated a major change in the design of the eastern section of the sculpture. Originally planned as a granite rectangle enclosing two circles, one containing the tree and one the globe, located within the existing

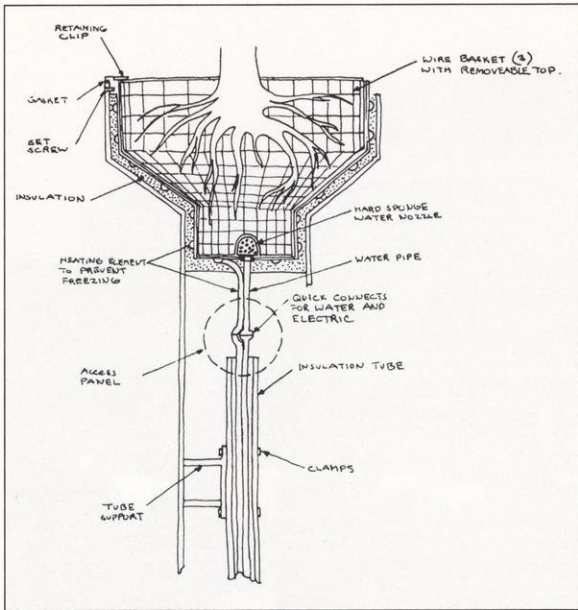


Fig. 4. Proposal for survival of living tree on twenty-two foot column

triangle of grass (fig. 9), Artschwager now simplified the geometry of this section, eliminating the rectangle and incorporating the existing triangle directly into the sculpture. The new drawing proposed two enlarged circles contained within a revitalized triangle. The retaining granite wall, marking the hypotenuse of the original triangle erected in 1978, was supplanted with a more accommodating granite seat and was continued around the perimeter of the entire triangle. This modification further enhanced the unity between the site and the sculpture.

The question of the trees' survival was also resolved to the committee's satisfaction. The tree situated in the east section of the sculpture would be cared for by the university's grounds department, while the one in the central section, which was accessible from ground level, would be cared for by the nursery under contract to the museum for the maintenance of its indoor plants. The third, and most controversial tree because of its height, would be made of steel and aluminum. In part this was an expedient solution but more important it was in keeping with Artschwager's penchant for

comparing the real with the artificial.

The measurements in these drawings afforded some illuminating insights into Artschwager's approach to the design of the Elvehjem sculpture. At first glance, the work seemed abstract and predominantly geometric in conception. However, further examination showed that, in some instances, the measurements, shapes, and alignment of the components of the sculpture were derived directly from elements of the site itself. The triangle which constitutes the base of the eastern section reiterates the triangle that was there before, only now it was energized by a distinctive granite perimeter. The longitudinal axis of the blp-shaped base of the western section parallels the existing granite slab engraved with the name of the museum.

Measurements of several components seemed to be based on purely mathematical proportions. The length and width of the granite base in the central section displayed a ratio of 2 : 3, while the proportion between the height of the tree and its height from the ground in the central section was 1 : 1. The three Plexiglas globes, from east to west, measure 72 inches, 52 inches and 42 inches, a proportional relationship of 7 : 5 : 4, which, to extrapolate further, presents a 2 : 1 relationship between the first two globes and the second two globes. However, other measurements proved to be intuitive and based on the artist's imaginative eye and creative experience, or as he put it: "do they seem right." Although the trees and the Plexiglas globes of the sculpture become progressively smaller the

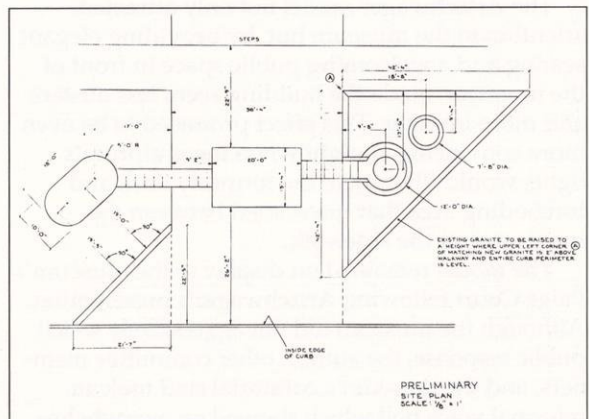


Fig. 5. Preliminary site plan

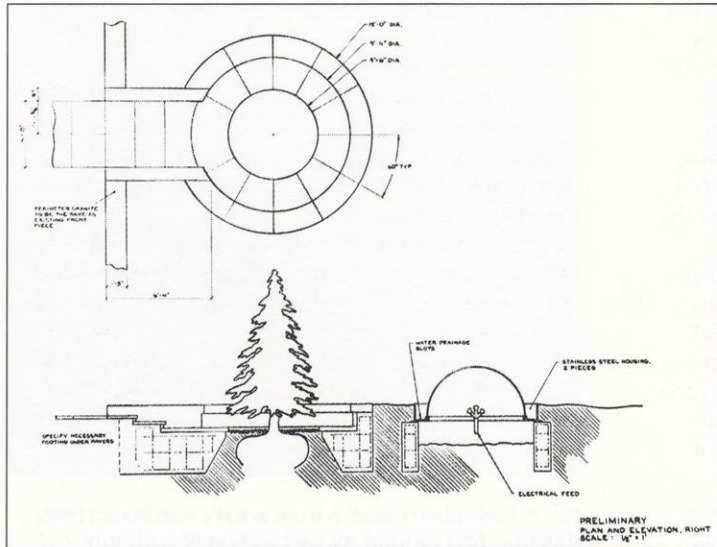


Fig. 6. Preliminary plan and elevation, right

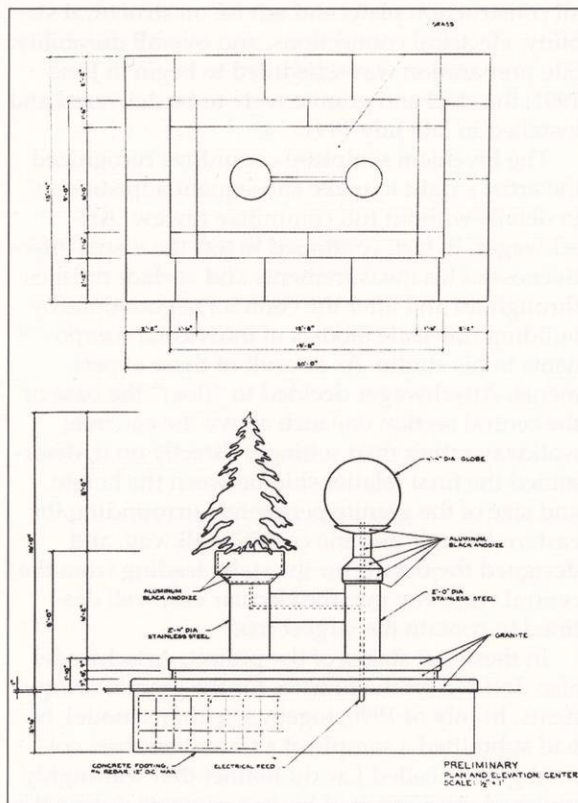


Fig. 7. Preliminary plan and elevation, center

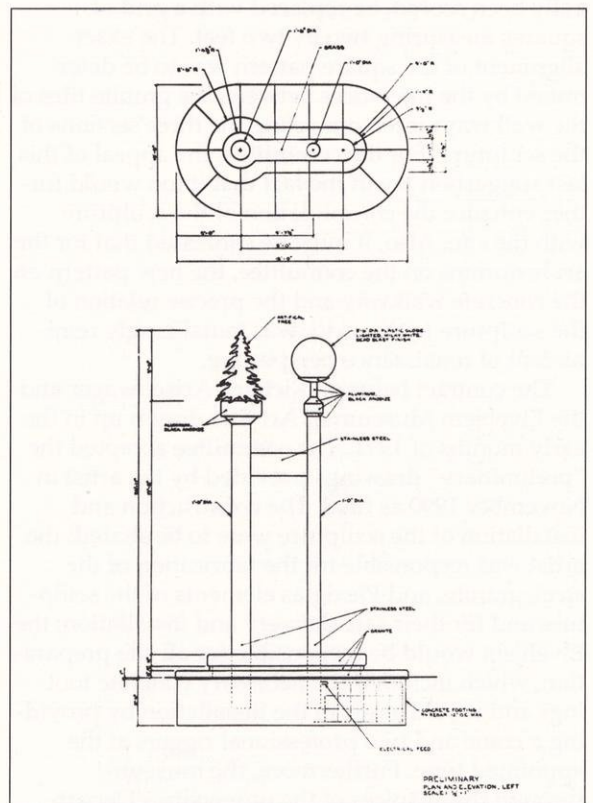


Fig. 8. Preliminary plan and elevation, left

more they are elevated above the ground, and the mass of the base for each of the three sections is inversely proportional to its height, there is no discernable mathematical bases for these relationships. In fact, certain key measurements, as for example, the height of the tree in the east section, are not included in the drawings, suggesting that the height was to be determined empirically as the sculpture approached completion.

Shortly after their receipt, the Elvehjem sculpture committee unanimously accepted the drawings Artschwager submitted in November 1990 and agreed to proceed with the commission the following spring. It also readily approved the renovation of the central walkway itself, which was unsightly and treacherous after twenty years of wear and weather. Once this was agreed, Artschwager requested that the pattern of interlocking rectangles, each measuring two by four feet, with which the concrete walkway had originally been scored, be replaced with a grid of squares measuring two by two feet. The exact alignment of the square pattern was to be determined by the interstices between the granite tiles of the walkways interconnecting the three sections of the sculpture. For the committee, the appeal of this last suggestion lay in the fact that it too would further enhance the consolidation of the sculpture with the site. Also, it must be confessed that for the art historians on the committee, the new pattern on the concrete walkway and the precise relation of the sculpture to this grid, was tantalizingly reminiscent of renaissance perspective.

The contract between Richard Artschwager and the Elvehjem Museum of Art was drawn up in the early months of 1991. The committee accepted the "preliminary" drawings provided by the artist in November 1990 as final. The construction and installation of the sculpture were to be shared: the artist was responsible for the fabrication of the steel, granite, and Plexiglas elements of the sculpture and for their safe delivery and installation; the Elvehjem would be responsible for all site preparation, which included the necessary concrete footings and would assist in the installation by providing a crane and two professional riggers at the appointed time. Furthermore, the museum, through the auspices of the university's Department of Planning and Construction, would review

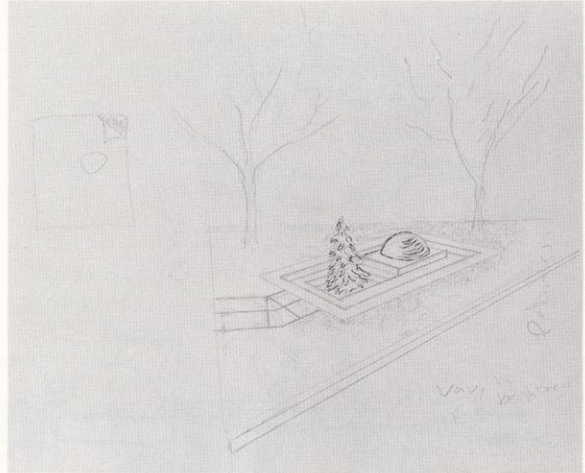


Fig. 9. Preliminary sketch from artist's notebook (1990) showing first concept for east section of sculpture

all construction plans and advise on structural stability, electrical connections, and overall durability. Site preparation was scheduled to begin in June 1991; the steel and granite were to be delivered and installed in late July 1991.

The Elvehjem sculpture committee recognized the artist's right to make subsequent adjustments in details without full committee review. Artschwager, in fact, continued to test the visual effectiveness of his measurements and surface finishes throughout and after the contract negotiations by building full-scale models of individual components in his studio. As a result of these experiments, Artschwager decided to "float" the base of the central section one inch above the concrete walkway rather than setting it directly on it, determined the final relationship between the height and size of the granite perimeter surrounding the eastern triangle and the central walkway, and designed the details for the stairs leading from the central walkway into the circular east well destined to contain the largest tree.

In these last stages of the project, Artschwager also decided on the finishes for the granite components. In July of 1990, together with his model, he had submitted a sample of a Canadian rose-colored granite called Lac du Bonnet that was highly polished. As a result of his experiments during the early winter months of 1991, he changed to a

muted thermal finish. This decision, by eliminating the strong contrast between the dark glossy color of a polished granite surface and the matt, pebbled surface of the sand-blasted concrete walkway, as well as between the polished granite and the muted thermal finish of the existing carnelian granite block engraved with the museum's name, enhanced the unity between the site and the sculpture. Also, Artschwager replaced the existing red granite wall on the east side of the central walkway, which he had originally planned to extend around the entire perimeter of this triangular area, with Sierra white granite. The use of this second color recognized the preexistence of the triangular area and eliminated the discrepancy between the existing carnelian granite wall installed in 1978 and the Lac du Bonnet granite that Artschwager had selected for his sculpture.

Construction of the Elvehjem sculpture began one month later than originally scheduled. Although the design for the sculpture proper, that is, those parts which would be visible, was basically complete in November 1990, the plans for technical and mechanical aspects of the sculpture which had no aesthetic function, proved more difficult to develop. Climatic conditions and local building codes, rather than the artist, had to dictate the design of the concrete footings. Electrical power, which was to be supplied from the site also proved a complex issue: the artist knew the visual effect that he required from the three Plexiglas globes and could determine the kind of illumination that would produce it; however, he could not determine power requirements or design the necessary conduits. Furthermore, the structural integrity of the six-thousand pound stainless steel columns that would project to a height of over twenty feet and their relative weight-bearing capacities required engineering expertise. Problems that involved technical specialization, which understandably were outside of the artist's normal range of activities, required additional time to solve.

Throughout the negotiations, as well as in the final contract, there was understood a demarcation between the concept of the work of art and its fabrication and installation. Although the contract between Artschwager and the museum stipulated that he would provide complete plans for the sculpture, the artist focused his personal creative

energies primarily on the visual aspects of the piece and its aesthetic integration with the site. He delegated the resolution and design of technical and structural details to his business and studio manager Tom MacGregor. MacGregor researched and drew the plans for the concrete footings and elicited designs from various expert sources for the electrical and mechanical connections required for the ultimate assembly of the piece.

Throughout the project MacGregor served as the liaison between the artist and the museum and between the artist and the assorted contractors responsible for fabrication and construction of the various components of the sculpture. MacGregor was in a unique position: after more than five years of collaboration with the artist, he was intimately acquainted with the Artschwager's work; he had the inclination and the technical and communicative skills necessary to coordinate the construction of a work as logistically complex as *Generations*. On the artist's behalf, MacGregor researched and organized the fabrication of the granite sections, the Plexiglas globes, the stainless steel columns, and the artificial tree. He also worked directly with the university's Department of Planning and Construction, Physical Plant, and the contractors engaged by the museum to prepare the site. MacGregor returned to Madison regularly to review details of construction and to coordinate the actual installation. Although Artschwager made several visits to Madison after the drawings were approved, he did so to satisfy himself on the aesthetic effectiveness of the work in progress.

Implementation

Work on the site began in early July 1991. The first task was to relocate the bronze *Mother and Child* by William Zorach to the small plaza facing the north facade of the museum, a far superior location for this popular sculpture since it is no longer hidden by dense foliage. The same day that Zorach's sculpture was removed, the Joe Daniels Construction Company, which received the state contract for concrete work during fiscal 1992, began working on the site. Progress was delayed on two occasions when the artist, who was still conducting studio experiments even at this late date, made several alterations which required the dimensions of

the concrete footings to be adjusted. Tom MacGregor; Jim Thomas, general manager of the Joe Daniels Company; and the university's engineers who served as consultants throughout the project, had to redesign and adjust several details. These changes proceeded smoothly since the contributing principals had developed mutual respect and were equally enthusiastic about Artschwager's creation. To accommodate these changes, the prefabricated forms for the footings had to be revised on site, sections of poured and hardened concrete had to be removed, and others added. In spite of these adjustments, site preparation was completed in the allotted six weeks.

A comment about advance scheduling might prove of practical interest. Original forecasts, which were abstractly developed by Tom MacGregor and the author, anticipated that site preparations and installation would require six weeks, beginning in late May and ending in late June of 1991. In order to allow for unforeseen circumstances, the unveiling of the new work was delayed to coincide with the opening of *PUBLIC (public)*, an exhibition of Artschwager's work, in mid September. However, the two and a half months, which at first were considered a generous cushion between the work's installation and its inauguration, quickly disappeared. Completion of the technical drawings alone delayed the beginning of the work until early July. The two weeks originally projected for site preparation did not allow for the complexity and massive scale of the footings or the time necessary for curing the concrete. When the contract was awarded, the Joe Daniels Company, immediately adjusted the schedule for site preparation to a more realistic six weeks. Granite installation, originally allotted two to three days, actually required ten. This projection, too, was only readjusted when the contractor arrived on site. Only the installation of the stainless steel columns was finished in the one day originally allotted. The work could not be scheduled more exactly because both the museum and the artist lacked prior experience with a project that required such extensive site preparation. The contractors, who ultimately were the best source of information, could not develop a realistic work schedule until they actually were awarded the contract. Thus the two-and-a-half month contingency

period allowed by the museum between the expected completion of the sculpture and the unveiling, which originally seemed embarrassingly long, turned out to be essential.

The Cold Spring Granite Company of Minnesota delivered the granite and began its installation on August 5, two days after the concrete footings and pavement were completed. Artschwager had selected this particular vendor because of its prior experience with sculpture; Cold Spring Granite had provided the stone for several of the works in the Walker Art Center's recently created sculpture garden in Minneapolis, and they had cut and installed the granite for *Oasis*, a commission Artschwager had just completed for the General Mills Corporation, also in Minneapolis. In addition, their proximity to Madison promised lower transportation costs. The installation of the granite, as complex as it was because of the circular shapes involved, proceeded smoothly with only two brief delays. In the first instance, when the center of the concrete footing for the circle that was to contain the tree in the east section of the piece was found to be displaced by one inch, the position of the individual granite blocks in this area had to be recalculated so the interstices would line up in the manner designed by the artist.

The second problem was similar: the central concrete walkway with its square grid pattern had, for the sake of expediency, been poured at the same time as the footings. The interstices between the granite blocks did not line up with the grid lines which had been scored on the concrete. To solve this problem, the contractor removed the concrete squares directly adjacent to the granite and repoured and rescored them after the granite blocks were assembled.

Mison, Inc. of Rochester, New York, manufactured and installed the stainless steel components and the Plexiglas globes. These were delivered pre-assembled on Tuesday, August 20, and installed in a single day. This part of the project, too, had its complications. The day before delivery, they discovered that the diameter of the rim at the base of the twenty-two foot columns was two inches too large to fit between the granite blocks constituting its base. Although the concrete footings beneath the granite had been notched to accommodate the supporting rim, the granite blocks once installed,

restricted access to this opening. For installation of the sculpture to proceed, the one-inch thick stainless steel rim either had to be cut down to fit into the existing opening—no easy task—or the granite blocks had to be removed. Again, the university's Physical Plant provided a solution. Although it had never been tested, the department owned a plasma-cutter which, according to the manufacturer's specifications, could cut through one-inch thick stainless steel. Immediately upon arrival, the truck from Rochester was redirected to the mechanical shop where the plasma-cutter lived up to its reputation. The steel components were returned to the installation site; the university's electricians completed the wiring in the columns. For the installation itself, the museum hired a crane and two professional riggers from the locally based Reynolds Company, and under the supervision of Tom MacGregor the sculpture was assembled with no further mishaps.

In the last phase of the installation, the Bruce Company of Middleton, Wisconsin, planted the two blue Colorado spruce trees which were part of the sculpture and landscaped the site. The two living trees, which Artschwager had selected during an earlier visit, measured twelve feet and eight feet in height. The larger of the two was easily planted in the granite circle located in the triangular east section of the sculpture, the smaller was laboriously hoisted into the stainless steel container atop its eight-foot column which had been completely filled with earth to give the roots the opportunity to expand downwards. The container was lined with electrical heat tape to be activated during the winter months to keep the root ball from freezing. According to Artschwager's design, the twelve-foot tree would eventually grow to an ideal height of between fifteen and eighteen feet; the tree planted atop the column would remain relatively constant in size due to the constraints imposed on its root expansion by the container. In any event, should either tree become too large, it could be replaced.

Artschwager's design also called for placing a hedge of yews just behind and along the whole length of the granite block engraved with the museum's name, so that people sitting on the bly-shaped western section of the sculpture would be pleasantly enclosed within a green area. The Bruce

Company also provided the soil and sodding for the three grassy areas, one in each section of the sculpture. The two small areas immediately around the columns in both the bly-shaped base to the east and the rectangular base in the center were to be flat; the large green area contained within the granite triangle to the east, was given an irregular undulating surface. The color of these three areas served as a unifying factor for the various sections of the sculpture and replaced, during the hours of bright sunlight, the contrasting color that the sculpture lost when the polished granite surface was abandoned in favor of a matt finish.

The third tree, Artschwager had decided earlier on in the project, would be artificial. Artschwager and his colleague Tom MacGregor shared the responsibility for its creation and studied how to make a realistic-looking tree able to survive the harsh climate. While an artificial tree would not require nutrients or water, it faced the hazards of strong winds, ice and snow, and blistering summer heat. After studying alternatives and consulting with technicians, they fabricated the tree from stainless steel and aluminum. It consisted of an irregular hollow stainless steel tube on which marine epoxy was built up, stippled, and later ground out with a Dremel tool to simulate tree bark. Branches extended from this vertical core; each one was a series of telescoping aluminum tubes, pierced with thousands of aluminum pins bent to resemble pine needles. Although the materials used as well as the sectional construction of the branches would give the tree a certain amount of flexibility to resist a strong wind and to give way under the weight of snow, the artist also extended a heat tape upward from the base and out through the individual branches to keep ice from forming on the tree. A warm air blower was placed in the supporting stainless column where it joined with the base of the tree. During the winter it would supplement the heat tapes by blowing warm air at regular intervals up through the trunk of the tree and out through the hollow branches. The tree's colors, which completed the illusion of reality, were provided by several coats of DuPont Imron, a highly durable paint used by trucking and aircraft industries.

As the sculpture approached completion, Artschwager named it *Generations*. Earlier on, he

had experimented with other titles: first *Two Times Three*, responding to the compositional rhythm of two paired elements, a tree and a globe, multiplied three times. He later discarded it as obvious and bland. For a time he favored *PUBLIC* (*public*), the title of the exhibition which was organized to introduce his latest work to the Madison community. Artschwager found the relationship between his earlier outdoor works, brought together for the first time in the Elvehjem exhibition, and the new sculpture intriguing and for both to have the same title seemed somehow appropriate. However, ultimately he decided that the relationship between his new and earlier work was better expressed by *Generations*, in the sense of artistic evolution: the new sculpture had been generated by those that preceded it. Furthermore, this word was laden with connotations directly related to the sculpture itself. *Generations* could suggest things brought into being by generation, a process of growth and development, reflected in the emergence from the earth and the gradual reaching upward of the three individual sections of the new sculpture. The three sections could also be seen as three different generations of the same thing, each one reflecting a particular evolutionary stage. Or the three sections, if the paired tree and globe were metaphorically correlated to a human couple, could represent three different generations of a cycle, i.e., three different generations of a family.

Although Artschwager carries forward several of the ideas he developed in the earlier commissions, in *Generations* he sets out in a bold new direction (fig. 10). The work and the site are inseparable both visually and conceptually; in fact, the concept of site predominates over what is usually understood by the term "work of art." Visitors who have seen the drawings or the conceptual model are able to distinguish the piece from the site but comment that "it looks like it has always been there." On the other hand, visitors, who have no prior knowledge of the piece and have never before seen the site but are brought out to see the museum's new work by Richard Artschwager, are unable to distinguish immediately what the work actually is. This lack of individualistic assertiveness, lack of clearly separating one's own work from that which was there before and which still remains, makes the work a truly public place, one

that participates and becomes part of the on-going history of the community; in the final analysis, the sculpture belongs more to the public than it does to the artist.

The incorporation of illuminated globes into the piece enhances the work's integration not only with the site but also with the entire community. White globes were not only used to illuminate the area in front of the Elvehjem when it was first designed but they also appear in front of and attached to the facade of Vilas Hall across the street, in the plaza to the north of the Elvehjem, through the public areas in the adjacent Humanities Building, and all along State Street, the main thoroughfare leading from Bascom Hall to the State Capitol, as well as in many other areas



Fig. 10. Preliminary sketch from artist's notebook (29 May 1990) for Elvehjem sculpture

throughout the city. Their presence in such exaggerated size in Artschwager's piece, in a sense, makes the Elvehjem plaza and the main entrance to the museum a focal point for the community.

The Elvehjem inaugurated *Generations* on September 13, 1991. A topping-off ceremony seemed more appropriate than an unveiling given the almost architectural nature of Artschwager's latest creation. Presiding was university chancellor

Donna Shalala who, at the controls of a crane, hoisted the artificial tree to its final seat aloft the twenty-two foot stainless steel column. With this final piece in place, the sculpture was complete.

Russell Panczenko
Director of the Elvehjem Museum of Art
University of Wisconsin-Madison



Fig. 11. The University Avenue entrance in December 1989, before construction



Fig. 12. Frontal view of completed Generations (photo by Eric Oxendorf)



Fig. 13. Night view of Generations from the northeast (photo by Eric Oxendorf)

A Portrait Medal of Giovanna degli Albizzi Tornabuoni

Since its completion in 1970, the Elvehjem Museum of Art at the University of Wisconsin-Madison has housed the Vernon Hall Collection of European Medals.¹ The collection includes about 150 medals of the Italian Renaissance. Sixteen of the Italian medals are attributed to Niccolò di Forzore Spinelli, called Fiorentino (1430–1514), the most famous of the Florentine medalists.² Among these is a handsome bronze portrait medal of Giovanna degli Albizzi Tornabuoni (1468–1488). This medal is probably an aftercast of an original, made shortly after Giovanna's marriage to Lorenzo Tornabuoni in 1486.³

The Tornabuoni, an old family of aristocratic origins,⁴ played a significant role in the turbulent politics of fifteenth-century Florence. Important supporters of Cosimo de' Medici, the Tornabuoni cemented their alliance to the new power in Florence by the marriage of their daughter Lucrezia to Cosimo's son and heir Piero de' Medici. From this union came the most famous of the Medici, Lorenzo the Magnificent. Later the Albizzi, another prominent Florentine family exiled for plotting against the Medici, joined forces with the Medici-Tornabuoni party by the marriage of their daughter Giovanna to Lorenzo Tornabuoni in 1486. Cultured and educated, the Tornabuoni family shared the upper-class Florentine enthusiasm for the arts, patronizing artists of such stature as Domenico Ghirlandaio and Sandro Botticelli. Giovanna, however, died after giving birth to her third child, and Lorenzo did not long survive his wife. A participant in the conspiracy to restore the Medici after the second expulsion of the family in 1492, Lorenzo Tornabuoni was beheaded for treason in 1497.⁵

Portrait medals of the quattrocento were cast, usually in bronze, from impressions made in a matrix of fine sand using a carved wax mold.⁶ Like printing, this method was repeatable, and "editions" of medals could be distributed to the patron's friends, political allies, and other favorites. Modern connoisseurs generally determine the value of a medal by the closeness of a



Fig. 1. Portrait Medal of Giovanna degli Albizzi Tornabuoni, obverse, attributed to Fiorentino, ca. 1486. Bronze, 75 mm. D. Elvehjem Museum of Art, gift of Vernon and Sandra Hall, 1973.134.

particular example to the artist's first edition. Molds could also be made from finished medals and used to make aftercasts. While less highly prized by collectors, later aftercasts of original medals are not forgeries and are often of great value to historians. An aftercast can usually be recognized by its slightly smaller size and the extensive use of a burin to pick out details lost through successive castings.⁷

The obverse of the Tornabuoni medal in the Elvehjem Museum bears the youthful likeness of Giovanna (fig. 1). Following antique prototypes, Fiorentino has depicted the sitter in profile in fairly shallow relief. Giovanna faces to the right, her curled hair falling gently across her cheek with a coiled braid in back. Though the Elvehjem medal is a good casting, someone may have touched up a few of Giovanna's curls with a tiny burin. Giovanna wears the low-cut gown or bodice fashionable during the period. A close-fitting necklace with a quatrefoil jewel and a large, pendant pearl is clasped tightly around her neck. A properly sonorous inscription in Latin circles the perimeter of the piece: *VXOR LAVRENTII DETORNABONIS IOANNA ALBIZA* (Giovanna Albizza, wife of Lorenzo de' Tornabuoni). Fiorentino's rendering may be compared to the beautiful portrait of Giovanna by Ghirlandaio (fig. 2). Giovanna also may appear in a cycle of frescoes attributed to Botticelli,

discovered in 1873 on the walls of a Florentine villa once owned by the Tornabuoni family. In this cycle, Giovanna is presented by Venus and the Graces to her young husband Lorenzo (fig. 3).⁸ Fiorentino's portrait, however, seems less idealized, as if the artist were self-consciously trying to evoke the spirit of an ancient Etruscan or Roman commemorative bust.

The reverse of the Elvehjem medal shows Giovanna as a huntress in classical style (fig. 4). With quiver at her waist and bow in left hand and arrow in right hand, the figure strides towards the front of the scene on a resplendent cloud. She is clad in a girdled tunic, boots, and a tall, winged cap or crown. The inscription reads *VIRGINIS OS HABITVM QVE GERENS E[IT] VIRGINIS ARM A* (the countenance and dress of a virgin, bearing the arms of a virgin).⁹ Vernon Hall recognized the scene on the reverse of the medal as a representation of Giovanna as Venus in the guise of a Spartan huntress.¹⁰ The inscription on the reverse is, in fact, a hexameter from the *Aeneid* (Vergil I:315), from a scene in which Venus appears to Aeneas in the guise of a young huntress. The Trojan hero, mistaking his mother for the virgin goddess Diana, asks what sacrifices might be acceptable to her.¹¹

For Edgar Wind, former chair of the history of art at Oxford University and deputy-director of the Warburg Institute, the attributes of the figure and its accompanying inscription had further implications. In *Pagan Mysteries in the Renaissance*, Wind offers a more detailed interpretation of the iconography of several portrait medallions of the quattrocento, including those commissioned by the Tornabuoni. Vergil's transformation of the goddess of love, Wind suggests, was adopted by Giovanna as a warning against love not balanced by chastity.¹² Though Wind does not discuss the education of women in the Renaissance, girls from important families were sometimes given the same humanist education as upper-class boys.¹³ Giovanna may herself have been a scholar, and elaborate emblematic puns of this sort were fashionable in the rarefied atmosphere at the Platonic Academy in Florence.

This is not the only emblem we find coupled with Fiorentino's portrait of Giovanna. Portrait medals of the Renaissance were often paired with alternate reverses, many no doubt selected by the patrons themselves. Other castings of the Torna-



Fig. 2. Domenico Ghirlandaio (1449–1494), *Portrait of Giovanna degli Albizzi*, ca. 1486. Courtesy Museo Collezione Thyssen-Bornemisza, Castagnola, Switzerland

buoni medal have a different scene on the reverse (fig. 5), the three Graces and the motto *CAS TITAS PVLCHRIT VDO A MOR* (Chastity, Beauty, Love).¹⁴ The figure on the left holds sheaves of grain; the figure on the right, an unidentified branch. The central figure turns her back to the viewer. Giovanna's emblem of the Graces is nearly identical to the scene on the reverse of Fiorentino's medal of the famous contemporary humanist Gio-

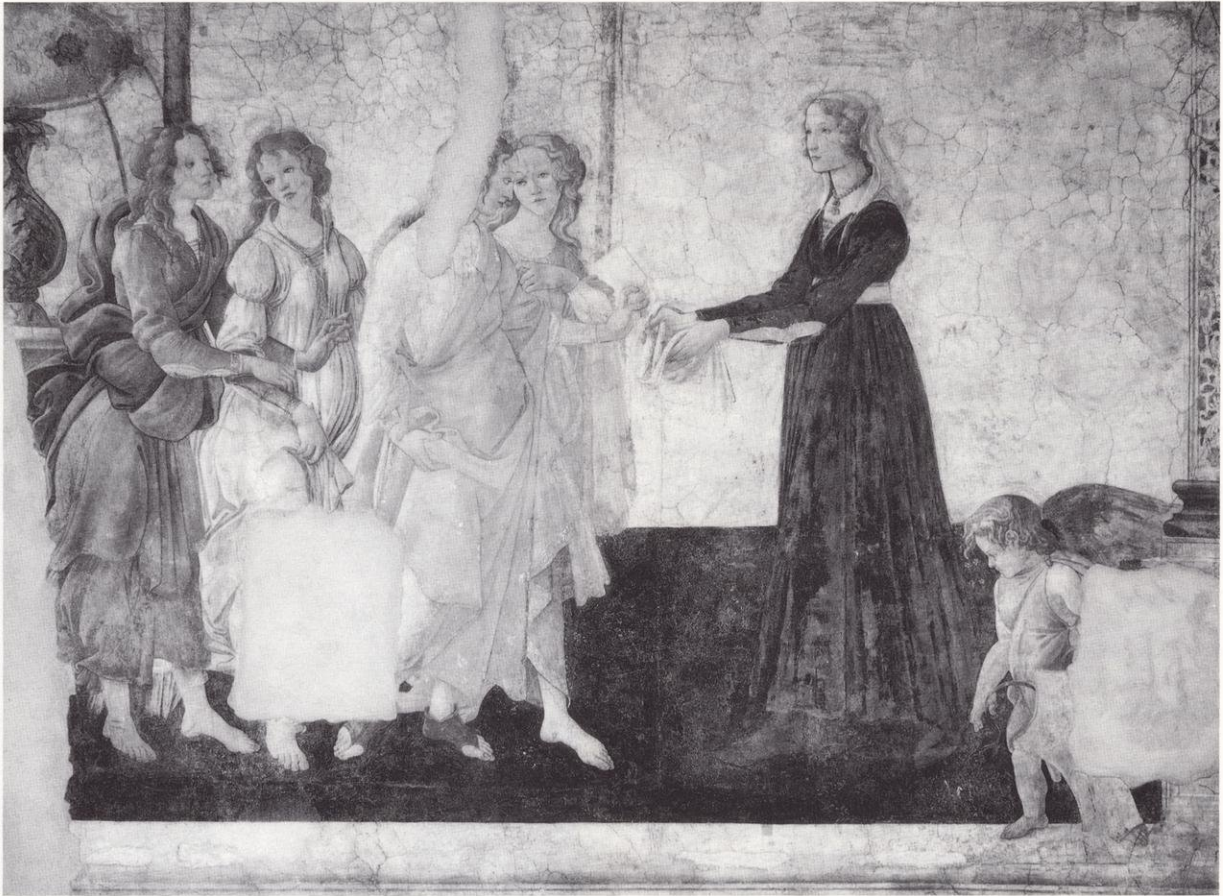


Fig. 3. *Portrait of Giovanna degli Albizzi Tornabuoni* attributed to Sandro Botticelli, ca. 1486. Fresco fragment now in the Louvre Museum, Paris. Courtesy Scala/Art Resource, New York

vanni Pico della Mirandola (figs. 6, 7) and may have been copied by the artist from the same reverse mold.¹⁵ Here again the Graces appear, except that on the Pico della Mirandola medal, the reverse inscription reads *PVLCRITVDO AMMOR VO LVPTAS* (Beauty, Love, and Pleasure).¹⁶ Wind and other scholars agree that Fiorentino's figures were derived from ancient prototypes similar to a fresco of the three Graces found at Pompeii (fig. 8).¹⁷ Pico's medal, however, survives only in poor-quality aftercasts.¹⁸ Although the condition of the medal makes it difficult to determine the attributes of the figures, the Graces on Pico's reverse are clearly holding different objects than the Graces on the Tornabuoni reverse.

Wind believes that a complex, symbolic relationship underlies all three of these reverses. Early portrait medals, he suggests, were exchanged like sonnets, the reverse emblems being playfully altered to suit the occasion. Wind also notes how well renaissance Neoplatonism dovetailed with the literary conceits of late-medieval courtly love.¹⁹ If Pico della Mirandola's medal is an emblem fit for an ideal renaissance man, are the Tornabuoni medals the answer of an ideal renaissance woman?

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Fig. 4

Fig. 4. Portrait Medal of Giovanna degli Albizzi Tornabuoni, reverse, attributed to Fiorentino, ca. 1486. Bronze, 75 mm. D. Elvehjem Museum of Art, gift of Vernon and Sandra Hall, 1973.134.



Fig. 5

Fig. 5. Portrait Medallion of Giovanna degli Albizzi Tornabuoni, attributed to Niccolo Fiorentino, ca. 1486? alternate reverse, bronze, Berlin, 77 mm. D.; Florence, 77 mm. D.; London (George III), 78 mm. D.; London, Victoria and Albert Museum (Salting), 76 mm. D.; Paris, Petit Palais (Coll. Dutuit, ex Vente Fould), 77 mm. D. Courtesy Bibliothèque Nationale, Paris



Fig. 6

Fig. 6. Portrait Medal of Giovanni Pico della Mirandola, obverse, attributed to Fiorentino, not after 1499. Bronze. London (Bank of England Gift), 82 mm. Courtesy Alinari/Art Resource, New York



Fig. 7. Portrait Medal of Giovanni Pico della Mirandola, reverse, attributed to Fiorentino, not after 1499. Bronze. London (Bank of England Gift), 82 mm. Courtesy Alinari/Art Resource, New York



Fig. 8. *The Three Graces*. Fresco fragment from Pompeii. Courtesy Museo Nazionale, Naples

Notes

1. I would like to acknowledge Professor Gail L. Geiger for her encouragement and advice in developing this article.
2. Hill and other scholars agree that the medal of Giovanna Tornabuoni should be ascribed on the basis of style to Fiorentino. George Francis Hill, *A Corpus of Italian Medals of the Renaissance before Cellini*, 2 vols. (London: The Trustees of the British Museum, 1930), 245. There is at present, however, a certain amount of controversy surrounding the medals by or attributed to this artist. Fiorentino's entire oeuvre was assembled, mostly by Hill, on the basis of five medals actually bearing the artist's name. Michael Jones, *The Art of the Medal*, (London: The Trustees of the British Museum, 1979), 37.
3. Cornelius von Fabriczy, *Italian Medals*, 124.
4. Formerly Tornaquinci, the Tornabuoni family had at some point changed their name and dropped their aristocratic title. This was not unusual in renaissance Florence, where noble families were required to pay higher taxes and forbidden to hold certain public offices. Christopher Hibbert, *The House of Medici: Its Rise and Fall* (New York: William Morrow, 1975), 102.
5. von Fabriczy, *Italian Medals*, 124.
6. This method should not be confused with the true lost wax method, in which the wax model is left in an investment of wet plaster or clay and melted out of the mold prior to casting. See Vernon Hall, Introduction, *Catalogue of the Vernon Hall Collection of European Medals* (Madison: Elvehjem Museum of Art, 1978), 21.
7. Conversations with Alan Stahl, curator of medals at the American Numismatic Society, during the annual seminar in numismatics, summer session 1992. At 75 mm., the Elvehjem version of the Tornabuoni medal is, in fact, slightly smaller in diameter than counterparts in Berlin (77 mm.), Florence (79 mm.), and Milan (76 mm.), Hill, *Italian Medals*, 268.
8. These frescoes were subsequently divided and sold; the fragment bearing Giovanna's portrait is now in the Louvre. Lorne Campbell, *Renaissance Portraits: European Portrait Painting in the 14th, 15th and 16th Centuries* (New Haven: Yale University Press, 1990), 136.
9. Other castings of the Tornabuoni medal with this reverse are found in Berlin, Florence, Milan (Med. Mun., Brera), and Vienna. Hill, *Italian Medals*, 267–68.
10. *Vernon Hall Collection*, 61; *Italian Medals*, 267.
11. Vergil, *Aeneid*, v. 1, ed. R. D. Williams (London: Macmillan, 1972), 11
12. Edgar Wind, *Pagan Mysteries in the Renaissance* (New York: W.W. Norton, 1958), 75.
13. Kate Simon, *A Renaissance Tapestry: The Gonzaga of Mantua* (New York: Harper & Row, 1988), 36, *passim*.
14. Other castings of the Tornabuoni medal with this reverse are found in Berlin, Florence, London (George III), London V.A.M. (Salting), and Paris, Petit Palais (Coll. Dutuit, ex Vente Fould). Hill, *Italian Medals*, 267.
15. Hill, *Italian Medals*, 246.
16. Pico's inscription is the one traditionally associated with the Graces. Wind, *Pagan Mysteries*, 75. It should be noted here that the H is missing from *PULCHRITUDO* and the M has been doubled in *AMOR* in a single extant version of this reverse now in London. Hill, *Italian Medals*, 262.
17. Wind, *Pagan Mysteries*, pl. 9; also von Fabriczy, *Italian Medals*, 124–25; and Hill, *Italian Medals*, 267.
18. Hill, *Italian Medals*, 262.
19. Wind, *Pagan Mysteries*, 74–75.

Tradition and Change in Rajput Painting from the Watson Collection

The Watson collection of Indian paintings in the Elvehjem is extensive.¹ It consists of illustrated manuscripts from Orissa and Gujarat on the eastern and western limits of the Indian peninsula and more than three-hundred miniatures of different schools: Indo-Persian, Mughal, Rājasthānī, and Pahārī. Since it was collected selectively by Jane Werner Watson, a reputed connoisseur of Indian paintings, and her late husband Earnest C. Watson, this collection provides us with a variety of excellent examples of Indian paintings, stimulating aesthetically and inviting for scholarly research.² The present article is, however, devoted only to a selection of Rājasthānī and Pahārī miniatures.

The Rājasthānī style prevailed not only in the locales of Rajasthan, such as Mewar, Kota, Marwar, and Bikaner, but also in the neighboring regions of Gujarat and Malwa. The Pahārī style, literally “the style of the hills,” originated in the hills of the Punjab, with important sites being Basohli, Guler, and Kangra. The medieval rulers of Rajasthan and the Punjab Hills were known as Rajputs, “the princes,” and claimed to be Kṣatiryas, members of the warrior class in the Hindu system. Contemporary historians believe they were the descendants of the Huns, the seminomadic immigrants from central Asia who were responsible for weakening the Gupta empire (A.D. 320–647). Later they spread all over northwest India, fought the Muslim invaders from the other side of the Hindukush mountain range between the ninth and twelfth centuries, and never voluntarily accepted the suzerainty of the great Mughal emperors who ruled from the sixteenth century to the beginning of the eighteenth century. Thus, in the political history of India, the Rajputs became famous for bravery and national pride; socially, as Kṣatiryas, they enjoy very high status in Hindu society even today. In the artistic tradition, on the other hand, the word “Rajput” became synonymous with the particular style of painting which developed in their kingdoms and neighboring regions.

The Rajput style was contemporary with the Mughal style, a sophisticated style derived from Persian artistic tradition which consisted mainly of Indian and European elements. The great Mughal emperor Akbar, who hired Persian masters and many accomplished Indian artists to work in his atelier and encouraged them to study European

works, was mainly responsible for creating such a synthetic style.

Although there was constant interaction between Mughal and Rajput art, how much the Rajput art owes to Mughal art in its origin and development has been a subject of controversy. A. K. Coomaraswamy, who introduced the Rajput paintings to the western world around 1930, believed the style of the paintings derived from the Indian tradition of mural paintings and was therefore distinct from the Mughal paintings in many aspects. The Mughal artists had a realistic approach; whereas the Rajput artists gave preference to stylization and generalization.³ Three decades later, Karl Khandalawala vigorously rejected this view, arguing that Rajput art could not have come into existence without incorporating the basic ideas of Mughal style; therefore he included Rajput painting under the heading of Mughal art.⁴ A careful study of continuity and change in Rajput art from the Watson and other collections, however, clearly indicates that Rajput art was derived neither from the Indian classical style nor from the Indo-Persian tradition. Rajput art did inherit many elements of pre-Muslim Indian tradition and over time incorporated Mughal idioms of art. Gradually some of the old elements were replaced by new ones, since the Rajput artists did not hesitate to abandon them when they found them unsuitable for their culture.

A striking continuity of earlier Indian style is clearly discernible in the particular way of rendering trees: they are delineated within the limit of oval or round shapes. Indeed, often in the Gujarati manuscript illumination and the early Rajput paintings a thick line encircles the trees as we see in figure 1. Sometime the leaves are so thick that they cover the tree entirely except for the trunk; other times when the leaves are less abundant, the branches are visible. Either way the leaves or branches seldom grow beyond the circle or the frame, and there is no empty space between the branches as one can expect in nature. Such stylization of trees goes back to the first century B.C. in the history of Indian art. Although we do not have any early painting bearing such examples, the stone reliefs of Bharhut, Sanchi, and Amaravati depict stylized trees like those in Rajput paintings. We can compare the trees in the Bharhut relief depict-



Fig. 1. [83]* The Earth Goddess Greets Kṛṣṇa: folio from a ms. of the *Bhagavata Purāṇa Gujarat*, early 17th century, 7³/₈ x 12¹/₂ in. Gift of Mrs. Earnest C. Watson, 1975.46.

As described in the text in this folio of the *Bhagavata Purāṇa*, the earth goddess, shown between two stylized trees, greets Kṛṣṇa and praises him for killing the notorious demon King Narakasura. The crown prince of the demons was, however, a devotee of Kṛṣṇa. In order to express his loyalty to the god, the prince descends from the elephant and prostrates himself before Kṛṣṇa. Behind Kṛṣṇa stands an attendant with a bowl in his hand. Compare the trees shown here and those in figures 2, 3, and 4.

ing the purchase of the Jetavana grove (fig. 2) with Aśavarī Rāginī (fig. 3): in both, the veinlike branches of trees are visible, but they are unnaturalistically confined within limited space so that they appear to be trimmed bushes rather than trees with branches spread freely in every direction.

Early Indian paintings, such as the mural paintings of Ajanta, to my knowledge, do not include stylized trees of this fashion, but in the eleventh and twelfth century Buddhist manuscript paintings of Bengal and Nepal, they appear frequently. Compare the trees illustrated in the eleventh century *Prajñāpāramitā* manuscript (fig. 4) and Gujarati manuscript (fig. 1). In both examples a thick line encircles the trees, and the branches are not separated. Evidently they derive from the pre-Muslim Indian tradition. Such stylized trees are seen in the paintings of the Mughal and provincial Mughal style. But certainly they are not inherited

* number given in brackets is the figure number in *Indian Miniature Painting: The Collection of Earnest C. and Jane Werner Watson* (Madison, Wis.: Elvehjem Art Center, 1971.)



Fig. 2. The Purchase of Jetavana Grove, Bharhut, 1st century B.C. India Office, courtesy of Mrs. A. K. Coomaraswamy

According to the story in Pali literature, a famous merchant contemporary with Buddha Sakyamuni, bought a piece of land and constructed the first Buddhist monastery, where the Buddha agreed to retreat during the rainy season. The land was very expensive because the owner did not want to sell it; he agreed to do so only when the merchant paid him an incredible number of gold coins with which the merchant paved the entire plot of land.

In the middle of the medallion, the merchant holds a huge water pitcher to represent the ritual act of charity. To his left, people pave the land with gold coins, while one unloads the coins from a bullock. The land is surrounded by trees. A fruit tree with a railing is shown in the foreground. Compare the trees represented here and in figures 3 and 4.

from Persian tradition; the trees shown in the Persian paintings differ considerably in that the branches are rendered more naturalistically.

Continuity of ancient tradition can also be discerned in the stylized treatment of the ripples of gently moving water. Figure 5 representing Kṛṣṇa and Rādhā walking through the garden, for example, shows a lotus pond in which the surface of the water is depicted with repetitive semi-circular lines representing ripples. Such treatment of water surface appeared for the first time in the fifth century Ajanta murals depicting the Buddhist story of Mahā-Umagga (fig. 6) and continued in the Jain and Buddhist manuscript paintings from Gujarat and Nepal.⁵ The immediate predecessor of the stylized treatment of water surface in the Rajput paintings can be seen, however, in the pre-Mughal manuscript illumination of the sixteenth

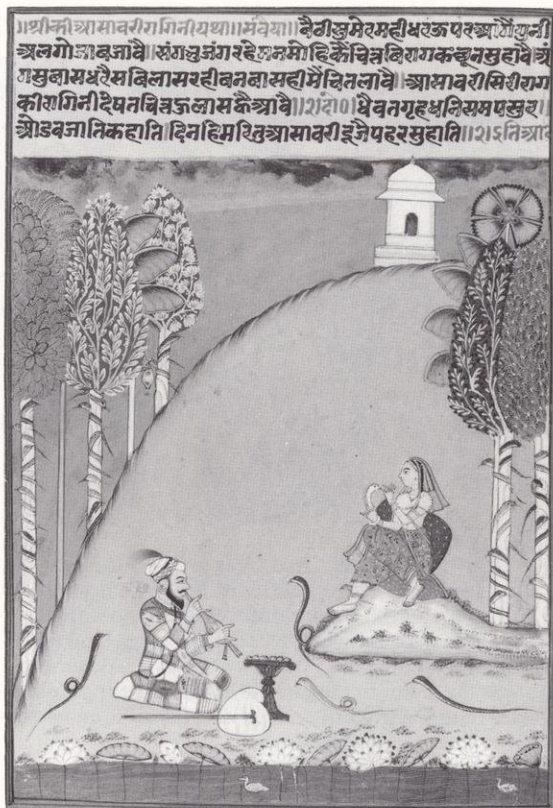


Fig. 3. [189] Rāginī Aśavarī, probably Jaipur, early 18th century, 8⁵/₈ x 7 in. Lent by Jane Werner Watson

In the background is a stylized mountain with a shrine on the summit. At the foot of the mountain, on a hill, a young lady representing Aśavarī Rāginī, an Indian musical mode in a human form, plays with a snake. She wears a yellow blouse and a skirt made of peacock feathers which seem to be her iconographical features. (See also figure 7 depicting the same Rāginī.) In front of her, a bearded snake-charmer wearing Mughal head-gear and dress in patchwork plays a pipe described in the superscript as *algoja*, usually made out of a gourd. He attracts snakes with his music. Other snakes are wound around the trunks of the trees at either side of the picture. The trees are in traditional stylization. Compare the trees shown here and those in figures 1, 2, and 4.



Fig. 4. The Birth of the Buddha, depicted in a cover of an *Astasāhasrikā Prajñāpāramitā* manuscript, Nepal, A.D. 1054, Manuscript cover: 2¹/₈ x 22¹/₈ in., Los Angeles County Museum of Art, Nasli and Alice Heeramanek Collection, Museum Associates purchase, M.77.19.1a (detail).

Sakyamuni was born from the side of his mother Mayadevi when she was under a tree holding a branch. At this significant moment she was supported by her sister, who is next to the tree trunk. Just after he was born, the Buddha walked seven steps and proclaimed his spiritual superiority. According to the Nepalese version of the legend, Indra, with a fish, and Brahmā, with a basket of foods, came to visit him. They are shown here flanking the Buddha, who stands erect on the pericarp of the huge pyramidlike lotus, displaying the boon-giving gesture with his right hand. Compare the tree depicted here and those in figures 1, 2, and 3.

century *Caurapañcāśikā*, a romantic love story about Campavati and her lover, a burglar. In a picture depicting the heroine standing next to a lotus pond, the ripples of the water bear very close stylistic relation to those of the Ajanta mural and figure 5.⁶ Also compare the Bundi School Vasantarāginī of about 1660.⁷ In the Persian tradition water is depicted in a very different way, which was later adopted by the Mughal artists. In Anwar i-Suhayli's painting *Monkeys at Play*, dated 1570, for instance, water ripples are shown with hairlike elongated lines and highlights.⁸ Later, this way of depicting water became popular not only among Mughal artists but also among Rajput artists. Thus this is a case in which the earlier treatment inherited from classical art became virtually obsolete as it was gradually replaced by the new one under Mughal influence.

A floral scroll seen at the bottom of the Aśavarī Rāginī, (fig. 7) is perhaps one of the most fascinating motifs derived from the ancient vegetative design but in later periods grew gradually closer to the Persian-inspired arabesque. Although the floral scroll is a paramount feature of the Malwa school, it also appears in Mewar paintings. Apparently



Fig. 5. [187] Rādhā and Kṛishṇa on the Bank of a Lotus Pond, Ajmer, early 18th century, 9⁷/₈ x 5¹/₂ in. Lent by Jane Werner Watson

In the foreground of the painting is a small lotus pond with a duck at either end. The ripples of the water are indicated by semicircular repetitive lines. Some lotuses are in full bloom, others about to bloom. The flowers in the garden are also blooming. Kṛishṇa, attired in Mughal dress, leads Rādhā through a path in the garden, apparently heading toward the hill in the background, where two female companions walk. Plantains alternate with stylized trees with thick leaves on the top of the hill. A poem above the painting describes the gently blowing cool breeze. Compare the ripples of water shown here and those in figure 6.



Fig. 6. The Supernatural Child, Ajanta cave 16, 5th century. Drawing courtesy Editions Edita, Lausanne

The legend of the supernatural child Mahosadha is part of a much longer story, Mahā-Ummagga jataka, associated with the previous life of Buddha Sakyamuni, who was the child. In the middle of the scene the child is shown arguing with four wicked courtiers whom he outwitted in their many conspiracies.

One main episode in the story is the construction of a magnificent palace near the bank of the river Ganga under the supervision of that genius child. For the safety of the royal family, he designed a secret tunnel with a mouth which opened into the river. At the upper section of the scene the river is shown flowing out gently in parallel semicircular waves.

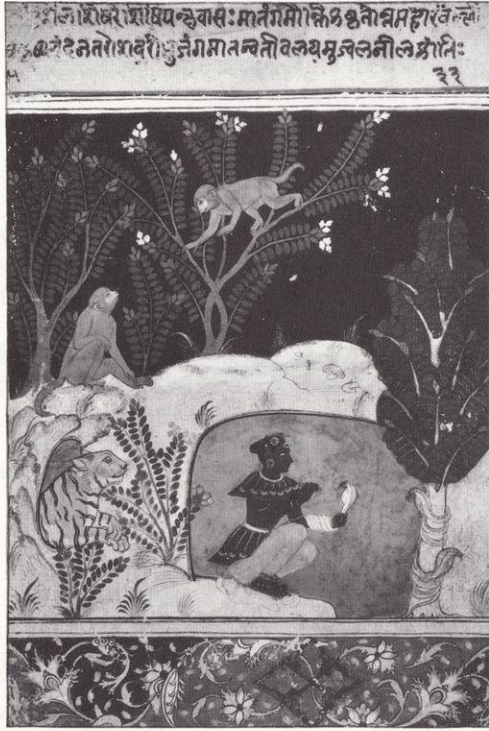


Fig. 7. [131] Rāginī Aśavarī, Malwa, 3rd quarter of the 17th century, $5\frac{3}{8} \times 5\frac{3}{8}$ in. Gift of Mrs. Earnest C. Watson, 1979.1730.

In the deep tropical forest, as indicated by tiger, monkeys, and cobras, Aśavarī Rāginī, a young woman of dark complexion playfully holds a cobra with her left hand. Aśavarī means a Savara woman. The iconographical description of the Rāginī is superscribed in a Sanskrit verse which can thus be loosely translated:

On the sandalwood hill, a Savara girl of vibrant dark-blue complexion covers herself with peacock feathers and wears a beautiful necklace made of elephant pearls [in ancient India it was believed that the protuberance on an elephant's head contains such pearls]. And she makes her bracelet out of the snake that she picked up from the sandalwood tree.

The young woman is depicted almost exactly as she is described in the verse. Compare the den and the rocky hills depicted here and in figure 9. Furthermore, along the bottom of the painting, note the floral scroll comparable to the foliagelike scroll shown in figure 8.

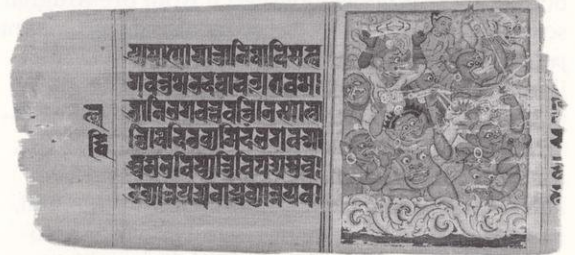


Fig. 8. Mara's Demonic Army, Nepal, ca. 11th century, $2\frac{3}{8} \times 1\frac{15}{16}$ in. Los Angeles County Museum of Art, Nasli and Alice Heeramanek Collection, Museum Associates purchase M. 72.1.22.

This masterpiece of Nepalese painting survived in a fragmentary folio of a Buddhist manuscript. It contains a lively scene of Mara's demonic army attacking the Buddha when he was about to receive enlightenment. Apparently, the entire episode was shown in three panels; thus, as we know from an example in a stone sculpture, the Buddha would have been represented in the middle, with this illustration on the left and Mara and his beautiful daughters on the right.

In the middle of the upper-most section of the illustration, Indra, with his characteristic crown and horizontal additional eye on his forehead, watches the frightful demons march aggressively toward the Buddha. Their bulging eyes, protruding fangs, and painted faces and limbs with blue, green, orange, and red pigments make them even more frightening.

Compare the foliagelike scroll along the bottom with the similar motif shown in figure 7 at the same location. Although they are not identical, their development becomes apparent when we study them together with the same motif seen in the thirteenth-century Hoysala sculptures, earlier Malwa paintings, and the *Caurapañcāśikā*-style miniatures.

both of these schools inherited it from pre-Mughal schools responsible for the sixteenth century *Caure-pañcāśikā*-style painting and Gujarati manuscript illuminations where it was frequently utilized. W. G. Archer and some other scholars are of the opinion that “the floral scrolls originate in Persian art, as is demonstrated by the *Bustan* produced by a Herat-trained painter in Mandu, Malwa’s capital, in 1503.”⁹ However, we have strong evidence to prove that this element is derived from ancient Indian tradition much earlier than the work of the Herat-trained painter.¹⁰ Along the bottom of an eleventh century Nepalese manuscript illustration depicting Mara’s army attacking upon the Buddha (fig. 8), there is a vegetative swirling yellow scroll in a horizontal position which immediately reminds us of the bottom scrolls of Malwa paintings (fig. 7). Also in the twelfth and thirteen century sculptures from Deccan such as vinelike, sinuous scrolls frequently appear. For instance, a stone sculpture representing Viṣṇu and Lakṣmi with attendants, on a wall of the Hoyśāleśvara temple in Halebid, includes a floral scroll at the bottom of the sculpture similar to those in Malwa painting.¹¹

Often such scrolls emerge from the mouth of a *makara*, a fantastic aquatic animal, which in early Indian art gave forth a representation of vegetation known in Indian art history as the stylized lotus vine. Examples of such lotus and *makara* motifs can be found in the stone reliefs from Bharhut, Sanchi, and Amaravati.¹² Symbolically the *makara* represents water, including the rain water which causes vegetation to grow and hence brings prosperity and wealth to an agrarian society. Therefore in Sanskrit literature the lotus vine emerging from the *makara*’s mouth is regarded as a wish-granting plant. To convey this idea in ancient art the plants are shown producing precious jewels and ornaments as flowers.¹³ The Rajput artists, apparently not remembering these symbolic details, considered the floral scroll an ornamental design, and the *makara* motif was no longer associated with it. As they became familiar with the arabesque derived from the Persian tradition, moreover, the floral scroll, as in the Aśavarī Rāginī (fig. 7), began to appear cursive and ornate, closer to Persian sources seen in textile and metal works than to ancient Indian sculptures. Similar phenomena took place in the development of stylized rock forma-

tions (figs. 7, 9).

Love for the lotus is another element shared by ancient Indian art and Rajput art. In nature the lotus grows only in mud ponds, not in running water, but in both ancient and Rajput art it grows everywhere: in rivers, swimming pools, or the ocean. It becomes evident if we compare the eighteenth century Mewar-style painting of Kṛiṣṇa embracing Rādhā by the riverside (fig. 10) with the Nīrañjanā river (fig. 11) depicted in a stone relief at the east gate of the great Sanchi stupa of about the first century B.C. In both examples lotuses are blooming in the running water of the rivers. Such unnatural phenomena are described in Sanskrit literature as *kavi-samaya* or poetic convention. Furthermore, the mythical creature *makara*, usually shown in ancient art to indicate the huge body of



Fig. 9. The Golden Deer, Ajanta, cave 17, 5th century. Drawing courtesy Editions Edita, Lausanne

Buddha Sakyamuni, in his previous life, was born as a golden deer. According to the Buddhist story, the golden deer offered his own life to the hunters in order to protect a pregnant doe. This dramatic episode is convincingly presented here with the hunter grabbing the horns of the golden deer.

Compare the den inhabited by a beast and the ubiquitous stylized ridges of the rocky hills at the upper left corner with the same elements depicted in figure 7.



Fig. 10. [91] *Kṛishṇa Embracing Rādhā by the Riverside*, Mewar, early 18th century, $3\frac{3}{8} \times 2\frac{3}{4}$ in. Gift of Mrs. Earnest C. Watson, 1989.8.

On the bank of a river, *Kṛishṇa* and *Rādhā* look at each other lovingly and passionately. He holds her hand and rests his other hand on her shoulder with great affection. *Kṛishṇa* wears an elaborate headgear decorated with peacock feathers and yellow undergarment on top of which he wears brown skirt matching the color of *Rādhā*'s sari.

In the middle of the river is a golden pavilion encircled by white and pink lotuses, some in full bloom, others about to blossom. Near the river dam some cowherds are attempting to cross the river with cattle, but the strong current will drown some. The waves of water are shown with curvilinear brush strokes. On the other side of the river two chatting girls wear multi-colored saris. In the background is a thick forest with a plantain tree in the middle. Above the forest is a narrow strip of horizon with pink and golden clouds.

This tiny painting is within a rectangular frame, but the pinnacle of the pavilion, dramatically goes beyond the frame and serves to magnify the scale of the architecture. Compare the unnatural growth of lotus in the running water of the river with the same phenomenon shown in figure 11.



Fig. 11. The *Nīrañjanā* River, Bharhut, 2nd century B.C., Reproduced from photographs by Messrs. Johnston and Hoffman in Benjamin Rowland, *The Art and Architecture of India: Buddhist, Hindu, Jain* (Baltimore: Penguin, 1953), fig. 47, 103.

This scene is based on a Buddhist story relating the episode when Buddha walked upon the waters of the *Nīrañjanā* river in order to convince the *Kasyapa* Clan of Brahmanic tradition. In the fashion of continuous narration, the *Kasyapas* are shown in the relief twice: first in a boat watching the miracle with great astonishment, second in the foreground greeting the Buddha and happily accepting conversion to his religion. As in many other sculptures from Bharhut and Sanchi, Buddha is not represented here; his presence is indicated by the simple planklike seat floating on the water. The river is flooded. Even the trunks of the trees on the bank are under water. A crocodile and ducks swim through the leaves, buds, and fully blooming flowers of highly stylized lotuses.

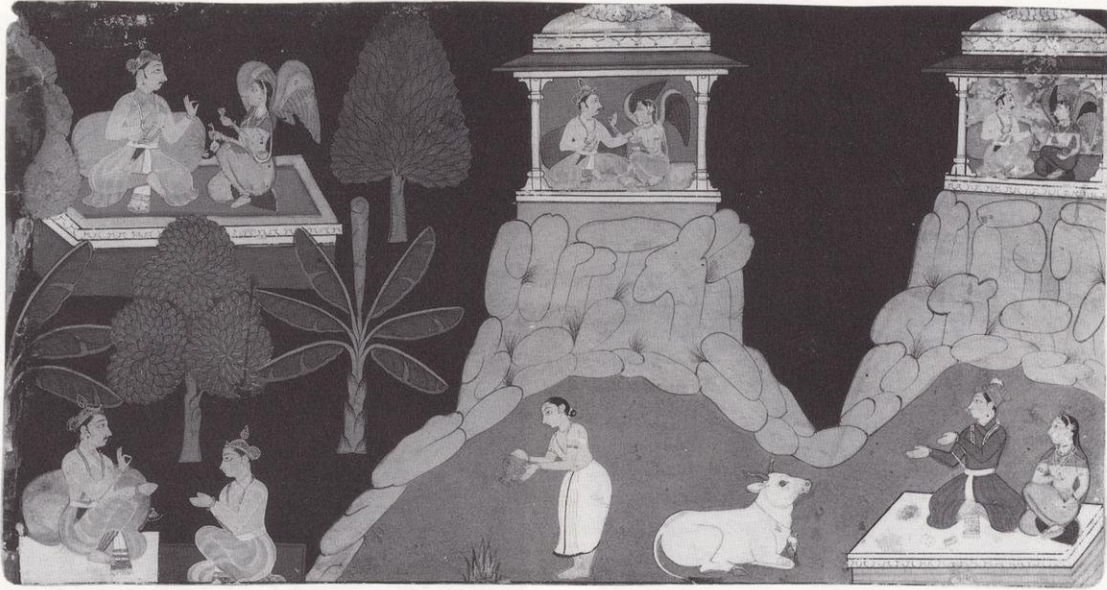


Fig. 12. [90] A King and an Angel, Mewar, ca. 1675, $7\frac{1}{2} \times 14\frac{3}{8}$ in. Gift of Mrs. Earnest C. Watson, 1977.128.

This scene has not been properly identified. The story as continuous narration is, however, obvious, since a royal personage with a golden crown and a dagger in the sash is shown conversing with a winged angel three times: once in a grove seated on a deck, and twice inside the pavilions on top of the two different mountain peaks. At the lower left corner of the painting, the monarch is shown again, conversing with a young prince. At the foot of the mountain a Brahmin extinguishes a fire and a noble couple sit on a platform adoring a sacred cow. Trees surround the deck on which are seated the king and angel. Compare the plantain trees shown here and those in figures 13 and 14.

water, appears in the upper section of the Sanchi relief as the predecessor of the same motif seen in the Akbari period of Mughal art.

Yet another example of continuity is visible in the stylized representation of plantain trees, invariably shown as a central leafstalk, not fully open, and symmetrically flanked by two or three huge leaves. Such plantain trees as those depicted in figure 12 are also seen in a fourth century Ajanta mural (fig. 13) and in twelfth century Nepalese manuscript illuminations (fig. 14) without much variation. Furthermore there are ubiquitous classical features that continued in Rajput art, such as one or two trees to convey the idea of forest and a swing to indicate the spring season.

Like ancient Indian artists, the Rajput artists originally were not interested in depicting individualized personal features of male or female figures. Throughout the history of Indian art, a particular school is usually associated with a type of physiog-

nomy. Thus, all the figures depicted in a work of art share the same physical features, costumes, and ornaments; hence they are often helpful for identifying one artistic school from another. Exceptions to such a tendency are found in Ajanta, Mughal, and some Pahārī paintings. Most of the Rajput paintings, if they have not been influenced by the Mughal school, consistently show their generic approach in representing human forms. The facial features and the body forms of the female figures in the Mewar school painting, Kṛishṇa embracing Rādhā (fig. 10), for instance, show identical triplets.

In addition to these features, we see some ancient themes frequently used in the Rajput paintings. One popular theme involves a ritual of courtship in which a male bows down to or even prostrates himself before his lover in order to appease her anger toward him. Figure 15 is an excellent example of this theme. To show her anger the woman turns her face away from her lover and with her right hand

prevents him from kneeling at her feet. Unfortunately, we lack any surviving early representations of this theme, but we know from fourth century A.D. Sanskrit literature that it was a popular theme of ancient Indian painting. In the well-known work *Megha-duta*, or "Cloud-Messenger," of the celebrated poet Kalidasa, the love-sick hero laments:

On a stone slab with mineral pigments I would like to draw a figure of you, angry with me in a love quarrel; then I want to portray myself prostrated at your feet. As I proceed to do so, my vision becomes blurred with ever-increasing tears. The cruel god of fate does not tolerate our union even here. (2.42)

Had any such picture survived, it would not have been much different thematically from figure 15. Another age-old theme of Indian art is, however,



Fig. 13. Devotees with Offerings, Ajanta Cave 2, 4th century. Drawing courtesy of Editions Edita, Lausanne
 Several ladies head to a Buddhist shrine. The lady in the middle carries offerings on a tray. Behind them in the background a plantain tree and stylized rocks are depicted.

er, known to us not through literature but through artistic representation itself. A first century A.D. Mathura sculpture (fig. 16) depicts a woman and a goose: she is wringing her wet hair, while the bird raises its long neck and quacks to get her attention. Similarly, figure 17 shows a woman accompanied by a crane. Like a pet, the bird stands in front of her without fear and looks toward her with affection. This motif appears repeatedly not only in the classical art of India but also in Rajput art. Another example comes from the Rajput miniature collection of Michael Archer and Margaret Lecomber.¹⁴

These examples, however, should not give readers the impression that Rajput art is similar to classical art. They differ widely for two main reasons. First, Rajput art, as we will see shortly, originated in the folk traditions of Rajasthan, the Punjab Hills, and neighboring regions; whereas classical art belongs to a sophisticated high tradition. Second, in its development, Rajput art incorporated many elements of Mughal art through which it also became familiar with Persian and European idioms.

One of the most striking differences between classical and Rajput art is in their way of representing figures. In classical art the head of a human or divinity is shown either frontally or in three-quarter profile with a strong profile very rarely used.



Fig. 14. Dancing Kama, Buddhist God of Love and Desire, folio from a *Gandavyuha* manuscript, Nepal, 11th century, on palm leaf, folio 2½ x 5 in., Los Angeles County Museum of Art, Nasli and Alice Heeramanek Collection, Museum Associates purchase, M.71.1.1 a, f (detail).

The dwarfish figure dancing on a stylized rock in the middle space and flanked by two plantain trees is Kama. The god of love and desire, he holds a bow and arrow, exhibiting some similarities with Cupid. Compare the plantain trees shown here and those in figures 12 and 13.

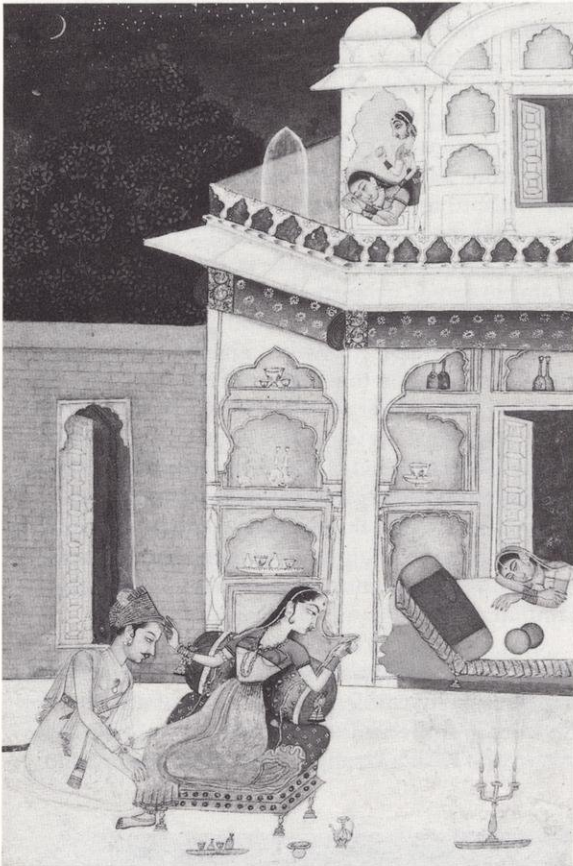


Fig. 15. [181] Rāginī Ramakari, Bikaner, early 18th century, 6 $\frac{1}{8}$ x 3 $\frac{7}{8}$ in. Gift of Mrs. Earnest C. Watson, 1986.59.

Dozing attendants in the palace, the crescent moon and stars in the dark sky, and burning candles in front of the palatial building indicate this is a night scene. On the terrace, seated on a sofa is a lady, who seems angry with her lover. She refuses to look at him. Her lover is about to bow down to her feet as prescribed in the *Kāmasūtra*, the Hindu treatise on lovemaking. She prevents him by pushing his head away gently. Although she is identified here as a female musical mode, *rāginī*, known as Rāmākari, the subject matter of the painting goes back to an early period, since it is often mentioned even in the 5th-century Sanskrit literature.



Fig. 16. Lady with a Goose, Mathura, 2nd century A.D. Courtesy of Government Museum, Mathura, Uttar Pradesh, India

Leaning against the railing of a balcony, a man and a woman look downward. The woman holds a water pitcher with both hands. Immediately below the balcony a young girl with elongated earlobes stands in the *tribhanga* or the contrapposto position. A goose eagerly drinks the drops of water falling from her hair. Although the girl wears a necklace, a skirt sustained by a girdle made of pearls, and multiple bangles, her upper body seems to be nude. Compare this sculpture with figure 17.



Fig. 17. [156] Lady with a Bird, Marwar, ca. 1825, 6 x 4 in. Lent by Jane Werner Watson

Under a willow tree a lady with elongated eyes stands gracefully in the classical *tribhanga* pose, with her left foot crossed over her right leg, and holds a branch with both her hands. Her posture must be derived from the early Yaksī figures known as *Sālabhañjikas*. She has just tossed off one of her shoes, which is about to land on the ground. A crane looks toward her with affection. This is one of the celebrated motifs of Rajput art. Compare this painting with the Mathuran sculpture figure 16.

This main feature can be seen in the early stone reliefs, the Ajanta murals, and manuscript illuminations from Bengal and Nepal where the ancient classical tradition continued for a long period of time.¹⁵ In the Rajput paintings, on the other hand, strong profile is used most often and three quarter-profile and frontal view of the countenance are extremely rare. Only in later works from the Punjab Hills do they begin to appear more frequently. The reason for these strikingly different pictorial views is obvious. In India, as in other parts of the world, the beginning of art is usually characterized by directness and childlike, charming simplicity. Since it is much simpler to render figures frontally or in strong profile and easy to group them cohesively in those fashions, art begins with those views. A child does not start drawing in three-quarter profile; mastery of the three-quarter profile is indicative of an advanced stage of development.

It is interesting to note that not only the classical Indian artists but also Indo-Persian and early Mughal painters preferred a three-quarter profile. The Muslim artists, however, inherited this taste not from Indian tradition but from the school of Persian miniature paintings. Contemporary Rajput artists were obviously familiar with this treatment. But due to their conservatism and nationalism, the Rajput artist long resisted this external. In the Indo-Persian and the Mughal court artists began to use strong profile, as exemplified by *Nīmatnāmā* (early sixteenth century) and *Akbarnāmā* (about 1600), particularly when they depicted Indian women, so that it virtually became part of the iconography of representing Indian figures.

We see such a tendency also in the earlier Gujarati manuscript illuminations, where the Jain divinities and devotees are shown not in strong profile but almost in three-quarter profile with both eyes fully visible and one of them unnaturalistically protruding. Figure 18 is an example of such style. This mannerism is the result of exaggeration and distortion of the three-quarter profile view of the classical tradition. It is a gradual development in which the three-quarter profile narrowed and began to appear almost like a strong profile. We can see the beginning of such mannerism in the eighth century Elura cave painting depicting Lakṣmi and Garuda.¹⁶ In the Gujarati manuscript illuminations, however, foreigners from the other side of the Hin-

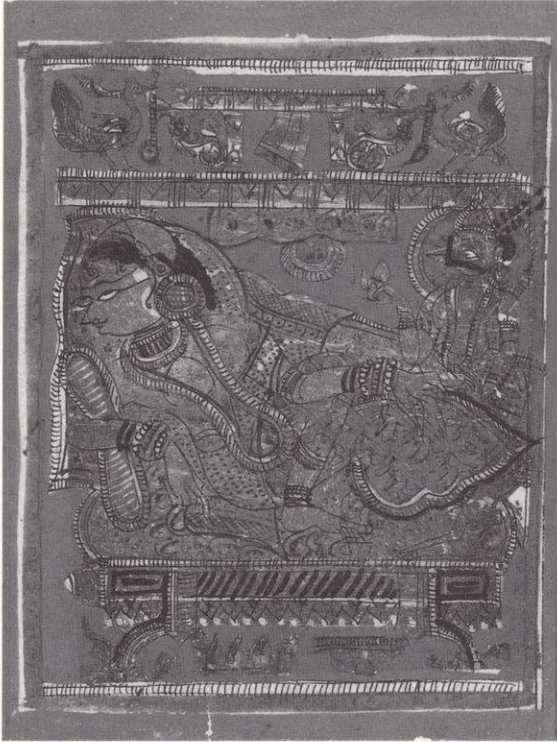


Fig. 18. [4] The Transfer of the Embryo, folio from a ms. of the *Kalpasūtra*, Western Indian Style, late 15th century, $4\frac{5}{8} \times 11\frac{3}{4}$ in. Gift of Mrs. Earnest C. Watson, 1972.89.

According to the *Kalpasūtra*, an important religious text of the Jains, the savior god decided to be born in a priestly family and entered the womb of Devānandā, a woman of a Brahman caste. Indra, the king of the gods did not like this idea. He instructs the genie Hariṇaigameṣin to steal the embryo of the Brahmani and transfer it into the womb of the Kṣatriya queen Triśalā while she sleeps. In the painting the goat-headed genie enters the bed chamber with the embryo in his raised hand. Although the queen is asleep her eyes are wide open, a conventional feature also seen in early Indian art such as the second century Bharhut relief depicting Queen Maya's dream. Note Triśalā's protruding farther eye, a characteristic of Gujarati manuscript illumination.



Fig. 19. [5] Kālaka and the Sāhī King, folio from a ms. of the *Kālakācārya-kathā*, Western Indian Style, late 15th century, $4\frac{1}{2} \times 10\frac{3}{8}$ in. Gift of Mrs. Earnest C. Watson, 1986.51.

The *Kālakācārya-kathā* or "the story of the great teacher Kālaka" is an appendix to the important Jain canonical work *Kalpasūtra*. One main episode of the story is the Sāhī king's visit to the teacher. This episode became a main theme of the Jain manuscript paintings of Gujarat. Often in early manuscripts the Sāhī or Saka king and his attendants are shown either standing or seated in front of the teacher whose figure is always imposing due to his hierarchic proportion and central position. But here he is shown in the center inside a shrine and much bigger than the Jain teacher seated on his left. The Sāhī king, shown here as usual in three-quarter profile, wears a crown, a blue checkered robe, and a pair of high boots. In his right hand he holds a sword and with his left he makes a gesture with his index finger erect. An attendant stands behind him. In the lower register the king stands akimbo planting his legs on the ground triumphantly.

dukush are never shown in this manner, but they are depicted, rather, as in figure 19, in the Islamic style of Persian origins: their facial view is always in three-quarter profile without the protruding further eye. Apparently the Gujarati artists considered it part of the iconography of foreign visitors. Similarly Rajput painters almost always show demons in three-quarter profile, indicating their distaste for such a view.¹⁷

If we consider the miniature paintings of the *Caurapañcāsikā* style the earliest examples of Rajput art, its beginning should be assigned to the sixteenth century. During that century the regional tradition of art, languages, and cultural activities was being modified. As a result Sanskrit was often replaced by vernaculars and classical theatrical performances by local productions. About the same time the local style characterized by strong profile prevailed not only in Gujarat and Rajasthan but also in south India, Bengal, and Orrisa.¹⁸ Therefore it is difficult to

accept earlier scholars' view that the strong profile of the Rājasthānī paintings developed out of the Gujarati manuscript illuminations, as the farther projecting eye was gradually abandoned.¹⁹ In some of the early Rājasthānī miniatures, such as the sixteenth century Mehta *Gītagovinda*, the protruding farther eye, obviously originating from the Gujarati tradition, is often present.²⁰ Those illustrations, however, differ widely in style from contemporary *Caurapañcāsikā* manuscript illumination. Despite the fact that the heads of the figures in the *Gītagovinda* illustration are depicted in strong profile, the back of the head, which is supposed to appear behind the ear in the side view, is often unexpectedly missing. This is, however, understandable, for the artist was rendering the head just as in the Gujarati manuscript paintings where it is minimal or completely absent due to the fact that the style is essentially derived from the three-quarter profile tradition. It is not surprising, therefore, that in the *Gītagovinda* illustrations the protruding further eye is still present. Whereas in the *Caurapañcāsikā* illuminations, the back of the head is always depicted.²¹ This main feature clearly distinguishes between the tradition derived from the Gujarati manuscript illuminations and that of the *Caurapañcāsikā* style. Even so, there was continual synthesis of these two styles.

These differences of pictorial treatment help us to find the origins of Rajput art. Clearly it was derived neither from the Indian classical style, including Gujarati manuscript illumination, nor from the Indo-Persian tradition. Rather, local tradition of their homeland seems to account for the Rajput artists' adherence to the strong profile, a feature popular even today among native folk artists in many areas.

Absence of some earlier features of Indian tradition also distinguishes Rajput from classical art. Stylized rock formations characterized by repetitive squares or rectangular geometrical designs are seen throughout the art history of the Indian subcontinent,²² but in Rajput art they are replaced by the vertically elongated, swollen, cloudlike rocks and hills of Chinese inspiration much admired by Mughal court artists.²³ Aśavarī Rāginī (fig. 7) shows a tiger resting in a den nestled in a rocky mountain. This is a classical motif used by ancient artists to suggest a dense forest full of wild animals as exemplified by the fifth century Ajanta cave



Fig. 20. [92] Tirthankara, folio from a ms. of the *Nemipurāṇa*, probably Mewar, 18th century, 4⁵/₈ x 4¹/₈ in. Gift of Mrs. Earnest C. Watson, 1972.49.

Under a tree, on a ruby-red throne covered with a golden parasol, dark blue Tirthankara meditates in cross-legged position. The Jain god has three heads and elongated ears. In front of him there is a tiny conch-shell which seems to be an attribute of the god. On his left a naked Jain monk and a princely figure in Mughal dress join their hands in adoration to the god. On his right two well-dressed men, one with dark and one with fair complexion, show their devotion to the god with the same hand gesture. In front of the god several ladies of noble families, seated on a beautiful flowered carpet are participating in the ongoing ritual of worship.

painting showing the capture of the sacred deer (fig. 9). Just as in figure 7 a beast, in this case a lion, is shown here resting at the opening of a den. At the upper left corner of the scene the stylized rocks are represented by rectangular stone slablike geometric patterns, but in figure 7 they are replaced by cloudlike rock formations evidently borrowed from the Mughal school.

Other ubiquitous classical motifs absent in Rajput art include *kīrtimukha* or "face of glory," (a grotesque mask representing sky) and the *makara* motif. As we have mentioned earlier, the floral motif associated with the *makara* continued in the art of Malwa and Mewar, but the *makara* motif itself is very rare. In the *Caurapañcāsikā*-style painting it does appear repeatedly, but in the later period it became almost obsolete. The only example in the Watson collection is found in figure 23, where the motif is used at both edges of the throne.

Furthermore, there are iconographical differences between classical and Rajput art. An ancient iconographical feature which became obsolete in Rajput painting is the anthropomorphic representation of divine attributes such as clubs, tridents, thunder-

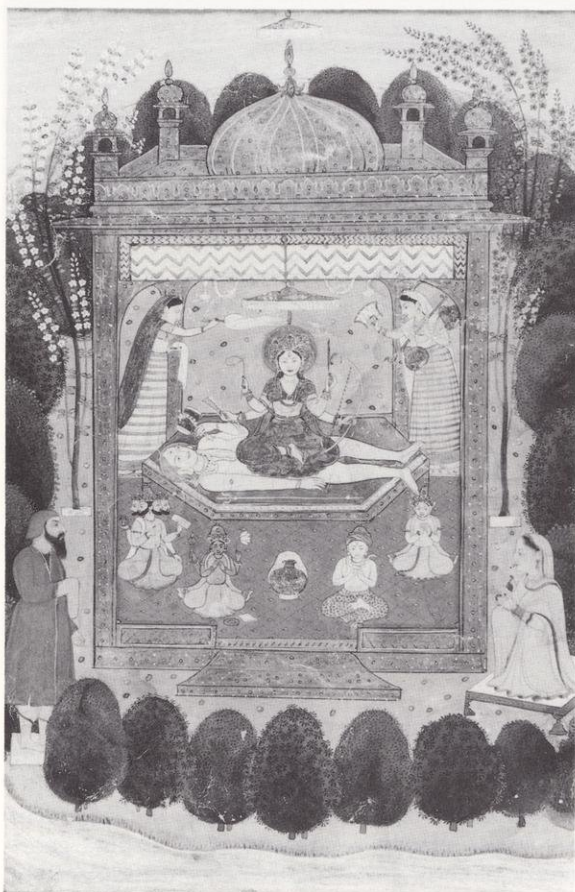


Fig. 21. [238] Durgā, Kangra Style, late 18th century, 7⁵/₈ x 4⁷/₈ in. Lent by Jane Werner Watson

The goddess Durgā sits inside a golden shrine in a garden surrounded by bushlike, oval plants and flowering trees. Flanked by two female attendants, one waving a fly whisk, another a fan, she sits on top of her spouse Śiva, who lies flat on a high pedestal. Her four arms display, counterclockwise, arrows, a noose, an elephant goad, and a bow. Her other significant attribute, pūrṇakalāṣa, a full vase symbolizing abundance, is placed immediately below the pedestal, on the floor. To the right of the vase Brahmā and Viṣṇu and to the left, Śiva and Indra are seated adoring the goddess. All of these Hindu deities, including Durgā, are shown in frontal position, a rare feature in Rajput paintings. Just outside the shrine, a bearded man, very likely a hill chief, and his wife stand at either side of the door adoring the goddess.



Fig. 22. [253] The Descent of the Ganga, Kangra Style, early 19th century, 9 x 6 in. Lent by Jane Werner Watson

In front of a cave on a rocky mountain in the Himalayas, the divine couple Śiva and Pārvaī sit on a tiger skin. Śiva's gigantic bull Nandi stands in front of them. Just like the birds nestled in the trees, the divine couple express their intimacy with their sensual gestures and the warmth of their physical closeness. The elegant turn of Śiva's head and the gazing eyes of Pārvaī particularly enhance the situation.

A stream of water, representing the heavenly river Gaṅgā, flows down out of Śiva's matted hair. The river goddess was once imprisoned inside the hair by the god, who had been exasperated at her arrogance. The blocking of the river caused a long-lasting drought on the earth. At the foot of the mountain, the prince Bhagīratha, who has been doing penance for many years, standing on one leg in order to persuade Śiva, is delighted to receive the heavenly river on the earth.

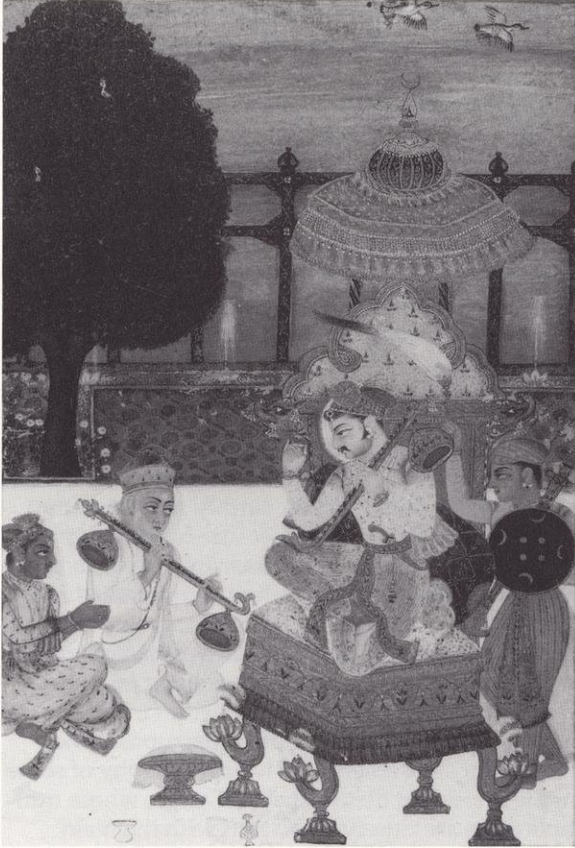


Fig. 23. [118] Rāgaśrī, Bundi or Kotah, ca. 1780, 7 x 4⁵/₈ in. Gift of Mrs. Earnest C. Watson, 1979.1719.

The enthroned princely figure is an anthropomorphic representation of Rāgaśrī, the king of love songs. He leans against a huge dark red bolster. This classical Indian throne is flanked by two *makaras*, a crocodilelike mythical creatures. The colorful parasol over the throne has the *āmalaka* type of fluted round forms used as the crowning member of the superstructure of northern-style Hindu temples.

The princely figure is accompanied by an attendant holding a fly-whisk and a shield and a sword. In front of the throne are two male figures, one singing, another playing the *vīṇā*, the Indian lute. The latter's age is indicated by his snow-white beard. Apparently he is the teacher of the young singer, for in India, even today, a teacher often participates in his student's performance.

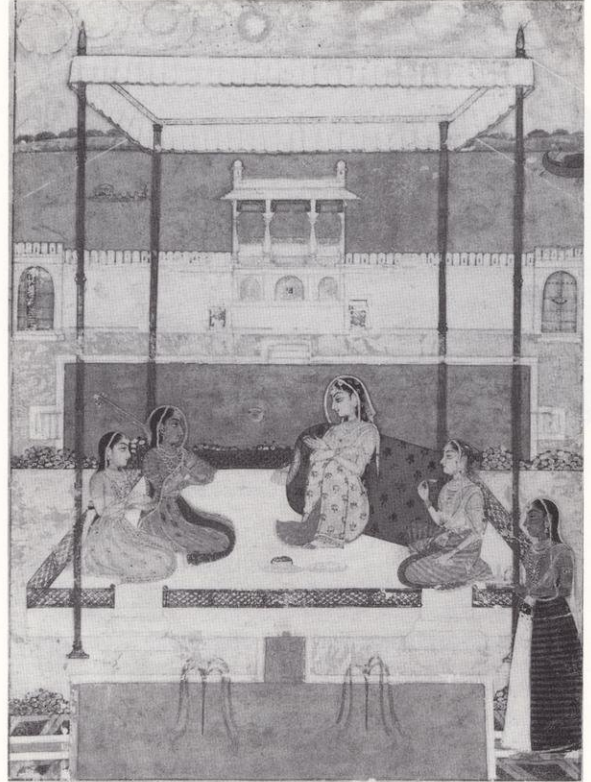


Fig. 24. [158] A Musical Night, Kishangarh, ca. 1735, 9¹/₂ x 6⁵/₈ in. Gift of Mrs. Earnest C. Watson, 1985.323.

This scene is in a palace situated on the bank of a navigable river, as indicated by the two boats on its water. The prominent figure is a lady who reclines against a bolster under a square canopy and gestures animatedly with her left hand in response to music performed by two beautiful girls, one singing, the other playing the *tānpurā*, both seated in front of her on the ground. To the left of this lady her *sakhī*, or companion, holds a wine cup and listens to the music, while a palace girl, standing close to the pole of the canopy and holding a tray full of various objects, attends the ladies. All figures are rendered naturalistically with an attempt to distinguish them through individual features such as dark and fair complexion. Compare this painting with figures 25 and 26.



Fig. 25. [160] *On the Banks of a River*, Kishangarh, mid-18th century, 8⁵/₈ x 12 in. Gift of Mrs. Earnest C. Watson, 1985.324.

This small painting encompasses a huge landscape with a navigable river. The river serves as a major compositional device of the picture as it flows horizontally and divides the scene into two sections: a forest in the background and the grassy land of a village in the foreground. The forest is inhabited by water buffalo, rhinoceros, boars, and deer. A royal hunt is in process. The riders of the elephants and horses pursue the wild animals. On the near side of the river is a more relaxed life in a remote Indian village. In the nearest section beautiful girls, the main attraction of the scene, head toward the lake situated on the bank of the river. Near the lake is a palatial white building. The girls converse and exchange a bunch of grass playfully. The leader balancing three water jars on her head is going to fetch water from the lake, and her friends are along to help.

Activities closer to the river include a girl washing clothes, another dressing after her bath, yet another drying her sari while talking to a friend seated on the grass. Two other girls with water pitchers on their heads are deeply involved in conversation. To the right is another lake fed by the fresh water of the river. On the grassy field men train elephants and stallions. Compare this painting with figure 24.

bolts, or wheels. The kneeling position of devotees with one knee on the ground and the other raised also became almost extinct. This is an interesting kneeling posture often seen not only in classical art but also in prehistoric Indian art of the Harappan civilization.²⁴ It was only after the fourteenth century, as a result of Persian influence, that this Indian kneeling position was gradually replaced by the Muslim praying position in which both knees are bent and resting on the ground. Figure 20 shows a Jain monk in front of Tirthankara kneeling in the traditional Indian position with one knee up. This is a rare example. In the same painting, one will notice, all other devotees of the noble family are dressed in the Mughal fashion and seated in the both-knee-down position.

An even more noticeable iconographical feature of the Rajput artists is their earthly representation of divine figures. Perhaps because from their point of view the gods and goddesses are not much different from humans, the technique of hierarchical proportion, commonly used in classical art to represent divine or regal figures as larger than others, was virtually abandoned. The growing fascination for multiple arms and heads of deities in the medieval period was also abruptly interrupted when the Rajput style emerged. The iconography of some of the important deities such as Durgā, whose multiple arms are closely associated with the main event of the myth, was kept intact (fig. 21), but Śiva and Pārvaī, relaxing on the remote mountain tops, are depicted as a loving human couple, as in figure 22. Śiva's third eye is unnoticeable and the divine couple are not endowed with multiple arms. Similarly Kṛishṇa always reflects the personality of a romantic prince. Although he is dark blue in complexion, he is more human than god.

An element totally unknown to classical tradition is landscape. In the ancient art of India we never see panoramic views of cloudy sky, glowing evening sunlight, or distant cities or villages. The Rajput artists became familiar with these features through the Mughal artists, who in turn inherited them from European tradition, especially from the Flemish school. Figure 23 depicting the musical mode Rāgaśrī is a good example of such Rajput painting.

Due to such external influences many schools of Rajput art became increasingly more interested in naturalism than in stylization and conceptualization,

main features which they shared with ancient Indian art. Since both classical and Rajput art are based on religious belief, overemphasis on naturalism was considered too secular. Some Rajput artists, therefore, found the naturalistic approach unsuitable for their religious art and culture and rejected it around the mid eighteenth century by forming the Kishangarh school, renowned for its highly stylized features and devotion to Kṛishṇa. It becomes obvious if one compares figure 24, created just before the birth of the Kishangarh school, to other paintings showing the fully developed style of that school (figs. 25, 26). Figure 24 is based on a secular theme and profusely uses the idioms of Mughal naturalism, which include shading and a variety of figures with distinct features. In the paintings of the Kishangarh school, these features are deliberately replaced by the use of flat color and by stylized facial features, such as elongated eyes and pointed noses and chins invariably used for every figure in the picture (cf. fig. 25.). This new style, which they found suitable for a world devoted to Kṛishṇa, clearly shows their strong reaction to the Mughal naturalism once accepted by earlier artists of the same school.

In light of these studies we conclude that Rajput art originated neither from classical Indian art nor from the Indo-Persian and Mughal schools. Rather, it developed out of the local traditions of Rajasthan and the Punjab Hills. It does draw on a large repertory inherited from ancient Indian tradition, but many of the classical elements are missing. Since its origins lie in the folk tradition, its beginning, as one can expect, was characterized by simplicity and directness. Thus, if we regard the classical and Mughal traditions as sophisticated higher traditions, early Rajput art can be classified as a lower tradition. Such classifications become problematic, of course, because artistic traditions, like all aspects of cultural heritage, change over time and low traditions become high traditions. This was the case with Rajput art as it developed internally and was exposed to and subsequently incorporated Persian and European idioms. Rajput art, however, retained its immediately visible identity throughout the history of its development.

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Fig. 26. [166] Rādhā and Kṛishṇa, Kishangarh, late 18th century 4³/₄ x 3¹/₈ in. Gift of Mrs. Earnest C. Watson, 1982.170.

Rādhā and Kṛishṇa spend their leisure time near the lotus pond. They plucked some flowers from the pond, which they still hold. A thick row of plantain trees, most of them in flower, is shown in the background. Kṛishṇa, with his right hand, spreads a beautiful silky scarf dotted with tiny speckles over Rādhā, as if he is protecting her from dust or harsh sunlight. Compare this painting with figure 24.

Notes

1. The research for this paper was funded by the Center for South Asian Studies, University of Wisconsin–Madison. I would like to express my gratitude to the director, Professor Joseph W. Elder, and his staff for this grant. I would also like to record my appreciation to Dr. Russell Panczenko, director of the Elvehjem Museum of Art for his constant encouragement, without which this article would not have been written. I also want to thank Andrew Stevens, curator of prints and drawings, for his kind help when I was conducting research in the museum.
2. Renowned art historian Pramod Chandra is the first scholar to take an interest in this collection. See his catalogue *Indian Miniature Painting: The Collection of Earnest C. and Jane Werner Watson* (Madison, Wis.: Elvehjem Art Center, 1971).
3. Ananda K. Coomaraswamy, *History of Indian and Indonesian Art*, (New York: Dover, 1965), 127–33.
4. Karl Khandalawala, *The Development of Style in Indian Painting*, (Delhi: Macmillan India, 1974), 81–82.
5. For the fifteenth century Gujarati example, see Karl Khandalawala, Moti Chandra, and Pramod Chandra, *Miniature Painting. A Catalogue of the Exhibition of the Sri Moticand Khandalawala Collection* (New Delhi: Macmillan India, 1960), fig. 5; for the fourteenth century Nepali example, see Pratapaditya Pal, *The Arts of Nepal*, vol. 2 (Leiden: E.J. Brill, 1978), fig. 57.
6. Douglas Barrett and Basil Gray, *Indian Painting* (New York: Rizzoli International, 1978), fig. 66.
7. Barrett and Gray, *Indian Painting*, fig. 144.
8. Barrett and Gray, *Indian Painting*, fig. 80.
9. For Gujarati illustration, see Linda York Leach, *Indian Miniature Paintings and Drawings* (Cleveland: The Cleveland Museum of Art/Indiana University Press, 1986), 15. For the *Caurapañcāsīkā*-style painting imbued with floral scroll along the bottom, Sherman E. Lee, *A History of Far Eastern Art* (New York: H.N. Abrams, 1982), 225.
10. Leach, *Indian Miniature Paintings and Drawings*, 218.
11. Heinrich Zimmer, *The Art of Indian Asia*, comp. and edit. Joseph Campbell, vol. 2, Bolligen Series 39 (Princeton: Princeton University Press, 1983), fig. 432.
12. Ananda K. Coomaraswamy, *Yaksas*, pt. 2 (New Delhi: Munshiram Manoharlal, 1971), pls. 30, 38–39.
13. Zimmer, *The Art of Indian Asia*, fig. 31.
14. Pratapaditya Pal, *The Classical Tradition in Rajput Paintings from the Paul F. Walter Collection* (New York: Pierpont Morgan Library, 1978), 20.
15. Susan L. Huntington, *The Art of Ancient India: Buddhist, Hindu, Jain* (New York: Weatherhill, 1985), color pls. 5–12, 28–29; Pal, *The Arts of Nepal*, figs. 34–35.
16. Coomaraswamy, *History of Indian and Indonesian Art*, 100–101, fig. 196.
17. Pal, *The Classical Tradition in Rajput Painting*, figs. 11, 22, 53.
18. C. Sivaramamurti, *South Indian Paintings* (New Delhi: National Museum, 1968), figs. 54–63; Barrett and Gray, *Indian Painting*, 72–73; Robert Skelton and Mark Francis, *Arts of Bengal, the Heritage of Bangladesh and Eastern India* (London: Whitechapel Art Gallery, 1979), fig. 48.
19. Khandalawala et al., *Style in Indian Painting*, 81–82.
20. N. C. Mehta and Moti Chandra, *The Golden Flute, Indian Painting and Poetry* (New Delhi: Lalit Kala Akademi, 1962), pl. 3.
21. Barbara Stoler Miller, *Phantasies of a Love-Thief: The Caurapañcāsīkā* Attributed to Bilhana (New York: Columbia University Press, 1971), 216–33.
22. Zimmer, *The Art of Indian Asia*, fig. 15. The stylized rocks are depicted here behind the peacocks in the upper part of the scene where an amorous couple rests watching the animals and birds. See also Madanjeet Singh, *The Cave Paintings of Ajanta* (London: Thames and Hudson, 1965) pl. 25 and Pal, *The Arts of Nepal*, vol. 1, fig. 106.
23. Barrett and Gray, *Indian Painting*, fig. 88.
24. Huntington, *The Art of Ancient India*, figs. 2.13 and 2.14.

The Edward Burr Van Vleck Collection of Japanese Prints in the Elvehjem Museum of Art at the University of Wisconsin–Madison preserves in good condition a particularly intriguing print designed by Kitagawa Utamaro (1753–1806) near the end of his career (fig. 1). Titled *Unaccomplished*, it depicts a young woman in the act of burning a tattoo off the inner part of her upper arm.¹

The print contains several inscriptions and a single female figure on a blank background. The figure is depicted from the waist up and turned slightly to her right away from the viewer. Beginning in the lower right corner, her upper torso extends a little less than halfway up the composition and a little more than halfway across. The edge of the paper cuts off the view of her left shoulder, arm, and side. Her head, which occupies the center of the composition, is tilted downward to her right and slightly further away from the viewer. Reserved paper suggests the whiteness of her face and body, which is set off by the bright mineral red of her lips and ink black of her elaborately coifed hair. A simple sash holds together four layers of robes in varied colors and designs. The figure's left arm projects across her body and inside her robes, holding them open and revealing her upper chest and the inner part of her upper right arm, where three small objects burn over writing on her skin, sending off three thin trails of smoke. Only one other motif exists separate from the figure's body: in the upper left corner of the composition, a pair of old-fashioned, red eyeglasses with loops of string are set on end. Instead of lenses, they contain writing.

Direct visual observations of this sort make up the entire basis for most western viewers' experiences of this and other Japanese woodblock prints. Wishing to gain a broader perspective, some may turn to the writings of print specialists, who generally provide them with a mix of biography, connoisseurship, and subject identification. Readers will also find that most of these texts include summaries of the various historical contexts within which *ukiyo-e* (pictures of the floating world) developed.² Such contextualizing, however, tends to remain on a general level, and detailed, thoughtful discussions of particular prints from any standpoint but that of the connoisseur remain extremely rare.³ The time seems ripe to explore the possibilities for more nuanced

readings of specific prints or print series in relation to the circumstances that produced them. I hope to make a small contribution in that direction here.

Two aspects of my own nature as author have guided the directions taken in this study. First, as a specialist in painting of the late medieval period (ca. 1450–1600), I do not lay claim to an intimate and thorough knowledge of the primary sources for understanding prints produced in the latter half of the Edo period (ca. 1740–1867). Fortunately, however, that segment of Japanese history has received considerable attention in recent years, and many sound secondary sources of information exist to aid my examination of a single primary source—the print itself. Second, I have long had an interest in texts on pictures: both writings about pictures and writing literally on the surface of an image. The print *Unaccomplished* incorporates a great deal of textual material and presents, therefore, a good opportunity to pursue those interests as an entry point into a discussion of its reception by a contemporary audience. Members of that audience, unlike modern western viewers, certainly had their visual experience of the print mediated by such texts included on its very surface.

It is worth taking a moment to consider the basic nature of the original audience itself. We tend to think of these prints as mass-produced pictures for the townspeople of Japan, especially those of the great metropolis of Edo (now Tokyo). This is largely true but far too vague in conception. "Townspeople" as a term embraces a population in a wide range of social and economic circumstances—from money-lending merchants with fantastic wealth to financially strapped members of the leading military class to common laborers living in one-room hovels. Prints, correspondingly, ranged from the deluxe, privately printed sets known as *surimono* to mass-market images produced by the hundreds, even thousands. The series to which *Unaccomplished* belongs came from this latter end of the production spectrum. Nonetheless, we cannot dismiss it out of hand as art for the wholly unsophisticated. In Edo, literacy was surprisingly widespread. Starting in the latter part of the seventeenth century, book-publishing for the mass-market burgeoned into a thriving industry. Print making and selling thrived right along side, using the same techniques to produce and distrib-



Fig. 1. Kitagawa Utamaro (1750–1806), *Fudekashimono* (Unaccomplished), 1800–1805, Ōban, 14⁵/₈ x 10 in. Gift of John H. Van Vleck, 1980.3252.

ute prints that often incorporated actual poems from the classical cannon or at least allusions to classical literature and history. The contemporary Edoite who purchased the Elvehjem print would therefore have been equipped to approach complex text-and-image combinations. I will begin, however, with the simplest texts immediately familiar to the Edo viewer and for which the print customer would first look.

Along the lower left edge of the picture are the three characters of "*Utamaro hitsu*," which may be translated either as "from the brush of Utamaro" or "brushed by Utamaro." This is the printed signature that identified to the potential buyer the source of the model upon which the print was based. It informed him that it was a design of Utamaro, the most sought-after painter of images of beautiful women in his day. It also made a number of claims about this painter.

The man we know today as Utamaro adopted this art name when he was around twenty-eight. It is comprised of two Chinese characters: the first read as "*uta*," and meaning native Japanese poetry and the second read as "*maro*." The latter is one of a small number of characters actually made up in Japan rather than inherited from China but was created by combining two simpler characters pronounced "*ma*" and "*ro*." The single character "*maro*" literally means "I," but the sound "*maro*" as either one or two characters was most commonly found as an ending to personal names, and that is where its connotations would tend to lie. The two-character version, in fact, is found at the end of the name of one of Japan's most admired ancient poets, Hitomaro (fl. ca. 675–710?). In combination with "*uta*," such a connection would have been made in the minds of many of Utamaro's contemporaries. Historically, Japanese have tended to adopt or receive alternate names suited to specific circumstances, so such emphasis on poetry in a painter's art name may seem odd. However, it actually made abundant sense in the Edo context. Poetic sensibility had always been virtually synonymous with taste and culture, and linking painting to poetry was an ancient practice in East Asia. Utamaro was simply claiming an aesthetic competence beyond that of the "mere" draftsman. His own painting teacher, Toriyama Sekien (Toyofusa, 1714–1788), was in fact himself best known as a poet.

The character that follows the actual name in the signature, "*hitsu*," also carries implications. When Utamaro first began to use his famous art name, he ended with the character "*ga*" meaning "picture," "draw," or "design." Within a few years in the late 1780s, he began to use more and more frequently "*hitsu*" instead, until it virtually replaced the other. The new ending to his signature represented a distinct shift in Utamaro's representation of himself to the public. It emphasized his mastery of the Chinese brush (*hitsu*), the implement of scholars and poets as well as painters. It suggested all the more strongly that his abilities had progressed beyond design and draftsmanship and indicated a certain level of individuality and expressiveness. His earliest use of this character probably followed soon after the death of his teacher, Sekien, and marks an assertion of artistic independence.

Just below the signature is the round, stylized crane (*tsuru*) design that represents the seal of the publisher Tsuruya, one of over forty publishers for whom Utamaro provided designs. The prominent inclusion of the publisher's seal as a trademark on the print was a standard practice abundantly justified by the division of labor. Neither Utamaro nor any other woodblock print "artist" ever touched a block. All of the actual production was under the control of the publisher, who employed and directed the block carvers and printers. Publishers undoubtedly made critical decisions about the content and appearance of many prints as well. It is surely no accident, for example, that a relatively new, but exceedingly ambitious publisher named Tsutaya Jūzaburō (1750–1797) brought out some of Utamaro's most admired and innovative prints as well as the extraordinarily innovative work of Tōshūsai Sharaku (fl. 1794–95). Given the scanty nature of the documents available, we cannot know for any given print or series the relative contributions of either designer or publisher to matters of basic conception, embellishment, or quality control, but to judge from the example of Tsutaya, it is surely wrong to imagine that the latter had none.

In the upper left corner of the Elvehjem print is the series title and the title of the individual print. The former is framed within the pair of eyeglasses mentioned above. The lens area at the top contains only the two characters of the word "*kyōkun*," which translates as "teaching," "precept," "moral,"

or "moral lesson." The lower set of three characters are "*oya no megane*," which means "the eyeglasses of parents." To the right of the eyeglasses is the title of the actual print: *Fudekashimono* (one who is unaccomplished), which presumably describes the young lady being depicted. What exactly is meant by this designation will become clearer when we examine the long inscription on the print. Others of the series bear titles such as *Tippler*, *Spoiled Child*, and even *Brainy Girl*. Unlike some of Utamaro's titles, they give no suggestion that a specific individual is being represented.

The representation in *Fudekashimono* is not of an individual but of a type, and the implications of *kyōkun* suggest a rhetorical dimension that is most likely didactic in nature. Tradition constructed a woman's proper roles as wife and mother and *kyōkun* for women focused on preparation for establishing a suitable marriage agreement. Parents of sons would see the types of women presented in this series as bad matches, while parents of daughters would see them as impossible to match to a good husband. In *ukiyo-e*, however, one could expect twists and plays upon tradition. Instead of being candidates for marriage, the young ladies are more likely denizens of the pleasure quarters and the reference to moral lessons and parents carries considerable irony with it. At the same time, however, the illusion of romance and the promotion of rituals similar to those of match-making were integral parts of the transactions of the pleasure quarters. The pleasure quarters possessed codes of behavior quite as strong as those of any other major institutions in Edo society.

The series title is worth considering in more detail. The linking of *kyōkun* (moral teaching) and *oya* (parents) is quite natural given the role of parents. The second phrase is not, however, simply "parents" but "parents' eyeglasses," and the two phrases have been rendered together in the catalogue of the collection as "Moral Teachings from the Parents' Spectacles." A number of other renderings have been offered over the years including "Warnings to Watchful Parents,"⁴ "The Eyeglasses of a Watchful Parent,"⁵ "Through the Parents' Moralizing Spectacles."⁶

In these examples, the translators have chosen to render the first character set as an adjective. The first two took broad interpretive liberties to render

"*kyōkun*" as "watchful" and have it modify "parents" while the third made the "spectacles" themselves "moralizing." The Japanese demands neither of these choices, and the two phrases are really independent concepts linked as much by feeling as by logical connection. The translation in the Van Vleck catalogue provides enough logical clarity to satisfy an English speaker without excessively altering or limiting the scope of the original. Leaving questions of syntax aside, however, the basic juxtaposition of the two phrases, "Moral Teachings" and "Parents' Eyeglasses," one in each frame, relates to a much larger juxtaposition of epistemological systems in Japan in the eighteenth and nineteenth centuries.

The concept *kyōkun* comes originally from Chinese Confucianism, a form of which (neo-Confucianism) was the avowed basis of government-sanctioned morality and ethics in Edo-Period Japan. For the Tokugawa government, the most important knowledge was that explicating proper social behavior, which one could learn from texts and the examples of superiors. At its heart lay a concern for social order based on hierarchical relationships modeled on that between parent and offspring. To the parent was given honor and respect and with the parent lay the responsibility for moral teaching. Similar relationships existed between ruler and ruled, older and younger brother, husband and wife, and other relationships founded on the unequal distribution of power. Eyeglasses implied a different epistemology dominated by the role of vision and the other senses in gathering information.

Ukiyo-e prints were, in fact, largely a means of knowing and possessing by seeing. Much of the emphasis on vision in prints is found simply in the expanded scope they provided for voyeurism. *Ukiyo-e* presented images of private moments or events accessible only to the wealthy. Print designers were self-conscious about their role as providers of furtive visual pleasure. The clearest evidence of this can be found in Suzuki Harunobu's erotic illustrated book *Fūryū Enshoku Maneemon* (The Fashionable Libertine Maneemon).⁷ At the beginning, Maneemon receives the power to take any form he wishes from two women represented as Shinto deities. (They are identified by inscription, however, as two of the real-life women that Harunobu often depicted in designs for prints.) The form he

chooses is a miniature version of himself that can secretly infiltrate private areas and view private scenes undetected. The remaining illustrations in the book show him at precisely this voyeuristic activity, a model of the action of the viewer himself. A great many prints incorporate optical devices to achieve the same ends. A boy on a roof, for example, may peer through a telescope over a fence and into a yard where a woman is bathing.

The emphasis on vision in *ukiyo-e* is not, however, solely a matter of delight in voyeurism. The valorization of the pursuit of pleasure through the senses in the eighteenth and nineteenth centuries coincided with an increasing faith in the senses as sources of empirical knowledge about the world. While it would be naive to describe it as anything near an objective record, *ukiyo-e* did offer images linked to the world that passed before the eyes of its customers rather than some distant land or dim past. It resonated with the visual experience of its viewers and prospered by their attention to the senses in a materialist-sensualist society dominated by the pursuit and expenditure of wealth.⁸ It was the physicality of the objects of the world, confirmed by the senses, that permitted possession and control.⁹ In other words, the daily life of the Edo inhabitants depended on an empiricism that challenged official, neo-Confucian hierarchies of types of knowledge and the means of their acquisition. The eyeglasses so prominent on the Elvehjem print relate directly to this challenge; they are less devices to expand natural visual capacity, and therefore tools of voyeurism like telescopes, than devices to ensure accurate seeing and consequently the capacity to make sound judgments based on empirical knowledge.

Needless to say, eyeglasses and telescopes were objects of western origin. In 1551, the Portuguese Jesuit missionary Francis Xavier came to Japan and brought with him a number of European devices, many of which were optical. They included telescopes, glass mirrors, and eyeglasses. In the early seventeenth century Hamada Yahyōe went to Java to study the making of eyeglasses at the workshops of the Europeans there and brought back the skills to Japan. By Utamarō's time, then, eyeglasses and other western optical devices were far from new in Japan either as real instruments or as motifs

in prints. Still, they retained clear associations with western learning, whose adherents grew in number and sophistication due to European science texts coming into Japan through its only port open to foreign trade, Nagasaki, in the south. There has been a tendency, however, to stress too strongly the "impact" of western ideas and ignore the internal, socio-economic circumstances mentioned above that encouraged the deployment of those ideas. It was not only western notions that found a large and eager audience, but also various types of Chinese learning that stressed observation, such as pharmacology and phrenology.

All of this discussion of the importance of empiricism should not lead to the conclusion that the older epistemological paradigms of Confucianism were swept away even among the townspeople. Various groups and individuals took greater or lesser interest in it, but for most it was simply part of the cultural mix. People have a remarkable ability to entertain seemingly contradictory notions if they are not forced by circumstances to make a choice. The Japanese, faced throughout history with the potential for conflict between aspects of native culture and ideas imported from China, were and are particularly comfortable with unmade choices. When read in the context of the preceding discussion, the remaining text on the print *Accomplished* exemplifies the persistence of traditional forms of discourse within new contexts.

A lengthy passage in the upper right crowds close to the contour of the figure and to the edges of the print. The Elvehjem example was at some point cropped along the upper edge and a bit of the text has been lost. This is quite common for this series because of the crowding of long texts into the prints, but some complete examples do remain to tell us what is missing. Even without deciphering its contents, the viewer knows from the manner of presentation that this is no elegant poetic inscription filled with subtle allusions. It is rather a more direct prose commentary upon the image. The long passage translates roughly as follows:

It is not a thing with high class courtesans,¹⁰ but cheap prostitutes believe the bad ways of Komurasaki, Takaō, and the like to be true love. Besides that, they do not know that

there are famous persons who should be the models of courtesans. In addition, customers who have [], rather than compassion that is interested in the poignancy of the feelings of courtesans and takes pleasure in understanding the bitterness of this world of suffering, throw down borrowed money and pass one night in the [] bed, and are not lost in love. Also, their discernment does not recognize from the beginning the wretchedness (gloominess) of their business. Because it is dark in the road, they tread in the error of believing that if one only pulls down a prostitute he is a playboy, they must be ones who believe the likes of Shirai Gompachi and [] no Bunshichi to be models. If they are guests who are studying to be thieves, they have to use their long poles quickly. The true buyer of courtesans must become Fujiya Isaemon.

The people mentioned in the text are all figures from recent history whose stories had been taken up by the kabuki theater. Takaō was a name passed down among the premier courtesans within a specific house. Komurasaki and Shirai (Hirai) Gompachi (d. 1679) were celebrated lovers. Komurasaki was a famous beauty of the Miuraya establishment in the pleasure district of Yoshiwara. Gompachi was a samurai turned thief. Gompachi's father was an official of the Tottori fief of the Ikeda Clan. In 1672, Gompachi killed a fellow retainer and fled to Edo to lead the life of a rōnin (lordless samurai). After seeing Komurasaki, he fell in love and turned to robbery to support visits to her. Finally he was captured and executed. A number of plays take up his affair with Komurasaki.¹¹ Fujiya Isaemon (or Izaemon) is a money lender in a kabuki play dealing in part with tragedies that occur in trying to repay the debts of one's master.¹²

Kabuki plays like these represented the affairs of the likes of Komurasaki and Gompachi in a very positive light and the behaviors of wealthy merchants in a negative one. The stories of thieves such as Gompachi, who had considerably more romantic appeal than money-lenders, provided a factual basis for such claims. The fact that such affairs were rare exceptions did not keep them from capturing the popular imagination and operating at odds

with the dominant fictions of the pleasure quarters.

The pleasure houses themselves were theaters of a sort. What was being sold in transactions that procured the services of the courtesans of highest rank was to a significant degree an illusory world of courtly romance inspired by classics of Chinese and especially Japanese literature. The maintenance of such a participatory theater of refined behavior required considerable effort and expense. Customers, for example, paid for elaborate and costly "courtship" before consummation of the "relationship." Only those in possession of great wealth, such as the money-lending merchants exemplified by Isaemon, could maintain this fictional world, a world of some importance to maintaining their own constructions of themselves. Money-lending merchants lived lives shaped by a peculiar contradiction in their circumstances. The cash economies of the urban centers tended to concentrate wealth in their hands rather than in those of members of the ruling warrior class, who depended largely on agriculture. Nonetheless, they were at the bottom of the social order in the official neo-Confucian hierarchy. Even as their economic might increased, their rights to its symbolic display decreased with the promulgation of class-based sumptuary laws. They could play the role of "merchant prince" only in the demi-monde that was the floating world of the pleasure quarters. The exquisite rituals of the courtesan-client interaction as well as its tremendous expense gave full vent to their need for symbolic display.

The passionate fictions of kabuki assaulted the courtly fictions of the pleasure houses, and the Elvehjem print may be seen as a counterattack. There is even a Confucian dimension to its rhetoric as it uses negative exemplars to point out the ways in which modern persons have failed to support the proper order of society. The text suggests that behavior released through passion, which was valorized by kabuki (and anathema to neo-Confucian ideals), could only appeal to those of low status and accomplishment. It stresses the lack of decorum involved and the volatility of the relationships. The picture in turn suggests a supporting narrative. Caught up in an excess of passionate attachment, the woman had her lover's name tattooed upon her arm. He abandoned her, and now she painfully burns away the sign of that attachment in her own flesh. The text suggests that we

view her not with a gently compassionate gaze but with eyes sharply focused to discover fault.

Whose attack is this? There is no evidence ascribing the text to Utamaro or any other specific individual acting as author. Utamaro did claim with pride never to have designed prints for the theater (though he actually had in the earliest years of his career) and appears to have had some disdain for kabuki. It is in fact not necessary (or even desirable) to posit Utamaro as author and therefore origin of the text in question to make it relevant to his attitudes. Both emerge from the context of a larger conflict between the ideals of elitist poetry circles to which Utamaro belonged and popularist kabuki theater. This still does not mean, however, that we can rest easily with the conclusion that the attack directly expresses the attitudes of the former. The circumstances of the narrator proposed in the series title—looking through the eyeglasses of a parent concerned with proper moral behavior—removes the text a rhetorical step away from such a direct accounting. The attack on kabuki's idealizations comes from a fictional subject that may itself be the object of irony or even mockery. Do we read its rhetoric as didactic or as an ironic play with didactic forms, or as both at the same time?

Conclusion

Neither the long text nor the image on the print *Unaccomplished* is particularly complex, but they defy simple, conclusive readings. As in any historical study of a work of art, we come upon intersections with cultural codes, whose nature and relevance we can only partly reconstruct. Inconclusiveness goes a step further with this print and its like. The society that produced them imagined itself as a world of play rather than commitment. The ultimate goal in presenting an identity to the world was not an assertion of one's inner character but the fashioning of compelling and provocative surfaces. The great success of this print is how strongly it compels our desire to read it and yet playfully repels our attempts at consummation.

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Notes

1. Comparison with the same print in the collection of Keiō University in Tokyo reveals a number of very minor differences that suggests one is a later copy of the other. In the process of reading the text, I noticed that the second character in the second line (from the right) was different in each version. This led me to look for other differences, which I soon found. The trails of smoke are different as are the three strands of hair below the figure's right eye. The exact nature of the relationship has no real bearing on this essay, which focuses primarily on the subject matter of the print. I hope that a note can be added to a subsequent *Bulletin* presenting one or more expert opinions on this connoisseurship question.
2. Two examples of such standard references are Richard Lane, *Images from the Floating World: The Japanese Print* (Secaucus, N.J.: Chartwell Books, 1978) and Kobayashi Tadashi, *Ukiyo-e: An Introduction to Japanese Woodblock Prints*, trans. Mark A. Harbison (New York: Kodansha International, 1992).
3. Exceptions do exist, including catalogues for two recent major exhibitions. Roger Keyes's exhibition catalogue, *The Male Journey in Japanese Prints* (Berkeley: University of California Press, 1989), attempts to read Japanese prints from the perspective of the men's movement. The Asia Society exhibition catalogue, *Undercurrents in the Floating World* (New York: The Asia Society, 1991), includes essays by H. D. Harootunian and Sarah E. Thompson that relate prints to their political circumstances.
4. Muneshige Narazaki and Sadao Kikuchi, *Masterworks of Ukiyo-e: Utamaro* (New York: Kodansha International, 1968), 69.
5. Kobayashi Tadashi, *Utamaro*, trans. Mark A. Harbison (New York: Kodansha International, 1982), 26.
6. Jack Ronald Hillier, *Utamaro: Colour Prints and Paintings* (London: Phaidon Press, 1961), 154.
7. The opening scene and two later pages are published in Jack Hillier, *The Art of the Japanese Book* (London: Sotheby's Publications, 1987), pls. 33–34 and fig. 230.
8. For an in-depth discussion of these issues, see H. D. Harootunian, "Cultural Politics in Tokugawa Japan" in *Undercurrents in the Floating World*, ed. The Asia Society (New York: The Asia Society, 1991), 7–28.
9. The issue of objectification and looking is especially relevant to the most important subject of *ukiyo-e*—women. Studies of *ukiyo-e* from a feminist perspective, however, have not yet appeared.
10. The term actually used is "keisei" or "city-wrecker." It was a common Edo period (and earlier) designation for prostitutes of the higher ranks. Interestingly, it comes from Chinese historical texts, which were written by scholars who in most periods were by definition Confucianists. The term was applied to women whose allure captured too much of a ruler's attention and thereby caused political turmoil. The

most famous “city-wrecker” was Yang Gui-fei, whose story was well known in Japan and frequently the subject of pictures.

11. One that may have provided a direct inspiration for this early nineteenth-century inscription is “*Banzui Chōbei shōji no manaita*” first produced at the Nakamura-za in August 1803.

12. Fujiya Isaemon appears in the puppet-theater play “*Keisei Awa no Naruto*” by Chikamatsu Hanji, Takemoto Saburoei, and others. It was first produced in May 1768 at the Takemoto-za in Osaka but was itself a revision of a play by Chikamatsu Monzaemon first produced in 1712. As a kabuki play, it was first produced in 1789 at Edo’s Nakamura-za.

The Van Vleck Collection

Edward Burr Van Vleck, professor of mathematics at the University of Wisconsin from 1906 to 1929, began to collect Japanese woodblock prints seriously in 1916. The high point of his collecting activities came in 1928, when he purchased from a local bank approximately 4,000 prints which had formerly belonged to Frank Lloyd Wright. Van Vleck subsequently sold some of the Wright group as a means of recouping his initial investment, but the vast majority remained in his possession and became the nucleus of his collection. When E. B. Van Vleck died in 1943, his collection passed to his son, John Hasbrouck Van Vleck who in 1980 bequeathed the bulk of it to the Elvehjem Museum of Art. The remainder was donated in 1984 by Hasbrouck’s widow Abigail Van Vleck.

The donation of the Van Vleck collection provided the Elvehjem an encyclopedic survey of Japanese woodcuts which ranks as one of the top five public collections in the United States. Consisting of just under 4,000 prints, the Van Vleck collection is the most spectacular single donation of art that the Elvehjem has ever received. It encompasses an enormous range of styles and periods including the early black-and-white prints of the late seventeenth and eighteenth centuries, the rich color depictions of actors and courtesans by eighteenth and early nineteenth century masters, the landscape prints of the nineteenth century, and the westernized prints of the Meiji period and the early twentieth century. In addition to the broad survey of Japanese printmaking, the collection has a comprehensive collection of the prints of Utawaga Hiroshige.

A catalogue of this collection, *The Edward Burr Van Vleck Collection of Japanese Prints*, was published in 1990. The 360-page catalogue illustrating all prints (except duplicates) was published to provide easier access and stimulate scholarly research on the collection. We hope that this article by Professor Phillips is the first of many.

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Curator of Prints and Drawings
Elvehjem Museum of Art

A Modern-day *Modello*: On Three Figurines by Alexandra Exter

I told him I was surprised to have run into him several times at the Marionette Theater . . . He assured me that these puppets' pantomimes gave him immense pleasure, and he made it clear to me that any dancer who wished to perfect his skills could learn a great deal from them . . . I asked him if he thought that the puppeteer who operated these figures should be a dancer himself, or at least have an idea of the aesthetics of dancing. He replied that even if a craft presented no difficulty from the purely mechanical standpoint, there was no reason to assume that it could be done without a modicum of sensitivity.

H. von Kleist, *Über das Marionettentheater*, 1810

In 1972 the first posthumous exhibition of her work¹ put the name of Alexandra Exter (1882–1949) back into the history of modern art (fig. 1). After being censored in Russia following the artist's emigration to France in the autumn of 1924 and fading from attention in Europe after the end of the thirties, her creative work was initially seen primarily within the perspective of "pure plastic art" (cubo-futurist and nonobjective painting). Attention was also paid to the theoretical activities associated with her teaching in Moscow and Paris. Her original and highly diversified work was immediately included in the then reductive category of constructivism, itself one of the mainstays of the ideological construction that is still concealed today behind the nebulous socio-cultural phenomenon known as the "Russian avant-garde."

Although there is truth in the statement that Exter was one of the founders of the constructivist trend, this was due essentially to the strength and anticipatory character of her purely plastic work, and she took little part in the ideological turmoil into which constructivism degenerated in Russia after the end of 1921.² In Russia the artist's pedagogical activities were confined mainly to pure painting (classes on color in the Moscow Vkhutemas in 1921), and in France her teaching afterwards concentrated essentially on the theater. At the beginning of her stay in France she taught at the Académie Moderne, run by Léger and Ozenfant, and later on held her own classes in stage design in her Paris studio at 153 rue Broca, which



Fig. 1. John Graham, *Portrait of Alexandra Exter*, 1920s, pencil on paper, 12 x 9½ in., private collection.

she eventually moved out to the Parisian suburb of Fontenay-aux-Roses.

Over the twenty years following the rediscovery of Exter's work, some exhibitions have cast light on different aspects of her stage creations, including scenery and costumes.³ One of the earliest of these exhibitions (New York, 1976) dealt exclusively with a series of marionettes designed by the artist in 1926 and made by her pupil Nehama Szmuszkowicz.⁴ The theme was again taken up in detail by the exhibition *Alexandra Exter: Marionettes and Theatrical Designs* organized in 1980 by the Hirshhorn Museum in Washington. The introductory texts to these two exhibitions tended to give the impression that this 1926 series represented Exter's work in the three-dimensional figurines. They furthermore suggested that the group not only defined her style but possibly embodied the total extent of its formal range. Yet while these puppets, whose

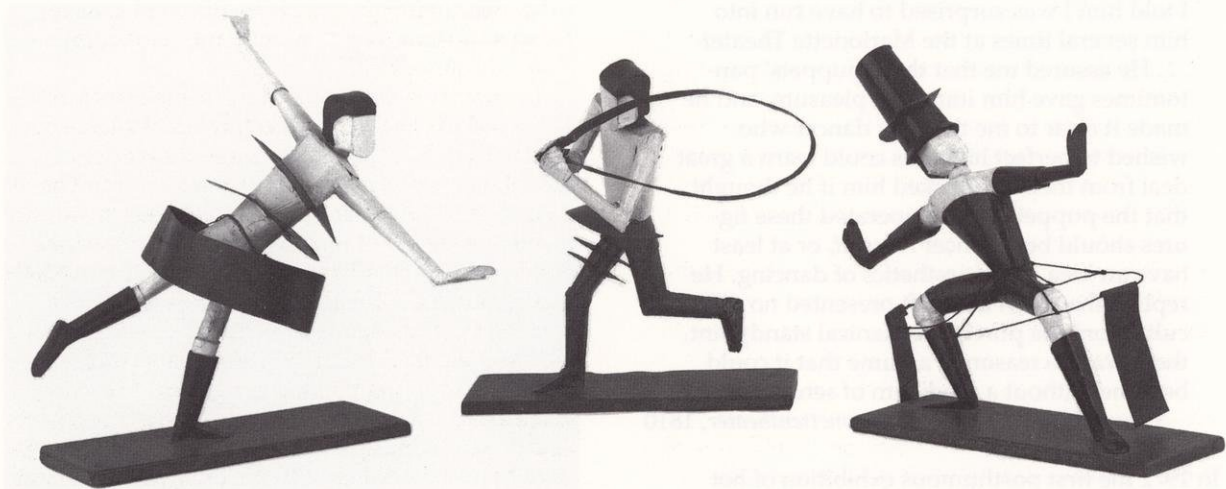


Fig. 2. Alexandra Exter (Russian, 1882–1924), *Three Costumed Figures*, 1925?, painted cardboard and wire, each approx. 11 in. H., Evjue Foundation Endowment, F. J. Sensenbrenner Endowment, Cyril W. Nave Endowment, Juli Plant Grainger Endowment, and Malcolm K. Whyte Endowment Funds purchase, 1983.23 a-c.

design was based on the theme of the *Commedia dell'arte*, do indeed form a homogeneous and strongly characterized set, if somewhat over-carnavalesque, they certainly do not exhaust Alexandra Exter's repertoire. On the contrary, this series seems to be a case in particular. The *Commedia dell'arte* group's success in the 1920s⁵ was due not only to the vogue for marionettes current at the time, but above all to its narrative veracity, a kind of motley chatter whose plebeian, burlesque style was produced thirty years in advance of the cartoon-inspired carnival of pop art. The aesthetic confusion arising from this similarity of effect (though not of stylistic process) is probably responsible for the recent success of Exter's group of marionettes. Yet her plastic work was by no means confined to the comic level; on the contrary, throughout her whole life her demands on the formal plane were situated on a far more ambitious aesthetic level, where theatrical art and pure plastic art were invariably consolidated in a search for absolute models.



At the artist's death in 1949, the three figurines now in the Elvehjem collection (fig.2) were among the contents of her studio, and in accordance with

Exter's will, they were included in her legacy to Simon Lissim, a painter and her long-time friend. Lissim was living at Dobbs Ferry, not far from New York, at the end of 1949, when he was contacted by Nehama Szmuszkowicz.⁶ Citing her experience as a former assistant in Exter's marionette-making work to support her request, Szmuszkowicz asked Lissim to give her the *Commedia dell'arte* figurines. As he explained to me in conversations we had in the 1970s, Exter's heir—a remarkably intelligent man who was deeply concerned with promoting the artist's work by all possible means—readily agreed. The puppets had suffered considerable damage since the 1930s' exhibitions, and their storage in the United States presented as many problems as their restoration did. Szmuszkowicz offered to repair them, and certainly no one was more appropriately qualified to do so; she also assured him that she would make every effort to have them exhibited afterwards and so help to make Exter's work better known.

The figurines did not return to France until in the spring of 1960 and were then found to be in a lamentable state. In a letter to Lissim dated June 27, 1960, Szmuszkowicz described how she found them: "I nearly had a fit: the shapes have fallen apart, the puppets unrecognizable, in shreds."

Once they had been restored, the Commedia dell'arte figurines were shown in the "Salon de Montrouge" in the spring of 1961.⁷ Like any artist concerned with underlining the importance of her own contribution, Szmuszkowicz, whose aesthetic vision was far removed from Exter's constructivist rigor, saw (wrongly, as it happens) this set as her teacher's major work, which should be promoted as such. She invariably presented the group in these terms afterwards, completely neglecting the figurines which did not belong to that particular series, and her ideas in this respect were followed by the first interpreters of the work in the 1970s.

The case of Exter marionettes that Lissim sent to Paris nevertheless also contained other figurines that were obviously not part of the 1926 Commedia dell'arte group: their stylistic features and their larger dimensions immediately distinguished them from the others.

In the first exhibition catalogue where Exter's marionettes are listed, for the Berlin Der Sturm gallery's show called *Ausstellung Alexandra Exter: Theaterdekorationen / Theaterkostüme / Bühnendekorationen* which opened on October 2, 1927, three separate groups can be distinguished: numbers 27, 28, 29, and 30 appear as "Entwürfe von Marionetten"; numbers 31, 32, and 33 as "Modelle moderner Marionetten"; and numbers 34, 35, and 36 as "Marionetten—Modelle der Commedia dell'arte." Only the last of these groups is noted as "Ausgeführt von [executed by] N. Szmuszkowicz."

The three figurines in the Elvehjem collection were probably part of the second group—numbers 31, 32, and 33, since they obviously did not belong to the Commedia dell'arte set. The latter group had been created in 1926 for a cinematographic project that, like several other tentative film ventures, never actually got off the ground. At that time Exter received a number of commissions from the Russian filmmaker N. Evreinov, who was living in Paris and worked for various French film companies. A photograph of the Alexandra Exter exhibition at the Quatre Chemins gallery (Paris, May 11–23, 1930) gives a glimpse of the three figurines set on a base, like a sculpture (fig. 3). This group is surrounded by gouaches of costumes and projects for the *Maquettes de théâtre*—stage-set models—that were the main subject of the exhibition. They also provided the name for the show, for Alexandra

Exter was then working on an album of fifteen stencils (pochoirs) with exactly the same title—*Maquettes de théâtre*.⁸

In another photograph of the same occasion (fig. 4), placed likewise on a base (probably a table covered with a cloth), there is a three-dimensional model where abstract structures which could be described as linear frames are arranged stylistically in a way that might remind one today of certain details of Moholy-Nagy's *Lichtrequisit* (Light Modulator); indeed, Moholy-Nagy's theatrical work and the *Lichtrequisit* are remarkably close to Exter's art.⁹ A gouache done in 1925,¹⁰ which is one of her finest pieces in the Victoria and Albert Museum, gives a clear idea of how the model was used in an actual stage setting—in this case, for one of Bronislawa Nijinska's ballets. The Exter archives contain other photographs of models which the artist used for teaching the art of stage design as well as for her own productions, in which her pupils were always closely involved.

One of the earliest models which is known about today through a photograph in the documentation albums compiled by the artist at the beginning of the 1920s, was part of the preparatory work for the play *Salomé*.¹¹ Exter carried this out mainly in Kiev, while the play itself was produced by Tairov at the Kamerny Theater in Moscow (the premiere was held on October 9, 1917). One eyewitness to Exter's work for this production—the husband of her pupil Ida Levin—has described the way such models were made and used, as well as how the pupils went about the work in the studio, or in other words, the latter's practical contribution to making the actual stage scenery.¹² It was a working method much akin to that of the great Renaissance and seventeenth-century decoration workshops and one that Exter appears to have mastered thoroughly from the start of her work in the theatrical field.

Exter's archives include another photograph of her studio (fig. 5) that is of even greater interest from the standpoint of the articulation of her vocabulary of theatrical design: a heteroclite collection of cardboard cut-out geometrical elements is seen on a table set in the center of the studio (some of Exter's costumes from the early twenties can be identified hanging on the wall in the background). These are elements which, in a way, constitute the plastic alphabet of her constructivist vocabulary in

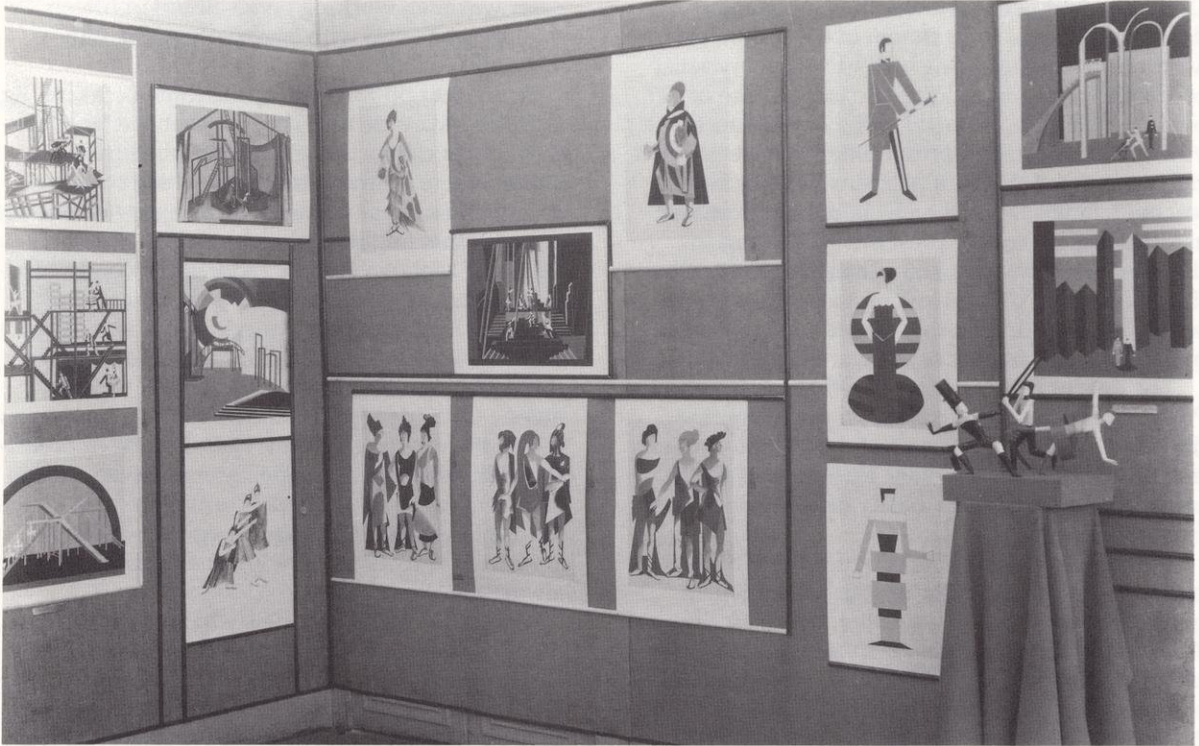


Fig. 3. Installation view of Alexandra Exter's exhibition at the Galerie des Quatre Chemins, Paris, May 1930. Documentary photograph, Archives Nakov, Paris.

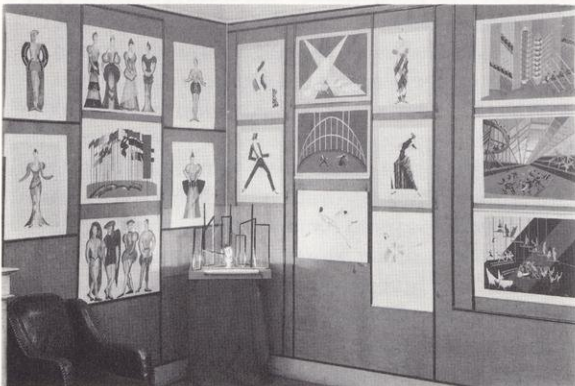


Fig. 4. Installation view of Alexandra Exter's exhibition at the Galerie des Quatre Chemins, Paris, May 1930. Documentary photograph, Archives Nakov, Paris.

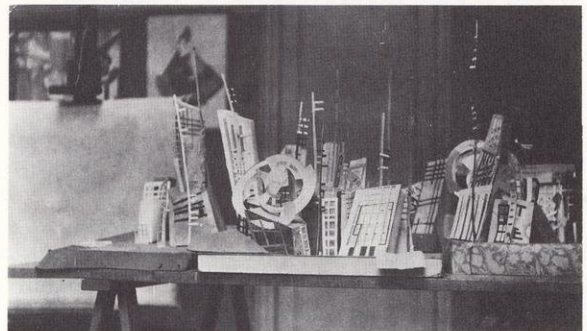


Fig. 5. View of Alexandra Exter's studio, Paris, ca. 1925–29. Documentary photograph, Archives Nakov, Paris.

the field of stage design as we know it after 1922–1923. It would be a most useful exercise from the point of view of the strictly stylistic articulation of the artist's production to locate accurately the function of some of these elements within the work and to follow step by step the different variations and permutations and their polyphonic relationships (on the color level, for example) with other elements.

Within a composition created around the theme of a ballet based on music by Bach (a 1925 work by Nijinska), the various components of this geometrical language are seen to evolve in accordance with rhythmic codes that are extremely sober but at the same time richly varied, by virtue of a dynamic force (of movement) which charges them with tremendous energy. In this context the stylistic reference to Bach should not be taken on the purely metaphorical level, for Bach—who was perhaps the most abstract composer in the history of music—was greatly appreciated in the twenties and was taken as an example, if not as a source, of directly formal inspiration by Exter's constructivist (and paraconstructivist) colleagues in their film and theater productions. Bach's musical structures provided a reference for stylistic solidity and an example of rigor in composition—of an abstract character—which inspired theater-producers like Tairov, Goleizovsky, and Nijinska, filmmakers such as Viking Eggeling and Rutman, Bauhaus painters (not only Kandinsky and Klee, but also Moholy-Nagy and Neugeboren), and a good many others besides.



After she became permanently installed in Paris in the autumn of 1924, Alexandra Exter's work in stage design gradually overshadowed her pictorial activity. Despite being hung in conspicuous places on the walls of the studio, her nonobjective works appear to have drawn little attention. Abstract art was of interest only to a few rare artists, who were consigned to a distressing oblivion (Mondrian's isolation is a case in point). So the whole of Exter's creativity was concentrated on theater decoration, where her work was primarily conceptual (producing models) and, by extension, pedagogical.

Backed by her experience in Russia, where she had pioneered constructivist stage design from

1916–1917 onwards, Exter set out to disseminate the principles of the art in western Europe. Lacking useful contacts other than such former Russian acquaintances as the ballerina Nijinska, the Russian dancer Elsa Krüger, and the stage director Evreinov, Exter taught and produced models—truly remarkable models of luminous (abstract) stage sets and of linear decors reduced to the barest geometric essentials. The artist's move beyond the limits of the solid plane of the "painted canvas" was irrevocable. Her virtuoso rendering of planes and textures symbolized by luminous masses and handled with total mastery, produced dramatic effects that were astonishingly powerful in their monumental sobriety. Unhampered by pictorial concerns, Exter achieved the ultimate expression of her art in stage design, and if one had to select a single artist from that decade to illustrate the quality of constructivism, that artist would incontestably be Alexandra Exter.

After the early days of 1925, when work for the theater had completely taken over from her painting, it was this type of ideal project that Exter consistently exhibited. The first of such exhibitions took place in Paris in the spring of 1925: the famous *Exposition internationale des arts décoratifs et industriels modernes*. It was the last time that Exter was ever part of the Soviet group of exhibitors (after that, and especially from 1927 onward, she was censored by the Russians because of her emigrée status). In 1925, however, her works were still to be found in the Russian theatrical section presented at the Grand Palais, and as it happens, Exter's contribution won a gold medal. Apart from costumes for various stage productions (several costume-design projects were presented as uncatalogued in the exhibition), numbers 304 and 305 in the catalogue are particularly interesting. These are the last numbers in the theater section, and the works are not given any specific attribution. Their title, *Theatrical Construction*, indicates that these are absolute projects (in two or three dimensions, although the fact is irrelevant here), and hence, pure *models*—ideal models, since they were created for no designated production. It is not surprising to find that the theater section ends with these two numbers, for they were probably the artist's very latest work, created in Paris and only added there as an appendage to the original Russian selection.

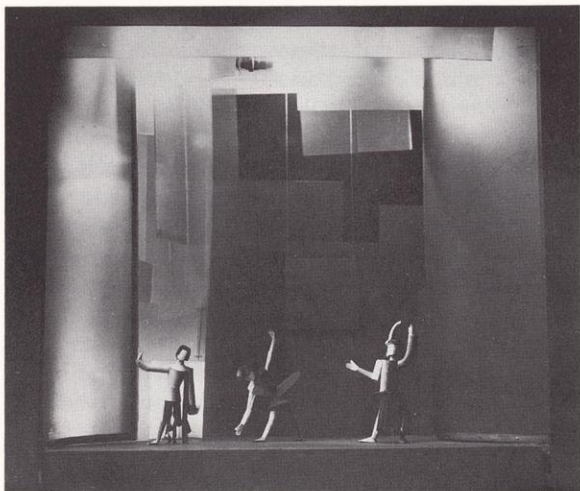


Fig. 6. Alexandra Exter, Maquette with light planes, ca. 1928. Documentary photograph, Archives Nakov, Paris.

What function could the figurines now in the Elvehjem collection have had in this context? Like the elements of construction on the studio table in the photograph, the figurines were probably *models* to try out the relationship between the figure and the stage-space; they could also have been used to visualize the movements of the actors and the rhythmic articulation of their bodies, as well as to see how the costumes would work on stage.

Another photograph from that time (fig. 6) shows how models of this kind were put in a stage setting constructed entirely of planes of light.¹³ The same idea is repeated in a gouache which was exhibited at the Claridge Gallery in London in 1928 and is today in the Victoria and Albert Museum collection.¹⁴ The introduction of planes of light was a truly revolutionary concept designed to dematerialize actual solid planes; it is one of the great innovations that characterize Alexandra Exter's career and was put into practice as early as the 1917 production of *Salomé*. As Tairov later recalled in his homage to Exter in the preface to her 1930 album of stencils, it was "an experiment in dynamic stage setting" that grew out of a determination to "eliminate painted canvas" (on stage)—in other words, "to transcend [in stage scenery] easel work."¹⁵ Reflecting Nikolai Tarabukin's now-famous title,¹⁵ it was Exter's work that made the decisive move

"from the easel to the machine" (in this case, using light as a medium) in the field of stage design.

Moholy-Nagy later gave pointed expression to the theme with a light machine designed to be a theatrical *requisit*—his famous *Lichtrequisit* (Light Modulator). Long before Moholy-Nagy's work, which dates from the second half of the twenties (the *Lichtrequisit* was exhibited for the first time in Paris in 1930) Exter had already used the constructivist dematerialization of the plane in certain sequences of the Moscow production of Oscar Wilde's *Salomé*, in the autumn of 1917. It was a course of action that corresponded exactly to the evolution of Exter's painting, which during the crucial year of 1917 gravitated from expressively material textural work to the suggestion of immaterial planes merely hinted at through their dissolution in an infinite space. This space was charged with universal connotations; it was open, dynamic, and totally free of the volumetric constraints of the old-style boxed-in perspective. It was only at this point that the spatial conventions inherited from the Renaissance were transcended in nonobjective art, with the vanishing planes found in the work of both Exter and Malevich (his white period).¹⁶ It was certainly no merely metaphorical coincidence that *Salomé* was staged in Moscow at the same time as Malevich was embarking on his series of white paintings. Nor that this took place at the end of the Revolution launched in February 1917, a moment when it escaped control in the drama of socio-political perversity that the Bolshevik takeover had created. History seemed to be exhausting the virtualities of one of the most daring intellectual adventures of the century, in the most positive and negative directions at once.



The stylistic source of these three of Exter's figurines can be traced back to her cubist work between 1910 and 1914, when she divided her time between Kiev and Paris. In Paris, where she spent the winters of 1912, 1913, and 1914, she frequented the group of artists associated with the magazine *Les Soirées de Paris*. Although originally Russian, the group had become widely international, and through the magazine's editor-in-chief, the poet Apollinaire, it was closely linked to the cubist experiments of Braque and Picasso. The journal *Les*

Soirées de Paris was these two artists' most ardent propagandist—perhaps their only really committed supporter at the time. Alexandra Exter's contacts with this milieu (not only Braque and Picasso, but also Léger, Archipenko, and Delaunay) were of the most authentically creative character (she was the moving force behind the first monographic study on Picasso),¹⁷ and she knew and used the cubist still-life process as originated by Braque and Picasso.

Nowadays we are familiar with the photographs and the three-dimensional compositions (reliefs and assemblages) that Picasso made to use as models for his paintings and synthetic collages. Although the latter were final works, Picasso considered the reliefs and assemblages as no more than *models*—cubist still lifes to be used as a *basis* for the final work.¹⁸ This certainly explains why Picasso kept them in his studio all his life and never made them available to his dealers or collectors. It took a provocative mind as outrageously innovative as Tatlin's for the sight of them to make him conceive of a transformation on the categorial level and imagine the change of register that led to assemblages which were the exact contrary of Picasso's cubism: his own *counter-reliefs*.

Exter proceeded in a similar way with still-life assemblages which she used for teaching purposes in Kiev and in Odessa in 1918, doing likewise with three-dimensional stage-design models as well as her 1917 cubo-futurist assemblage, *City*,¹⁹ and *Venice*, which was used in 1920 for the stage setting of *Romeo and Juliet*. The three figurine in the Elvehjem collection were also employed as working *models* for stage-design projects. Their direct use can be seen in Exter's "theater—(ideal)—model," a project that was simply entitled *Revue*, dated 1927 (fig. 7). In 1930 the original gouache was in the Guchow collection,²⁰ and the stencil executed on the basis of this composition is listed as no. 10 in the 1930 album. In this project the figurines are multiplied; they appear, separately, in various places on the stage. The style and the direction of the movement are reminiscent of dance and particularly of Nijinska's rhythmic and very abstract dances created in 1925. That was the year which marked the high point of Exter's collaboration in the productions of her compatriot from Kiev, with whose creative work the artist had been associated since the Civil

War in 1918.

The extrapolation of the figures' movement and the energy rhythms were translated by geometric volumes which endowed them with a dynamic structure. The rotational dynamics of the bodies were rendered by concentric circles evocative of Exter's nonobjective paintings done in 1922–1923.²¹ In this case the bodies were treated as though they were *sui generis* human machines, functioning rather like energy-distributor/regulators. The priority given to this exuberant manifestation of energy-charge, which was a fundamental concept of nonobjective plastic expression that enabled her to shed the constraints of mimetic figuration (stasis), was reaffirmed in Exter's "stage models" by the acrobatic arrangement of bodies in space. These bodies challenged the laws of gravity in the same way that Malevich's suprematist planes did earlier in 1915. The vision of weightlessness was perfectly apparent in the three figurines' movements, which were such as to create the impression that the puppets might at any moment leave the ground and fly, like nonobjective forms.

As far as stage setting was concerned, Exter gave this constructivist conception its patent of nobility in *Salomé*; with regard to costume design, her work for Protozanov's film *Aelita* (1923) is significant. In this instance, dematerialization of the

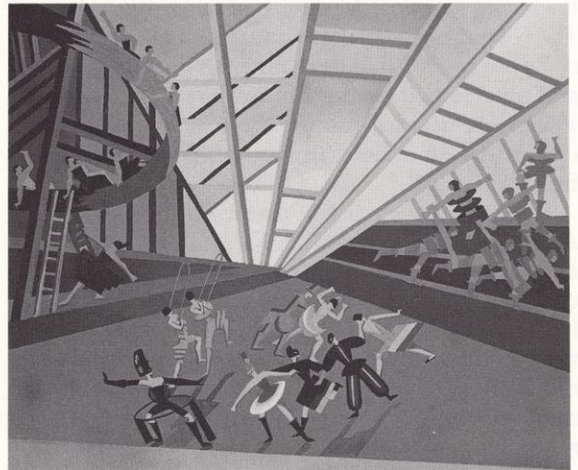


Fig. 7. Alexandra Exter, Project for *Revue*, 1927, gouache and pochoir, 13 x 19¹³/₁₆ in., plate 10 from the portfolio *Maquettes de Théâtre*, Paris 1930.

costumes was achieved through the use of transparent forms (made of Plexiglas), with the clothes sometimes pared down to simple linear concepts. The solid form (material volume) of a skirt was reduced to its conceptualized version: a construct of folding bars intended to indicate the concept of volume.²²

The actor's body presented in the three figurines is an ideal, abstract form: the concept of the body (nonobjective and dynamically dematerialized) was involved, not its literal representation (static description). To this end, Exter used a combination of two or a maximum of three geometric volumes. A similar treatment of the body is to be found in some of the costumes created by the artist for Nijinska in 1925, and the character on the left (see fig. 2), whose skirt is simply symbolized by a metal hoop and two side panels, shares a number of exact similarities with certain costumes designed for Nijinska at that time.²³ This makes it possible to date these figures to some time in 1925, when they were probably created in connection with that particular work.

The great variety of materials (iron, cardboard, and Plexiglas among them) and the brilliance of the lacquers used for the figurines fall neatly within the logic of the optimally constructivist practice of using a multimaterial approach to texture, which Exter, along with Tatlin, was one of the first artists to elevate to a stylistic device of major importance.²⁴ The costumes she designed for Tairov's production of *Romeo and Juliet* at the Kamerny Theater (1920), and especially those for Protozanov's film *Aelita* in 1923, were true sculptural reliefs which were a natural extension of her paintings and constructions from 1916–1917.²⁵

The use of transparent materials (Plexiglas in *Aelita* and veiling for Nijinska's ballets) should call attention to her particular concept of form; this completely revolutionary manner of dematerializing volume was a way of sublimating it. Form was reduced to its simplest conceptual expression—signified without being actually described—and manipulated by means of the most subtle dialogue regarding the nature of the materials used (for example, the skirt of one of the figurines consisted of a few strings, thereby reducing it to its most elementary formal expression). The idea of drawing attention to the transparency—which is matter at

the bounds of visual perception—is to put the limits of matter to the test. As in Malevich's white monochrome paintings, these limits invite the spectator to become aware of all the conceptual implications involved in the very notion of matter (wherein lies the reason for the textural differentiations). The insistence on the ontological specificity of form thereby becomes an element of style.

The psychologically oriented interpretation of the individual (sublimation of the psychologico-bourgeois portrait) typical of the era preceding that of abstract/nonobjective art was replaced by the no less subtly nuanced universality of texture. The very intimate sublimation of the *character* specific to each individual (individualism), of which the classical (fifteenth to nineteenth century) tradition claimed to be the holy keeper, was succeeded by an aesthetic with conceptual bounds theoretically supposed to be more universal. The artistic message intended to operate through the emphasis on the conceptual individuality of the material used—its intrinsically existential nature, one might say—replaced the individual by the universal. In this respect, it is enough to refer to one of the first major twentieth-century writings on the subject, which is the short treatise on texture by the Russo-Latvian Futurist, V. Markov (the pseudonym of Waldemar Matvejs).²⁶ The chapter headed "Texture" (*Faktura*, 1914) of what was intended to be a treatise on *The Principles of the New Plastic Arts* (which was the title of the complete work Markov proposed writing) shows what extraordinary psychological insight informed this aesthetic. The text is remarkable from several standpoints. Drawing his inspiration from the same romantico-vitalistic sources as Balla and Boccioni, Matiushin, Malevich, and Kandinsky (not to mention Runge and Schopenhauer), Markov launches into a eulogy of the "inner resonance" of matter. In his view the personalization of texture is a means of tuning into this new cosmic consonance—a kind of expression of the universal to which access is obtained through the particular. Macrocosm and microcosm meet in a vision that goes beyond form as a descriptive concept and sees it in terms of material expression freed from narrative content. This is precisely what makes it possible to take the "leap into the beyond" or to reach out towards the universal. And just as to Malevich the pictorial plane

(suprematist nonobjectivity) was a being—sui generis—and necessarily one with a universal resonance, to Exter the skilful arrangement of materials constituted the classification of expressive concepts as *universalia*, which was the essential point of constructivist expression.

So how should one understand what many detractors of this new aesthetic mistakenly took for a reductive depersonalization? Here another look at the marionettes could be illuminating; after all, ever since their origins in oriental art (Java, Japan), marionettes have been considered as a particular instance of the human figure as a supra-individual symbol. The three figurines in the Elvehjem collection unequivocally fall into a wider conceptual category that transcends the particularizing limits of the individual concrete being. Marionettes are, in a way, the conceptual sublimation of the individual being into a type of being. And as it happens in the history of human inventions, the first conceptual formulations sometimes turn out to be the most relevant and the richest of all. The issue is grasped at its initiatory nucleus and has all the energy-force of an exploding bomb.

This drive towards transcendence of the particular in favor of universal attraction was very strongly felt by one of the great creators of German romantic drama. In 1810, at the dawn of the modern times opened by the French encyclopaedists, with Sade and Lessing,²⁷ shortly before his death Heinrich von Kleist wrote one of the most illuminating texts on the essence of marionettes.²⁸ Like some alter ego (or the psychoanalytical id), this figure appears in the spectrum of Kleist's bewitched thinking as the very substance of the sublimation—ideal, superior—borne within every creator, which can only be expressed by the mechanical parabola of the figurine's artificially manipulated articulation. At the heart of this parabola we find all the pain of existence transposed into mechanistic and geometric symbols and sublimated by the abstract concept, the mechanistic workings being themselves the paradigm of the philosophico-conceptual process. To this very day there has been no finer poetical description of the conceptual mechanisms of nonobjective art (sometimes—wrongly—called geometrical abstraction): in other words, constructivism.

[The dancer] smiled and told me he dared

say that if a mechanical expert were to agree to build a marionette according to his specifications, he would be able to make it do a dance that neither he nor any other talented dancer of the time, including Vestris himself, could ever equal.

(In this particular instance the builder-magician is obviously referring to the inventor/artist, philosopher, and supreme conceiver of ideas. The true twentieth-century constructivists correspond no less to this description).

Kleist goes on to describe the figurative nature of the form/concepts:

He [the dancer] added that this movement was in fact very simple: each time the center of gravity was displaced *in a straight line*, the arms and legs moved in *curves*, and it often happened that when shaken in a purely accidental manner the whole marionette was jolted into a kind of rhythmical movement that was not unlike dancing.

(One might reflect here on the cubist dilemma with regard to the relationship between *straight lines* and *curves*, as approached in art between 1910 and 1930. Dramatically pared-down examples are given in the "pure" pictorial work done by Exter and Popova, while the theoretical formulation of the problem is to be found in the texts written by Malevich in the 1920s).

Kleist's extraordinary essay ends with the following:

However, just as the intersection of two lines on the same side of a point suddenly finds itself on the other side after passing through infinity . . . grace also returns when consciousness travels through infinity, so that it reappears in its purest form in this human form which is devoid of all consciousness, or whose consciousness is infinite: in a puppet or in a god.

Concluding with a reference to the Tree of Knowledge, which he considers "the last chapter of the history of the world," Kleist was a century in advance with his interpretation of the advent of the

constructivist art which held itself to be a godhead, and hence, *logos*.

This enlightened preliminary outline of the perspectives of the new humanism of our times opened one of the most important subjects of the modern era. It was the focus of all antimaterialist aesthetic and the perspective that framed the analytical cubism of Braque and Picasso, as well as Malevichian suprematism, Mondrian's neoplasticism and Exter's constructivism.

Reading Kleist's essay brings a better understanding of the attraction marionettes held for twentieth-century creators, many of whom devoted considerable attention to the subject. Among them were the neoplastic artist Huszar (1920), the German constructivist Teltcher (figurines for Ivan Goll's play *Mathusalem*, 1924), Kurt Schmidt and Oskar Schlemmer at the Bauhaus, and the Dadaists Sophie Täuber and Hannah Höch. True to their parodical-modernist exaggeration, the Italian futurists used and abused the theme by dealing with it first and foremost in its psychological dimension, sometimes in a reductively mechanistic way. It comes as no surprise to learn that the costumes for one of the best known futurist stage productions of the twenties—Ruggiero Vasari's play *L'Angoscia delle Macchine*²⁹—were designed by the painter Vera Idelson, a former pupil and colleague of Alexandra Exter.³⁰ Idelson (prompted by Alexandra Exter) later published a theoretical article in the Parisian magazine *Cercle et Carré* (2, 1930),³¹ in which Exterian concepts were developed almost word for word:

Modern theater is cinetic, dynamic theater *par excellence* . . . in opposition to the disorderly, realistic movement of 19th-century bourgeois drama . . . The ideal actors [are] . . . marionettes . . . The movement of marionettes is pure movement, unbound by the laws of gravity [remember here the Russian constructivists' concept of nonobjectivity], infinitely flexible and free, and possessing all the precision of mechanical motion, slowed movement and accelerated action. The heart of the problem lies in the accelerated points, for they give us pure, abstract movement—movement as such. . . . Marionettes are not necessarily human puppets. In their modern



Fig. 8. A. Goleyzovsky, *Ballet satanique*, 1922, constructivist setting by A. Exter (?), Documentary photograph, Archives Nakov, Paris.

conception, they consist merely of a physical mechanism endowed with rhythm and harmony, which develops its own movement and its own metamorphoses, so becoming an interacting set of pure plastico-dynamic elements. (This brings us very close to Kleist's concepts.)

Idelson's text ends with words emanating directly from the discourse of the Russian nonobjectivists (Exter): "Expressing the cosmic drama through new means."

Any investigation of the Russian developments of this aesthetic would require a reference to Goleyzovsky's Satanic theater (fig. 8), for which Exter did one of the first—if not *the* first—constructivist settings. Consideration would also have to be given to the ballets created by Nijinska, with whom Exter began working in Kiev in 1918, and especially to the use of "bio-mechanical" actors. It was in the latter area that this tendency eventually came into its own, to the accompaniment of an exceptional mastery on the theoretical level. The famous theatrical productions staged by Meyerhold in 1922—Crommelynck's "The Magnificent Cuckold" (with settings by Popova) and "The Man who was Thursday" (settings by Stepanova)—were the initial culmination of this vogue in the twenti-

eth century.

However, one particularly well-known example will serve better than any lengthy development of a historiographical nature to situate the theme in all its simplicity, while at the same time indicating the extent of its emotional impact. This is the stylistic approach to stagecraft as embodied by Charlie Chaplin, the "hero of modern times" (of the 1920s, to be exact). His concept of stagecraft is rooted in the idea of the marionette: a misunderstood creature whose formal casing (its exterior) is in contradiction with its inner content—the psychoanalytical contradiction between *id* (one's true, innermost idealism) and social setting—the actor's style in the socio-descriptive sense (the psychological figuration). The actor's inner truth could only be expressed by depersonalizing the character and overstepping the limits of the individual in favor of the universal. His mechanical style of articulation expressed this negation of the external world, and the distress of another being, which affects us so much, contains within it a sense of fundamental truth—the *higher truth* of that being. Is it any paradox that Chaplin was a contemporary of Malevich and Bergson? Certainly not. Nor was it a matter of chance that the milieu of plastic artists in which Charlie Chaplin's art found perhaps the most immediate and vibrant echo was that of the Russian constructivists. In the early twenties he was the hero of Moscow artists: Rodchenko³² and Stepanova reflected his inspiration in their plastic work, and Shklovsky and Meyerhold were also admirers. In keeping with the characteristics typical of his creative demarche, Meyerhold managed to sublimate Chaplinian intuition on the theoretical level. It is not surprising to find that Meyerhold, a friend and admirer of Exter, was among those who were truly enthusiastic about her figurines. On one visit to Exter's studio in Paris he expressed his admiration, and the artist gave Meyerhold two of them, which he took back to Moscow.³³

Where did Exter fit into the rise of constructivism? As early as 1917, with *Salomé*, she was producing costumes whose rigorous articulation of planes and volumes and textural variety of materials contributed to displacing the exclusive personality of the actors from an individual psychological plane to the universal level. Malevich's costume designs for the opera *Victory Over the Sun* (1913) provided the archetype of this aesthetic orientation

and the geometric monumentalization of the new vision that strived to transcend the *ego* of the actor. Exter's work showed a similar dramatic monumentalization of a language where the articulation of nonobjective forms imposed on the individual image, created the new (conceptual) pathos of the modern age, which so impressed Moscow critics in the production of *Romeo and Juliet* in the winter of 1920–1921.

It is not surprising to find the same formal language and the same resolute search for universal transcendence of the human image in the first dadaist stage events in Zürich. At the evening shows held at the Cabaret Voltaire in the summer of 1916, Hugo Ball would appear reciting his onomatopoeic ("phonetic") poems, dressed in an anonymous costume consisting of simple geometrical volumes which concealed the human figure underneath. Quite independently of each other, the same aesthetic drives produced totally similar forms of expression.

The wave of popularity of mechanical figurines and marionettes culminated with the 1926 International Theatre Exposition organized in New York by Jane Heap and Frederick Kiesler.³⁴ This was a follow-up to Kiesler's remarkable exhibition, the *Internationale Ausstellung Neuer Theatertechnik* (New Theatrical Techniques, Vienna 1924), to which he added a special chapter on marionettes for its showing in New York. It is not unreasonable to see this as the outcome of his contacts with the abstract/mechanical concepts of Fernand Léger, who had made an impressive short film that went under the revealing title of *Mechanical Ballet* and included, in particular, the massive participation of Russian creators, which received a veritable theatrical consecration in Vienna.

Tairov's and Meyerhold's stage productions and Alexandra Exter's art made a considerable impact at this exhibition. The triumphant success of the concept of marionettes was dealt with very well in the text introducing this chapter of the New York catalogue. Referring explicitly to Oscar Wilde's play *Salomé* (did he have in mind Exter's costumes, which were shown in New York in 1926?), the author, Remo Befano, praised the psychologically reductive qualities of actors' (old-style) stagecraft while contrasting it with the new possibilities offered by marionettes:

Actors have not been able to make that [Oscar Wilde's *Salomé*] live because they have not the desire or the power to detach themselves from an ego and become elements for a space [which Exter's figurines did to perfection]. The marionette should never be used to imitate the human being. The marionette has an identity on his own, an identity quite different from the actor's and can never replace him. . . .

And as he concluded, "The marionette is the most abstract of all theatrical presentations."³⁵

Andréi Nakov
Paris
October 1993

Translated from French by Maev de la Guardia

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Notes

1. Held at the Galerie Jean Chauvelin in Paris. See catalogue, Andréi Nakov, *Alexandra Exter* (Paris: Galerie Jean Chauvelin, 1972).
2. See my interpretation of the issue in Andréi Nakov, *Abstrait/Concret: art non-objectif russe et polonais*, (Paris: Trans-édition, 1981).
3. These exhibitions in chronological order are *Alexandra Exter: Artist of the Theatre*, New York Public Library at Lincoln Center, New York 1974; *Alexandra Exter: Marionettes*, Leonard Hutton Galleries, New York 1976; *Alexandra Exter: Marionettes and Theatrical Design*, Hirshhorn Museum, Washington, 1980; *Bronislava Nijinska: A Dancer's Legacy*, Cooper Hewitt Museum, New York 1986 (later shown at the California Palace of the Legion of Honor, San Francisco); *Alexandra Exter*, Bakhrushin Museum, Moscow, 1987; and *Alexandra Exter e il Teatro da Camera*, Archivo del 1900, Roveretto 1991.
4. Born in 1895, Nehama Szmuszkowicz (Tzimbalkuk) was one of Exter's pupils in Odessa in 1918 who renewed contact with the artist at the Académie Moderne. A personal show of her paintings at the Galerie Zak in Paris in 1931 was followed by regular exhibition of her work at various Paris salons. After settling in the Paris suburb of Montrouge, she participated in the local salons there (her name appears in the 1960, 1961, and 1964 catalogues, among others). In the early 1970s she emigrated to Israel. She described her work with Alexandra Exter to the author, in a number of letters dated between 1972 and 1974 and in conversations which took place in her studio in 1974.
5. Cf. especially Louis Lozowick, "Alexandra Exter's Marionettes," *Theatre Arts Monthly* 12, no. 7, (July 1928): 515-19.
6. Letters from Szmuszkowicz to Lissim, dated between October 28 and December 6, 1949. The whole of the documentation belonging to Simon Lissim (1900-1981), which also included Alexandra Exter's archives, now belongs to the present author. All documents referred to in this article with no other source specified belong to the author's own archives.
7. Szmuszkowicz, in a letter to Lissim dated July 18, 1961, describes their presentation, which is in fact not documented in the catalogue: "The space allocated for them was two meters by one meter, set under stage lighting." (A photograph of the group was taken at the time).
8. This album was published by the artist in Paris in August 1930 in 170 copies, with a preface by Alexander Tairov. The stencils were done by Exter's pupil Tatiana Gontchéroff (Goncharova), while in the thirty deluxe copies, Tairov's preface was "entirely handwritten" (calligraphed) by another pupil, Guido Colucci.
9. This model was made in 1925 and, therefore, obviously precedes the work by Moholy-Nagy referred to here. Moholy-Nagy himself was a close observer of the activities of the Russian nonobjective painters, whose work he followed from the early days of his career. His direct contact with Alexandra Exter is confirmed, among other things, by a photographic self-portrait, with the following inscription in his own handwriting on the back: "Herzlichste Grüsse für Mme Exter, Moholy-Nagy, Berlin, 1931."
10. Cf. Larisa Salmina-Haskell, *Catalogue of Russian Drawings, Victoria and Albert Museum* (London 1972), cat. no. 44, pl. 15. It was done for a stage-setting for a ballet put on by Nijinska in Paris to music by Bach.
11. Cf. Nakov, *Alexandra Exter*, 1972, ill., 23.
12. Letter from Michel Michelet to the author, dated November 20, 1970.
13. In 1974 there were other figurines of the same type among the group restored by Szmuszkowicz. The author saw these in the mid-seventies at the Johanna Ricard gallery in Nuremberg (their present whereabouts is unknown. Photographs in the author's archives).
14. Cf. Salmina-Haskell, *Russian Drawings*, cat. no. 47, ill. pl. 16.
15. Cf. Nakov, introduction to Nikolai Tarabukin, *Le dernier tableau* (The Last Picture) (Paris: Editions Champ Libre, 1972), containing Tarabukin's *Ot mol'berta k masine* (From the Easel to the Machine), (Moscow: Rabotnik prosvesceniija, 1923): 25- 84.

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16. Cf. Andréi Nakov, introduction and commentary in *Malévitch, Écrits* ed. Andréi Nakov (Paris: Editions Champ Libre, 1975, 2nd, expanded edition, 1986).
17. Cf. Ivan Aksenov, *Picasso i okrestnosti*, written in Paris in June 1914 on Exter's instigation and published in Moscow in 1917 with a cover designed by Exter (cf. Nakov, *Alexandra Exter*, 1972, ill., 12).
18. On this subject, see Pierre Daix's authoritative study, "Des bouleversements chronologiques dans la révolution des papiers collés," *Gazette des Beaux-Arts* 82 (October 1973): 217-27.
19. Cf. Nakov, *Alexandra Exter*, 1972, ill. p. 17.
20. Guchow was a tobacco merchant of Bulgarian origin in Berlin. There he was the friend and benefactor of the dancer Elsa Krüger, for whom Exter worked on several occasions. She also decorated Elsa Krüger's Berlin apartment with some most original constructivist lampstands, of which only a few photographs remain today.
21. Cf. Ugo Nebbia, *La XIV Esposizione internazionale d'arte della città di Venezia*, (Bergamo: Istituto Italiano d'arti grafiche, 1924, ill., 163; and Nakov, *Alexandra Exter*, 1972, ill., 42, 47.
22. Cf. the costume of Aelita's maidservant; see Nakov, *Alexandra Exter*. 1972, ill., 31.
23. Costumes of this kind were shown in the 1986 exhibition, but not illustrated in the catalogue. I refer in particular to Exter's work for the ballets on the Bach theme, which were presented in England and in Paris. Similar costumes were exhibited in New York in 1986. A pamphlet for the dance classes at Catharine Devillier's Berlin school, which is from the same period (second half of the twenties), has on its cover one of Exter's drawings with stylistic characteristics akin to the formal concept underlying the design of the figurine examined here.
24. I have gone into greater detail on this subject in the text for the exhibition catalogue *Dada and Constructivism* (Tokyo: The Seibu Museum, 1988). Cf. in particular Nakov, "Revelation of the Elementary," 9-18.
25. Cf. Nakov, *Alexandra Exter*, 1972, ill. 17 and 22.
26. Further details on Markov's theoretical activity can be found in my study "Formalisme et trans-rationnalité: au-delà du cubo-futurisme," *Change* 26/27 (February 1976): 209-38.
27. I have developed the subject further in my introduction to Casimir Malévich's theoretical writings. See Andréi Nakov, "Le nouveau Laocöon," in *Malévitch, Écrits*.
28. Cf. Heinrich von Kleist, "Über das Marionettentheater," published in *Berliner Abendblätter*, 1810. Quoted after the French translation by Jacques Outin, ed. *Mille et une nuits*, Paris 1993.
29. Cf. the Berlin periodical *Der Sturm* (January 1925).
30. Vera Idelson was a pupil and friend of Exter in Paris. Her husband, Labusquière, was responsible for restoring and packing a large part of Exter's work after her death. The information given here, especially with regard to Idelson's relationship with Alexandra Exter, derives from conversations between the author and the artist herself in Paris in the early 1970s. The recent tendency to interpret Vera Idelson's art exclusively within the context of Italian futurism seems to be a somewhat exaggerated attempt to appropriate her work through an Italian connection, whereas its sources, in fact, link it directly to Exter's studio in Paris.
31. Cf. Vera Idelson, "Problèmes du théâtre moderne," *Cercle et Carré* 2 (15 April 1930) (this was the last issue).
32. In the mid-twenties Rodchenko made a series of photographs to illustrate Tretyakov's book for children, *Samozveri*. This remarkable work consists of photographs of children's dolls, which from the formal standpoint were handled within the stylistic perspective of marionettes. It put into effect the same constructivist procedure of creating *models* as that which Exter and Moholy-Nagy used. In the latter's *Lichtrequisit*, the light machine was not the work itself: it served the creation of the work, which consisted of shadows projected onto walls.
33. The details of this event were described to the author by Nehama Szmuszkowicz in a letter dated April 1973. In 1993 the author was unable to verify whether these two marionettes were still in keeping in Moscow. The curators of the collection of the famous marionettist Obrazcov had no knowledge of them.
34. See Lozowick, "Alexandra Exter's Marionettes," *Theatre Arts Monthly* 12, no. 7 (July 1928): 515-19, but once again, reference is made only to the *Commedia dell'arte* series.
35. Cf. Remo Befano, "The Marionette in the Theatre," in *The International Theatre Exposition*, printed as a special issue of *The Little Review*, (Winter 1926).
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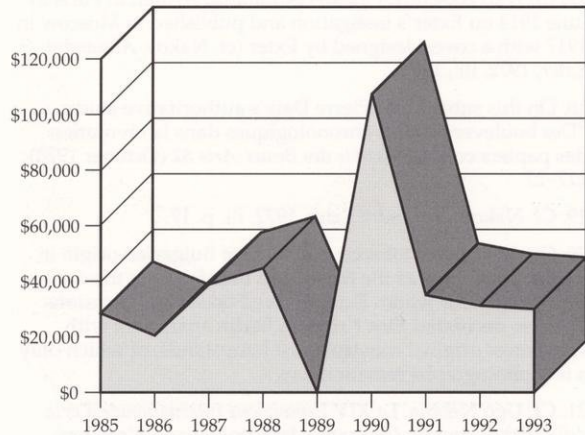
The present report encompasses fiscal years 1992 and 1993. From this issue forward the Elvehjem Bulletin will be published biannually. In a period of general fiscal austerity, this change will result in significant savings for the Bulletin's publication costs in any given biennium. Also, the longer period between editions will allow more time for gathering and editing the scholarly articles about the permanent collection which are published.

Looking back through fiscal years 1991-92 and 1992-93, one can count many accomplishments. Their happy realization was made possible through the concerted efforts of many individuals and institutions. First of all, I wish to acknowledge the professionalism and hard work of the museum's staff. The creativity and unflinching dedication of each individual member were essential to the unified team effort on which the Elvehjem's successes depend. I want to thank the numerous members of the faculty, especially from the departments of art and art history, who selflessly served on committees and gave of their time and advice, and to the university's administrative and support staff who industriously turned the administrative wheels which exist on every large university campus. Special recognition must also be given to the counsel and moral support provided by the Elvehjem Council, and of the enthusiasm and commitment of docents, league members and numerous other volunteers. It was the combined effort of all of these which made these two years so notable.

Sadly, we must note the passing of two of our most dedicated council members, Newman T. Halvorson and Mrs. Frederick W. Miller. "Newt" Halvorson, UW Class of 1930, joined the Elvehjem Council when it was first formed in 1971 and continued in service until the last. He was instrumental in raising money for the building of the Elvehjem and made several significant art donations to the museum. Mrs. Miller, who served as director of the Madison Newspapers, Inc.; as vice president and director of the Evjue Foundation, Inc.; and as trustee of the William T. Evjue Charitable Trust, joined the Council in 1980. Throughout her life she was a dedicated patron of the arts and a committed champion of the Elvehjem. They will both be missed.

Support and funding for this period's activities came from a variety of university and nonuniversi-

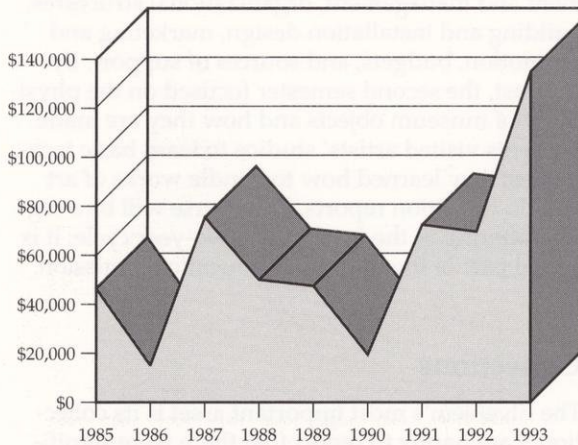
UW Trust Fund Support FY 85-FY 93



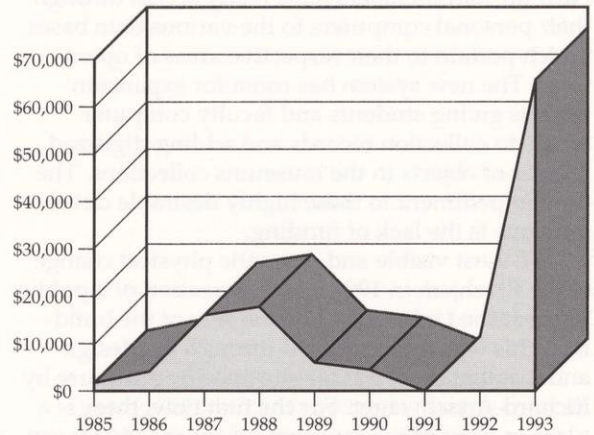
ty sources. The continuing commitment of the university's chancellor, Donna Shalala, of its provost, David Ward, of the dean of the College of Letters and Science, Don Crawford through FY 1992 and Crawford Young in FY 1993, under whose direct jurisdiction the Elvehjem falls, and of Andrew Wilcox, president of the UW Foundation was, as always, essential to the museum's on-going ability to provide educational services to students, faculty, and the broader community. The Elvehjem is also grateful to the Brittingham Trust, the Evjue Foundation/The Capital Times, the Anonymous Fund of the UW-Madison, the Norman Bassett Foundation, and the Lannan Foundation for their extraordinary generosity. In addition, we thank the many corporations, businesses both large and small, and individuals, especially Sarita Trewartha, Jean McKenzie, Joen E. Greenwood, and Grace Gunnlaugsson, who, either through a donation to the UW Foundation or through their generous participation in the museum membership program, have contributed critical funds during the year.

Financial support from federal, state, and local government agencies was again crucial to the Elvehjem. For the first time in its history, the Elvehjem received general operating support in recognition of its professional excellence from the Institute of Museum Services (IMS): \$75,000 was awarded in FY 1992 and the same again in FY 1993. These awards are made through a nationwide

Foundation Support FY 85-FY 93



Local, State, and County Support FY 85-FY 93

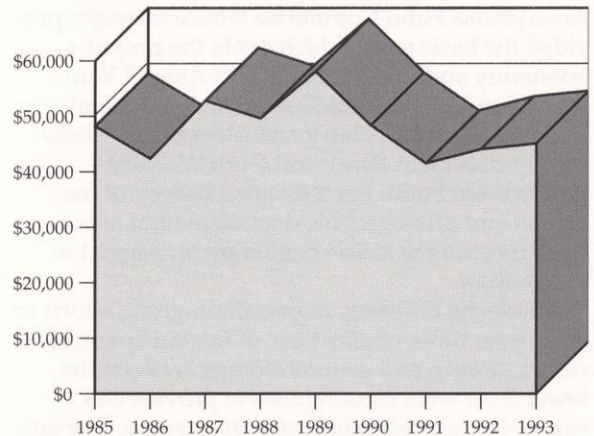


competition that evaluates all aspects of the applicant museum's operations. Competitive support for special projects in both years was also provided by the National Endowment for the Arts (NEA), the Wisconsin Arts Board (WAB), and Dane County Cultural Affairs Commission (DCCAC).

Two significant modifications in the museum's staffing occurred during this period. On the departure of its incumbent in FY 1993, the museum's membership/public relations staff position was converted to a membership/development function. Given that the university's support of the museum's operations and educational programs has not been increased during the past six years, the museum relies more heavily than ever on government and corporate grants as well as private support. The incumbent of the newly restructured position, Rebecca Garrity, will devote 100 percent of her time to developing the museum's membership program and support for special projects. The public relations portion of the previous position, unfortunately, had to be given up as no additional staff allotments within the college were available to the museum. For the present, public relations are being handled by various staff members as appropriate.

Long-term development efforts on the museum's behalf have also been bolstered; Robert Lange, director of development, was hired by the UW Foundation to raise funds specifically for the

Membership Support FY 85-FY 93



arts and humanities within the College of Letters and Science of which the Elvehjem is part. The creation of this position, which addresses long-term development, represents a new and welcome approach to dealing with the needs of the arts and holds great promise for the museum.

Computers played an ever-increasing role in museum operations. During this period the computerization of the museum's collection management systems was completed; a new state of the art software program for managing the museum's

membership program as well as other mailing lists was acquired and installed; and the computers in all the museum offices were put on a network. Now all staff members have ready access through their personal computers to the various data bases which pertain to their respective areas of operations. The new system has room for expansion such as giving students and faculty computer access to collection records and adding digitized images of objects in the museums collections. The only impediment to these highly desirable developments is the lack of funding.

The most visible and dramatic physical change at the Elvehjem in 1992 was the creation of a public plaza at the University Avenue side of the building. This was accomplished through the design and installation of a large site-specific sculpture by Richard Artschwager. For the first time, there is a place in front of the museum where the visitor can linger to meet friends, have lunch, or just enjoy the sun. At night, the lighted globes preside over the entrance and clearly distinguish the museum from the surrounding buildings. We are grateful to the Anonymous Fund Committee whose foresight provided the basic grant which made the project a possibility and to the John H. and Abigail Van Vleck Fund, Elvehjem Museum of Art General Endowment Fund, Harry and Margaret P. Glicksman Endowment Fund, and Cyril W. Nave Endowment Fund. For a detailed history of the project and photographic documentation of construction, see the article beginning on page 21 in this *Bulletin*.

Inside the building, as part of on-going efforts to make ever more efficient use of limited space, corridors, closets, and general storage areas on the lower level were reconfigured to provide 346 square feet of additional art storage space. The university's planning and construction department designed the new layout; physical plant did the actual construction. Included in the project were new storage cabinets with 750 running feet of shelving for small decorative art objects. Each case is constructed of inert materials and has sliding glass doors permitting easy visual access.

Both in FY 1992 and FY 1993, under the auspices of the department of art history, the Elvehjem offered a new two semester course on museum studies and connoisseurship. During the first

semester, the course focused on the basic definition and analysis of a museum and its operations. It introduced students to issues of collection development and management, organizational structures, building and installation design, marketing and promotion, budgets, and sources of support. By contrast, the second semester focused on the physicality of museum objects and how they are made. Students visited artists' studios to learn basic techniques; they learned how to handle works of art and do condition reports. The course will be a regular offering in the future on a two-year cycle; it is a vital part of the museum's educational mission.

Collections

The Elvehjem's most important asset is its collection. I am happy to report that there were significant developments in this area as well. New collections were begun while others were added through both purchase and gift.

The Elvehjem's collection of African art has seen tremendous growth in the last year, with important objects added through both donation and purchase. This area benefited by the addition of Professor Henry Drewal to the departments of art history and African studies. As part of his appointment he was given the title of adjunct curator for African art at the Elvehjem. His expertise has made it possible to pursue this important and beautiful area of artwork.

One new piece of African art is a Sowe Head-dress, an elegant sculpture from the Mende People of Sierra Leone. The high forehead, associated with both wisdom and beauty, and delicate facial features as well as the elaborate coiffure are refinements of the ideals of feminine beauty. The *Agba* Drum for Osugbo Society is from the Ijebu area of Yorubaland on the west coast of Africa. This barrel-shaped, single membrane, wooden drum is from a set of three or four used by the Osugbo Society, which is a society of elder men and women which functions as a judiciary system and also controls the selection of kings. The *Tyi Wara* Antelope Headdress of the Bamana People of Mali, West Africa was a gift of Dr. and Mrs. Pascal James Imperato. Dr. Imperato, a specialist in tropical medicine, conducted field research in East and

West Africa and wrote on the art of the Bamana and Dogon people of Mali. These works confer human attributes upon the carved antelopes; for example, carrying the young upon their backs, common among upon people, is unknown among antelopes. This is in keeping with the figures themselves becoming slim abstractions, designed for symbolic function in a ceremony, rather than as a realistic representation. The Elvehjem's collection of African art was also enriched by the gifts of Drs. James and Gladys Strain and Dr. and Mrs. Jeffrey Hammer which included many beaded items. These beautifully worked objects include items of royal regalia, such as crowns and bracelets, and other hand-embellished items such as pouches in which diviners carried the tools of their trade.

Also broadening the cultural horizons of the collection were gifts from Mr. and Mrs. Webster Woodmansee and Mr. and Mrs. William F. Spengler. The Woodmansee works include paintings but concentrate on three-dimensional works from the cultures of Asia, including India, Tibet, Thailand, Cambodia, China, and Japan. The gift from the Spenglers also consisted of sculptural works, all created in the Gandhāra region of India.

As a complement to the outdoor environment created for the Elvehjem by Richard Artschwager, the museum acquired one of the artist's works combining painted wood with formica, *Journal II*. Designed to be mounted in the corner of a room, this dynamic work pairs a section clad in commercially produced wood-grained material with an adjacent segment of hand-drawn grain creating an implicit comparison between the two. *Journal II* was part of the exhibition of Artschwager's works which accompanied the completion of the outdoor sculpture.

The Elvehjem has also continued to enrich its fine collection of prints and drawings with the purchase of works. Walter Crane's sketch, *The Fate of Persephone*, continues the emphasis on the acquisition of watercolors by British artists, in this case depicting the powerful scene in which Persephone is sentenced to become the bride to the lord of the underworld. Many notable old master prints have been added to the collection, through the use of the museum's endowments, including works by Ferdinand Bol, a Dutch artist whose *Holy Family in an Interior* is deeply influenced by the dark, atmos-

pheric prints of Rembrandt, and Samuel Palmer, whose timeless reveries on the English countryside are intended to evoke ancient times, as in his etching *The Early Ploughman* with a scene of dawn breaking while a farmer tends his field. The most important and spectacular purchase of old master prints was undoubtedly Hendrick Goltzius's chiaroscuro woodcut *Hercules and Cacus*, in which the artist demonstrates his mastery of the subtleties of the woodblock print as well as of the monumental figure.

The collection of twentieth-century prints has also received beautiful and noteworthy additions. Building on the strengths of the Van Vleck collection of Japanese prints, the museum acquired a set of six prints by Hiroshi Yoshida. These works use subtle and effective printing to convey the effect of sailing boats on the water at different times of day and demonstrate the artist's stylistic blend of traditional Japanese and western influences. Significant prints by American artists have long been a mainstay of the Elvehjem's collection, and this area was strengthened by the addition of many works. Outstanding among them is an etching by Paul Cadmus, known for his prints of New York in the 1930s. Cadmus was unrepresented in the collection before the addition of his complex and boisterous *Stewart's*, which characterizes the individuals laughing, yawning, scowling, and gesticulating around the tables of a restaurant. Another important American printmaker which the museum is particularly proud to have added to its collection is Helen Frankenthaler. Her woodcut, *Savage Breeze*, along with other significant American woodcuts, was purchased with the Department of Art History James Watrous Fund and was included in the exhibition of American color woodcuts organized by Professor Emeritus Watrous and Assistant Curator of Prints and Drawings Andrew Stevens in 1993. David Wojnarowicz's art directly addressed social issues, a mode becoming more common in American art after the 1960s, and his powerful untitled photograph and silkscreen is one of the last works he completed before his death in 1992.

Since the reopening of the museum in 1990, the Elvehjem has focused more attention on its collection of decorative arts. Toward this end, many works of glass designed by René Lalique have been put on permanent display, and in the 1992 fiscal

year, several more works were added to the collection through the generosity of the Ineva T. Reilly Endowment Fund. Outstanding among these beautiful pieces is a goblet made of opalescent glass and silver. This combination of glass and metalwork is not only beautiful in its own right but is an interesting combination of Lalique's earlier jewelry design with his later interest in glass.

Gifts continue to be an important way for the Elvehjem to enrich its collection, and in the past fiscal year, substantial gifts have broadened the cultural holdings of the museum as well, giving us materials with which to engage and inform more of the marvelously diverse community we serve.

The bequest of Alexander and Henrietta Hollaender presented the Elvehjem with a group of modern paintings and prints by such artists as Antonio Tapies and Marino Marini. During their lives the Hollaenders donated a substantial collection of modern works to the museum including many by the European art movement called CoBrA, which took its name from the cities in which it originated, Copenhagen, Brussels, and Amsterdam. The balance of their collection represents a significant addition to the Elvehjem's holdings of paintings, prints, and drawings by twentieth-century artists.

Contemporary paintings were donated to the collection by two long-standing donors to the Elvehjem. Andrew and Sonja Weiner gave a landscape in acrylic on canvas by Jim Bird, *Winter Deep*. Ora C. Roehl gave two works by Gaston Sébire, *Les Planches à Deauville* and *Scène de Plage*. Over the years both the Weiners and Mr. Roehl have consistently made donations to the Elvehjem's collection of modern art.

Gifts of American art came from diverse sources. The museum was pleased to receive two works by the American impressionist Maurice Prendergast from Mrs. Charles Prendergast, sister-in-law of the artist. Frederick Baker, in addition to other works of art, donated two watercolors by the American artists Frank Knox Morton Rehn and John Heliker from the Baker/Pisano Collection. Barbara Mackey Kaerwer also contributed works by important printmakers of the 1950s to the Elvehjem's collection, including the American innovator Gabor Peterdi. Richard Brock favored the Elvehjem with a large number of works, mostly

by American artists of this century, including several drawings by Aaron Bohrod and a lithograph by Jasper Johns. Joseph Wilfer's gift of prints brought some of the most contemporary art donated to the museum, including the splendid untitled four-color aquatint by Joel Shapiro.

A very special gift to the collection came from Daniel B. Schuster, four prints by John Steuart Curry, donated in memory of his wife Ellen Curry Schuster. The Elvehjem is particularly grateful for these prints since they contribute to the legacy of Curry's art at the University of Wisconsin in Madison from his years on this campus as artist-in-residence. The museum has also been active in purchasing Curry's prints and was able, through the help of Dr. Schuster, to find a rare first state of the print of *John Brown*.

Katharine T. Bradley donated works to the museum by Frank Weston Benson. The sunlit impressionism of the painting *The Benson Family at Wooster Farm, North Haven, Maine* is of one of Benson's favorite subjects, his family, and was restored to its original beauty through conservation made possible by funds also donated by the Bradleys.

Newman and Virginia Halvorson donated an unusual gift to the museum's collection, a book with a fore-edge painting on its pages. Each page of the book carries a small part of a painting in its margin at the extreme edge of the page, its fore-edge. In order to be seen the pages of the book must be bent so that all fore-edges are exposed and coalesce into a recognizable scene.

The Van Vleck name is well known on campus to those students who attend classes in Van Vleck Hall and to Elvehjem visitors from the Van Vleck collection of Japanese prints; so it is a pleasure to be able to recognize another member of that family, David Van Vleck for his donation to the Elvehjem of prints by Aaron Siskind, one of the most important of the art photographers of this century.

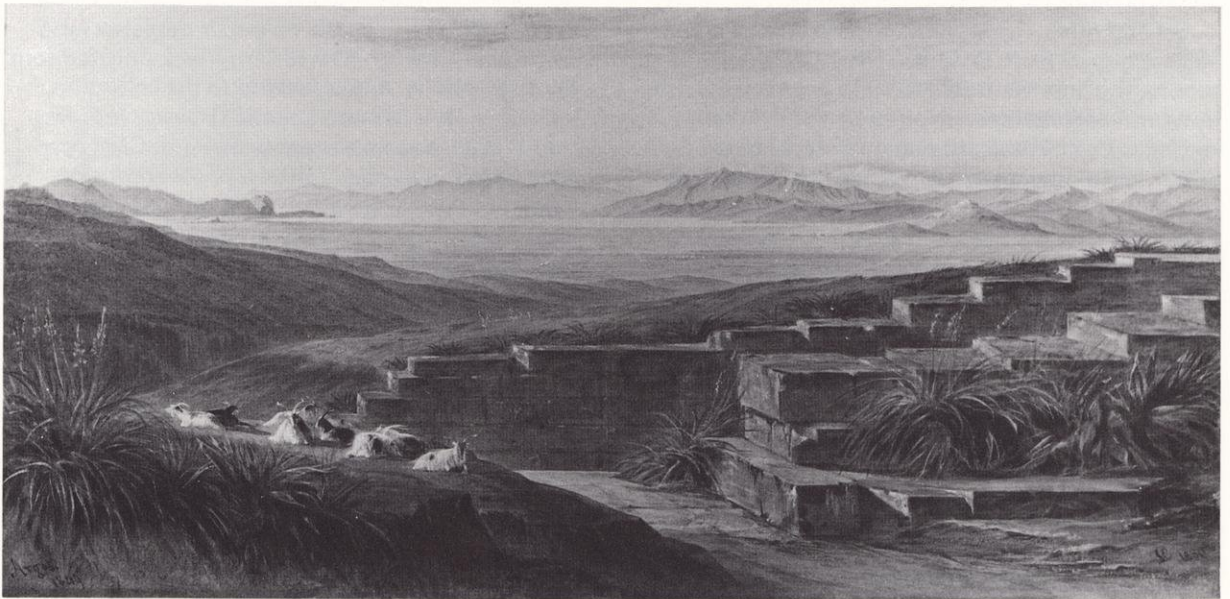
Since the donation of the Joseph E. Davies collection of Russian paintings in 1937, the Elvehjem has added only fifteen icons to its collection; of those, eight were from the collection of Michael P. Kluppel, given in his memory by Dolores Kluppel Vetter this year. These carefully wrought images and their elaborate coverings of gold and jewels represent an unbroken tradition of craftsmanship in creation of devotional images.

The Elvehjem's collection of porcelain was enriched by two generous gifts. Two hundred and sixty-five pieces of English and Continental porcelain, from the Ethel and Arthur Liebman Collection, were bequeathed to the Elvehjem by Mr. and Mrs. John Cleaver. Many pieces of this collection which had been given in the 1970s to the museum received scholarly attention in a 1992 catalogue. Dr. Otto Pawlisch donated 101 pieces of Wedgwood porcelain to the Elvehjem. Dating from 1750–1900, the works demonstrate the changing styles and superb craftsmanship of the English manufacturer.

The acquisitions of the fiscal year 1992–93 further strengthened the Elvehjem's collections, particularly in the areas of works on paper and Lalique glass. The British watercolor collection was augmented with the purchase of three new works. A gouache and watercolor landscape by Edward Lear depicting *Argos from Mycenae* was purchased through the John H. Van Vleck Endowment Fund. *Scene from Udine* by Theodore Matthias von Holst was bought in memory of Lucia J. Leach through the generosity of the Frederick Leach Estate Fund,

which is intended specifically for the purchase of watercolors. The works by von Holst and Lear, which evoke the romanticism of the nineteenth century, are important additions to the watercolor collection. The breadth and quality of this collection was further enriched by the acquisition of an energetic sketch by the noted portraitist George Romney. Romney's drawing in iron gall and wash, which depicts a pair of seated figures in classical dress, was purchased with the aid of the Edward Blake Blair Endowment Fund.

Theodore Roszak's *Cosmic Landscape*, in pen, ink, and wash, is a particularly fine addition to our modern drawings collection. Known also as a sculptor, Roszak executed drawings throughout his career. The Elvehjem drawing is large (43 x 83½ in.) and its vigorous pen and brush strokes express Roszak's preoccupation with mystical forces. The museum was able to acquire *Cosmic Landscape* from the artist's daughter at the conclusion of the traveling exhibition *Theodore Roszak: The Drawings*, which was organized by The Drawing Society of New York and began its national tour at the Elvehjem in the fall of 1992.



The museum's collection of British watercolors is being steadily augmented with such purchases as Edward Lear's *Argos from Mycenae*, 1849.



Out of exhibitions often come acquisitions, as was the case for Theodore Roszak's *Cosmic Landscape*, acquired after the exhibition of his drawings had completed its tour.

Several other works, both purchases and gifts, were acquired from Elvehjem exhibitions, underscoring the important relationship between exhibitions and acquisitions. Inspired by the exhibition *American Color Woodcuts: Bounty from the Block, 1890s–1990s*, the docents gave two color woodcuts in honor of Professor Emeritus James Watrous: *Cape Cod House* by Margaret Jordan Patterson and *Summer Self-Portrait* by Sylvia Solochek Walters. This thoughtful gift reflects both the dedication of the docents to the museum and their acknowledgment of Professor Watrous's primary role in establishing the museum. From the exhibition *Three Decades of Prints by Philip Pearlstein*, the museum purchased Pearlstein's striking aquatint *Nude Lying on Black and Red Blanket*.

Several gifts by individuals also enriched the collection. Richard E. Brock gave thirty-two works on paper, including prints by such notable artists as Marc Tobey, Peter Milton, Roberto Matta, Yves Tanguy, and Valerio Adami. Richard Klevickis donated a drawing by Aaron Bohrod, who was artist-in-residence at the university for twenty-five

years. Bohrod's gouache on paper depicts a landscape near Chicago. David Van Vleck donated four photographs by Aaron Siskind to the collection, including *Peru 391* and *Lima 58 (Homage to F. K)*. Van Vleck was an assistant to Siskind. *Glass over Face, France*, was one of fifteen photographs by Larry Fink that were given by Kristops Keggi this year. Keggi has been making regular and generous donations of photographs to the Elvehjem since 1982 and, indeed, can be said to have begun the photograph collection at this museum. Photographs from the Van Vleck and Klevickis gifts were featured in the exhibition *Modern Photographs from the Collection*. Patrick Ireland donated a drawing of his installation *Labyrinth for the Elvehjem Museum of Art*. Another drawing by Ireland, *Study for the Purgatory of Humphrey Chimpden Earwicker, Homunculus, Four Spatial/Verbal Propositions*, was purchased by the museum. In 1992, the Elvehjem Museum officially entered into its collection models made by Bruce Severson after the designs of Frank Lloyd Wright for the Mendota Boathouse, Monona Terrace, and the Nakoma Country Club.

The acquisition of these models was made possible by a generous grant from the National Endowment for the Humanities.

The museum continues to be the archive for Tandem Press, the university's fine arts press. This year the Elvehjem received two large color etchings by Robert Stackhouse and three etchings by Richard Bosman. Through Tandem, the museum acquires the most recent works by exciting contemporary artists.

Jon and Susan Udell donated the painting *The Portrait of Mary* by the American artist Homer Boss, who was Susan's great uncle. Boss's understanding of anatomy and thus the human figure contributed to the power of his portraits. This recent gift perfectly complements the Udell's two previous donations of Boss paintings.

Among the five Lalique objects purchased this year through the generous Ineva T. Reilly Endowment Fund was the lovely *Serpent* vase. The endowment fund honors the Lalique collector Ineva T. Reilly. In 1976 her son-in-law and daughter, Mr. and Mrs. Ira Baldwin, gave nineteen pieces of Ineva Reilly's Lalique to the museum, initiating the Lalique collection. The endowment, established in 1978, allows the museum to add significant pieces to the collection, filling in gaps and extending its breadth. Another important Lalique donation was made by Mr. and Mrs. Harold Kubly, who presented the car mascot *Eagle* in memory of Vincent Frederick Kubly.

Mrs. Frederick Miller's many years of devoted service to the museum were recognized with the gift of *Portrait of Lady Spencer* by Henry Pierce Bone which was made in Mrs. Miller's memory. A member of the Elvehjem Council since 1980, Mrs. Miller died after a long battle with cancer in August of 1992. Together with her husband, Frederick, who is the publisher of *The Capital Times*, she served as an officer of the Evjue Foundation and supported many cultural activities in the Madison community. The *Portrait of Lady Spencer* is a miniature painting executed in enamel on copper and honors Mrs. Miller's enthusiasm for miniatures and British art of the eighteenth and nineteenth centuries. Painted with great sensitivity and authority, the miniature reflects the skill of Bone, who was a member of the Royal Academy and the enamelist and portrait painter to the royal family.



Henry Pierce Bone, *Portrait of Lady Spencer*, 1833, gift in memory of Mrs. Frederick W. Miller, 1992.332

"Real collecting, I believe, means being just a little ahead of time. It means looking for the artist who is about to help shape the world of tomorrow. Such collection requires keen eyes, progressive thinking, and confidence in the future." These words of Henrietta W. Hollaender reflect the passion for collecting modern art that she shared with her husband, Alexander, a distinguished biophysicist and authority on radiation biology and a UW alumnus. While many works from the Hollaender collection have been on loan to the museum for many years, the Alexander and Henrietta W. Hollaender bequest of 1992 is a gift of ultimate generosity and foresight. The quality and breadth of the Hollaender collection will "help shape the world of tomorrow" for countless museum visitors.

Among the distinguished works in this collection are two powerful and diverse examples of abstract expressionist painting by Hans Hofmann and Marc Rothko. Equally as a painter and a teacher, Hofmann deeply affected the growth of



The bequest of Alexander and Henrietta W. Hollaender brought the museum a large collection of modern European works such as Henri Matisse's *Head of a Woman*.

abstract expressionism. Hofmann's *August Light* from the Hollaender bequest is geometric, consisting of brightly colored rectangles which seem to move in and out or push and pull through space. Although he rejected the label abstract expressionist, the haunting emotional tenor of Marc Rothko's painting links him to the movement. The untitled painting of 1968 typifies Rothko's paintings in which expanses of luminous color—here, red sandwiched between lozenges of dark green—hover over the canvas. His paintings seem to speak the secrets of an interior emotional world.

The Hollaender's appreciation of modernism extended into all artistic media and includes two pioneering women sculptors. Louise Nevelson was famed for her sculptures made from found objects, which she manipulated into box-shaped combinations and painted them a uniform color. Nevelson's undated *Wall* from the Hollaender bequest

includes puzzle pieces in its construction. Barbara Hepworth's *Impression* shows a completely different attitude towards sculptural material and form. Hepworth is known for her sensual use of open and closed forms. In *Impression*, she gradually cuts a spiral into a marble oval, emphasizing the silken smoothness of the stone. The Hollaender bequest also includes fine examples of modern graphics from the woodcut *Auti te pape* by Paul Gauguin to works by such twentieth-century masters as Henri Matisse, Robert Motherwell, and Franz Kline.

Exhibitions

The museum mounted ten exhibitions during the 1991–92 year, of which six were organized by the Elvehjem and four were traveling exhibitions. They ranged widely in period and culture from contemporary China, Thailand, and America to seventeenth and eighteenth-century France, Italy, England, and The Netherlands.

During this year the director organized three exhibitions. The opening fall exhibition provided a context for the new outdoor sculpture in front of the museum by Richard Artschwager that was inaugurated on September 14 with a topping-off ceremony. *Richard Artschwager: PUBLIC (public)* (September 14–November 10, 1991) provided both a retrospective overview of the artist's work from 1962 to the present and a review of his other outdoor sculpture commissions through models and dramatically backlit large color transparencies. The first U.S. exhibition by a young Chinese artist offered installation art by a representative of the New Wave movement in China, which had been suppressed by the government following the Tiananmen Square confrontation. *Three Installations by Xu Bing: A Book from the Sky, The Ghosts Pounding the Wall, and Five Series of Repetitions* (November 30, 1991–January 19, 1992) juxtaposed traditional printmaking techniques with modern perspective. This exhibition included hundreds of ink-rubbed sections of the Great Wall of China pieced together to reform a dramatic portion of the wall in Paige Court. In Gallery VII long scrolls hung from the ceiling forming a traditional book for which the artist had cut woodblocks for four thousand meaningless Chinese characters; this book is as unread-

able to the Chinese reader as to the American viewer. Gallery VII contained five series of prints for which the block was gradually carved away.

For the summer exhibition in Mayer Gallery the director selected Russian paintings to support a campus seminar for *Selections from the Joseph E. Davies Collection of Soviet Socialist Realist Paintings* (June 6–September 27, 1992). The Soviet Socialist Realist paintings were works mostly from the late twenties and thirties which expressed the ideals of the Communist Party. These paintings were purchased in the Soviet Union in 1936 by then ambassador Davies and were donated to the university to inspire friendship between the two countries.

Assistant curator of prints and drawings Andrew Stevens organized three exhibitions for the Mayer Gallery. The academic year opening show (August 24–November 3, 1991) in the Mayer Gallery presented *Visions and Revisions: Robert Cumming's Works on Paper*. Cumming is a well-known photographer, painter, and printmaker whose works examine fundamentals of representation often taken for granted. His photographs, for example, are subtly false constructions presented as documentation. This exhibition presented works in the related media of drawing, watercolor, and printmaking created between 1986 and 1990 in which Cumming had worked out what he perceived to be the inherent dilemmas of representation. The exhibition traveled to Weber State College Gallery in Ogden, Utah.

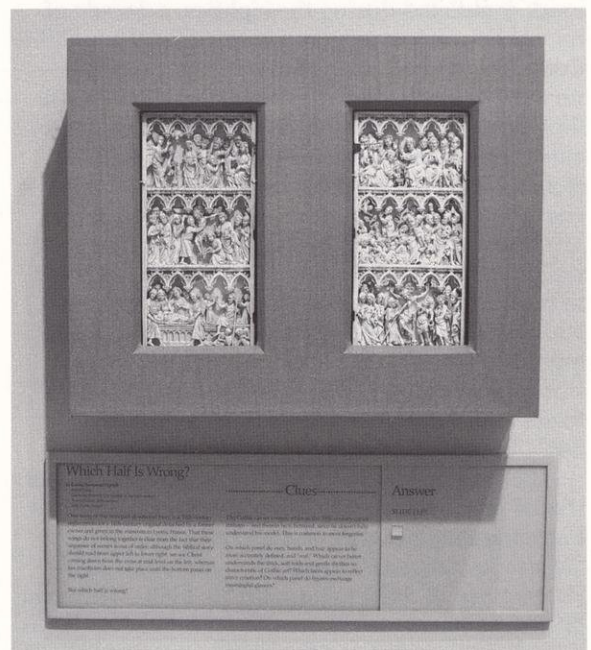
The following show in the Mayer Gallery, *Beyond Black and White: Chiaroscuro Woodcuts from the Frank Horlbeck Collection* (November 9, 1991–January 12, 1992), offered thirty woodcuts from western Europe from the sixteenth through the eighteenth centuries. Collected by Professor Horlbeck of UW–Madison art history, these prints demonstrated the development of the chiaroscuro technique. The medium was traditionally used to make paintings available to a greater audience, and works in this exhibition were one artist's rendition in woodcut of a unique drawing or painting by another artist.

The next exhibition in the Mayer Gallery took up the question of when a print is an original work of art. Because the print is naturally a process of producing multiples, the viewer has a legitimate question about how one of twenty-five prints (or

a hundred) can be called an original. *States and Copies: Variables in the History of Printmaking* (January 25–March 1, 1992) provided examples of types of variation to which a print may be subjected. The didactic exhibition contrasted the differences that can exist between two examples of the same print—called a state—with works that are copies of other works.

In addition to exhibitions organized by the staff, the Elvehjem presented four traveling exhibitions. *Artful Deception: The Craft of the Forger* (September 14–November 10, 1991) was organized by the Walters Art Gallery in Baltimore. It contained two dozen spurious artifacts with genuine examples for comparison chosen by curators and conservation specialists for their fascinating display of the forger's craft and for their demonstration of the methods used by experts to determine authenticity. This show, with choices to allow viewers to test their connoisseurship, was highly popular throughout its nationwide tour.

The Integrative Art of Modern Thailand (February 8–April 12, 1992) was organized by the Lowie Mu-



The exhibition *Artful Deception* included quizzes for visitors to test their connoisseurship.

seum of Anthropology at the University of California at Berkeley. This ground-breaking exhibition examined the art resulting from the tension in the modern Thai artist who is caught between traditional art techniques and subjects of a 1,000-year old culture and the influence of contemporary European and American art.

A Noble Collection: The Spencer Albums of Old Master Prints (March 14–May 17, 1992) was organized by the Fogg Art Museum of Harvard University. The Spencer albums are nine grand-folio volumes assembled in England in the early 1700s for a member of the Spencer-Churchill family. The original albums, which contained more than 3,400 prints, mostly Italian, French, and Netherlandish etchings, were acquired by the Fogg in 1987. This exhibition consisted of rare and beautiful prints removed from the volumes and one complete original album.

Presswork: The Art of Women Printmakers (June 24–August 16, 1992) displayed the corporate collection of Lang Communications, publisher of such magazines as *Ms.* and *Working Mother*. Sixty-six American women were represented, mostly with work completed during the eighties, a decade of remarkable innovation in printmaking. The exhibition explored various traditional and contemporary viewpoints and included such genres as still lifes, landscapes, cityscapes, and abstract art, executed in the complete range of print techniques from relief to intaglio, etchings to monoprint, engravings to lithographs.

During the 1992–1993 academic year the museum placed twelve temporary exhibitions on view to the public, with ten organized at the Elvehjem and four drawn entirely from the museum's permanent collection. Exhibitions included works from the seventeenth through the twentieth centuries and representatives of works from India and China as well as America and Europe.

The director organized the first retrospective of the art of the influential American critic and artist Patrick Ireland, in the exhibition *Patrick Ireland: Labyrinths, Language, Pyramids, and Related Acts* (November 14, 1992 to January 10, 1993). This exhibition examined works created from the late 1950s as well as two site-specific works created solely for the Elvehjem: a labyrinth in Paige Court and a rope drawing in Brittingham Gallery VIII. The works

showed the development of the artist's concerns with the relationship between form and meaning, language and sculpture.

As part of the class in museum practices taught by the director, students selected works which were added to the Elvehjem's collections from 1989 to 1992. *Some Additions to the Permanent Collection* (April 17 to July 18, 1993) brought together works in a wide variety of media and a dazzling breadth of styles in an exhibition that presented some marvelous pieces acquired through gift and purchase.

The curator of prints Andrew Stevens, in collaboration with James Watrous, professor emeritus in the art history department, brought together an exhibition entitled *American Color Woodcuts: Bounty from the Block, 1890s–1990s*, January 30 to April 4, 1993. The exhibition was the first to give scholarly treatment to this important facet of American art. This beautiful exhibition was accompanied by a scholarly catalogue which examined sixty-two artists and their contributions to the growth of the medium over the last century. The museum was especially pleased to work with James Watrous, not only because of his fine scholarly credentials, but because of his seminal support for this institution.

In addition, the curator of prints organized three other exhibitions. *Three Decades of Prints by Philip Pearlstein*, April 10 to June 20, 1993, coincided with the Madison Print Club's commissioning of a print from this important figural artist. The exhibition's selection of works helped to trace the development of his work from his earliest lithographs through his exploration of other printmaking media to his most recent work. It also showed the range of his subjects from landscapes to figure studies.

Another exhibition which allowed Elvehjem visitors to become acquainted with a body of work by a contemporary artist was *First Light: Twenty Etchings by James Turrell* which was on view from November 14, 1992 to January 10, 1993. Turrell is known for his installations which use light and framing to create a tromp-l'oeil surface. The artist's elegant, minimal etchings extend his explorations of the capacity of light to engage the mind of a viewer as both a sculptural and a graphic experience.

The Elvehjem drew from its print room for an exhibition of *Modern Photographs from the Collection*,



The 1993 Museum Studies class (Art History 602) organized *Some Additions to the Permanent Collection*.

presented from June 19 through August 1, 1993. These photographs chronicled the use of “straight photography” by American photographers. Some, like Aaron Siskind, turned their cameras to still lifes and architectural elements, while others, like Elliot Erwitt, captured people at the job of living, but all captured the visual power, elegance, and mystery of everyday life.

Organized by curator of collections Patricia Junker, *American Drawings and Watercolors, 1800–1945: Selections from the Permanent Collection* was on view at the Elvehjem from January 23 through March 28, 1993. The exhibition pointed up both the quality and diversity of the museum’s core collection of American drawings and watercolors. It also emphasized the role that drawings and watercolors have played in the history and development of American art.

Theodore Roszak: The Drawings came to the Elvehjem from August 28 through October 18, 1992 as its first stop in a national tour. Although Theodore Roszak is best known as a sculptor, his drawings often powerfully evoke the type of three-dimensional objects we see in such sculptures as *The Great Moth* in the Elvehjem’s permanent collection. This exhibition, organized by The Drawing Society brought together seventy-three of the artist’s drawings to trace his development through

beautifully finished and articulated works of art from early, constructivist works to later monumental abstractions drawn with sweeping lines.

The Elvehjem is fortunate to be able to call upon the talents of the interested experts to help in arranging exhibitions of works of art at the museum. During the 1992–93 exhibition year we called upon friends of the museum both on and off campus to provide their expertise in organizing exhibitions to enrich the offerings of art to Elvehjem visitors.

One such offering was the exhibition *Eva-Maria Schön: gray tones—color tones* which opened to visitors on October 6 and closed November 8, 1992. Barbara Buenger, professor of art history, was curator of this exhibition which brought Berlin artist Eva-Maria Schön to the museum to create 200 hand-paintings with ink on paper which covered one entire wall of Mayer gallery from floor to ceiling. The artist also arranged display cases of related objects, some of which she brought with her, some of which were borrowed from other collections on campus.

Julia Murray, assistant professor of art history, also contributed to museum exhibitions by helping to arrange the loan of two groups of Chinese works of art. One was a group of rare *Chinese Bronzes and Jades*, on view from September 1, 1991 through January 5, 1992, which were selected by Professor

Murray. These objects were created in the Shang period (about 1523–1028 B.C.) and the Zhou dynasty (1028–256 B.C.) and were on loan from the collection of the Arthur M. Sackler Gallery at the Smithsonian Institution. The other objects, *Chinese Landscape Paintings by Shih-t'ao*, were shown from September 21, 1992 until January 8, 1993. This loan from The Metropolitan Museum of Art included a scroll and leaves of paintings on paper.

The Elvehjem also was pleased to have Jane Werner Watson select works from a collection which she had donated to the museum for two displays of works from the *Watson Collection of Indian Miniatures* which were on view from January to May, 1993. The first display reflected life at court as represented in these gemlike paintings, while the second focused upon the works in their setting as illustrations and illuminations of texts.

Education and Outreach

The Elvehjem's educational department reached out to constituents around the university and the state this year through many formats: lectures, audio and video tapes, films and slides, drama and poetry, workshops, collaboration with other cultural organizations in the city and university, tours, mailings, word-of-mouth, and outreach to community groups. Over 15,900 people participated in the museum's educational programs about temporary exhibitions and the permanent collection.

Because museum visitors learn in many different ways depending on their aptitudes and temperaments, we organized different types of educational activities to cater to their various learning styles. Particularly in the exhibition *Artful Deception: The Craft of the Forger*, we offered many educational components to the exhibition. Its excellent text labels invited the viewers to participate by asking them to decide, based on clues, which of a pair of objects was authentic. The museum offered five lectures about fakes and forgeries in art (and about issues of authenticity in other disciplines such as the law) by local and national experts. A video, a case study of an Elvehjem fake, and a bibliography about art forgery were also available in the exhibition to aid visitors who wanted to know more. A film series "Artful Deception," offered students of

film an opportunity to enjoy themes of trickery and deception in such classics as *The Maltese Falcon* and such new films as *The Moderns*.

Visitors to *Three Installations by Xu Bing* needed information beyond that supplied for the text labels for this visually stunning and compelling exhibition. Ching-jung Ho, a graduate student in the University of Wisconsin–Madison's Department of Continuing and Vocational Education, interviewed the artist and wrote an audio tape tour for museum visitors. In addition, she developed a questionnaire to encourage people to ask and answer questions about the artworks, and she formulated an evaluation for visitors to test the effectiveness of her audio tour. Our colleagues in the Center for Southeast Asian Studies on campus and the University of California at Berkeley amplified *The Integrative Art of Modern Thailand* with film, video, Thai classical dance, and gallery and slide lectures. All these offerings gave our viewers a variety from which to choose.

The Elvehjem and the Wisconsin Center for Film and Theater Research continued their joint fine art film series in 1991–92. In addition to the "Artful Deception" series we cosponsored "German Avant-garde Films of the 1920s." Comprised of short experimental films which are themselves works of art, the series was organized by the Goethe Institute of Chicago. Both organizations are grateful to the Humanistic Foundation of the University of Wisconsin–Madison for support of both series. Over 700 people attended these films and received film notes especially prepared for each evening of the series. A complete list of films and public lectures offered by the museum during the year is elsewhere in this bulletin.

The Elvehjem's educational programming for the university and community moved forward with film series, lectures, artists' demonstrations, and tours to elucidate and support the exhibitions, loans of art, and permanent collections. Over 16,200 people participated in our educational offerings in 1992–93 which developed and expanded existing programs and, by year's end, resulted in initiatives for the year to come.

Films began in the summer with *Mission to Moscow*, based on Ambassador Joseph E. Davies's memoir and related to our exhibition of *The Joseph E. Davies Collection of Soviet Paintings*. The film and



University junior Chris Huff takes the self-guided audio tour of the permanent collection produced by the education department.

the exhibition were part of the University of Wisconsin Summer Session's course/lecture series, "Windows on the World: The Russians and their Neighbors." Multifaceted critic and artist Brian O'Doherty's filmmaking was best exemplified by his remarkable documentary *Hopper's Silence*, shown during the exhibition *Patrick Ireland: Labyrinths, Language, Pyramids, and Related Acts*. Our colleagues at the Wisconsin Center for Film and Theater Research provided from its vast holdings another series of five films called "Painters and the Cinema."

Artists Patrick Ireland, Eva-Maria Schön, and Philip Pearlstein articulated their ideas about their art in lectures related to the Elvehjem's exhibitions of each artist, providing the audiences with the opportunity to see and discuss their work. To celebrate the publication of *Chinese Export Porcelain* from the Ethel (Mrs. Julius) Liebman and Arthur L. Liebman collection the author and former Elvehjem curator of that collection Catherine Brawer came to Madison to present a related lecture.

Art history professors Julia Murray and Henry Drewal lectured on Elvehjem objects for the benefit of their students and the public. Professor Murray spoke on paintings by Shih-T'ao, in her topic "Nature and the Individualist: Views from Seven-

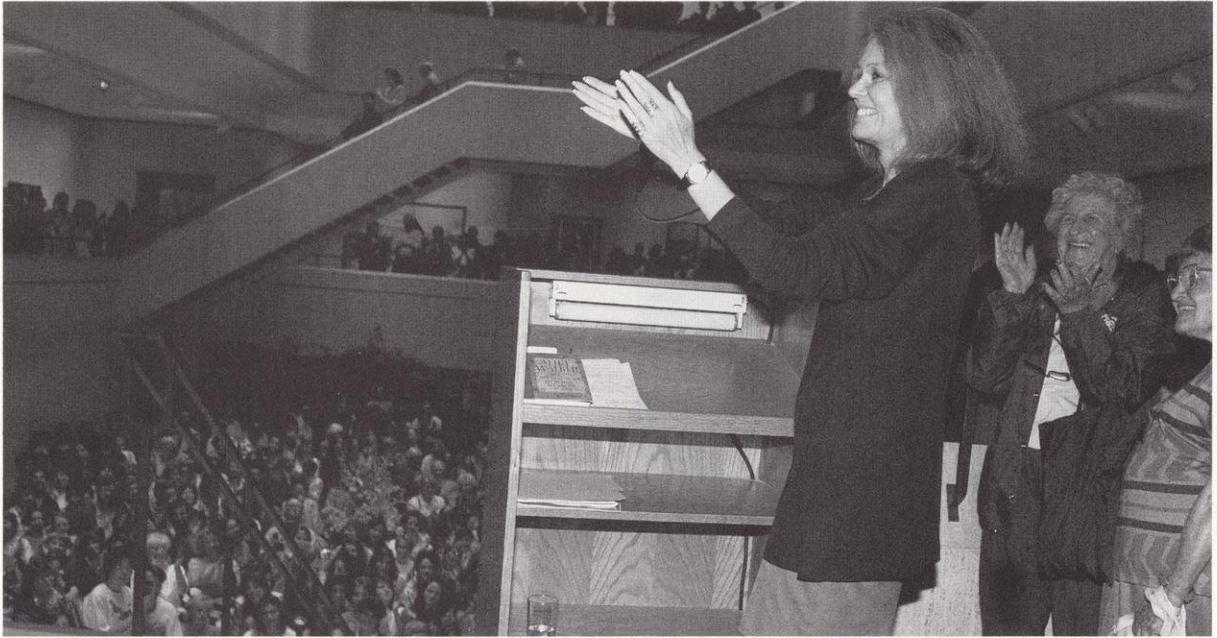
teenth-century China." These paintings were lent by The Metropolitan Museum of Art. Henry Drewal, who had guided the museum into acquiring a Yoruba drum, discussed it in "Sounds and Symbols: An Elders' Drum from West Africa." Both professors successfully combined slide-lectures with a visit to the gallery to see the objects. The Elvehjem is grateful to our scholarly associates for sharing their knowledge in public lectures.

American Color Woodcuts: Bounty from the Block, 1890s-1990s inspired a series of educational lectures. Led by initiating cocurators James Watrous and Andrew Stevens, it consisted of lectures by them, and later a panel discussion in which they were joined by Frances Myers, professor of art. She discussed contemporary developments in color woodcut. Two artists presented demonstrations in the gallery. Ann Gratch made color woodcuts in the exhibition over several weeks and talked to visitors and school tours about her techniques. Ann Parker spent a Saturday in the gallery cutting large linoleum blocks for a series of relief prints.

In cooperation with the Wisconsin Society of Architects-Southwest the Elvehjem provided a forum for discussion of city planning in "Urban Development: Boston and Dallas." Architectural critics Robert Campbell and David Dillon sparred about their own city's plans and answered questions about Madison's proposed Frank Lloyd Wright convention center. Over 1,500 people attended the museum's lectures and demonstrations in 1992-93.

The Elvehjem joined the Department of Continuing Education in the Arts, the Wisconsin Department of Public Instruction, and local teachers and parents to offer an advanced placement art history course which met on Sunday afternoons fall and spring. The Elvehjem's efforts at educating elementary school students about the arts of South Asia received regional attention in October at the Midwest Museums Conference. At this professional organization's annual meeting in Milwaukee, Anne Lambert, curator of education, served on a panel, "Museums as Mirrors of the Community" reporting on our cooperative program with the University Theatre for Children and Young People, the "Tales of South Asia" tour and play program.

During the spring semester the museum, the department of art history, and the African studies



Gloria Steinem speaks to a packed house at the reception for *Presswork: The Art of Women Printmakers*.

program began planning programs and community involvement for the forthcoming (fall 1993) major exhibition *African Reflections: Art from North-eastern Zaire*. The exhibition committee and graduate student Shannen Hill began working with museum education to promote the exhibition. Hill presented two teacher workshops in February and March for Madison teachers, and she trained docents. The committee invited community leaders from government, neighborhood centers, public schools, other cultural organizations, and university departments to the Elvehjem to learn about the exhibition and to plan visits and organize adjunct educational programs in advance.

The Elvehjem Concert Series

In the thirteenth season of Sunday Afternoon Live, the Elvehjem continued to offer the series of chamber music concerts featuring musicians from around Wisconsin. Free to the public, the concert series was presented among the baroque works of Brittingham Gallery III Sundays at 2:30 p.m.

The thirty-three concerts were broadcast live over six Wisconsin Public Radio stations in Madison, Wausau, Green Bay, Eau Claire, Menomonie, and Brule. During concert intermissions, while audience members surveyed the galleries, radio listeners enjoyed informative interviews conducted by the director. These interviews addressed assorted topics: museum programs, including the docents' approach to tailoring tours to specific audiences; exhibitions, such as the Spencer Albums described by Fogg Museum curator Marjorie Cohn; and general visual arts issues, such as artist Robert Stackhouse discussing his work.

The season attracted an average of 130 audience members each Sunday to hear a wide variety of performers and musical styles. A Mozart tribute by the popular Pro Arte Quartet drew over 250 people. The Milwaukee ensemble Present Music performed compositions by contemporary composers while Les Favorites, from Eau Claire, presented music from the baroque era. Radio host Bill Lutes became performer for a day when he led an "Afternoon of Gilbert and Sullivan."

In addition to the quality music in the beautiful

gallery setting, the audience was treated to a tea and reception following each concert; the tea was donated by Steep & Brew on State Street and the reception was organized and hosted by members of the Elvehjem League.

In the fourteenth season of Sunday Afternoon Live, the Elvehjem offered thirty-two concerts of chamber music featuring Wisconsin musicians. They were broadcast live over six Wisconsin Public Radio stations in Madison, Wausau, Green Bay, Eau Claire, Menomonie, and Brule. During intermissions, radio listeners heard the museum director interview guests about art and artists. Highlights included artists Eva-Maria Schön, Patrick Ireland, and Philip Pearlstein discussing their work; guest curator Joan Marter discussing the Theodore Roszak exhibition; art critic Hilton Kramer describing the current art world; cocurator James Watrous speaking on the American color woodcut exhibition; and author Catherine Brawer outlining her research for the Chinese Export Porcelain catalogue.

Average attendance for the season was ninety-three a Sunday to hear a wide variety of performers and musical styles. The UW Music School's Pro Arte Quartet performed five times with a guests including pianists Howard and Francis Karp, pianist Karen Boe, and soprano Mimmi Fulmer. Pianist Todd Welbourne performed a selection for a prepared piano, MIDI piano and synthesizer pieces, allowing the audience to examine the instruments after the performance. Pianist Kathryn Ananda-Owens was the winner of the first annual Wisconsin Public Radio Neale-Silva Young Artist's Competition. The festival concert for the UW Music School's Women in American Music: Models of Creativity featured composer/flutist Katherine Hoover along with faculty from the school. Robert Russell, a classical music commentator from Wisconsin Public Radio stepped in this season as the new producer and host of the Sunday series.

In addition to the quality music in the lovely gallery setting, the audience was treated to a tea and reception following the concerts; the tea was donated by Steep & Brew on State Street and the reception was organized and hosted by members of the Elvehjem League.

Volunteers

Elvehjem Docents

The educational services area also sponsored nine different opportunities for teachers to learn about the museum's curriculum resources and guided tours. Our dedicated docent corps provided the teacher workshops and tours. Eighty docents served the museum this year.

In October docents spent three days at the exposition hall of the state teachers' convention in Madison promoting the Elvehjem's tours, outreach programs, curriculum materials, and even publications and concerts. In addition, the museum sponsored tours and teacher workshops at the Elvehjem using original works of art from the permanent collection and temporary exhibitions. As part of a consortium of six downtown Madison museums, the Elvehjem arranged for teachers from the state teachers' convention to be brought to each site. And each museum participated in a series of open-houses for Madison teachers to learn about our collections and curriculum materials for students. With the encouragement of Mariel Wozniak, fine arts coordinator of the Madison Metropolitan School District, the city's elementary art teachers toured the museum in the fall. Elvehjem docents Judith Mjaanes and Margy Walker arranged in-depth workshops for teachers about Richard Artschwager's *Generations*, a nineteenth-century manuscript of the Hindu epic the *Ramayana*, both from the permanent collection, and a temporary exhibition, *The Integrative Art of Modern Thailand*. Four of these workshops conferred Madison Metropolitan School District and Wisconsin Department of Public Instruction continuing education credits for teachers. One hundred and thirty-nine teachers attended the workshops and tours and approximately 500 teachers learned about the Elvehjem at the teachers' convention.

To encourage teachers to use our foreign language tour service, the museum mailed information about tours to over 700 high school and college members of the Wisconsin Association of Foreign Language Teachers. As a result docents gave tours in French, German, and Spanish to students in fourteen high schools who had never been to the museum.

After a year's hiatus, the docents again offered

outreach programs to schools and community groups in Dane County. A new group of docents attended five training sessions on the outreach program. Unlike the maiden year 1989–90, when all groups who requested programs were served, this year we required that school groups arrange a follow-up tour of the museum to ensure that they saw original works of art. School groups which toured within a few days of the outreach program, with the same docents, found the combination to be especially beneficial.

Docents developed new and stimulating approaches to their lunchtime drop-in tours this year. Of particular note was "Poetry about Art" initiated by Bea Lindberg and Sybil Robinson. They encouraged Madison poets to write original compositions about works of art in the permanent collection, and they presented them in a format of poetry for the eye. Mary Harshaw and Henryka Schutta wrote and produced a gallery lecture, "Vasari: In Situ," about a major work in the museum's collection. The lecture was narrated by two professors of Italian, Silvano Garofalo and Albert Rossi. Both these programs attracted students, faculty members, and townspeople, and both have inspired docents to experiment with new lecture formats and topics in 1992–93.

Museum education continued its collaboration with the university's Theater for Children and Young People in spring with a program tailored especially for the social studies curriculum of local elementary schools. The theme of the endeavor was the drama and art of South Asia. The University Theater produced a play and curriculum packet, "Tales from South Asia," based on versions of the Hindu epic, the *Ramayana*. In addition to a tour of the collections, the Elvehjem offered a new slide packet, with accompanying script and curriculum materials, illustrating our nineteenth-century Rajasthani manuscript of the *Ramayana*. Docents attended five training sessions on the art and religion of Asia in the winter. Their study culminated in this play-and-tour program in which they gave guided tours to 1,672 students in April. Of this group over 1,500 students had seen the Elvehjem's slide packet. The slide packet, written by graduate student Ian Whitney, is on permanent loan to the Madison Metropolitan School District and the South Asian Area Center of the University of Wis-

consin for use by local and state teachers.

Docent Peg Stiles was selected by her peers to attend the National Docent Symposium in Denver, Colorado, in the fall. When she returned, she shared her experiences and session content with the other docents.

The museum required that our docents perform increasingly rarified service for small groups of specialists such as teachers in the fall and the curriculum needs of large groups of their students in the spring. The docents gave guided tours to a total of 4,593 adults and 8,041 students for a total of 12,634 people in 1991–92. We are grateful for their studious attention to and concern for the needs of our touring visitors in this one of the busiest years in our history.

Outreach programs to Dane County schools and community centers continued under the auspices of the museum's docents. In addition to giving tours and presenting outreach programs docents served a public relations function for the museum by informing teachers of our activities and resources for them and their students. For example, docents shared information for teachers at the exposition hall of the state teachers' convention in Madison and offered an open house for Madison teachers. Docents emphasized museum tours of the permanent collection and temporary exhibitions of American art and the forthcoming exhibition *African Reflections: Art from Northeastern Zaire*. They provided the support for such cooperative programs as Kid's Day Out (with the Madison Metropolitan School District School-Community Recreation Program), the University Theatre for Children and Young People and Elvehjem joint play and tour program, and a new venture. In March the Wisconsin Youth Symphony Orchestra and the Elvehjem sponsored a concert of symphonic dance music combined with a tour of the Elvehjem where students explored a parallel topic, movement in the visual arts.

Our foreign language tour docents were actively engaged in tours in French and German. Jean-Pierre Golay, a French-speaking guide, represented the Elvehjem at the National Docent Symposium in Atlanta in March. He discussed our foreign language tours on a program entitled "When Touring in English is not Your Option."

Of particular note this year were the variety of

drop-in tours docents developed to bring attention to the provenance and context of works of art in the permanent collection. Mary Harshaw and Henryka Schutta had created a lecture called "In Situ" for two voices the year before. Their lecture prompted a number of more complex and imaginative lectures in the drop-in format over the course of 1992–93.

In October Miriam and Norman Sacks spoke on "Spain after Columbus: The Golden Age in the Arts," in which they provided literary background for the Elvehjem's painting by Francisco Camilo. Mary Harshaw and Henryka Schutta thoroughly researched and wrote "In Situ: Three Costumed Figures of 1927 by the Russian Artist Alexandra Exter," narrated by Mary and Lydia Kalaida, a lecturer in Slavic languages and literature. Gail Goode encouraged her audience to look within the frame of a Sieneese painting into "The World of Siena." Bea Lindberg and Sybil Robinson attracted scores of original poems about Elvehjem artworks in their highly successful "Poetry in Art" series offered twice during the year. In all these lectures docents combined other disciplines or performing arts in their research and presentations and attracted enthusiastic new audiences for the museum. Over two hundred people attended these special lectures.

Docents toured with hundreds of happy children through Patrick Ireland's *Labyrinth* during the spring field-trip season. The year brought increasing numbers of touring visitors. Docents guided a total of 13,908 visitors, including 4,545 adults, and 9,363 children. This total represents 1,300 more people than the year before. The university's program for retired professional adults, called P.L.A.T.O. (Participatory Learning and Teaching Organization) offered two ten-week sessions about the visual arts in fall and spring. Planned by Marian Thompson, about twenty-five people participated in the fall and fifteen in the spring. Though the majority of sessions were taught in the Elvehjem galleries, sessions at Tandem Press and the Madison Art Center made this a showcase for Madison's arts organizations and excellent Elvehjem docents. The docents ended their season of touring with an different kind of collaboration: they raised funds within the group and donated them to the museum for the purchase of two American color

woodcuts in honor of emeritus professor James Watrous. They honored him at their year-end party in May with their heartfelt and generous gift.

Elvehjem League

The Elvehjem League was formed in 1975 from among the Friends of the Elvehjem to assist with special events and act as hosts for the museum. Elvehjem League members began the 1991–92 year assisting at the dedication of the outdoor sculpture commissioned for the museum's University Avenue entrance and closed with the large reception for the opening of *Presswork: The Art of Women Printmakers*. Between the events a small, dedicated group held meetings, helped with mailings, assisted with two other receptions, and were hostesses for the traditional Sunday afternoon teas following the weekly concerts. Juliet Gunkel, as membership and marketing manager, worked with the league as well as other volunteers.

The year's first reception on September 14th, a perfect autumn evening, was a portion of the dedicatory events for the three-part sculpture *Generations* by Richard Artschwager and the opening of a special exhibition of his work. The artist attended the events, including Sunday which concluded with the concert and tea. The November exhibition of *Three Installations by Xu Bing* did not permit a traditional reception, but league members provided information for visitors. League members served as greeters and staffed the membership table for the opening reception for *The Integrative Art of Modern Thailand* in February. League members acted as hosts, assisted the caterers, and staffed a membership table, as well, for the June 23 opening of *Presswork: The Art of Women Printmakers*.

Valerie Kazamias planned a successful trip to the Chicago International Art Exposition (CIAE) at the Donnelley International Hall on Saturday, May 16. Henryka Schutta, Elizabeth Pringle, Maddy Litow, Susan Stanek, Sybil Robinson, Mary Ann Halvorson, Ellen Lewis, Valerie Kazamias, and Beverly Katter assisted regularly at the receptions. Elizabeth Pringle, Peg Watrous, and Suzanne Chopra helped with mailings. Further assistance came from Vicki Hallam, Margaret Hutchison, and Dunc Martin.

Henryka Schutta and Sybil Robinson worked with Steep & Brew, a local business which donated

tea for the Sunday teas. League members provided cookies for several teas. Henryka Schutta was in charge of a league purchase of a large-size tea pot for the museum.

During the fiscal year 1992–93 the Elvehjem searched for a development specialist, the staff person who works directly with the Elvehjem League. Although temporary staff member Marnie Anderson worked with the league during the search, this vacant staff position had a significant effect on the league, necessitating the postponement of some plans and programs for the volunteer group in anticipation of a new museum liaison person. During this time, the museum continued to rely on the league to provide the support for which they have become known: assisting with the exhibition opening events and hosting the teas that are presented after Sunday Afternoon Live performances. The league came through with flying colors.

The direction and mission of the league continues to evolve. With the addition of Rebecca Garrity as Elvehjem development specialist in April, 1993, the league began to explore new tasks and to work toward increasing their membership. With some short-term and many long-term goals in mind, the league considered how each volunteer could best serve and be an integral part of the museum.

League members met once a month to discuss current plans and upcoming programs and to explore new ideas for involvement with the museum. Each meeting was chaired by league president Elizabeth Pringle. The Elvehjem recognizes and gratefully appreciates the time, energy, and enthusiasm that Elizabeth gives to the league.

Each league member hosts at least one of the thirty Sunday Afternoon Live postconcert teas. Acting as representatives of the museum, league members host the teas and provide information on current exhibitions, upcoming programs, and background on the museum itself to many first-time visitors. The concert coordinator responsible for Sunday Afternoon Live works closely with the league, assisting the hosts in creating an enjoyable afternoon of music, refreshment, and art in the galleries. The concerts and teas are one of the most popular activities at the Elvehjem bringing nearly a hundred participants to the museum each Sunday. Active in presenting teas during the year were MaryAnn Halvorson, Margaret Hutchinson, Bever-

ly Katter, Judith Langheim, Ellen Lewis, Rosanne Patch, Elizabeth Pringle, Sybil Robinson, and Susan Stanek.

League members were also actively involved in exhibition receptions, assisting in planning and coordination, as well as providing assistance during the event. The museum could not present these receptions without the support of its league members. By greeting attendees, staffing the information desk, helping to monitor the number of guests, coordinating the elevator use, and acting as representatives of the museum, league members are a visible and important element of each opening. This year featured the following exhibition opening receptions: *Theodore Roszak: The Drawings* on Friday, August 28; *Patrick Ireland: Labyrinths, Language, Pyramids, and Related Acts* on Friday, November 13; *American Color Woodcuts: Bounty from the Block, 1890s–1990s* on Friday, January 29; and *Recent Additions to the Permanent Collection* on Friday, April 13. A new dimension to the opening receptions was easy to see in November when the site-specific labyrinth created by Patrick Ireland was constructed in Paige Court. The league helped the museum present events around the sculpture which dominated the entire Paige Court. League members assisting with openings include Vicki Hallam, MaryAnn Halvorson, Margaret Hutchinson, Beverly Katter, Dorothy Leon, Maddy Litow, Elizabeth Pringle, Sybil Robinson, Susan Stanek, and Hat Stevens.

In addition to exhibition openings, the league also assisted with other museum events and activities including the Philip Pearlstein lecture and reception on April 24 and various daily tasks and special projects through the museum's administrative offices. The museum offers many thanks to all the members of the Elvehjem League for their continuing support and involvement.

Student Volunteers

The marketing and membership office also depends on students to assist with its projects. These volunteers supplement their classroom learning with practical experience and provide essential support to the Elvehjem. They are asked to work both in and out of the office for ten hours a month; many give four to five hours each week. University students Mary Jo Ziesel and Jennifer Weber and

recent graduate Gretchen Keller gave up many weekend hours to help at Sunday Afternoon Live concerts. Upperclassmen Jonathan Novick and Sheila DuCharme found time to work at the museum, as did freshman Julie Ruedebusch, sophomore Tracy Germ, and junior Craig Hudson. We are grateful to all our student volunteers including Suzanne DuVair, Tanya Janule, and Natalie Rozen; their contributions made a difference this academic year.

Publications

The museum produced three important catalogues of exhibitions held in the 1991–92 academic year, which offer information about the imagery and techniques employed by these three dramatically different contemporary artists.

Robert Cumming: Visions and Revisions provides an essay by Andrew Stevens, assistant curator of prints, drawings, and photographs, on the artist and the exhibition. Stevens traces the networks of imagery that join and run through this literate artist's thirty-nine works on paper included in the exhibition.

Richard Artschwager: PUBLIC (public) offers three substantial essays on this influential New York artist. Germano Celant, curator of contemporary art at the Solomon R. Guggenheim Museum, New York, links Artschwager through his imaginative transformation of materials to the seventeenth-century artist Peter Paul Rubens and the modern artist René Magritte. Herbert Muschamp, architecture critic at Parsons School of Design, New York, connects Artschwager to Frank Lloyd Wright in his metamorphosis of private art into public art. Russell Panczenko, director of the Elvehjem Museum, chronicles the Artschwager large-scale sculpture from the first idea through its completion. This exhibition opened with the inauguration of the new Artschwager sculpture in front of the Elvehjem Museum on University Avenue. This catalogue provides the first illustrated checklist of Artschwager's outdoor sculptures.

Three Installations by Xu Bing presents an essay by Britta Erickson, from the Stanford University Department of Art, on this most unusual Chinese artist's first U.S. exhibition. Erickson provides the

necessary historical context of the government's impact on Chinese art from the pronouncements of Mao Zedong in 1942 to Tiananmen Square. The extraordinary impact because of its monumental size and its transformation of the museum space is documented in special format photographs.

The *Bulletin/Annual Report* produced in April covered three years, the 1988–89 academic year, the 1989–90 year the museum was closed, and the 1990–91 academic year. That volume included studies on the permanent collection by J. T. Haldenstein on unpublished Greek vases on view in the Gallery I; an analysis of an anonymous seventeenth-century devotional painting executed during the Protestant Reformation by Valerie Lind Hedquist; and an identification of the individuals portrayed with an interpretation of the iconography in the *Bestiarii Series 1–30*, 1984, drawings by Dmitri Prigov, by Beatrice Lindberg and Henryka Schutta. The volume also includes short articles on Robert Barnes's *Durham Beauchamp (Reclining Knight)* by Edward Guerriero; on George William Russell's painting *Children Dancing on the Strand* by Barbara Stinson; and on Jack Butler Yeats's *Sligo Quay* by Reed McMillan. The annual report covers in text and photographs all museum activities for the three academic years, from exhibitions and acquisitions to construction.

In November 1992 the Elvehjem published a catalogue on the marvelous collection of Chinese export porcelain which was collected by the Liebman family in Milwaukee and donated to the museum over many years by Mr. and Mrs. John C. Cleaver, also of Milwaukee. This collection was researched from the initial gift in 1975 by Catherine Coleman Brawer and remained dear to her heart. Cathy Brawer, now the curator of the Maidenform Museum in New York, has been curator for several exhibitions of export porcelain since her mid-seventies research on the Elvehjem's collection. She was, however, happy to bring to national attention the Elvehjem's extensive collection (over 350 pieces) which chronicles china made for the European and American market from the seventeenth and eighteenth centuries. The publication, *Chinese Export Porcelain from the Ethel (Mrs. Julius) Liebman and Arthur L. Liebman Porcelain Collection*, marks progress in the museum's attempt to provide handbooks for important, individual collections

within the permanent collection. Other handbooks of subcollections include *The Edward Burr Van Vleck Collection of Japanese Prints* (1990), *CoBrA: The Hollaender Collection* (1981), *The Vernon Hall Collection of European Medals* (1978), and *Indian Miniature Paintings: The Collection of Earnest C. Watson and Jane Werner Watson* (1971).

American Color Woodcuts: Bounty from the Block, 1890s–1990s was published in January 1993 to accompany the exhibition of the same name which had been planned by curators James Watrous and Andrew Stevens for several years. Emeritus professor of art history James Watrous had long been interested in American printmaking and equally long interested in the welfare of the Elvehjem Museum; indeed, Professor Watrous was crucial in bringing the museum into existence in the late 1960s. Andrew Stevens, the museum's curator of prints and drawings since 1988, has also been intrigued by the development of the woodcut form in America. The publication on which they collaborated is as handsome as it is useful to print collectors and museum curators.

Museum Shop

In 1991–92 the museum shop commissioned for sale four meticulously crafted rubber stamps featuring artworks from the ancient and Asian galleries. From Greece we selected a ferocious lion as it appeared on an oinochoe from the middle Corinthian period, which has been attributed to the Elvehjem Painter who specialized in animal figures.

The Egyptian collection is represented by a scarab beetle stamp. This beetle rolled balls of dung in which to lay an egg; buried, the ball provided food for the young larva. Early Egyptians related this activity to the passage of the sun across the sky, disappearance into the ground at night, and emergence again each day much like the new beetle emerging from the earth. Thus the scarab came to symbolize the cycle of eternal creation and resurrection of the human soul. Scarabs were fashioned from gold, precious stones, and faience and used as seals, jewelry, and gifts of good luck.

Of special note in the Asian gallery are two sculptures depicting Hindu deities, Ganesa and Varahi. The elephant-headed god Ganesa has four arms, which hold a shell, discus, club, and water

lily. Ganesa can remove obstacles; thus he is appeased prior to any undertaking. Being a gifted scribe, he is also god of wisdom and prudence.

While Ganesa is affiliated with Shiva, Varahi represents the third incarnation of Vishnu in the form of a boar. Varahi saved the earth from a vicious aquatic demon by descending into the depths and killing the demon with his tusks.

These rubber stamps have proven to be popular items for visitors of all ages. Since they are also popular with other museums, we have been able to expand our exposure nationally through sales to these institutions. We plan to continue offering such uniquely educational merchandise.

Change is the key word in summing up the activities of the Elvehjem Museum Shop in 1992–1993. The new shop manager Liese Pfeifer brought with her experience and new attitudes and ideas in merchandising management. The staff critically assessed business operations and drew up a plan which included staff retraining, inventory reduction, adjustment of product mix, and change of store layout. In November, new shelves were added to increase merchandising space, with a shelf built above the cash register initially used to feature the Elvehjem's own publications. Other adjustments made the shop accessible by wheelchair. University accounting procedures were implemented to facilitate membership application and renewal through the shop.

The Holiday Shop in November and December featured a vast selection of cards, including many art reproductions, which proved to be successful. The quest for national publicity for the museum was continued at the Museum Store Association's annual conference in Denver, Colorado. The museum's two new publications, *American Color Woodcuts; Bounty from the Block, 1890s–1990s* and *Chinese Export Porcelain*, were featured at the member's market. These changes advanced some new initiatives proposed for the fall, the most exciting being a satellite shop for the exhibition *African Reflections: Art from Northeastern Zaire*, to be shared in November and December with the annual Holiday Shop.

Through all the change our purpose remains the same—to support the educational mission of the museum through products and to generate revenue for the museum through sales of these products.

1992 Council Report

A highlight of the 1991–92 year was the fall Council meeting, held on September 13, 1991. The meeting offered reports on fundraising by individuals and by the Wisconsin Foundation and on such museum activities as acquisitions, publications, exhibitions, and the museum studies program. After a short break, Council members adjourned to the north entrance of the museum for a topping-off ceremony at which the final tree of the Artschwager large-scale outdoor sculpture, *Generations*, was put in place and thus the sculpture inaugurated. Chancellor Shalala operated the machine that lifted the tree to the hands of Artschwager's assistant, Tom MacGregor. That evening at the formal Council Awards Dinner fourteen people and organizations were honored for their service to the Elvehjem. These honorees were later given framed color photographs of the Artschwager sculpture signed by the artist.

Throughout the year members of the Council were involved with the University of Wisconsin Foundation's Capital Campaign.

The spring Council meeting was held on Friday, April 24, 1992. Staff members gave reports on museum activities including acquisitions, conservation of works of art, computerization of collection management, exhibitions, education programs, and publications. The Council also considered a facilities report on remodeling and repairs and financial reports from the Elvehjem and Foundation staff members. A lively discussion about fundraising activities ensued.

Fred H. Reichelt
Chairman, 1990–1992

RECIPIENTS OF COUNCIL AWARDS FOR 1990–92

"For outstanding generosity and dedication to the museum"

Carolyn T. Anderson
Ira and Ineva Baldwin
Norman Bassett Foundation
Katharine T. Bradley
Brittingham Trust, Inc.
Barbara Canfield
Elvehjem Museum of Art Docents
Evjue Foundation, Inc./The Capital Times
Joel Elizabeth Greenwood
Newman and Virginia Halvorson
Elizabeth Pringle
Leon and Madeline Rostker
Jon and Susan Udell
Laurence and Frances Weinstein

Council Honor Awards and Dinner
in Brittingham Gallery III,
September 13, 1992



Artist Richard Artschwager discusses his sculpture commission



Chancellor Shalala greets docent Barbara (hidden) and Jim Klokner



Viola Miller, a long-time supporter of the Elvehjem, passed away in August 1992



Long-time Elvehjem supporters Ira and Ineva Baldwin enjoyed the council awards dinner and presentation



Robert Rennebohm, UW Foundation, greets councilman Newman Halvorson, who passed away in October 1992



Director Russell Panczenko presents Bill Wartmann to council member Jean McKenzie

COUNCIL 1992

Exofficio Members

David Ward, Provost/
Vice Chancellor
Donald W. Crawford, Dean,
College of Letters and Science
Russell Panczenko, Director,
Elvehjem Museum of Art
Andrew A. Wilcox, President,
UW Foundation

Fixed-term Appointments

Elizabeth Pringle, Elvehjem Museum of Art
League President
Gail Goode, Elvehjem Docent

Madison Campus Faculty and Student Members

Prof. Frank Horlbeck, Department of Art History
Prof. Robert Krainer, School of
Business
Prof. N. Wayne Taylor, Department of Art

Members-at-Large

Ineva Baldwin
Joyce Bartell, Secretary
Anne Bolz
James Carley
Jane Coleman
Elaine Davis
Marshall Erdman
Marvin Fishman
Walter Frautschi
Newman T. Halvorson
Edith Jones
Barbara Kaerwer
Jean McKenzie
Mrs. Frederick Miller
Fred Reichelt, Chairman
Bryan Reid
Donald P. Ryan
Roth Schleck
Fannie Taylor
Thomas Terry
Jane Werner Watson
Susan Weston



Fall council awards dinner: (left to right) Diane Reichelt, James Carley, Anne Lambert, Fred Reichelt, Angela Lieurance, and Don Crawford

1993 Council Report

When 1990–92 chairman Fred Reichelt moved away from Madison and had to relinquish his position, Chancellor Shalala asked me to chair the Council. I was delighted to accept the responsibility, and I must express my admiration and appreciation for my recent predecessors.

The 1992–93 year saw some major changes in the Council. This year an executive committee was appointed to act for the Council between meetings and to report on its activities to the Council at its biannual meetings. The consensus was that the Council might be a more useful advisory body to the director if it had broader representation throughout the state and the country. Thus the Chancellor appointed thirteen new members this past year, bringing the total members to forty, the largest Council in the museum's twenty-two year history. New members represent Massachusetts, New York, Connecticut, and Florida as well as Wisconsin cities.

We are pleased to welcome these new Council members for the 1992–93 year: Arthur B. Adams, Nancy Gage, Grace M. Gunnlaugsson, Betty Trane Hood, Diane D. Knox, Alvin Lane, Frank Manley, Ora C. Roehl, Nicole Teweles, William Wartmann, James Watrous, Mary Alice Wimmer, and Hope Melamed Winter (returning after an absence from the Council). Among the new exofficio members we are happy to be joined by David Ward, provost and vice chancellor for academic affairs, and Crawford Young, acting dean of the College of Letters and Science.

We are also profoundly grateful to the members who have continued to serve on the Council, some for over twenty years. We wish to thank Ineva Baldwin, Bryan Reid, Roth Schleck, and Susan



Mrs. Frederick W. Millar served on the Elvehjem Council from 1980 to 1992.

Weston, who are retiring from the Council, for their valuable service. We must sadly mark the passing of Mrs. Frederick Miller, who was an active member of the Elvehjem Council from 1980 to 1992. She believed in the museum and its mission within the university and the Madison community, as well as in the arts as an important component of our civilization. We will greatly miss her. We were also saddened by the loss of Newman T. Halvorson, who began serving on the Council in 1971 and had given most generously of his time and experience to the Council and the museum.

Jane Coleman
Chair, 1992–93

COUNCIL 1993

Exofficio Members

David Ward, Provost/Vice Chancellor
Crawford Young, Acting Dean, College of Letters
and Science
Russell Panczenko, Director, Elvehjem Museum of
Art
Andrew A. Wilcox, President, UW Foundation

Fixed-term Appointments

Barbara Klokner, Elvehjem Docent
Elizabeth Pringle, Elvehjem Museum of Art
League President

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Prof. Robert Krainer, School of Business
Prof. N. Wayne Taylor, Department of Art
Barbara Stinson, Art History Graduate Student

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Ineva Baldwin
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Anne Bolz
James Carley
Jane Coleman, Chair
Elaine Davis
Marshall Erdman
Marvin Fishman
Walter Frautschi
Nancy Gage
Leslie Garfield
Grace M. Gunnlaugsson
Betty Trane Hood
Edith Jones
Barbara Kaerwer
Diane D. Knox
Alvin Lane
Frank Manley
Jean McKenzie
Fred Reichelt
Ora Roehl
Donald P. Ryan
Fannie Taylor
Thomas Terry
Nicole Teweles
William Wartmann
James Watrous
Jane Watson
Mary Alice Wimmer
Hope Melamed Winter

Annual Report

July 1, 1991

to

June 30, 1992

ART ACCESSIONS COMMITTEE

Russell Panczenko, Chairman
Frank Horlbeck, Department of Art History
Alan B. Knox, Department of Continuing and Vocational Education
Patricia Mansfield, Department of Environment, Textiles, and Design
Eleanor Moty, Department of Art

Western Art

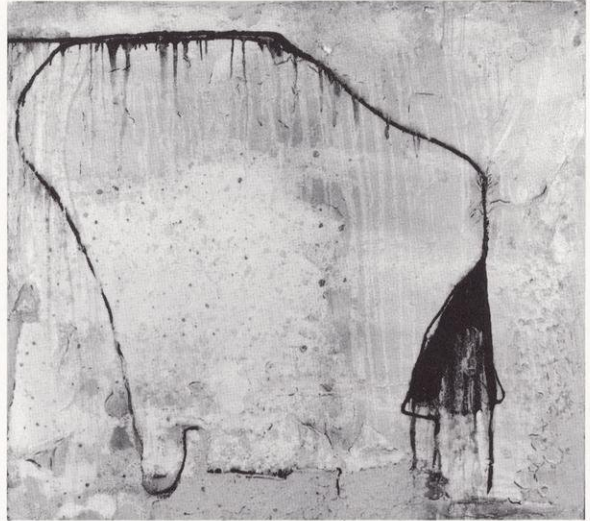
PAINTINGS

Amorales, S. (20th century)
Volcan Ariba
Oil on canvas, 69.9 x 99.7 cm.
Bequest of Alexander and Henrietta Hollaender, 1991.635

Benson, Frank Weston (American, 1862–1951)
The Benson Family at Wooster Farm, North Haven, Maine, ca. 1904
Oil on canvas, 76.2 x 63.5 cm.
Gift of Katharine T. Bradley, 1991.147



Frank Weston Benson, *The Benson Family at Wooster Farm, North Haven, Maine, ca. 1904*, gift of Katharine T. Bradley, 1991.147



Jim Bird, *Winter Deep*, 1990, gift of Sonja and Andrew D. Weiner, 1991.131

Bird, Jim (English, b. 1937)
Winter Deep, 1990
Acrylic on canvas, 147.4 x 157.5 cm.
Gift of Sonja and Andrew D. Weiner, 1991.131

Blakelock, Ralph Albert (American, 1847–1919)
Woodland Scene with Pool at Dusk
Oil on canvas, 12.1 x 20.4 cm.
Gift of William T. Stiefel, 1991.137

Bogusz, Marian
Composition in Red, 20th century
Oil and collage on canvas, 88.2 x 126.4 cm.
Bequest of Alexander and Henrietta Hollaender, 1991.639

Byrd, D. Gibson (American, b. 1923)
Golden State, 1977
Oil on canvas, 96.6 x 116.9 cm.
Gift of Gibson and Benita Byrd, 1991.129

Byrd, D. Gibson (American, b. 1923)
Used Cars, 1963
Oil on canvas, 96.6 x 71.2 cm.
UW Art Collections Fund purchase, 1991.128

Carmassi, Arturo (Italian, b. 1925)
Paesaggio
Oil on canvas, 78.7 x 98.4 cm.
Bequest of Alexander and Henrietta Hollaender,
1991.640

Fappiano, Gustavo (Italian, 20th century)
La Seconda Tavola Magica, 1963
Oil on board, 89.5 x 48.3 cm.
Bequest of Alexander and Henrietta Hollaender,
1991.637

Guillemet, Pierre-Desire (French, 1827-after 1877)
Portrait of a Child with a Doll, 1877
Oil on canvas, 56.5 x 45.8 cm.
Gift of Katherine M. Bach in memory of Louis G.
and Kathleen H. Seaton, 1991.602

Lee, Linda (American, b. 1954)
*Fraternity: Henry T. Moore, 54, Is Charged in Friday's
Slaying of Judge Henry Gentile*, 1984
Oil on canvas, 86.4 x 76.2 cm.
Gift of Michael and Stephanie Smerling, 1991.132

L'Epee, Raymond (Swiss, b. 1942)
Self-Portrait, 1986
Oil on canvas, 99.1 x 99.1 cm.
Gift of the Artist, 1992.34

Martyl, Suzanne Schweig (American, b. 1918)
Snow
Oil on Masonite, 49.5 x 63.5 cm.
Bequest of Alexander and Henrietta Hollaender,
1991.636

Normann, Adelsteen (Norwegian, 1848-1918)
Hardanger Fjord, Norway, ca. 1880s
Oil on canvas, 54.6 x 82.6 cm.
Gift of Professor and Mrs. R. Keith Chapman,
1991.605

Prendergast, Maurice Brazil (American, b. Canada,
1859-1924)
Playing by the Rock, ca. 1907-1910
Oil on panel, 27.3 x 34.9 cm.
Gift of Mrs. Charles Prendergast, 1992.21



John Saccaro, *Geranium Deep*, 1952, gift of Mr. and Mrs.
Franklin Ferratta, 1991.603

Roulet, Henri (Swiss, b. 1915)
Le Gondolier (The Gondolier), 1990
Oil on canvas, 35 x 26 cm.
Gift of the Artist, 1992.33

Saccaro, John (American, 1913-1981)
Geranium Deep, 1952
Oil on canvas, 116.8 x 147.3 cm.
Gift of Mr. and Mrs. Franklin Ferratta, 1991.603

Sébire, Gaston (French, b. 1920)
Les Planches à Deauville, 1967
Oil on canvas, 73.1 x 100.1 cm.
Gift of Ora C. Roehl, 1991.136

Sébire, Gaston (French, b. 1920)
Scène de Plage, 1967
Oil on canvas, 17.8 x 45.1 cm.
Gift of Ora C. Roehl, 1991.134

after Jacob de Baker, Flemish, 16th century
The Last Judgement, 1560-90/91
Oil on wood panel, 49.5 x 47 cm.
Gift of Lorin A. Uffenbeck, 1991.641

Russian, 19th century
Angel, 19th century
Oil on panel, 18.0 x 12.9 x 1.3 cm.
Gift of Dolores Kluppel Vetter in memory of
Michael P. Kluppel, 1992.30

Russian, 19th century

The Image of Christ, 1875

Oil on panel, silver riza, semi-precious stones, 36.9 x 30.5 cm.

Gift of Dolores Kluppel Vetter in memory of Michael P. Kluppel, 1992.28a,b

Russian, 19th century

St. Bishop Arseny and St. Prince Michael, 1848

Oil on panel, silver, gold-plated riza, 35.6 x 30.5 cm.

Gift of Dolores Kluppel Vetter in memory of Michael P. Kluppel, 1992.24a,b

Russian, 19th century

St. George and the Dragon, 19th century

Oil on panel, gold-plated silver riza, 22.3 x 18.5 cm.

Gift of Dolores Kluppel Vetter in memory of Michael P. Kluppel, 1992.31a,b

Russian, 18th–19th century

Saint Michael, ca. 1800

Oil on panel, silver-plated gold frame, four smoked topazes, 38.1 x 31.6 cm.

Gift of Dolores Kluppel Vetter in memory of Michael P. Kluppel, 1992.27

Russian, 18th century

St. Nicholas—Miracle Worker, icon: 18th century, riza: 19th century

Oil on panel, gold-plated silver riza, semi-precious stones, 31.8 x 25.4 cm.

Gift of Dolores Kluppel Vetter in memory of Michael P. Kluppel, 1992.26a,b

Russian, 19th century

Saint Nicholas—Miraculous Worker, 1869

Oil on panel, silver, gold-plated riza, 30.5 x 25.4 cm.

Gift of Dolores Kluppel Vetter in memory of Michael P. Kluppel, 1992.25a,b

Russian, 18th century

Two Selected Saints with Madonna Tichvinskaya,

Icon: 18th century, riza: 19th century

Oil on panel, silver riza, 21.6 x 19.1 cm.

Gift of Dolores Kluppel Vetter in memory of Michael P. Kluppel, 1992.29a,b



Russian, *Saint Michael*, ca. 1800, gift of Dolores Kluppel Vetter in memory of Michael P. Kluppel, 1992.27

WATERCOLORS

Bohrod, Aaron (American, 1907–1992)

Sitting Nude on Red Drape

Watercolor and ink on paper, 36.7 x 26.7 cm.

Gift of Richard E. Brock, 1992.95

Crane, Walter (British, 1845–1915)

The Fate of Persephone, 1877

Watercolor on paper, 28.1 x 48.1 cm.

Frederick Leach Estate Fund in memory of Lucia J. Leach, 1991.96

Heliker, John (American, b. 1909)

Rocky Landscape

Watercolor and pencil on paper, 33 x 41 cm.

Gift of D. Frederick Baker, from the Baker/Pisano Collection, 1991.581



Walter Crane, *The Fate of Persephone*, 1877, Frederick Leach Estate Fund, in memory of Lucia J. Leach, 1991.96

Neukomm, Johann Heinrich (Swiss, 1796–1865)
La Chute du Rhin a Schaffhouse (The Rhein Falls at Schaffhausen), 1842

Gouache on paperboard, 59.7 x 48.8 cm.
Gift of Lorin A. Uffenbeck, 1992.122

Prendergast, Maurice Brazil (American, b. Canada, 1859–1924)

Three Figures with Two Goats, ca. 1915–1916
Watercolor, pastel, pencil on paper, 34 x 27.7 cm.
Gift of Mrs. Charles Prendergast, 1992.22

Rehn, Frank Knox Morton (American, 1848–1914)
The Golden Bar at Evening, before 1900
Watercolor on paper mounted on board, 41.6 x 71.1 cm.

Gift of D. Frederick Baker, from the Baker/Pisano Collection, 1991.580

British, 19th century
Fore-Edge painting with a View of the Village Street and Robert Burns's Cottage, ca. 1814
Watercolor on the fore-edge pages of a book, 16.8 x 10.8 x 2.5 cm.

Gift of Newman T. and Virginia M. Halvorson, 1991.74

DRAWINGS

Barryman (American, 20th century)
Dr. C. C.

Ink and gouache, 34.3 x 36.2 cm.
Gift of Richard E. Brock, 1991.592



Maurice Prendergast, *Three Figures with Two Goats*, ca. 1915–1916, gift of Mrs. Charles Prendergast, 1992.22

Bohrod, Aaron (American, 1907–1992)
Untitled (with interior)
Ink sketches, 33 x 24.4 cm.
Gift of Richard E. Brock, 1991.600

Bohrod, Aaron (American, 1907–1992)
Untitled (with seated and reclining figures)
Ink sketches, 27.9 x 21.6 cm.
Gift of Richard E. Brock, 1991.601

Bohrod, Aaron (American, 1907–1992)
Nude
Ink-wash drawing, 26.7 x 20.7 cm.
Gift of Richard E. Brock, 1992.96

Cramer, Richard (American, b. 1932)
Corn (left panel of *Totems: Corn/Tabac/Gum*), 1964
Ink drawing, 69.2 x 36.2 cm.
Gift of the Artist, 1991.51a

Cramer, Richard (American, b. 1932)
Tabac (central panel of *Totems: Corn/Tabac/Gum*),
1964
Ink drawing, 69.4 x 53.7 cm.
Gift of the Artist, 1991.51b

Cramer, Richard (American, b. 1932)
Gum (right panel of *Totems: Corn/Tabac/Gum*), 1964
Ink drawing, 69.2 x 36.4 cm.
Gift of the Artist, 1991.51c

Darling, Jay Norwood "Ding" (American,
1876–1962)
Gulliver and the Lilliputians
Black marker on illustration board, 71.8 x 57.5 cm.
Gift of Richard E. Brock, 1991.591

Goy, Gérald (Swiss, b. 1921)
Nature morte au fond decoré (Still Life with Decorat-
ed Background), 1984
Pastel on paper, 34.3 x 33.4 cm.
Gift of the Artist, 1992.7

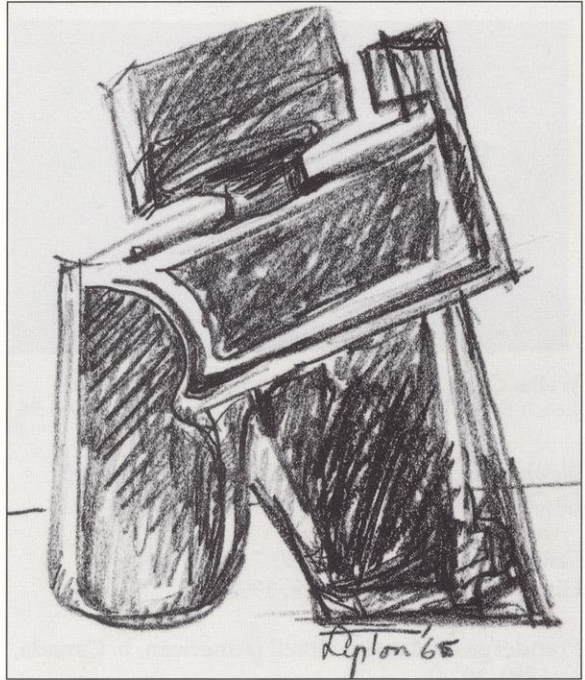
Goy, Gérald (Swiss, b. 1921)
Le plateau jaune (The Yellow Plate), 1985
Pastel on paper, 31.5 x 33 cm.
Gift of the Artist, 1992.8

Henry, Edward Lamson (American, 1841–1919)
Wynwyte, Residence of the Honorable H. W. Bookstave,
1896
Pencil and watercolor wash on paper, 41.3 x 66 cm.
Gift of William T. Stiefel, 1991.138

Henshaw, Glen Cooper, (American, 1884–1946)
The Entrance
Pastel on paper, 34.0 x 25.9 cm.
Gift of Richard E. Brock, 1992.101

Hultberg, John (American, b. 1922)
Untitled, 1986(?)
Colored marker on xerox, 19 x 27.9 cm.
Gift of Richard E. Brock, 1991.584

Lipton, Seymour (American, 1903–1986)
Sculptural Study, 1958
Graphite on wove paper, 21.6 x 27.9 cm.
Gift of Alan and Michael Lipton, 1991.553



Seymour Lipton, *Sculptural Study*, 1965, gift of Alan and Michael Lipton, 1991.556

Lipton, Seymour (American, 1903–1986)
Sculptural Study, 1962
Oil crayon on wove paper, 27.9 x 21.6 cm.
Gift of Alan and Michael Lipton, 1991.555

Lipton, Seymour (American, 1903–1986)
Sculptural Study, 1965
Oil crayon on wove paper, 27.9 x 21.6 cm.
Gift of Alan and Michael Lipton, 1991.556

Lipton, Seymour (American, 1903–1986)
Sculptural Study, 1982
Oil crayon on wove paper, 27.9 x 21.6 cm.
Gift of Alan and Michael Lipton, 1991.558

Lipton, Seymour (American, 1903–1986)
Sculptural Study (Recto and Verso)
Graphite on wove paper, 27.9 x 21.6 cm.
Gift of Alan and Michael Lipton, 1991.560

Lipton, Seymour (American, 1903–1986)
Sculptural Study (Recto and Verso)
Graphite on wove paper, 27.9 x 21.6 cm.
Gift of Alan and Michael Lipton, 1991.562

Lipton, Seymour (American, 1903–1986)
Sculptural Study, 1957
Oil crayon on wove paper, 21.6 x 27.9 cm.
Gift of Alan and Michael Lipton, 1991.564

Lipton, Seymour (American, 1903–1986)
Sculptural Study
Ink on paper, 27.9 x 21.6 cm.
Gift of Alan and Michael Lipton, 1991.563

Lipton, Seymour (American, 1903–1986)
Sculptural Study
Graphite on wove paper, 27.9 x 21.6 cm.
Gift of Alan and Michael Lipton, 1991.561

Lipton, Seymour (American, 1903–1986)
Sculptural Study, 1969
Oil crayon on wove paper, 27.9 x 21.6 cm.
Gift of Alan and Michael Lipton, 1991.559

Lipton, Seymour (American, 1903–1986)
Sculptural Study, 1981
Oil crayon on wove paper, 27.9 x 21.6 cm.
Gift of Alan and Michael Lipton, 1991.557

Lipton, Seymour (American, 1903–1986)
Sculptural Study, 1960
Oil crayon on wove paper, 21.6 x 27.9 cm.
Gift of Alan and Michael Lipton, 1991.554

Rozzak, Theodore (American, b. Poland,
1907–1981)
Firebird Variations, 1949
Ink drawing, 30.3 x 22.5 cm.
Gift of Barbara Mackey Kaerwer, 1991.86

Saura, Antonio (Spanish, b. 1930)
Cocktail Party, 1961
Gouache, enamel, and ink on paper, 69.9 x 99.1 cm.
Bequest of Alexander and Henrietta Hollaender,
1991.634

PRINTS

Altman, Harold (American, b. 1924)
City Figures II
Etching, 49.8 x 65.1 cm.
Gift of Dr. Hania W. Ris, 1991.614

Amen, Irving (American, b. 1918)
Dreamer amid Flowers, ca. 1958
Color woodcut, 63.5 x 42.9 cm.
Gift of Richard E. Brock, 1991.593

Amenoff, Gregory (American, b. 1921)
Island in the Moon I, 1991
Color woodcut, 61.3 x 61.6 cm.
Transfer from Tandem Press, 1991.101a

Amenoff, Gregory (American, b. 1921)
Island in the Moon II, 1991
Color woodcut, 61.3 x 60.7 cm.
Transfer from Tandem Press, 1991.101b

Amenoff, Gregory (American, b. 1921)
Island in the Moon III, 1991
Color woodcut, 61.3 x 61.0 cm.
Transfer from Tandem Press, 1991.101c

Amenoff, Gregory (American, b. 1921)
Spine, 1990
Color woodcut, 105.6 x 95.3 cm.
Transfer from Tandem Press, 1991.99

Amenoff, Gregory (American, b. 1921)
Veil, 1990
Color woodcut, 95.0 x 93.9 cm.
Transfer from Tandem Press, 1991.100

Anderson, Donald M. (American, b. 1915)
Have Wrench, Will Monkey, 1975
Lithograph, 29.2 x 28.0 cm.
Gift of Donald M. Anderson, 1991.53

Anderson, Donald M. (American, b. 1915)
Portfolio: Jazz Musicians
Twenty lithographs, 50.8 x 31.75 cm. each
Gift of Donald M. Anderson, 1991.54–73

Antunez, Nemesio (Chilean, b. 1918)
La Cordillera desde Santiago, 1959
Color lithograph, 38.8 x 55.2 cm.
Bequest of Alexander and Henrietta Hollaender,
1991.622

Aycock, Alice (American, b. 1946)
Miami Proposal I, 1990
Serigraph, 74.0 x 56.1 cm.
Transfer from Tandem Press, 1991.102

Aycock, Alice (American, b. 1946)
Miami Proposal III, 1990
Serigraph, 73.7 x 55.9 cm.
Transfer from Tandem Press, 1991.103

Aycock, Alice (American, b. 1946)
Miami Proposal IV, 1990
Serigraph, 73.9 x 56.2 cm.
Transfer from Tandem Press, 1991.104

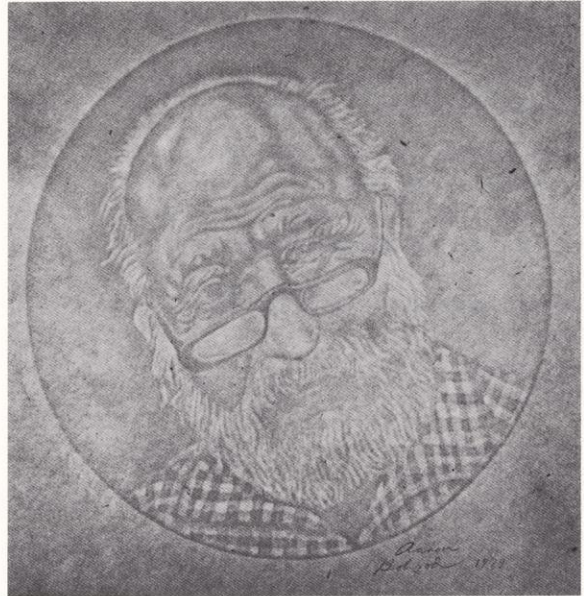
Baldessari, John (American, b. 1931)
Two Sets (One with Bench), 1989–90
Photogravure with color aquatint, 120.7 x 75.6 cm.
Walter J. and Cecille Hunt Endowment Fund
purchase, 1991.547

Barnet, William (American, b. 1919)
Peter and Toy Bird, 1940
Color woodcut, 39.7 x 26.4 cm.
Earl O. Vits Endowment Fund purchase, 1992.42

Baskin, Leonard (American, b. 1922)
Euripides, 1969
Etching, 48.3 x 31.8 cm.
Gift of Stuart H. Applebaum, 1992.92

Baumann, Gustave (American, b. Germany,
1881–1971)
Provincetown, 1917
Color woodcut, 34.2 x 43.4 cm.
James Watrous Fund purchase, 1992. 19

Benson, Frank Weston (American, 1862–1951)
Untitled (Seven Ducks in Pond)
Etching, 31.0 x 36.3 cm.
Gift of Katharine T. Bradley, 1991.148



Aaron Bohrod, *Self-Portrait*, 1979, gift of Richard E. Brock, 1991.596

Benson, Frank Weston (American, 1862–1951)
Untitled (Two Ducks)
Etching, 36.5 x 28.0 cm.
Gift of Katharine T. Bradley, 1991.149

Benton, Thomas Hart (American, 1889–1975)
Goin' Home, 1937
Lithograph, 30.3 x 41 cm.
Gift of Margaret M. and Paul Bender, 1991.608

Bernik, J. (20th century)
Pismo 65, II, 1965
Color etching, 39.4 x 49.5 cm.
Bequest of Alexander and Henrietta Hollaender,
1991.630

Bohrod, Aaron (American, 1907–1992)
Artist and Model, 1931
Drypoint (with some etching), 24.2 x 15.9 cm.
Gift of Richard E. Brock, 1992.99

Bohrod, Aaron (American, 1907–1992)
New Orleans Street
Lithograph, 30.5 x 40.8 cm.
Gift of Richard E. Brock, 1992.98

Bohrod, Aaron (American, 1907–1992)
Self-Portrait, 1931
Etching, 19 x 12.7 cm.
Gift of Richard E. Brock, 1991.597

Bohrod, Aaron (American, 1907–1992)
Self-Portrait, 1931
Lithograph, 32 x 44.4 cm.
Gift of Richard E. Brock, 1991.598

Bohrod, Aaron (American, 1907–1992)
Self-Portrait, 1979
Watermark print, 27.3 x 26.7 cm.
Gift of Richard E. Brock, 1991.596

Bohrod, Aaron (American, 1907–1992)
Street in Evanston
Hand-colored lithograph, 31.8 x 41.0 cm.
Gift of Richard E. Brock, 1992.94

Bohrod, Aaron (American, 1907–1992)
Sun over Montparnasse
Lithograph, 41.3 x 30.8 cm.
Gift of Richard E. Brock, 1992.97

Bohrod, Aaron (American, 1907–1992)
Untitled (Street Scene)
Lithograph, 30.5 x 40.6.
Gift of Richard E. Brock, 1991.599

Bol, Ferdinand (Dutch, 1616–1680)
The Holy Family in an Interior, 1687
Etching, 19.7 x 21.6 cm.
Earl O. Vits Endowment Fund purchase, 1991.50

Bosman, Richard (American, b. 1944)
Buried at Sea, 1987
Four-color linoleum cut, 57.2 x 45.1 cm.
Gift of Joseph Wilfer, 1991.610

Bosman, Richard (American, b. 1944)
Maelstrom, 1990
Color woodcut, 104.8 x 68.6 cm.
Transfer from Tandem Press, 1991.105

Bosman, Richard (American, b. 1944)
White Caps, 1987
Fifteen-color woodcut, 59.7 x 80.6 cm.
Gift of Joseph Wilfer, 1991.611



Ferdinand Bol, *Holy Family in an Interior*, 1687, Earl O. Vits Endowment Fund purchase, 1991.50

Boulanger, Graciela Rodo (French, b. Bolivia 1935)
Fille avec un chat
Color etching, 55.9 x 38.1 cm.
Gift of Stuart H. Applebaum, 1992.93

Boys, Thomas Shotter (1803–1874)
South Porch, Chartres Cathedral, 1839
Color lithograph, 35.8 x 28.1 cm.
Edward Blake Blair Endowment Fund purchase,
1991.48

Buck, John (American, b. 1946)
The Language of the Times, 1990
Woodcut and drypoint, 203.2 x 133.4 cm.
Transfer from Tandem Press, 1991.106

Cadmus, Paul (American, b. 1904)
Stewart's, 1934
Etching, 28 x 39.7 cm.
Eugenie Mayer Bolz Endowment Fund purchase,
1991.548

Calandri, Mario (Italian, b. 1914)
Girasole
Etching, 28.9 x 23.5 cm.
Bequest of Alexander and Henrietta Hollaender,
1991.621



Paul Cadmus, *Stewart's*, 1934, Eugenie Mayer Bolz Endowment Fund purchase, 1991.548

Chase, Louisa (American, b. 1951)
Headstand, 1991
Lithograph with relief printing, 75.0 x 102.6 cm.
Transfer from Tandem Press, 1991.109

Chase, Louisa (American, b. 1951)
Icarus, 1991
Lithograph with relief printing, 74.9 x 102.6 cm.
Transfer from Tandem Press, 1991.107

Chase, Louisa (American, b. 1951)
Sleepwalker, 1991
Lithograph with relief printing, 74.9 x 101.6 cm.
Transfer from Tandem Press, 1991.108

Colescott, Warrington (American, b. 1921)
Shuffle Bored, 1956
Serigraph, 44.3 x 33 cm.
Gift of Donald M. Anderson, 1991.52

Cottingham, Robert (American, b. 1935)
Don't Walk, 1991
Three-color woodcut, 43.2 x 71.1 cm.
Gift of the Madison Print Club, 1991.75

Cottingham, Robert (American, b. 1935)
Rolling Stock Series No. 7, for Jim, 1991
Sixteen-color collograph, etching, and monoprint,
210.8 x 95.9 cm.
Transfer from Tandem Press, 1991.110

Crile, Susan (American, b. 1942)
Shimmer, 1992
Color etching, 61 x 61 cm.
Gift of the Madison Print Club, 1992.91

Cumming, Robert (American, b. 1943)
Apex Oculus, 1985
Eight-color lithograph, 100.3 x 74.3 cm.
Bertha Ardt Plaenert Endowment Fund purchase,
1991.544

Curry, John Steuart (American, 1897–1946)
Coyotes Stealing a Pig, 1927
Lithograph, 32.9 x 45.7 cm.
Gift of Daniel B. Schuster in memory of
Ellen Curry Schuster, 1991.551

Curry, John Steuart (American, 1897–1946)
Elephants, 1936
Lithograph, 30.3 x 40.6 cm.
Gift of Daniel B. Schuster in memory of
Ellen Curry Schuster, 1991.550

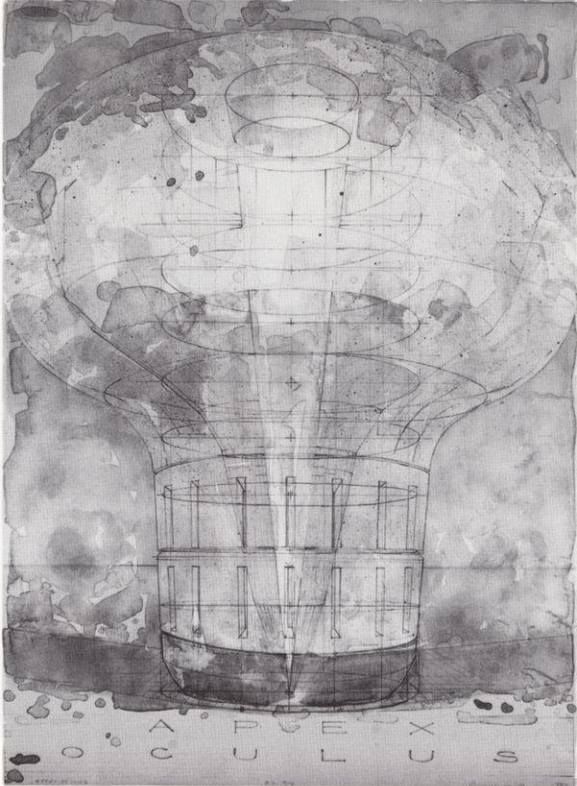
Curry, John Steuart (American, 1897–1946)
Holy Rollers—St. Joseph, Missouri, 1930
Lithograph, 29.4 x 40.6 cm.
Gift of Daniel B. Schuster in memory of
Ellen Curry Schuster, 1991.552

Curry, John Steuart (American, 1897–1946)
Hounds and Coyote, 1931
Lithograph, 29.2 x 40.3 cm.
Gift of Daniel B. Schuster in memory of
Ellen Curry Schuster, 1991.549

Curry, John Steuart (American, 1897–1946)
John Brown, 1939
Lithograph, 41.3 x 30.5 cm.
Carolyn T. Anderson Endowment Fund purchase,
1992.16

Curry, John Steuart (American, 1897–1946)
The Plainsman, 1945
Lithograph, 45.8 x 35.8 cm.
Members Art Purchase Fund, 1992.10

D'Archangelo, Allen (American, b. 1930)
Untitled, 1967
Serigraph, 71.1 x 55.2 cm.
Gift of Richard E. Brock, 1991.587



Robert Cumming, *Apex Oculus*, 1985, Bertha Ardt
Plaenert Endowment Fund purchase, 1991.544

Davis, Gene (American, 1920–1985)
Carousel, 1979
Color lithograph, 43.2 x 59.7 cm.
Gift of Richard E. Brock, 1991.582

Davis, Gene (American, 1920–1985)
Green Giant, 1979
Color lithograph, 65.7 x 73.3 cm.
Gift of Richard E. Brock, 1991.583

De Lledos, Manel (Spanish, b. 1955)
Stoughton Series E-27, 1991
Color monotype, 76.8 x 57.2 cm.
Gift of Andrew and Sonja Weiner and N. Wayne
and Donna Taylor, 1991.79



John Stuart Curry, *John Brown*, 1939, Carolyn T.
Anderson Endowment Fund purchase, 1992.16

Drewes, Werner (American, b. Germany,
1899–1985)
Calm Morning, 1954
Color woodcut, 35.6 x 70 cm.
James Watrous Fund purchase, 1992.17

Fantin-Latour, Henri (French, 1836–1904)
Gotterdammerung: Siegfried et les filles der Rhein, 1897
Lithograph, 68.6 x 43.3 cm.
Edward Blake Blair Endowment Fund purchase,
1991.49

Ferrer, Rafael (Puerto Rican, b. 1990)
Verduras, 1990
Woodcut, 63.1 x 52.9 cm.
Transfer from Tandem Press, 1991.111

Fish, Janet (American, b. 1938)

Autumn Still Life, 1991

Twelve-color lithograph, 95.6 x 69.9 cm.

Transfer from Tandem Press, 1992.52

Frankenthaler, Helen (American, b. 1928)

Savage Breeze, 1974

Color woodcut, 78.8 x 68.6 cm.

Juli Plant Grainger, Harry and Margaret P. Glicksman, Cyril W. Nave Endowment Funds, James Watrous Fund, and Alvin Lane Fund purchase, 1992.39

Freckelton, Sondra (American, b. 1936)

Peonies, 1989

Six-color lithograph, 58.6 x 51.1 cm.

Gift of the Madison Print Club, 1991.76

Friedlaender, Johnny (German, 1912–1992)

La Fleur capsulee, before 1956

Mixed intaglio, 53.7 x 37.8 cm.

Gift of Barbara Mackey Kaerwer, 1991.81

Friedlaender, Johnny (German, 1912–1992)

Le Coq vainqueur font brun, 1952

Mixed intaglio, 56.5 x 37.5 cm.

Gift of Barbara Mackey Kaerwer, 1991.80

Friedlaender, Johnny (German, 1912–1992)

Oiseaux (Birds), 1951

Etching, 55.6 x 37.8 cm.

Gift of Barbara Mackey Kaerwer, 1991.82

Friedlaender, Johnny (German, 1912–1992)

Untitled (house)

Etching, 57.8 x 34.9 cm.

Bequest of Alexander and Henrietta Hollaender, 1991.615

Friedlaender, Johnny (German, 1912–1992)

Untitled Etching, 57.8 x 40 cm.

Bequest of Alexander and Henrietta Hollaender, 1991.619

Gianfagna, Paul

Artist and Model

Etching, 34.9 x 37.5 cm.

Gift of Richard E. Brock, 1992.109



Henri Fantin-Latour, *Gotterdämmerung: Siegfried et les filles der Rhein*, 1897, Edward Blake Blair Endowment Fund purchase, 1991.49

Gloeckler, Raymond (American, b. 1928)

The Regent (Presentation Print), 1979

Wood engraving, 27.9 x 21 cm.

Gift of Edwin Young, 1991.604.1

Gloeckler, Raymond (American, b. 1928)

The Regent (Proofs), 1979

Twenty-one wood engravings, 30.5 x 22.9 cm. each

Gift of the Artist, 1991.604.11-32

Gloeckler, Raymond (American, b. 1928)

The Regent (Drawings), 1979

Eight pencil drawings on school-lined paper and tracing paper, 30.5 x 22.9 cm. each

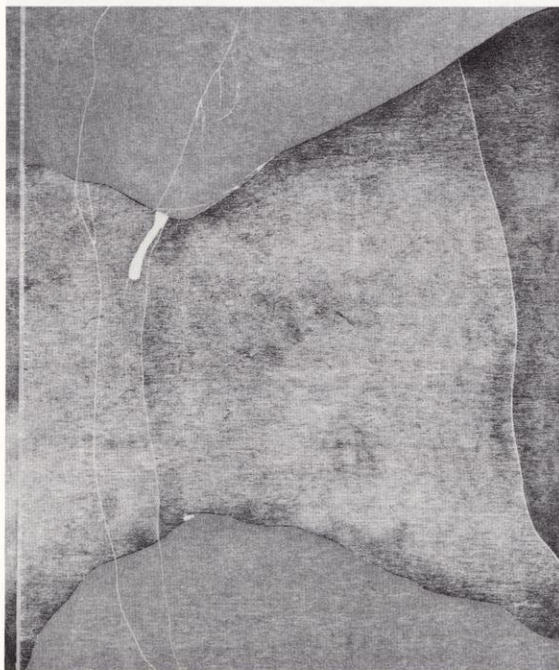
Gift of the Artist, 1991.604.3-10

Goltzius, Hendrick (Dutch, 1558–1617)
Hercules and Cacus, 1588
Chiaroscuro woodcut, 40.7 x 33.1 cm.
John H. and Abigail Van Vleck Fund purchase,
1992.35

Greenwood, Marion (American, b. 1909)
The Window, ca. 1945
Lithograph, 30.5 x 40.7 cm.
Gift of Richard E. Brock, 1992.100

Gropper, William (American, 1897–1977)
Fantasy
Lithograph, 41.3 x 31.2 cm.
Gift of Richard E. Brock, 1992.12

Gropper, William (American, 1897–1977)
Psychosis
Lithograph, 41.5 x 32.0 cm.
Gift of Richard E. Brock, 1992.119



Helen Frankenthaler, *Savage Breeze*, 1974, Juli Plant Grainger, Harry and Margaret P. Glicksman, Cyril W. Nave Endowment Funds; James Watrous Fund; and Alvin Lane Fund purchase, 1992.39

Guerrier, Raymond (French, b. 1920)
Untitled
Color lithograph, 41.9 x 57.2 cm.
Bequest of Alexander and Henrietta Hollaender,
1991.625

Gwathmey, Robert (American, 1903–1988)
A Section
Color lithograph, 50.8 x 53.5 cm.
Gift of Richard E. Brock, 1992.112

Hartung, Hans (French, 1904–1989)
Untitled
Color etching, 39.4 x 52.4 cm.
Bequest of Alexander and Henrietta Hollaender,
1991.616

Hirsch, Joseph (American, 1910–1981)
Music
Lithograph, 40.7 x 30.5 cm.
Gift of Richard E. Brock, 1992.103



Johnny Friedlaender, *La Fleur capsulee*, before 1956, gift of Barbara Mackey Kaerwer, 1991.81

Hendrick Goltzius,
Hercules and Cacus, 1588,
John H. and Abigail Van Vleck
Fund purchase, 1992.35



Hirsch, Joseph (American, 1910–1981)
Clowns and the News
Lithograph, 30.5 x 40.7 cm.
Gift of Richard E. Brock, 1992.104

Hirsch, Joseph (American, 1910–1981)
Father and Son
Lithograph, 30.5 x 40.5.
Gift of Richard E. Brock, 1992.105

Hirsch, Joseph (American, 1910–1981)
The Law
Lithograph, 27.9 x 18.4 cm.
Gift of Richard E. Brock, 1991.595

Hodgkin, Howard (British, b. 1932)
Flowering Palm, 1989
Hand-colored etching with carborundum, 147.8 x
119.4 cm.
Elvehjem Museum of Art General Endowment
Fund purchase, 1991.95

Hultberg, John (American, b. 1922)
White Landscape, 1956
Lithograph, 50.2 x 65.7 cm.
Gift of Richard E. Brock, 1991.585

Johns, Jasper (American, b. 1930)
Cup 2 Picasso, 1973
Color lithograph, 36.2 x 26.7 cm.
Gift of Richard E. Brock, 1992.116

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- Kendrick, Mel (American, b. 1949)
 Untitled, 1990
 Woodcut, 62.2 x 43.8 cm.
 Walter J. and Cecille Hunt Endowment Fund
 purchase, 1992.20
- Kipniss, Robert (American, b. 1931)
Just before Spring
 Color lithograph, 47 x 36.2 cm.
 Gift of Richard E. Brock, 1992.111
- Kipniss, Robert (American, b. 1931)
Night Reflections
 Lithograph, 61 x 46.4 cm.
 Gift of Richard E. Brock, 1992.110
- Koppelman, Chaim (American, b. 1920)
Voyage West
 Etching, 49.5 x 62.2 cm.
 Gift of Richard E. Brock, 1991.594
- Kunc, Karen (American, b. 1952)
A Jaded Nature, 1992
 Color woodcut, 114.3 x 76.2 cm.
 Transfer from Tandem Press, 1992.53
- Lemos, Pedro J. de (American, 1882–1945)
Sheltering Trees, ca. 1930
 Color woodcut on laid paper, 27.3 x 24.3 cm.
 James Watrous Fund purchase, 1992.18
- Lindner, Richard (American, 1901–1978)
Marilyn Was Here
 Lithograph, 42.0 x 31.0 cm.
 Gift of Richard E. Brock, 1992.102
- Lum, Bertha Boynton (American, 1869–1954)
The Fox Woman, 1921
 Color woodcut, 43.2 x 26.2 cm.
 James Watrous Fund purchase, 1991.98
- Marini, Marino (Italian, 1901–1980)
 Untitled
 Color lithograph, 43.2 x 63.5 cm.
 Bequest of Alexander and Henrietta Hollaender,
 1991.629
- Matta, Roberto (Chilean, b. 1911)
L'eau et mana, ca. 1975
 Color lithograph, 66 x 102 cm.
 Gift of Richard E. Brock, 1991.589
- Matta, Roberto (Chilean, b. 1911)
Black Hole
 Color etching, 32.6 x 25.1 cm.
 Gift of Richard E. Brock, 1992.106
- Matta, Roberto (Chilean, b. 1911)
La Voix
 Color etching, 32.6 x 25.1 cm.
 Gift of Richard E. Brock, 1992.107
- Matta, Roberto (Chilean, b. 1911)
Les Oh! Tomobiles
 Color etching, 50.8 x 65.8 cm.
 Gift of Richard E. Brock, 1992.114
- Meeker, Dean Jackson (American, b. 1920)
Return of Ulysses
 Color colograph, 98.7 x 65.4 cm.
 Anonymous gift, 1992.47
- Meeker, Dean Jackson (American, b. 1920)
Seventh of Adar, 1969
 Color colograph, 54.0 x 65.1 cm.
 Anonymous gift, 1992.48
- Miró, Joan (Spanish, 1893–1983)
 Untitled, 1951
 Color lithograph, 38.1 x 61 cm.
 Bequest of Alexander and Henrietta Hollaender,
 1991.632
- Myers, Frances (American, b. 1936)
Curtain Call, 1990
 Soft-ground etching, 93.1 x 133.7 cm.
 Transfer from Tandem Press, 1991.113
- Myers, Frances (American, b. 1936)
Tending Jan's Garden, 1990
 Soft-ground etching with added relief elements,
 107.0 x 155.9 cm.
 Transfer from Tandem Press, 1991.114
-

Nechvatal, Dennis (American, b. 1948)
Birth, 1990
Color woodcut, 193.1 x 133.1 cm.
Transfer from Tandem Press, 1991.118

Nechvatal, Dennis (American, b. 1948)
Hero, 1991
Color woodcut, 50.7 x 44.0 cm.
Transfer from Tandem Press, 1991.116

Nechvatal, Dennis (American, b. 1948)
Landscape Drama, 1990
Woodcut, 194.0 x 132.7 cm.
Transfer from Tandem Press, 1991.117

Nechvatal, Dennis (American, b. 1948)
Paradise, 1990
Color woodcut, 46.7 x 33.5 cm.
Transfer from Tandem Press, 1991.115

Nice, Don (American, b. 1932)
Trout, 1991
Color lithograph, 102.9 x 75.0 cm.
Transfer from Tandem Press, 1991.119

Nordfelt, Bror Julius Olsson (American, 1878–1955)
Mist, the Anglers, 1906
Color woodcut, 22.2 x 32.4 cm.
James Watrous Fund purchase, 1991.97

O'Conner, Thom (American, b. 1937)
The Muse
Lithograph, 32.0 x 42.6 cm.
Gift of Richard E. Brock, 1992.117

Palmer, Samuel (English, 1805–1881)
The Early Ploughman or Mornings Spread upon the Mountains, ca. 1861–1868
Etching, 16.5 x 25.1 cm.
Edward Blake Blair Endowment Fund purchase, 1991.47

Perlmutter, Jack (American, b. 1920)
Pier
Hand-colored screen print, 46.1 x 54.7 cm.
Gift of Richard E. Brock, 1992.118

Perlmutter, Jack (American, b. 1920)
Sea Beach Local, 1969
Serigraph, 78.7 x 52.4 cm.
Gift of Richard E. Brock, 1991.588

Peterdi, Gabor (American, b. Hungary 1915)
Spring, I, 1957
Etching and engraving on zinc, 56.2 x 70.5 cm.
Gift of Barbara Mackey Kaerwer, 1991.83

Peterdi, Gabor (American, b. Hungary 1915)
Winter, I, 1956
Etching and engraving on zinc, 56.2 x 70.2 cm.
Gift of Barbara Mackey Kaerwer, 1991.84

Platt, John Edgar (English, 1886–1967)
The Giant Stride, 1918
Color woodcut, 20.4 x 44.5 cm.
UW Art Collections Fund purchase, 1992.38

Prudenziato, Angelo (Italian, b. 1907)
Tramanto al mare, 1958
Etching and aquatint, 49.5 x 39.4 cm.
Bequest of Alexander and Henrietta Hollaender, 1991.623

Pylant, Carol (American, b. 1953)
New York Writer, 1991
Color lithograph, 53.4 x 38.1 cm.
Transfer from Tandem Press, 1992.54

Pylant, Carol (American, b. 1953)
The Secret Sharer, 1991
Color lithograph, 54.0 x 38.1 cm.
Transfer from Tandem Press, 1992.55

Ray, Man (American, 1890–1976)
Natasha, 1970
Etching and aquatint, 65 x 50.8 cm.
Gift of Richard E. Brock, 1992.113

Richardson, Sam (American, b. 1934)
This World of Pairs and Oposites, 1991
Monoprint with collage and hand-drawn additions, 75 x 105.7 cm.
UW Art Collections Fund purchase, 1991.545

Richardson, Sam (American, b. 1934)
Working with the Presence, 1991
Variant assemblage, chine colle, collage, mono-
print, graphite, colored pencils, 46.4 x 61.0 cm.
Transfer from Tandem Press, 1991.120

Richier, Germaine (French, 1904–1956)
La Chauve—Souris, 1953
Mixed intaglio, 50.2 x 64 cm.
Gift of Barbara Mackey Kaerwer, 1991.85

Rifka, Judy (American, b. 1945)
Apotheosis in Indigo, 1991
Color lithograph, 73.7 x 104.8.
Transfer from Tandem Press, 1992.56

Rifka, Judy (American, b. 1945)
Facade, 1991
Color lithograph, 108.0 x 78.8 cm.
Transfer from Tandem Press, 1992.57

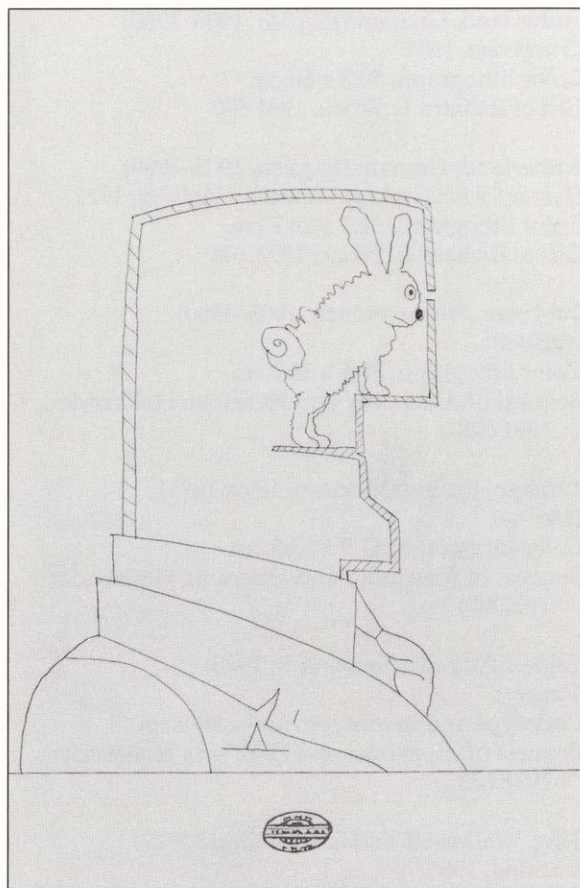
Santomaso, Giuseppe (Italian, 1907–1990)
Composition #6
Etching, 45.7 x 33.7 cm.
Bequest of Alexander and Henrietta Hollaender,
1991.618

Scanga, Italo (American, b. Italy 1932)
Figs, 1991
Color lithograph, 73.7 x 57.4 cm.
Transfer from Tandem Press, 1991.121

Scanga, Italo (American, b. Italy 1932)
Pitcher, 1991
Color lithograph, 74.0 x 56.4 cm.
Transfer from Tandem Press, 1992.58

Scanga, Italo (American, b. Italy 1932)
2 Trees, 1992
Color woodcut, 52.8 x 36.9 cm.
Transfer from Tandem Press, 1992.59

Schnabel, Julian (American, b. 1951)
For Anna Magnani, 1983–85
Color lithograph and etching, 188.6 x 135.9 cm.
Gift of Joseph Wilfer, 1991.609ab



Saul Steinberg, *Rabbit*, 1984, Cyril W. Nave Endowment Fund, 1991.613

Shapiro, Joel (American, b. 1941)
Untitled, 1990
Four-color aquatint, 95.2 x 70.2 cm.
Gift of Joseph Wilfer, 1991.612

Steinberg, Saul (American, b. Russia 1914)
Rabbit, 1984
Two-color etching and engraving, 69.2 x 50.5 cm.
Cyril W. Nave Endowment Fund, 1991.613

Stonehouse, Fred (American, b. 1960)
Archive Impression, 1991
Sugarlift and aquatint, 35.3 x 35.8 cm.
Transfer from Tandem Press, 1991.122

Sutherland, Graham (English, 1903–1980)
Crucifixion, 1951
Color lithograph, 50.2 x 66 cm.
Gift of Richard E. Brock, 1991.590

Sutherland, Graham (English, 1903–1980)
Hybrid for Souvenirs et Portraits d'Artistes, 1972
Color lithograph, 32.3 x 24.7 cm.
Gift of Richard E. Brock, 1992.108

Tal-coate, Pierre (French, 1905–1980)
Untitled
Color lithograph, 38.1 x 53.3 cm.
Bequest of Alexander and Henrietta Hollaender,
1991.628

Tamayo, Rufino (Mexican, 1899–1991)
Untitled
Color lithograph, 41.9 x 53.3 cm.
Bequest of Alexander and Henrietta Hollaender,
1991.624

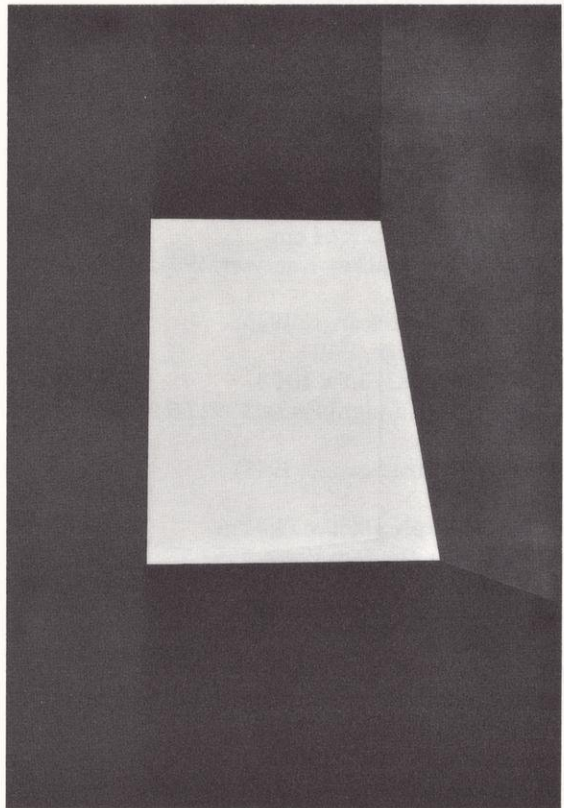
Tapiés, Antonio (Spanish, b. 1923)
Matiere
Collotype and monotype, 63.5 x 88.9 cm.
Bequest of Alexander and Henrietta Hollaender,
1991.633

Ting, Walasse (Canadian, b. China 1929)
Untitled, 1966
Color lithograph, 41.9 x 61 cm.
Bequest of Alexander and Henrietta Hollaender,
1991.627

Trova, Ernest Tino (American, b. 1927)
Untitled, 1967
Screen print on canvas, 61.6 x 61.6 cm.
Gift of Richard E. Brock, 1992.115

Turrell, James (American, b. 1943)
Sloan from *First Light* portfolio, 1989–90
Aquatint, 107.6 x 75.9 cm.
Ruth C. Wallerstein Endowment Fund purchase,
1991.546

Van Vliet, Claire (American, b. 1933)
From Steven's Cornfield
Lithograph and drawing, 120.1 x 87.0 cm.
Gift of Jack Damer, 1992.44



James Turrell, *Sloan* from *First Light* portfolio, 1989–90,
Ruth C. Wallerstein Endowment Fund purchase,
1991.546

Van Vliet, Claire (American, b. 1933)
From Steven's Pasture II
Lithograph and drawing, 86.4 x 120.1 cm.
Gift of Jack Damer, 1992.46

Van Vliet, Claire (American, b. 1933)
Ghost Ranch, Mesa, 1992
Lithograph, 69.9 x 100.4 cm.
Gift of Jack Damer, 1992.23

Van Vliet, Claire (American, b. 1933)
Tuscan Rocks (diptych), 1992
Lithograph, 57.2 x 157.5 cm.
Gift of Jack Damer, 1992.32a,b

Van Vliet, Claire (American, b. 1933)
Untitled (Steven's Pasture)
Lithograph and drawing, 86.4 x 120.1 cm.
Gift of Jack Damer, 1992.45

Van Vliet, Claire (American, b. 1933)
Untitled
Lithograph and drawing, 83.6 x 113.7 cm.
Gift of Jack Damer, 1992.43

Weege, William (American, b. 1935)
Dance of Death, 1990
Color woodcut, 43 x 50 cm.
James Watrous Fund purchase, 1992.9

Wegman, William (American, b. 1943)
Dusted Transcription, 1989
Etching, 42.0 x 31.8 cm.
Transfer from Tandem Press, 1991.125

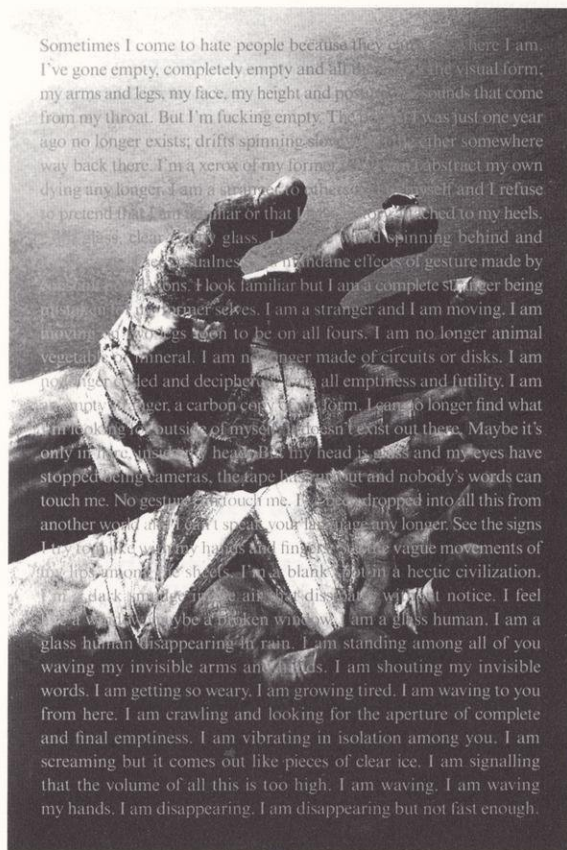
Wegman, William (American, b. 1943)
Endless Column, 1989
Color woodcut, 63.1 x 45.3 cm.
Transfer from Tandem Press, 1991.126

Wegman, William (American, b. 1943)
FDS, 1989
Etching, 34.3 x 28.3 cm.
Transfer from Tandem Press, 1991.124

Wegman, William (American, b. 1943)
Rainy Day Oxen, 1990
Etching, 33.1 x 42.0 cm. Transfer from Tandem
Press, 1991.123

Wojnarowicz, David (American, 1954–1992)
Untitled, 1992
Silkscreen on gelatin silver print, 120.7 x 89 cm.
Frank and Roa Birch Endowment Fund purchase,
1992.40

workshop of Wolgemut, Michael (German,
1434–1519)
The Ascension of the Magdalen, from *The Nuremberg
Chronicle*, 1493
Hand-colored woodcut, 24.4 x 16.8 cm.
Gift of D. Frederick Baker from the Baker/Pisano
Collection, 1991.77



David Wojnarowicz, Untitled, 1992, Frank and Roa Birch Endowment Fund purchase, 1992.40

workshop of Wolgemut, Michael (German,
1434–1519)
Saint James, from *The Nuremberg Chronicle*, 1493
Hand-colored woodcut, 22.9 x 10.8 cm.
Gift of D. Frederick Baker from the Baker/Pisano
Collection, 1991.78

Wright, Frank Lloyd (American, 1867–1959)
Atelier in Beton für Herrn Bildhauer Richard Beck,
Oak Park, Illinois (plate LXII from *Ausgeführte
Bauten und Entwürfe von Frank Lloyd Wright*,
1909)
Lithograph, 40.6 x 64.1 cm.
Gift of Barbara Mackey Kaerwer, 1991.87

Unknown

Composition I

Color etching and aquatint, 38.1 x 54 cm.

Bequest of Alexander and Henrietta Hollaender,
1991.617

PHOTOGRAPHS

Feinstein, Harold (American, 20th century)

Boy on Father's Shoulders, Ibiza, Spain, 1987

Photograph, 35.2 x 27.9 cm.

Gift of Dr. Kristaps J. Keggi, 1991.579

Feinstein, Harold (American, 20th century)

Boys Running into Surf, Coney Island, N.Y., 1954

Photograph, 27.9 x 35.6 cm.

Gift of Dr. Kristaps J. Keggi, 1991.570

Feinstein, Harold (American, 20th century)

Girls on Cyclone, Coney Island, N.Y., 1952

Photograph, 35.6 x 27.9 cm.

Gift of Dr. Kristaps J. Keggi, 1991.569

Feinstein, Harold (American, 20th century)

*Gypsy Girl with Merry-Go-Round, Coney Island, N.Y.,
1949*

Photograph, 27.9 x 33 cm.

Gift of Dr. Kristaps J. Keggi, 1991.571

Feinstein, Harold (American, 20th century)

Gyro Ride at Night, Coney Island, N.Y., 1946

Photograph, 35.6 x 27.9 cm.

Gift of Dr. Kristaps J. Keggi, 1991.572

Feinstein, Harold (American, 20th century)

Man and Wife Drinking Beer, Coney Island, N.Y., 1950

Photograph, 35.6 x 27.9 cm.

Gift of Dr. Kristaps J. Keggi, 1991.567

Feinstein, Harold (American, 20th Century)

Man with Cane and Nets, Coney Island, N.Y., 1955

Photograph, 27.9 x 35.6 cm.

Gift of Dr. Kristaps J. Keggi, 1991.575

Feinstein, Harold (American, 20th century)

*My Mother's Sunlit Curtains, Coney Island, N.Y.,
1948*

Photograph, 27.9 x 35.6 cm.

Gift of Dr. Kristaps J. Keggi, 1991.565

Feinstein, Harold (American, 20th century)

Sheep under Clouds, Ringes, N.J., 1958

Photograph, 35.6 x 27.9 cm.

Gift of Dr. Kristaps J. Keggi, 1991.566

Feinstein, Harold (American, 20th century)

Soldiers Embarking, San Francisco, Cal., 1956

Photograph, 35.4 x 27.9 cm.

Gift of Dr. Kristaps J. Keggi, 1991.576

Feinstein, Harold (American, 20th century)

Soldiers Marching into Mist, Korea, 1953

Photograph, 27.9 x 35.2 cm.

Gift of Dr. Kristaps J. Keggi, 1991.577

Feinstein, Harold (American, 20th century)

Soldiers with Frozen Water, Korea, 1953

Photograph, 35.2 x 27.9 cm.

Gift of Dr. Kristaps J. Keggi, 1991.578

Feinstein, Harold (American, 20th century)

*Teenagers on Beach with Radio, Coney Island, N.Y.,
1949*

Photograph, 27.9 x 35.2 cm.

Gift of Dr. Kristaps J. Keggi, 1991.568

Feinstein, Harold (American, 20th century)

Two Sailors on Subway, Coney Island, N.Y., 1947

Photograph, 27.9 x 35.4 cm.

Gift of Dr. Kristaps J. Keggi, 1991.574

Feinstein, Harold (American, 20th century)

Woman out of Car, Coney Island, N.Y., 1946

Photograph, 33 x 27.9 cm. Gift of Dr. Kristaps J.

Keggi, 1991.573

Siskind, Aaron (American, 1903–1991)

Louise 25, 1974

Gelatin silver print, 35.2 x 25.7 cm.

Gift of David Van Vleck, 1991.606

Siskind, Aaron (American, 1903–1991)

New York 78, 1976

Gelatin silver print, 50.5 x 40.6 cm.

Gift of David Van Vleck, 1991.607

SCULPTURE

Artschwager, Richard (American, b. 1924)

Generations, 1990

Stainless steel with lights, trees, and painted metal tree

Anonymous Fund, John H. and Abigail Van Vleck Fund, Elvehjem Museum of Art General Endowment, Harry and Margaret P. Glicksman Endowment, and Cyril W. Nave Endowment funds purchase, 1991.127

Artschwager, Richard (American, b. 1924)

Journal II, 1991

Formica and acrylic on wood, 203.2 x 567.7 x 3.9 cm.

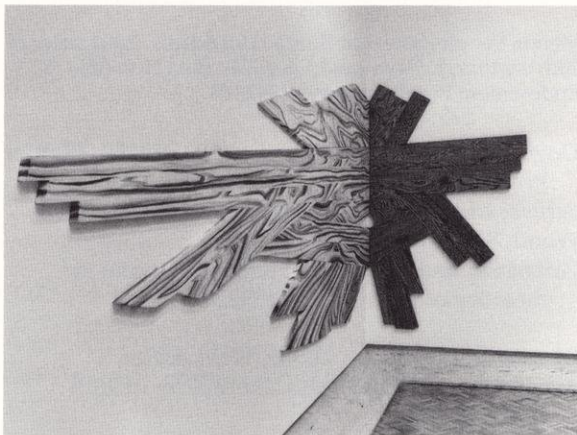
Elvehjem Museum of Art General Endowment, Juli Plant Grainger Endowment, John S. Lord Endowment, Cyril W. Nave Endowment, F. J. Sensenbrenner Endowment, Earl O. Vits Endowment, Walter J. and Cecille Hunt Endowment funds purchase, 1991.135

Gloeckler, Raymond (American, b. 1928)

The Regent (woodblock), 1979

Engraved boxwood block, 15.2 x 10.3 x 2.5 cm.

Gift of Edwin Young, 1991.604.2



Richard Artschwager, *Journal II*, 1991, Elvehjem Museum of Art General Endowment, Juli Plant Grainger Endowment, John S. Lord Endowment, F. J. Sensenbrenner Endowment, Cyril W. Nave Endowment, Earl O. Vits Endowment, Walter J. and Cecille Hunt Endowment funds purchase, 1991.135

Richardson, Sam (American, b. 1936)

Wedge Secured, 1982

Wood, paper, fiber, and acrylic, 87.7 x 121.4 x 59.5 cm.

Gift of Rusty Pallas, 1991.130

DECORATIVE ARTS

Lalique, René (French, 1860–1945)

Bacchantes Vase, ca. 1925

Opalescent glass, 24.8 x 21.6 cm.

Ineva T. Reilly Endowment Fund purchase, 1992.14

Lalique, René (French, 1860–1945)

Four Papillons (Box and cover), ca. 1911

Opalescent glass, 4.8 x 8 cm.

Ineva T. Reilly Endowment Fund purchase, 1992.15a,b

Lalique, René (French, 1860–1945)

Frise Personnages (Goblet), ca. 1912

Clear glass with sepia patina, D. 14.3 x 8.9 cm.

Ineva T. Reilly Endowment Fund purchase, 1992.13

Lalique, René (French, 1860–1945)

Silver and Opalescent Glass Goblet, ca. 1903

Silver, opalescent glass, 19.1 x 9.9 cm.

Ineva T. Reilly Endowment Fund purchase, 1992.41

Lalique, René (French, 1860–1945)

Victoire (Automobile Mascot), ca. 1926

Clear and frosted glass, 15.3 X 26.7 cm.

Ineva T. Reilly Endowment Fund purchase, 1992.12

English and Continental Porcelain, 275 pieces

The Ethel (Mrs. Julius) and Arthur Liebman Collection, bequest of Mr. and Mrs. John Cleaver,

1991.254–525, 1991.642.1a,b–2a,b

English, 18th century

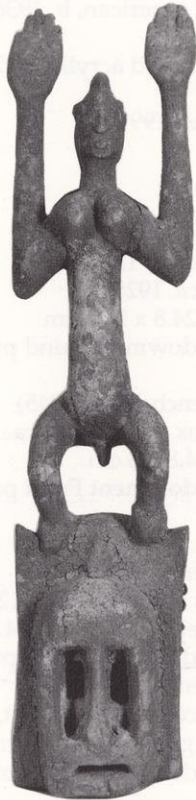
Georgian Breakfront

Mahogany, 226.1 x 198.2 x 36.9 cm.

Bequest of Mr. and Mrs. John Cleaver, 1991.526

Wedgwood Porcelain, 104 pieces

Gift of Dr. Otto V. Pawlisch, 1991.150–253



Dogon People, *Satimbe* Mask, early 20th century, gift of Dr. and Mrs. Pascal James Imperato in memory of John Povey, 1992.50



Mende People, Sowei or Bundu Headdress, 1st quarter of 20th century, J. David and Laura Seefried Horsfall Endowment Fund purchase, 1992.36

African Art

SCULPTURE

Bamana People, Segou District, Mali, West Africa
Tyi Wara Antelope Headdress, early 20th century
 Wood, 70.9 x 6.4 x 48.3 cm.
 Gift of Dr. and Mrs. Pascal James Imperato, 1992.49

Bamana People, Sikasso District, Mali, West Africa
Tyi Wara Antelope Headdress, early 20th century
 Wood, 72.4 x 24.2 x 7.0 cm.
 Gift of Dr. and Mrs. Pascal James Imperato, 1992.51

Dogon People, Kendie, Bandiagara District, Mali,
 West Africa

Satimbe Mask, early 20th century
 Wood, 83.9 x 19.1 x 14.0 cm.
 Gift of Dr. and Mrs. Pascal James Imperato in
 memory of John Povey, 1992.50

Mende People, Sierra Leone, West Africa
Sowei or *Bundu* Headdress, 1st quarter of 20th
 century

Wood, blackened raffia, D. 37.5 x 24.2 cm.
 J. David and Laura Seefried Horsfall Endowment
 Fund purchase, 1992.36



Yoruba-Ijebu People, Agba Drum for Osugbo Society, early 20th century, Harry and Margaret P. Glicksman, Ruth C. Wallerstein, Frank and Roa Birch, Eugenie Mayer Bolz, and J. David and Laura Seefried Horsfall Endowment Funds; W. R. Mitchell Art Center Fund; and Charlotte Calvin Voorhis Estate Fund purchase, 1992.37

Ijebu-Yoruba People, Nigeria, West Africa
Agba Drum for Osugbo Society, early 20th century
 Carved wood, D. 108.6 x 44.5 cm.
 Harry and Margaret P. Glicksman, Ruth C. Wallerstein, Frank and Roa Birch, Eugenie Mayer Bolz, J. David and Laura Seefried Horsfall Endowment Funds; W. R. Mitchell Art Center Fund; and Charlotte Calvin Voorhis Estate purchase, 1992.37

BEADWORK

Yoruba People, Nigeria, West Africa
Beaded Ceremonial Fly-Wisk, early 20th century
 Beads, brass, raffia, 69.3 x 6.4 cm.
 Gift of Drs. James and Gladys Strain, 1992.83

Yoruba People, Nigeria, West Africa
Beaded Ceremonial Knife and Sheath, early 20th century
 Fabric, beads, metal, coins, brass, cowries, 61.0 x 12.7 x 5.1 cm.
 Gift of Drs. James and Gladys Strain, 1992.84a, b

Yoruba People, Nigeria, West Africa
Beaded Ceremonial Royal Knife, early 20th century
 Beads, fabric, metal, string, 54.2 x 7.7 cm.
 Gift of Drs. James and Gladys Strain, 1992.78

Yoruba People, Nigeria, West Africa
Beaded Face Panel for Ancestral Masking Ensemble, early 20th Century
 Fabric, beads, 23.2 x 18.1 cm.
 Gift of Dr. and Mrs. Jeffrey Hammer, 1992.60

Yoruba People, Nigeria, West Africa
Beaded Ifa Divination Pouch, early 20th century
 Fabric, beads, leather, 23.5 x 23.5 cm.
 Gift of Drs. James and Gladys Strain, 1992.88

Yoruba People, Nigeria, West Africa
Beaded Ifa Divination Pouch, 20th century
 Fabric, beads, leather, 24.2 x 22.3 cm.
 Gift of Drs. James and Gladys Strain, 1992.90

Yoruba People, Nigeria, West Africa
Beaded Ifa Priest's Necklace, early 20th century
 Beads, fabric, leather, 79.4 x 14.7 cm.
 Gift of Drs. James and Gladys Strain, 1992.67

Yoruba People, Nigeria, West Africa
Beaded Ifa Priest's Necklace, early 20th century
 Beads, string, metal, 72.4 cm.
 Gift of Drs. James and Gladys Strain, 1992.68

Yoruba People, Nigeria, West Africa
Beaded Ifa Priest's Necklace, early 20th century
 Bead, string, fabric, 100 x 10.2 cm.
 Gift of Drs. James and Gladys Strain, 1992.69



Yoruba People, Nigeria, West Africa, Beaded Oshun Panel, early 20th century, gift of Drs. James and Gladys Strain, 1992.89

Yoruba People, Nigeria, West Africa
Beaded Ifa Priest's Necklace, early 20th century
Bead, string, fabric, 75.6 x 11.5 cm.
Gift of Drs. James and Gladys Strain, 1992.70

Yoruba People, Nigeria, West Africa
Beaded Ifa Priest's Necklace, early 20th century
Bead, string, fabric, 78.2 x 12.7 cm.
Gift of Drs. James and Gladys Strain, 1992.71

Yoruba People, Nigeria, West Africa
Beaded Ifa Priest's Necklace, early 20th century
Bead, string, seed, ivory, 72.4 cm.
Gift of Drs. James and Gladys Strain, 1992.72

Yoruba People, Nigeria, West Africa
Beaded Ifa Priest's Necklace (first of a pair), early 20th century
Beads, fabric, string, seed, 69.3 cm.
Gift of Drs. James and Gladys Strain, 1992.73

Yoruba People, Nigeria, West Africa
Beaded Ifa Priest's Necklace (second of a pair), early 20th century
Beads, fabric, string, seeds, 65.1 cm.
Gift of Drs. James and Gladys Strain, 1992.74

Yoruba People, Nigeria, West Africa
Beaded Lidded Cylindrical Container, early 20th century
Beads, fabric, leather, 22.9 x 11.2 cm.
Gift of Drs. James and Gladys Strain, 1992.66

Yoruba People, Nigeria, West Africa
Beaded Oshun Panel, early 20th century
Fabric, beads, leather, 44.5 x 54.7 cm.
Gift of Drs. James and Gladys Strain, 1992.89

Yoruba People, Nigeria, West Africa
Beaded Panel, early 20th century
Beads, fabric, 102.9 x 5.8 cm.
Gift of Drs. James and Gladys Strain, 1992.81

Yoruba People, Nigeria, West Africa
Beaded Panel (*Arabase Ijero Ekiti*), early 20th century
Beads, fabric, 127 x 4.5 cm.
Gift of Drs. James and Gladys Strain, 1992.82

Yoruba People, Nigeria, West Africa
Beaded Royal Bracelet, early 20th century
Beads, fabric, unknown core, 2.9 x 11.8 cm.
Gift of Drs. James and Gladys Strain, 1992.64

Yoruba People, Nigeria, West Africa
Beaded Royal Bracelet, early 20th century
Beads, leather, 3.2 x 11.8 cm. diameter
Gift of Drs. James and Gladys Strain, 1992.65

Yoruba People, Nigeria, West Africa
Beaded Royal Ceremonial Panel (*Alara Oba*), early 20th century
Beads, fabric, leather, 76.2 x 9.6 cm.
Gift of Drs. James and Gladys Strain, 1992.77

Yoruba People, Nigeria, West Africa
Beaded Royal Crown, early 20th century
Fabric, beads, 26.7 x 22.9 cm.
Gift of Dr. and Mrs. Jeffrey Hammer, 1992.61

Yoruba People, Nigeria, West Africa
Beaded Royal Crown (*Orikogbofo*), early 20th century
Beads, fabric, string, 22.9 x 19.1 cm.
Gift of Drs. James and Gladys Strain, 1992.75

Yoruba People, Nigeria, West Africa
Beaded Royal Crown (*Orikogbofo*), early 20th century
Beads, fabric, 22.9 x 19.1 cm.
Gift of Drs. James and Gladys Strain, 1992.79

Yoruba People, Nigeria, West Africa
Beaded Royal Crown (*Orikogbofo*), 20th century
Beads, fabric, wood, 17.2 x 21.6 cm
Gift of Drs. James and Gladys Strain, 1992.80

Yoruba People, Nigeria, West Africa
Beaded Royal Fan, early 20th century
Beads, fabric, metal, brass tacks, 38.5 x 19.1 cm.
Gift of Drs. James and Gladys Strain, 1992.62

Yoruba People, Nigeria, West Africa
Beaded Royal Fan, early 20th century
Beads, fabric, leather, 26.2 x 17.2 cm.
Gift of Drs. James and Gladys Strain, 1992.63

Yoruba People, Nigeria, West Africa
Beaded Royal Occasional Crown (*Deji*), early 20th century
Fabric, beads, wood, 12.1 x 17.8 cm. diameter
Gift of Drs. James and Gladys Strain, 1992.86

Yoruba People, Nigeria, West Africa
Beaded Shango Cult Pouch, early 20th century
Beads, fabric, leather, shells, wood, metal, 58.5 x 21.6 cm.
Gift of Drs. James and Gladys Strain, 1992.76

Yoruba People, Nigeria, West Africa
Beaded Shango Pouch, early 20th century
Fabric, beads, 50.8 x 31.8 cm.
Gift of Drs. James and Gladys Strain, 1992.85

Yoruba People, Nigeria, West Africa
Hat with Beadwork and Attachments for the *Egungun* Masquerade, early 20th century
Fabric, beads, wood, 28 x 30.5 x 14 cm.
Gift of Drs. James and Gladys Strain, 1992.87

East Asian Art

PAINTINGS AND WATERCOLORS

Morita, Shoji (Japanese, 20th century)
Untitled
Watercolor and collage, 45.1 x 40 cm.
Bequest of Alexander and Henrietta Hollaender, 1991.620

Tanaka, Tazuko (Japanese, b. 1913)
Funny Bird
Oil on canvas, 60.3 x 54.6 cm.
Bequest of Alexander and Henrietta Hollaender, 1991.638

Tibetan, 18th–19th century
Thangka painting
Cotton, 80 x 54.6 cm.
Gift of Mr. and Mrs. Webster Woodmansee, 1991.531

Yang Jin (Chinese, 1644–1728)
Landscape with a Scholar in His Studio, 1698
Ink and color on paper, 121.9 x 35.6 cm.
John H. and Abigail Van Vleck Fund purchase, 1992.121

PRINTS

Hiroshige, Utagawa (Japanese, 1797–1858)
No. 19. Ejiri, 1851
Color woodcut, 21.9 x 15.7 cm.
Gift of Barbara Mackey Kaerwer, 1991.90

attributed to Hokusai, Katsushika (Japanese, 1760–1849)
Dragon
Three-color woodcut, 22.5 x 17.5 cm.
Gift of Barbara Mackey Kaerwer, 1991.91

attributed to Hokusai, Katsushika (Japanese, 1760–1849)
Insects
Three-color woodcut, 22.9 x 15.8 cm.
Gift of Barbara Mackey Kaerwer, 1991.93



Yang Jin, *Landscape with a Scholar in His Studio*, 1698, John H. and Abigail Van Vleck Fund purchase, 1992.121

attributed to Hokusai, Katsushika (Japanese, 1760–1849)

River Scene (two matched plates from book)

Three-color woodcut, paper 22.9 x 15.2 cm.; image: 18.5 x 18.2 cm.

Gift of Barbara Mackey Kaerwer, 1991.92a, b

attributed to Masanobu, Okumura (Japanese, 1686–1764)

Interior with women bearing tiny palanquin, plate with book

Woodcut with hand coloring, 22.9 x 16 cm.

Gift of Barbara Mackey Kaerwer, 1991.94

Sugai, Kumi (Japanese, b. 1919)

Encre bleu, 1962

Color lithograph, 45.7 x 63.5 cm.

Bequest of Alexander and Henrietta Hollaender, 1991.631

Xu Bing (Chinese, b. 1955)

Five Series of Repetitions #1, 1987–1991

Woodblock, 69.6 x 968.4 cm.

Bertha Ardt Plaenaert Endowment Fund purchase, 1992.11

Yoshida, Hiroshi (Japanese, 1876–1950)

Sailing Boats—Mist, 1926

Color woodcut, 54.7 x 39.4 cm.

John H. and Abigail Van Vleck Fund purchase, 1992.1

Yoshida, Hiroshi (Japanese, 1876–1950)

Sailing Boats—Afternoon, 1926

Color woodcut, 54.2 x 39.4 cm.

John H. and Abigail Van Vleck Fund purchase, 1992.4

Yoshida, Hiroshi (Japanese, 1876–1950)

Sailing Boats—Night, 1926

Color woodcut, 55.1 x 39.7 cm.

John H. and Abigail Van Vleck Fund purchase, 1992.6

Yoshida, Hiroshi (Japanese, 1876–1950)

Sailing Boats—Evening, 1926

Color woodcut, 54.1 x 39.6 cm.

John H. and Abigail Van Vleck Fund purchase, 1992.5

Yoshida, Hiroshi (Japanese, 1876–1950)
Sailing Boats—Forenoon, 1926
Color woodcut, 54.3 x 40.1 cm.
John H. and Abigail Van Vleck Fund purchase,
1992.3

Yoshida, Hiroshi (Japanese, 1876–1950)
Sailing Boats—Morning, 1926
Color woodcut, 53.4 x 40.7 cm.
John H. and Abigail Van Vleck Fund purchase,
1992.2

Zao Wou-ki (Chinese, b. 1921)
Red Landscape, 1953
Color lithograph, 45.4 x 55.9 cm.
Gift of Barbara Mackey Kaerwer, 1991.88

Zao Wou-ki (Chinese, b. 1921)
La Cathedral, 1952
Color lithograph, 33 x 48.3 cm.
Bequest of Alexander and Henrietta Hollaender,
1991.626

DECORATIVE ARTS AND SCULPTURE

Chinese (Ming Dynasty, 1368–1643)
Bird vase
Bronze, H. 22.9 cm.
Gift of Mr. and Mrs. Webster Woodmansee,
1991.534

Chinese (T'ang Dynasty, 618–906 A.D.)
Horse
Earthenware, H. 58.4 cm.
Gift of Mr. and Mrs. Webster Woodmansee,
1991.536

Japanese (late 18th–early 19th century)
Tortoise
Bronze, H. 7 cm. x L. 13.3 cm.
Gift of Mr. and Mrs. Webster Woodmansee,
1991.542



Chinese (T'ang Dynasty, 618-906 A.D.), Horse, gift of Mr. and Mrs. Webster Woodmansee, 1991.536

Sino-Tibetan (18th–19th century)
Seated figure of the Saviouress Sitatara, the White
Tara
Brass, H. 73.7 cm.
Gift of Mr. and Mrs. Webster Woodmansee,
1991.535

South Asian Art

PAINTINGS AND WATERCOLORS

Indian
Ravaji Srisiradaraspamghamiki Sabicha
Watercolor touched with gold, paper: 26 x 20.1 cm.;
image: 21.6 x 15.8 cm.
Gift of Barbara Mackey Kaerwer, 1991.89



Indian, Early Gandhāran (1st-2nd century), Buddha Head and Torso, gift of Mr. and Mrs. William F. Spengler, 1991.139

SCULPTURE

Indian (probably 19th century)
Door plaque from a Hindu house in Lahore: Standing Warrior Guardian and Acolytes
Bronze, 20.3 x 12.7 x 1.9 cm.
Gift of Mr. and Mrs. William F. Spengler, 1991.143

Indian (12th century)
Head of Tirthankara
Carved black granite, H. 27.9 cm.
Gift of Mr. and Mrs. Webster Woodmansee, 1991.530

Indian (14th–15th century)
Nataraja of Siva
Bronze, H. 13.3 cm.
Gift of Mr. and Mrs. Webster Woodmansee, 1991.533

Indian (possibly 16th century)
Markandiya Lingam
Bronze, H. 14 cm.
Gift of Mr. and Mrs. Webster Woodmansee, 1991.541

Indian (19th century)
Relief panel: Indra
Wood, H. 45.7 cm.
Gift of Mr. and Mrs. Webster Woodmansee, 1991.540

Indian, Early Gandhāran (1st–2nd century)
Buddha Head and Torso
Schist, H. 25.4 cm.
Gift of Mr. and Mrs. William F. Spengler, 1991.139

Indian, Gandhāran (2nd–3rd century)
Relief Fragment: Princely Figure with Garland
Standing under Arch
Black schist, 12.7 x 12.7 x 3.5 cm.
Gift of Mr. and Mrs. William F. Spengler, 1991.140

Indian, Gandhāran (2nd century)
Relief Fragment: Triratna Pillar Buddha and Three Monks
Schist, 14 x 20.3 x 3.5 cm.
Gift of Mr. and Mrs. William F. Spengler, 1991.141



South Indian, Dancing Krishna, gift of Mr. and Mrs. Webster Woodmansee, 1991.532

Indian, Gandhāran (2nd–3rd century)
Relief Fragment: Standing Winged Female Figure
Playing a Flute
Schist, H. 14.6 cm.
Gift of Mr. and Mrs. William F. Spengler, 1991.144

Indian, Gandhāran (1st–2nd century)
Relief Fragment: Winged Hippocamp
Schist, 17.1 x 3.2 cm.
Gift of Mr. and Mrs. William F. Spengler, 1991.145

Indian, Gandhāran (2nd–3rd century)
Relief Fragment: Seated Buddha with Two Devas
Black schist, 13.3 x 22.2 x 3.5 cm.
Gift of Mr. and Mrs. William F. Spengler, 1991.146

Indian, Gandhāran (2nd–3rd century)
Standing Monk
Stucco, H. 25.4 cm.
Gift of Mr. and Mrs. William F. Spengler, 1991.142

Indian, Southern Rajasthan or Gujarat (16th–17th century)
Torso fragment of Garuda
Black stone, H. 43.2 cm.
Gift of John R. Woodmansee, 1991.543

South Indian (possibly 11th century)
Dancing Krishna
Bronze, H. 34.3 cm.
Gift of Mr. and Mrs. Webster Woodmansee,
1991.532

Southeast Asian Art

SCULPTURE

Cambodia (10th–12th century)
Head of Vishnu
Carved stone, H. 30.5 cm.
Gift of Mr. and Mrs. Webster Woodmansee,
1991.528

Khmer, Lopburi (11th–12th century)
Head of Lokeshvara
Carved stone, H. 26.7 cm.
Gift of Mr. and Mrs. Webster Woodmansee,
1991.527



Thai, U-T'ong (Group B) (14th century), Seated Buddha,
gift of Mr. and Mrs. Webster Woodmansee, 1991.529

Thai, Ayudhya period (17th century)
Standing Buddha
Bronze, H. 89 cm.
Gift of Mr. and Mrs. Webster Woodmansee,
1991.538

Thai, Ayudhya style (16th century)
Standing Buddha
Bronze, H. 55.2 cm.
Gift of Mr. and Mrs. Webster Woodmansee,
1991.539

Thai, second U-T'ong type (14th–15th century)
Monumental Head of Buddha
Bronze with black patina, H. 64.8 cm.
Gift of Mr. and Mrs. Webster Woodmansee,
1991.537

Thai, U-T'ong (Group B) (14th century)
Seated Buddha
Gilded bronze, H. 67.9 cm.
Gift of Mr. and Mrs. Webster Woodmansee,
1991.529



Richard Artschwager selected works from 1962 to 1991 for an overview of his work

August 24–November 3, 1991, Mayer Gallery

*Visions and Revisions:
Robert Cumming's Works on Paper*

This exhibition of prints and drawings from 1985 to 1991 examined Cumming's development of specific works through preparatory drawings. It also traced specific shapes through several incarnations in completed works, illustrating the artist's transformation of the image and approach to the various print and drawing media. The exhibition offered the subtle differences between a drawing and a print of the same subject. Examples from monotype series which stem from specific images showed how he transformed the image from one pass through the printing press to the next, much as a musical composition might play out variations

on a theme. The exhibition was organized at the Elvehjem by Andrew Stevens, curator of prints, and toured to other venues in 1992.

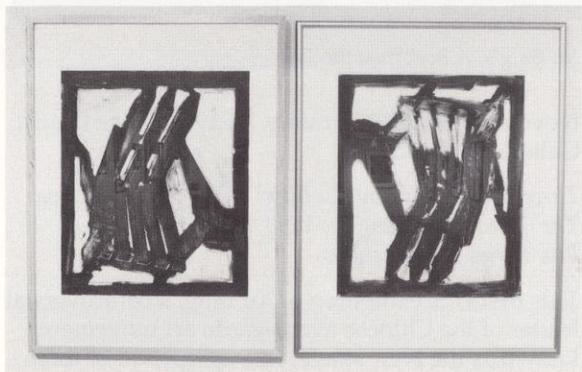
September 1, 1991–January 5, 1992, niche case between Gallery VI and VII

Chinese Bronzes and Jades

A dozen rare Chinese bronzes and jades were selected by Julia Murray, professor of art history, to complement her class on China's Bronze Age, as well as to inform the general public. The objects were created in the Shang period (ca. 1523–1028 B.C.) and the Zhou dynasty (1028–256 B.C.) and were lent by the Arthur M. Sackler Gallery at the Smithsonian Institution.



Richard Artschwager's outdoor sculpture was represented by models and lighted transparencies

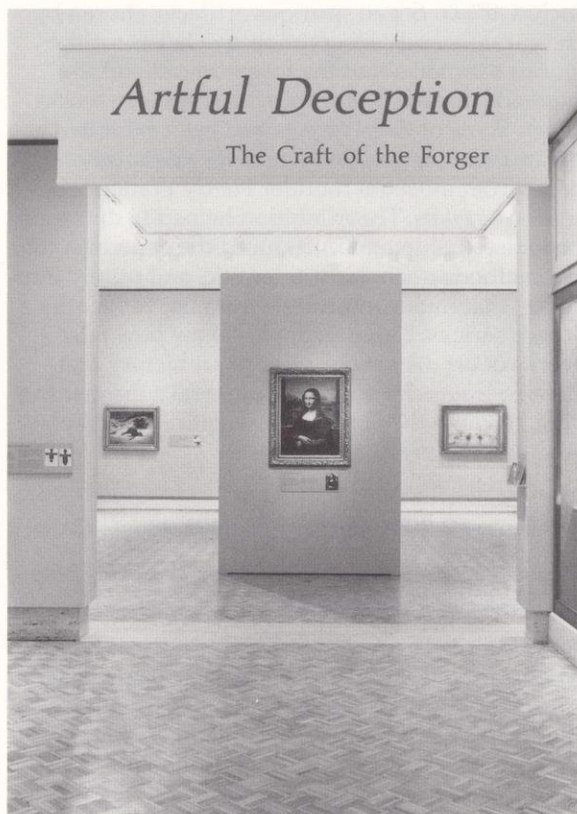


Visions and Revisions: Robert Cumming's Works on Paper

September 14–November 10, 1991, Paige Court, Galleries VII and VIII

Richard Artschwager: PUBLIC (public)

This exhibition was divided into two parts. The first was a retrospective overview of the artist's work from 1962 to the present. The Elvehjem invited Richard Artschwager to be curator and illustrate his own career. He included examples of sculptures made of sleek synthetic materials such as Formica which echoed his years as a furniture maker. He also included a broad selection of paintings depicting architectural interiors, blown-up



Visitors to the exhibition *Artful Deception: The Craft of the Forger* were teased by such questions as "Is this the real *Mona Lisa*?"

buildings, and closeups of textiles. The second part of the exhibition focused on outdoor sculpture, which Artschwager has produced only since 1987. It presented models and drawings from the artist's own collection, many of which have never before been exhibited.

September 14–November 10, 1991, Gallery IV

Artful Deception: The Craft of the Forger

This fascinating examination of issues that museums rarely make public—detecting and exposing art forgeries—was organized by the Walters Art Gallery, Baltimore and toured nationwide. The exhibition, drawn from the Walters's collection,

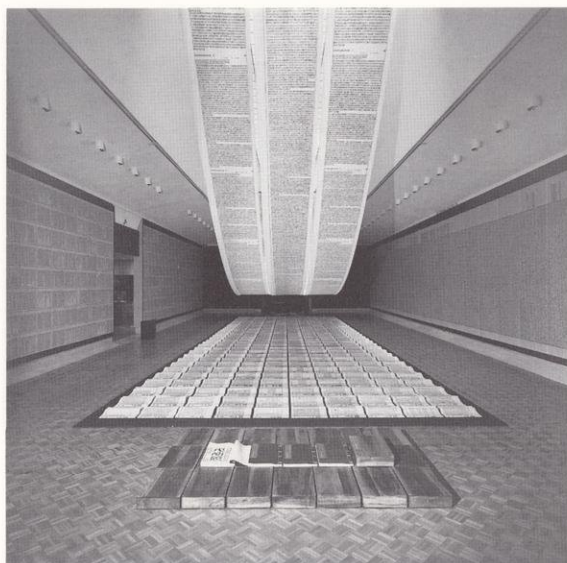
included two dozen spurious artifacts, chosen by the curators and conservation specialists for the stories they tell about the forger's craft and the methods that experts employ to scrutinize works of art. Some of these objects had been exhibited at the museum as genuine works for years; others come from museum founder Henry Walters's collection of fakes. The exhibition helped to demystify connoisseurship and introduced the generalist to the methods—scholarly, scientific, and purely intuitive—that museum professionals use to identify a forger's tricks. These examples show how false works of art distort our view of art history and demonstrate why museums must take the greatest care, through the objects they acquire and display, to preserve only historical truth.

November 9, 1991–January 12, 1992, Mayer Gallery

Beyond Black and White: Chiaroscuro Woodcuts from the Frank Horlbeck Collection

Frank Horlbeck, professor of art history at UW-Madison, collected these works over many years. The chiaroscuro woodcut, which uses several blocks to print a single image in a range of hues between black and white, has traditionally been used to make unique works of art more widely available, and each of the thirty works selected for the exhibition is one artist's rendition in woodcut of a drawing or painting by another artist. Together they show the development of this woodcut technique in Italy, France, and England from the sixteenth through the eighteenth century.

A single chiaroscuro woodcut by a contemporary artist was included in the exhibition. Ray Gloeckler's print *Hornblower* illustrated the continued use of the chiaroscuro as an original work. The print and several proofs demonstrated how the three blocks come together in the final image; the blocks from which *Hornblower* was printed were displayed to aid appreciation of the technique of the chiaroscuro.



Xu Bing's *A Book from the Sky*

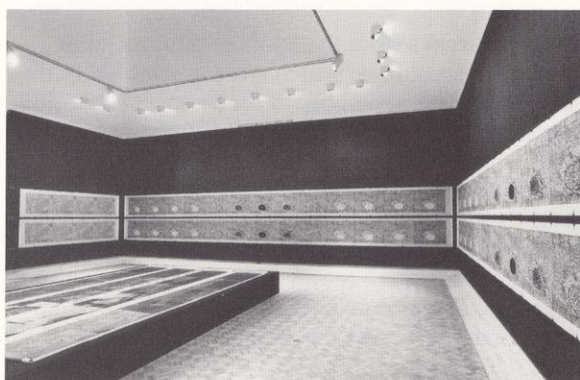
November 30, 1991–January 19, 1992, Paige Court, Galleries VII and VIII

Three Installations by Xu Bing: A Book from the Sky, The Ghosts Pounding the Wall, and Five Series of Repetitions

This first U.S. exhibition of Xu Bing, a controversial leader of the Chinese avant-garde art movement known as the New Wave, was comprised of three installations. *Five Series of Repetitions* highlighted the process of woodblock printing: prints were drawn from the wood block a stage at a time by carving and then recarving the block, as the artist gradually approached the final image. For *A Book from the Sky* Bing invented and carved more than four-thousand Chinese characters (about the number of real characters in frequent use in the Chinese language) to be typeset, printed, and bound, mimicking traditional Chinese books, yet devoid of written meaning. To create *The Ghosts Pounding the Wall* Bing and a large crew of art students and workers labored for twenty-four days, from dawn until dusk, to take a rubbing of a section of the Great Wall and one of its towers, consuming three-hundred bottles of ink and thirteen-hundred sheets of paper in the process.



Xu Bing's *The Ghosts Pounding the Wall* in Paige Court



Xu Bing's *Five Series of Repetitions* was installed in Gallery VII



Six Yoshida prints are compared in *States and Copies: Variables in the History of Printmaking*

January 25–March 1, 1992 Mayer Gallery

*States and Copies:
Variables in the History of Printmaking*

This exhibition addressed the question of originality in prints. Because nearly all print processes can create multiple examples of a design, people may wonder how can a print be an original work of art. This show displayed pairs of prints from the Elvehjem's print collection and from that of the Milwaukee Art Museum in order to show the differences between two "identical" prints, called states, and to contrast these differences with works that are copies of other works. This exhibition showed examples of states of prints: from test proofs to changes with successive proofs or prints of the same image using different colors, when the artist added or subtracted from the matrix from which the print was made to make new prints at any time.

February 8–April 12, 1992, Galleries VII and VIII

The Integrative Art of Modern Thailand

This exhibition examined contemporary Thai art, a synthesis of its culture's thousand-year-old classical tradition, even older folk traditions, and a response to recent international influence. This ground-breaking exhibition was developed and organized by the Lowie Museum of Anthropology of the University of California at Berkeley and had a national tour. Herbert Phillips, professor of anthropology at UC-Berkeley, organized the exhibition.



The Integrative Art of Modern Thailand

hibition around four themes: celebrations of Buddhism, impressions of daily life, symbiosis with nature, and the search for artistic and cultural identity. These themes cover the broad range of modern Thai life and permit an exploration into the question of how a nation can contend with the conflicting standards of indigenous aesthetic traditions and those of an encroaching international culture.

March 14–May 17, 1992, Mayer Gallery

*A Noble Collection:
The Spencer Albums of Old Master Prints*

Visitors had a rare insight into print-collecting in the beginning of the eighteenth century in an exhi-

hibition of works from the Spencer albums, nine grand-folio volumes which were assembled in the early 1700s for a member of the Spencer-Churchill family in England. The original albums containing more than 3,400 prints were acquired by the Fogg Art Museum at Harvard University in 1987. Marjorie Cohn, Carl A. Weyerhaeuser Curator of Prints at the Fogg, selected the most beautiful and rare works, which were removed from the albums, and one complete album, to demonstrate the original presentation, for this traveling exhibition.



The traveling exhibition *A Noble Collection: The Spencer Albums of Old Master Prints* presented highlights from the Spencer-Churchill family collection

June 24–August 16, 1992, Galleries VII and VIII

Presswork: The Art of Women Printmakers

With its lively range of prints from gaudy to monotone, from naive to sophisticated, this exhibition opened in September 1991 at The National Museum of Women in the Arts in Washington and will travel through October 1994. This exhibition from the Lang Communications Corporate Collection, the country's largest corporate-owned collection of women's prints, presented sixty-six women artists with one work each produced during the 1980s, a decade in which opportunities broadened for American women artists. This collection attests to the rich diversity of prints made by American women today.



Examples of Soviet socialist realism from the Joseph E. Davies collection given to the University of Wisconsin in 1937

June 6–September 27, 1992

Selections from the Joseph E. Davies Collection of Soviet Socialist Realist Paintings

This exhibition offered highlights from a collection given to the University of Wisconsin in May 1937 by then Ambassador to the Soviet Union Joseph E. Davies, a Wisconsin native and alumnus of the University of Wisconsin. Davies donated ninety-six paintings in the Soviet Socialist Realist tradition, which he purchased during his first months in Moscow to form a representative collection of Soviet paintings and thus to engender friendship between the U.S. and U.S.S.R. During the thirties diplomats and tourists had a unique opportunity to purchase art in the Soviet Union when the laws governing export of art were temporarily suspended because of the Soviet Government's need for hard currency to pay for industrial imports.



Presswork: The Art of Women Printmakers

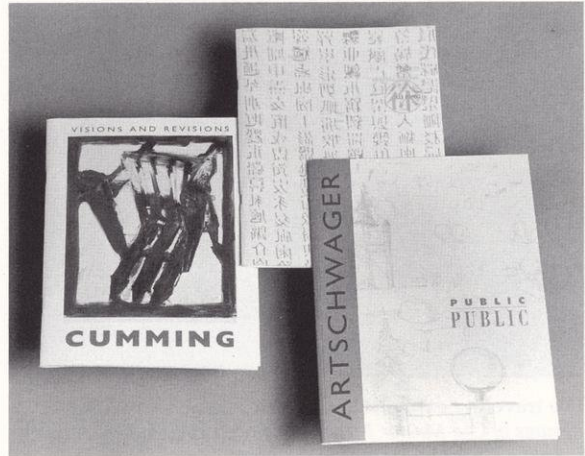
PUBLICATIONS

Visions and Revisions: Robert Cumming's Works on Paper, essay by Andrew Stevens. 48 pp., 8 color and 34 black-and-white illustrations. August 1991

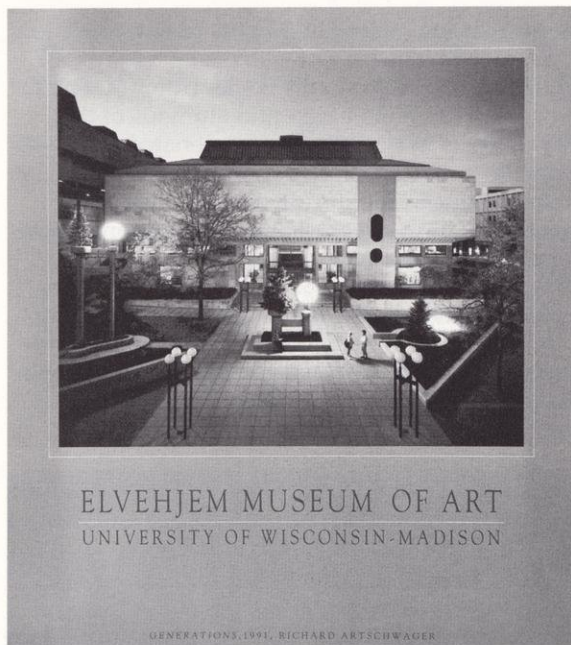
Richard Artschwager: PUBLIC (public), essays by Germano Celant, Herbert Muschamp, Russell Panczenko. 80 pp., 27 color and 48 black-and-white illustrations. December 1991

Three Installations by Xu Bing: Ghosts Pounding the Wall, A Book from the Sky, Three Series of Repetitions, essay by Britta Erickson. 32 pp., 27 black-and-white illustrations. December 1991

Annual Report/Bulletin 1988–89, 89–90, 90–91. 192 pp., 174 black-and-white illustrations. May 1992



Some 1991–92 exhibition catalogues



A poster commemorated the new look of the University Avenue entrance with the installation of Artschwager's *Generations*

LOANS TO OTHER INSTITUTIONS

Hood Museum of Art, Dartmouth College, Hanover, New Hampshire

(The Age of the Marvelous, Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, September 21–November 24, 1991; North Carolina Museum of Art, Raleigh, North Carolina, January 25–March 22, 1992; Museum of Fine Arts, Houston, Texas, May 24–August 23, 1992; High Museum of Art, Atlanta, Georgia, October 6, 1992–January 3, 1993)

Franz Post, *Village of Olinda, Brazil*, 13.1.16

Rock County Historical Society, Janesville, Wisconsin

(After the Revolution: Everyday Life in America, September 13–October 20, 1991)

French, Porcelain Plate from a Service for President James Monroe, 1977.582

English, Liverpool Commemorative Pitcher, Washington and the Proscribed Patriots of America, Samuel Adams and John Hancock, 1978.1174

Chinese, Export Porcelain Deep Plate, Lady Liberty and an American Eagle, 1991.486



Preview receptions offer a chance to pay close attention to a new exhibition

Cedar Rapids Museum of Art, Cedar Rapids, Iowa
(*Tandem Press*, February 15–March 29, 1992)

Richard Bosman, *Awash*, 1988.29

Richard Bosman, *Flood*, 1988.30

Robert Cottingham, *Rolling Stock Series No. 7, for Jim*, 1991.110

Sondra Freckelton, *All Over Red*, 1988.27

Sam Gilliam, *Purple Antelope Space Squeeze*, 1988.28

Dennis Nechvatal, *Landscape Drama*, 1991.117

Italo Scanga, *Landscape*, 1990.9

Italo Scanga, *2 Cypress*, 1990.7

Robert Stackhouse, *Diviners*, 1991.43

Claire van Vliet, *Wheeler Rock*, 1990.15

Ruth Weisberg, *The Good Daughter*, 1990.12

Documenta, Kassel, Germany

(*Documenta IX*, April 16 to September 20, 1992)

Richard Artschwager, *Journal II*, 1991.135

Milwaukee Art Museum, Milwaukee, Wisconsin
(*Jasper Johns: Prints and Multiples*, Milwaukee Art Museum, Milwaukee, Wisconsin, May 15–August 23, 1992; Ackland Art Museum, University of North Carolina at Chapel Hill, September 19–November 15, 1992; University of Lethbridge Art Gallery, Alberta, December 13, 1992–January 31, 1993; University Art Museum, State University of New York, Albany, March 2–April 23, 1993)
Jasper Johns, *Fool's House*, 1974.38

LECTURES AND FILM SERIES

Richard Artschwager, Artist

"PUBLIC/public"

September 12, 1991

Warren Moon, Professor of Art History, University of Wisconsin–Madison

"The Watchful Eye: Fakes, Forgeries, and Connoisseurship"

September 17, 1991

Film series: "Artful Deception"

My Man Godfrey (1936), *The Maltese Falcon* (1941), *Nora Prentiss* (1947), *Vertigo* (1958), *The American Friend* (1977), and *The Moderns* (1988)

September 20, 27, October 4, 11, 18, and 25, 1991

Robert Cumming, Artist

"Objects and Meditations: My Work on Paper"

September 26, 1991

Judy Rifka, Tandem Press/Department of Art
Visiting Artist Lecture

October 3, 1991

Virgilia Pancoast, Director of the International Foundation for Art Research Authentication Service

"Fakes: Exposing the Art of Deception"

October 8, 1991

Edward McParland, Professor of Architectural History, Trinity College, Dublin, Ireland

"Dublin 18th-century Architecture: Irish, British, or European?"

October 15, 1991

Robert Beetem, Professor of Art History, University of Wisconsin–Madison

"Creative Copies, Replicas, and Fakes: Michelangelo to Picasso"

October 15, 1991

Andrew Stevens, Curator of Prints and Drawings, Elvehjem Museum of Art

"Prints: Issues of Originality"

October 29, 1991



Herbert Phillips Professor of Anthropology at the University of California at Berkeley, presents a gallery lecture on the exhibition *The Integrative Art of Modern Thailand*. February 14, 1992

Panel discussion: "Issues of Authenticity"
Noël Carroll, Professor of Philosophy, University of Wisconsin–Madison; *John A. Kidwell*, Professor of Law, University of Wisconsin–Madison; *Tony Rajer*, Art Conservator, The Wisconsin State Capitol Restoration Project; and *Robert Sack*, Professor of Geography, University of Wisconsin–Madison

November 5, 1991

Janet Fish, Tandem Press/Department of Art Visiting Artist Lecture
 November 13, 1991

Andrew Stevens, Curator of Prints and Drawings,

Elvehjem Museum of Art
 "Beyond Black and White: A History of the Chiaroscuro Print"
 November 14, 1991

Julia F. Andrews, Assistant Professor of Art History, The Ohio State University
 "The Road to Tiananmen and Beyond"
 December 8, 1991

Shengtian Zheng, Artist and Critic, British Columbia, Canada
 "Chinese Contemporary Art after Tiananmen Square"
 December 12, 1991

Robert Stackhouse, Tandem Press/Department of Art Visiting Artist Lecture
 February 6, 1992

Herbert P. Phillips, Professor of Anthropology, University of California at Berkeley
 "The Cultural Context of Contemporary Thai Art"
 February 7, 1992

Herbert P. Phillips, Professor of Anthropology, University of California at Berkeley
 "The Integrative Art of Modern Thailand: A Research View"
 February 9, 1992

Films: *Puffy Cheeks (Buk Puay, 1989)* and *The Scar (Phlae Kao, 1977)*
 February 20, 1992 (The Scar also February 7)

Richard Bosman, Tandem Press/Department of Art Visiting Artist Lecture
 February 27, 1992

Marjorie B. Cohn, Carl A. Weyerhaeuser Curator of Prints, Fogg Art Museum
 "Are Prints Art? The Concept of Print Collecting through the Centuries"
 March 19, 1992

Film series: "German Avant-garde Films of the 1920s"

Short films by Viking Eggeling, Oscar Fischinger, Werner Graeff, Laszlo Moholy-Nagy, Rudolph Pfenninger, Lotte Reiniger, Hans Richter, Walther Ruttmann, and Guido Seeber
March 20, 27, April 3, and 10, 1992

Karen Kunc, Tandem Press/Department of Art
Visiting Artist Lecture
March 26, 1992

Robert Cottingham, Tandem Press/Department of Art
Art Visiting Artist Lecture
April 9, 1992

Amada Cruz, Assistant Curator, Department of Painting and Sculpture, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution
"New Issues in Contemporary Art"
April 10, 1992

ARTWORKS OF THE MONTH

July 1991

Peter Gourfain (American, b. 1934)
Finnegan's Wake, the Song, 1990
Woodcut, 35 1/2 x 46 in.
University of Wisconsin Art Collections Fund purchase, 1991.15

August 1991

John Frederick Kensett (American, 1818–1872)
Rocks at Narragansett, 1860
Oil on canvas, 10 x 18 1/8 in.
Lent by Hirschl & Adler Galleries, Inc., New York

September 1991

Yoruba (Ibarapa region, near the town of Eruwa), Nigeria, West Africa
Ere ibeji, twin memorial figures, ca. 1940s
Wood and copper, 9 3/4 in. H.
J. David and Laura Siefried Horsfall Endowment Fund purchase, 1991.30–31

Yoruba (Ekiti region, Efon Alaye town), Nigeria, West Africa

Elder's Staff of Office, ca. 1940s
Wood and iron, 38 1/4 in. H.
J. David and Laura Siefried Horsfall Endowment Fund purchase, 1991.32

Mangbetu or Azande (Niembo town), Zaire, Central Africa

Side-blown Horn, ca. 1930s
Ivory, 17 3/8 in. L.
J. David and Laura Siefried Horsfall Endowment Fund purchase, 1991.33

October and November 1991

Robert Cottingham (American, b. 1935)
Rolling Stock Series #7 for Jim, 1991
Color etching and monoprint, 75 3/8 x 29 1/4 in.
Transfer from Tandem Press, 1991.110

No artwork for December or January 1992

February

Howard Hodgkin (British, b. 1932)
Flowering Palm, 1989
Hand-colored etching with carborundum, 58 3/16 x 47 7/16 in.
Elvehjem Museum of Art Endowment Fund purchase, 1991.95

March

Elisabetta Sirani (Italian, 1638–1655)
Signora Cordini Fiorentino as Saint Dorothea, 1661
Oil on canvas, 22 1/2 x 18 3/4 in.
Gift of Mr. and Mrs. Marc B. Rojzman, 60.5.2

April

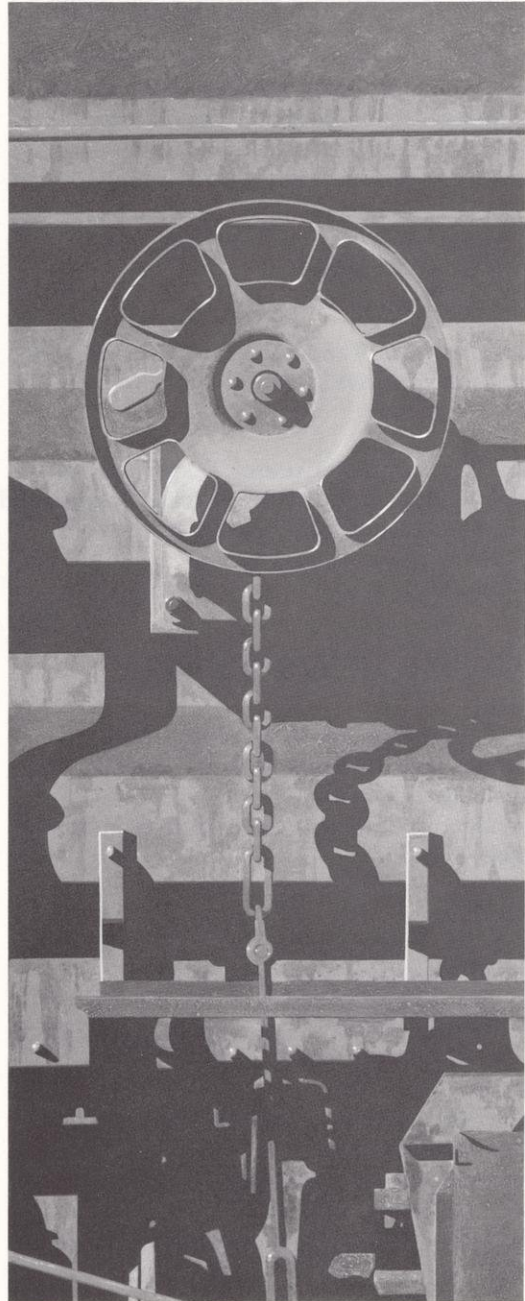
Thomas Satterwhite Noble (American, 1835–1907)
80th Birthday, or Grandfather's Story, 1895
Oil on canvas, 47 x 56 1/2 in.
Gift of Dr. and Mrs. Mark Noble Mueller, 1972.59



The August 1991 Artwork of the Month was John Frederick Kensett's *Rocks at Narragansett*, on loan from Hirschl & Adler Galleries, Inc., New York



The September 1991 Artwork of the Month was three recent African acquisitions: shown here is an Elder's Staff of Office in wood and iron from the Yoruba people



The October and November 1991 Artwork of the Month was a recent print by Robert Cottingham made at Tandem Press, the university's fine art printer, *Rolling Stock Series #7 for Jim*



February 1992 was made brighter by a large and vibrant hand-colored etching, *Flowering Palm* by British contemporary artist Howard Hodgkin as the Artwork of the Month

May

John Steuart Curry (American, 1897–1946)

Study for the Plainsman, from The Tragic Prelude, Kansas Statehouse, 1940

Charcoal and red chalk on paper, 30 $\frac{1}{2}$ x 22 $\frac{1}{2}$ in.

University purchase, 1948.1.1

and

The Plainsman, 1945

Lithograph, 18 x 14 in.

Membership Art Purchase Fund purchase, 1992.10

June

Masami Teroika (American, b. Japan, 1936)

31 Flavors Invading Japan: Chocolate Chip, 1979

Serigraph, 55 x 11 in.

Gift of James Jensen, 1991.39



To commemorate Women's History Month in March, the Elvehjem chose as Artwork of the Month Italian renaissance artist Elisabetta Sirani's *Signora Cordini Fiorentino as Saint Dorothea*

CONCERTS

Sundays at 2:30 p.m. in Brittingham Gallery III

September 8, 1991

Parry Karp, cello; Howard and Frances Karp, piano

September 15, 1991

Javier Calderon, guitar

September 22, 1991

Nancy Billmann, horn; Martha Fischer, piano

September 29, 1991

Penelope Cecchini, piano



In May the Elvehjem was pleased to pair a 1992 acquisition of John Steuart Curry's *The Plainsman*, a lithograph, with Curry's charcoal and red chalk *Study for the Plainsman*, from *The Tragic Prelude*, Kansas Statehouse, purchased in 1948

October 6, 1991
Pro Arte Quartet

October 13, 1991
Wingra Woodwind Quintet

October 20, 1991
Joyce Andrews, soprano; Frank Hoffmeister, tenor.
Lieder of Franz Schubert

October 27, 1991
Wisconsin Arts Quintet

November 3, 1991
Oakwood Chamber Players

November 10, 1991
Lawrence Conservatory Faculty Concert

November 17, 1991
Pro Arte Quartet

November 24, 1991
Catherine Kautsky, piano

December 1, 1991
Wisconsin Chamber Orchestra Horn Quartet

December 8, 1991
Pro Arte Quartet with James Smith, clarinet

December 15, 1991
Bellamy Hosler, piano

January 5, 1992
Uwharrie Clarinet-Percussion Duo

January 12, 1992

Present Music. Kevin Stalheim, music director

January 19, 1992

Wausau Conservatory of Music Faculty

January 26, 1992

Duo Coriolan: Scott Tisdell, cello; Stefanie Jacob, piano

February 2, 1992

Robin Fellows, flute

February 9, 1992

Pro Arte Quartet

February 16, 1992

Wisconsin Brass Quintet

February 23, 1992

Timothy Hutchins, flute

March 1, 1992

Lawrence Chamber Players

March 8, 1992

UW-Oshkosh Faculty Concert

March 15, 1992

Bill Lutes and Friends

March 22, 1992

Greive-Karp Trio

March 29, 1992

Wisconsin Baroque Ensemble with Mimmi Fulmer, soprano

April 5, 1992

Whitewater Brass Quintet

April 12, 1992

Wingra Woodwind Quintet

April 26, 1992

Les Favorites

May 3, 1992

Pro Arte Quartet

May 10, 1992

Karp-Manoogian Trio

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Russell Panczenko, director of the Elvehjem, discusses Richard Artschwager's *Generations* with docents on September 3, 1991

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Docents Suzanne Chopra (left) and Beverly Dougherty discuss Elvehjem's educational program with teachers at the exposition hall of the statewide teachers' convention in Madison. October 24, 1991. Elvehjem Museum of Art photo by Jay Salvo

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July 1, 1991–June 30, 1992

Operating Expenditures	Expended	UW	College of L&S	UW Trusts	Revolving Self-Sustain	Donations	Endowments	Grants	Total	Percent of Total Cost
Salaries (fringes included)										
Museum Staff	\$510,530	\$111,257	\$354,153	\$0	\$37,026	\$299	\$0	\$7,795	\$510,530	
Museum Security	\$158,045	\$157,200	\$0	\$0	\$0	\$845	\$0	\$0	\$158,045	
Museum Student/LTE	\$64,229	\$15,693	\$20,648	\$0	\$10,763	\$1,122	\$0	\$16,003	\$64,229	
Subtotal Salaries	\$732,804	\$284,150	\$374,801	\$0	\$47,789	\$2,266	\$0	\$23,798	\$732,804	51
General Operations	\$61,927	\$0	\$27,478	\$0	\$3,774	\$21,130	\$0	\$9,545	\$61,927	4
Maint. of Permanent Collection										
Conservation	\$1,788	\$0	\$1,788	\$0	\$0	\$0	\$0	\$0	\$1,788	
Study and Display Expenses	\$34,527	\$0	\$5,388	\$0	\$0	\$3,262	\$4,737	\$21,140	\$34,527	
Insurance of Collection	\$27,735	\$27,132	\$603	\$0	\$0	\$0	\$0	\$0	\$27,735	
Subtotal Maint. Perm. Collection	\$64,050	\$27,132	\$7,779	\$0	\$0	\$3,262	\$4,737	\$21,140	\$64,050	4
Exhibitions	\$237,976	\$0	\$9,658	\$5,600	\$26,978	\$148,641	\$0	\$47,099	\$237,976	17
Museum Programs										
Education	\$4,714	\$0	\$1,685	\$0	\$550	\$2,410	\$0	\$69	\$4,714	
Membership and Outreach	\$11,032	\$0	\$773	\$0	\$0	\$10,085	\$0	\$174	\$11,032	
Concerts	\$10,080	\$0	\$35	\$4,600	\$0	\$5,445	\$0	\$0	\$10,080	
Subtotal Museum Programs	\$25,826	\$0	\$2,493	\$4,600	\$550	\$17,940	\$0	\$243	\$25,826	2
Publications	\$37,497	\$0	\$1,201	\$0	\$0	\$32,046	\$385	\$3,865	\$37,497	3
Self-Sustaining Programs										
Museum Shop	\$76,415	\$0	\$0	\$0	\$76,415	\$0	\$0	\$0	\$76,415	
Membership Trips	\$2,081	\$0	\$0	\$0	\$2,081	\$0	\$0	\$0	\$2,081	
Subtotal Self-Sustaining Programs	\$78,496	\$0	\$0	\$0	\$78,496	\$0	\$0	\$0	\$78,496	5
Building Maint. (Physical Plant)	\$198,828	\$195,600	\$2,443	\$0	\$0	\$785	\$0	\$0	\$198,828	14
TOTAL OPERATING EXPENDITURES:	\$1,437,404	\$506,882	\$425,853	\$10,200	\$157,587	\$226,070	\$5,122	\$105,690	\$1,437,404	100
PERCENT OF FINANCIAL RESOURCES		35	30	1	11	16	0	7	100	

Capital Expenditures	Expended	UW	College of L&S	UW Trusts	Revolving Self-Sustain	Donations	Endowments	Grants	Total	Percent of Total Cost
Acquisitions of Works of Art	\$576,464	\$0	\$0	\$9,333	\$0	\$158,452	\$408,679	\$0	\$576,464	93
Building Renovations	\$5,849	\$0	\$5,849	\$0	\$0	\$0	\$0	\$0	\$5,849	1
Equipment/Machines/Software	\$36,650	\$0	\$1,908	\$0	\$0	\$32,159	\$2,583	\$0	\$36,650	6
TOTAL CAPITAL EXPENDITURES	\$618,963	\$0	\$7,757	\$9,333	\$0	\$190,611	\$411,262	\$0	\$618,963	100
PERCENT OF FINANCIAL RESOURCES:		0	1	2	0	31	66	0	100	
TOTAL OPERATING AND CAPITAL EXPENDITURES	\$2,056,367	\$506,882	\$433,610	\$19,533	\$157,587	\$416,681	\$416,384	\$105,690	\$2,056,367	
PERCENT OF FINANCIAL RESOURCES		25	21	1	8	20	20	5	100	

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Annual Report

July 1, 1992

to

June 30, 1993

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Western Art

PAINTINGS

Antunez, Nemisio (Chilean, b. 1918)

Near Santiago, 1958

Oil on canvas, 63.5 x 79.4 cm.

Bequest of Alexander and Henrietta W.
Hollaender, 1992.148

Bacci, Edmondo (Italian, b. 1913)

Arrenimento no. 320, 1958

Oil on canvas, 74.9 x 74.3 cm.

Bequest of Alexander and Henrietta W.
Hollaender, 1992.149

Balmes, Jose (Chilean, 20th century)

Una Mesa, 1961

Oil on canvas board, 134.9 x 84.5 cm.

Bequest of Alexander and Henrietta W.
Hollaender, 1992.150

Bigleone, Annebale (Italian, 20th century)

Untitled, 1960

Oil on canvas, 127.6 x 8.7 cm.

Bequest of Alexander and Henrietta W.
Hollaender, 1992.151

Bohemen, Kees van (Dutch, b. 1928)

Paysage Nocturne, 1962

Oil on canvas, 97.2 x 100 cm.

Bequest of Alexander and Henrietta W.
Hollaender, 1992.200

Bone, Henry Pierce (English, 1755–1834)

Portrait of Lady Spencer, 1833

Enamel on copper, 12.7 x 10.2 cm.

Gift in memory of Mrs. Frederick W. Miller, 1992.332



Homer Boss, *Portrait of Mary*, ca. 1925, gift of Jon and Susan Udell, 1992.364

Boss, Homer (American, 1882–1956)

Portrait of Mary, ca. 1925

Oil on canvas, 96.8 x 76.5 cm.

Gift of Doctors Jon and Susan Udell, 1992.364

Buggiani, Paolo (Italian, b. 1933)

Estate, 1959

Oil on canvas, 96.8 x 130.2 cm.

Bequest of Alexander and Henrietta W.
Hollaender, 1992.152

Burri, Alberto (Italian, b. 1915)

Sacco e oro, 1955

Hopsack collage, 25.4 x 17.8 cm.

Bequest of Alexander and Henrietta W.
Hollaender, 1992.153

Cagli, Corrado (Italian, b. 1910)

Memories of the Basketmakers, 1953

Oil on canvas, 118.8 x 60.3 cm.

Bequest of Alexander and Henrietta W.
Hollaender, 1992.155

Capogrossi, Giuseppi (Italian, 1900–1972)
Superficie #314, 1959
Oil on canvas, 48.6 x 33.4 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.154

Cassinari, Bruno (Italian, b. 1912)
Portrait, 1958
Oil on canvas, 54.6 x 38.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.309

Cassinari, Bruno (Italian, b. 1912)
Figura di Dona, 1958
Oil on canvas, 89.5 x 59.7 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.157

Cassinari, Bruno (Italian, b. 1912)
Natura morta, 1953
Oil on canvas, 33.3 x 99.7 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.156

Chighine, Alfredo (Italian, b. 1914)
Sur Ticino (2), 1957
Oil on canvas, 61.3 x 69.9 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.158

Condopoulos, Alekos (Greek, b. 1905)
Un Paese, 1959–1960
Oil on canvas, 118.8 x 17.5 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.159

Damian, Horia (Rumanian, b. 1922)
Forme pleine d'ogives rouges, 1961
Oil on canvas, 146.1 x 114 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.160

DeRosa, Maurizio (Italian, b. 1927)
Still Life, 1954
Oil on canvas, 99.1 x 59.7 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.188

Dova, Giovanni (Italian, b. 1925)
Composizione, 1952
Oil on canvas, 23.2 x 29.9 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.161

Feito, Luis (Spanish, works in France, b. 1929)
Peinture no.183, 1960
Oil on canvas, 114 x 145.7 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.162

Fornier, Raquel (Argentinian, b. 1902)
Untitled, 1958
Oil on canvas, 90.2 x 45.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.163

Gambino, Giuseppe (Italian, b. 1928)
Bride and Groom, 1956
Oil on canvas, 99.1 x 69.2 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.164

Gentilini, Franco (Italian, b. 1909)
Venditore di Aranci, 1956
Oil and sand on canvas, 150.8 x 100.3 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.166

Gentilini, Franco (Italian, b. 1909)
Portrait of Beatrice, 1956
Oil and sand on canvas, 73 x 54 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.165

Goldberg, Michael (American, b. 1924)
Untitled, 1959
Oil on paper, 35.6 x 27.9 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.167

Gottlieb, Adolph (American, 1903–1974)
Untitled, 1966
Acrylic on paper, 37.9 x 50.5 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.328

Hofmann, Hans (American, b. Germany, 1880–1966)

August Light, 1957

Oil on canvas, 133 x 152.7 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.168

Hundertwasser (Friedrich Stowasser) (Austrian, b. 1928)

Thin Picture of the Fat of Hans Neuffer's General, 1957

Oil and gold leaf on canvas, 81 x 54 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.169

Jenkins, Paul (American, b. 1923)

Phenomenon with Good Omen, 1961

Acrylic on paper, 57.2 x 77.5 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.316

Kantor, Tadeusz (Polish, b. 1915)

Untitled, 1959

Oil on canvas, 72.1 x 68 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.171

Kobzdej, Aleksander (Polish, b. 1920)

Fetich de Cancer (1962–1963)

Oil on canvas, 136.5 x 97.8 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.175

Krajcberg, Frans (Polish, lives in France, b. 1921)

Pittura, 1961

Molded paper with oil on canvas, 54 x 81 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.176

Laganne, Jeanne (French, 20th century)

Le Repli, 1958

Oil on canvas, 105.4 x 80.7 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.177

Lanfranco (Polish, b. 1920)

Disegno (Studio per una scultura), 1959

Oil on canvas, 28.6 x 36.8 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.178

Lebenstein, Jan (Polish, works in Paris, b. 1930)

Axial Figure #54, 1960

Oil on canvas, 115.6 x 89 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.179

Matta-Echaurren, Sebastian Antonio (Chilean, b. 1921)

Dawndew, 1952

Oil on canvas, 58.4 x 94 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.308

Morales, Armando (Nicaraguan, b. 1927)

Blue Sky, 1964

Mixed media, 81.6 x 66 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.180

Morlotti, Ennio (Italian, b. 1910)

Due Teste, ca.1957

Oil on canvas, 79.4 x 60 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.181

Noel, Georges (French, b. 1924)

Petit palmipeste frontal en bleu, 1962

Acrylic and sand on canvas, 99.1 x 79.7 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.182

Novelli, Gastone (Brazilian, b. 1925)

Piuttosto Terra Che Cielo, 1957

Oil and collage on canvas, 100 x 79.4 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.183

Platschek, Hans (German, works in South America, b. 1928)

Belva di Fuoco, 1962

Oil on canvas, 145.7 x 113.7 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.184

Polesello, Rogelio (Argentinian, b. 1939)

Untitled, 1966

Oil on canvas, 51.3 x 51.3 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.185

Pompa, Gaetano (Italian, b. 1933)
Due Figuri che darebbero a sospettare, 1963
Gold and silver leaf, ink, oil on canvas, 101.3 x 73
cm.

Bequest of Alexander and Henrietta W.
Hollaender, 1992.186

mark
Rothko, Marc (American, b. Russia, 1903–1970)
Untitled, 1968
Tempera on paper mounted on linen, 102.2 x 67
cm.

Bequest of Alexander and Henrietta W.
Hollaender, 1992.190

Rosalles, Ricardo
Fragment, 1974
Oil on wood, 25.4 x 25.4 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.189

Saura, Antonio (Spanish, b. 1930)
Giuletta (Julietta), 1960
Oil on canvas, 129.5 x 96.5 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.192

Scanavino, Emilio (Italian, b. 1922)
Nel tentativo di ricostruire un ricordo, 1959
Oil on canvas, 64.8 x 81 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.193

Schumacher, Emil (German, b. 1912)
Rigos, 1962
Mixed media on canvas, 99.7 x 80 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.194

Sima, Joseph [Josef] (French, 1891–1971)
Paysage lumiere, 1961
Oil and pencil on canvas, 32.1 x 54.9 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.195

Tapies, Antonio (Spanish, b. 1923)
Cracked White, 1956
Mixed media, 71.8 x 99.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.196

Tsutaka, W.
Dispersao, 1960
Oil on canvas, 35.6 x 50.8 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.197

Wessel, Wilhelm (William) (German, b. 1904?)
Untitled, 1959
Oil on canvas mounted on paper, 50.2 x 60.3 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.201

Winter, Fritz (German, 1905–1976)
Sommerlich, 1953
Oil on canvas, 46.7 x 65.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.202

Winter, Fritz (German, 1905–1976)
Auf blauen Grund, 1953
Oil on canvas, 50.5 x 70.5 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.203

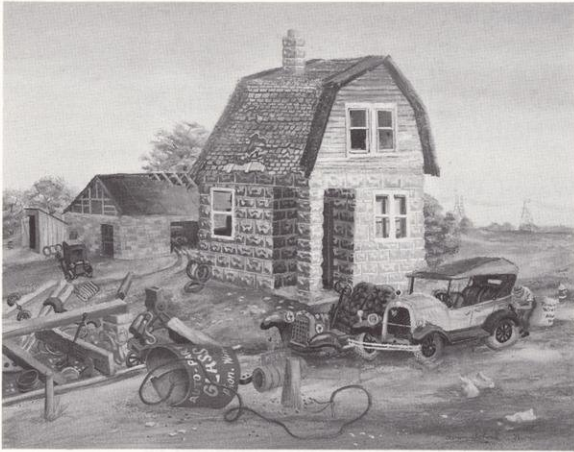
Greek or Russian
Icon: St. Elijah, n.d.
Oil or tempera with gold on panel., 9.8 x 10.0 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.330

Russian, Moscow School
Quadripartite Icon, 15th century
Paint and gold on panel, 22.2 x 17.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.331

Unknown
Il Trovatore, 1957
Oil on canvas board, 57.2 x 35.6 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.199

WATERCOLORS

Birolli, Renato (Italian, 1906–1959)
Landscape, n.d. (before 1958)
Ink and wash, 28.1 x 22.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.259



Aaron Bohrod, *Untitled Landscape near Chicago*, 1934,
gift of Richard A. Klevickis, 1992.341

Bohrod, Aaron (American, 1907–1992)
Untitled (Landscape near Chicago), 1934
Gouache on paper, 38.5 x 48.6 cm.
Gift of Richard A. Klevickis, 1992.341

Calder, Alexander (American, 1898–1976)
Red World, 1963
Gouache, 36.2 x 36.8 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.307

Carmassi, Arturo (Italian, b. 1925)
Cow, n.d. (before 1958)
Tempora and graphite on paper, 53 x 36.7 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.314

Cassinari, Bruno (Italian, b. 1912)
Figura di Donna (Study for Portrait), 1958
Watercolor, 45.7 x 31.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.264

Coetzee, Christo (South African, b. 1930)
No. 96, 1964
Watercolor, 53.7 x 35.2 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.271

Dorazio, Piero (Italian, b. 1927)
Untitled, 1964
Watercolor, 50.5 X 70.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.275

Franchina, Nino (Italian, b. 1912)
Untitled, 1956
Watercolor on paper, 47.6 x 34 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.279

Francis, Sam (American, b. 1923)
Untitled, 1963
Gouache on paper, 74.9 x 55.9 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.325

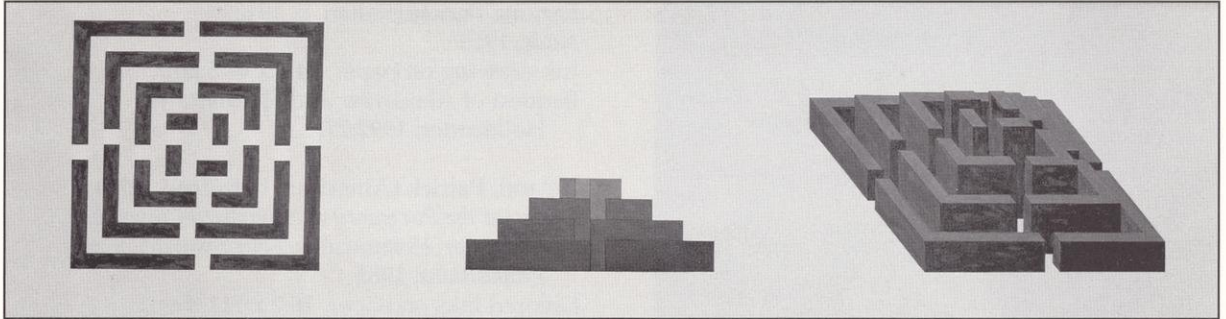
Ireland, Patrick (American, b. Ireland 1934)
Labyrinth for the Elvehjem Museum of Art, 1992
Pencil and gouache on paper, 113.1 x 424.2 cm.
Gift of the Artist, 1992.359

Ireland, Patrick (American, b. Ireland 1934)
Zigzag Stone, 1983
Watercolor on paper, 114.3 x 119.4 cm.
Harry and Margaret P. Glicksman Endowment
Fund, Cyril W. Nave Endowment Fund, Alice
Drews Gladfelter Memorial Fund purchase,
1992.334.

Kline, Franz (American, 1910–1962)
Untitled, n.d.
Gouache on paper, 28 x 21.6 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.174

Lear, Edward (British, 1812–1888)
Argos from Mycenae, 1849, 1880
Gouache and watercolor, 41.2 x 73.4 cm.
John H. Van Vleck Endowment Fund purchase,
1993.2

Pfeiffer, Henri (German, 1907–1952)
Untitled, 1930
Watercolor, 31.1 x 21.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.295



Patrick Ireland, *Labyrinth for the Elvehjem Museum of Art*, 1992, gift of the artist, 1992.359

Pfeiffer, Henri (German, 1907–1952)
 Untitled, 1932

Watercolor, 31.1 x 21 cm.

Bequest of Alexander and Henrietta W.
 Hollaender, 1992.296

Romney, George (British, 1734–1802)

Untitled (Pair of Seated Figures), n.d.

Iron gall drawing with wash, 32.1 x 36.5 cm.

Edward Blake Blair Endowment Fund purchase,
 1993.3

Rozzak, Theodore (American, b. Poland,
 1907–1981)

Cosmic Landscape, ca. 1954

Pen and ink and wash on paper, 109.2 x 212.1 cm.

John H. Van Vleck Endowment Fund, Elvehjem
 Museum of Art General Endowment Fund,
 Harry and Margaret P. Glicksman Endowment
 Fund, Alexander and Henrietta Hollaender
 Endowment Fund purchase, 1993.32

Santomaso, Giuseppe (Italian, b. 1917)

Memory of a Walk, 1956

Gouache, 68.6 x 48.9 cm.

Bequest of Alexander and Henrietta W.
 Hollaender, 1992.319

Stamos, Theodoros (American, b. 1922)

Good Friday II/ Greece, 1952

Gouache on paper, 42.9 x 57.2 cm.

Bequest of Alexander and Henrietta W.
 Hollaender, 1992.329

Schön, Eva-Maria (German, b. 1948)

Untitled, 1992

Ink, watercolor, collage on paper, 35.2 x 18.0 cm.

Bertha Ardt Plaenert Endowment Fund purchase,
 1992.128a-b

Schön, Eva-Maria (German, b. 1948)

Untitled, 1992

Ink, watercolor, collage on paper, 35.2 x 18.0 cm.

Bertha Ardt Plaenert Endowment Fund purchase,
 1992.129a-b

Schön, Eva-Maria (German, b. 1948)

Untitled, 1992

Ink, watercolor, collage on paper, 35.2 x 18.0 cm.

Bertha Ardt Plaenert Endowment Fund purchase,
 1992.130a-b

Schön, Eva-Maria (German, b. 1948)

Untitled, 1992

Ink, watercolor, collage on paper, 35.2 x 18.0 cm.

Bertha Ardt Plaenert Endowment Fund purchase,
 1992.131a-b

Severini, Gino (Italian, 1883–1966)

Nature morte con fiore, n.d.

Ink and wash drawing, 28.9 x 23 cm.

Bequest of Alexander and Henrietta W.
 Hollaender, 1992.298

Toledo, Francisco (Mexican, b. 1940)

In Rose and Purple, 1963

Watercolor and ink on laid paper, 23.8 x 32.1 cm.

Bequest of Alexander and Henrietta W.
 Hollaender, 1992.299



Theodore Matthias von Holst, *Scene from Undine*, n.d.,
Frederick Leach Estate Fund purchase in memory of
Lucia J. Leach, 1992.126

Toledo, Francisco (Mexican, b. 1940)
Untitled, 1963
Watercolor and ink on laid paper, 24.3 x 31.4 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.300

von Holst, Theodore Matthias (English, 1810–1844)
Scene from Undine, n.d.
Brown wash over graphite drawing, 33.9 x 25.4 cm.
Frederick Leach Estate Fund purchase
in memory of Lucia J. Leach, 1992.126

DRAWINGS

Bissier, Julius (German, 1893–1965)
Untitled, 1962–63
Ink on paper, 23.5 x 31.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.363a-c

Fazzini, Pericle (Italian, b. 1913)
Nude, 1955
Ink drawing on paper, 54.6 x 44.5 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.277

Ireland, Patrick (American, b. Ireland 1934)
*Study for the Purgatory of Humphrey Chimpden
Earwicker, Homunculus, Four Spatial/Verbal
Propositions*, 1985
Colored inks on paper, 76.2 x 111.8 cm.
John S. Lord Endowment Fund, Earl O. Vits
Endowment Fund, Carolyn T. Anderson
Endowment Fund, Walter J. and Cecille Hunt
Endowment Fund purchase, 1992.333

Matisse, Henri (French, 1869–1954)
Head of a Woman, 1949
Pencil drawing on Arches paper, 52.7 x 40.6 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.311

Robinson, Theodore (American, 1852–1896)
Chateau de Dieppe, n.d.
Pencil on paper, 14.0 x 8.9 cm.
Gift of Vere and Marge DeVault
in memory of John Antes, 1992.342

Tanguy, Yves (American, 1900–1955)
Untitled, 1947
Graphite drawing, 28.7 x 20.2 cm.
Gift of Richard E. Brock, 1993.19

PRINTS

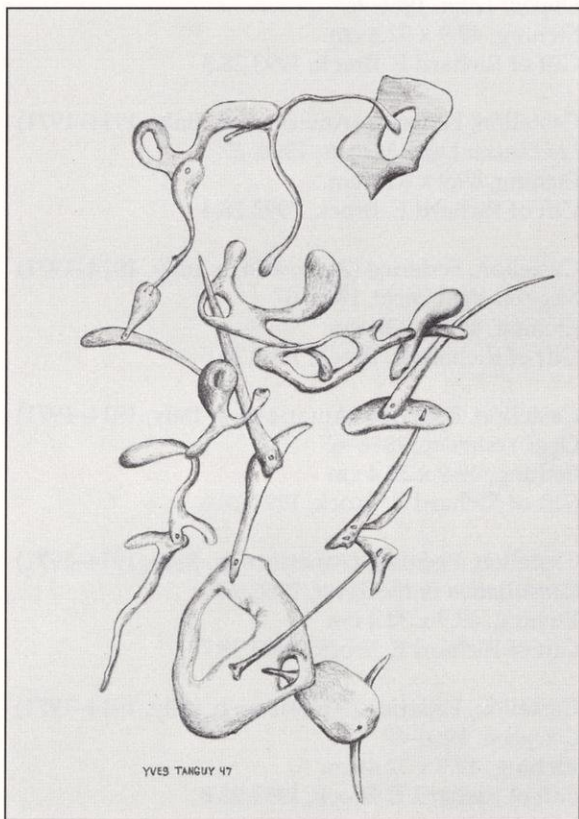
Adami, Valerio (Italian, b. 1935)
Dialogue Musicale, ca. 1975
Color etching and aquatint, 99.4 x 70.2 cm.
Gift of Richard E. Brock, 1993.25

Afro, Basaldella (Italian, 1912–1976)
El Sereno, 1957
Color lithograph, 56.5 x 39.4 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.252

Aízpiri, Paul Augustin (Spanish, b. 1919)
Untitled [Still Life with Flowers and Bird], n.d.
Color lithograph, 55.9 x 38.7 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.253

Amen, Irving (American, b. 1918)
Reverie, n.d.
Etching, 47.0 x 32.7 cm.
Gift of Richard E. Brock, 1993.27

Baj, Enrico (Italian, b. 1924)
General with Moldy Head, 1963
Color etching, chine colle, 32.1 x 25.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.254



Yves Tanguy, *Untitled*, 1947, gift of Richard E. Brock, 1993.19

Barnet, Will (American, b. 1911)
Sleeping Mother, 1950
Etching, 40.7 x 50.5 cm.
Gift of Richard E. Brock, 1993.20

Baskin, Leonard (American, b. 1922)
Head, n.d.
Etching, 55.9 x 38.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.255

Baskin, Leonard (American, b. 1922)
Pictor Ignotus, 1969
Wood engraving, 35.6 x 27.6 cm.
Gift of Richard E. Brock, 1993.11

Baumeister, Willi (German, 1889–1955)
Untitled, n.d.
Serigraph, 61 x 41.9 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.256

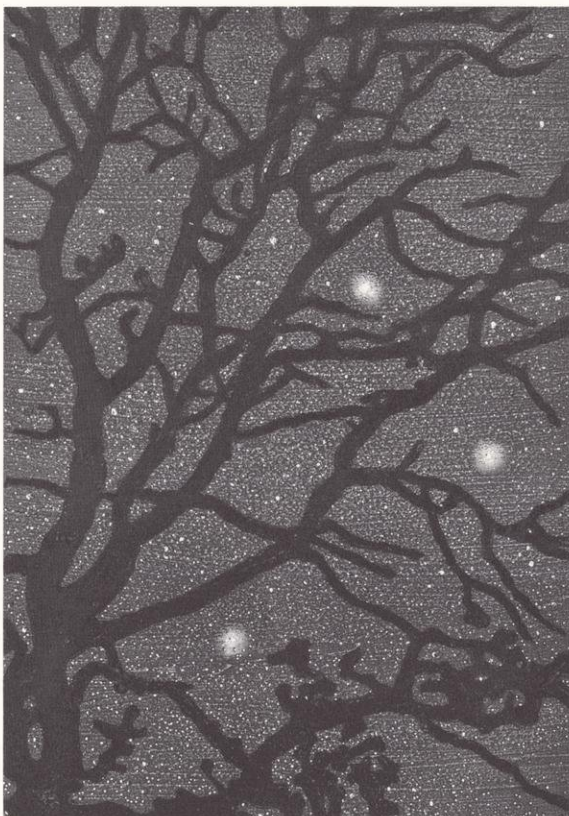
Bazaine, Jean René (French, b. 1904)
La Clairiere, 1953
Color lithograph, 64.8 x 50 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.258

Bazaine, Jean René (French, b. 1904)
Untitled, 1953
Color lithograph, 47.3 x 64.8 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.257

Bonnard, Pierre (French, 1867–1947)
Portrait of Renoir, n.d.
Etching, 32.4 x 25.4 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.269

Bosman, Richard (American, b. 1944)
Night Light, 1992
Etching, 44.2 x 80.1 cm.
Transfer from Tandem Press, 1992.140

Bosman, Richard (American, b. 1944)
Canis Major/Minor, 1992
Etching, 67.3 x 40.1 cm.
Transfer from Tandem Press, 1992.141



Richard Bosman, *Night Lace*, 1992, transfer from Tandem Press, 1992.142

Bosman, Richard (American, b. 1944)
Night Lace, 1992
 Etching, 68.3 x 47.4 cm.
 Transfer from Tandem Press, 1992.142

Braques, Georges (French, 1882–1963)
Le Char II (Chariot II), 1953
 Color lithograph, 29.2 X 42.6 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.261

Burri, Alberto (Italian, b. 1915)
Untitled (Abstract), ca. 1965
 Color etching, 53 x 40 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.262

Cappello, Carmelo (Italian, b. 1912)
Noel, 1959
 Color lithograph, 23.5 x 34.6 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.263

Castellón, Federico (American, b. Italy, 1914–1971)
Intro (with preface by Carl Zigrosser), 1966–67
 Etching, 49.9 x 32.4 cm.
 Gift of Richard E. Brock, 1993.28.1

Castellón, Federico (American, b. Italy, 1914–1971)
Rome Yesterday, Today and Tomorrow, 1966–67
 Etching, 49.9 x 32.4 cm.
 Gift of Richard E. Brock, 1993.28.2

Castellón, Federico (American, b. Italy, 1914–1971)
Dupont Latin, 1966–67
 Etching, 49.9 x 32.4 cm.
 Gift of Richard E. Brock, 1993.28.3

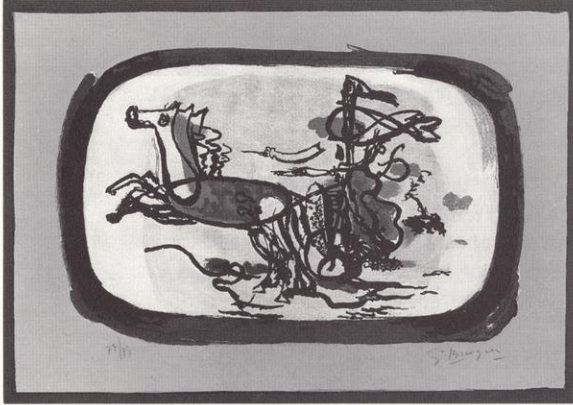
Castellón, Federico (American, b. Italy, 1914–1971)
Les Deux a Deux Magots, 1966–67
 Etching, 49.9 x 32.4 cm.
 Gift of Richard E. Brock, 1993.28.4

Castellón, Federico (American, b. Italy, 1914–1971)
Siege on Via Veneto, 1966–67
 Etching, 49.9 x 32.4 cm.
 Gift of Richard E. Brock, 1993.28.5

Castellón, Federico (American, b. Italy, 1914–1971)
Oggi Yesterday, 1966–67
 Etching, 49.9 x 32.4 cm.
 Gift of Richard E. Brock, 1993.28.6

Castellón, Federico (American, b. Italy, 1914–1971)
Consultation in the Street, 1966–67
 Etching, 49.9 x 32.4 cm.
 Gift of Richard E. Brock, 1993.28.7

Castellón, Federico (American, b. Italy, 1914–1971)
Colophon, 1966–67
 Etching, 49.9 x 32.4 cm.
 Gift of Richard E. Brock, 1993.28.8



Georges Braques, *Le Char II (Chariot II)*, 1953, bequest of Alexander and Henrietta W. Hollaender, 1992.261

Cezanne, Paul (French, 1839–1906)
Landscape in Auvers, Farm Entrance, on the Rue St. Remy, 1873
 Etching, 33 x 24.5 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.265

Cezanne, Paul (French, 1839–1906)
Portrait of Armand Guillaumin at the Hanged Man, 1873
 Etching, 28.6 x 23.2 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.266

Chagall, Marc (Russian, worked in France, 1887–1985)
The Bastille, Paris, 1954
 Color lithograph, 51.1 x 40.8 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.268

Chagall, Marc (Russian, worked in France, 1887–1985)
Front Page, Gogol's Dead Souls, ca.1924–1927
 Etching, 27.5 x 21 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.269

Chagall, Marc (Russian, worked in France, 1887–1985)

Les Trois acrobats, 1953
 Color lithograph, 66.4 x 50.3 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.267

Chesney, Lee R. (American, b. 1920)
Wave #1, n.d.
 Etching, 59.7 x 42.0 cm.
 Gift of James Edsall, 1992.132

Clavé, Antoni (Spanish, b. 1913)
Fisherman, n.d.
 Color lithograph, 50.2 x 66 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.270

Cocteau, Jean (French, 1889–1963)
Le á fini les ignobles, le á foudroyé la sottise, ca. 1950
 Color lithograph, 48.9 x 37.5 cm.
 Gift of Richard E. Brock, 1993.22

D'Arena, Francesco (Italian, b. 1925)
 Untitled, 1959
 Lithograph and collage, 35.6 x 50 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.272

Dehn, Adolph (American, 1895–1968)
Lake in the Mountains, n.d.
 Lithograph, 32.1 x 42.7 cm.
 Gift of Richard E. Brock, 1993.12

Dix, Otto (German, 1891–1969)
Meine Mutter, 1949
 Lithograph, 52.1 x 39.4 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.273

Dorazio, Piero (Italian, b. 1927)
 Untitled, 1964
 Color intaglio, 49.7 x 70.2 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.274

Ernst, Max (French, b. Germany, 1891–1976)
La cloche rouge (The Red Bell), 1970
Color etching, 41 x 29.4 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.276

Fazzini, Pericle (Italian, b. 1913)
Nude, 1955
Lithograph, 66.7 x 48.6 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.315

Fontana, Lucio (Italian, b. Argentina, 1899–1968)
Concetto Spaziale No. 1, 1964
Aquatint, 63.5 x 48.9 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.278

Friedlaender, Johnny (German, 1912–1992)
Femme au repos
Intaglio, 58.1 x 46.4 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.280

Gauguin, Paul (French, 1848–1903)
Auti te pape, 1898
Woodcut, 20.3 x 35.4 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.281

Giacometti, Alberto (Swiss, 1901–1966)
Au Cafe, 1954
Lithograph, 34.9 x 47.6 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.282

Gilliam, Sam (American, b. 1933)
Chehaw, 1990
Color woodcut and etching, 76.2 x 112.4 cm.
Transfer from Tandem Press, 1993.29

Gilliam, Sam (American, b. 1933)
Fast Track, 1992
Color etching and woodcut on handmade paper,
64.8 x 66 cm.
Transfer from Tandem Press, 1992.360



Paul Gauguin, *Auti te pape*, 1898, bequest of Alexander and Henrietta W. Hollaender, 1992.281

Greenwood, Marion (American, 1900–1970)
Mississippi Girl, ca. 1950s
Lithograph, 39.4 x 30.8 cm.
Gift of Richard E. Brock, 1993.13

Indiana, Robert (American, b. 1928)
Jo the Loiterer, 1977
Color lithograph, 59.7 x 49.5 cm.
Gift of Richard E. Brock, 1993.14

Jegher, Jan Cristoffel (Flemish, 1596–1662)
Temptation of Christ, 1633
Woodcut, 34.3 x 44.5 cm.
Carolyn T. Anderson Endowment Fund and Alice
Drews Gladfelter Memorial Fund purchase,
1992.125

Kainen, Jacob (American, b. 1909)
The Golden Calf (or Second Commandment), 1968
Lithograph, 56.2 x 46.3 cm.
Gift of Richard E. Brock, 1993.15

Klee, Paul (Swiss, 1879–1940)
Kleinwelt (Little World), 1914
Zinc plate etching, 42.2 x 32.2 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.283

Kokoschka, Oskar (Austrian, 1886–1980)
Portrait of Karl Kraus, ca. 1910
Lithograph, 35.4 x 25.9 cm
Bequest of Alexander and Henrietta W.
Hollaender, 1992.284

Kolbe, Georg (German, 1877–1947)
Figure Study, before 1933
Drypoint on laid paper, 52.1 x 43.2 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.285

Kolbe, Georg (German, 1877–1947)
Figure Study, before 1933
Drypoint on laid paper, 53.3 x 42.2 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.286



Jan Cristoffel Jegher, *Temptation of Christ*, 1633, Carolyn
T. Anderson Endowment Fund and Alice Drews
Gladfelter Memorial Fund purchase, 1992.125

Lam, Wilfredo (Cuban, 1902–1982)
Untitled, n.d.
Etching, 18.4 X 12.2 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.287

Laske, Oskar (Austrian, 1874–1951)
Title Page from the series Auf der Flucht nach Aegypten
(On the Flight into Egypt), 1922
Lithograph, 34.3 x 43.8 cm.
Gift of Esther Kiessling, 1992.137.1

Laske, Oskar (Austrian, 1874–1951)
An den Wachen Vorbei (Past the Guards), 1922
Etching and aquatint, 35.0 x 43.2 cm.
Gift of Esther Kiessling, 1992.137.6

Laske, Oskar (Austrian, 1874–1951)
Die Anbetung der heiligen drei Konige (The Adoration
of the Magi), ca. 1928–1940
Color lithograph, 38.3 x 45.8 cm.
Gift of Esther Kiessling, 1992.139

Laske, Oskar (Austrian, 1874–1951)
Durch Gewitter und Gefahren (Through Tempest and
Peril), 1922
Etching and aquatint, 34.3 x 43.4 cm.
Gift of Esther Kiessling, 1992.137.5

Laske, Oskar (Austrian, 1874–1951)
Die Oase (The Oasis), 1922
Etching and aquatint, 35.3 x 44.2 cm.
Gift of Esther Kiessling, 1992.137.7

Laske, Oskar (Austrian, 1874–1951)
Die Rauber (The Robber), 1922
Etching and aquatint, 35.0 x 43.9 cm.
Gift of Esther Kiessling, 1992.137.4

Laske, Oskar (Austrian, 1874–1951)
Die Tiere (The Animals), 1922
Etching and aquatint, 34.6 x 45.3 cm.
Gift of Esther Kiessling, 1992.137.2

Laske, Oskar (Austrian, 1874–1951)
Die Uberfuhr (The Crossing), 1922
Etching and aquatint, 35.0 x 43.5 cm.
Gift of Esther Kiessling, 1992.137.3

Laske, Oskar (Austrian, 1874–1951)
Unter gastlichem Dache (Beneath a Hospital Roof),
1922
Etching and aquatint, 34.3 x 43.5 cm.
Gift of Esther Kiessling, 1992.137.9

Laske, Oskar (Austrian, 1874–1951)
Vor dem Stadttor (By the City Gate), 1922
Etching and aquatint, 35.0 x 43.5 cm.
Gift of Esther Kiessling, 1992.137.8

Laske, Oskar (Austrian, 1874–1951)
Vor der Kreuztragung (Before the Crucifixion), ca.
1926–1930
Etching and aquatint, 37.2 x 42.3 cm.
Gift of Esther Kiessling, 1992.138

Leger, Ferdinand (French, 1881–1955)
Milk Maid, 1953
Color lithograph, 48.3 x 38.7 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.288

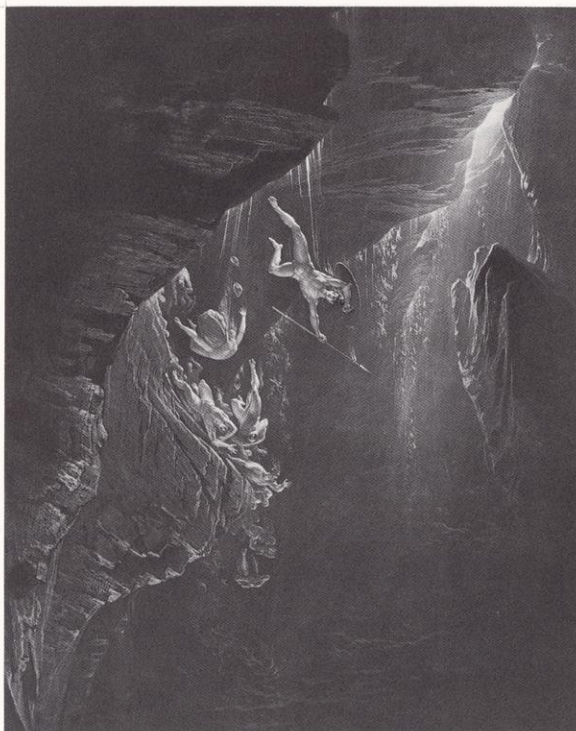
Lepère, Auguste (French, 1849–1918)
Paris—La Rue de la Montagne Ste. Genevieve, ca.
1890s
Wood engraving, 41.9 x 29.9 cm.
Frank and Roa Birch Endowment Fund purchase,
1992.124

Martin, John (English, 1789–1854)
The Fall of the Rebel Angels, 1824–26
Mezzotint with etching, 51.1 x 34.6 cm.
Edward Blake Blair Endowment Fund purchase,
1993.5

Masson, André (French, 1896–1988)
Apparition, n.d.
Color lithograph, 63.2 x 47.3 cm.
Gift of Richard E. Brock, 1993.16

Masson, André (French, 1896–1988)
Untitled, ca. 1970
Color lithograph, 63.2 x 47.6 cm.
Gift of Richard E. Brock, 1993.21

Mastroianni, Umberto (Italian, b. 1910)
Untitled, n.d.
Etching, 28.9 x 20.8 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.289



John Martin, *The Fall of the Rebel Angels*, 1824–26, Edward Blake Blair Endowment Fund purchase, 1993.5

Matisse, Henri (French, 1869–1954)
Vierge et enfant, n.d.
Lithograph with chine collee, 52.7 x 37.8 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.290

Matta, Roberto (Chilean, b. 1911)
After the Nuremberg Trial, 1967
Color etching and aquatint, 50.2 x 65.7 cm.
Gift of Richard E. Brock, 1993.24.8

Matta, Roberto (Chilean, b. 1911)
Blitz, 1967
Color etching and aquatint, 50.2 x 65.7 cm.
Gift of Richard E. Brock, 1993.24.4

Matta, Roberto (Chilean, b. 1911)
Colophon, 1967
Color etching and aquatint, 50.2 x 65.7 cm.
Gift of Richard E. Brock, 1993.24.1

Matta, Roberto (Chilean, b. 1911)
Genocide, 1967
Color etching and aquatint, 50.2 x 65.7 cm.
Gift of Richard E. Brock, 1993.24.6

Matta, Roberto (Chilean, b. 1911)
Introduction, 1967
Color etching and aquatint, 50.2 x 65.7 cm.
Gift of Richard E. Brock, 1993.24.2

Matta, Roberto (Chilean, b. 1911)
Les Oh! Tomobiles, 1972
Color etching and aquatint, 56.8 x 76.2 cm.
Gift of Richard E. Brock, 1993.17

Matta, Roberto (Chilean, b. 1911)
Nuremberg Judgment, 1967
Color etching and aquatint, 50.2 x 65.7 cm.
Gift of Richard E. Brock, 1993.24.7

Matta, Roberto (Chilean, b. 1911)
Soldiers Defending the Master Race, 1967
Color etching and aquatint, 50.2 x 65.7 cm.
Gift of Richard E. Brock, 1993.24.5

Matta, Roberto (Chilean, b. 1911)
Table of Contents, 1967
Color etching and aquatint, 50.2 x 65.7 cm.
Gift of Richard E. Brock, 1993.24.3

Matta, Roberto (Chilean, b. 1911)
To Be Read in One's Own Mirror after Looking at Oneself, 1967
Color etching and aquatint, 50.2 x 65.7 cm.
Gift of Richard E. Brock, 1993.24.10

Matta, Roberto (Chilean, b. 1911)
Tomorrow the World, 1967
Color etching and aquatint, 50.2 x 65.7 cm.
Gift of Richard E. Brock, 1993.24.9

Matta, Roberto (Chilean, b. 1911)
Untitled, ca. 1978
Color etching and aquatint, 50.8 x 65.6 cm.
Gift of Richard E. Brock, 1993.23

Milton, Peter (American, b. 1930)
Winterscape VII, 1967
Etching, 24.1 x 27.1 cm.
Gift of Richard E. Brock, 1993.18

Mirko, (Mirko Basaldella) (Italian, 1910–1969)
Young Girl, before 1957
Color lithograph, 20 x 14.9 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.291

Miró, Joan (Spanish, 1893–1983)
Cloudy Personnages, 1955
Color lithograph, 75.6 x 57.2 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.317

Motherwell, Robert (American, 1915–1991)
Black Gesture with Copper Ground, 1981
Color etching and aquatint, 99.1 x 52.7 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.327

Motherwell, Robert (American, 1915–1991)
Open, n.d.
Intaglio, 88.9 x 63.2 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.326

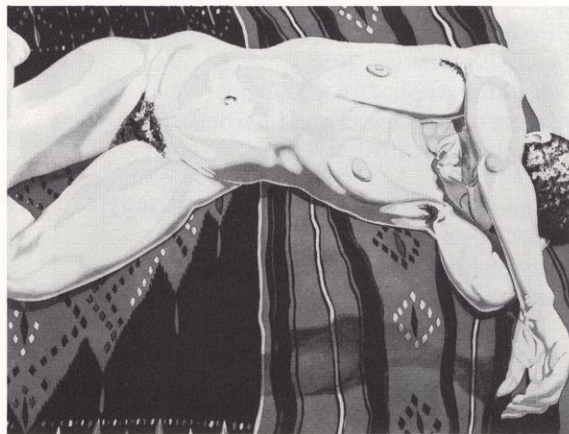
Mulhern, Mark (American, b. 1951)
Untitled, n.d.
Monotype, 57.2 x 75.9 cm.
Malcolm K. Whyte Endowment Fund purchase,
1992.127

Patterson, Margaret Jordan (American, 1867–1950)
Cape Cod House, 1914
Color woodcut, 18.4 x 25.9 cm.
Gift of the Docents in honor of James Watrous,
1993.9

Pearlstein, Philip (American, b. 1924)
Models and Horses, 1992
Color lithograph, 52.4 x 71.2 cm.
Gift of the Madison Print Club, 1993.7

Pearlstein, Philip (American, b. 1924)
Nude Lying on Black and Red Blanket, 1974
Color aquatint, line etching, 64.5 x 82.2 cm.
Elvehjem Museum of Art Endowment Fund
purchase, 1993.1

Picasso, Pablo (Spanish, 1881–1973)
Portrait of Max Jacob, 1953
Lithograph, 24.1 x 17.8 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.297



Philip Pearlstein, *Nude Lying on Black and Red Blanket*, 1974, Elvehjem Museum of Art Endowment Fund purchase, 1993.1



William Seltzer Rice, *Blue Gums, Berkeley*, ca. 1917, Brittingham Endowment Fund and Brittingham Fund, Inc. purchase, 1992.127

Picasso, Pablo (Spanish, 1881–1973)
The Woman with a Hair Net, 1949
Color lithograph, 66 x 50.2 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.318

Rice, William Seltzer (American, 1873–1963)
Blue Gums, Berkeley, ca. 1917
Color woodcut, 38.3 x 28.3 cm.
Brittingham Endowment Fund and Brittingham
Fund, Inc. purchase, 1992.123

Rouault, Georges (French, 1871–1958)
Christ on the Cross, 1936
Color aquatint with roulette, 65.1 x 49.2 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.312

Rouault, Georges (French, 1871–1958)
The King from Miserere, 1923
Aquatint, drypoint on helio-graveur, 66 x 50.8 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.313

Soulages, Pierre (French, b. 1919)
Composition I, ca. 1950
Color aquatint, 49.5 x 33.3 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.320

Stackhouse, Robert (American, b. 1942)
Approaching Diviner, 1992
Color etching, 260.4 x 137.5 cm.
Transfer from Tandem Press, 1992.144

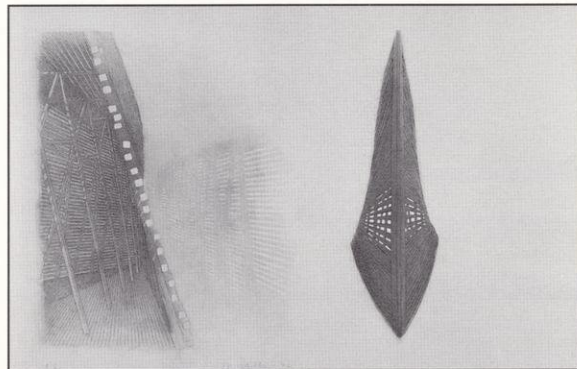
Stackhouse, Robert (American, b. 1942)
Soundless, 1992
Color etching, 96.9 x 146.7 cm.
Transfer from Tandem Press, 1992.143

Tobey, Marc (American, 1890–1976)
Vibrating Surfaces, 1974
Color etching, 65.9 x 50.5 cm.
Gift of Richard E. Brock, 1993.26

Toulouse-Lautrec, Henri de (French, 1864–1901)
Francis Jourdain, 1898
Drypoint on zinc plate, 26.7 x 10.3 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.301

Toulouse-Lautrec, Henri de (French, 1864–1901)
Henri Somm, 1898
Drypoint on zinc plate, 26.4 x 18.9 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.304

Toulouse-Lautrec, Henri de (French, 1864–1901)
The Painter-Engraver Charles Maurin, 1898
Drypoint on zinc plate, 26.2 x 18.7 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.303



Robert Stackhouse, *Soundless*, 1992, transfer from Tandem Press, 1992.143



Marc Tobey, *Vibrating Surfaces*, 1974, gift of Richard E. Brock, 1993.26



Sylvia Solochek Walters, *Summer Self-Portrait*, 1977, gift of the Docents in honor of James Watrous, 1993.10

Toulouse-Lautrec, Henri de (French, 1864–1901)
W.H.B. Sands, Publisher of Prints, 1898
 Drypoint on zinc plate, 25.7 x 19.2 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.302

Vartabedian
 Untitled, 1958
 Cliché verre, 42.2 x 45.1 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.321

Vasarely, Victor (French, b. Hungary, 1908)
Composition, n.d.
 Serigraph, 69.2 x 64.8 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.365

Walters, Sylvia Solochek (American, b. 1938)
Summer Self-Portrait, 1977
 Relief print with reductive color woodcut, 67.0 x
 61.9 cm.
 Gift of the Docents in honor of James Watrous,
 1993.10

Zadkine, Ossip (Russian, 1890–1967)
 Untitled [Figures], n.d.
 Color lithograph, 58.1 x 42.6 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.306

After George Watson (English, 1767–1837)
Portrait of Benjamin West, ca. 1820
 Mezzotint, 57.2 x 41.3 cm.
 Elvehjem Museum of Art Endowment Fund purchase,
 1993.4

PHOTOGRAPHS

Fink, Larry (American, b. 1941)
Black Hand—Checkered Rump, N.Y.C., May 1985
 Gelatin silver print, 40.7 x 25.1 cm.
 Gift of Dr. Kristaps J. Keggi, 1992.344

Fink, Larry (American, b. 1941)
Elegant Group and Statue, Washington, D.C., May
 1975
 Gelatin silver print, 50.5 x 40.0 cm.
 Gift of Dr. Kristaps J. Keggi, 1992.358

Fink, Larry (American, b. 1941)
False Men and Their Makers, Studio 54, N.Y.C., May
 1977
 Gelatin silver print, 50.5 x 40.0 cm.
 Gift of Dr. Kristaps J. Keggi, 1992.357

Fink, Larry (American, b. 1941)
Glass over Face, France, July 1988
 Gelatin silver print, 50.5 x 40.3 cm.
 Gift of Dr. Kristaps J. Keggi, 1992.355

Fink, Larry (American, b. 1941)
Lexington, Kentucky—Deals and Blonde, July 1987
 Gelatin silver print, 50.5 x 40.3 cm.
 Gift of Dr. Kristaps J. Keggi, 1992.350

Fink, Larry (American, b. 1941)
Man with Reefer—Nude on Wall, N.Y.C., April 1988
 Gelatin silver print, 50.5 x 40.3 cm.
 Gift of Dr. Kristaps J. Keggi, 1992.345



Larry Fink, *Glass over Face, France*, July 1988, gift of Dr. Kristaps J. Keggi, 1992.355

Fink, Larry (American, b. 1941)
Military Apparition, N.Y.C., September 1987
 Gelatin silver print, 50.5 x 40.0 cm.
 Gift of Dr. Kristaps J. Keggi, 1992.351

Fink, Larry (American, b. 1941)
Peter Beard, Montauk, N.Y., July 1977
 Gelatin silver print, 50.5 x 40.3 cm.
 Gift of Dr. Kristaps J. Keggi, 1992.349

Fink, Larry (American, b. 1941)
Piano Player from Behind, Washington D.C., February 1990
 Gelatin silver print, 50.5 x 40.4 cm.
 Gift of Dr. Kristaps J. Keggi, 1992.353

Fink, Larry (American, b. 1941)
Silk Legs, Regines, N.Y.C., May 1977
 Gelatin silver print, 50.5 x 40.3 cm.
 Gift of Dr. Kristaps J. Keggi, 1992.346

Fink, Larry (American, b. 1941)
Sneer and Waitress, Los Angeles, January 1991
 Gelatin silver print, 50.5 x 40.3 cm.
 Gift of Dr. Kristaps J. Keggi, 1992.356

Fink, Larry (American, b. 1941)
Spilled Glass and Legs, N.Y.C., April 1985
 Gelatin silver print, 42.6 x 53.0 cm.
 Gift of Dr. Kristaps J. Keggi, 1992.354

Fink, Larry (American, b. 1941)
Trixies, N.Y.C.—Woman Dancing for Small Crowd,
 May 1990
 Gelatin silver print, 50.5 x 40.0 cm.
 Gift of Dr. Kristaps J. Keggi, 1992.352

Fink, Larry (American, b. 1941)
Wedding—Hands Around Back, N.Y.C., January 1988
 Gelatin silver print, 50.5 x 40.3 cm.
 Gift of Dr. Kristaps J. Keggi, 1992.348

Fink, Larry (American, b. 1941)
Wedding—Long Central Neck, N.Y.C., December 1988
 Gelatin silver print, 50.5 x 40.3 cm.
 Gift of Dr. Kristaps J. Keggi, 1992.347

Halsman, Philippe (American, b. Latvia, 1901–1979)
Portrait of Albert Einstein, 1948
 Gelatin silver print, 35.4 x 48.0 cm.
 Gift of Stuart H. Applebaum, 1993.6

Siskind, Aaron (American, 1903–1991)
Celaya 1a, 1955
 Gelatin silver print, 27.7 x 35.6 cm
 Gift of David Van Vleck, Jr., 1992.134

Siskind, Aaron (American, 1903–1991)
Lima 58 (Homage to F.K.), 1975
 Gelatin silver print, 27.7 x 35.3 cm.
 Gift of David Van Vleck, Jr., 1992.136

Siskind, Aaron (American, 1903–1991)
Peru 391, 1977
 Gelatin silver print, 35.5 x 27.7 cm
 Gift of David Van Vleck, Jr., 1992.135

Siskind, Aaron (American, 1903–1991)
Providence 18, 1971
 Gelatin silver print, 35.6 x 28.0 cm.
 Gift of David Van Vleck, Jr., 1992.133



Aaron Siskind, *Peru 391*, 1977, gift of David Van Vleck, Jr., 1992.135

SCULPTURE

Baldaccini, Cesar (French, b. 1912)

Insect, 1955

Iron, H. 34.3 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.213

Bodini, Floriano (Italian, b. 1933)

Two Bishops, 1962

Bronze on marble stand, H. 62.9 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.210

Bury, Pol (Belgian, b. 1922)

Seven Rows of Six Balls, 1966

Kinetic wood sculpture, 80 x 48.9 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.211

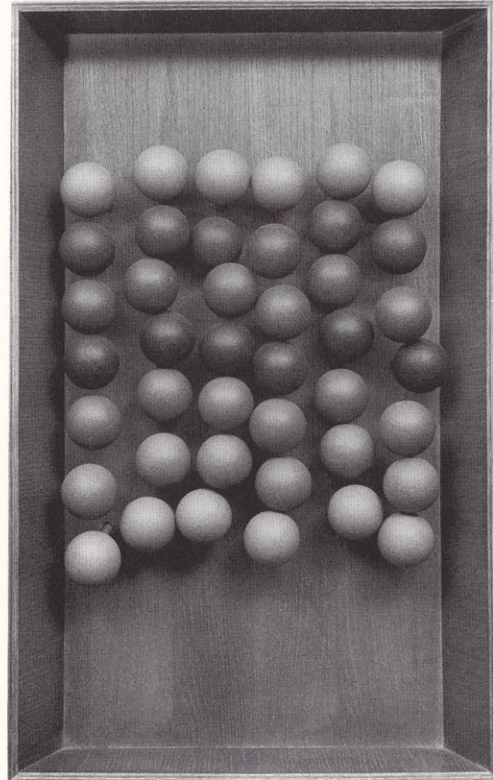
Calder, Alexander (American, 1889–1976)

Portrait of Michael Tapie, ca. 1930

Wire, 32.1 x 30 x 22.9 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.310



Pol Bury, *Seven Rows of Six Balls*, 1966, bequest of Alexander and Henrietta W. Hollaender, 1992.211

Cappello, Carmelo (Italian, b. 1962)

Figure, n.d.

Bronze, H. 37.2 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.212

de la Haye, Jacques (French, b. 1912)

The Horse and Jockey, 1956

Bronze (no. 1), 100.3 x 33 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.223

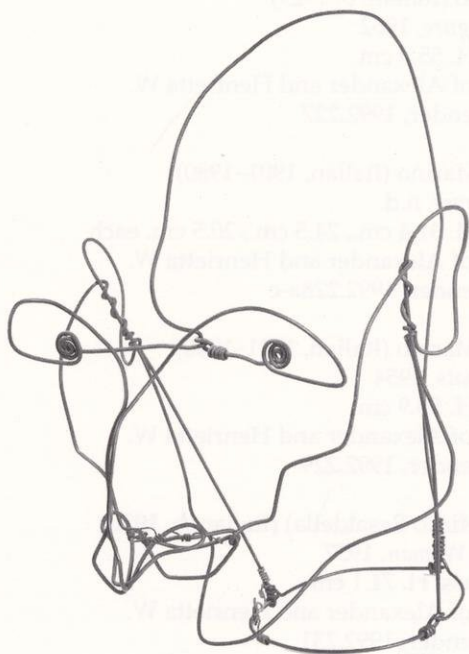
Epstein, Jacob (British, b. America, 1880–1959)

Deirdre, 1941

Bronze, 63.5 x 50.8 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.215

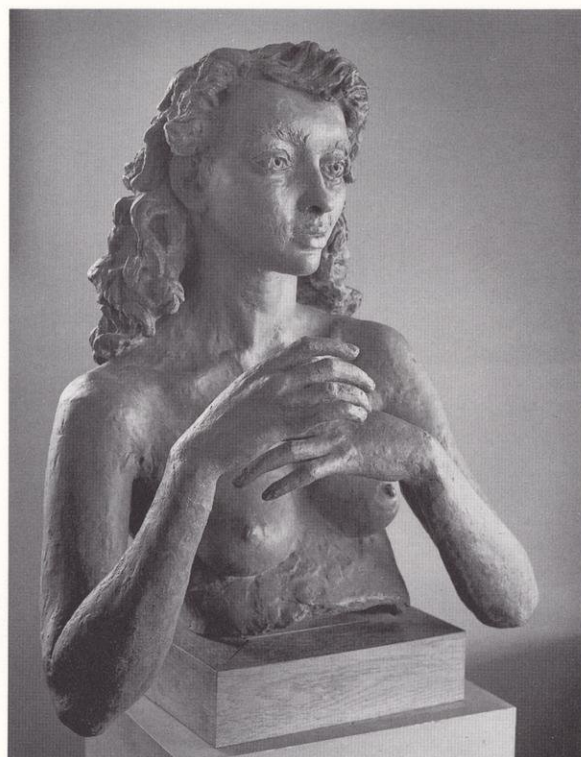


Alexander Calder, *Portrait of Michael Tapie*, ca. 1930, bequest of Alexander and Henrietta W. Hollaender, 1992.310

Epstein, Jacob (British, b. America, 1880–1959)
Juanita, 1940s
 Bronze on marble base, H. 44.1 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.216

Epstein, Jacob (British, b. America, 1880–1959)
Kathleen, 1940s
 Bronze, H. 53.3 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.217

Ernst, Max (French, b. Germany, 1891–1976)
Janus, n.d.
 Bronze, H. 44.5 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.218



Jacob Epstein, *Deirdre*, 1941, bequest of Alexander and Henrietta W. Hollaender, 1992.215

Franchina, Nino (Italian, b. 1912)
 Untitled, 1956
 Bronze, H. 30.5 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.222

Hepworth, Barbara (British, 1903–1975)
Impression, 1972
 Marble, H. 42.6 cm.
 Bequest of Alexander and Henrietta W.
 Hollaender, 1992.224

Ireland, Patrick (American, b. Ireland 1934)
Anso (Here), 1970
 Aluminum on wood, 182.9 x 21.6 x 10.8 cm.
 Elvehjem Museum of Art Endowment Fund, Juli
 Plant Grainger Endowment Fund, Cyril W.
 Nave Endowment Fund purchase, 1992.335



Barbara Hepworth, *Impression*, 1972, bequest of Alexander and Henrietta W. Hollaender, 1992.224

Kierzkowski, Bronislaw (Polish, b. 1924)
Fractured Composition #3, 1959
Colored cement on panel, 73 x 59.7 x 2.7 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.172

Kierzkowski, Bronislaw (Polish, b. 1924)
Textured Composition #33, 1957
Colored cement, wire mesh on panel, 48.3 x 68.9 x 4.5 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.173

Jacobson, Robert (Dutch)
Gnome (Yesman), n.d.
Iron, mixed media, H. 76.2 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.226

Lanfranco (Italian, b. 1929)
Female Figure, 1952
Bronze, H. 55.9 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.227

Marini, Marino (Italian, 1901–1980)
Three Horses, n.d.
Bronze, H. 31.4 cm., 24.5 cm., 20.5 cm. each
Bequest of Alexander and Henrietta W.
Hollaender, 1992.228a-c

Marini, Marino (Italian, 1901–1980)
Les Acrobats, 1954
Bronze, H. 55.9 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.229

Mirko (Mirko Basaldella) (Italian, b. 1910)
Man and Woman, 1957
Sheet brass, H. 71.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.231

Miró, Joan (Spanish, 1893–1983)
Maternity, 1967
Bronze, H. 78.8 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.232

Negret Duenas, Edgar (Colombian, b. 1920)
Mask, ca.1970
Painted plywood and steel, 34.3 x 40 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.233

Negret Duenas, Edgar (Colombian, b. 1920)
Untitled, ca. 1970
Red steel, 70 x 50.2 x 40.6 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.234

Nevelson, Louise (American, 1900–1988)
Rain Forest: Night Presence III, 1967
Painted wood assemblage, H. 105.4 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.235

Nevelson, Louise (American, 1900–1988)
Wall, n.d.
Painted wood and formica, 58.4 x 88.9 cm..
Bequest of Alexander and Henrietta W.
Hollaender, 1992.236

Pepper, Beverly (American, b. 1924)
Passage, 1965
Stainless steel, 13.1 x 23.5 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.237

Pomodora, Arnaldo (Italian, b. 1926)
Tavola dei Segni, 1959
Bronze relief sculpture, 43.2 x 35.6 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.238

Pomodora, Arnaldo (Italian, b. 1926)
Untitled, 1965
Silver, H. 14.6 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.239

Reinhold (also called Roeld Haese) (Belgian, b. 1928)
Aux Armes citoyen, ca. 1965
Bronze, H. 53.3 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.242

Richier, Germaine (French, 1904–1959)
The Eagle, 1954
Bronze, H. 71.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.243, 1992.243

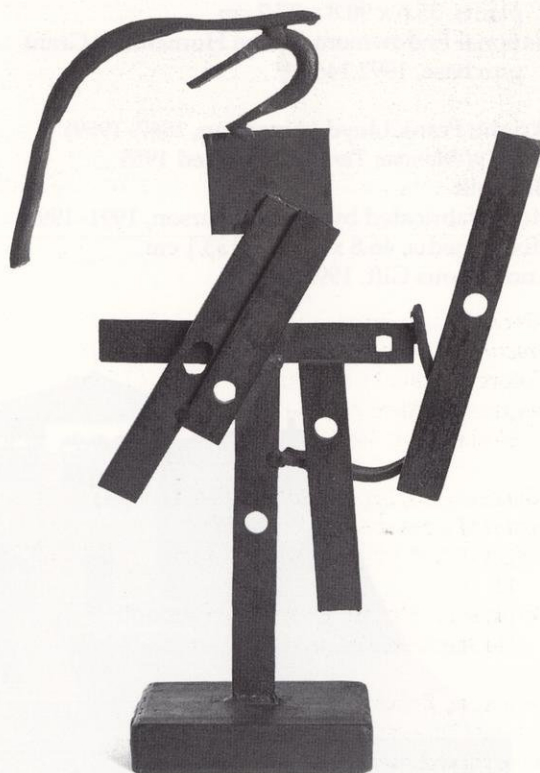
Rivera, Manuel (Spanish, b. 1927)
Metamorfosis, 1960
Wire mesh, metal, paint, 96.5 x 59.7 x 6.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.187

Romijn, Gust (Dutch, b. 1922)
Explorer, 1959
Copper, H. 76.2 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.244

Serra, Eudaldo
Woman with a Mirror, n.d.
Carved stone, metal, L. 114.3 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.246a-c

Sguanci, Lorenzo (Italian)
Embriore Alato, 1965
Wood and bronze, H. 40.6 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.245

Smith, David (American, 1906–1965)
The Bar Head, 1956
Welded iron, H. 63.5 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.247



David Smith, *The Bar Head*, 1956, bequest of Alexander and Henrietta W. Hollaender, 1992.247

Tumarkin, Yigael (Israeli, b. Germany 1933)
Untitled, 1959–1960
Metal, drywall plaques, wire mesh, corrugated
cardboard, oil and sand on canvas, 100 x 80.6 x
10.2 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.198

Visser, Carel (Dutch, b. 1928)
Eight Cubes, n.d.
Cast iron, 20 x 6 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.251

Wright, Frank Lloyd (American, 1867–1959)
Model of Mendota Boathouse, designed 1893
Built 1893; demolished 1926
Model fabricated by Bruce Severson, 1987
Plywood, plastic, plaster, paint, shredded filter for
plants, 35.6 x 90.8 x 77.2 cm.
National Endowment for the Humanities Grant
purchase, 1992.146

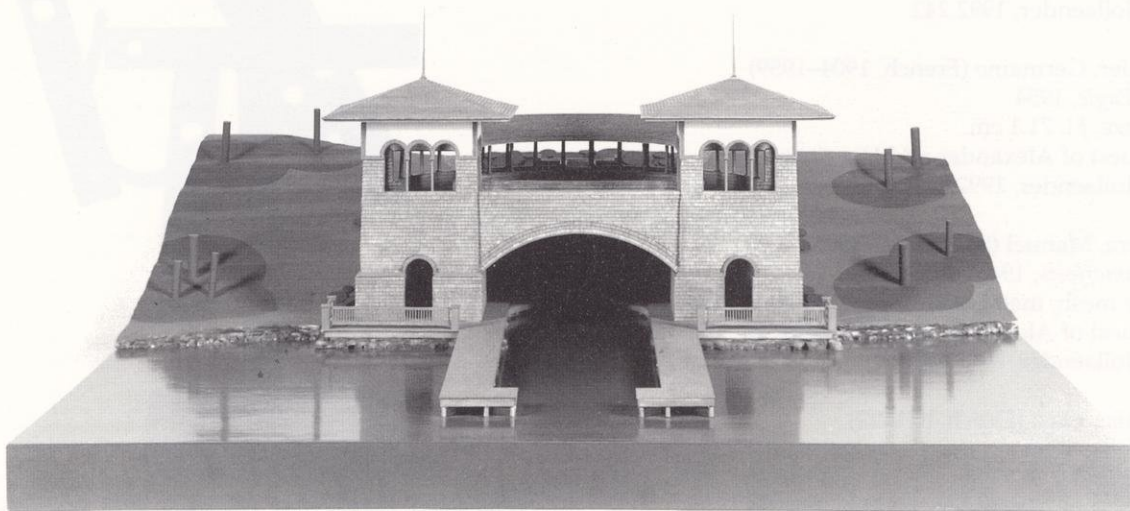
Wright, Frank Lloyd (American, 1867–1959)
Model of Monona Terrace, designed 1955
Not built
Model fabricated by Bruce Severson, 1991–1992
Mixed media, 46.8 x 214.7 x 133.1 cm..
Anonymous Gift, 1992.145

Wright, Frank Lloyd (American, 1867–1959)
Model of Nakoma Country Club, 1923–24
Not built
Model fabricated by Bruce Severson, 1987
Plywood, paint, 35.6 x 122.0 x 120.4 cm.
National Endowment for the Humanities Grant
purchase, 1992.14

Aztec
Male Figure, mid 13th-early 16th centuries
Carved stone, H. 26 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.230

Spanish
San Juan (St. John), ca. 1290–1325
Carved wood with polychromy, gilt, H. 92.7 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.248

Spanish
Female Saint, ca. 1290–1325
Carved wood with polychromy, gilt, H. 92.7 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.249



Frank Lloyd Wright, *Mendota Boathouse*, designed 1893, model fabricated by Bruce Severson, 1987, National Endowment for the Humanities Grant purchase, 1992.146

DECORATIVE ARTS

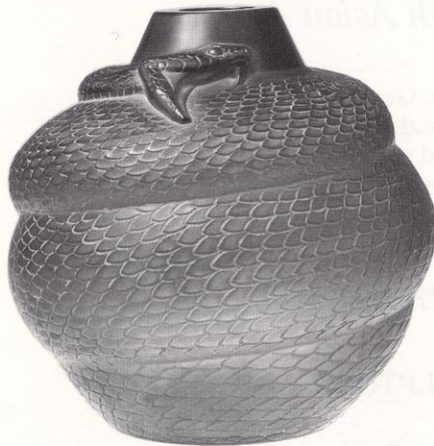
Doughty, Dorothy (English, 1892–1962)
Bewick's Wren, 1954
Painted porcelain, 24.0 x 20.4 x 12.1 cm.
Bequest of Mrs. Harry Steenbock, 1993.30

Doughty, Dorothy (English, 1892–1962)
Bewick's Wren, 1954
Painted porcelain, 25.1 x 17.8 x 12.1 cm.
Bequest of Mrs. Harry Steenbock, 1993.31

Lalique, René (French, 1860–1945)
Bowl: Vases, ca. 1921
Clear glass, sepia patination, H. 7.7 x D. 20.8 cm.
Ineva T. Reilly Endowment Fund purchase,
1992.339

Lalique, René (French, 1860–1945)
Car Mascot: Eagle, 1992
Cast glass, rosewood base, H. 11.5 x D. 15.9 cm.
Gift of Mr. and Mrs. Harold E. Kubly
in memory of Vincent Frederick Kubly,
1992.343a-c.

Lalique, René (French, 1860–1945)
Encrier: Biches, ca. 1913
Amber glass, 12.4 x 15.0 x 15.0 cm.
Ineva T. Reilly Endowment Fund purchase,
1992.336a-d



René Lalique, *Vase: Serpent*, ca. 1924–1947, Ineva T. Reilly Endowment Fund purchase, 1992.340



René Lalique, *Vase: Yvelines*, ca. 1926, Ineva T. Reilly Endowment Fund purchase, 1992.338

Lalique, René (French, 1860–1945)
Tube Fleurs for Forvil fragrance, ca. 1924
Clear glass, sepia patination, H. 10.2 x D. 3.2 cm.
Ineva T. Reilly Endowment Fund purchase,
1992.337a-b

Lalique, René (French, 1860–1945)
Vase: Serpent, ca. 1924–1947
Frosted amber glass, H. 25.4 cm.
Ineva T. Reilly Endowment Fund purchase,
1992.340

Lalique, René (French, 1860–1945)
Vase: Yvelines, ca. 1926
Clear glass, sepia patination, H. 20.0 x D. 27.7 cm.
Ineva T. Reilly Endowment Fund purchase,
1992.338

American Indian Art

SCULPTURE

Eskimo
Walking Figure, ca. 1970
Stone, H. 36.8 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.221

Pre-Columbian
Ceramic Vessel
Redware, H. 17.2 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.240

Pre-Columbian
Ceramic Vessel
Earthenware, paint, H. 17.8 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.241

African Art

SCULPTURE

African, Ivory Coast
Mask, n.d.
Carved wood, H. 30.5 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.204

African
Female Secret Society Mask, n.d.
Carved wood, fabric, paint, inlaid glass., H. 36.8
cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.206

African
Female Head, n.d.
Ceramic, 29.2 x 12.7 x 14 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.207

African, Baoule, Ivory Coast
Standing Female Figure Fetish, n.d.
Carved wood, H. 38.1 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.208

Yoruba People, Nigeria
Two Figures, 18th century
Bronze, H. 27.6 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.205

Middle Eastern Art

CERAMICS

Persian
Bull (Spouted Vessel), 6th century B.C.
Earthenware, 20.6 x 29.9 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.362

Persian
Fertility Goddess, 600–529 B.C.
Earthenware, H. 18.7 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.361

SCULPTURE

Egyptian
Male Figurine, Ptolemaic
Bronze, H. 11.43 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.219

Egyptian
Anubis, Dog or Jackel-headed God
Bronze, H. 9.8 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.220

South Asian Art

Indian, Gandharan
Head, n.d.
Carved stone, H. 21.6 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.225

Southeast Asian Art

SCULPTURE

Thai
Head of Goddess
Stone, 20.3 x 29.9 cm.
Bequest of Alexander and Henrietta W.
Hollaender, 1992.250

East Asian Art

PAINTINGS, WATERCOLORS, AND PRINTS

Imai, Toshimitsu (Japanese, b. 1928)

Untitled, 1960

Oil on canvas, 73 x 53.7 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.170

Kunisada, Utagawa (Japanese, 1786–1864)

Couple and Thunder God, ca. 1850

Color woodcut, 37.6 x 25.6 cm.

Gift of Donald H. Tredwell, 1993.8

Morita, Shoji (Japanese, 20th century)

Untitled, n.d. (before 1961)

Gouache and newsprint collage on paper, 44.8 x 36.8 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.292

Morita, Shoji (Japanese, 20th century)

Untitled, n.d. (before 1961)

Gouache, 45.4 x 36.8 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.293

Morita, Shoji (Japanese, 20th century)

Untitled, n.d. (before 1961)

Gouache on paper, 36.8 x 44.9 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.324

Noriko (Japanese)

Untitled, n.d.

Charcoal, pastel, and watercolor on paper, 30.5 x 45.7 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.294

Yokoi, Teruko (20th century)

Untitled, 1961

Watercolor, 33 x 41 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.305

Zao-Wou-Ki (Chinese, b. 1920)

Still Life, 1955

Color lithograph, 50.5 x 65.4 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.323

Zao-Wou-Ki (Chinese, b. 1920)

Birds and Mountains, n.d.

Color lithograph, 45.7 x 33 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.322

SCULPTURE

Azuma, Sadami (Japanese, b. 1927)

Untitled, 1968

Bronze, H. 120 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.209

Saito, Yoshishige (Japanese, b. 1905)

Untitled, 1961

Drilled, carved, and painted wood, 60.3 x 72.9 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.191

Chinese

Horse (Tomb Figure), ca.400–500

Earthenware, 54 x 50.8 cm.

Bequest of Alexander and Henrietta W.

Hollaender, 1992.214



Theodore Roszak: The Drawings traced the artist's development from early constructivist works to postwar monumental abstractions

August 28–October 18, 1992, Galleries VII and VIII

Theodore Roszak: The Drawings

The first retrospective of the drawings of the noted American sculptor Theodore Roszak (1907–1981) began its national tour at the Elvehjem Museum. *Theodore Roszak: The Drawings*, comprising approximately seventy sheets, surveys the artist's work from 1925 to 1980, revealing his early talent for drawing and showing his developing interests in styles and images. This exhibition was organized by The Drawing Society, New York and supported, in part, by the Institute of Museum Services (IMS) grant.

September 21, 1992–January 8, 1993, niche case between Gallery VI and VI

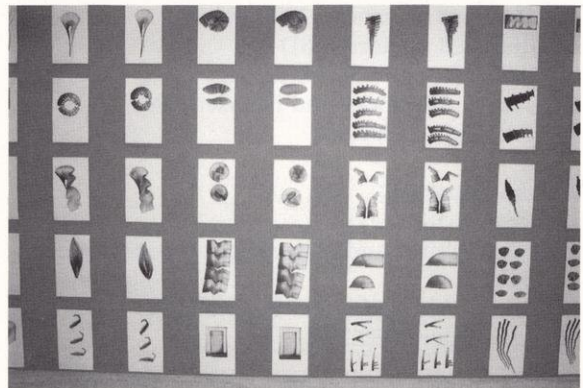
Chinese Landscape Paintings by Shih-t'ao

The Metropolitan Museum of Art, New York lent two major Chinese paintings by the individualist master Shih-t'ao (1642–1707): a hanging scroll entitled *Drunk in the Autumn Woods* (ca. 1702) and the twelve-leaf *Album of Landscapes, Vegetables, and Flowers* (ca. 1690). Shih-t'ao (also known as Tao-chi) is arguably the greatest Chinese painter in the seventeenth century and one of the most important masters of any era. This exhibition was organized by Julia Murray, professor of art history, UW–Madison.

October 6–November 8, 1992, Mayer Gallery

Eva Maria Schön: gray tones—color tones

Contemporary Berlin artist Eva-Maria Schön filled Mayer Gallery with an installation of approximately seventy works on paper. The artist described her unusual technique as painting with light in the dark-room. This exhibition was organized by Barbara Buenger, professor of art history, UW–Madison.



The works of Berlin artist Eva-Maria Schön, reminiscent of such natural phenomena as sea shells and plants, were created by the artist by inking her fingers and making patterns. Photo by Barbara Buenger

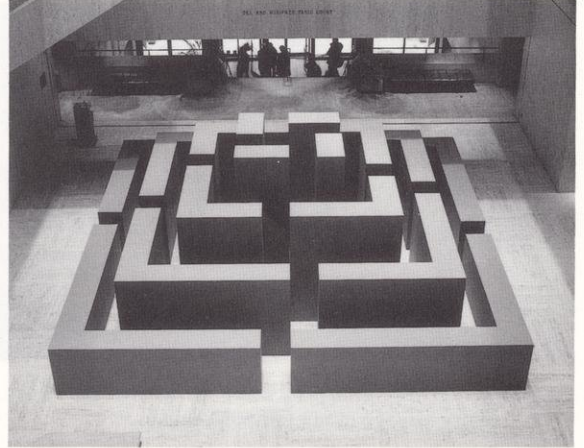


Artist Patrick Ireland explains his work *Name Change* to Detroit Institute of Arts chief curator Jan van der Marck during the opening reception

November 14, 1992–January 10, 1993,
Galleries VII, VIII

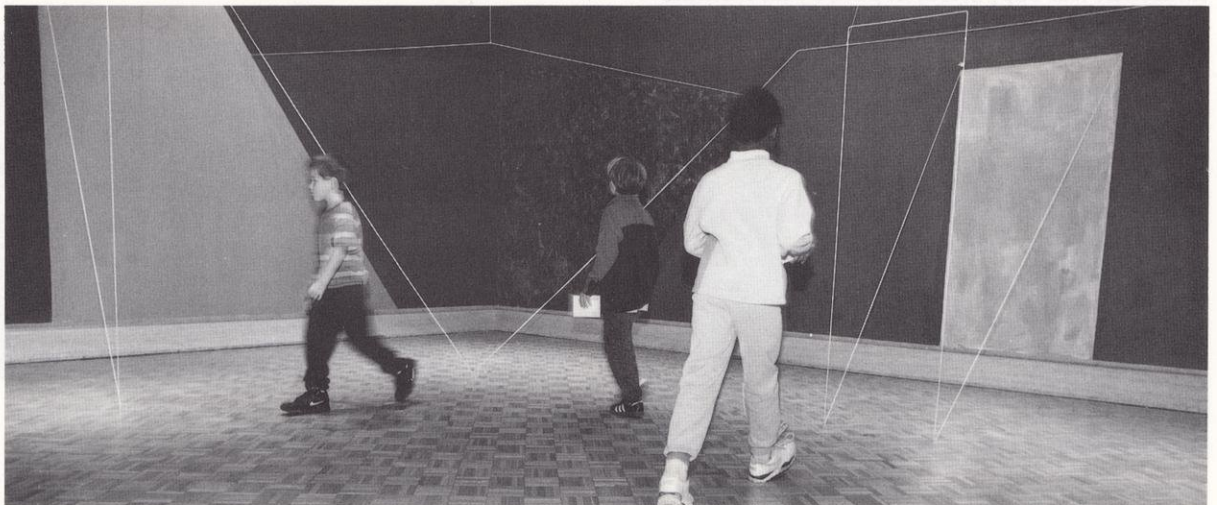
Patrick Ireland: Labyrinths, Language, Pyramids, and Related Acts

During the 1960s and 1970s when minimalism and conceptualism were developing, the relationship between artists and critics was unusually close. For the artist Patrick Ireland, the role was exceptionally close, since he was also a critic writing under the name of Brian O'Doherty for *Artforum* and the *New*

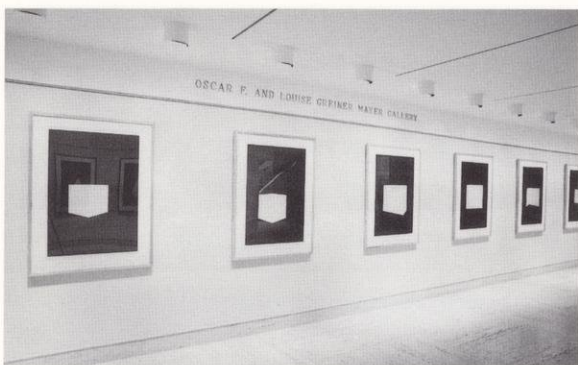


A view from the fourth floor of Patrick Ireland's *Labyrinth* built in Paige Court by Tim Coughlin, John Herman, Bruce Marble, Jerry Niesen, Joe Reitmair, and Ray Wahl of the University of Wisconsin–Madison Physical Plant

York Times. This exhibition, the first comprehensive overview of Ireland's work from 1961 to 1992, included sculptures, drawings, objects, and documentary materials. This exhibition was organized by Russell Panczenko, director of the Elvehjem Museum and supported, in part, by an Institute of Museum Services (IMS) grant.



Students on tour were fascinated by the changing perspectives of Patrick Ireland's *Rope Drawing # 98, Omphalos*



First Light: Twenty Etchings by James Turrell sent the viewer on sensory voyage of altered perception

November 14, 1992–January 10, 1993,
Mayer Gallery

First Light: Twenty Etchings by James Turrell

California artist James Turrell has used light as an artistic medium since the mid 1960s, when he first gained national attention for his nontraditional investigation of the effects of light and space on perception. The *First Light* portfolio is the third of Turrell's print projects. The museum became interested in an exhibition when it acquired one print from the portfolio in 1991. These aquatints were lent by the Walker Art Center in Minneapolis. The exhibition was supported, in part, by an Institute of Museum Services (IMS) grant.



American Drawings and Watercolors, 1800–1945: Selections from the Permanent Collection demonstrated the importance of these media in the development of American art

January 23–March 28, 1993, Mayer Gallery

*American Drawings and Watercolors, 1800–1945:
Selections from the Permanent Collection*

This exhibition pointed up both the quality and diversity of the museum's small but growing core collection of American drawings and watercolors. It also emphasized the role that drawings and watercolors played in the history and development of American art. Curator for the exhibition was Patricia Junker.

January 30–April 4, 1993, Galleries VII and VIII

*American Color Woodcuts: Bounty from the Block,
1890s–1990s*

Prints have always been an exceptionally strong area of the Elvehjem's collection. Building on this strength by making additional purchases and borrowing key works from a dozen museums, the curators gathered seventy-six prints by sixty-six masters of the woodblock medium. Cocurators for this exhibition were James Watrous and Andrew Stevens. This exhibition was supported in part by grants from the National Endowment for the Arts, the Wisconsin Arts Board, the Brittingham Fund, Inc., and the UW–Madison Department of Art History James Watrous Fund.



Recent woodcuts in the exhibition *American Color Woodcuts: Bounty from the Block, 1890s–1990s*

January 3–May 23, 1993, niche case between Gallery VI and VII

Watson Collection of Indian Miniatures

Donor Jane Watson selected a dozen Indian miniature paintings and associated artifacts illuminating the great Mughals for a display from January 1 through March 4 and a second display of books and manuscript pages showing the tradition of book making in India beginning with text and illustrations on palm leaves and continuing in the sixteenth century with imitations of palm leaf books on paper. This second exhibition was from March 19 through May 23.

April 10–June 20, 1993, Mayer Gallery

Three Decades of Philip Pearlstein

Philip Pearlstein (American, b. 1924) has been creating works of art since the 1940s, though he is best known for his works in a realist style which he developed after his abstract styles of the fifties. Most often taking as his subject the human form and landscape, he creates compositions of dynamic color and line but carefully balanced. The exhibition presented two dozen prints from the last three decades of this prolific artist's work. Curator for the exhibition was Andrew Stevens. The exhibition

was supported, in part, by an Institute of Museum Services (IMS) grant.

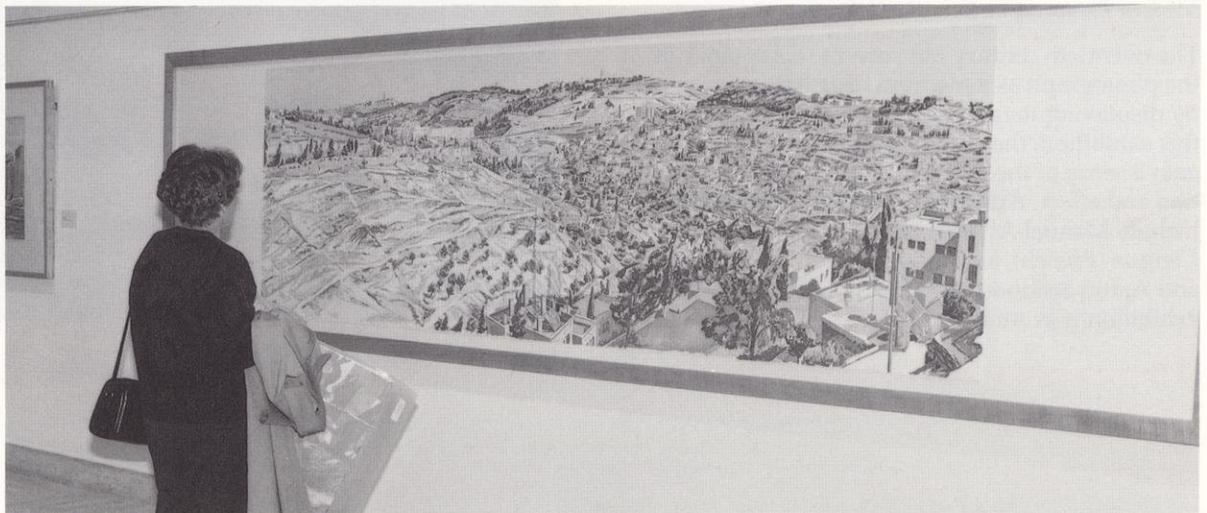
April 17–July 18, 1993, Galleries VII, VII

Some Additions to the Permanent Collections

On display in Gallery VII were new American paintings, works on paper and sculpture; in the display case between VII and VII were Asian decorative arts and sculpture. Gallery VIII highlighted historical European paintings and prints from the fifteenth through nineteenth century. The museum training class, with teacher Russell Panczenko, organized the exhibition.



Many new acquisitions were displayed for the first time in the exhibition *Some Additions to the Permanent Collection*



Jerusalem, Kidron Valley was one of the amazing landscapes in *Three Decades of Prints* by Philip Pearlstein



Gallery VIII held the historical paintings and prints in *Some Additions to the Permanent Collection*

June 19–August 1, 1993, Mayer Gallery

Modern Photographs from the Collection

The twentieth century has seen the acceptance of the photograph as a medium of artistic expression. By displaying the works by a half-dozen artists in this exhibition, the curator hoped the visitor would gain a sense of the range of a photograph's intention and effect. Artists displayed in this exhibition include Manuel Alvarez Bravo (Mexican), Lucien Clergue (French), and Ralph Gibson, Eliot Porter, and Aaron Siskind (Americans). Curator for this exhibition was Andrew Stevens.



Modern Photographs from the Collection

PUBLICATIONS

Chinese Export Porcelain from the Ethel (Mrs. Julius) Liebman and Arthur L. Liebman Porcelain Collection, essay by Catherine Coleman Brawer. 160 pp. 7 color plates and 134 black-and-white illustrations. November 1992

American Color Woodcuts: Bounty from the Block, 1890s–1990s, essay by James Watrous and catalogue entries by Andrew Stevens. 136 pp. 76 color plates and 76 black-and-white illustrations. January 1993

Artscene, five issues

LOANS TO OTHER INSTITUTIONS

Milwaukee Art Museum, Milwaukee, Wisconsin (*The Wright State: Frank Lloyd Wright in Wisconsin*, September 10–November 8, 1992)

Frank Lloyd Wright, *Maquettes for Sculptures Nakoma and Nakomis*, 1983.17–18

Frank Lloyd Wright, *Nakoma Country Club Model*, 1992.147

Frank Lloyd Wright, *Mendota Boat Club Model*, 1992.146

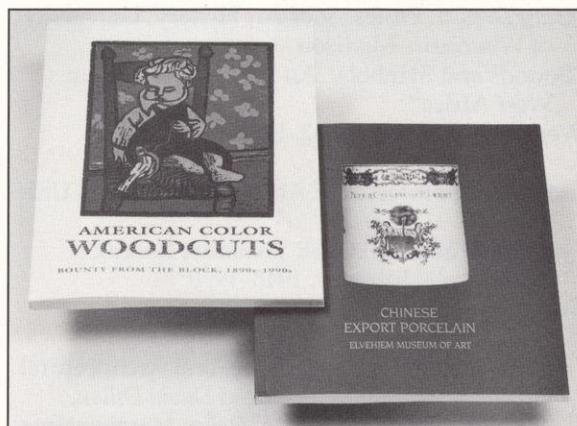
Frank Lloyd Wright, *Perspective of the proposed Fraternity House for the Phi Gamma Delta*, on loan from the Figi Building Association 22 photomurals of Frank Lloyd Wright architecture, not accessioned

Japan Society Gallery, New York, New York (*Rain and Snow: The Umbrella in Japanese Art*, March 5–April 25, 1993)

Utagawa Kunisada, *Snow at Mukojima*, 1980.2626

The Museum of Contemporary Art, Los Angeles, California

(*Lee Bontecou: Sculpture and Drawings of the 1960s*, The Museum of Contemporary Art, Los Angeles, California, March 28–May 16, 1993; Parrish Museum of Art, Southampton, New York, September 19–November 14, 1993; Nelson-Atkins



Exhibition catalogue and a handbook of a special collection of porcelain were published in 1993

Museum of Art, Kansas City, Missouri, January 2–February 27, 1994)

Lee Bontecou, *Untitled*, 1973.5

The Art Institute of Chicago, Chicago, Illinois (*Chicago Architecture and Design: 1923–1993, Reconfiguration of an American Metropolis*, June 9–August 29, 1993)

Leland Atwood, *Chrome-plated Tubular Steel Chair* from *The House of Tomorrow*, 1983.30.1

Leland Atwood, *Gooseneck Lamp* from *The House of Tomorrow*, 1983.42

City of Madison Municipal Building, Madison, Wisconsin
January 26, 1993–February 26, 1994

Frank Lloyd Wright, *Monona Terrace Model*, 1992.145

LECTURES AND FILM SERIES

Film, *Mission to Moscow* (1943)
Wednesday, July 8, 1992

Henry Drewal, Professor of Art History, University of Wisconsin–Madison
“Sounds and Symbols: An Elders’ Drum from West Africa”
Wednesday, September 2, 1992

Joan Marter, Professor of Art History, Rutgers University
“Wartimes and the Artist: Theodore Roszak’s Apocalyptic Imagery, 1945–1970”
Tuesday, September 8, 1992

Robert Campbell, FAIA, Architect and Architectural Critic for the *Boston Globe* and *David Dillon*, Architectural Critic for the *Dallas Morning News*
“Urban Development: Boston and Dallas”
Tuesday, September 22, 1992

Sam Gilliam, Tandem Press/Department of Art Visiting Artist Lecture
Thursday, September 24, 1992

Eva-Maria Schön, Artist, and Barbara Buenger, Associate Professor of Art History, University of Wisconsin–Madison
“Crossing Borders: Contemporary Women Artists in Germany”
Friday, October 9, 1992

Julia Murray, Assistant Professor of Art History, University of Wisconsin–Madison
“Nature and the Individualist: Views from Seventeenth-century China”
Thursday, November 5, 1992

Film, *Hopper’s Silence*, by Brian O’Doherty
Tuesday, December 1, 1992

Patrick Ireland, Tandem Press/Department of Art Visiting Artist Lecture
Thursday, December 3, 1992

Film Series: “Painters and the Cinema” *Experiment Perilous* (1944), *Painters Painting* (1972), *The Woman in the Window* (1944), *Lust for Life* (1956), *The Woman on the Beach* (1946)
Fridays, January 29, February 5, 12, 19 and 26, 1993



Representatives of The Drawing Society at the opening reception of *Theodore Roszak: The Drawings* (left to right): Linda Janovic, Sara Jane Roszak (daughter of the artist), and Paul Cummings are greeted by Paula Panczenko

Katherine Bradford, Tandem Press/Department of Art Visiting Artist Lecture
Thursday, February 4, 1993

Catherine C. Brawer, Curator of the Maidenform Museum, New York City
“Curatorial Conundrums: Understanding the Lieberman Collection of Chinese Export Porcelain”
Thursday, February 11, 1993

James S. Watrous, Emeritus Professor of Art History, University of Wisconsin–Madison
“American Color Woodcuts: Bounty from the Block, 1890s - 1990s”
Thursday, February 18, 1993

Panel Discussion: “A Century of American Color Woodcuts”

Frances Myers, Associate Professor, Department of Art, University of Wisconsin–Madison; Andrew Stevens, Curator of Prints and Drawings, Elvehjem Museum of Art; James Watrous, Emeritus Professor of Art History, University of Wisconsin–Madison
Monday, March 1, 1993

Andrew Stevens, Curator of Prints and Drawings,
Elvehjem Museum of Art
"Journey to the East: American and Japanese
Color Woodcuts"
Thursday, March 18, 1993

Philip Pearlstein, Artist
"Philip Pearlstein: Graphics and Paintings"
Saturday, April 24, 1993

ARTWORKS OF THE MONTH

September

Ijebu-Yoruba People, Nigeria, West Africa
Agba Drum for *Osugbo* Society, early 20th century
Carved wood, 108.6 x 44.5 cm. diam.

Harry and Margaret P. Glicksman, Ruth C. Waller-
stein, Frank and Roa Birch, Eugenie Mayer Bolz,
J. David and Laura Siefried Horsfall Endow-
ment Funds; W. R. Mitchell Art Center Fund;
and Charlotte Calvin Voorhis Estate purchase,
1992.37

October

Frank Weston Benson (American, 1862–1951)
*The Benson Family at Wooster Farm, North Haven,
Maine*

Oil on canvas, 76.2 x 63.5 cm.
Gift of Katharine T. Bradley, 1991.147

November, December, January

Patrick Ireland (American, b. Ireland 1934)
Labyrinth, 1992

Wood, drywall installation, Paige Court of the
Elvehjem Museum of Art, 3015 x 7590 x 7590
cm. Constructed by Tim Coughlin, John Her-
man, Bruce Marble, Jerry Niesen, Joe Reitmair,
and Ray Wahl of UW–Madison's Physical Plant

February

David Wojnarowicz (American, 1954–1992)
Untitled, 1992
Silkscreen on gelatin silver print, 120.7 x 89 cm.
Frank and Roa Birch Endowment Fund purchase,
1992.40



Ann Gratch (seated) demonstrated the techniques of
woodcuts for tours



Cocurators Andrew Stevens (left) and James Watrous
(center) discuss *American Color Woodcuts* with art history
professor Gene Phillips

March

Mateo Cerezo (Spanish, 1626/35–1666/76)
St. Francis Receiving the Stigmata, 1663
Oil on canvas, 205 x 123 cm.
Class of 1945 Gift purchase, 71.4

April

Yang Jin (Chinese, 1644–1728)
Landscape with a Scholar in His Studio, 1698
Ink and color on paper, 121.9 x 35.6 cm.
John H. and Abigail Van Vleck Fund purchase,
1992.121

May

Georgia O'Keeffe (American, 1887–1986)
Maple and Cedar, before 1921
Oil on board, 63.5 x 48.3 cm.
Lent anonymously

June

Reynolds Beal (American, 1867–1951)
Provincetown Waterfront, 1916
Oil on artists' board, 71.7 x 89 cm.
Friends of the Elvehjem Museum of Art purchase,
1979.125

CONCERTS

Sundays at 2:30 p.m. in Brittingham Gallery III

September 6, 1992

Timothy Lane, flute; Barbara Wimunc Pearson,
piano, Eau Claire

September 13, 1992

Joyce Anderson, soprano, Oshkosh

September 20, 1992

Pro Arte Quartet, Madison

October 4, 1992

Present Music, Kevin Stahlheim, director,
Milwaukee

October 11, 1992

Parry Karp, cello; Howard Karp, piano, Madison

October 18, 1992

Wingra Woodwind Quintet, Madison

October 25, 1992

Oakwood Chamber Players, Madison

November 1, 1992

Cheryl Grosso, percussionist, Green Bay

November 8, 1992

Pro Arte Quartet

November 15, 1992

Lawrence Chamber Players, Appleton



Artist Philip Pearlstein gave a delightful account of his life in the arts to a standing-room-only audience

November 22, 1992

Michelson Ensemble, Stevens Point

November 29, 1992

Sylvan Winds, Milwaukee

December 6, 1992

Pro Arte Quartet

December 13, 1992

Wisconsin Arts Quintet, Stevens Point

January 3, 1993

Solon Pierce, piano, New York City

January 10, 1993

Uwharrie Clarinet-Percussion Duo, Stevens Point

January 17, 1993

Wausau Conservatory of Music faculty

January 24, 1993

UW Oshkosh faculty

January 31, 1993

UW Whitewater faculty



The March 1993 Artwork of the Month was Mateo Cerezo's *St. Francis Receiving the Stigmata*

February 7, 1993

Kyle Dzapo, flute; Bellamy Hamilton, piano, Wausau

February 14, 1993

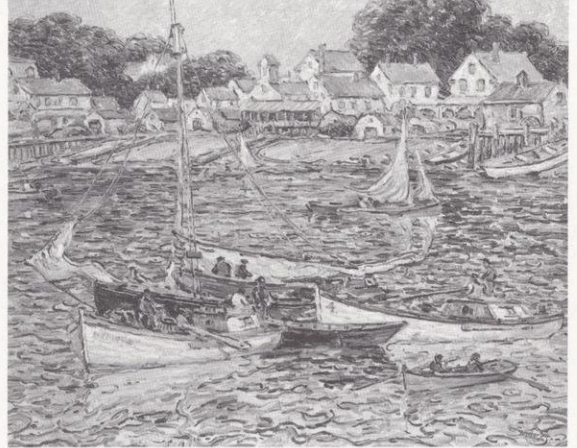
Wisconsin Woodwind Quintet, Eau Claire

February 21, 1993

Pro Arte Quartet

February 28, 1993

UW Madison School of Music—Women in Music festival concert



The June 1993 Artwork of the Month was Reynolds Beal's *Provincetown Waterfront*

March 14, 1993

Collegium Chamber Players, Oshkosh

March 21, 1993

Wingra Woodwind Quintet

March 28, 1993

Uri Vardi, cello, Madison

April 4, 1993

Winner's concert—Wisconsin Public Radio Neale-Silva Young Artist's Competition

April 18, 1993

Wisconsin Brass Quintet, Madison

April 25, 1993

Richard Schilling, guitar, Boston, Massachusetts

May 2, 1993

Pro Arte Quartet

May 9, 1993

Lawrence Conservatory Faculty, Appleton

May 16, 1993

Todd Welbourne, piano, Madison

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Hat Stevens

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Virginia Gibson
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Gail Goode
Joan Hamann
Mary Jane Hamilton
Mary Harshaw
Gertrude Herman
Lydia Herring (Spanish)
Ching-jung Ho (Chinese)
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Marcia Philipps-Hyzer
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Belkis Kalayoglu (French)
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Hiram Percy
Diane Pett
Jane Pizer
Toni Richards
Sybil Robinson
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Petie Rudy
Ingrid Russell
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Pauline Scott
Ellen Simenstad
Rita Sinaiko
Jan Smart
Arlene Smith
Susan Stanek
Kitty Steinwand (French)
Marion Stemmler
Peg Stiles
Catherine B. Sullivan (French)
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Westerdijk Collection

Grants and Gifts

FEDERAL, STATE, AND LOCAL GOVERNMENT GRANTS

Dane County Cultural Affairs Commission
National Endowment for the Arts
Wisconsin Arts Board
Wisconsin Humanities Committee, serving on
behalf of the National Endowment for the
Humanities

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Suby, Von Haden & Assoc. S.C.

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Corinne Magnoni

In memory of Alonzo Hauser
Wynona Hauser Murray

In memory of Marian Sanford Robb
Eleanor A. Robb

In memory of Newman Halvorson
Robert and Jean Rennebohm

In memory of Rubye Herzfield Cohen
Department of Biomolecular Chemistry

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Dorothy Berg
Mary Berthold
Helene Byrns
Beverly Calhoun
Suzanne Chopra
Judy Christenson
Louise Clark
Jane Coleman
Zora Dunn
Virginia Dymond
Jane Eisner
Sara Fellman
Sally Forelli
Carolyn Gaebler
Jean-Pierre Golay
Gail Goode
Mary Jane Hamilton
Mary Harshaw
Loni Hayman
Gertrude Herman
Sylvia Hultkrans
Marcia Hyzer
Crellin Johnson
Belkis Kalayoglu
Barbara Klokner



Docents (left to right) Henryka Schutta, Jane Eisner, and Helene Metzenberg view the two works of art presented to the museum in honor of James Watrous

In honor of James Watrous, continued

Joan Kuypers
 M. Anne Lambert
 Ellen Lewis
 Beatrice Lindberg
 Dorothy Little
 Joanne Meier
 Helene Metzenberg
 Barbara Moe
 Marjorie Nestingen
 Marie-Louise Nestler
 Jane Pizer
 Antoinette Richards
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 Marion Stemmler
 Margaret Stiles
 Fan Taylor
 Patricia Thomas
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 Olive Wile
 Nancy Webster
 Betty Wright
 Karen Zilavy

In honor of Thomas and Jan Terry
 Heather and Paul Haaga, Jr.

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Expenditures and Financial Resources

July 1, 1992–June 30, 1993

Operating Expenditures	Expended	UW	College of L&S	UW Trusts	Revolving Self-Sustain	Donations	Endowments	Grants	Total	Percent of Total Cost
Salaries (fringes included)										
Museum Staff	\$411,412	\$93,590	\$299,000	\$0	\$18,822	\$0	\$0	\$0	\$411,412	
Museum Security	\$164,342	\$162,900	\$0	\$0	\$0	\$1,442	\$0	\$0	\$164,342	
Museum Student/LTE	\$86,474	\$20,041	\$39,119	\$0	\$21,244	\$222	\$0	\$5,848	\$86,474	
Subtotal Salaries:	\$662,228	\$276,531	\$338,119	\$0	\$40,066	\$1,664	\$0	\$5,848	\$662,228	53
General Operations	\$78,595	\$0	\$33,662	\$0	\$141	\$16,127	\$0	\$28,665	\$78,595	6
Maintenance of Permanent Collection										
Conservation	\$6,773	\$0	\$5,017	\$0	\$0	\$0	\$0	\$1,756	\$6,773	
Study and Display Expenses	\$19,047	\$0	\$6,777	\$0	\$153	\$1,547	\$276	\$10,294	\$19,047	
Insurance of Collection	\$22,992	\$22,992	\$0	\$0	\$0	\$0	\$0	\$0	\$22,992	
Subtotal Maint. Perm. Collection:	\$48,812	\$22,992	\$11,794	\$0	\$153	\$1,547	\$276	\$12,050	\$48,812	4
Exhibitions	\$102,825	\$0	\$8,516	\$18,700	(\$177)	\$24,948	\$0	\$50,838	\$102,825	8
Museum Programs										
Education	\$5,712	\$0	\$2,235	\$0	\$519	\$1,940	\$0	\$1,018	\$5,712	
Membership and Outreach	\$5,325	\$0	\$0	\$0	\$0	\$3,615	\$0	\$1,710	\$5,325	
Concerts	\$6,645	\$610	\$762	\$0	\$0	\$5,273	\$0	\$0	\$6,645	
Subtotal Museum Programs:	\$17,682	\$610	\$2,997	\$0	\$519	\$10,828	\$0	\$2,728	\$17,682	1
Publications	\$47,921	\$0	\$2,494	\$0	\$0	\$44,442	\$500	\$485	\$47,921	4
Self-Sustaining Programs										
Museum Shop	\$76,110	\$0	\$150	\$0	\$75,960	\$0	\$0	\$0	\$76,110	
Subtotal Self-Sustaining Programs	\$76,110	\$0	\$150	\$0	\$75,960	\$0	\$0	\$0	\$76,110	6
Building Maint. (Physical Plant)	\$209,104	\$207,204	\$1,900	\$0	\$0	\$0	\$0	\$0	\$209,104	17
TOTAL OPERATING EXPENDITURES:	\$1,243,277	\$507,337	\$399,632	\$18,700	\$116,662	\$99,556	\$776	\$100,614	\$1,243,277	100
PERCENT OF FINANCIAL RESOURCES		41	32	2	9	8	0	8	100	

Operating Expenditures	Expended	UW	College of L&S	UW Trusts	Revolving Self-Sustain	Donations	Endowments	Grants	Total	Percent of Total Cost
Acquisitions of Works of Art	\$336,717	\$0	\$0	\$0	\$0	\$25,693	\$311,024	\$0	\$336,717	88
Building Renovations	\$35,673	\$0	\$0	\$0	\$0	\$33,486	\$0	\$2,187	\$35,673	9
Equipment/Machines/Software	\$11,372	\$0	\$4,508	\$0	\$0	\$6,680	\$0	\$184	\$11,372	3
TOTAL CAPITAL EXPENDITURES:	\$383,762	\$0	\$4,508	\$0	\$0	\$65,859	\$311,024	\$2,371	\$383,762	100
PERCENT OF FINANCIAL RESOURCES:		0	1	0	0	17	81	1	100	
TOTAL OPERATING AND CAPITAL EXPENDITURES:	\$1,627,039	\$507,337	\$404,140	\$18,700	\$116,662	\$165,415	\$311,800	\$102,985	\$1,627,039	
PERCENT OF FINANCIAL RESOURCES		31	25	1	7	10	19	6	100	

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Woodward
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Woolsey
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Charles and Betty Wright
Eva Wright
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Helen Zawacki
Bonnie L. Ziegler
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Lynne D. Zwettler

Staff

ELVEHJEM MUSEUM OF ART

Russell Panczenko, Director
Leslie Blacksberg, Curator of the Collection
(beginning June 1993)
Gary Cooper, Public Relations Intern
Lori DeMeuse, Financial Specialist
Rebecca Olson Garrity, Development Specialist
(beginning March 1993)
Shari Jacobson, Word Processor/Receptionist
(beginning March 1993)
Anne Lambert, Curator of Education and Outreach
Cynthia Lien, Secretary to the Director (October
1992 through May 1993)
Corinne Magnoni, Assistant Director for
Administration
Liese Pfeifer, Museum Shop Manager (beginning
April 1993)
Patricia Powell, Editor
Andrew Stevens, Assistant Curator of Prints,
Drawings, and Photographs
Lucille Stiger, Registrar
Sandy Schweiger, Museum Shop Manager
(through September 1992)
Lynn Thiele, Intern for Sunday Afternoon Live
concert series

Building Maintenance

Melvin Geborek, Maintenance Mechanic
Michael Skinner, Custodian
Russell Thompson, Maintenance Mechanic

Building Security

Daniel Christison, Security Officer-lead (beginning
April 1993)
Nancy Cozzens-Ellis, Security Officer-lead
(through March 1993)
Mark Golbach, Security Officer
Michael J. Prissel, Security Officer
Mark Stallsmith, Security Officer
Frank Taisacan, Security Officer (beginning April
1993)
Terry Wilson, Security Supervisor

DEPARTMENT OF ART HISTORY

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Renaissance and Baroque Art
Larry Ball, Visiting Assistant Professor, Ancient
Art
Barbara C. Buenger, Associate Professor, Twentieth
Century European and Modern German Art
James M. Dennis, Professor, American Art and
Sculpture
Henry J. Drewal, Professor, African Art and
African Diaspora
Debbie Ganser, Department Secretary
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Renaissance and Baroque Art
Thomas J. Gombar, Curator, Slide and Photograph
Collection
Frank R. Horlbeck, Professor, Medieval Art,
Architecture, and Sculpture
Narciso G. Menocal, Professor, American and
European Architecture
Nicholas Mirzoeff, Assistant Professor, Nineteenth-
Century French Art, Eighteenth and Twentieth
Century European Art
Tilda Mohr, Project Assistant
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Quitman E. Phillips, Assistant Professor, Japanese
Art
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